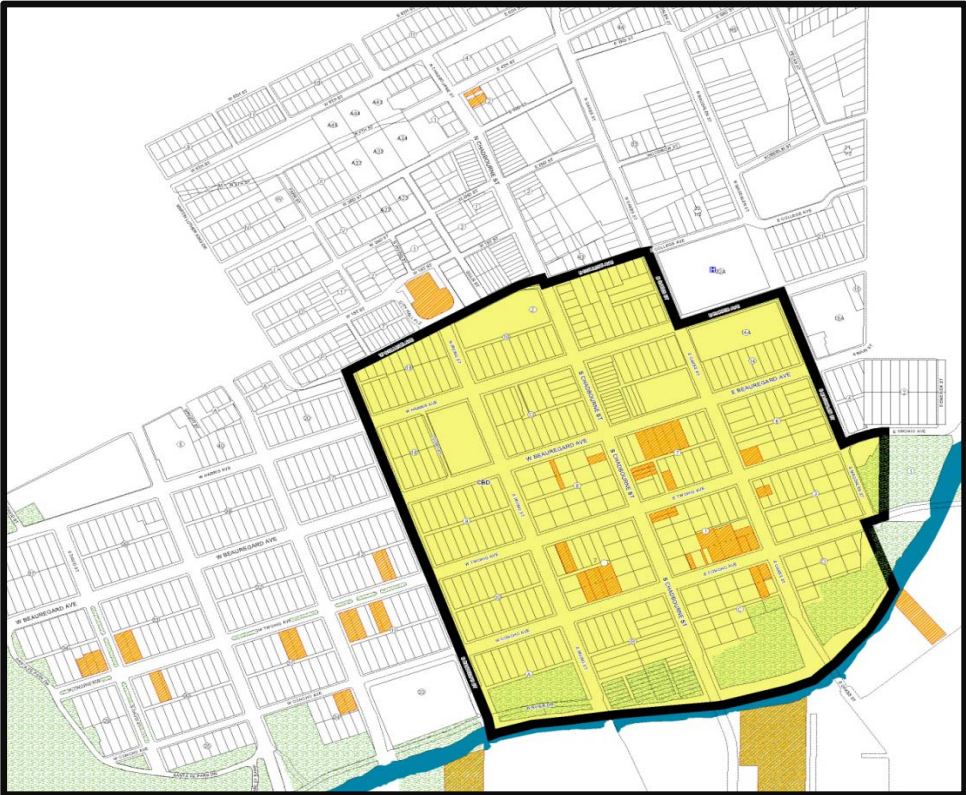


Historic Preservation Design Guidelines

Central Business District

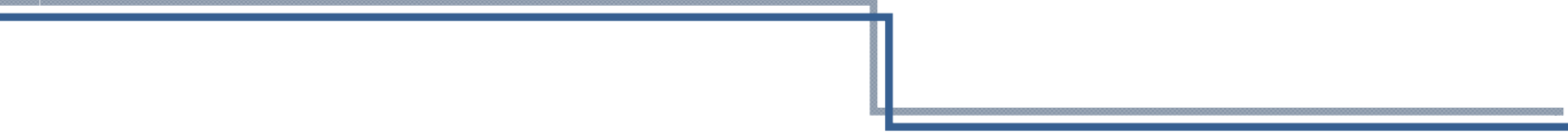
Commercial, Residential & Mixed-Use Properties
San Angelo, Texas



Planning Division
Historic Preservation Commission

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SECTION ONE

Introduction and General Information

Purpose Statement

The historic central business district and surrounding historic areas are vital contributors to the character of the San Angelo community. The following design guidelines were developed with the intent to:

Preserve the historic character and visual identity within the central business and historic overlay districts.

Infill the remaining vacant properties and encourage adaptive re-use of existing buildings while maintaining the historic character of the downtown core.

Revitalize investment interest in the District, encouraging greater retail, service, and commercial activity on the street.

Guide the future historic preservation and development efforts through visioning and planning

Historic Preservation Commission

The Historic Preservation Commission, or HPC, was established in 1993 by the City Council to recommend, promote, protect, and enhance the integrity of landmarks and districts of historical and cultural significance.

The Commission consists of nine members appointed by the City Council, and may serve up to two consecutive terms. Ex-officio members include the Director of Planning and Development, the Chief Building Official, and the Historic Preservation Officer.

Certificate of Appropriateness Process (CA)

Any exterior alteration, demolition or new construction, including new exterior paint colors, changing windows or doors, signs, light fixtures, landscaping, to buildings or structures **designated as historic or designated as a landmark individually require a Certificate of Appropriateness (CA)**. Approval of such a certificate is given by the San Angelo Historic Preservation Commission.

Applications for a CA are reviewed by city staff then presented for review at a monthly Historic Preservation Commission meeting. At the meeting, the applicant and any other interested parties are invited to speak about the proposed project. At the end of the discussion, the Commission votes whether to approve the application as submitted, to approve with conditions, or to deny the application.

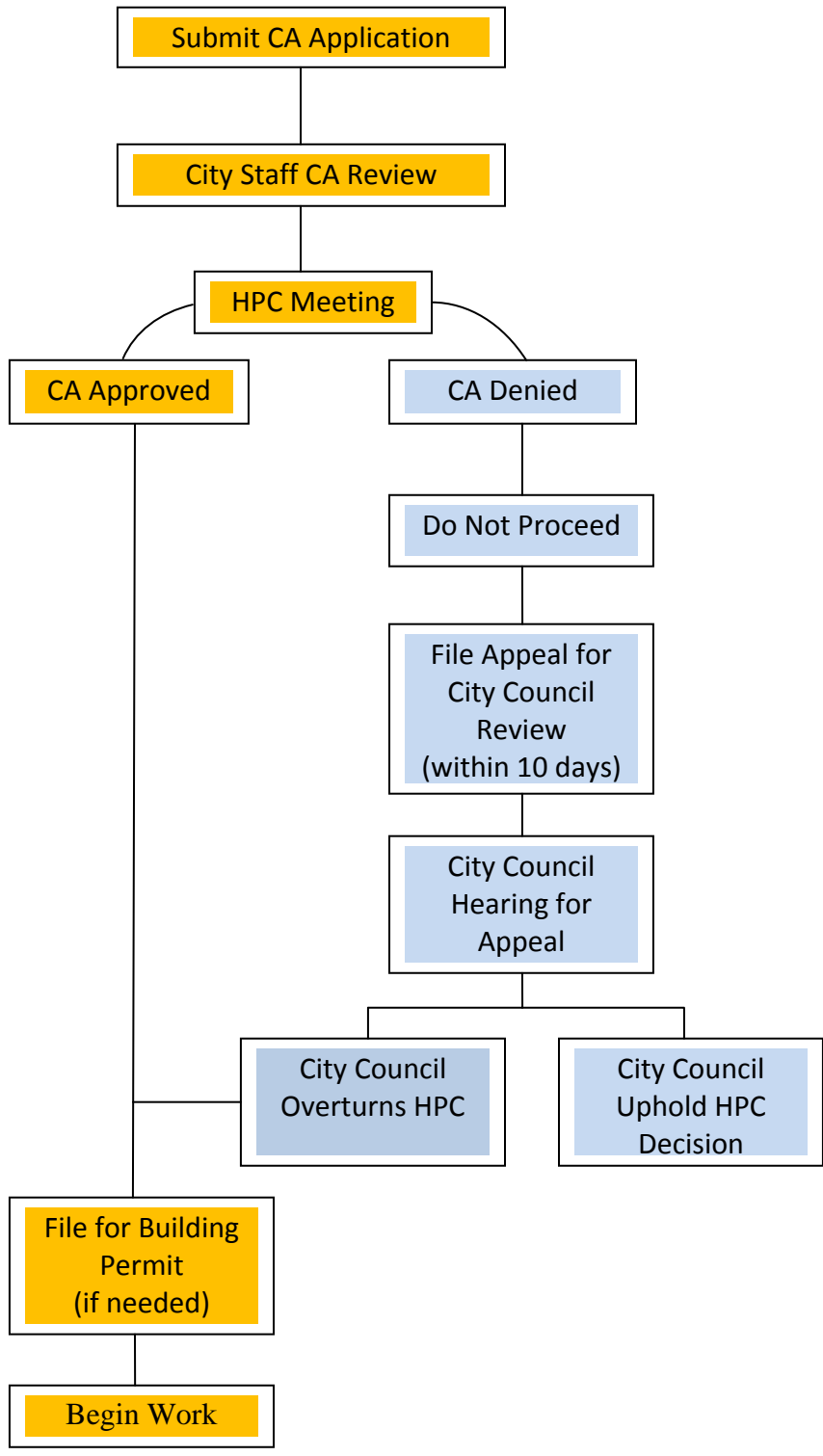


Chart 1: Certificate of Appropriateness Flow Chart

Key Principles: Residential and Commercial

Building Setbacks

A wide variety of building setbacks can be seen throughout the Central Business District. Much of this variety is due to the influence of the automobile and need to provide on-site parking and development in a post-zoning ordinance era. This parking typically has been provided in front of the building for consumer convenience. However, this trend has caused an erosion of the edge of buildings located along a sidewalk like that seen historically. Therefore, it is strongly encouraged that new developments should build on this original tradition of building placement and locate parking in the side and rear when feasible. That being stated, it is a vital interest to the City of San Angelo to preserve the mature tree canopy within the area as much as possible and locate buildings in a manner that preserves the natural character of the area.

Mass and Scale

A variety of building sizes exist in our Historic and Central Business District areas. While contemporary design approaches are encouraged, developments should continue to exhibit a variety in sizes, similar to the buildings seen traditionally.

Building Materials

Building materials of structures should contribute to the visual continuity of the area. They should appear similar to those seen traditionally to establish a sense of visual continuity.

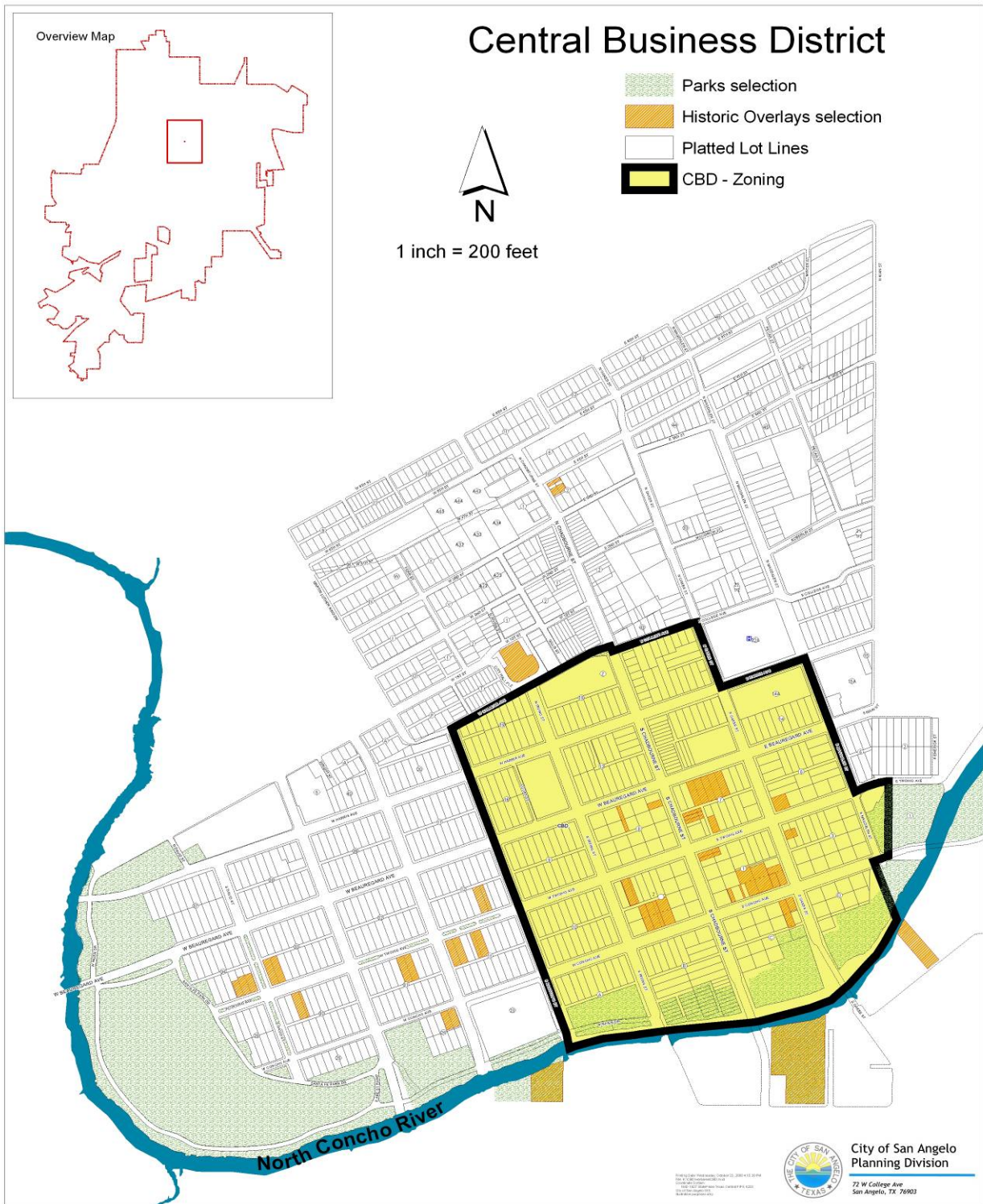
Architectural Character

The Central Business District is made up of architectural styles from the early 1900's. The City wishes to build upon these architectural styles by expanding their use outside the Central Business District. Commercial, office, medical, retail and industrial buildings throughout the Central Business District should build upon these styles utilizing their architectural features and details on new structures. They should also relate to one another through the consistent use of similar building materials, storefronts, recessed entries and the alignment of these different elements along a block. This tradition is strongly encouraged for new developments in the district. The neighborhoods of the Design District represent a number of different architectural styles and reflect the time periods in which they were constructed. Commercial construction within the District may utilize residential architectural design thus blending the uses and the visual harmony of *differing construction eras*.

Pedestrian Environment

The district should provide a controlled, organized automobile system that provides a safe pedestrian environment. Development should include direct, well marked linkages from the sidewalk to a well defined front door entry. Streets, sidewalks and landscaping should define the road edge and encourage walking, sitting and other pedestrian activities.

Map of Central Business District & Surrounding Historic Overlay Areas



SECTION TWO

Alteration Guidelines – Residential, Commercial & Mixed-Use

The Central Business District contains a significant number of structures that are important to the original fabric of the community. Special consideration should be given to preserve these buildings and utilize them whenever possible. Utilization of these buildings often requires additions and alterations to adapt a residential structure into a commercial building or a commercial building into a residential use and should be done carefully so not to visually impact the significant nature of the original building.

Alterations

Design an alteration to be compatible with the original character of the property.

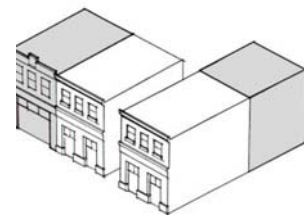
- Avoid alterations that would damage historic features.
- Avoid alterations that would hinder the ability to interpret the design character of the original building.
- Alterations that seek to imply an earlier period than that of the building are inappropriate.
- For example, mounting a sign panel in a manner that causes decorative moldings to be chipped or removed would be inappropriate.

Visual Impact

Minimize the visual impacts of an addition to a commercial building.

Two distinct types of additions are considered to be appropriate, ground level or rooftop.

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



- An addition shall be compatible in scale, materials and character with the main building.
- An addition shall relate to the building in mass, scale and form. It should be designed to remain subordinate to the main structure.
- An addition to the front of a building is inappropriate. However, where a building is set back from the front property line, the first consideration for the placement of an addition should be to fill the gap between the existing building and sidewalk. This will maintain the consistent established front building line set back desired in the Central Business District.

- An addition shall not damage or obscure architecturally important features. For example, loss or alteration of a cornice line should be avoided.

Second, an addition to the roof may be designed that is simple in character and set back substantially from the front of a building. In addition, the materials, window sizes and alignment of trim elements on the addition should be compatible to those of the existing structure. An addition may be made to the roof of a commercial building if it does the following:

- An addition should be set back from the primary, character-defining facade, to preserve the perception of the historic scale of the building.
- Its design should be modest in character, so it will not attract attention from the historic facade.
- The addition should be distinguishable as new, although in a subtle way.

Another option, which will only be considered on a case-by-case basis, is to design an addition to the front building face of the existing building. This option may only be considered on a “newer” or more contemporary building that was originally constructed set back from the front property line or sidewalk edge.

Addition Compatibility

Design an addition to a structure to be compatible with the primary building.

An addition to a structure can radically change its perceived scale and character if inappropriately designed. When planning an addition, consider the effect the addition will have on the building itself. When creating an addition, keep the size of the addition small, in relation to the main structure. If an addition must be larger, it should set apart from the main structure and connected with a smaller linking element. A design for a new addition that would create an appearance inconsistent with the character of the building, especially an historic one, is discouraged.

One also should consider the effect the addition may have on the character of a street or neighborhood, as seen from the public right-of-way. For example, a side addition may change the sense of rhythm established by side yards in the block. Locating the addition to the rear could be a better solution in such a case.

- Design a new addition so that character of the original building can be clearly seen. In this way, a viewer can understand the history of changes that have occurred to the building. An addition shall be compatible in scale, materials and character with the main building.
- An addition should be made distinguishable from the original building, even in subtle ways, so that the character of the original can be interpreted.
- Creating a jog in the foundation between the original and new structures may help to define an addition.



- Even applying a new trim board at the connection point between the addition and the original structure can help define the addition.
- Place an addition at the rear of a building or set it back from the front to minimize the visual impacts.
- Locating an addition at the front of a structure is inappropriate.
- Do not obscure, damage, destroy or remove original architectural details and materials of the primary structure.
- An addition shall relate to the historic building in mass, scale and form. It shall be designed to be subordinate to the main structure.
- While a smaller addition is visually preferable, if a residential addition would be significantly larger than the original building, one option is to separate it from the primary building, when feasible, and then link it with a smaller connecting structure.
- An addition should be simple in design to prevent it from competing with the primary facade.
- Consider adding dormers to create second story spaces before changing the scale of the building by adding a full second floor.
- The roof form of a new addition shall be in character with that of the primary building.
- Typically, gable, hip and shed roofs are appropriate for residential additions. Flat roofs are appropriate for commercial buildings.
- Repeat existing roof slopes and materials.
- If the roof of the primary building is symmetrically proportioned, the roof of the addition should be similar.

Adapting Residential to Commercial

When adapting a residence to a commercial use, respect the residential character of the building.

Seek uses that are compatible with the historic character of the building. The openness of a front yard should be preserved for example. Converting a building to a new use that is different from that which its design reflects is considered to be "adaptive use." When residential use ceases to be viable, the first preference is to choose new uses that minimize the negative changes in building features. Often there are new uses that are inherently less disruptive to residential structures such as a bed and breakfast, professional offices, small specialty restaurants and personal service businesses.

- Seek uses that are compatible with the historic character of the building.
- The primary goal should be preserving the original residential character, appearance and scale of the structure.
- Avoid altering porches and original windows and doors.

Rehabilitation

The best way to preserve or rehabilitate older building materials is through well-planned maintenance. Wood surfaces, for example, should be protected with a good application of paint. In some cases, historic building materials may be deteriorated. When deterioration occurs, repairing the material rather than replacing it is preferred. Frequently, damaged materials can be patched or consolidated using special bonding agents. In other situations, however, some portion of the material may be beyond repair and may be replaced. The new material should match the original in appearance. Rather than replace original materials, some property owners may consider covering them. **Aluminum and vinyl siding are examples of materials that are often discussed and are not allowed.**

When restoring a historic building, one should take note of the buildings unique architectural details. Historic architecture of the late 19th and 20th century involved many design techniques, one of which was symmetry. When replacing building materials recognize and consider the symmetrical characteristics of your building. If a building has these characteristics one shall attempt to maintain the symmetrical balance of the original buildings appearance. Images of historic building symmetry can be seen below.



Section Three

Historic Overlay & CBD – Commercial Developments

New Commercial Development

Commercial development and new infill construction should relate to existing historic buildings found in all Historic Overlay and Central Business Districts. The use of traditional building materials, architectural elements, and building size and mass should be continued and evident in all new construction.

All new commercial development, new construction, and storefront reconstruction to a historically landmarked and zoned building shall require design approval by the Historic Preservation Commission. An approved “Certificate of Appropriateness” is required before construction may commence.

Building Materials & Color Palette

The use of traditional building materials found in the area should be continued. Brick and stone—used for building walls, supports and foundations—were the primary materials used in many historic commercial buildings. In each case, the distinct characteristics of the building material, including the scale of the material unit, its texture and finish, contribute to the historic character of a building. Aluminum and vinyl siding are examples of materials that are often discussed and are not allowed.

- Materials shall appear to be similar to those used traditionally.
- Brick and cast stone were the traditional materials of commercial style buildings
- A simple material finish is encouraged for a large expanse of wall plane.
- A matte, or non-reflective, finish is preferred.
- Polished stone should be avoided as a primary material.

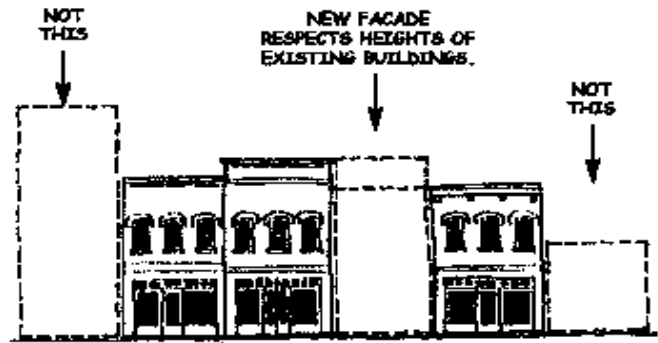
The appropriate use of color can be used to embellish building façade elements and enhance the attractive details of commercial buildings and should not disguise or overpower them. Colors should compliment neighboring buildings and reflect a traditional color palette. Extremely bright, fluorescent or neon colors shall not be permitted as the primary color on the facades of buildings. Only colors similar to or comparable to the palette adopted by the National Trust for Historic Preservation will be allowed.

See Appendix A for the adopted color palette for the City of San Angelo.

Mass, Size and Form

A building's mass, size and form should complement its exterior relationship to adjoining buildings and to its users or pedestrians.

- Building heights vary in the Central Business District and yet there is a strong sense of similarity in scale.
- Building wall offsets, including projections, recesses, changes in floor level, or changes of materials should be used to add architectural variety and interest, and to relieve the visual impact of a blank wall.
- While single buildings may span several of the 20 to 30-foot wide properties, the individual lot width is still expressed as a distinct bay or module. Buildings should reflect this pattern.
- Traditional floor heights should be expressed with horizontal moldings, alignment of windows and other architectural details.
- Floor-to-floor heights shall appear to be similar to those seen traditionally. In particular, the windows in a building should appear similar in height to those seen traditionally. Windowsills, moldings and cornices are among those elements that may be seen to align.



Architectural Elements

Include architectural elements similar to those seen traditionally such as recessed entries, display windows, kickplates, transom windows, cornices, vertically oriented upper-story windows, awnings.

Architectural elements are the individual components of a building, including walls, doors, windows, cornices, parapets, roofs, pediments, and other features. Ornamentation and details of elements such as cornices and parapets are original components that “dress up” a building and give it a sense of style and character. Ornamental items include hoodmolds, trim at doors and windows; plaques and medallions; signboards or sign panels; date or name stones; and simple geometric shapes in metal, stone, or concrete. For a commercial storefront building, a rehabilitation or new project should include as many as possible these defining elements.

Cornices

Cornices, which are usually found at the top of building walls, and ornamental moldings or belt courses, which are located just above storefronts, are horizontal projecting elements that provide a visual break in or termination to a wall. A parapet is an upward extension of a building wall above the roofline, sometimes ornamental, capped with brick, stone or tile, and frequently decorative elements or

panels are placed in it, and sometimes plain, used to give a building a greater feeling of height or a better sense of proportion.

Storefronts

- While commercial structures in the Central Business District may be set back from the street edge is important to provide a storefront that defines the main entry from the street for both the pedestrian and the automobile.
- Alternative designs that are contemporary interpretations of traditional storefronts may be considered.
- New designs should continue to convey the character of typical storefronts, including the transparent character of the display window.
- On traditional storefronts, first floors should be more transparent than upper floors. Upper floors should appear more solid than first floors.
- Avoid a blank wall appearance that does not provide interest to pedestrians.
- Large surfaces of glass are inappropriate on the upper floors and sides of commercial buildings. If necessary, divide large glass surfaces into smaller windows that are in scale with those seen traditionally.

Entrances

- Maintain recessed entries where they are found.
- The repetition of recessed entries provides a rhythm of shadows along the street, which helps establish a sense of scale.
- These recessed entries were designed to provide protection from the weather and the repeated rhythm of these shaded areas along the street helps to identify business entrances. Typically, recessed entries were set back between three and five feet.
- Clearly define the primary entrance with an awning, canopy or other architectural or landscape feature.
- Secondary public entrances are also encouraged on a larger building or along an alley if there is parking in the rear of the site.



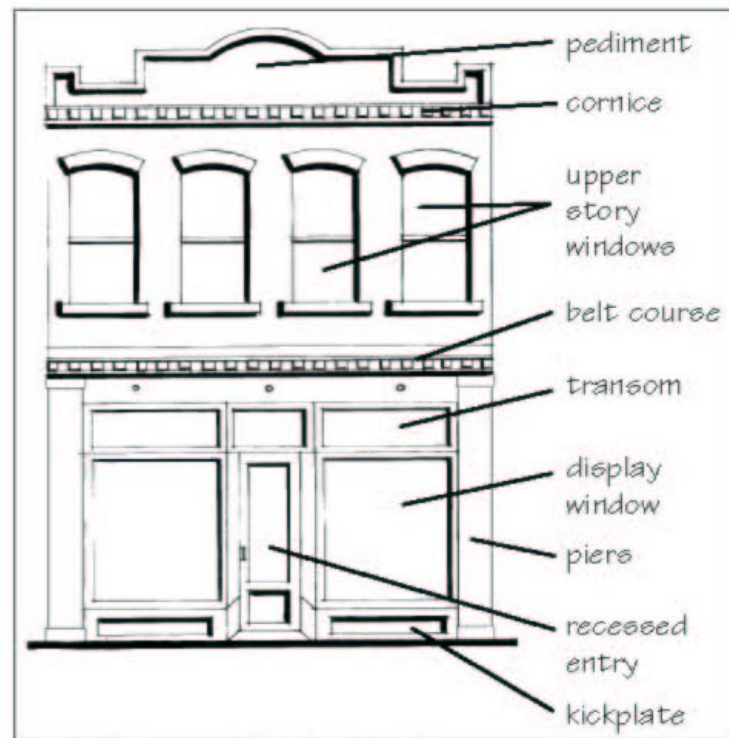
Windows and Doors

Windows and doors are some of the most important character-defining features of older structures. They give scale to buildings and provide visual interest to the composition of individual facades. Windows and doors often are inset into relatively deep openings or they have surrounding casings and sash components that have a substantial dimension that cast shadows which also contributes to the character of the historic style. A typical, upper-story window is twice as tall as it is wide. These proportions are within a limited range; therefore, upper-story windows in new construction should relate to the window proportions seen traditionally.

Features important to the character of a window include its clear glass, frame, sash, mullions, glazing, sills, heads, jambs, moldings, operation, location and relation to other windows. Features important to the character of a door include the door itself, doorframe, screen door, threshold, glass panes, paneling, hardware, detailing, transoms and flanking sidelights.

Window Types and Façade Details

- Display windows: The main portion of glass on the storefront, where goods and services are displayed. This will help maintain the interest of the street to pedestrians by providing views to goods and activities inside first floor windows.
- Transom windows: The upper portion of the display window, separated by a frame.
- Kickplate windows: Found beneath the display window. Sometimes called a bulkhead panel.
- Upper-story windows: Windows located above the street level. These usually have a vertical orientation.



Storefront Guidelines

When restoring a façade a primary goal should be to retain the original shape of the transom glass in historic storefronts. Transoms, the upper glass band of traditional storefronts, introduced light into the depths of the building, saving on light costs. Traditionally, most storefront windows had a vertical emphasis. The proportions of these windows contribute to the character of each residence and

commercial storefront. Windows should also attempt to align with others in a block. Windows, lintels and their trim elements should align with those on adjacent older buildings.

The Installation of window air-conditioners in windows on building fronts is inappropriate. As well as very ornate windows or doors that are not appropriate to the building's architectural style or time period.

Awnings and Canopies

- An awning or canopy should be similar to those seen traditionally. Traditionally, awnings and canopies were noteworthy features of buildings in downtown and their continued use is preferred.
- An awning compatible in material and construction to the style of the building is encouraged.
- Use awning colors that are compatible with the overall color scheme of the facade. Solid colors or simple, muted-stripe patterns are appropriate.
- The awning should fit the opening of the building.
- Simple shed shapes are appropriate for rectangular openings.
- Internal illumination of an awning is inappropriate. Lights may be concealed in the underside of a canopy directed downward, however.
- A fixed metal/wooden canopy may be considered.
- Appropriate supporting mechanisms are wall-mounted brackets, chains and posts.
- Mount an awning or canopy to accentuate character-defining features. It should be mounted to highlight moldings that may be found above the storefront and should not hide character-defining features such as transom windows. Its mounting should not damage significant features and traditional details.

Commercial Design Styles

New interpretations of traditional building styles are encouraged. A new design that draws upon the fundamental similarities among older buildings in the area without copying them is preferred. This will allow the building to be seen as a product of its own time and yet be compatible with its historic neighbors. Buildings that are similar in scale and overall character to those seen historically are strongly encouraged. New infill construction should be a balance of new and old in design. This applies to architectural details as well as the overall design of a building.

Italianate - Circa 1885-1900

Originally inspired by farmhouses found in Northern Italy, this blending of classical and romantic features became one of the most popular of the picturesque styles in the United States. Because of its ornate details, such as bracketed cornices, this style was easily adapted to simple buildings and storefronts. As the details and

features of this style were capable of being interpreted in wood, masonry or iron, it was also very adaptable in the various regions of the country.

With this adaptability and the sensibilities of the times, its popularity grew for commercial buildings.

Characteristics

- Tall, narrow, double-hung windows, often with arched or round arch heads (commonly referred to as “punched” windows as opposed to “ribbon” windows)
- Windowpanes are either one-over-one or two-over-two
- Protruding sills
- Quoins at building corners
- Double doors with glass panels
- Transom, often curved, above the front door
- Brackets, modillions and dentil courses
- Flat roof with ornate cornices
- Decorative paired brackets



Vernacular Commercial Storefronts - Circa 1900-1920

Usually between one and four stories, the vernacular commercial building is divided horizontally into two distinct bands. The first floor is more commonly transparent, so goods can be displayed, while the second story is usually reserved for residential or storage space. A steel beam that spans the glass opening typically supports the upper floor. However, many one-story examples also exist. A kick plate is found below the display window while above the display window, a smaller band of glass, a transom, is seen. Also, the main door is frequently recessed.

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

Characteristics

- Cast-iron supported storefronts
- Large display windows
- Transom lights
- Kickplate
- Recessed entry
- Tall second story windows and cornice



SECTION FOUR

Historic Overlay & CBD – Residential Developments

The residential component of the Central Business District should develop in a manner that is inviting to pedestrians while retaining the feel of older neighborhoods. Development should include a mix of building types, including older structures and newer structures constructed in an architectural style that contributes to a sense of visual continuity and strengthening the residential experience. Where appropriate, a combination of uses is encouraged, including single family, townhouses and multi-family.

Building Materials & Color Palette

Building materials should contribute to the visual continuity of the area. The materials should appear to be consistent and compatible with that of the traditional residential styles of the area. The materials should complement the surrounding area and aid the sense of historical identity.

- Materials shall appear to be similar to those used traditionally.
- Brick and cast stone were the traditional materials of commercial style buildings
- A simple material finish is encouraged for a large expanse of wall plane.
- A matte, or non-reflective, finish is preferred.
- Polished stone should be avoided as a primary material.

When replacing elements that were originally part of a historic building, special care should be taken. The new building materials should be as close to the original production material as possible. It is suggested that a builder research the proposed building to find evidence of the actual detail they plan to restore. This evidence can be found as documented photographs, drawings, or remaining physical evidence. If no evidence exists, elements typical of the architectural style may be used.

The appropriate use of color can be used to embellish building façade elements and enhance the attractive details of commercial buildings and should not disguise or overpower them. Colors should compliment neighboring buildings and reflect a traditional color palette. Extremely bright, fluorescent or neon colors shall not be permitted as the primary color on the facades of buildings. Only colors similar to or comparable to the palette adopted by the National Trust for Historic Preservation will be allowed.

See Appendix A for the adopted color palette for the City of San Angelo.

Mass, Size and Form

A building's mass, size and form should complement its exterior relationship to adjoining buildings and to its users or pedestrians. The form of a residential building should aid the surrounding pedestrian environment.

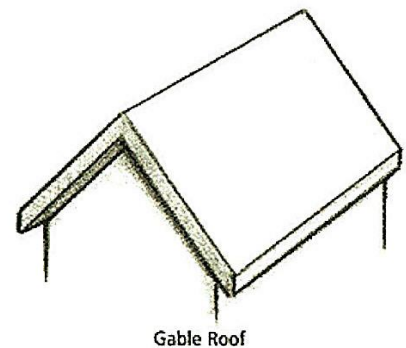
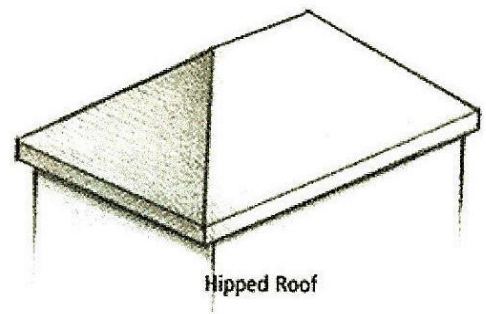
- Building heights vary in the Central Business District residential areas, yet there is a strong sense of similarity in scale.
- Building wall offsets, including projections, recesses, changes in floor level, or changes of materials should be used to add architectural variety and interest, and to relieve the visual impact of a blank wall. These recesses and projection should relate to the surrounding pedestrian activity.
- While single buildings may span several of the 20- to 30-foot wide properties, the individual lot width is still expressed as a distinct bay or module. Buildings should reflect this pattern.
- Traditional floor heights should be expressed with horizontal moldings, alignment of windows and other architectural details.
- Floor-to-floor heights shall appear to be similar to those seen traditionally. In particular, the windows in a building should appear similar in height to those seen traditionally. Windowsills, moldings and cornices are among those elements that may be seen to align.

Architectural Elements

This section presents architectural design information for individual building elements that are influential to the overall character of Central Business District residential buildings. When the elements are appropriately used in combination with one another buildings will reflect an appropriate “look and feel” that is consistent with Central Business District.

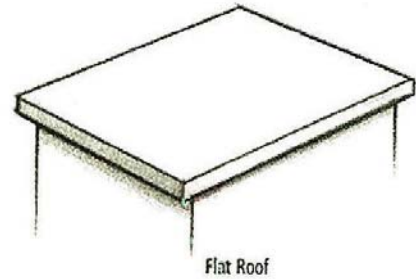
Roof

The character of the roof is a major feature for most historic structures. When repeated along the street, the repetition of similar roof forms contributes to a sense of visual continuity for the neighborhood. In each case, the roof pitch, its materials, size and orientation are all distinct features that contribute to the character of a roof. Gabled and hip forms occur most frequently in residential areas while flat roofs appear on older commercial buildings in San Angelo.



Although the function of a roof is to protect a structure from the elements, it also contributes to the overall character of the building. The Central Business District has seen the construction of various roof forms.

- In residential areas, most roof forms are pitched, such as gabled and hipped.
- Avoid altering the angle of an older roof. Instead, maintain the perceived line and orientation of the roof as seen from the street.
- Often repairing a basically sound roof can be much less expensive than a complete replacement. If a new roof is necessary, try to match the color, material, and pattern of the old as closely as possible.
- Water from downspouts should drain away from the building properly. If this is not possible, a downspout should empty onto a metal or concrete splash block that slopes downward and away from the building.



Porches

Many residential styles and building types developed with the porch as a prime feature of the front facade. A porch protects an entrance from rain and provides shade in the summer. It also provides a sense of scale to the building and provides a space for residents to sit and congregate. A porch provides stylistic details to the house, and in some cases is an integral part of an architectural style. Because of their historical importance and prominence as character-defining features, porches should be preserved and they should receive sensitive treatment during exterior rehabilitation. Porches vary as much as architectural styles. They differ in height, scale, location, materials and articulation. Some are simple one-story structures, while others may be complex with elaborate details and finishes. These elements often correspond to the architectural style of the house and therefore the building's design character should be considered before any major rehabilitation work is begun.

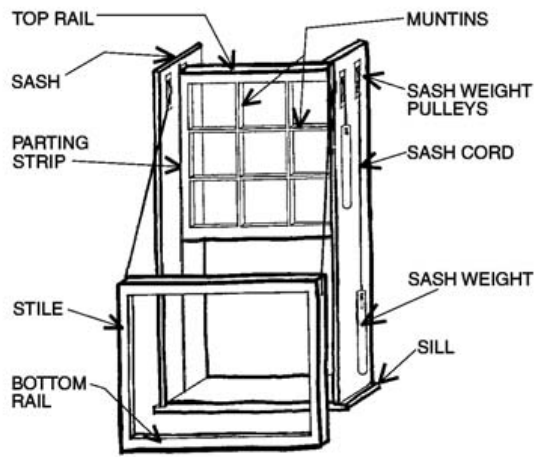


- Maintain the existing location, shape, details, and columns of the porch.
- Missing or deteriorated decorative elements should be replaced with new wood, milled to match existing elements. Match the original proportions and spacing of balusters when replacing missing ones.
- Unless used historically, wrought iron porch posts and columns are inappropriate.
- Enclosing a porch with opaque materials that destroy the openness and transparency of the porch is inappropriate. When a porch is enclosed or screened, it shall be done with a clear transparent material. This material should be placed behind porch columns.

Windows and Doors

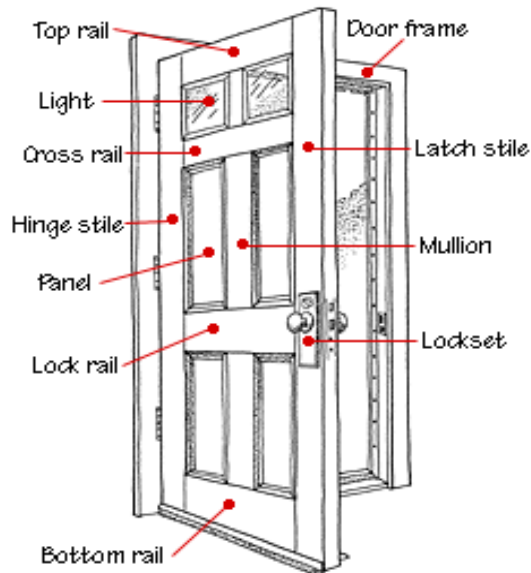
Windows and doors are some of the most important character-defining features of older structures. They give scale to buildings and provide visual interest to the composition of individual facades. Windows and doors often are inset into relatively deep openings or they have surrounding casings and sash components that have a substantial dimension that cast shadows which also contributes to the character of the historic style. A typical, upper-story window is twice as tall as it is wide. These proportions are within a limited range; therefore, upper-story windows in new construction should relate to the window proportions seen traditionally.

Typical Window Details



Features important to the character of a window include its clear glass, frame, sash, mullions, muntins, glazing, sills, heads, jambs, moldings, operation, location and relation to other windows. Features important to the character of a door include the door itself, doorframe, screen door, threshold, glass panes, paneling, hardware, detailing, transoms and flanking sidelights.

Typical Door Details



Queen Anne Victorian Style Residential - Circa 1880-1910

Decorative detailing is one of the main characteristics of this architectural style. Houses typically have irregular shaped, hipped roofs often with steep pitches. Typically the buildings are asymmetrical in shape with one dominant front-facing gable. Extensive detailing is utilized to avoid a smooth-wall appearance. Detailing can take multiple forms such as patterned shingles; “gingerbread” type spindle work; and cutaway bay windows and towers. Porches are partial or full-width and often extend along one sidewall. Spindle work is also used extensively on porches and friezes.

Characteristics

- Steeply pitched, hipped roofs of irregular shape.
- Dominant front-facing gable
- Irregular shapes utilizing cutaway bay window and towers
- Extensive detailing to avoid a smooth-walled appearance
- Asymmetrical faced with partial or full-width porch
- Extensive use of spindle work on porches and friezes



Folk Victorian Style Residential - Circa 1870-1910

This style is defined by the presence of Victorian decorative detailing on simple folk house forms and are typically much less elaborate than the Victorian styles that they mimicked. The primary areas for the detailing are the porch and cornice line. There are a number of subtypes but the most common one in Central Business District is the asymmetrical gable front with wing and covered porch. Porch supports are commonly either turned spindles or square posts with beveled corners.

Characteristics

- Simple folk house form
- Gable front with wing
- Single story with covered porch
- Spindle work porch details



Prairie Style Residential – Circa 1900-1920

This style is sometimes referred to as the Prairie Box or American Foursquare. It has a simple square or rectangular plan, low pitched hipped roof and symmetrical façade. One story wings, porches or carports are common and subordinate to the principal two-story mass. The entrance is often a conspicuous focal point of the façade. Hipped dormers are common as are full-width front porches. Characteristic horizontal decorative elements often consist of contrasting caps on porch or balcony railings as well as piers and chimneys. Other elements include contrasting wood trim between stories and horizontal siding.

Characteristics

- Low-pitched roof usually hipped.
- Widely overhanging eaves
- Two stores with one story wings or porches
- Eaves, cornices, and façade detailing with horizontal lines
- Massive, square porch supports
- Hipped dormers



Craftsman Style Residential - Circa 1905-1930

This particular style originated in California and is often referred to as a bungalow, especially in the single story version. Front gabled porches and house are most common. Porches may be either full or partial width and may be covered by either the main roof or a separate, extended roof. Single story is the most common but one and one half are not uncommon.

Columns for porch roofs are typically shorter, square upper columns resting upon more massive piers.

Characteristics

- Low-pitched, gabled roof (occasionally hipped).
- Wide, unenclosed eave overhang
- Roof rafters usually exposed
- Decorative beams or braces commonly added under gables
- Full or partial width covered porches
- Tapered square porch column



SECTION FIVE

Historic Overlay & CBD – Signage and Screening

Signage

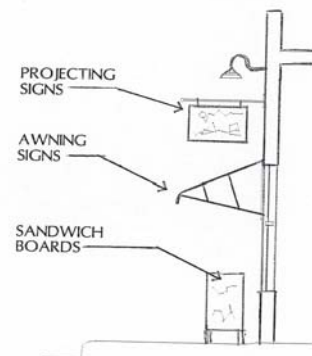
Signs can have a tremendous effect on the historic character of a building. Signage was a vital aspect of late 19th and early 20th century commercial areas and today it plays a great role in defining the identity of historic areas. In some situations, historic signs give continuity to an area and become community landmarks in themselves. Careful consideration should be given to the size, placement and graphics of a sign in order to create a uniform district and preserve the details of historic buildings. **For sign regulations, please see the San Angelo Ordinance (Chapter 12 Planning & Development, Article 12.600).**



Sign Types

Typical historic signs

- Roof top signs
- Painted signs at doors and windows
- Building face mounted or painted signs
- Sandwich boards
- Perpendicular projecting signs



Projecting signs: Projecting signs are mounted perpendicular to the building façade and were used in both pre-war and mid-century periods.

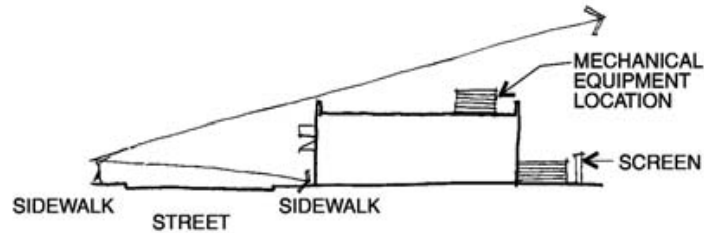
Awning Signs: These types of signs were mounted on the awning or canopy edges.

Window or Door Signs: Directly applied to the display window or door window, window signs help to attract the attention of pedestrians passing by.

Building façade mounted or painted signs: Signs of this type can help emphasize the historic details of a façade. Common during the pre-war period, these signs were painted or mounted directly on building facades.

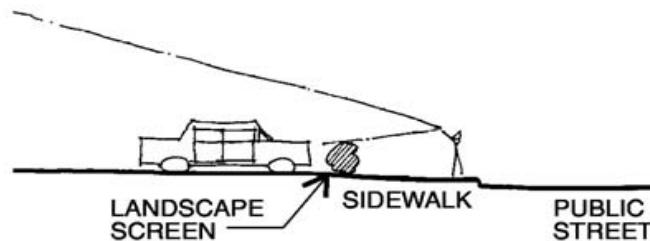
Screening Service and Mechanical Areas

Service and mechanical areas should be screened from the street and other pedestrian areas. Where possible, garbage and equipment areas should be positioned toward the rear of the property and screened from the street. Historic commercial properties with front entry loading areas or garages shall be well maintained and designed to fit the character of the front façade.



At historical properties, mechanical equipment like satellite dishes and air conditioners should not be located in front or visible portion of the property. This type of equipment shall be placed so that they are not visible to pedestrians and do not deter from the historic character of the buildings.

Plants and landscaping can be used as a mechanism to add screening and character to historic buildings and neighborhoods. Landscaping should be appropriate to the historic character of the neighborhood and enhance the overall surrounding environment. Care should be taken not to block significant views of the historic building.



Appendix A – Historic Color Palette

Wall	Trim
	Accent

Classical / Colonial - 1800's



WALL Classical Yellow SW 2865
TRIM Classical White SW 2829
ACCENT Colonial Revival Green Stone SW 2826



WALL Colonial Revival Stone SW 2827
TRIM Colonial Revival Tan SW 2828
ACCENT Classical White SW 2829



WALL Colonial Revival Gray SW 2832
TRIM Colonial Revival Sea Green SW 2825
ACCENT Classical Gold SW 2831

Victorian – 1900's



WALL Renwick Olive SW 2815
TRIM Rookwood Dark Brown SW 2808
ACCENT Renwick Golden Oak SW 2824



WALL Rookwood Blue Green SW 2811
TRIM Rookwood Terra Cotta SW 2803
ACCENT Rookwood Rose Beige SW 2804



WALL Downing Straw SW 2813
TRIM Rookwood Red SW 2802
ACCENT Rookwood Dark Green SW 2816



WALL Renwick Heather SW 2818
TRIM Downing Slate SW 2819
ACCENT Downing Stone SW 2821



WALL Downing Earth SW 2820
TRIM Downing Sand SW 2822
ACCENT Rookwood Amber SW 2817

Suburban Modern – 1950's



WALL Harvest Gold SW 2858
TRIM Avocado SW 2861
ACCENT Super White SW 6995



WALL Westchester Gray SW 2849
TRIM Chelsea Gray SW 2850
ACCENT Stratford Blue SW 2864



WALL Stratford Blue SW 2864
TRIM Super White SW 6995
ACCENT Plymouth Green SW 2852



WALL Peace Yellow SW 2857
TRIM Caribbean Coral SW 2854
ACCENT Sycamore Tan SW 2855



WALL Caribbean Coral SW 2854
TRIM New Colonial Yellow SW 2853
ACCENT Fairfax Brown SW 2856



WALL Burma Jade SW 2862
TRIM Super White SW 6995
ACCENT Beige SW 2859

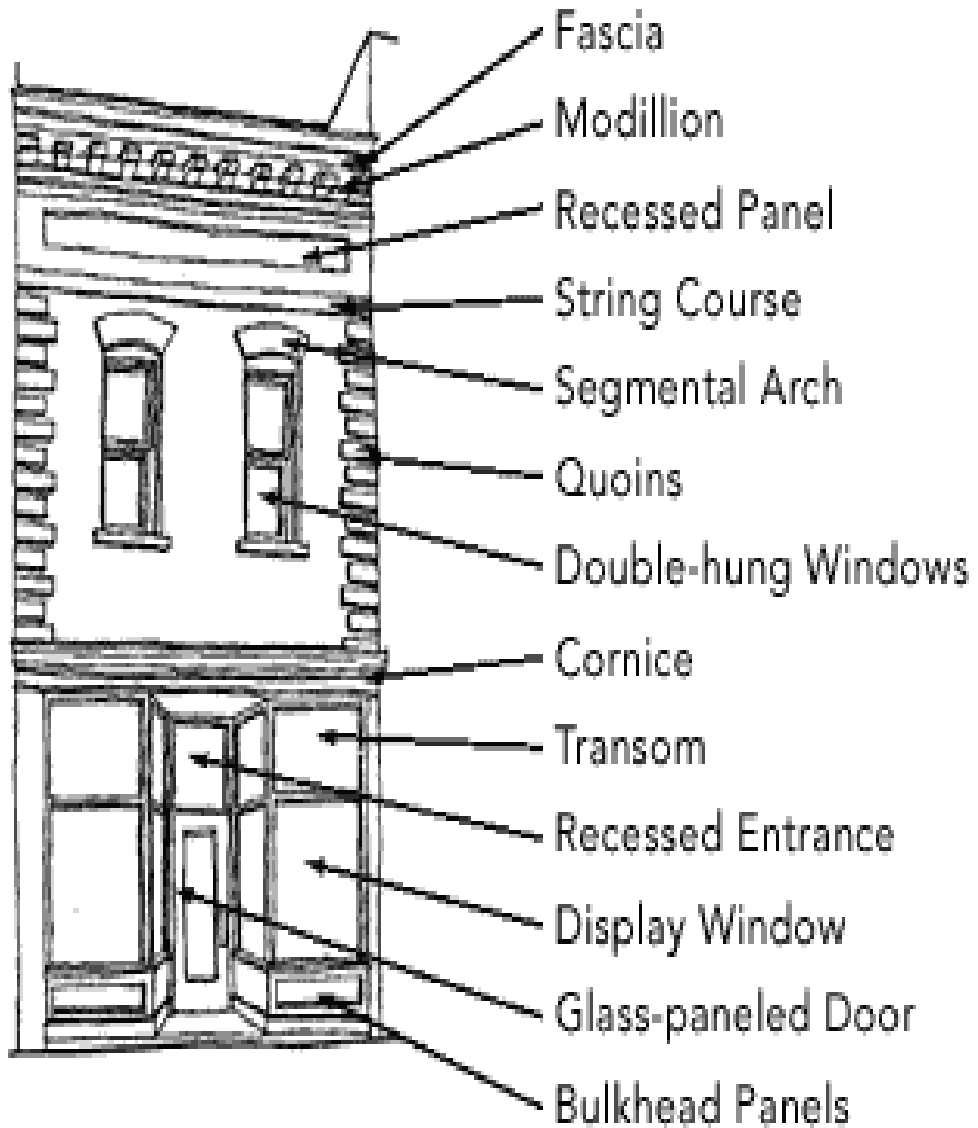


WALL Sycamore Tan SW 2855
TRIM Sage Green Light SW 2851
ACCENT Powder Blue SW 2863

Appendix A: Glossary of Terms

Traditional Historic District – Site Characteristics

Commercial Façades-The Components



DEFINITIONS:

- Cornice - A horizontal molded projection that crowns or completes a building or wall
- Dormers - A window set vertically into a small gable projecting from a sloping roof
- Fascia - A broad and distinct band of color
- Palette - The range of colors used in a particular painting or by a particular artist
- Parapets - A low protective wall or railing along the edge of a raised structure such as a roof or balcony
- Modillion - An ornamental bracket used in series under a cornice
- Quoins - Any of the stones used in forming such an angle, often being of large size and dressed or arranged so as to form a decorative contrast with the adjoining walls
- Transom - A horizontal crosspiece over a door or between a door and a window above it

Appendix B: Recommended Colors by the National Trust for Historic Preservation

CLASSICAL/COLONIAL

{ 1800 }

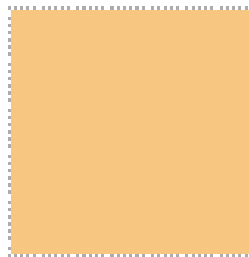
IT IS THE TRUE AMERICAN STYLE. First created by Thomas Jefferson, this balanced blend of 18th century neoclassicism and 19th century romanticism emulated the spirit of a new nation with its leanings toward Ancient Greek and Roman style. Yellowish whites were used to simulate ancient marble. Rookwood Shutter green was used on outside blinds for its resemblance to the bronze shutters of Renaissance buildings. It's a style that continues in popularity today, and you'll find every authentic shade in our Preservation Palette.



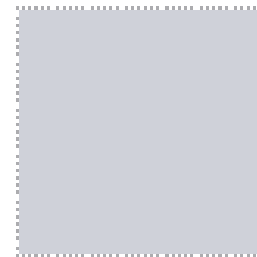
Classical White
SW 2829



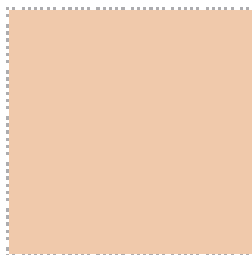
Classical Yellow
SW 2865



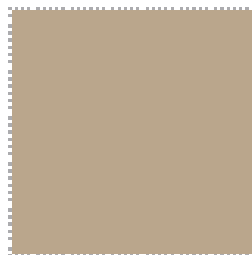
Classical Gold
SW 2831



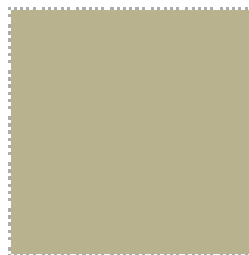
Colonial Revival Gray
SW 2832



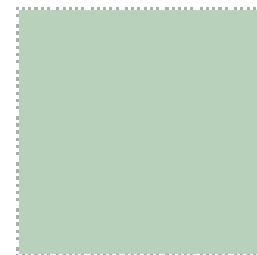
Colonial Revival Tan
SW 2828



Colonial Revival Stone
SW 2827



Colonial Revival Green Stone
SW 2826



Colonial Revival Sea Green
SW 2825

IT WAS A PERIOD OF CONTRASTS. *Natural shades of sand, stone, slate and earth, on homes designed in the style of a Gothic revival. Accents were everything, with ornate windows, doors and cornices painted in vivid hues that featured every ornament. And whether you're faithfully restoring a home in perfect detail, or simply love the look, our Victorian Preservation Palette has all the authentic colors you need.*



Bookwood Dark Red
SW 2801



Bookwood Red
SW 2802



Bookwood Terra Cotta
SW 2803
*Cabot's Accents® Vivid Redder



Benetick Loose Beige
SW 2804



Bookwood Dark Brown
SW 2806



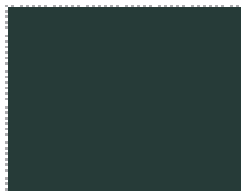
Bookwood Medium Brown
SW 2807



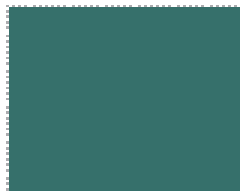
Bookwood Brown
SW 2808



Benetick Beige
SW 2805



Bookwood Sluttier Green
SW 2809



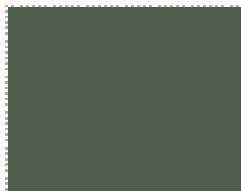
Bookwood Sash Green
SW 2810



Bookwood Blue Green
SW 2811



Bookwood Jade
SW 2812



Bookwood Dark Green
SW 2816



Benetick Olive
SW 2815



Bookwood Antique Gold
SW 2814



Downing Straw
SW 2813



Benetick Golden Oak
SW 2824



Bookwood Clay
SW 2826



Downing Sand
SW 2822

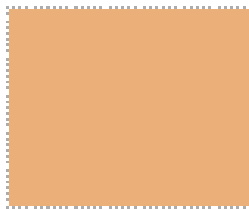


Downing Stone
SW 2821

IT WAS A WHOLE NEW OUTLOOK ON LIFE. *The war was over, and Americans were ready to settle down and enjoy the simplicity and prosperity victory had brought. Homes became smaller, more alike and more easily produced. And the brighter, sunnier colors they painted them in reflected a newfound optimism. Whether you're nostalgic for the 50s style, or are refurbishing in exact detail, our Preservation Palette has the colors you need.*



Peace Yellow
SW 2837



Harvest Gold
SW 2838 P1



Belt
SW 2839



Sage
SW 2840



New Colonial Yellow
SW 2853 P1



Caribbean Coral
SW 2854



Sycamore Tan
SW 2855



Fairfax Brown
SW 2856



Avocado
SW 2861



Burren Jade
SW 2862



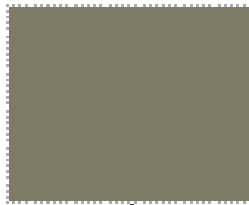
Powder Blue
SW 2863



Stratford Blue
SW 2864 P1



Plymouth Grass
SW 2852



Sage Green Light
SW 2851



Chelsea Gray
SW 2850



Worcester Gray
SW 2849