

ARTICLE 2. HISTORIC DISTRICT

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Div. 2.1. Description

The locally designated Fort Worth Stockyards Historic and Cultural Landmarks District constitutes the heart of the Stockyards area and its preservation is a high priority. Four sub-districts fit within the Historic District. These are defined to recognize different contexts, each with distinctive development patterns and historic resources. Each sub-district is designed to respond to those conditions and promote preservation of the historic significance of each of those individual contexts as well as of the Historic District as a whole.

The objective is to promote the rehabilitation of historic resources and to assure that new construction is compatible with the significance of the place.

There are several key principles of the Historic District. First is to assure preservation of historic structures including accommodating appropriate restoration, rehabilitation and reuse of existing buildings. All new construction or expansion is also assured to be low in scale and compatible in character with the existing historic fabric. And lastly, to accommodate enhancement of historically significant open spaces, including Rodeo Plaza and Mule Alley while preserving their integrity. The Historic District includes the following sub-districts:*

- 1. SY-HSH: Shopfront-40, -68
- 2. SY-HCO: Core-40, -55, -60, -68

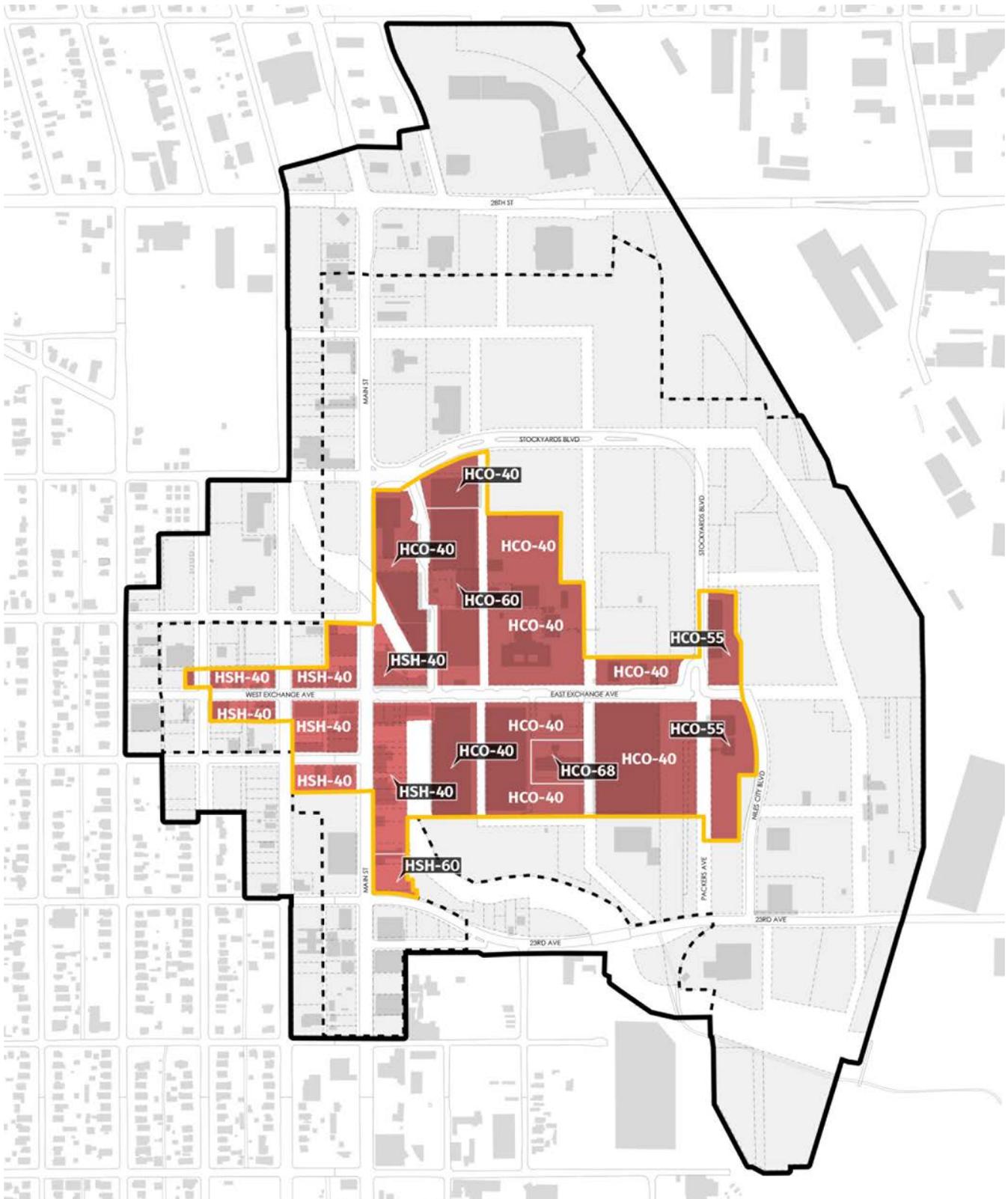
*The number represents the maximum height allowed in feet for that sub-district.

This Article includes development standards (Div. 2.2 and Div. 2.3) that are mandatory and apply to all properties throughout the Historic District unless modified by the Historic and Cultural Landmark Commission, per § 4.401, Historic Preservation Overlay District, of the Code of Ordinances. All projects must meet the criteria for issuance of a Certificate of Appropriateness as provided in that section, and also must meet the applicable Historic Guidelines in Div. 2.4 of this document as determined by the Historic Preservation Officer and/or the Historic and Cultural Landmark Commission.

The historic guidelines for the Historic District work in concert with the standards to help protect the historic character of the area. The standards apply to all properties throughout the Historic District. However, the Historic and Cultural Landmark Commission may recommend a modification from some of the standards as part of the Certificate of Appropriateness approval process, when doing so would assure compliance with the relevant historic guidelines.



Div. 2.2. Historic Sub-Districts



SEC. 2.2.1. SHOPFRONT (SY-HSH)



Intent

The Historic Shopfront District (SY-HSH) is defined by a context of historic commercial buildings. An objective of the SY-HSH District is to maintain the historic development patterns of the traditional commercial storefront structures by allowing buildings that will be compatible with the historic context, while doing so in ways that express their own time. This includes locating new building fronts to align at the sidewalk edge with a high percentage of display windows that permit views of activities inside and that enhance the area as a visually interesting place for pedestrians.

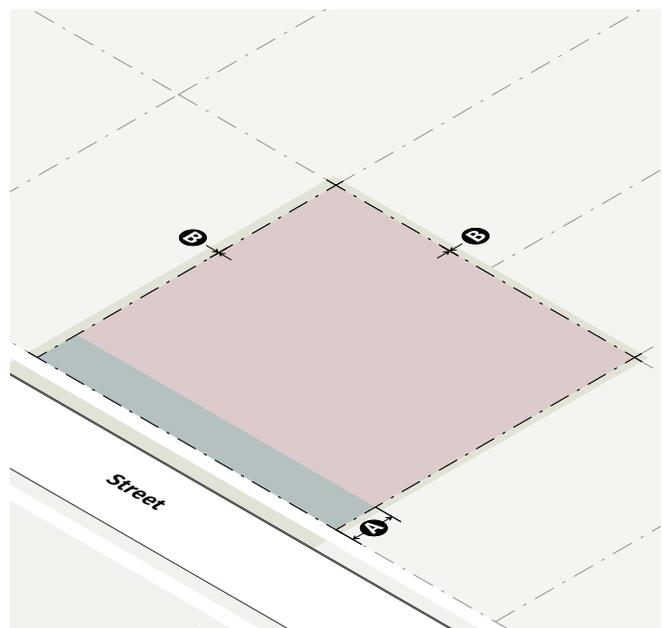
Applicable Districts

SY-HSH-40, SY-HSH-60

Use

Allowed uses See [Div. 6.1](#)

A. BUILDING PLACEMENT



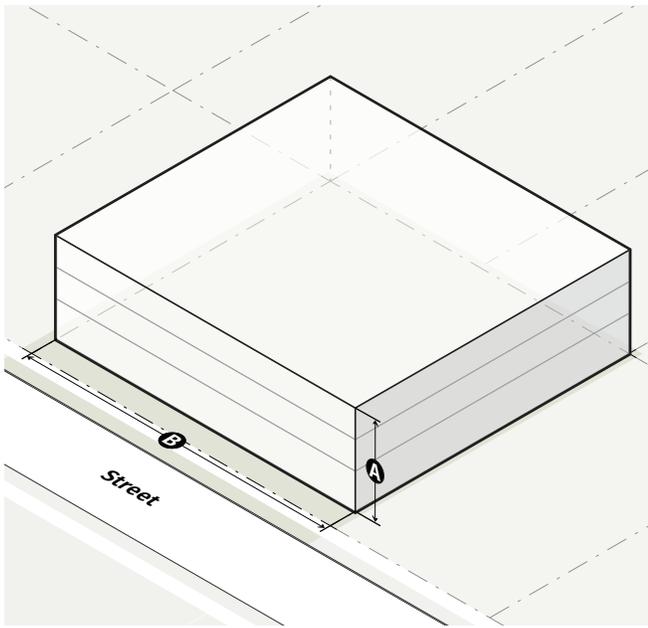
Lot

Area	n/a
Width	n/a

Building Setbacks

A Front	see Frontage
B Common lot line	0' min
Alley	5' min

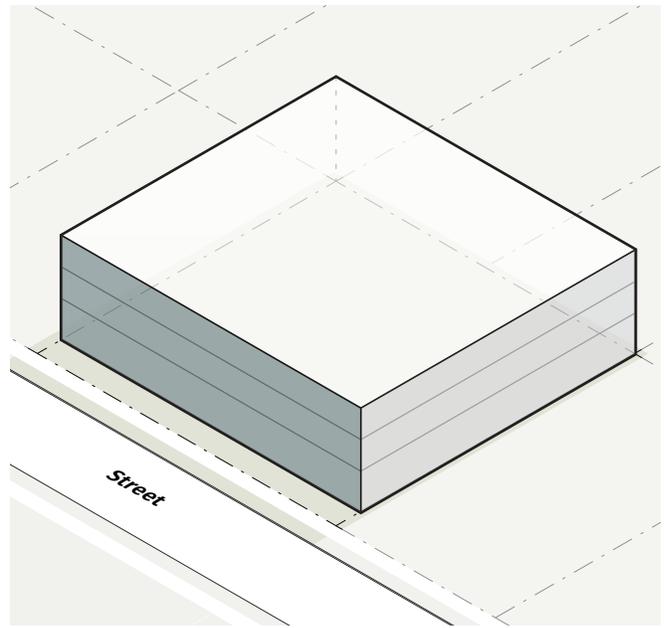
B. BULK AND MASS



Building Height

A Maximum height	
SY-HSH-40	40' max
SY-HSH-68	68' max
B Minimum height	2 stories of occupiable space
Roof Form	see Sec. 5.2.1
Flat	Allowed
Traditional parapet	Allowed
Barrel vault	Not allowed
Gable: medium pitch	Not allowed
Gable: steep pitch	Not allowed
Hipped	Not allowed
Building Form	see Sec. 5.2.2
C Street-facing building length	150' max
Rectilinear building	Required
Angled, curved building	Not allowed

C. FRONTAGE



Applicable Frontages

see [Div. 2.3](#)

Pedestrian	◇
General	◇
Marine Creek	--
Open Space	--
Pathway	--
Active Alley	--
Historic Shopfront	◇
Heritage Tree Lawn	--

Building Materials

see [Sec. 5.2.4](#)

SEC. 2.2.2. CORE (SY-HCO)



Intent

The Historic Core District (SY-HCO) contains some of the most significant historic resources in the Historic District. Preservation of the integrity of these resources individually, and maintaining the sense of their relationship to each other, are of the highest priority. New development is intended to draw upon historic design precedents. These include the mass, scale, shape, roof form and palette of materials used. New development is intended to build on these traditions, while doing so in contemporary ways that express the evolving nature of the Historic District.

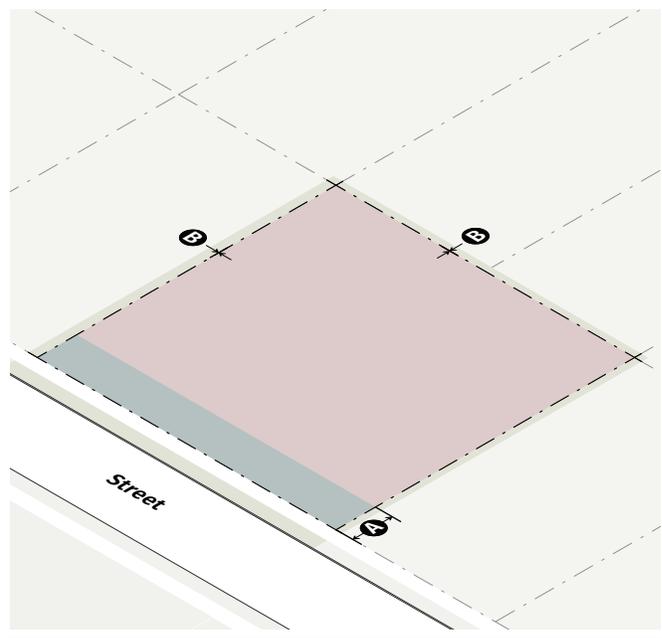
Applicable Districts

SY-HCO-40, SY-HCO-55, SY-HCO-60, SY-HCO-68

Use

Allowed uses see [Div. 6.1](#)

A. BUILDING PLACEMENT



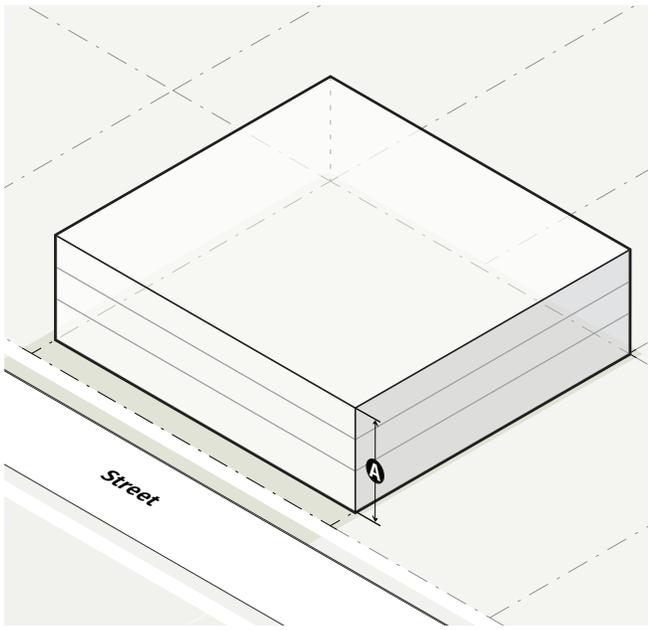
Lot

Area	n/a
Width	n/a

Building Setbacks

A Front	see Frontage
B Common lot line	0' min
Alley	5' min

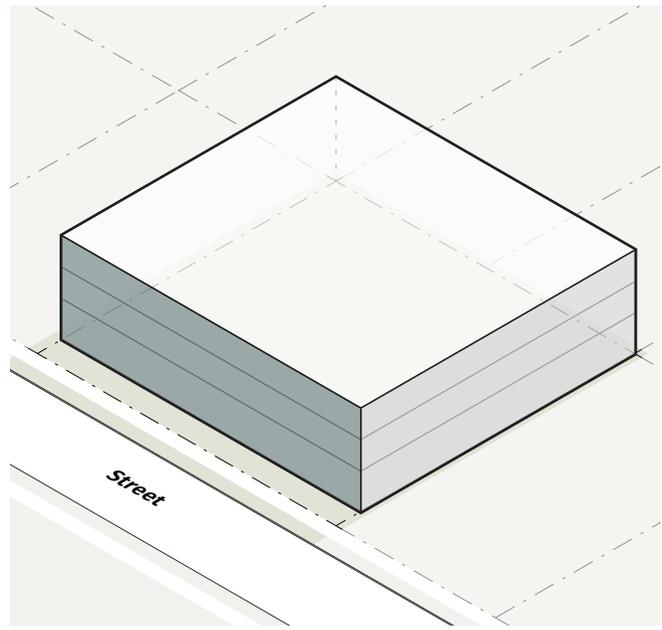
B. BULK AND MASS



Building Height

A Maximum height	
SY-HCO-40	40' max
SY-HCO-55	55' max
SY-HCO-60	
Total building height	60' max
Wall plate height	40' max
SY-HCO-68	68' max
Minimum height	n/a
Roof Form	see Sec. 5.2.1
Flat	Allowed
Traditional parapet	Allowed
Barrel vault	Not allowed
Gable: medium pitch	Allowed
Gable: steep pitch	Not allowed
Hipped	Allowed
Building Form	see Sec. 5.2.2
Street-facing building length	n/a
Rectilinear building	Required
Angled, curved building	Not allowed

C. FRONTAGE



Applicable Frontages

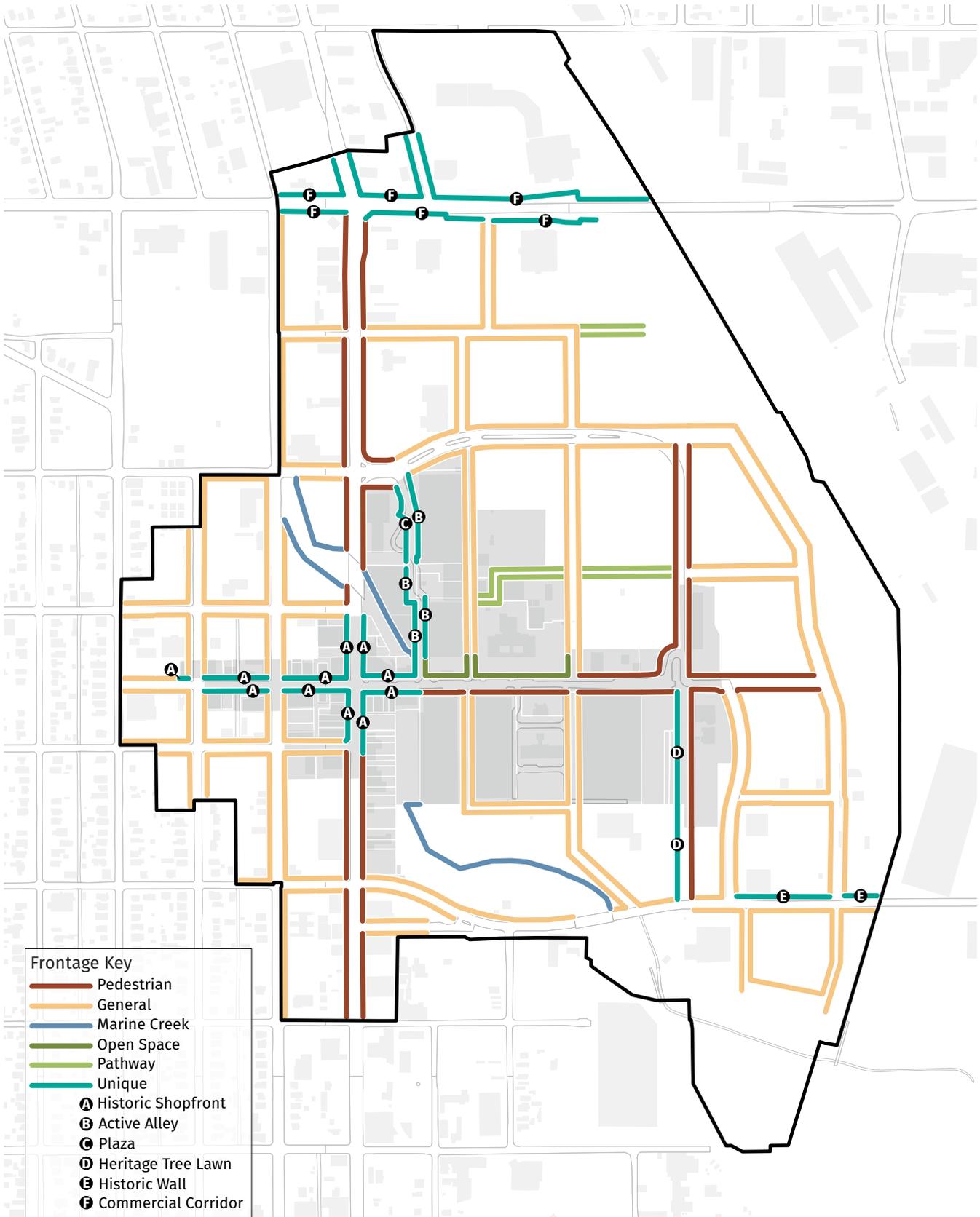
see [Div. 2.3](#)

Pedestrian	◇
General	◇
Marine Creek	◇
Open Space	◇
Historic Shopfront	--
Pathway	◇
Active Alley	◇
Plaza	◇
Heritage Tree Lawn	◇

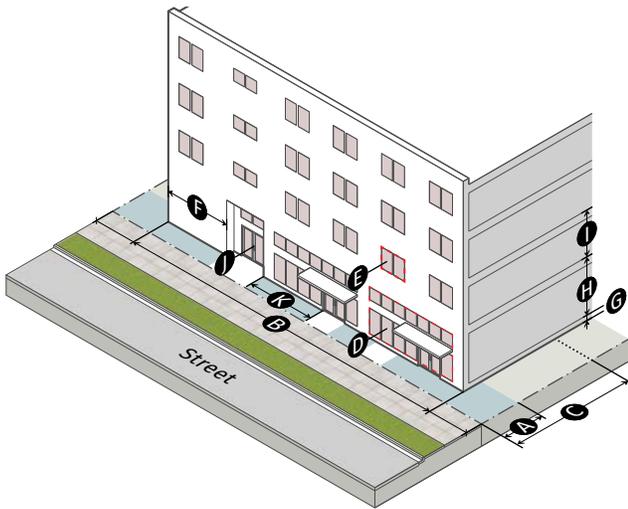
Building Materials

see [Sec. 5.2.4](#)

Div. 2.3. Frontages



SEC. 2.3.1. PEDESTRIAN



Setbacks

A Build-to zone	10' max
B % of building facade in build-to zone	80% min
C Parking setback	30' min

Transparency

D Ground story	70% min
E Upper story	20% min
F Blank wall area	20' max

Story Height

G Ground floor elevation	0' min/2' max
H Ground story	14' min
I Upper story	9' min

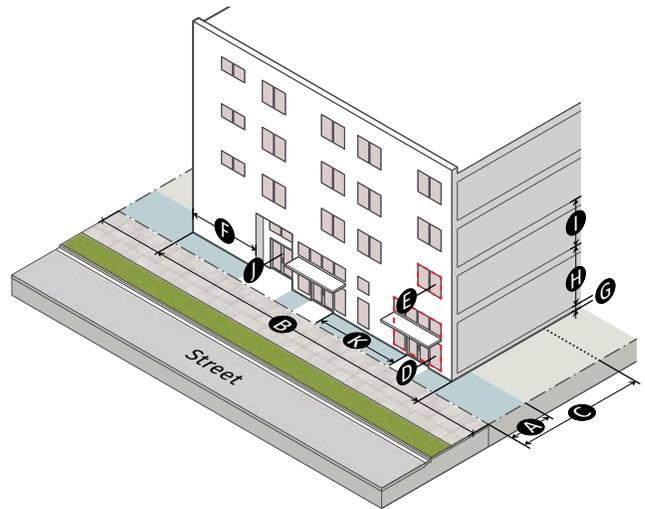
Pedestrian Access

J Entrance facing street	Required
K Entrance spacing along street	50' max

Building Elements Sec. 5.1.4

Awning/canopy	◇
Balcony	◇
Forecourt	--
Gallery	◇
Porch	--
Stoop	--

SEC. 2.3.2. GENERAL



Setbacks

A Build-to zone	10' max
B % of building facade in build-to zone	70% min
C Parking setback	30' min

Transparency

D Ground story	50% min
E Upper story	20% min
F Blank wall area	30' max

Story Height

G Ground floor elevation	0' min/2' max
H Ground story	12' min
I Upper story	9' min

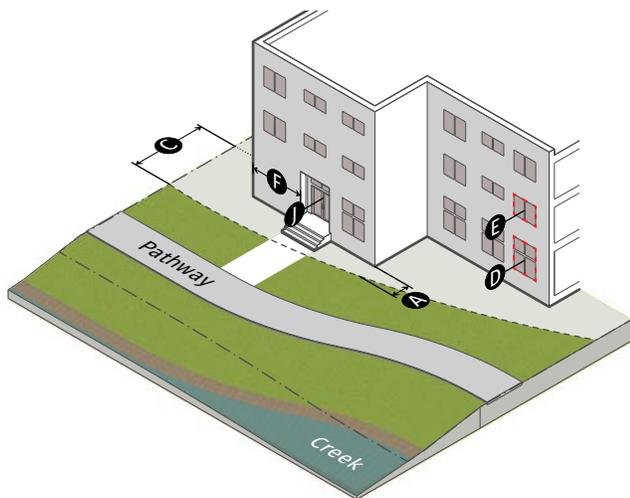
Pedestrian Access

J Entrance facing street	Required
K Entrance spacing along street	75' max

Building Elements Sec. 5.1.4

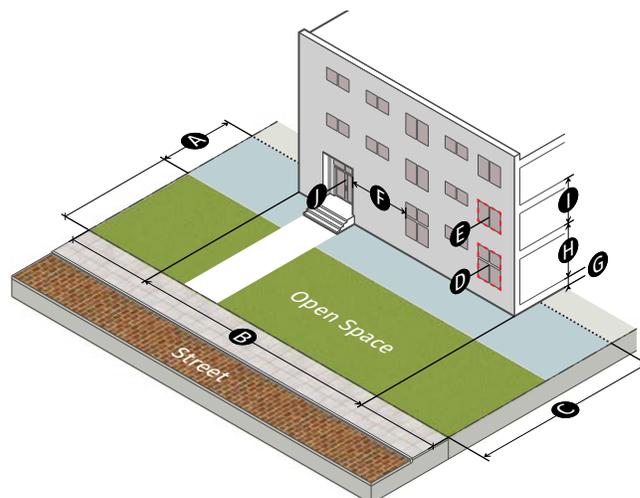
Awning/canopy	◇
Balcony	◇
Forecourt	--
Gallery	◇
Porch	--
Stoop	◇

SEC. 2.3.3. MARINE CREEK



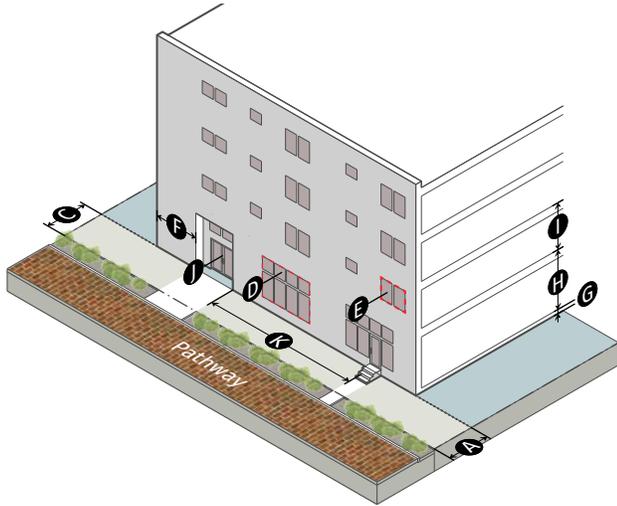
Setbacks	
A	Front (measured from the Marine Creek Floodway and Beautification Easement Line) 0' min
B	% of building facade in build-to zone n/a
C	Parking setback 30' min
Transparency	
D	Ground story 20% min
E	Upper story 20% min
F	Blank wall area 50' max
Story Height	
G	Ground floor elevation n/a
H	Ground story n/a
I	Upper story n/a
Pedestrian Access	
J	Entrance facing Creek Required
K	Entrance spacing along Creek n/a
Building Elements Sec. 5.1.4	
Awning/canopy	◇
Balcony	◇
Forecourt	◇
Gallery	◇
Porch	◇
Stoop	◇

SEC. 2.3.4. OPEN SPACE



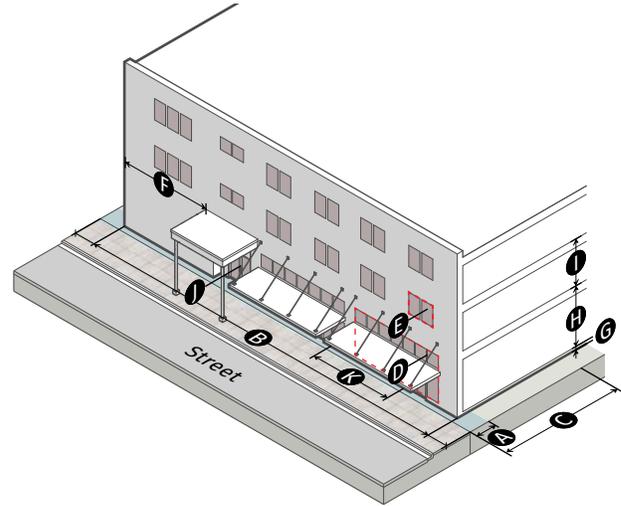
Setbacks	
A	Build-to zone 100' min/120' max
B	% of building facade in build-to zone 60% min
C	Parking setback 120' min
Transparency	
D	Ground story 20% min
E	Upper story 20% min
F	Blank wall area 50' max (ground story only)
Story Height	
G	Ground floor elevation 2' min/4' max
H	Ground story 12' min
I	Upper story 9' min
Pedestrian Access	
J	Entrance facing open space Required
K	Entrance spacing along open space n/a
Building Elements Sec. 5.1.4	
Awning/canopy	◇
Balcony	◇
Forecourt	--
Gallery	◇
Porch	◇
Stoop	◇

SEC. 2.3.5. PATHWAY



Setbacks	
A Front	5' min
B % of building facade in build-to zone	n/a
C Parking setback	5' min
Transparency	
D Ground story	50% min
E Upper story	20% min
F Blank wall area	30' max
Story Height	
G Ground floor elevation	0' min/2' max
H Ground story	12' min
I Upper story	9' min
Pedestrian Access	
J Entrance facing street	Required
K Entrance spacing along pathway	100' max
Building Elements	
	<u>Sec. 5.1.4</u>
Awning/canopy	◇
Balcony	◇
Forecourt	◇
Gallery	◇
Porch	--
Stoop	◇

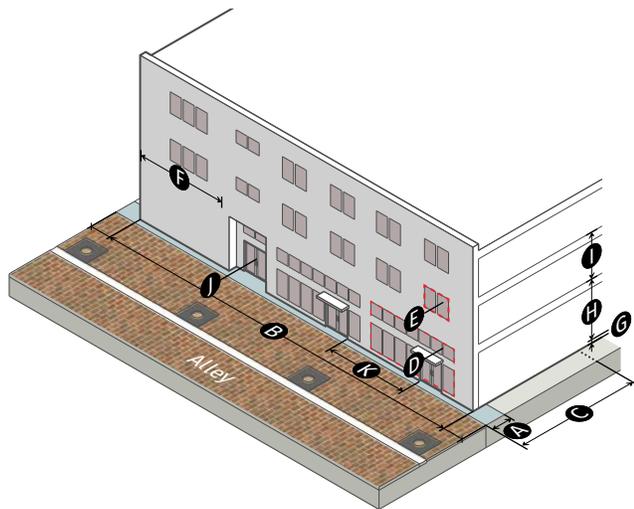
SEC. 2.3.6. HISTORIC SHOPFRONT



Setbacks	
A Build-to zone	5' max
B % of building facade in build-to zone	90% min
C Parking setback	30' min
Transparency	
D Ground story	70% min
E Upper story	20% min
F Blank wall area	20' max
Story Height	
G Ground floor elevation	0' min/2' max
H Ground story	14' min
I Upper story	9' min
Pedestrian Access	
J Entrance facing street	Required
K Entrance spacing along street	50' max
Building Elements	
	<u>Sec. 5.1.4</u>
Awning/canopy*	◇
Balcony	◇
Forecourt	--
Gallery*	◇
Porch	--
Stoop	◇

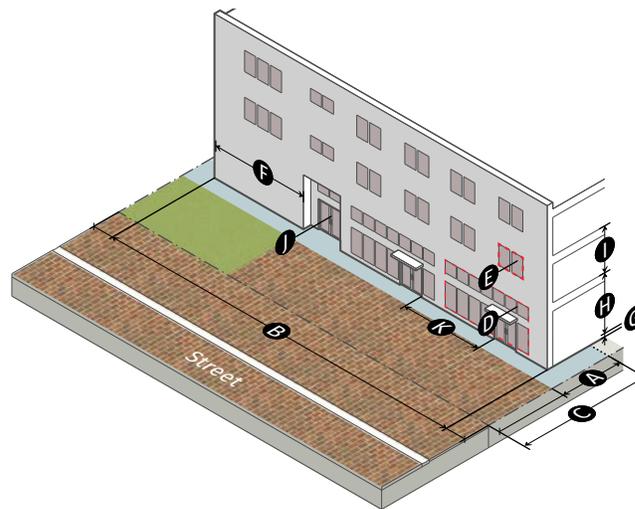
*Awning/canopy or gallery required

SEC. 2.3.7. ACTIVE ALLEY



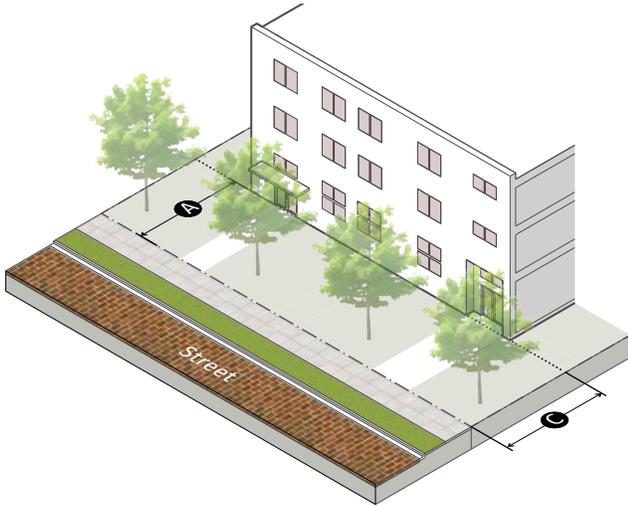
Setbacks	
A Build-to zone	5' max
B % of building facade in build-to zone	90% min
C Parking setback	30' min
Transparency	
D Ground story	70% min
E Upper story	20% min
F Blank wall area	20' max
Story Height	
G Ground floor elevation	0' min/2' max
H Ground story	14' min
I Upper story	9' min
Pedestrian Access	
J Entrance facing alley	Required
K Entrance spacing along alley	50' max
Building Elements	
	<u>Sec. 5.1.4</u>
Awning/canopy	◇
Balcony	◇
Forecourt	--
Gallery	◇
Porch	--
Stoop	◇

SEC. 2.3.8. PLAZA



Setbacks	
A Build-to zone	50' min/120' max
B % of building facade in build-to zone	70% min
C Parking setback	120' min
Transparency	
D Ground story	60% min
E Upper story	20% min
F Blank wall area	40' max
Story Height	
G Ground floor elevation	0' min/2' max
H Ground story	14' min
I Upper story	9' min
Pedestrian Access	
J Entrance facing plaza	Required
K Entrance spacing along plaza	100' max
Building Elements	
	<u>Sec. 5.1.4</u>
Awning/canopy	◇
Balcony	◇
Forecourt	--
Gallery	◇
Porch	--
Stoop	◇

SEC. 2.3.9. HERITAGE TREE LAWN



Setbacks	
A Front (min)	30' min
B % of building facade in build-to zone	n/a
C Parking setback	30' min
Transparency	
D Ground story	n/a
E Upper story	n/a
F Blank wall area	n/a
Story Height	
G Ground floor elevation	n/a
H Ground story	n/a
I Upper story	n/a
Pedestrian Access	
J Entrance facing street	n/a
K Entrance spacing along street	n/a
Building Elements	
	<u>Sec. 5.1.4</u>
Awning/canopy	--
Balcony	--
Forecourt	--
Gallery	--
Porch	--
Stoop	--

Div. 2.4. Historic Design Guidelines

This Division presents design guidelines for the Historic District. It includes a listing of key historic preservation principles for the District (Sec. 2.4.2), standards and guidelines for Contributing Buildings (Sec. 2.4.3), standards and guidelines for Non-Contributing Buildings and New Construction (Sec. 2.4.4) and standards and guidelines for Site Design (Sec. 2.4.5). Photographs and drawings included that illustrate how design principles and guidelines should be exemplified in specific development projects.

SEC. 2.4.1. STATEMENT OF SIGNIFICANCE

SUMMARY OF SIGNIFICANCE

The Fort Worth Stockyards Local Historic District is one of the most significant sites in Texas representing the importance of the cattle and livestock industry to the state and is significant under Criteria 1, 2, 3, 4, 5, 6, 8, 9, and 10 of Chapter 4, Article 4 of the City of Fort Worth Zoning Ordinance.

The establishment of the Fort Worth Stockyards coincides with the beginnings of the cattle and livestock industries in the southwest (Criteria 1, 6, 9). After the founding of the Armour and Swift packing plants at this location in 1902, the new activity assured Fort Worth's ascendancy as the major livestock market of the southwest. The Stockyards also provided the major impetus for the growth and early development of Fort Worth. As the city's first industry, the stockyards and later packing plants transformed Fort Worth from a small frontier community into a major Texas metropolis.

DESCRIPTION OF THE HISTORIC PLACE

The Fort Worth Stockyards Local Historic District is located in Tarrant County in northeast Texas. It is characterized by commercial, agricultural, industrial, and landmark buildings and features, as well as a unique circulatory framework, constructed from the late 20th century to the mid-21st century (Criteria 2, 3, 4, 5, 8).

The district is located north of downtown Fort Worth and is centered on the major axis created by the intersection of Main Street and Exchange Avenue. The boundaries of the district run north to the intersection of Main St. and 26th St.; run east along property lines to encompass some of the original cattle pens and livestock framework; turn south down



The Stockyards Coliseum

Packers Avenue and Niles City Boulevard; then west along the southern portion of the Horse & Mule Barns property lines to Main Street; and finally running north and west to encompass the commercial structures that border Main St., Exchange Ave., NW 24th Street, and NW 25th Street. The district is surrounded by non-historic mixed-use development to the north; historic residential neighborhoods to the west; historic mixed-use, residential, and industrial to the South; and non-historic industrial to the east.

Today, the Stockyards Local Historic District contains 70 buildings, 54 of which are contributing, and a collection of character-defining settings from the period of significance of the district (1902 to 1962).¹

DISTINCT CHARACTER

Although only a small portion of the original Armour & Swift Meatpacking Plants remains today, the buildings that remain reflect the traditional industrial style, consisting of primarily brick structures with heights that vary from 2 to 9 stories. Lower scale buildings that served as a transition to the commercial core of the district were located on the western edge of the industrial area, while the height and intensity increased to the east.

Landmark buildings within the district include the Exchange and Coliseum, generally built in the Mission Revival style from 1902-1925, and set back from the street so as to delineate their importance from their more agricultural and industrial neighbors (Criteria 2, 4). However, there are some landmark buildings such as the Horse & Mule Barns that are reflect the Mission Revival style but adhere directly to the street, much in the same way that the commercial buildings do.

The commercial buildings within Fort Worth Stockyards Local Historic District, constructed primarily between 1902 and 1925, consist predominately of 1 and 2-story brick buildings that share party walls, maximize lot frontage, and have no street setback. Several of these buildings were designed by notable local architects and constructed by a local master builder, such as the Stockyards Hotel that was designed by E. Stanley Field and Wiley G. Clarkson (Criteria 3, 8). The unique circulatory framework consists of a gridded network of streets, walkways, and ramps that were designed to efficiently move animals, vehicles, and people through the district (Criteria 5). It is composed of a hierarchy of runs that provided ways to move cattle to and from the pens, through scale houses, to meat packing plants and, once processed, onto trains. The arrangement of the cattle pens determined the circulation routes for much of the livestock. Sitting north of Exchange Avenue, just to the east of the Exchange Building,



This example of a recently rehabilitated building shows a contemporary entry to the historic facade.



¹ The Fort Worth Stockyards Historic District was listed on the National Register on June 29th, 1976 (Criteria 10). This district boundary is much larger than the Local Historic District boundary. The smaller Local Historic District boundary removes properties from within the original National Register boundaries that lost integrity or have been demolished from 1976 to 2017.

elevated and suppressed walkways (runs) from the pens provided direct routes to ramps that led into the packing plants. Vestiges of this circulation system survive, including part of the subway, some ramps and the paved walkways once were framed with cattle pens. These remnants are key features unique to the Stockyards Local Historic District that cannot be found anywhere else in the city.

CHARACTER DEFINING FEATURES

There are numerous character defining features that characterize the Stockyards today. The following list is not intended to be exhaustive.

Livestock

- » The character of livestock odors
- » Bovine sounds
- » Sightings of livestock (esp. the longhorn cattle)

Livestock Structures and Circulation

- » Design, scale, location, materials and construction of rectilinear livestock pens and fencing
- » Roofed sheep and pig pens with clerestory windows
- » Cattle runway ramps and sheep/pig “subway”
- » Remnants of scale houses and holding pens for livestock
- » Raised-brick thoroughfares, brick paving pen floors and walkways
- » Raised walks throughout the pens

Built Form

- » Traditional/Early 20th Century commercial character and scale of N. Main Street and Exchange Avenue
- » Scale of Exchange Avenue and N. Main Street, consisting of 1 and 2 story brick buildings

Armour & Swift Site

- » Armour & Swift stairs
- » Topographic character defining the Armour & Swift site
- » Remains of the Armour & Swift meatpacking plants
- » Retaining walls from the period of significance
- » Historic tree land along west edge of Packers Street

Marine Creek

- » Marine Creek, including its landform, meandering contours of creek bank, waterway, and the composite setting
- » informal tree-lined creek edge
- » “Sawtooth” edge of built form along Marine Creek
- » Masonry arch structure that supports Exchange Avenue and the setting created by landform and flanking built form

Traditional Use and Development

- » Incremental development

- » Built form urban grain
- » Continued use by the livestock and agricultural industry

Views and Vistas

- » Views C1-C7 identified in View Opportunities of the Form-Based Code & Design Guidelines
- » The iconic image produced by curvilinear parapets and octagonal cupolas of the Stock Exchange Building against the sky
- » The iconic image produced by the two-story towers that mark the entrance to the Horse & Mule Barns against the sky
- » Conjunctive views of the Coliseum and the Stock Exchange Building
- » Livestock runway vista terminating at the Coliseum and Stock Exchange Building

Settings, Forecourts and Backdrops

- » Setting and forecourt of the Stock Exchange Building
- » Marine Creek backdrop to the Horse & Mule Barns
- » Traditional streetscape backdrop to the Fort Worth Stockyards over-street sign

Circulation

- » Hierarchy of Exchange Avenue and N. Main Street as character-defining pedestrian streets
- » Packers Street, traditionally used for vehicular movement
- » Remnant rail lines/circulation corridors

SEC. 2.4.2. HISTORIC PRESERVATION PRINCIPLES

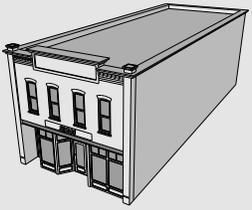
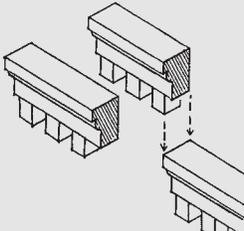
Historic preservation is well established in the Historic District where many individual property owners have worked to preserve its cultural resources. While community goals and economic conditions may change over time, preserving the heritage of the Stockyards remains a primary goal of the community.

This section presents an overview of historic preservation principles that apply to the Historic District. It also provides guidance on how to plan a preservation project, determine architectural styles and choose the appropriate treatment for a historic property.

The material in this section will be applied when determining the appropriateness of changes to historic properties in the Historic District.

A. Planning a Preservation Project

When planning a preservation project, it is important to first determine the historic significance of the property and the degree to which it retains its integrity as a historic property. Next, a specific approach to the overall treatment of the property should be established. This may include preserving the building in its current state, while making appropriate repairs, or incorporating new, compatible changes. It is then important to determine how surviving historic features will be treated. This may include preserving those features that remain intact, repairing those that are deteriorated and replacing others.

STEPS FOR PLANNING A PRESERVATION PROJECT		Seven Aspects of Integrity
Step 1: Why is the building significant?		<p>In evaluating the historic significance of features that survive in the Historic District, there are 7 “aspects of integrity” that should be applied. These are based on those used in the National Register of Historic Places. The 7 aspects are:</p> <p>Location Location is the place where the historic property was constructed or the place where the historic event took place.</p> <p>Design Design is the composition of elements that constitute the form, plan, space, structure, and style of a property.</p> <p>Setting Setting is the physical environment of a historic property that illustrates the character of the place.</p> <p>Materials Materials are the physical elements combined in a particular pattern or configuration to form a historic property.</p> <p>Workmanship Workmanship is the physical evidence of the crafts of a particular culture or people during any given period of history.</p> <p>Feeling Feeling is the quality that a historic property has in evoking the aesthetic or historic sense of a past period of time.</p> <p>Association Association is the direct link between a property and the event or person for which the property is significant.</p>
	<p>Building significance. Understanding the history of a building is important to any preservation project. Where it is available, survey information should be consulted to help identify the building’s age, style and its key character-defining features. This will help determine to what degree the property should be preserved as it is, or where there may be opportunities for compatible alterations to occur.</p>	
Step 2: What is the condition of the building and its KEY character-defining features?		
	<p>Integrity. The condition of a building and its features contribute to the overall significance of the building. A building with historic integrity has a sufficient percentage of character-defining features, and key features remain intact. These key elements allow a building to be recognized as a product of its time.</p>	
Step 3: What is the desired project?		
	<p>Program requirements. Are any functional improvements needed for the desired building use? Or is preservation of character-defining features the objective? If restoring features is the focus, then other alternative design approaches may not be necessary, but if some functional improvements are needed, then compatible alterations and/or additions may be the approach.</p>	
Step 4: What is the Strategy?		
	<p>Strategy. A preservation project may include a range of activities, such as maintenance of existing features, repair of deteriorated materials, the replacement of missing features and construction of a new addition. While the term “preservation” is used broadly to mean keeping a historic property’s character-defining features, it is also used in a more specific, technical form to mean keeping a resource in good condition. This, and other related terms, are important to understand because they are all used when planning work on a historic property.</p>	

B. Historic Architectural Styles

The following architectural styles have been identified by the Texas Historical Commission through historic surveys that were completed for the existing historic buildings in the Historic District:

Key Character-Defining Features
Roofs <ul style="list-style-type: none"> • Flat with parapets • Shed overhangs with modillions
Heights <ul style="list-style-type: none"> • One to two-stories
Building Materials <ul style="list-style-type: none"> • Stucco or plaster • Clay roof tiles
Detailing <ul style="list-style-type: none"> • Curvilinear-shaped gable • Arcades • String courses • Round arched windows and entries
Other Features <ul style="list-style-type: none"> • Cast-iron balconies • Arched transom lights (usually covered) • Shed roof porch/canopy with plain wood post supports

MISSION REVIVAL (ca. 1800-1930)

Easily recognized by the curvilinear-shaped gable wall or the low parapet wall rising above the roofline, the Mission Revival style is characterized by smooth stuccoed or plastered walls with modest ornamentation. The roof is usually tile, and semicircular arched openings form windows, entries and arcades. The curvilinear-shaped roofline distinguishes the Mission from the similar Mediterranean style.



Mission Revival

Key Character-Defining Features**Roofs**

- Flat roof with parapet

Heights

- One to four-stories

Building Materials

- Brick
- Simple to ornate pilasters

Detailing

- Storefront system
- Punched upper story window openings typically double-hung with ornate surrounds
- Ornate detailing at cornice

Other Features

- Primary entry
- Awning or canopy

EARLY 20TH CENTURY – VERNACULAR COMMERCIAL STOREFRONT (ca. 1900-1940)

Early twentieth century commercial buildings are generally one to four-stories, with flat or slightly pitched roofs. Often constructed of red, blond or light colored brick, these buildings have very little ornamentation other than some decorative brick work along the cornice or parapet. In some cases, 20th century commercial buildings exhibit some detailing from 19th century commercial buildings.



Early 20th Century Commercial Storefront

ART MODERNE (ca. 1920-1940)

This modernistic style received its first major impetus in 1922 when the Chicago Tribune held a world-wide competition for a headquarters building in Chicago. Although first prize went to a Gothic design, the second prize went to an Art Deco design by a young Finnish architect, Eliel Saarinen. His design was widely publicized and the style quickly became the latest architectural fashion.

This late 19th – Early 20th Century Vernacular style building received Art Moderne facade treatments over time. Buildings of this style exhibit smooth facades with decorative horizontal bands, steel plate glass storefronts and horizontal canopies that may have been altered from their original form.



Art Moderne

Key Character-Defining Features

Roofs

- Flat roof
- No eaves

Heights

- One or multiple stories

Building Materials

- Stucco
- Brick
- Steel

Detailing

- Smooth wall surface
- Horizontal banding
- Asymmetrical facade

Other Features

- Glass block
- Window bands

Key Character-Defining Features

Roofs

- Flat with parapet

Heights

- Two to three-stories

Building Materials

- Masonry
- Brick

Detailing

- Stepped front
- Broken cornice line
- Geometric forms

Other Features

- Symmetrical
- Raised foundations
- Architectural sculptures
- Polychromatic materials
- Vertical emphasis

ART DECO (ca. 1930-1940S)

Art Deco is characterized by an angular, linear composition, stepped or set-back facade and polychromatic materials. Geometric forms are the most common stylistic expressions. Stepped cornice lines, low relief geometrical designs, spandrel panels, architectural sculptures, polychromatic materials and a vertical emphasis are also characteristic of this style. Decorative facade elements include chevrons, zigzags and stylized floral and geometric motifs.



Art Deco

Key Character-Defining Features

Roofs

- Flat

Heights

- Multiple stories

Building Materials

- Brick
- Concrete
- Local materials

Detailing

- Smooth untextured surfaces
- Cantilevers
- Bands of windows
- Casement windows
- Flat roof

Other Features

- Solid planes
- Simple building forms
- Lack of ornamentation

INTERNATIONAL (ca. 1930-1950S)

The International style is known for its smooth, unadorned surfaces, flat roofs, bands of flush windows and asymmetrical composition. Commercial and industrial buildings designed in this style are built with strong horizontal elements usually alternating between bands of windows and solid planes. Instead of using color, this style emphasizes light and shadow.



International

C. Choosing a Strategy

When planning work on a historic property, the option that requires the least intervention is always preferred to best maintain its integrity. The options below are listed in order of preference, followed by information on other work categories that are not generally appropriate for historic structures.



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

APPROPRIATE TREATMENTS

The following is a list of appropriate treatments for historic properties in the Historic District.

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

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

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

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

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



Remodeling the storefront of a historic building (Fort Collins, CO) to accommodate an auto repair shop is inappropriate. Storefronts were removed to make way for a garage. (Compare with the image below.)



The removal of the inappropriate garage door and the rehabilitation of this commercial building successfully returns the property to the state that preserves the building's historic integrity.

Preferred Sequence of Work

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

Step #1: Preserve

If a historic feature is intact and in good condition, preserve it with regular maintenance to sustain the integrity of the structure.



Step #2: Repair

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



Step #3: Replace

If it is not feasible to repair a historic feature, then replace it in kind (i.e., materials, detail and finish). Replace only that portion which is beyond repair.



Step #4: Reconstruct

If all or part of a historic feature is missing, reconstruct it from appropriate evidence, such as historical photographs, or features on similar adjacent properties.



Step #5: Add Compatible Features

If a new feature (one that did not exist previously) or an addition is necessary, its design should minimize the impact on a historic structure. It is also important to distinguish new features on a historic structure from original historic elements, and to avoid adding features to primary building facades.

For many improvement projects in the Historic District, a rehabilitation approach will be the overall strategy. However, specific building components may warrant different treatment methods. For example, a surviving cornice may be preserved, a storefront base that has been altered may be restored, and a missing kickplate below a display window may be reconstructed.

PREFERRED SEQUENCE OF WORK

When planning work on a historic property, those actions that require the least intervention are always preferred. The options described to the left are listed in order of preference. Options that are not generally appropriate for historic structures are described below.

INAPPROPRIATE ACTIONS

The following are not appropriate for historically significant properties in the Historic District.

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

Deconstruction is the process of dismantling a building such that the individual material components and architectural details remain intact. This may be employed when a building is relocated or when the materials are to be reused in other building projects. Deconstruction may be a “last resort” alternative to conventional demolition in certain circumstances.



Many historic features, including the window openings and storefront, have been substantially altered on this property.

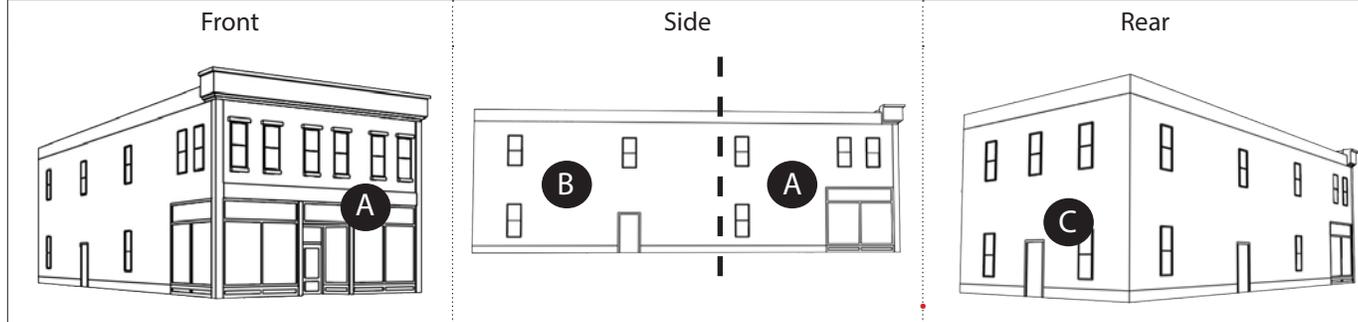


This building retains a high degree of historic integrity and the historic condition is fully intact. Recent restoration work is in keeping with the character.

D. Setting Priorities for Preservation

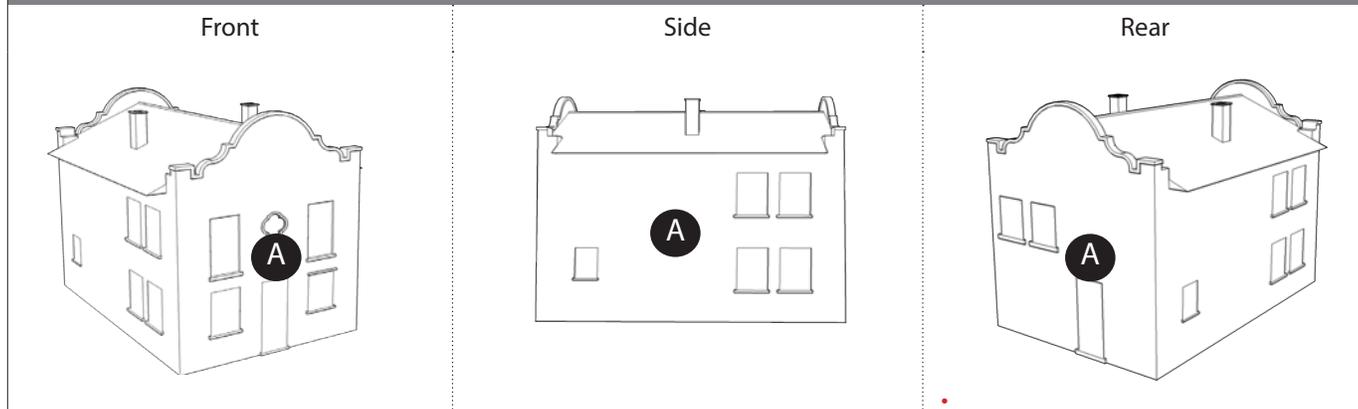
Location A: Highly sensitive	Location B: Less sensitive	Location C: Least sensitive
<ul style="list-style-type: none"> • Preservation of features in place is the priority. • This is especially important at the street level and in locations where the feature is highly visible. 	<ul style="list-style-type: none"> • Preservation of features in place also is a priority but a compatible alteration may be considered. 	<ul style="list-style-type: none"> • Preservation of features is recommended but more flexibility in making alterations may be available.

CONSIDERING A VERNACULAR COMMERCIAL BUILDING:



For many of the “contributing” commercial storefronts on historic resources in the Historic District, the front wall is where many key, character-defining features will be located. Alterations are rarely appropriate. Many side walls are also important to preserve, particularly where they are highly visible from the street or other public way. By contrast, portions of a side wall that are not as visible may be less sensitive to change. A rear wall is usually the least sensitive, and alteration may occur more easily without causing negative effects to the historic significance of the property. This concept of evaluating the different faces of a building to locate the appropriate places for alterations is illustrated in the sketches below.

CONSIDERING A DISTINCTIVE LANDMARK BUILDING:



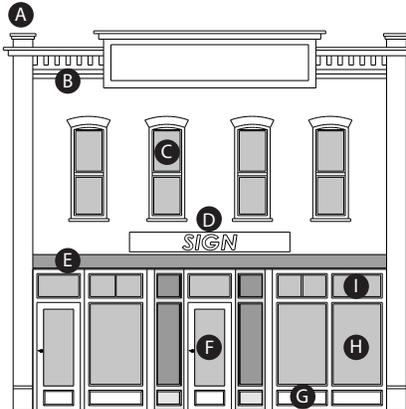
Several historic resources in the district are of “landmark” quality, in terms of their significance. The Coliseum, Stock Exchange building, Stockyards Station and the Horse and Mule Barns are noteworthy examples. Historically, these properties have been experienced “in the round,” with all sides conveying functional and design aspects that contribute to their historic significance. Alterations to these buildings must be considered carefully for that reason. While some modest alterations may be considered, they should occur in ways that minimize impacts on key features in all locations.

PLANNING WORK ON A HISTORIC COMMERCIAL BUILDING

What is the best approach for work on a historic commercial building that has already experienced some alterations? A range of options may be available depending upon certain facts. First, determine the historic character.

Intact Historic Structure

- A** Pilasters with brick cap and base
- B** Ornamental brick cornice
- C** Upper story windows, double hung with brick arches
- D** Sign panel above molding
- E** Lintel

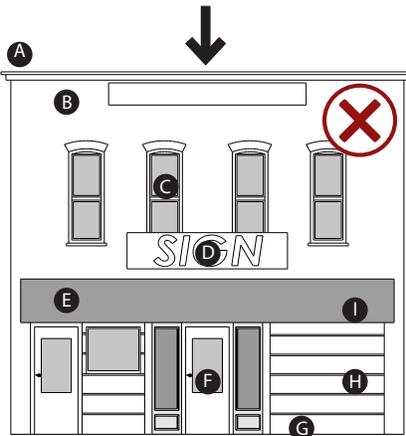


- F** Wood panel door
- G** Wood paneled bulkhead
- H** Display Window
- I** Transom Window

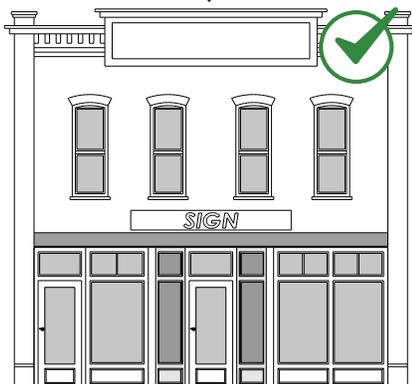
Next, assess the existing conditions:

Altered Historic Structure

- A** Pilasters removed
- B** Ornamental cornice removed
- C** Upper story windows intact
- D** Sign obscures window details
- E** Molding covered



- F** Original door missing
- G** Bulkhead missing
- H** Display windows altered
- I** Transom window covered



Historic Reconstruction

- Surviving features preserved and restored
- Missing cornice and pilasters reconstructed
- Storefront elements reconstructed



Contemporary Rehabilitation

- New cornice reflects the form of the original
- Upper windows preserved
- Contemporary finished metal storefront in scale with original
- Canopy installed



Simplified Rehabilitation

- Simplified interpretation of the cornice
- Upper windows preserved
- Contemporary finished metal storefront in scale with original

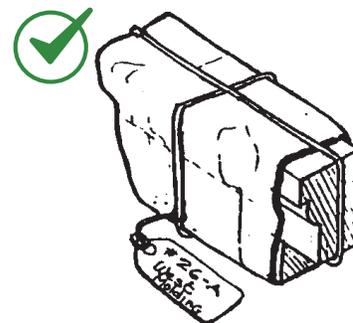
SEC. 2.4.3. STANDARDS AND GUIDELINES FOR CONTRIBUTING BUILDINGS

This section provides design guidelines for the treatment of historic properties (contributors and landmarks) in the Historic District. It focuses on the preservation of key character-defining features of each individual contributing property as well as preservation of the district as a whole. The design guidelines in this section do not apply to new construction or to alterations of non-contributing properties. These topics are discussed [Sec. 2.4.4](#).

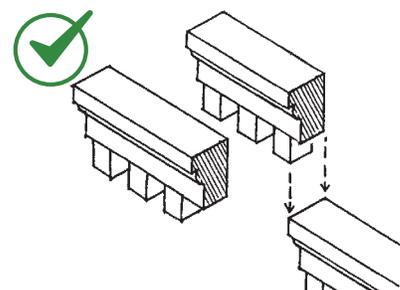
A. Character-Defining Features

Character-defining features help convey the historic and architectural significance of historic properties and vary by architectural style. Some character-defining features are distinctive details. The form, height and massing also are key character-defining features. The design standards and guidelines address treatment of these features. The method of preservation that requires the least intervention is always preferred.

1. Maintain key character-defining features.
 - a. Key character-defining features include:
 - i. Ornamentation and architectural details
 - ii. Building materials
 - iii. Windows and doors
 - iv. Cornices and eaves
 - v. Parapets
 - b. Retain and treat exterior features and examples of skilled craftsmanship with sensitivity.
 - c. Employ preventive maintenance measures such as rust removal, caulking and repainting to keep features in good condition.
2. Repair, rather than replace, a key character-defining feature if it is damaged.
 - a. Do not remove or alter distinctive character-defining features that are in good condition or that can be repaired.
 - b. Document the location of a character-defining feature that must be removed in order to be repaired so it may be repositioned accurately.
 - c. Patch, piece-in, splice, consolidate or otherwise upgrade deteriorated features using recognized preservation methods.
 - d. Minimize damage to historic character-defining features when repairs are necessary.
 - e. Protect other character-defining features that are adjacent to the area being worked on.
3. Reconstruct a key character-defining feature accurately if it cannot be repaired.



Document the location of a historic feature that must be removed and repaired so it may be repositioned accurately.



Patch, piece-in, splice, consolidate or otherwise upgrade deteriorated features using recognized preservation methods.

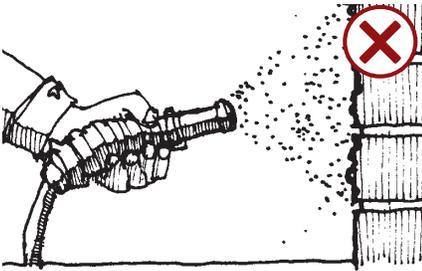


Simplicity in building form or material can be a key character-defining feature.



Retain and treat exterior features and examples of skilled craftsmanship with sensitivity.

- a. Use a design that is substantiated by physical or pictorial evidence to avoid creating a misrepresentation of the building's history.
- b. Use the same kind of material as the original to the extent feasible. An alternative material may be considered if it:
 - i. Has proven durability
 - ii. Has a size, shape, texture and finish that conveys the visual appearance of the historic feature
 - iii. Is located in a place that is remote from view or direct physical contact
 - iv. Do not add details that were not part of the historic structure. For example, decorative millwork should not be added to a building if it was not a historic feature, as it would convey a false history.



Do not use harsh cleaning methods, which can inhibit the function and/or appearance of the historic material, (such as sandblasting, which can damage its protective coating).



Protect and maintain historic stucco.

B. Materials and Finishes

Historic materials should be preserved in place. If the material is damaged, limited replacement to match the original should be employed. Historic building materials should never be covered or subjected to harsh cleaning treatments. Preserving historic building materials and limiting replacement to only pieces which are deteriorated beyond repair also reduces the demand for, and environmental impacts from, the production of new materials and therefore supports sustainability objectives.



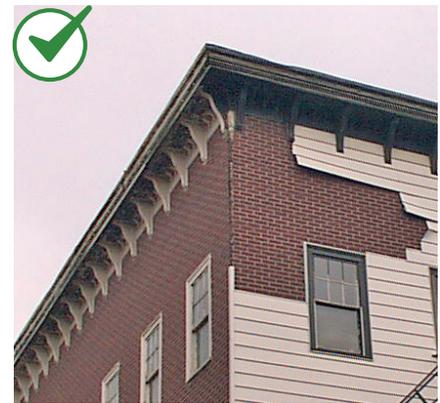
SEE SEC. 5.2.4 FOR BUILDING MATERIAL STANDARDS

1. Maintain historic building materials.
 - a. Preserve historic building materials from deterioration.
 - b. Maintain historic material finishes, including painted signs.
 - c. Do not remove historic materials that are in good condition.
 - d. Use a low pressure water wash if cleaning is permitted. Chemical cleaning may be considered if a test patch does not have a negative effect on the historic fabric (the test patch should be reviewed by the City's preservation department).
 - e. Do not use abrasive cleaning methods, which can inhibit the function and/or appearance of the historic material, (such as sandblasting, which can damage protective coatings and have an adverse effect).

2. Preserve the visibility of historic materials.
 - a. Consider removing later covering materials that have not achieved historic significance.
 - b. Once a non-historic material is removed, repair the historic, underlying material.
 - c. Do not cover or obscure historic building materials.
 - d. Do not add another layer of new material if a property already has a non-historic building material covering the historic material.
3. Repair historic building materials when needed.
 - a. Repair deteriorated building materials by patching, piecing-in, consolidating, or otherwise reinforcing the material.
 - b. Replace only those portions that are deteriorated and beyond reasonable repair.
4. Replace historic building materials in kind if repair is not feasible.
 - a. Use the same material as the historic one to replace damaged building materials.
 - b. Replace only the amount of material that is beyond repair.
 - c. Use only replacement materials that are similar in scale, finish and character to the historic material.
 - d. Use only replacement materials with proven durability.
 - e. Do not replace building materials with alternative or imitation materials unless no other option is available.



Removal of covering material exposes historic building fabric.



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



Before: Historic material covered



After: Historic material revealed



Preserve historic materials.

PRESERVING HISTORIC MATERIALS:

Primary historic building materials used in the Stockyards include masonry (brick, mortar, stone, concrete), stucco, wood and metal. Such materials should be preserved whenever possible. Appropriate treatments to protect specific materials from deterioration include:

Masonry

- Maintain the natural uncovered water-protective layer (patina).
- Do not paint (this can seal in moisture, which may cause extensive damage over time).
- Repoint deteriorated masonry mortar joints with mortar that matches the strength, composition, color and texture of the original. Note, some new mortars can damage original masonry (have mortar professionally tested to determine composition). Also, duplicate the mortar joints in width and profile.
- Maintain masonry caps to insure proper drainage.

Stucco

- Keep surfaces clean with a low-pressure water wash.
- Apply stucco in suitable weather conditions.
- Use compatible stucco for repairs. Consult a historic masonry specialist to determine appropriate product type and color.

Wood

- Maintain paint and other protective coatings to retard deterioration and ultraviolet damage.
- Provide proper drainage and ventilation.
- Use compatible paints. Some latex paints will not bond well to earlier oil-based paints without a primer coat.

Metal

- Maintain protective coatings, such as paint, on exposed metals.
- Provide proper drainage.

All Materials

- Epoxies and resins may be considered for wood repair and special masonry repair components also may be used.
- Use a low pressure water wash if cleaning is appropriate. Chemical cleaning may be considered if a test patch is first reviewed and negative effects are not found.
- Do not use harsh cleaning methods, such as sandblasting, which can damage historic materials, changing their appearance.

For More Information:

The following National Park Service preservation briefs at www.nps.gov provide additional information on the treatment of historic materials:

Preservation Brief 1: Assessing Cleaning and Water-Repellent Treatments for Historic Masonry Buildings

Preservation Brief 2: Repointing Mortar Joints in Historic Masonry Buildings

Preservation Brief 16: The Use of Substitute Materials on Historic Building Exteriors

Preservation Brief 22: The Preservation and Repair of Historic Stucco



Preserve original materials.

Using Non-Historic Materials on a Historic Structure:

The design guidelines sometimes refer to the use of non-original materials when describing the appropriate treatment of historic building features and components such as moldings, windows, siding and other architectural details.

A non-original material is one which is different from that used originally for a specific application. Such materials may also be called “substitute”, “replacement”, “synthetic” or “imitation” materials, and can include:

- Vinyl siding or fencing
- PVC decking or fencing
- Aluminum siding
- Hardie Plank siding
- Cementitious fiber siding
- Spray-on coatings
- Synthetic stucco
- Panelized brick
- Other non-original materials



Fiber cement siding

Non-original materials may also include those used to replace historic architectural features such as a resin-cast cornice used in place of a stamped metal cornice. In other cases, an original material may be traditional when used for other applications, but new for the particular detail being considered. Using wood to replace an original stamped-metal cornice is an example.

Non-original materials may be considered by the Historic and Cultural Landmarks Commission on a case-by-case basis as replacement materials or for use on a new addition or new building in a historic district. The City will consider factors including:

Potential Impact on Historic Significance. Removing original material diminishes the integrity of a historic property by reducing the percentage of building fabric that remains from the period of historic significance. Retaining the original material is always preferred. If this is not feasible, non-original materials may be considered. When used, a non-original material should convey the character, including durability, detail and finish, of the original to the greatest extent feasible.

Appearance. A non-original material should have a similar profile, texture and finish as the original material. Some synthetic siding has an exaggerated, rusticated finish that is an inaccurate representation of the original clapboard, and many vinyl products have a sheen that is out of character with that of painted wood and metal. These are inappropriate.

Durability. A non-original material should have proven durability in similar applications. While some new materials are very sturdy, others may degrade quickly and can be difficult to repair.

Location. Up close, it is easier to identify some non-original materials due to differences in texture, finish and feel. Tapping on a hollow plastic column or fence does not convey the same experience as the original. For this reason, locations that are more remote are better.

Cost. Some non-original materials are promoted because their initial costs appear to be less than repairing or replacing the original. When the other qualities of appearance and durability are proven, then the less expensive option may be appropriate. However, long-term, “life cycle” costs should also be weighed. Sometimes, the up-front saving is deceptive.

Environmental Impacts. The potential environmental impacts of non-original materials should also be considered including impacts associated with manufacture, transport, installation and ability to recycle.

Interaction with Historic Building Materials. Some non-original materials may interact negatively with historic materials. For example, some metals may corrode and stain original materials and some window and siding materials may expand and contract with temperature changes in ways.



Fiber cement siding



Repair, rather than replace, frames and sashes.



Preserve and repair historic windows.



Do not reduce a historic opening to accommodate a smaller window.

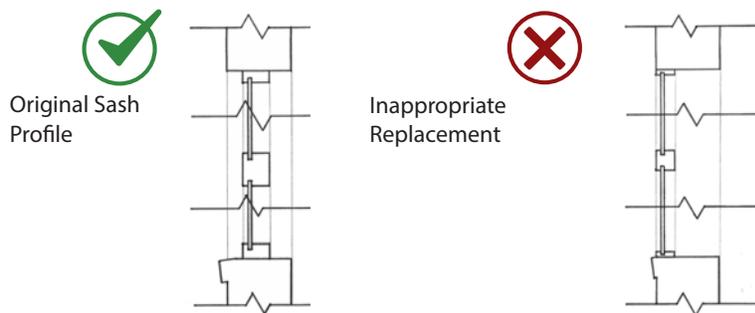


Preserve historic windows.

C. Windows

Original windows help convey the significance of historic structures, and should be preserved. They can be repaired by re-glazing, patching and splicing elements such as muntins, the frame, sill and casing. Repair and weatherization measures also are often more energy efficient, and less expensive, than replacement. If a historic window cannot be repaired, a new replacement window should be in character with the historic building.

1. Preserve and repair historic windows.
 - a. Preserve historic window features including the frame, sash, muntins, mullions, glazing, sills, heads, jambs, moldings, operation and groupings of windows.
 - b. Repair and maintain windows regularly, including trim, glazing putty and glass panes.
 - c. Repair, rather than replace, frames and sashes.
2. Replace a historic window in-kind if repair is not possible.
 - a. Replace with the same material.
 - b. Match the appearance of the historic window design (i.e., if the historic is double-hung, use a double-hung replacement window).
 - c. Maintain the historic size, shape and number of panes.
 - d. Match the profile of the sash, muntin and its components to the historic window, including the depth of the sash, which may step back to the plane of the glass in several increments.
 - e. Use clear window glazing that conveys the visual appearance of historic glazing (transparent low-e glass is preferred).
 - f. Do not use vinyl and unfinished metals as window replacement materials.
 - g. Do not use metallic or reflective window glazing.



These sketches show a section through two windows; the original and a proposed replacement. The proposed replacement window is inappropriate since it does not match the profile of the original window.

- h. Do not reduce a historic opening to accommodate a smaller window or increase it to accommodate a larger window.
- 3. Use special care when replacing a window in a key character-defining location.
 - a. Give special attention to matching the historic design and materials of windows located on the primary facade.
 - b. Match the historic design and positioning of the window within the opening when replacing a window.
- 4. Restore a historic window opening that has been altered.
 - a. Restore a historic window opening that previously existed.
 - b. Place a new window to fit within the historic opening.
- 5. When necessary, locate and design a new window opening to preserve the overall rhythm and arrangement of windows.
 - a. Locate a new window opening to match the general arrangement of historic windows in a building wall.
 - b. Design a new window opening to match historic window proportions on the same facade.
 - c. The new window should complement the historic windows, but should be designed to be different.



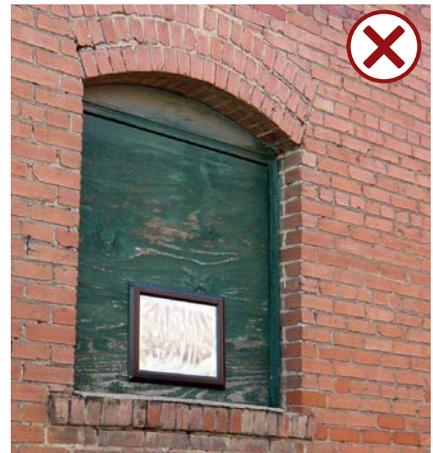
Restore a historic window opening that has been altered.



Give special attention to matching the historic design and materials of windows located on the facade.



Use special care when replacing a window on a primary facade.



Restore a historic window opening that has been altered. For example, this opening has been blocked. Restoring the window is best practice in this situation.

Benefits of Wood Window Retrofits:

Sensitive stewardship of the existing building stock significantly reduces environmental impacts. Re-using a building and its original wood windows preserves the energy and resources invested in its construction, reduces demand on landfill space and eliminates the need for producing new construction materials. Manufacturing of many new building materials uses substantial levels of energy. This can be reduced significantly if historic structures and its wood windows are retained rather than demolished.

Many historic building materials, such as a building's wood windows have long life cycles, which contribute to their sustainability. They were built for longevity in a manner that also allows for repairs. Some replacement features for historic buildings, such as synthetic window materials, advertise they are low in maintenance, inexpensive and durable etc., when in fact they have a significantly shorter life span than historic wood windows, are difficult to repair and are incompatible with historic building materials.

An older window is often falsely accused of being a major source of heat loss, when other parts of a building are typically the major sources. For example, as much as 50% of the energy lost from a house is from air infiltration through the attic, uninsulated walls, and around the windows and door cavities, not through the glass in a window itself. Repairing, weather-stripping and insulating an original window is typically more efficient and much less expensive than new windows, as well as sound preservation practice. Retrofits also extend the life of existing windows, avoid production of new materials, reduce waste and preserve a building's character. Retrofits have proven to be cost effective over the long-term in national studies.

Substantial amounts of information are available that document the energy saving benefits of retaining and repairing a historic window, rather than replacing it.

The following National Trust for Historic Preservation article at www.preservationnation.org provides additional information on the treatment of historic materials: *Saving Windows, Saving Money*



Operable double-hung windows enhance the energy efficiency of a building.

6. Enhance the energy efficiency of historic windows and doors.
 - a. Make the best use of historic windows; keep them in good repair and seal all the leaks.
 - b. Maintain the glazing compound regularly. Remove old putty with care.
 - c. Place a storm window internally to avoid a negative impact on the external appearance.
 - d. Use storm windows designed to match the historic window frame if placed externally.

D. Doors

The design, materials and location of historic doors and entries help establish the significance of a historic structure and should be preserved. When a new door is needed, it should be in character with the building.

1. Preserve a historic primary entrance.
 - a. Preserve historic and decorative features including door frames, sills, heads, jambs, moldings, detailing, transoms and flanking sidelights.
 - b. Do not alter the historic size and shape of a historic door opening.
 - c. Do not change the historic location of a door opening on a primary facade.
 - d. Do not add a new door opening on a primary facade.
 - e. Do not enclose transoms or sidelights.
2. Repair or replace a damaged door to maintain its general historic appearance.
 - a. Use materials that are similar to that of the historic door.
 - b. When replacing a historic door on a primary facade, use a design that is similar to the historic one.
3. When replacing a historic door on a non-primary facade, use a design that is in character with the building.
 - a. Locate and design a new door and entry to preserve the historic composition of the wall.
 - b. Locate a new door in a secondary location and be consistent with the historic architectural style of the structure.
 - c. Design a new door or entry to match historic door proportions.



Design a new door or entry to match historic door proportions.



Maintain a historic primary entrance.



Preserve historic and decorative features including door frames, sills, heads, jambs, moldings, detailing, transoms and flanking sidelights.



Preserve historic doors and their openings.



Use replacement roof materials that are similar in scale, texture, finish and color to traditional roof materials.



Maintain and repair roof detailing.



Do not alter a parapet on a highly visible facade.

E. Roofs

The form, shape and materials of an original roof help define the character of a historic structure and should be preserved. Where necessary, a new roof element, such as a dormer, may be added in a secondary location if it remains subordinate and in character with the design of the original structure.

1. Preserve the original roof line and shape on a historic structure.
 - a. Maintain the perceived line and orientation of the roof as seen from the street.
 - b. Avoid altering the angle of a historic roof.
 - c. Maintain the perceived roof line of flat-roofed buildings.
2. Maintain and repair original roof materials.
 - a. Retain and repair roof detailing, including gutters and downspouts.
 - b. Avoid removing historic roofing material that is in good condition or that can be repaired.
3. Use replacement roof materials that are similar in scale, texture, finish and color to traditional roof materials.
 - a. Replacing with the same material is preferred.
 - b. Consider the architectural style of the structure when an alternative material must be used.
 - c. Use a color similar to the original, or of the material as it would appear in weathered condition.
 - d. When an original roof material must be replaced, use a new material that is similar in scale, texture, finish and color.

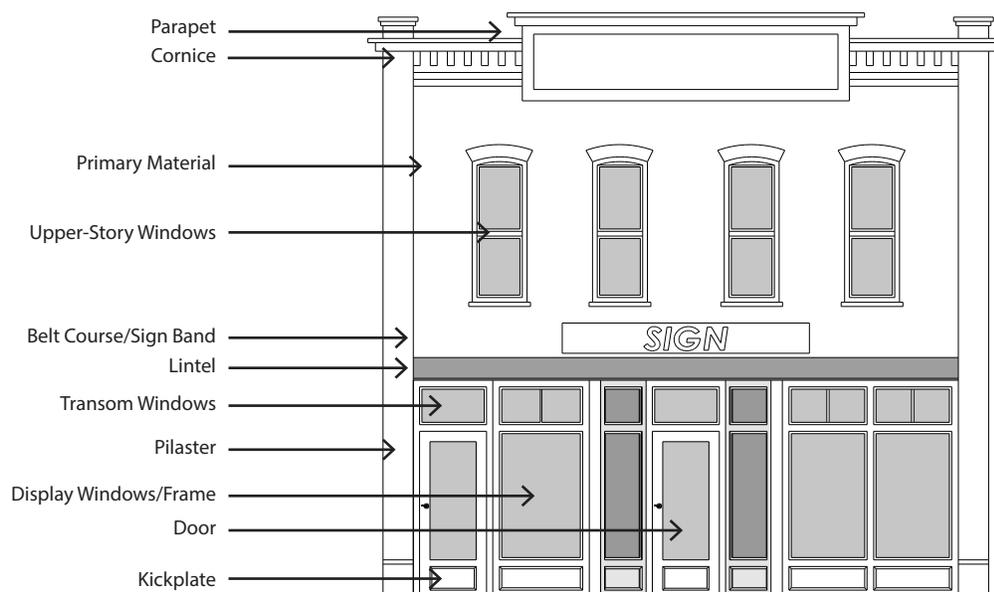


Maintain the original roof line and shape on a historic structure. The roof of the Stockyards Station building (the historic sheep and hog pen area) is a distinctive feature that should be preserved.

F. Historic Commercial Storefronts

The storefront is a key defining feature of a historic commercial building and should be preserved. It is usually framed by masonry side walls and a horizontal molding or lintel above the storefront windows. Transoms over display windows are distinctive features. A store entrance is usually recessed behind the plane of the facade and a molding or lintel separates the storefront from upper floors. These guidelines are focused on the HSH-districts where commercial storefronts are typical. Preserving significant historic storefronts and reconstructing altered or missing storefront features is a key goal. Researching archival materials such as historic photos and building plans can be helpful in understanding the role of the storefront and its relationship to the street.

1. Preserve these character-defining features of a commercial facade:
 - a. Parapet: The portion of the building wall that extends above a flat roof surface.
 - b. Cornice: A decorative band at the top of the building.
 - c. Primary Material: Includes brick, stucco and wood, for example.
 - d. Upper-Story Windows: Windows located above the street level often have a vertical orientation.
 - e. Sign Band: A flat band running above the transoms to allow for the placement of signs.
 - f. Lintel: A horizontal structural member that supports a load over an opening; usually made of wood, stone or steel; may be exposed or obscured by wall covering
 - g. Transom: The upper portion of the display window, separated by a frame.
 - h. Pilaster: A rectangular column attached to a wall; quite frequently decoratively treated so as to repeat a classical column with a base, shaft and capital.
 - i. Display Windows: The main portion of glass on the storefront, where goods and services are displayed.
 - j. Door: Usually set back from the sidewalk in a protected recess.
 - k. Kickplate: Found beneath the display window.
 - l. Awning/Canopy: A sheltering attachment to the facade (not shown).



Preserve these character-defining features of a commercial facade.

HISTORIC STOREFRONT REHABILITATION



Before: Wood paneling obscures historic storefronts.



After: Original storefronts revealed.



Before: Original materials obscured



After: Historic storefront elements are exposed, following removal of non-historic stucco and other material.

2. Preserve a historic commercial storefront.
 - a. Preserve the storefront glass if it is intact.
 - b. Repair historic storefront elements by patching, splicing, consolidating or otherwise reinforcing the historic materials.
 - c. Do not alter the size and shape of a historic storefront opening.
 - d. Do not use reflective, opaque or tinted glass.
3. If a storefront is altered, restoring it to the original design is preferred.
 - a. Remove more recent coverings that obscure original features.
 - b. If evidence of the original design is missing, use a simplified interpretation of similar storefronts in a rehabilitation approach.
 - c. The new design should convey the character of a typical storefront, including the transparency of display windows.
 - d. Historic photographs of commercial buildings in the Stockyards area are available and should be used when determining the original character of a storefront design.
4. Reconstruct a missing storefront feature to match the historic design.
 - a. Use traditional materials such as masonry and wood.
 - b. If using historic material is not possible, use a compatible substitute that is similar in scale, finish and character to the historic material, and that has proven durability in the local climate.
 - c. Reference historical documentation to guide the design of a replacement feature; or design a simplified version of a similar element seen on nearby historic properties, if no documentation is available.
 - d. Expose historic storefront elements that have been covered by modern siding or other materials.
5. A simplified or contemporary interpretation of a traditional storefront may be considered where the historic storefront is missing and no evidence of it exists.

HISTORIC STOREFRONT REHABILITATION



Before: moderately altered historic building



After: rehabilitation of historic building with reconstructed cornice, new windows and simplified interpretation of historic storefronts.

- a. A new design that uses traditional features of a storefront is appropriate.
 - b. The new design should continue to convey the design character and materials of typical commercial storefronts. This includes the transparent character of the display windows.
6. Preserve the original shape of the transom glass in a historic storefront.
- a. Transoms, the upper glass band of traditional storefronts, introduced light into the depths of the building, saving on light costs. These bands should not be removed or enclosed.
 - b. The shape of the transom is important to the proportion of the storefront, and it should be preserved in its historic configuration.
 - c. If the original glass is missing, installing new glass is preferred. However, if the transom must be blocked out, be certain to retain the original proportions and framing divisions. One option might be to use it as a sign panel or decorative band.
7. Preserve an original kickplate.
- a. The kickplate, located below the display window, adds interesting detail to the streetscape and should be preserved.
 - b. If the original kickplate is covered with another material, consider exposing the original design.
8. If the original kickplate is missing, develop a sympathetic replacement design.
- a. Wood is an appropriate material for replacements on most styles. However, non-original materials may also be considered when appropriately used with the building style.



A simplified or contemporary interpretation of a traditional storefront may be considered where the historic storefront is missing and no evidence of it exists.



A compatible interpretation of a traditional storefront is appropriate where the original is missing.



If the original transom glass is missing, installing new glass is preferred. If a transom must be blocked out, be certain to retain the original proportions and framing divisions.



Preserve an original kickplate.

9. Preserve the character of a historic cornice or parapet.
 - a. Most historic commercial buildings have cornices to cap their facades. Their repetition along the street contributes to the visual continuity of the district.
 - b. Reconstruct a missing cornice when historic evidence is available.
 - i. Use historic photographs to determine design details of the original cornice.
 - ii. A replacement should match the original in overall size and profile.
 - iii. The substitution of another old cornice for the original may be considered, provided the substitute is similar to the original.
10. Do not alter a parapet or cornice on a highly visible facade.
 - a. Inspect parapets on a regular basis. They are exposed to the weather more than other parts of the building, so watch for deterioration such as missing mortar or excessive moisture retention.
 - b. Avoid waterproofing treatments which can interfere with the parapet's natural ability to dry out quickly when it gets wet.
 - c. Adding coping to a parapet in order to protect masonry is appropriate.
11. Design a simplified interpretation of a historic cornice if evidence of the original is missing.
 - a. Appropriate materials include brick, stamped metal, wood and some durable synthetics.
 - b. Simple sheet metal is inappropriate.

G. Awnings, Canopies and Galleries

Awnings, canopies and galleries shelter walkways and shade windows. They are important features of many historic buildings. Awnings are typically made of fabric whereas canopies and galleries are rigid frames, usually composed of wood and metal. Traditionally, awnings, canopies and galleries were noteworthy features of many buildings and their continued use is encouraged. They are typically simple in detail, color and design. Operable awnings also help regulate internal climatic conditions.

In the early years, galleries were used on the original wood frame buildings. They had sloping shed roofs, which were supported on milled, finished wood posts. As masonry buildings were erected, flat, horizontal canopies were installed. These usually were supported by metal rods or chains from each building face, but galleries continued to have posts, either of finished wood or even metal. Fabric awnings also were used. These were tailored to fit the openings they were intended to shelter. A traditional, square shop front window had a square fabric awning, while an arched opening had a curving fabric form. This tradition of fitting the shape of an awning to fit the character of the building and its opening should be continued with any new designs. Note that some wood canopies and galleries that exist today have “rustic” unfinished characteristics that are not historically accurate.



SEE SEC. 5.1.4 FOR AWNING, CANOPY AND GALLERY STANDARDS

1. Preserve a historic awning, canopy or gallery where it exists.
 - a. Repair, rather than replace, an awning, canopy or gallery when feasible.
2. Reconstruct a missing awning, canopy or gallery based on evidence of its existence.
 - a. Consider removing a more recently installed canopy or gallery that does not have historic significance and that is out of character with the period of historic significance. For example, a “rustic” wood canopy or gallery is not historically significant.
3. Design a new canopy or gallery to be in character with the building and the Historic District.
 - a. A flat canopy or gallery form is appropriate. A shallow sloped form may be used where historic documentation substantiates that it once existed.
 - b. A canopy or gallery should have a metal roof structure.



Use a simple flat-topped gallery if the opening is square.



Appropriate canopy supporting mechanisms are wall mounted brackets, cable suspended columns or chains consistent with the style of the building.



Preserve a historic gallery where it exists.



Do not install curved form awnings on a rectangular opening or use colors that are not compatible with the structure.



A "rustic" wood canopy is not historically significant.

- c. Mount a canopy or gallery to accentuate character-defining features of the building, such as the line of transom windows above street level display windows. Avoid covering or obscuring significant architectural features.
 - d. Appropriate supporting mechanisms are wall mounted brackets, chains or columns consistent with the style of the building.
 - e. Internal illumination of an awning is inappropriate.
 - f. Materials should have finished, painted surfaces. Rustic materials, such as peeled log posts and split shake shingles are not authentic to the historic period of significance and should not be used.
 - g. Shielded lights may be installed on the underside of a canopy.
4. Design a new awning to be in character with the building and the Historic District.
- a. Mount an awning to accentuate character-defining features of the building.
 - b. Design an awning to be in proportion (opening, width, height) to the building.
 - c. Fit the shape of the awning to the opening. Simple shed shapes are appropriate for rectangular openings. Odd shapes, bull nose and bubble awnings are inappropriate for traditional storefronts. Arched awnings are appropriate on arched openings.
 - d. Internal illumination of an awning is inappropriate.
 - e. Avoid covering or obscuring significant architectural features.
 - f. Use a fabric with a matte finish. A glossy or reflective material is inappropriate.

Historic Canopy Rehabilitation



Before: moderately altered historic canopy



After: rehabilitation includes a reconstructed historic storefront, a historically accurate canopy and exposed original materials

H. Color

Choosing the right combination of colors for a historic rehabilitation project can unify building elements with the facade and highlight important architectural detailing. Paint color selection should be appropriate to the architectural style and complement the building and its surroundings. Using the historic color scheme is an option, but new schemes that are compatible are also permitted.

1. Retain historic colors.
 - a. Retain the historic or early color and texture of masonry surfaces.
 - b. Retain historic coatings such as paint that help protect exterior materials from moisture and ultraviolet light.
 - c. Do not strip paint or other coatings to reveal bare wood.
 - d. Do not paint unpainted masonry and architectural metals.
 - e. Do not use destructive paint removal methods such as propane or butane torches, sandblasting or water blasting which can irreversibly damage historic materials.

2. Use a color scheme that is compatible with the historic character of the structure.
 - a. Restore historic paint colors and finishes to the extent feasible to highlight the structure's historic appearance.
 - b. Repaint with colors that are appropriate to the period of historic significance of the building and the district. Color selection should be based on historic paint analysis of the historic layers of paint or appropriate historic research.
 - c. Use color schemes that are simple in character. (Generally one to three accent colors for trim elements on commercial buildings. Mission buildings typically only had one color accent).
 - d. Seek professional advice and properly prepare surfaces before painting.

The City does not regulate color; however, a change in “character” that arises from a change in color can be regulated. For example, a color scheme that obscures key character-defining features may be subject to review.



Retain historic coatings such as paint that help protect exterior materials from moisture and ultraviolet light.



Use a color scheme that is compatible with the historic character of the structure.



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

I. Existing Additions

Some existing additions may have become historically significant in their own right. Unless the building is being accurately restored to an earlier period of significance, additions that have taken on significance may merit preservation. However, more recent additions may detract from the character of the building and could be considered for removal.

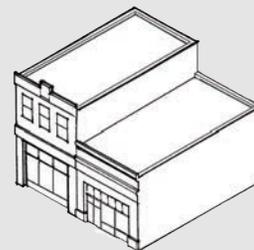
1. Preserve an older addition that has achieved historic significance in its own right.
 - a. Respect character-defining building components of a historically-significant addition.
 - b. Do not demolish a historically-significant addition on a key landmark structure, unless restoration to an earlier period is planned, or a new, compatible alteration would be appropriate.
2. Consider removing an addition that is not historically significant.
 - a. Ensure that the historic fabric of the primary structure is not damaged when removing these features.

J. New Additions

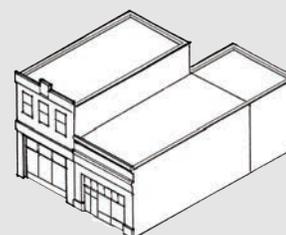
A new addition that is compatible with the historic building and its surrounding historic context may be permitted when it remains visually subordinate and minimizes loss of historic building material. It is important to consider its design and placement, as well as its relationship to the surrounding historic context. A rooftop addition is more likely to be compatible on a traditional commercial storefront building, such as those found along West Exchange and Main Street. Some other building types could accommodate a rooftop addition when the historic roof form would not be affected and the appearance would be minimized.

1. Design an addition to be compatible with the historic structure.
 - a. Do not use replicas of historic building components and details that would convey a false history or that would draw undue attention to the addition.
 - b. Use materials that are of a similar color, texture and scale to materials in the surrounding historic context.
 - c. Design an addition to be compatible with the scale, massing and rhythm of the surrounding historic context.
 - d. Incorporate windows, doors and other openings at a consistent solid-to-void ratio to those found on adjacent and nearby historic buildings.
 - e. Use simplified versions of building components and details found in the surrounding historic context such that the new addition does not visually overwhelm the original. These may include: a cornice; a distinctive storefront or main door surround; window sills or other features.
2. Design an addition to be subordinate to the historic building.
 - a. Place an addition to the side or the rear of the historic structure.
 - b. Do not locate an addition where it would negatively affect key character-defining features.
3. Differentiate an addition from the historic structure.
 - a. Use changes in material, color and/or wall plane.
 - b. Distinguish the addition as new, albeit in a subtle way.
 - c. Use a simplified or contemporary interpretation of building components such as windows, doors, railings, cornices.

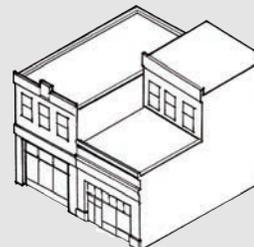
Locating an Addition to a Historic Commercial Building:



Historic Structures
The one and two-story commercial buildings illustrated above are historic.



Rear Addition
The rear addition illustrated above is appropriate.



Rooftop Addition
The rooftop addition illustrated above is appropriate because it is set back from the front facade.



Design an addition to be subordinate to the historic building.



Design an addition to be subordinate to the historic building.

4. Minimize damage to historic fabric when designing an addition.
 - a. Do not damage or obscure significant architectural features of the historic building.



This three-story roof addition and side addition overwhelms the historic building due to its disproportion in mass and scale.

Special Opportunities for New Additions



Some special opportunities may exist where a contemporary addition may be “inserted” into a shell of a historic structure.



An addition, located along a secondary wall retains the ability to perceive the historic character of the building.

K. Rooftop Additions

A primary objective in designing a new addition is to assure that it will be visually subordinate to the historic building, such that the character of the original may still be seen. This means that the addition should be simple in its design, such that it does not draw attention away from the historic structure.

An addition also should be positioned such that the historic scale and proportions of the original can be seen. Keeping the height of the addition lower than the height of the historic building is important. Setting it back, away from historically significant walls, such that the original height is clearly seen is also important.

How an addition will be perceived by a pedestrian on the street will influence the distance it should be set back. While this will be considered on a case-by-case basis, a general rule of thumb is that a rooftop addition should be set back from the facade at a distance that is greater than the height of the historic wall.

Setback of a Rooftop Addition on a mid-block site

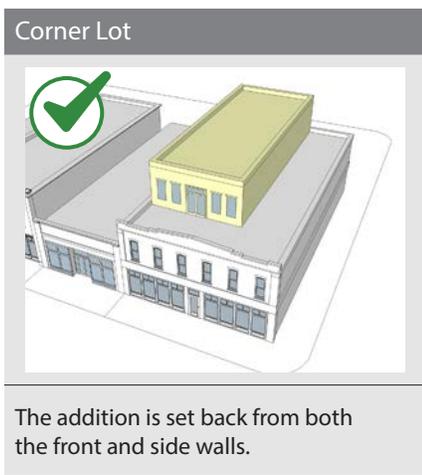


Original Building



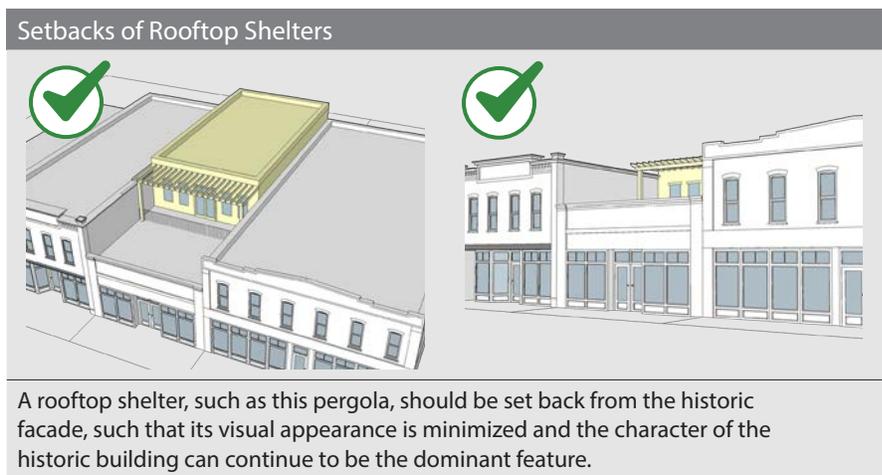
One-story addition stepped back from historic facade

In general, a rooftop addition on a historic building should be set back from the primary facade to be subordinate to the original structure. The addition should be visually minimized from the street level perspective, and should be oriented in the same direction as the original building and adjacent buildings.



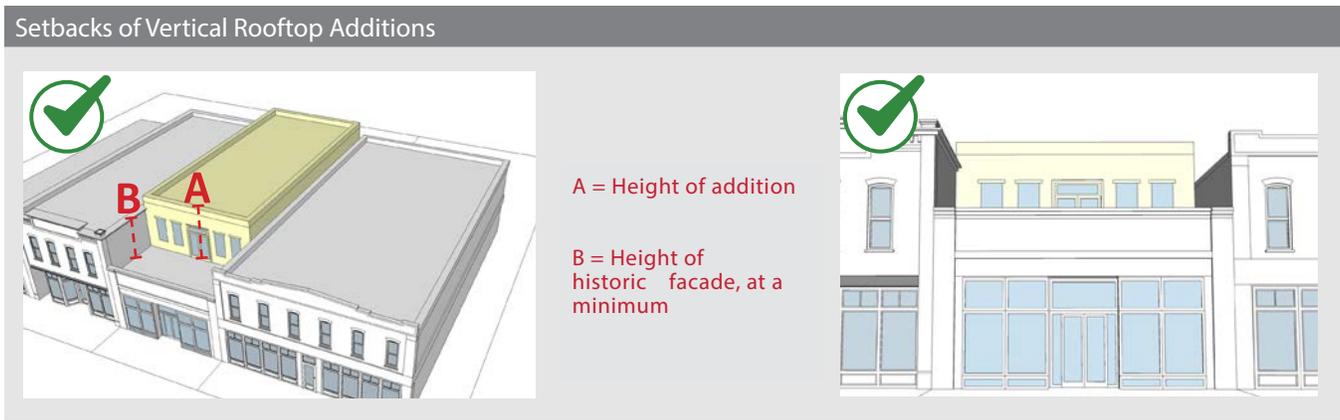
Corner Lot

The addition is set back from both the front and side walls.



Setbacks of Rooftop Shelters

A rooftop shelter, such as this pergola, should be set back from the historic facade, such that its visual appearance is minimized and the character of the historic building can continue to be the dominant feature.



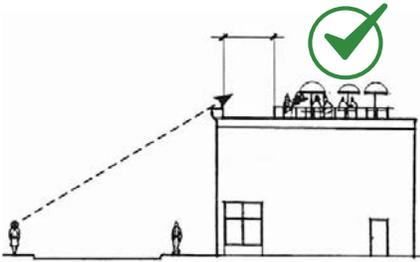
Setbacks of Vertical Rooftop Additions

A = Height of addition

B = Height of historic facade, at a minimum



This rooftop deck is set too close to the edge of the historic building wall and impedes one's ability to interpret the historic scale and character of the original structure.



Rooftop gardens, furnishings and enclosure apparatus should be setback significantly from the front facade in the same way as a rooftop addition.

1. Design a rooftop addition to be compatible with the historic building.
 - a. A compatible rooftop addition should be:
 - i. Set back from the primary, character-defining facade to preserve the perception of the historic scale of the building.
 - ii. Modest in character, so it will not detract from the historic facade.
 - iii. Set back from a secondary facade in case of a corner property.

L. Rooftop Decks and Gardens

A rooftop deck or garden can expand outdoor use opportunities on the roof of a building when such a feature is set back sufficiently to maintain the character of the historic facade. This is mainly anticipated to apply in an HSH- district; additions in an HCO- district will be considered much more carefully. In each case, the ability to perceive the historic character should be preserved.

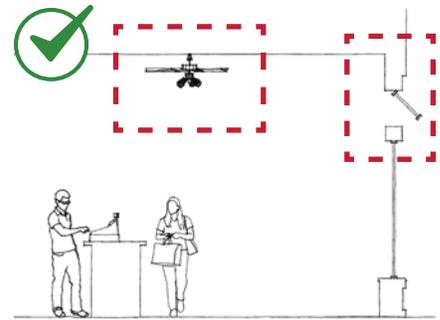
1. Locate a rooftop deck or garden to minimize visual impacts on the historic building.
 - a. Rooftop furnishings, gardens and enclosure apparatus should be setback significantly from the front facade in the same way as a rooftop addition.
 - b. A projecting or overhanging deck is inappropriate on the front of a building. It may be allowed on the rear of the building if it does not negatively impact neighboring historic resources.
 - c. A rooftop shelter (such as a pergola, awning, canopy) should be set back from the primary facade in the same way as a rooftop addition.
 - d. A rooftop shelter on a building located at a corner should be set back from both primary and secondary facades in the same way as a rooftop addition.

M. Energy Efficiency

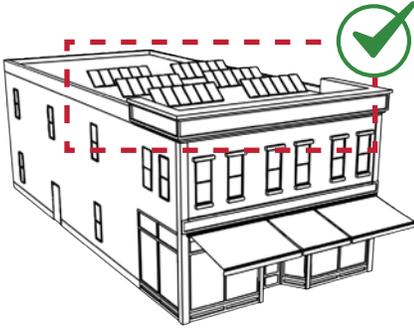
Keeping older buildings in use avoids environmental impacts associated with new construction. Maintaining and improving energy efficiency and providing options for energy generation further promotes the sustainability of historic buildings.

1. Preserve the inherent energy efficient features of the original building in operable condition.
 - a. Identify a building's inherent sustainable features and operating systems and maintain them in good condition.
 - b. Repair or restore covered, damaged or missing features where appropriate.
 - c. Retain and repair original roof material.
 - d. Retain original, awnings, canopies and transoms.

2. Install compatible energy-efficiency improvements that enhance the energy saving features of the original structure.
 - a. Use cost-effective weather-stripping, insulation and storm windows to improve energy efficiency while remaining historically sensitive.
 - b. Install weatherization strategies in a way that avoids altering or damaging significant materials and their finishes.
 - c. Use materials which are environmentally friendly and that will not interact negatively with historic building materials and their finishes.
 - d. Make best use of original windows; keep them in good repair and seal all leaks.
 - e. Use operable systems such as storm windows (see pg. 42), insulated coverings, curtains and awnings to enhance performance of original windows.



Preserve the inherent energy efficient features of the original building in operable condition.



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

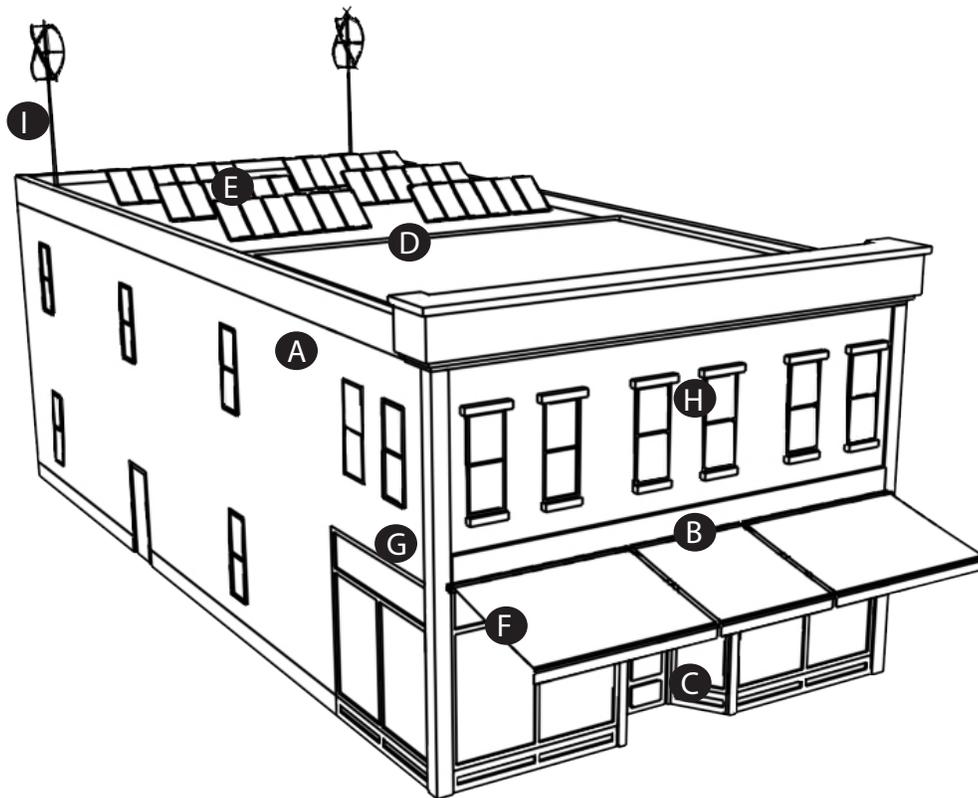


Design the scale and location of a wind turbine to remain subordinate to the historic structure.

3. Locate an energy generating device to minimize impacts to the historic character of the resource.
 - a. Locate technology where it will not damage, obscure or cause removal of significant features or materials.
 - b. Maintain the historic character of the building.
 - c. Locate devices where they are not visible on the front facade. If they are located on the roof, set them back significantly so they are not visible from the street.
4. Install new technology in a reversible manner.
 - a. Install energy generating devices in such a way that they can be readily removed and the original character can be easily restored.
 - b. Use materials which are environmentally friendly and that will not interact negatively with historic building materials.
5. Minimize adverse effects of a solar array or wind turbine on the character of a historic building.
 - a. Place the equipment to avoid obscuring significant features or adversely affecting the perception of the overall character of the property.
 - b. Size the equipment to remain subordinate to the historic structure.
 - c. Minimize visual impacts by locating the equipment back from the front facade.
 - d. Consider installing the equipment on an addition or secondary structure where applicable.
 - e. Exposed hardware, frames and piping should have a matte finish, and be consistent with the color scheme of the primary structure.
6. Use the least invasive method feasible to attach a solar array or wind turbine to a historic roof.
 - a. Avoid damage to significant features.
 - b. This equipment should not threaten the structural integrity of the building.

HISTORIC COMMERCIAL STOREFRONT BUILDING ENERGY-EFFICIENCY DIAGRAM

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



- | | | |
|---|--|---|
| <p>A Attic
• Insulate internally</p> | <p>D Roof Material
• Retain & repair</p> | <p>G Transom/Clerestory Windows
• Retain operable clerestory window to circulate air</p> |
| <p>B Awnings
• Use operable awnings to control solar access and heat gain</p> | <p>E Solar Panels
• Set back from primary facade to minimize visibility from street</p> | <p>H Windows
• Maintain original windows
• Weather-strip and caulk
• Add storm windows (preferably interior)</p> |
| <p>C Doors
• Maintain original doors
• Weather-strip
• Consider interior air lock area</p> | <p>F Display Windows
• Maintain original windows
• Weather-strip</p> | <p>I Wind Turbines
• Set back from primary facade to minimize visibility from street</p> |

ENERGY EFFICIENCY STRATEGY

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

Step 1: Establish Project Goals

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

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

Step 2: Maintain Building Components in Sound Condition

Maintaining existing building fabric reduces negative environmental impacts. Re-using a building preserves the energy and resources invested in its construction, and removes the need for producing new construction materials.

Step 3: Maximize Inherent Sustainable Qualities

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

Step 4: Enhance Building Performance

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

Step 5: Add Energy-Generating Technologies Sensitively

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

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

N. Accessibility

Where it applies, an owner of historic properties should comply, to the fullest extent possible, with Americans with Disabilities Act (ADA) provisions and Texas Accessibility Standards (TAS), while also preserving the integrity of the key character-defining features of the building.

1. Preserve the integrity and character-defining features of a historic building when integrating accessibility solutions.
 - a. Identify the historic building's character-defining spaces, features and finishes so that accessibility code-required work will not result in their damage or loss.
 - b. Alterations to historic properties that are designed to improve access for persons with mobility impairments should minimize negative effects on the historic character or materials.
 - c. Provide barrier-free access that promotes independence for the disabled and others with mobility impairments to the highest degree practicable, while preserving significant historic features.



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

O. Rehabilitation and Changing Use

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

The best use for a historic structure is that for which it was originally designed, or at least a closely related one. A new use may be introduced if it does not adversely affect the historic integrity of the building and its site.

1. Seek uses that are compatible with the historic character of the building.
 - a. The use should help interpret how the building was used historically.
 - b. The use should not adversely affect the historic integrity of the building or alter character-defining features of the building.
2. Seek uses that require minimal change to the original structure.
 - a. When a significant change in use is necessary to keep the building in active service, those uses that require the least alteration to significant elements are preferred.
 - b. Adaptive reuse may be inappropriate if the new use would require radical alteration to the historic building's key character-defining features. In most cases, however, designs can be developed that respect the historic integrity of the building while also accommodating new functions.
3. Seek upper floor uses that preserve the historic integrity of the original building while maintaining it in active use.



A change in use that requires alteration of key features, such as this, should be avoided.

- a. Commercial office space is the most common upper-floor use for traditional commercial buildings.
 - b. Upper-story floors of adjacent historic buildings may be combined if the character-defining features of the building's facade are maintained.
 - c. Elevators may be added to the rear of historic buildings to provide accessibility to upper floors.
4. Activate an historic public open space through adaptive reuse.
- a. An adaptive reuse program for a historic open space should enliven it while maintaining its historical character.
 - b. An adaptive reuse program for a historic open space should consider the following to enliven a space:
 - i. New events, music and performance opportunities
 - ii. Opportunities for educational and interpretive elements



An adaptive reuse program for a historic open space should enliven a space while maintaining its historical character.

P. Phasing/Interim Design

A rehabilitation project may be phased to accommodate market conditions or financing availability. For example, a project may begin with the removal of alterations to a historic facade, followed by complete facade rehabilitation at a later date. In such a case, it is important that the interim work not diminish the integrity of the property and that it keep future restoration options remain open.

1. Plan a phased rehabilitation project to allow for future compatible improvements.
 - a. Consider removing a non-historic alteration as an initial phase.
 - b. Consider ground floor storefront improvements that may set the stage for a later restoration of the complete building facade.
 - c. In phased project, do not remove or alter character-defining features of a building in a way that would preclude later restoration.
2. Program a regular and thorough maintenance schedule to protect the character-defining features of a historic building.
 - a. Plan maintenance to address the effects of seasonal weather conditions.
 - b. Pay particular attention to areas that are exposed or where water may gather.
 - c. Review the building interior for any signs of distress or failure.
 - d. Act on the first signs of any deterioration to avoid later interventions that are likely to be more costly.

A Phased Rehabilitation



The Meissner-Brown Funeral Home was built in 1937.



Once scheduled for demolition the building was not maintained and was left abandoned and dilapidated.



Phase 1 Rehabilitation: Interim improvements to the building included reopening the transom, providing a new sign and reconstructing the kickplate.



Phase 2 Rehabilitation: A later work included removing the stucco, reconstructing the cornice and installing a new storefront.

Q. Archaeological Resources

Negative impacts on archaeological resources should be avoided.

1. Leave archaeological resources in place, to the maximum extent feasible.
 - a. Avoid disturbing known archaeological resources.
 - b. If archaeological materials are discovered contact the City of Fort Worth Historic Preservation Office.

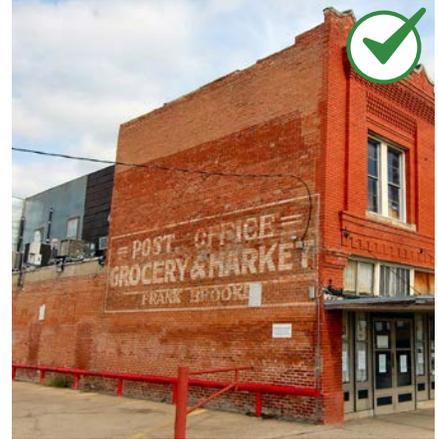
R. Signs

All historic signs should be retained. Historic signs are an important element in the Historic District that contributes to the overall character and heritage of the area. Older signs (1960's and earlier) may have taken on historic significance and may warrant preservation.



SEE DIV. 7.4 FOR SIGN STANDARDS

1. Consider history, context and design when determining whether to retain a sign.
2. A sign should be retained when:
 - a. Associated with historic figures, events or places
 - b. Significant as evidence of the history of the product, business or service advertised
 - c. A significant part of the history of the building or district
 - d. Characteristic of a specific historic period
 - e. Integral to the building's design or physical fabric
 - f. Integrated into the design of a building such that removal could harm the integrity of a historic property's design or cause significant damage to its materials
 - g. An outstanding example of the sign maker's art because of its craftsmanship, use of materials or design
 - h. A historically significant sign type
3. Leave a historic wall sign visible.
 - a. Do not paint over a historic sign.
 - b. There are times when some alterations to a historic wall sign may be permitted; these are:
 - i. If the sign is substantially deteriorated, patching and repairing is permitted.
 - ii. If the sign serves a continuing use, i.e., there are older signs that still have an active business and they need to change information such as hours of operation.



Leave a historic wall sign visible.



A sign should not obscure character-defining features of a historic building.

4. Do not over restore a historic wall sign.
 - a. Do not restore a historic wall sign to the point that all evidence of its age is lost.
 - b. Do not significantly re-paint a historic wall sign even if its appearance and form is recaptured.

5. Sign Installation on a Historic Building

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



SEE DIV. 7.4 FOR SIGN STANDARDS

1. Do not damage or obscure architectural details or other building features when installing a sign.
 - a. No sign or sign structure/support should be placed onto or obscure or damage any significant architectural feature of a building, including but not limited to a window or a door frame, cornice, molding, ornamental feature, or unusual or fragile material.
2. A sign should not obscure character-defining features of a historic building.
 - a. A sign should be designed to integrate with the architectural features of a building, not distract from them.
 - b. No sign should be painted onto any significant architectural feature, including but not limited to a wall, window or door frame, cornice, molding, ornamental feature, or unusual or fragile material.
 - c. No support for a sign should extend above the cornice line of a building to which the sign is attached.

SEC. 2.4.4. STANDARDS AND GUIDELINES FOR NON-CONTRIBUTING BUILDINGS AND NEW CONSTRUCTION

This section applies to new construction and to alterations of non-contributing buildings. It applies to all walls of buildings and site features that are visible from the public way.

It is important that any new construction or the alteration of non-contributing properties contribute to a consistent sense of character and respect the historic context, while also conveying the evolution of the historic district. It is not the intent that new buildings imitate older styles, but that they draw upon basic elements seen historically while doing so in ways that express their own time.

Compatibility with the historic context is a key principle for the design of new construction or to the alterations of non-contributing properties. This typically focuses on buildings on the same block, on both sides of the street, and also across an alley. In some cases, a structure that is not historic may also be found in the immediate vicinity, but this does not influence considerations of compatibility.



Design a new building to reflect its time while respecting key features of the historic context.



Use high quality design and depth of detail in building features to enhance compatibility with the historic context.



Continue the tradition of simple rectangular building forms.

A. Architectural Character

New buildings should be distinguishable from historic buildings so as not to confuse the history of the area. They should appear as products of their own time while maintaining compatibility with the historic context. Generally, in an HCO- district it is important that new construction be visually subordinate to the historic context.



SEE DIV. 5.2 FOR ARCHITECTURAL STANDARDS

1. Design a new building to complement its time while respecting key features of the historic context.
 - a. Reference traditional articulation patterns on the facade of a new building.
 - b. Use high quality design and depth of detail in building features to enhance compatibility with the historic context.
 - c. Use simple details, when appropriate, such as window moldings and door surrounds, to create interest while expressing a building of its time.

B. Building Form

Historically most buildings in the Historic District had simple rectangular forms, which typically expressed the width of the underlying lots. Larger buildings were composed of a set of these simple forms (such as the White Elephant Saloon). This tradition should be continued.



SEE SEC. 5.2.2 FOR BUILDING FORM STANDARDS

1. Continue the tradition of simple rectangular building forms.
 - a. Irregularly shaped footprints are inappropriate.
 - b. Forms should appear to be in scale with the historic buildings that survive in this area.
 - c. A curved or angular building element may be used as an accent to a primary rectilinear form.

C. Roof Form

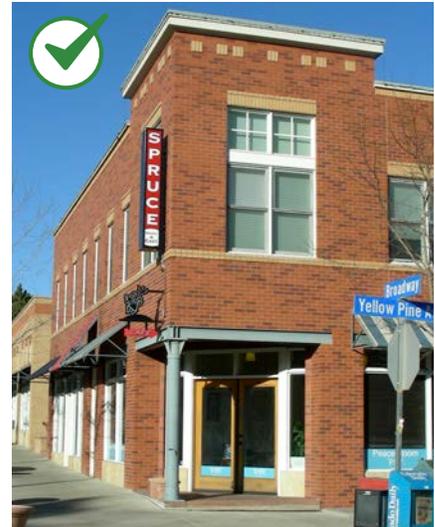
Historically, flat roofs were used, or at least they appeared to be so because they were concealed behind parapets. Roof forms in new construction should continue this tradition. Historically, a range of roof forms were used in the HCO-40, HCO-60 and HCO-68 districts. These included hip and gable roofs. Some had barrel vault or shed forms. The stepped flat roof form of the Stockyards Station building, with its clerestories is an example of another distinctive form. Even though forms varied, many of them were screened by parapets and thus the overall sense of the range of roof forms is more limited. The roof of the Coliseum and the Stock Exchange are the distinctive accents in this district, and they should continue to be so. Therefore, roof forms on new construction should remain simple in character.

1. Use simple roof forms.



SEE SEC. 5.2.1 FOR ROOF FORM STANDARDS

- a. A flat roof should be the predominant form.
- b. Shed, gable or hip forms may be used for secondary building elements.
- c. In HCO-55, gable and hip roof forms are appropriate primary forms in the Armour/Swift sites.



A flat roof should be the predominant form.



A flat roof should be the predominant form.



Provide articulation in building walls that are perceived from streets, walkways, open spaces and other public ways that reflect historic precedents in the district.

D. Building Massing

While building forms were simple, some variation in massing existed, usually by a change in parapet height, and expression of vertical elements and other articulation methods. This variation in massing helped to establish a sense of a lower scale in this area and should be continued.

Generally, in HCO-55, a central mass may have been framed by subordinate building “modules.” This variation in massing is still apparent on the Armour Laboratory building. This helped to establish a sense of a lower scale in this area. This tradition should be continued.

1. Provide variation in massing to express the scale of historic development.
 - a. Use a variation in building height and other articulation methods.
 - b. Use variation that is sufficient in change of massing to express traditional lot widths.
 - c. In HCO-40, HCO-60 and HCO-68, keep forms relatively simple, with a central mass. Other smaller masses should appear to be attached. Stepped forms are also appropriate.
2. Design the facade height to appear to be within the range seen historically in the area.
 - a. Design the facade to complement the traditional proportions of height to width.
 - b. Clearly differentiate the ground floor, middle floors and roof form.



Provide variation in massing to express the scale of historic development.

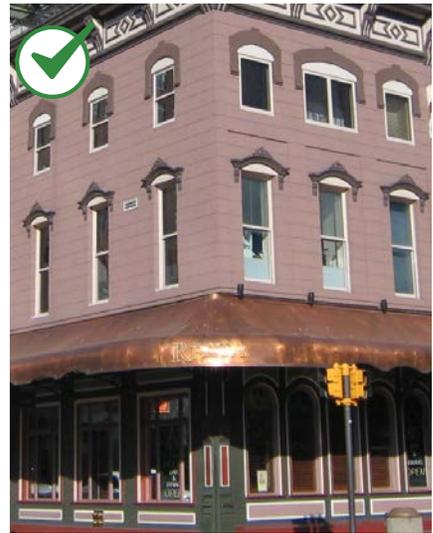
E. Articulation

Historically, buildings in this area had a high degree of “articulation” along a block face, as seen from the street. This included changes in wall heights and variations in window patterns between adjacent buildings and throughout the building street wall. This tradition should be continued.

1. Provide articulation in building walls that are perceived from streets, walkways, open spaces and other public ways that complement historic precedents in the district.
 - a. The dimensions of various articulation devices must be substantial enough to appear authentic and to genuinely contribute to a sense of variation in massing and add visual interest.
 - b. In comparison with the other parts of the Historic District, the HCO-40 District had a “moderate” degree of articulation in building designs. This tradition should be continued.
2. Provide a first floor height similar to historic buildings that incorporates the traditional height of a base, middle and cap.
3. On upper floors, locate windows to be consistent with the historic window patterns in the district.
 - a. Use traditional proportions of windows, individually or in groups.
 - b. Maintain the traditional placement of window headers and sills relative to cornices and belt courses.
4. Design the ground floor of a building facade to have a sense of scale and visual interest to engage the public realm.
 - a. Clearly define a building entry and orient it towards the street.
 - b. Use architectural details and fenestration to emphasize a primary building entry.



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



The percentage of window to wall should remain subordinate.



Provide design features that activate the street wall and provide visual interest.



F. Building Materials

Building materials should contribute to the visual continuity of the historic district. The material should be authentic and genuine, maintaining similar scale, color, texture and finish of those used historically. Appropriate materials may vary depending on whether the material is used as a primary material or a secondary material. A primary material is one that covers the majority of the surface area of a prominent face of a building. A secondary material is also a part of a building's walls but is subordinate to the primary material. Finally other materials may appear as accents, as trim materials, on limited panels as relief or on window sills.



Use materials that appear similar in scale to those used historically.

Historically, the palette of primary building materials was rather limited in the HSH-districts, with brick being by far the predominant material. New buildings in the area should continue to use brick as the primary building material.

Genuine stucco was used on the Coliseum and Exchange buildings, as well as on the north walls of the horse and mule barns, while the horse and mule barns themselves were of brick. The hog and sheep sheds were initially wood frame and later were replaced with concrete support structures. The pens themselves continued to be wood frame. New buildings should continue to use brick as the primary building material, in part to serve as a "bridge" between the HSH-40 and HCO-55 districts, where brick also should be the predominant material.

1. Use materials that appear authentic and that are proven durable in this setting.
 - a. They should have a texture and finish similar to that used historically.



SEE SEC. 5.2.4 FOR PRIMARY AND SECONDARY BUILDING MATERIAL STANDARDS

2. Use materials that appear similar in scale to those used historically.
 - a. For example, use brick that is similar in size to that used historically.
 - b. In HSH- districts, more variety in materials is appropriate on walls that face toward TNX- districts.

G. Transparency



SEE SEC. DIV. 2.2 FOR TRANSPARENCY STANDARDS

Transparency patterns should appear similar to those seen historically while accommodating new contemporary uses. These patterns vary by the different Form Districts.

1. Maintain traditional transparency patterns.
 - a. Upper floors should have a lower percentage of glass in comparison with the street level.
 - b. Windows that have a vertical orientation are preferred.
 - c. Windows should have a substantial depth of framing or be inset enough to create distinct shadow lines.
2. Windows should align with historic patterns.
 - a. This is particularly important in HSH- districts, where this is a distinct characteristic.



Windows should align with historic patterns.



SEC. 2.4.5. STANDARDS AND GUIDELINES FOR SITE DESIGN

This section applies to the preservation of historic landscapes and site features as well as the design and construction of new ones.

It is important that landscapes and site features contribute to a sense of continuity and that they respect the historic context. Landscapes and site features also should convey the differences in distinctly different sub-areas of the historic district.

Compatibility with the historic context is a key principle for the design of landscapes and site features. In terms of those elements within the historic district, three distinctly different settings exist, based on historic precedents:

1. HSH-40, HSH-68

This area reflects a traditional "Main Street" character with painted, ornamental metal street light poles and benches that are urban in character.

2. HCO-40, HCO-60, HCO-68

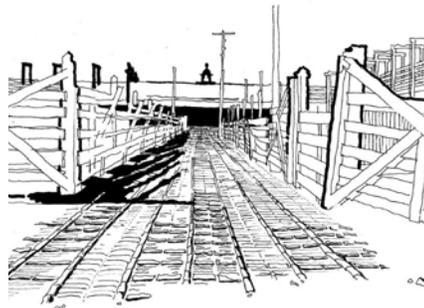
These areas reflect the "cowboy heritage" that is characterized by more rustic site furnishings. Wood framing used in site furnishings, predominantly seen in historic cattle pens and smaller sales buildings, is an example. Brick paving in livestock walkways and pens also is a part of this vocabulary of site design.

3. HCO-55

Historically, site features in this area were more "industrial" in nature, often being constructed with metal and masonry materials.



The traditional "Main Street" character of the HSH-40 District is reflected with painted, ornamental metal features.



Cattle pens are important elements of the "Central Stockyards" and serve as precedent for site designs for the HCO-40, HCO-60 and HCO-68 districts.

A. Connectivity

Connectivity and circulation patterns should complement those that existed historically. Historic circulation networks included walkways, rail lines and cattle runs. The vestiges of these networks should be preserved. New development should consider how the historic circulation routes may be framed and utilized.

1. Retain the historic network of streets and alleys.



SEE ARTICLE 8 FOR CONNECTIVITY AND CIRCULATION STANDARDS

- a. Retain the network of streets and alleys as public circulation space and for maximum public access. See also the discussion of historic circulation patterns on page 0-13 in the introduction.
 - b. Link a new street to existing public rights-of-way, when feasible.
2. Design new on-site pedestrian connections to enliven properties.
 - a. When establishing a service lane or a walkway that is internal to a site, situate it to express the location of circulation routes that existed historically (see the discussion of historic development patterns starting on page 0-6 of the Introduction for specific locations).
 - b. When a walkway internal to a site is planned, direct it through a plaza, courtyard or other outdoor use area to help animate the space.
 3. Site a building to complement historic circulation routes and view corridors.

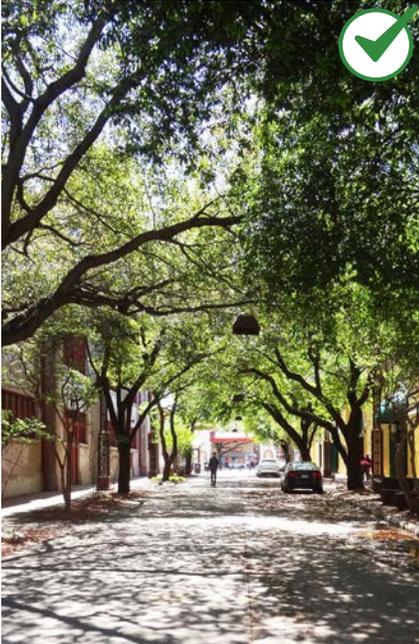
B. Open Space

Surviving significant historic open spaces are essential elements in the Stockyards context and should be considered primary features for preservation. New open space designs should reinforce development patterns while providing compatible connections to the historic district.

1. Preserve historically significant open spaces.
 - a. Historically significant open spaces include the plaza in front of the Coliseum, the lawn in front of the Stock Exchange, Mule Alley, Rodeo Plaza and the Swift/Armour Stairs.
 - b. Other open spaces that existed historically should be restored, to the extent feasible. Opportunities to re-establish historic open space include:
 - i. The Armour Administration Site (Item "K" on 1927 Stockyards Sanborn Map, page 0-10 of the introduction)
 - ii. The semi-circular lawn that existed on East Exchange Avenue.



Provide internal connections for pedestrians when possible.

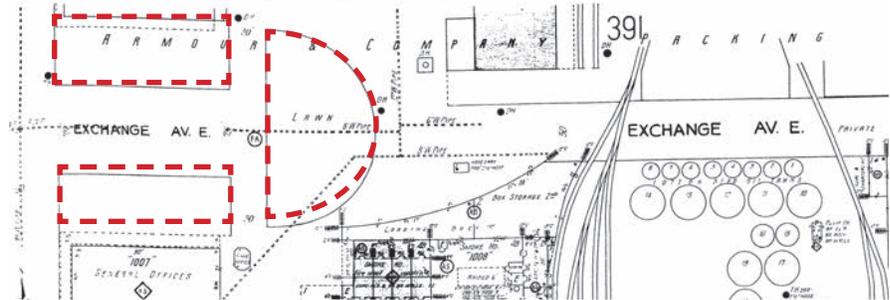


Strategically locate public spaces on a site to maintain key views or frame views as perceived from the public right-of-way.

2. Locate a new open space to provide views of historic buildings and street-scapes.
 - a. Strategically locate open space to maintain key views or frame views as they are perceived from the public right-of-way.
 - b. Locate open space along axes of historic circulation routes.
 - c. Locate an open space to minimize visual impacts on the historic street-scape.

C. Parking

Surface parking should be visually subordinate to other uses and compatible with nearby historic resources. Buffer areas should screen parking from the



Opportunities to re-establish historic open space include the areas at the top of the Swift/Armour Stairs (shown here in dashed red lines, in 1927).



Incorporate historic brick paving in parking lots to maintain a reference to traditional paving designs.

street and public walkways as well as neighboring uses.



SEE DIV. 7.2 FOR PARKING LOT LANDSCAPING STANDARDS

1. Design a surface parking lot to be compatible with nearby historic resources.
 - a. Use materials that are compatible with nearby historic buildings.
 - b. Incorporate historic brick paving to maintain a reference to traditional paving designs.
 - c. Appropriate screening methods in an HCO- district include:
 - i. A low site wall that is similar in materials and appearance to the primary structure, such as masonry.
 - ii. A fence that uses wood framing and metal gusset-style construction that references historic cattle pens.
 - iii. A landscape buffer of trees, shrubs and ground cover.

D. Sidewalks, Curbs and Gutters

Historic sidewalks, walkways, curbs and gutters are key features of the historic district, and should be maintained. If necessary, such features should be replaced in-kind or with a compatible substitute. New sidewalks and related features should be designed to be compatible with the character of the Historic District.



SEE ARTICLE 8 FOR STREET DIMENSIONAL STANDARDS

1. Preserve historic sidewalks, curbs and gutters.
 - a. Retain and maintain historic sidewalks, curbs and gutters to preserve the distinctive historic features of the streetscape.
 - b. Maintain a historic walkway leading from a sidewalk to a main building entry.
2. Install compatible replacement sidewalks, curbs or gutters if necessary.
 - a. Replace deteriorated sidewalks, curbs and gutters that are of historic significance in-kind, using physical evidence to guide the work.
 - b. Replace deteriorated sidewalks, curbs and gutters with a compatible substitute material if in-kind replacement is not feasible.
 - c. Use traditional materials such as brick and concrete.



Historic paving materials, such as brick, should be preserved and maintained.



Adapt historic paving materials to new uses.



Reuse historic paving material to define outdoor use areas.



Maintain a historic walkway leading from the sidewalk to a main building entry.



Reuse historic features such as rails when possible, in plazas and courtyards.

E. Paving, Plazas and Seating Areas

Paving, plazas and seating areas play a vital role and should be thoughtfully designed while complementing historic precedent through materials, form and placement. New designs should appear of their own time while contributing to a sense of continuity for the Historic District.

1. Design new paving, plazas and seating areas to be compatible with the historic context.
 - a. In HSH-40 and HSH-68, use painted, ornamental features to complement the urban character.
 - b. In HCO-40 and HCO-68, use rustic site furnishings, wood framing with heavy steel gussets and brick paving to complement the "cowboy heritage".
 - c. In HCO-55, use a primarily "industrial" character, with site features constructed with metal and masonry materials.
2. Use decorative paving to define seating and courtyard areas.
 - a. Reuse historic brick paving and other site features such as rails when possible. Opportunities include:
 - i. Special use areas
 - ii. Accents to other paving materials
 - iii. Framing/Edges for seating or other hardscape areas
 - b. If historic material is not available, use a new compatible material that conveys a similar color, texture and finish.

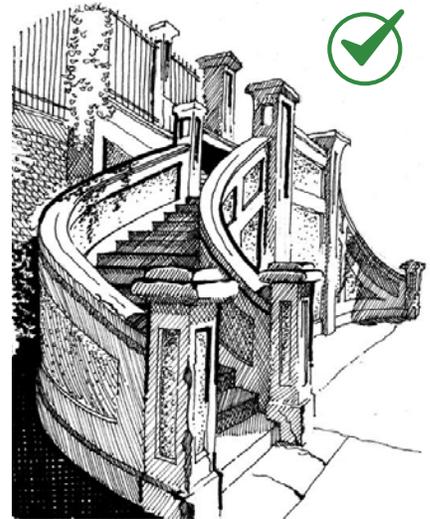
F. Streetscape and Site Furnishings

Historic site features in the public realm are located throughout the historic district. They are important elements of the setting and should be retained whenever possible. An assessment of a site should occur to identify specific historic streetscape and site furnishings. New streetscape and site furnishings should be consistent in character with the Historic District as a whole and the specific sub-district.



SEE ARTICLE 8 FOR STREETScape DIMENSIONAL STANDARDS

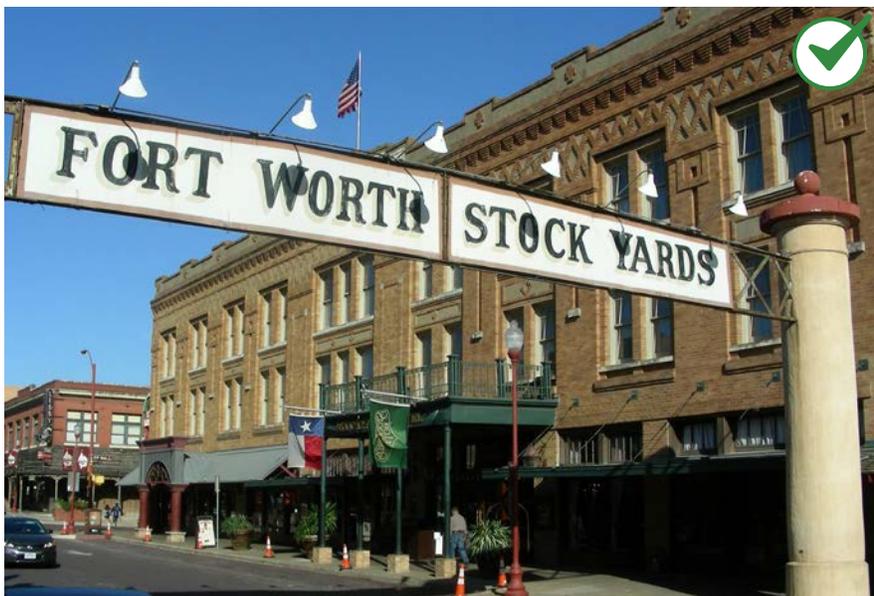
1. Maintain historic site features in the public realm.
 - a. Preserve existing public steps, rails and bridges, for example.
 - b. Protect features from impacts associated with construction of other public improvements.
2. Preserve historic site features. These include:
 - a. Brick pavers
 - b. Livestock ramps and bridges
 - c. Railings and fences
 - d. Entry gates and columns
 - e. Rails (train tracks)
 - f. Turnstiles
 - g. Cattle pen



Preserve existing public steps, rails, and bridges.



This turnstile is an example of a historic site feature to preserve.



This historic Fort Worth Stockyards Gateway is a site feature that should be preserved.

3. Coordinate streetscape elements with neighboring properties along the street.
 - a. Consider the design context when determining sidewalk improvements.
 - b. Locate furnishings near heavily used pedestrian areas, such as key pedestrian routes, building entrances and outdoor gathering places.
 - c. Design street furnishings to be durable.
 - d. Locate street furnishings so they do not impede a primary pedestrian way.
 - e. Scale street lighting for pedestrians, where applicable.
4. Complement the historic character and materials of the historic context in the design of new streetscape elements and site furnishings.
 - a. In HSH-40 and HSH-60, draw from traditional designs and materials for a new site element that convey a "Main Street" character, such as:
 - i. Flat canopies with chain or cable and turnbuckle supports; and
 - ii. Wood framing.
 - b. In HCO-40 and HCO-68, draw from traditional designs and materials for a new site element that convey a "cowboy" character, such as:
 - i. Flat canopies with chain or cable and turnbuckle supports;
 - ii. Wood framing with heavy metal gusset plates;
 - iii. Clerestories; and
 - iv. Brick paving patterns.
 - c. In HCO-55, draw from traditional designs and materials for a new site element that convey an "industrial" character, such as:
 - i. Exposed steel supports;
 - ii. Concrete foundations; and
 - iii. Brick paving patterns.

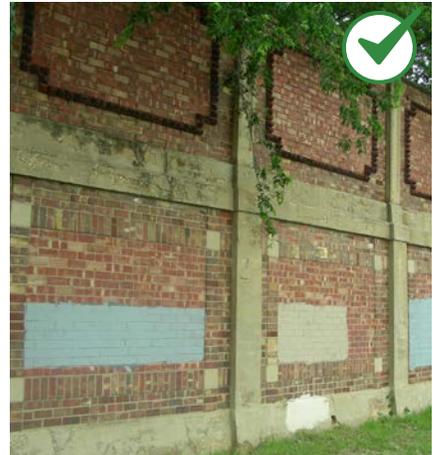
G. Fences and Site walls

Historic fences and site walls survive in some parts of the historic district. Unpainted wood is the most common historic fence material. Brick and stone are the most common historic wall materials. These are important features that should be preserved. If necessary, such features should be replaced in-kind or with a compatible substitute. New fences and site walls may also be appropriate if they are compatible with the historic property and surrounding historic context.



SEE SEC. 7.2.4 FOR WALL AND FENCE STANDARDS

1. Preserve historic fences and site walls.
 - a. Maintain historic wooden and pipe rail fences.
 - b. Maintain historic brick, stone and concrete masonry site walls.
2. Design a new fence or site wall to be compatible with the historic property and surrounding historic context.
 - a. Design a new site wall with brick or concrete.
 - b. See the “Historic Framework” for precedents starting on page 0-6 in the introduction.



Maintain historic brick, stone and concrete masonry site walls.



A painted picket fence is out of character.

Historic Fences




Preserve historic corrals and pens and consider these precedents in designing new site features.



Coordinate landscape elements with neighboring properties and any existing natural area.

H. Trees and Plantings

Specimen trees (those that are particularly impressive or unusual examples of a species due to its size, shape, age or other traits), healthy mature trees and historic plantings are important parts of the context. Appraising these features as contributors to the setting will help in determining their significance. They should be retained whenever possible. When planting new trees, native and adapted species that are commonly seen in the surrounding historic context should be selected.



SEE DIV. 7.2 FOR LANDSCAPING STANDARDS

1. Maintain specimen trees and historic plantings.
 - a. Preserve existing historic plantings and yards.
 - b. Do not remove specimen trees or mature trees unless the tree is dying, dead, diseased or poses a safety hazard.
 - c. Protect specimen trees and healthy mature trees from impacts associated with new construction occurring near or within the drip line.
 - d. In some cases, the plant materials themselves may not have historic significance, but their location may have historic significance.
2. Introduce new trees and plantings that are compatible with the historic landscape and setting.
 - a. Continue the tradition of landscape planting along structural elements such as foundations, walkways and fences or walls.
 - b. Avoid planting too close to a structure so as not to damage, or retain moisture against, architectural features or building foundations.
3. Coordinate landscape elements with neighboring properties and any existing natural area.
 - a. Retain existing mature landscape features that provide shade and protection from wind, and replace when necessary.
 - b. Where possible, use plant species that are native to the region.
 - c. Avoid species that require significant maintenance and care.
 - d. When adding new landscape features, consider ecological and aesthetic impacts to Marine Creek, if adjacent to the area.

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