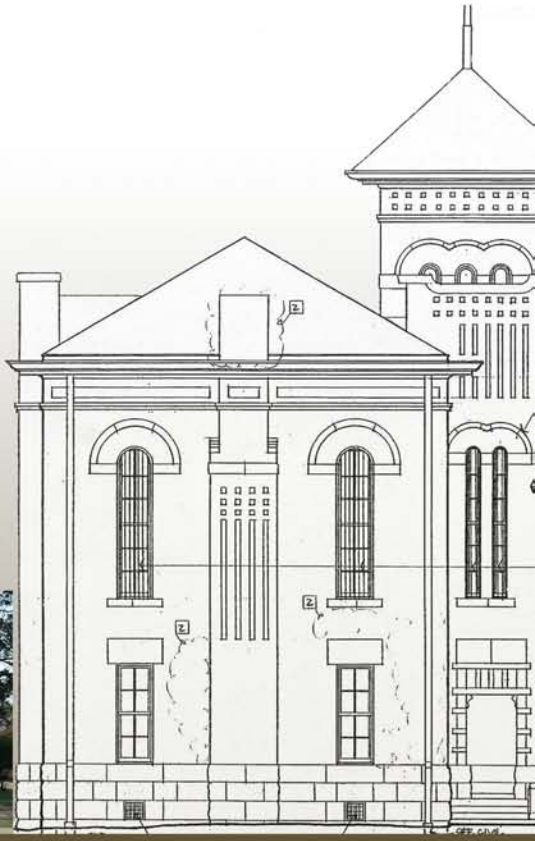
FINAL

Design Guidelines for City of Wichita Falls Historic Landmarks and Historic Districts

September 2011

Prepared for:
City of Wichita Falls

Prepared by:
Hardy•Heck•Moore, Inc.
Austin, Texas



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This project was funded in part through a Certified Local Government Grant from the National Park Service, U.S. Department of the Interior, as administered by the Texas Historical Commission. The contents and opinions, however, do not necessarily reflect the views and policies of the Department of the Interior, nor does the mention of trade names or commercial products constitute endorsement or recommendation by the Department of the Interior. This program receives Federal funds from the National Park Service. Regulations of the U.S. Department of the Interior strictly prohibit unlawful discrimination in departmental Federally Assisted Programs on the basis of race, color, national origin, age, or handicap. Any person who believes he or she has been discriminated against in any program, activity, or facility operated by a recipient of Federal assistance should write to: Director, Equal Opportunity Program, U.S. Department of the Interior, National Park Service, P.O. Box 37127, Washington, D.C. 20013-7127.

1. PURPOSE AND GOALS

Wichita Falls has a diverse and rich history, with its story best told by examples of the past – buildings, churches, homes, gathering places – which show the struggles and triumphs of people who have lived here. These places make our city unique, and, when carefully preserved, they are an attraction to visitors and a source of community pride. The best of our past, properly preserved, offers the greatest hope for enriching our future.

Recognizing this fact, in 1978 the Wichita Falls City Council enacted a Historic Preservation Ordinance and created the Design Review Commission, later referred to as the Landmark Commission. The Landmark Commission is composed of a representative group of citizens with a keen interest in historic preservation appointed by the City Council and acts to ensure that the provisions of the Historic Preservation Ordinance and Design Review Guidelines are upheld. The Historic Preservation Ordinance and Design Guidelines intend to provide recognition for those historic resources determined to be eligible to be designated as "Wichita Falls Landmarks" or historic districts, and to protect them from inappropriate alterations, destruction, and demolition.

To this end, ANY proposed EXTERIOR MODIFICATIONS either to a designated historic landmark or to a structure within a designated historic district must be reviewed by the City of Wichita Falls Landmark Commission and obtain a Certificate of Appropriateness prior to any alteration.

As set forth by the City of Wichita Falls Historic Preservation Ordinance (Ordinance No. 92-2003), the purpose and goals of historic preservation are as follows:

(1) Identify, provide protection for, and perpetuate historic landmarks which represent distinctive and important elements of the city's, state's and nation's past, and develop appropriate settings for them.
(2) Strengthen the economy of the city by stabilizing and improving property values.
(3) Protect and enhance the quality of neighborhoods.
(4) Protect and enhance the city's attraction to tourists and visitors, providing stimulus to business and industry.
(5) Conserve resources and save on construction costs.
(6) Reinforce community identity and foster civic pride in the appearance of the city and in the accomplishments of the past.

2. DESIGN REVIEW PROCESS

A. DESIGNATED LANDMARKS AND HISTORIC DISTRICTS

The Design Guidelines contained within apply to ***all*** landmarks and historic districts designated by the City of Wichita Falls, and serve to guide ***all*** determinations of the City's Historic Preservation Officer, Landmark Commission, and any District Design Review Volunteer Committee appointed by the Landmark Commission. The Design Guidelines are intended to help achieve a balance between preserving the historic resource and meeting the functional needs of the property owner. An inventory listing landmarks and historic districts designated as of July 2011 is included in *Appendix B*, and maps illustrating individual landmark locations and historic district boundaries are included in *Appendix C.* For a current list of designated properties, please contact the City of Wichita Falls' Planning Department.

B. DESIGN REVIEW APPLICATION

Before initiating any work that may affect the exterior of a landmark or a resource within a historic district, the owner must submit a Design Review Application to the City of Wichita Falls Planning Division. The City's Historic Preservation Officer works in the Planning Division. The Design Review Application is included in *Appendix H* and is available online at the City of Wichita Falls' website at:

http://www.wichitafallstx.gov

For properties within a historic district, the Design Review Application must be submitted to both the Historic Preservation Officer and the District Design Review Volunteer Committee. The District Design Review Volunteer Committee will research the application and make non-binding recommendations to the City of Wichita Falls Historic Preservation Officer and/or the Landmark Commission.

Members of the District Design Review Volunteer Committee shall be appointed by the City Landmark Commission to assist with reviewing all district Design Review applications. District Design Review Volunteer Committee members should demonstrate an interest and/or background in historic preservation and shall own property within the specific historic district for which they are reviewing an application. In order to be considered for the District Design Review Volunteer Committee, an application for appointment to City Boards and Commissions must be submitted for consideration by the City Landmark Commission. The application forms may be obtained from the City Clerk's office or online at:

http://www.wichitafallstx.gov

Appointments by the City Landmark Commission to the various local historic District Design Review Volunteer Committee(s) will be for a term of three years. The terms for the Review Volunteer Committee will be staggered to provide continuity and maintain a commitment of basic preservation knowledge. Reappointment of District Design Review Volunteer Committee volunteers may be considered – term limits shall be governed by City Council policy. The City Landmark Commission will consider appointments/vacancies to the various District Design Review Volunteer Committee(s) during the months of December and July.

2. DESIGN REVIEW PROCESS

The minimum number of recommended District Design Review Volunteers necessary to assist with design review applications correlates directly with the size of the historic district, as outlined below.

Number of Properties Within Historic District	Number of Required District Design Review Volunteers
50 or less properties	3
51 – 150 properties	5
151 or more properties	7

Minor Alterations

Depending on the scale of the project, the Design Review application may be evaluated by either the City's Historic Preservation Officer or the Landmark Commission. The Historic Preservation Officer can review applications for the following minor alterations.

- Re-painting surfaces that historically were painted, provided that (a) the painting does not destroy historically significant paint treatments such as murals or painted signs and (b) the method of surface preparation and the type of paint selected comply with National Park Service (NPS) *Preservation Brief 1: Assessing Cleaning and Water-Repellent Treatments for Historic Masonry Buildings* and *Preservation Brief 10: Exterior Paint Problems on Historic Woodwork.*
- Removing paint from surfaces that historically were not painted, provided that the work complies with National Park Service *Preservation Brief 1: Assessing Cleaning and Water-Repellent Treatments for Historic Masonry Buildings*.
- Repair, replacement in-kind, or accurate restoration of missing elements supported by physical evidence or historical documentation. This includes but is not limited to:
    - Awnings and canopies
    - Shutters
    - Light fixtures
    - Signage
    - Utility service equipment
- Construction of new elements in a manner that does not damage original historic building materials or obscure character-defining features of the historic building. This includes but is not limited to:
    - Exterior accessibility ramps
    - Outdoor storage facilities
    - Signage
    - Utility service equipment
    - Any alteration that is not visible from the public right-of-way and does not have the potential to cause structural damage or advance the deterioration of historic building materials.

2. DESIGN REVIEW PROCESS

Major Alterations

The Landmark Commission must hear all other Design Review Applications. The process for Landmark Commission review is set forth in Ordinance No. 92-2003, Sec. 62-7, available on the City of Wichita Falls' website at:

http://www.wichitafallstx.gov

All major exterior alterations, improvements or proposed demolition projects visible from a public right-of-way shall be reviewed by the Landmark Commission. Until the Landmark Commission issues a Certificate of Appropriateness for the proposed structural alteration, no building, remodel or demolition permit shall be issued by the City's Building & Code Administration Division. Major improvements requiring review and approval include but are not limited to the following items:

- All new construction within a City designated district or involving individual City designated landmarks, including:
  - Residential construction
  - Institutional construction
  - Commercial construction
  - All additions
- Exterior remodeling, within a City designated district or involving individual City designated landmarks, including:
  - Changes to façades
  - Changes to doors
  - Changes to windows
  - Changes to porches
  - Changes to *porte cocheres*
  - Changes to carports
  - Changes to garages
  - Changes to fences
  - Changes to appurtenances
  - Changes that affect architectural style
  - Additions to or removal of elements from an existing structure which may alter the size, height, square footage, contour, outline or rhythm of the building
- Demolition or partial demolition, including:
  - Razing of any structure or part of any structure in a designated historic district or associated with an individual landmark
  - Demolition by neglect of any structure or part of any structure in a designated historic district or associated with an individual landmark.

    No historically designated property/structure shall be permitted to remain in a serious state of disrepair so as to result in the following examples of neglect or deterioration: deterioration of exterior walls, vertical supports; crumbling exterior stucco or mortar; deteriorating roofs or other horizontal components or deterioration of any exterior feature so as to create a hazardous condition that could make demolition necessary for public safety.

2. DESIGN REVIEW PROCESS

The Historic Preservation Officer, Landmark Commission and Chief Building & Code Administration Official shall periodically review historic buildings deemed to be in a serious state of disrepair regarding violation of Chapter 62 Code of Ordinances and the Design Review Guidelines. The property owner of such building shall be notified by the City of Wichita Falls of the building condition and any related violations to determine a future course of action.

The Historic Preservation Officer or Landmark Commission will use these design guidelines when reviewing the Design Review Application. For applications within historic districts, the Historic Preservation Officer and Landmark Commission will consider the opinion of the District Design Review Volunteer Committee. If the proposed work does not comply with these guidelines, the Historic Preservation Officer or Landmark Commission may require the applicant to modify the project in accord with the guidelines. An applicant may appeal the decision of the Historic Preservation Officer or Landmark Commission to the City Council by filing a formal written notice with the City clerk within 30 days of the ruling.

Responsibilities of the Applicant

The responsibility for demonstrating that the proposed project meets these design guidelines lies with the applicant. In order to expedite the review process, it is helpful if the applicant submits the following documentation.

- Historic photographs or drawings of the building or structure
- Current overview photographs showing the building or structure in its entirety
- Current detailed photographs documenting the condition of the building materials that will be affected by the proposed work
- Any available inspection reports or engineering reports documenting the condition of the building materials that will be affected by the proposed work
- Architectural drawings of proposed changes, if available
- Detailed documentation showing how the historic building materials will be affected by the proposed work, such as architectural drawings or notations on photographs that denote:
  - Which areas of building fabric will be repaired
  - Which areas of building fabric will be replaced
  - Which areas of building fabric will be removed or demolished
  - How new elements will attach to historic fabric
  - How historic building fabric will be protected during construction
- Catalogue illustrations of any proposed new materials to be installed
- When available, samples of materials such as bricks, siding, windows, or doors

The Historic Preservation Officer or Landmark Commission may require additional documentation as necessary.

C. PENALTIES FOR VIOLATIONS

If a historic landmark or contributing building within a historic district is altered without complying with these design guidelines and/or without obtaining a Certificate of Appropriateness, the City of Wichita Falls shall immediately issue a Stop Work Order, and the work must be reversed to meet these design guidelines, as approved by the Landmark Commission (Ordinance No. 92-2003, Sec. 62-2). In addition, the City may charge the party with a Class C Misdemeanor punishable by fine up to $500.00 (Ordinance No. 92-2003, Sec. 62-3).

D. BUILDINGS AND BUILDING REGULATIONS

The Wichita Falls City Council adopted the 2009 International Codes on July 5, 2011 thus updating from the 2006 versions, including the International Building Code (IBC), International Plumbing Code (IPC), International Mechanical Code (IMC), the International Fuel Gas Code (IFGC), International Residential Code (IRC), International Existing Building Code (IEBC) and the International Fire Code (IFC). In addition, all proposed exterior modifications for design review must be in compliance with the City's Building Code. However, the adoption of the 2009 International Existing Building Code included a revised definition for historic buildings, along with some minor code exceptions for historic buildings. These exceptions are subject to the Chief Building Official's determination that the proposed alterations do not constitute a life, health or safety issue.

Definition of Historic Building

The City's revised Code of Ordinances (Part II - Sec. 22-27) defines historic buildings as: *"buildings that were constructed prior to 1945, that are listed in or eligible for listing in the National Register of Historic Places, or that are designated as historic under an appropriate state or local law."*

Exemptions for Historic Buildings

Specifically, the 2009 International Existing Building Code sets forth the following exception under Section 101.5.4, Compliance Methods and Exceptions: "Subject to the approval of the code official (City of Wichita Falls Building Official), alterations complying with the laws in existence at the time of the building or the affected portion of the building was built shall be considered in compliance with the provisions of this code unless the building is undergoing more than a limited structural alteration as defined in Section 807.4.3. New structural members added as part of the alteration shall comply with the International Building Code."

Historic buildings are further addressed under Chapter 13, Performance Compliance Methods. Section 1301.1 of Chapter 13 states: "The provisions of this chapter shall apply to the alteration, repair, addition and change of occupancy of existing structures, including historic and moved structures, as referenced in Section 101.5.3. The provisions of this chapter are intended to maintain or increase the current degree of public safety, health and general welfare in existing buildings while permitting repair, alterations, addition and change of occupancy without requiring full compliance with Chapters 4 through 12, except where compliance with other provisions of this code is specifically required in this chapter."

3. ARCHITECTURAL CHARACTER OF WICHITA FALLS

A. BUILDING FORMS

Building forms and architectural styles are useful categories for analyzing general types of historic resources commonly found within historic districts. The inventory of historic properties (*Appendix C* of the local historic district application) provides a list of the specific building forms and architectural styles found within the historic district. The following building forms are found within Wichita Falls:

- L-Plan Residence
- Two-Story Center-Passage Plan Residence
- American Four-Square Residence
- Bungalow Residence
- Cape Cod Residence
- Ranch House
- Garage
- Garage Apartment
- One-Part Commercial Block
- Two-Part Commercial Block
- Temple Front Commercial Building
- Two-Part Vertical Commercial Block
- Three-Part Vertical Commercial Block
- Central Block with Wings
- Warehouse
- Gas Stations and Service Stations

The analysis within this section sets forth typical character-defining features of building forms and architectural styles. Note that many examples of historic resources do not strictly fit any building form or architectural style classification. Similarly, a typical example of a building form or architectural style may exhibit some of the character-defining features below, but not all. Other examples of historic resources may combine eclectic elements from several building forms or architectural styles. This analysis of building forms and architectural styles seeks to find commonalities among general trends, though the inventory of resources within a historic district inevitably will include exceptions.

Building form designation is primarily based upon the function intended for the building at the time of its construction – whether residential, commercial, or institutional. Because form follows function, properties that share a use-type often share similarities in floor plan, roof form, size, and scale. Similar building forms often are clustered together due to a variety of factors influencing development, including proximity to transportation, property values, desire for visibility versus desire for privacy, and convenience. Building form classifications are based on a combination of the resource's original use or function, stylistic influences, and form/plan type. Although this system works well for the majority of the identified resources, some properties are unique and may not fall under a single standard building form classification. Standard definitions for building forms are set forth by the National Park Service in Bulletin No. 16a, *How to Complete the National Register Registration Form*.

Example of Tudor Revival Style L-Plan Residence.

Example of Folk Victorian Style L-Plan Residence.

Example of Tudor Revival Style L-Plan Residence.

L-Plan Residence

Most L-Plan houses were constructed after the arrival of the railroad in 1892 using milled lumber with prefabricated decorative elements. These houses typically are one- or one-and-a-half stories in height with an L-shaped floor plan and a cross-gabled roof form. Historic-age rear additions are typical. L-Plan houses are usually set back with a front yard. Wood or cast-iron fences may be present. Original barns or sheds may be present. Although not original, detached garages may have been added within the district's period of significance.

- Exterior Walls: Typically constructed with wood siding or wood shingles finished with paint, although occasionally brick or stone.
- Foundations: Pier and beam, typically with brick or wood piers.
- Porches: Typically partial-width set within the interior angle of the L-plan. Often feature decorative wood detailing in the Queen Anne Style, such as turned porch posts, turned balusters, and spindle friezes. Mid-twentieth century examples may employ Minimal Traditional Style detailing.
- Roofs: Originally usually metal shingle, corrugated metal, or standing seam metal. Often feature decorative wood detailing in the Queen Anne Style, such as bargeboards.
- Windows: Double-hung wood-sash, often with a two-over-two or four-over-four configuration. Often feature projecting bay windows or dormer windows.
- Doors: Typically paneled wood with glazing.
- Chimneys: Original stone or brick masonry chimney or metal stovepipe typically located at interior of floor plan or at gable ends.

Example of Colonial Revival Style Two-Story Center-Passage Plan Residence.

Example of Colonial Revival Style Two-Story Center-Passage Plan Residence.

Example of Prairie Style Two-Story Center-Passage Plan Residence.

Two-Story Center-Passage Plan Residence

Most examples of the two-story center-passage plan house in Wichita Falls were constructed after the arrival of the railroad in 1892, and many were constructed after local popularization of the automobile – from ca. 1895 to ca. 1945. The front façade is generally symmetrical, with the entrance located at the center. This house form is two- or two-and-a-half stories in height, featuring a floor plan with a central entry hall on the ground floor, leading to a central stair. These houses usually are set back with a front yard. Concrete sidewalks or driveway runners may be present. A detached garage and/or a *porte cochere* may be associated with the main house.

- Exterior Walls: Typically brick masonry, but sometimes constructed of milled lumber with wood siding finished with paint.
- Foundations: Pier and beam, typically with brick piers.
- Porches: Either partial-width or full-width, with a projecting front-gabled, flat, or shed roof form. Porch floors may be wood or concrete. Often feature Classical Revival Style, Tudor Revival Style, Spanish Colonial Revival Style, Mission Revival Style, Prairie Style, or Craftsman Style porch supports and detailing.
- Roofs: Typically low-pitched gabled, hipped or pyramidal in form. Originally usually standing seam metal or asphalt or asbestos shingle. Dormer windows may be present.
- Windows: Double-hung wood-sash, usually with a one-over-one configuration. Often feature wood screens with geometric detailing on the upper sash with Craftsman Style or Prairie Style motifs.
- Doors: Located at the center of the front façade. Typically paneled wood with glazing.
- Chimneys: Typically brick masonry chimney located at side façade.

Example of Prairie Style American Four-Square Residence. Note asymmetrical front façade.

Example of Prairie Style American Four-Square Residence.

Example of Prairie Style American Four-Square Residence.

American Four-Square Residence

American four-square houses usually were constructed after the arrival of the railroad in Wichita Falls in 1892, and often constructed after local popularization of the automobile. In Wichita Falls, most were constructed from ca. 1900 to ca. 1930. American four-square houses are usually two- or two-and-a-half stories in height. Floor plans typically include four rooms on each floor, with an asymmetrically-located entry into one of the front rooms on the ground floor. In Wichita Falls, these houses typically are set back with a front yard. Concrete sidewalks or driveway runners may be present. They often include a detached garage and/or a *porte cochere* attached to a side façade.

- Exterior Walls: Typically brick masonry, but sometimes constructed of milled lumber with wood siding finished with paint.
- Foundation: Pier and beam, typically with brick piers.
- Porches: Typically full-width with a front-gabled or shed roof form and wood or concrete porch floor. Often feature Craftsman Style tapered porch piers, sometimes on wood or stone bases. However, sometimes feature Classical Revival Style, Tudor Revival Style, Spanish Colonial Revival Style, or Mission Revival Style porch supports and detailing.
- Roofs: Roof form typically low-pitched hipped or pyramidal. Originally usually standing seam metal or asphalt or asbestos shingle.
- Windows: Double-hung wood-sash, usually with a one-over-one configuration. Often feature wood screens with geometric detailing on the upper sash with Craftsman Style or Prairie Style motifs.
- Doors: Located asymmetrically, offset to one side of front façade. Typically paneled wood with glazing.
- Chimneys: Typically brick masonry chimney located at side façade.

Example of Bungalow building form with Craftsman Style.

Example of Bungalow building form with Tudor Revival Style.

Example of Bungalow building form with Colonial Revival Style.

Bungalow Residence

The bungalow is a nationally popular house form that was always constructed after the arrival of the railroad in 1892, and typically constructed after local popularization of the automobile. Bungalows typically were constructed from ca. 1915 to ca. 1945. Bungalow plans were standardized, often distributed through lumber companies. Bungalows are usually one-story in height but are sometimes one-and-a-half or two-stories. Floor plans usually are organized with the living room, dining room, and kitchen aligned on one side of the house, and the bedrooms aligned on the other side, so that corridor space is minimized. Bungalows typically are set back from the street, with a front yard. Concrete sidewalks or driveway runners may be present. Because bungalows often were constructed after the advent of the automobile, a detached garage may be associated with the house, and/or a *porte cochere* attached to a side façade of the house.

- Exterior Walls: Typically constructed of milled lumber with wood siding finished with paint, but sometimes constructed of brick or stone masonry.
- Foundation: Typically pier and beam with brick piers, but sometimes concrete stem wall and footing.
- Porches: Typically partial-width with a front-gabled roof form and wood or concrete porch floor. Often feature Craftsman Style tapered porch piers, sometimes on wood or stone bases. However, sometimes feature Classical Revival Style, Tudor Revival Style, Spanish Colonial Revival Style, or Mission Revival Style porch supports and detailing.
- Roofs: Roof form typically front- or side-gabled, with deep eaves. Originally usually standing seam metal or asphalt or asbestos shingle. Often detailed with exposed rafter ends.
- Windows: Double-hung wood-sash, usually with a one-over-one configuration. Often feature wood screens with geometric detailing on the upper sash with Craftsman Style or Prairie Style motifs. Eyebrow gable windows may be present.
- Doors: Typically paneled wood with geometric pattern of lites in the upper portion.
- Chimneys: When present, typically brick masonry and located at side façade.

Example of Colonial Revival Style Cape Cod Residence.

Example of Craftsman Style Cape Cod Residence.

Example of Colonial Revival Style Cape Cod Residence.

Cape Cod Residence

Examples of the Cape Cod house form were often constructed after local popularization of the automobile. The form is always one-and-a-half stories in height with dormer windows. The floor plan usually features a central entry hall on the ground floor, leading to a central stair. These houses typically are set back with a front yard. Concrete sidewalks or driveway runners may be present. A detached garage often is associated with the house.

- Exterior Walls: Either brick masonry or constructed of milled lumber with wood siding or wood shingles, either unfinished or finished with paint.
- Foundations: Pier and beam, typically with brick piers.
- Porches: Often lack a porch or feature only a bracketed portico. When present, porches may be partial-width or full-width, with a projecting front-gabled, flat, or shed roof form. Often feature Classical Revival Style, Tudor Revival Style, Spanish Colonial Revival Style, or Mission Revival Style porch supports and detailing.
- Roofs: Roof form always side-gabled or gambrel. Dormer windows are a character-defining feature. Originally usually standing seam metal or asphalt or asbestos shingle.
- Windows: Double-hung wood-sash, usually with a one-over-one configuration.
- Doors: Typically paneled wood with glazing.
- Chimneys: Typically brick masonry chimney located at side façade.

Example of Ranch House with little stylistic detail.

Example of Ranch house with Ranch Style influences.

Example of Ranch house with Modern Style influences.

Ranch House

Ranch houses were constructed nationwide beginning ca. 1940, continuing with the post-World War II housing boom. Ranch houses were constructed using prefabricated building materials, and often standardized plans were repeated within subdivisions. The Ranch house form is nearly always one-story. The footprint may be rectangular, L-Plan, rambling and irregular, or even split-level. The interior floor plan of a Ranch house is open, with free-flowing living, dining, and kitchen spaces, many of which open out onto outdoor spaces such as courtyards or patios. Ranch houses typically lack applied architectural ornament, and instead feature details integral to the design of the house that are influenced by the Ranch Style, Modern Style, or Contemporary Style. Neighborhoods including Ranch houses include typically suburban landscape patterns, with houses set back from the street with a front yard. Concrete sidewalks and driveways are often present. Garages or carports are integral to the overall form and design of the Ranch house, and most examples include an attached carport or a one- or two-car garage.

- Exterior Walls: Sometimes constructed of milled lumber with wood siding finished with paint or asbestos shingle siding, and sometimes brick or stone masonry. Masonry units often have a long, thin, rectangular shape, such as Roman brick or flagstone.
- Foundations: Typically concrete slab.
- Porches: Typically partial-width and recessed under the main roof form. Often feature geometric wood or decorative wrought iron porch supports, or porch roof may be cantilevered. Porch floors typically concrete. Brick or stone planters sometimes integrated into porch design.
- Roofs: Roof typically low-sloped and hipped or side-gabled, sometimes with deep eaves. Originally usually asphalt or asbestos shingle.
- Windows: Often wood or metal casement; metal awning or jalousie; or double-hung metal sash. Often feature large, fixed-pane picture windows.
- Doors: Typically wood, often with geometric glazing or relief patterns.
- Chimneys: When present, often wide, constructed of Roman brick or flagstone masonry, and set asymmetrically on front façade.

Example of detached garage with historic doors replaced with appropriate new doors.

Example of detached garage with original hinged doors intact.

Example of detached garage with original tile roof intact, complementing associated main house.

Garage

The detached garage is overwhelmingly the most common historic domestic outbuilding found in Wichita Falls. Detached garages typically are one-story in height with a rectangular footprint and a single, open interior space. Garages typically are sited at the rear of the lot, behind the main house.

- Exterior Walls: Most commonly wood siding or board-and-batten, but may be brick or stone.
- Foundations: Usually poured concrete slab, but some examples have no foundation, only a dirt floor.
- Porches: Seldom include porches.
- Roofs: Roof form most often front-gabled, but may be side-gabled or hipped. Roofing material usually matches associated main house.
- Windows: Usually limited to side façades. Window materials and configuration typically match associated main house.
- Doors: In garages, overhead rolling doors are common, but original hasp-hung doors or hinged doors may be present.
- Chimneys: Seldom include chimneys.

Example of garage apartment with original overhead doors and tile roof intact.

Example of garage apartment with original hinged doors intact.

Garage Apartment

Garage apartments are another common historic domestic outbuilding found in Wichita Falls. Garage apartments may be two stories in height, with an open garage space on the ground floor and a living space above. Garage apartments typically are sited at the rear of the lot, behind the main house.

- Exterior Walls: Wood siding, brick, or stone.
- Foundations: Usually poured concrete slab.
- Porches: Seldom include porches.
- Roofs: Roof form most often front-gabled, but may be side-gabled or hipped. Roofing material usually matches associated main house.
- Windows: Usually limited to side façades. Window materials and configuration typically match associated main house.
- Doors: In garages, overhead rolling doors are common, but original hasp-hung doors or hinged doors may be present.
- Chimneys: Seldom include chimneys.

Example of One-Part Commercial Block. Note storefront and canopy.

Example of One-Part Commercial Block. Note storefront and canopy.

Example of One-Part Commercial Block. Note decorative cornice and parapet.

One-Part Commercial Block

One-part commercial block buildings are one-story, box-like buildings that typically are set forward flush with the lot boundary. These buildings are designed to interact with pedestrian-related activity. The storefront typically has a three-part configuration, with large plate-glass display windows in the outer bays and a centrally placed doorway; however, variations of this pattern do exist. The primary entrance is sometimes placed within a recessed central bay, which has a second set of display windows at angles to the doorway.

- Exterior Walls: Most commonly brick, stone, or concrete masonry. Walls may include detailing such as corbelling, texture, or applied tile at the entrance. Detailing may reflect the Classical Revival, Romanesque Revival, Prairie, Spanish Eclectic, Art Deco, or Moderne Style.
- Foundations: Usually poured concrete slab.
- Roofs: Typically flat, with masonry parapet. Parapets often detailed with stone coping or corbelling at the cornice. Parapets may be stepped or molded. Elaborate wood or cast iron cornices may be present.
- Storefronts: The majority of the front façade typically is occupied by a storefront assembly of windows and doors. Glazing may be set in a wood or metal frame, depending upon date of construction. Storefronts often include a row of transom windows over the doors.
- Canopies: Canopies often cover the full width of the building. Canopies may be constructed of wood, metal, or concrete, and may be supported by suspension bars, suspension cables, wood or metal posts, wood or metal brackets, or cantilevering.
- Windows: Other than the storefront, windows are minimal. If present on side or rear façades, windows may be double-hung, casement, or fixed.
- Doors: Other than the storefront, doors are minimal. If present on side or rear façades, doors may be wood or metal. These secondary doors typically lack architectural detail.

Example of Two-Part Commercial Block. Note secondary entrance on side façade and smaller windows on upper floor.

Example of Two-Part Commercial Block with Classical Revival Style detailing at cornice.

Two-Part Commercial Block

Two-part commercial block buildings are at least two stories in height. The ground floor typically houses retail space or a reception area that is open and accessible to the public from the sidewalk, while the upper floor(s) include more private office or residential spaces. The distinction between these two levels is typically illustrated on the front façade by a horizontal element such as a stringcourse or canopy. The first floor typically features a storefront with large windows, along with a secondary entrance leading to the upper floor(s). The upper floors typically have more solid walls with smaller windows.

- Exterior Walls: Most commonly brick, stone, or concrete masonry. Walls may include detailing such as corbelling, texture, or applied tile at the entrance. Detailing may reflect the Classical Revival, Romanesque Revival, Prairie, Spanish Eclectic, or Art Deco Style.
- Foundations: Usually poured concrete slab.
- Roofs: Typically flat, with masonry parapet. Parapets often detailed with stone coping or corbelling at the cornice. Parapets may be stepped or molded. Elaborate wood or cast iron cornices may be present.
- Storefronts: The majority of the front façade typically is occupied by a storefront assembly of windows and doors. Glazing may be set in a wood or metal frame, depending upon date of construction. Storefronts often include a row of transom windows over the doors.
- Canopies: Canopies often cover the full width of the building. Canopies may be constructed of wood, metal, or concrete, and may be supported by suspension bars, suspension cables, wood or metal posts, wood or metal brackets, or cantilevering.
- Windows: Windows on upper floors or secondary façades may be double-hung, casement, or fixed. At upper floors, windows often feature stone lintels and sills and/or decorative surrounds.
- Doors: In addition to the storefront, two-part commercial block buildings may include a door at the ground floor that leads to the upper stories. This door may be wood or metal and often is enhanced by sidelights, a transom, a decorative surround, and/or a decorative stoop.

Example of Classical Revival Style Temple Front church.

Example of Neoclassical Style Temple Front institutional building.

Example of Art Deco Style Temple Front institutional building.

Temple Front Building

A Temple Front building is a commercial or institutional edifice with columns, pediments, and other physical elements that reflect Classical Greek or Roman architectural traditions. This commercial building form may possess one story or many stories and has a box-like massing. The entrance is often set within a recessed middle bay that is framed by large pilasters or freestanding columns. The façade may also include a pediment or entablature with dentils, a cornice, and other details. A signature trait is a symmetrically composed front façade.

- Exterior Walls: Most commonly brick, stone, or concrete masonry. Walls may include detailing such as quoins, string courses, or belt courses. Detailing typically influenced by the Greek Revival, Colonial Revival, or Neoclassical Style.
- Foundations: Usually poured concrete slab.
- Roofs: Typically flat, with masonry parapet. Elaborate stone or cast concrete cornices are often present.
- Storefronts: If present, storefronts typically are recessed behind the colonnaded temple front. Storefront assemblies may be metal or wood. Because temple front buildings often were designed for institutional purposes rather than commerce, many do not include storefronts.
- Canopies: Canopies seldom are present on temple front buildings.
- Windows: Windows typically are located behind or between the columns or pilasters that compose the temple front. Windows may be double-hung or casement and often feature stone lintels and sills and/or decorative surrounds.
- Doors: Temple front buildings typically feature grand double-doors, enhanced by transoms, sidelights, and decorative surrounds.

Example of Two-Part Vertical Commercial Block with Prairie Style detailing.

Example of Modern Style Two-Part Vertical Commercial Block.

Example of Modern Style Two-Part Vertical Commercial Block.

Two-Part Vertical Commercial Block

The two-part vertical commercial block building is at least three stories in height, with vertical proportions. The front façade is divided into two distinct zones: the ground floor and the shaft above. A horizontal element such as belt course or canopy separates these two zones. The ground floor often is more open, featuring transparent storefront windows and doors, while the upper floors are more private, with smaller windows. Ornate cornices and parapets along the roofline are character-defining features.

- Exterior Walls: Most commonly brick, stone, or concrete masonry. Walls may include detailing such as corbelling, texture, or applied tile at the entrance. Detailing may reflect the Classical Revival, Romanesque Revival, Prairie, Spanish Eclectic, or Art Deco Style.
- Foundations: Usually poured concrete slab.
- Roofs: Typically flat, with masonry parapet. Parapets often detailed with stone coping or corbelling at the cornice. Parapets may be stepped or molded. Elaborate wood or cast iron cornices may be present.
- Storefronts: The majority of the front façade typically is occupied by a storefront assembly of windows and doors. Glazing may be set in a wood or metal frame, depending upon date of construction. Storefronts often include a row of transom windows over the doors.
- Canopies: Canopies often cover the full width of the building. Canopies may be constructed of wood, metal, or concrete, and may be supported by suspension bars, suspension cables, wood or metal posts, wood or metal brackets, or cantilevering.
- Windows: Windows on upper floors or secondary façades may be double-hung, casement, or fixed. At upper floors, windows often feature stone lintels and sills and/or decorative surrounds.
- Doors: In addition to the storefront, two-part vertical commercial block buildings may include a door at the ground floor that leads to the upper stories. This door may be wood or metal and often is enhanced by sidelights, a transom, a decorative surround, and/or a decorative stoop.

Example of Renaissance Revival Style Three-Part Vertical Commercial Block.

Example of Art Deco Style Three-Part Vertical Commercial Block.

Example of Classical Revival Style Three-Part Vertical Commercial Block

Example of Modern Style Three-Part Vertical Commercial Block

Three-Part Vertical Commercial Block

The three-part vertical commercial block building is at least four stories in height, with vertical proportions. The front façade is divided into three distinct zones that resemble the parts of a classical column: the ground floor resembles the base, the middle floors resemble the shaft, and the uppermost floor resembles the capital. Horizontal elements such as belt courses or canopies separate these three zones. The ground floor often is more open, featuring transparent storefront windows and doors, while the upper floors are more private, with smaller windows. The uppermost floor includes dramatic cornices and bold architectural detailing that is large in scale so that it may be seen from the street. Ornate cornices and parapets are common.

- Exterior Walls: Most commonly brick, stone, or concrete masonry. Walls may include detailing such as corbelling, texture, or applied tile at the entrance. Detailing may reflect the Classical Revival, Romanesque Revival, Prairie, Spanish Eclectic, or Art Deco Style.
- Foundations: Usually poured concrete slab.
- Roofs: Typically flat, with masonry parapet. Parapets often detailed with stone coping or corbelling at the cornice. Parapets may be stepped or molded. Elaborate wood, cast iron, or stone cornices may be present.
- Storefronts: The majority of the front façade typically is occupied by a storefront assembly of windows and doors. Glazing may be set in a wood or metal frame, depending upon date of construction. Storefronts often include a row of transom windows over the doors.
- Canopies: Canopies often cover the full width of the building. Canopies may be constructed of wood, metal, or concrete, and may be supported by suspension bars, suspension cables, wood or metal posts, wood or metal brackets, or cantilevering.
- Windows: Windows on upper floors or secondary façades may be double-hung, casement, or fixed. At upper floors, windows often feature stone lintels and sills and/or decorative surrounds.
- Doors: In addition to the storefront, three-part vertical commercial block buildings may include a door at the ground floor that leads to the upper stories. Doors may be wood or metal with sidelights, a transom, a decorative surround, and/or a decorative stoop.

Example of Spanish Eclectic Style Central Block with Wings.

Example of Spanish Colonial Revival Style Central Block with Wings.

Central Block with Wings

The central block with wings is often applied to institutional buildings or grand commercial buildings, such as banks. The building is massed with a main central core and projecting wings on one or both sides. The central core may be taller than the wings, and/or its front façade may project forward. Most examples of the central block with wings range in height from one-story to four-stories.

- Exterior Walls: Most commonly brick, stone, or concrete masonry. Walls may include detailing such as corbelling, texture, or applied tile at the entrance. Detailing may reflect the Classical Revival, Romanesque Revival, Italianate, Prairie, Spanish Eclectic, or Art Deco Style.
- Foundations: Usually poured concrete slab.
- Roofs: May be side-gabled, hipped, or flat. Side-gabled or flat roofs often feature exposed rafters or brackets influenced by the Classical Revival, Italianate, or Spanish Eclectic Style. Elaborate wood, cast iron, or stone cornices may be present.
- Storefronts: Many examples lack storefronts. Storefronts, if present, typically are limited to the central core. Glazing may be set in a wood or metal frame, depending upon date of construction. Storefronts often include a row of transom windows over the doors.
- Canopies: Many examples lack canopies. Canopies, if present, typically are limited to the central core. Canopies may be constructed of wood, metal, or concrete, and may be supported by suspension bars, suspension cables, wood or metal posts, wood or metal brackets, or cantilevering.
- Windows: Windows may be double-hung, casement, or fixed. Windows often feature stone lintels and sills and/or decorative surrounds.
- Doors: Double doors are typical. Doors may be wood or metal, often with glazing. Transoms, sidelights, and elaborate stone door surrounds are common.

Example of Warehouse. Note loading bays.

Example of Warehouse. Note lack of windows.

Example of Warehouse. Note loading bays.

Warehouse

Warehouse buildings historically were designed to receive, store, and distribute goods. Therefore, these buildings are integrally related to the transportation networks that adjoin them. Warehouses often are located near railroad tracks. They usually include loading docks with large door openings that accommodate trucks or train cars. Additionally, warehouses typically include minimal windows, in order to protect the goods stored within. Historic machinery, such as elevators or conveyor belts, may be extant within warehouses.

- Exterior Walls: Most commonly brick, stone, or concrete masonry, sometimes veneered with stucco.
- Foundations: Usually poured concrete slab.
- Roofs: Typically flat, with masonry parapet. Decorative parapets sometimes present.
- Storefronts: Storefront assemblies are typically modest, set in a metal frame.
- Canopies: Canopies typically are designed to protect loading docks or entrances. To allow open access, canopies typically are suspended with metal bars or cables or cantilevered. Canopies may be wood, metal, or concrete.
- Windows: If present, windows typically are small and may be double-hung, casement, or fixed.
- Doors: In addition to storefront doors, warehouses typically include large overhead doors that access loading docks.

Example of Gas Station. Note canopy.

Example of Gas Station. Note overhead doors.

Example of Gas Station. Note canopy.

Gas Stations and Service Stations

Buildings historically designed to serve as gas stations and service stations take on a variety of forms and physical features. All, however, are designed to accommodate automobile traffic, typically featuring paved parking lots or driveways and large garage door openings. Many include large canopies that historically sheltered gas pumps. Other character-defining features that may be present include projecting or freestanding metal signage or gas pumps.

- Exterior Walls: Most commonly brick, stone, or concrete masonry, sometimes veneered with stucco or ceramic tile.
- Foundations: Usually poured concrete slab.
- Roofs: Typically flat, with masonry parapet. Decorative parapets sometimes present.
- Storefronts: Storefront assemblies are typically modest, set in a metal frame.
- Canopies: Canopies often are large and dramatic, featuring flat, shed, vaulted, or even airplane roof forms. Canopies may be supported by metal columns or cantilevered from the associated building.
- Windows: Windows typically are small and may be double-hung, casement, or fixed.
- Doors: In addition to storefront doors, gas stations typically include large overhead doors that allow automobiles to enter the building.

B. ARCHITECTURAL STYLES

Architectural styles may be applied to any number of different building forms. For instance, architectural details influenced by the Classical Revival Style may be applied to a single-family house, a multi-story commercial building, a warehouse, or even a gas station. Unlike building form classifications, architectural styles are seldom related to a building's use. Instead, they tend to be related to the building's era of construction and popular regional trends. Within Wichita Falls, common architectural styles include the following:

- Queen Anne
- Folk Victorian
- Romanesque Revival
- Italianate Revival
- Classical Revival/Greek Revival
- Neoclassical
- Colonial Revival
- Gothic Revival
- Tudor Revival
- Spanish Eclectic
- French Eclectic
- Prairie Style
- Craftsman
- Art Deco
- Moderne
- Minimal Traditional
- Ranch Style

Not all historic resources exemplify a particular architectural style. Some are purely utilitarian and use no style at all. Others eclectically combine several styles (especially early twentieth century Revival styles). Other historic resources were constructed during a period of stylistic transition, featuring some elements of a more traditional style (such as Minimal Traditional) combined with other elements of a more progressive style (such as Ranch or Modern). Architectural styles found within the historic district are listed below. Architectural styles can be integral to the form of the building and related to the building form, or can be displayed through decorative ornament applied to a building. Some typical character-defining features of each architectural style are listed. A resource does not need to display all of the listed character-defining features to be considered a good example of a style; however, when these character-defining features are intact, they must be preserved in order to preserve the overall character of the architectural style. Resources also may exhibit different stylistic elements due to changes over time. If these changes occurred during the historic district's period of significance, such changes should be respected and possibly retained during restoration or rehabilitation projects.

3. ARCHITECTURAL CHARACTER OF WICHITA FALLS: ARCHITECTURAL STYLES

Architectural styles can be integral to the form of the building or manifested in decorative ornament applied to a building. While building forms often are clustered together, architectural styles may be very eclectic within a grouping. Architectural styles often vary depending on date of construction or historic use. Some architectural styles were very popular for a confined period of time but then declined in popularity, but because many architectural styles—especially "Revival" styles—have their roots in earlier architectural styles, they are used throughout the historic period rather than in one confined era. Standard classifications for architectural styles are set forth by the National Park Service in Bulletin No. 16a, *How to Complete the National Register Registration Form*, and are derived from seminal texts in American Architectural History such as *American Architecture Since 1780: A Guide to Architectural Styles* by Marcus Whiffen; *Identifying American Architecture* by John J. G. Blumenson; *What Style Is It?* by John Poppeliers, S. Allen Chambers, and Nancy B. Schwartz; and *A Field Guide to American Houses* by Virginia and Lee McAlester. (See *Appendix D: Additional Resources*.)

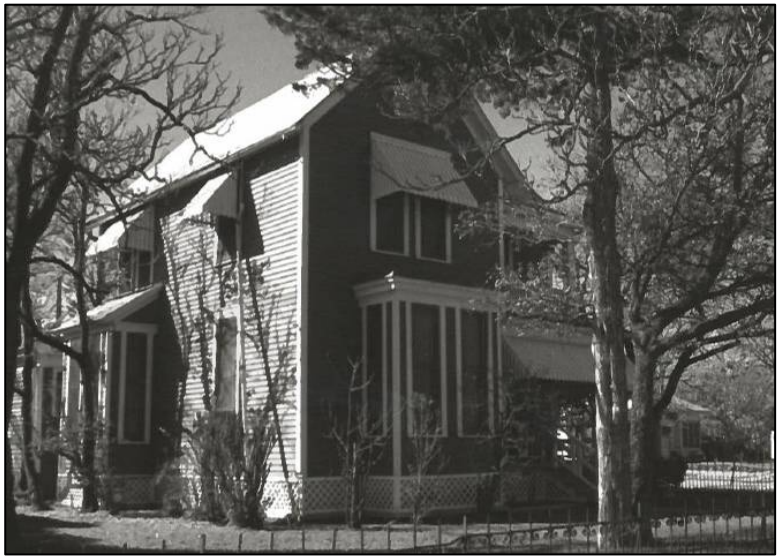
Example of Queen Anne Style L-Plan Residence.

Detail of spindle frieze, decorative cornice, and decorative brackets on the porch of a Queen Anne Style Residence.

Example of Queen Anne Style Modified L-Plan Residence.

Queen Anne

- Building Forms: Residential or institutional properties, L-plan, modified-L, or irregular. Less commonly applied to commercial properties, but may be one-part commercial block, two-part commercial block, two-part vertical block, or three-part vertical block.
- Exterior Walls: Usually wood siding or wood shingle, but sometimes brick or stone. Often with a variation of materials, colors, and textures.
- Foundations: Often screened with skirting of wood, pressed metal, brick, or stone.
- Porches: A character-defining element on residential examples. Feature decorative woodwork, such as turned balusters and spindle friezes. Wraparound porches common. Porch floors often wood and porch ceilings often bead board.
- Roofs: On residential or institutional examples, cross-gabled, gable-on-hip, hipped, or pyramidal, often with dormers. On commercial examples, typically flat, but sometimes cross-gabled, gable-on-hip, hipped, or pyramidal.
- Storefronts: On commercial examples, typically wood sash or cast iron with sidelights and transoms. Colored or etched glass sometimes present.
- Canopies: On commercial examples, typically wood supported by brackets or suspended by bars or cables.
- Windows: Typically double-hung wood sash. Bay windows common character-defining feature.
- Doors: Typically wood, often with glazing, transoms, and/or sidelights.
- Chimneys: Often found on residential examples. Commonly brick or stone, often with decorative tapestry brick or corbelling. Sometimes metal stovepipe substitutes for chimney.



Example of Folk Victorian Style L-Plan Residence.

Example of Folk Victorian Style Modified L-Plan Residence.

Folk Victorian

- Building Forms: Residential or institutional properties, L-plan, modified-L, pyramidal-roof-square-plan, or hipped-roof-square-plan. Seldom applied to commercial properties.
- Exterior Walls: Usually wood siding or wood shingle.
- Foundations: Often screened with skirting of wood, pressed metal, brick, or stone.
- Porches: Feature decorative woodwork, such as turned balusters and spindle friezes. Porch floors often wood and porch ceilings often bead board. Decorative detail typically prefabricated.
- Roofs: Cross-gabled, gable-on-hip, hipped, or pyramidal.
- Storefronts: Seldom present on Folk Victorian Style buildings.
- Canopies: Seldom present on Folk Victorian Style buildings.
- Windows: Typically double-hung wood sash.
- Doors: Typically wood, sometimes with glazing, transoms, and/or sidelights.
- Chimneys: Brick or stone, if extant. Sometimes metal stovepipe substitutes for chimney.

Example of Romanesque Revival Style One-Part Commercial Block. Note rounded-arched openings and rusticated stone masonry.

Example of Romanesque Revival Style window opening with rounded-arched lintel.

Romanesque Revival

- Building Forms: On residential or institutional examples, center-passage, L-plan, or two-story center-passage plan. On commercial examples, one-part commercial block, two-part commercial block, two-part vertical block, or three-part vertical block.
- Exterior Walls: Brick and/or stone masonry, often with rusticated texture. Figural stone carving may adorn wall surfaces.
- Foundations: Often screened with brick or stone.
- Porches: Found on some residential examples. Portico or porch with round-arched entries; may be supported by short-tapered stone columns or piers or recessed into façade.
- Roofs: On residential or institutional examples, flat, cross-gabled, or hipped. On commercial examples, typically flat.
- Storefronts: On commercial examples, typically wood sash or cast iron with sidelights and transoms.
- Canopies: Commercial examples may lack canopies, but when present, canopies typically are wood supported by brackets or suspended by bars or cables.
- Windows: Typically double-hung wood sash. Window openings often arched.
- Doors: Typically wood, sometimes with glazing, transoms, and/or sidelights.
- Chimneys: Brick or stone, if extant.

Postcard illustrating Italianate Revival Style building at the former Hardin Junior College, now Midwestern State University.

Example of Italianate Revival Style Four Square Residence. Note stone detailing and deep eaves with decorative brackets.

Italianate Revival

- Building Forms: On residential or institutional examples, center-passage, L-plan, two-story center-passage plan, or irregular. On commercial examples, one-part commercial block, two-part commercial block, two-part vertical block, or three-part vertical block.
- Exterior Walls: Wood siding, brick, or stone masonry. Stone quoins common at the corners of masonry examples.
- Foundations: Often screened with wood, pressed metal, brick, or stone.
- Porches: Residential examples often lack porches. Entrance may be protected by an awning supported by brackets, or a small portico supported by columns.
- Roofs: On residential or institutional examples, flat, cross-gabled, or hipped. On commercial examples, typically flat. Bracketed eaves and ornate, molded cornices typical. Cornices may be wood, stone, or wrought iron.
- Storefronts: On commercial examples, typically wood sash or cast iron with sidelights and transoms.
- Canopies: Commercial examples may lack canopies, but when present, canopies typically are wood supported by brackets or suspended by bars or cables.
- Windows: Typically double-hung wood sash. Segmental-arched windows with ornate window surrounds common.
- Doors: Typically wood, sometimes with glazing, transoms, and/or sidelights.
- Chimneys: Brick or stone, if extant.

Example of Greek Revival Style Temple Front Building.

Detail of column and cornice on a Classical Revival Style house.

Example of Classical Revival Style Two-Story Center-Passage Residence.

Classical Revival/Greek Revival

- Building Forms: On residential properties, center-passage, two-story center-passage plan, or irregular. On commercial or institutional examples, one-part commercial block, two-part commercial block, temple front, two-part vertical block, or three-part vertical block.
- Exterior Walls: Wood siding, brick, or stone masonry.
- Foundations: Typically skirted with brick or stone.
- Porches: A character-defining feature on residential examples. Temple front porches sometimes present on institutional or commercial examples. Full-width porch supported by columns or pilasters with decorative capitals. May have second story balcony.
- Roofs: On residential or institutional examples, flat, side-gabled, front-gabled, or hipped. Slate shingles sometimes present. On commercial examples, typically flat.
- Storefronts: On commercial examples, typically wood sash, cast iron, or aluminum with sidelights and transoms.
- Canopies: Commercial examples may lack canopies, especially if temple front. When present, canopies typically may be wood or metal, supported by brackets or columns, or suspended by bars or cables.
- Windows: Typically double-hung wood sash.
- Doors: Typically wood, sometimes with glazing, transoms, and/or sidelights.
- Chimneys: Brick or stone, if extant.

Example of Neoclassical Style Temple Front institutional building.

Example of Neoclassical Style Two-Story Center Passage Residence.

Neoclassical

- Building Forms: On residential properties, center-passage, two-story center-passage plan, or irregular. On commercial or institutional examples, one-part commercial block, two-part commercial block, temple front, two-part vertical block, or three-part vertical block.
- Exterior Walls: Wood siding, brick, or stone masonry.
- Foundations: Typically skirted with brick or stone.
- Porches: A character-defining feature on residential, institutional, or commercial examples. Full-width or partial-width colonnade or arcade, supported by columns or pilasters with decorative capitals. Porch roof may be flat or front-gabled with a pediment.
- Roofs: On residential or institutional examples, flat, side-gabled, front-gabled, or hipped. Slate shingles sometimes present. On commercial examples, typically flat.
- Storefronts: On commercial examples, typically wood sash, cast iron, or aluminum with sidelights and transoms.
- Canopies: Commercial examples typically lack canopies.
- Windows: Typically double-hung wood sash.
- Doors: Typically wood, sometimes with glazing, transoms, and/or sidelights.
- Chimneys: Brick or stone, if extant.

Example of Colonial Revival Style Two-Story Center Passage Residence. Note porch with monumental columns and front-gabled pediment.

Example of Colonial Revival Style Two-Story Center Passage Residence. Note segmental-arched pediment atop door surround.

Example of Colonial Revival Style Two-Story Center Passage Residence. Note fan lights above doors.

Colonial Revival

- Building forms: On residential or institutional examples, American four-square, two-story center-passage, Cape Cod, or bungalow. On commercial or institutional examples, one-part commercial block, two-part commercial block, temple front, two-part vertical block, or three-part vertical block.
- Exterior walls: Typically brick, but may be wood siding.
- Foundations: Typically pier and beam skirted with brick.
- Porches: Residential examples often include partial-width or full-with porches, with front-gabled or flat roof supported by wood or stone columns. Residential examples may include a front-gabled or arched portico over the main entrance, supported by brackets.
- Roofs: On residential or institutional examples, typically side-gabled or gambrel. Wood cornice and enclosed eaves, often painted white. Slate shingles sometimes present. Dormer windows common on residential examples. On commercial examples, typically flat.
- Storefronts: On commercial examples, typically wood sash, cast iron, or aluminum with sidelights and transoms.
- Canopies: Commercial examples may lack canopies, especially if temple front. When present, canopies typically may be wood or metal, supported by brackets or columns, or suspended by bars or cables.
- Windows: Typically double-hung wood sash, painted white. Often flanked by wood shutters.
- Doors: Typically wood, sometimes topped with fanlights. Commonly include sidelights, ornate door surrounds, pediments, etc.
- Chimneys: Character-defining feature on residential examples, typically brick.

Example of Gothic Revival Style institutional building. Note tower with crenellations on parapet.

Example of Gothic Revival Style institutional building. Note Gothic-arched window openings with stone tracery.

Example of Gothic Revival Style institutional building. Note tower with crenellations on parapet.

Gothic Revival

- Building Forms: On residential or institutional examples, bungalow, L-plan, or irregular. On commercial or institutional examples, one-part commercial block, two-part commercial block, two-part vertical block, or three-part vertical block.
- Exterior Walls: Usually brick or stone masonry in varying colors, patterns, and textures, with exaggerated mortar joints, sometimes seeping. Sometimes stucco.
- Foundations: Usually skirted with brick or stone.
- Porches: If present, typically include Gothic arches supported by brick or stone piers. Often feature heavy hardware, such as handrails and light fixtures.
- Roofs: On residential or institutional examples, typically front-gabled or cross-gabled with steep pitch. On commercial examples, typically flat. Parapets often include stone coping and may include crenellations.
- Storefronts: May be present on commercial examples, typically wood sash.
- Canopies: Commercial examples may lack canopies. When present, canopies typically may be wood or metal, supported by brackets or columns, or suspended by bars or cables.
- Windows: Usually double-hung wood sash or casement. Window openings often feature Gothic arches. Leaded glass in a lattice pattern often present. Brick or stone lintels and sills common.
- Doors: Often feature heavy cast-iron hardware. Stone door surrounds common.
- Chimneys: Prominent brick chimneys, often on the front façade are a character-defining feature on residential examples. Sometimes feature chimney caps with corbelling or crenellations.

Example of Tudor Revival Style Bungalow. Note massive chimney.

Example of Tudor Revival Style residence with irregular form. Note half-timbering at center bay.

Example of Tudor Revival Style L-Plan Residence.

Example of Tudor Revival Style commercial building. Note half-timbering at gable ends.

Tudor Revival

- Building Forms: On residential or institutional examples, bungalow, L-plan, or irregular. Not typically found on commercial properties among landmarks or historic districts in Wichita Falls.
- Exterior Walls: Usually brick masonry in varying colors, patterns, and textures, with exaggerated mortar joints, sometimes seeping. Sometimes stucco. Faux half-timbering often adorning gable-ends. Wing walls or buttresses sometimes accenting front façade.
- Foundations: Usually skirted with brick.
- Porches: If present, sometimes include low-sloped Gothic arches supported by brick piers.
- Roofs: Gable-on-hip or front gabled. Often complex. Eaves sometimes swept.
- Storefronts: Seldom present on Tudor Revival Style buildings.
- Canopies: Seldom present on Tudor Revival Style buildings.
- Windows: Usually double-hung wood sash. Window openings sometimes feature low-sloped Gothic arches. Sometimes feature picture windows with leaded glass in a lattice pattern.
- Doors: Round-arched wood doors with small lites.
- Chimneys: Prominent brick chimneys, often on front façade, are a character-defining feature on residential examples. Sometimes feature chimney caps with corbelling or crenellations.

Example of Spanish Eclectic Style Ranch House. Note stucco exterior walls and clay tile roof.

Example of Spanish Eclectic Style Central Block with Wings. Note molded decorative wall elements.

Example of Spanish Eclectic Style L-Plan Residence. Note stucco exterior walls and clay tile roof.

Spanish Eclectic

- Building forms: On residential or institutional properties, L-plan, two-story center-passage, bungalow, or irregular. On commercial or institutional examples, one-part commercial block, two-part commercial block, two-part vertical block, or three-part vertical block.
- Exterior walls: Stucco, sometimes with texture or molded decorative wall elements. Tile detailing common.
- Foundations: Typically skirted with masonry finished with stucco.
- Porches: Sometimes lack porches. Residential examples sometimes feature cantilevered awnings over entrance, or partial-width porches with arched openings supported by masonry piers. Often feature heavy hardware, such as handrails and light fixtures. Second story balconies or roof decks sometimes present.
- Roofs: Typically flat or low-sloped hipped, often covered with clay tile.
- Storefronts: Typical on commercial examples, may be wood or metal sash.
- Canopies: Typical on commercial examples, may be wood or metal, supported by brackets or suspended by bars or cables. Canopy roof form may be flat, shed, or hipped, often with clay tiles.
- Windows: Double-hung or casement windows, with metal or wood sash. Sometimes featuring wrought iron grates or balconies.
- Doors: On residential and institutional examples, typically heavy wood, sometimes with small lites. Often feature heavy hardware. Stone door surrounds common.
- Chimneys: Stucco, often with tile caps.

Example of French Eclectic Style L-Plan Residence. Note quoins.

Example of French Eclectic Style Four Square Residence. Note mansard roof.

French Eclectic

- Building forms: On residential or institutional properties, may be L-plan, two-story center-passage, bungalow, or irregular. On commercial or institutional examples, one-part commercial block, two-part commercial block, two-part vertical block, three-part vertical block, or central block with wings.
- Exterior walls: Typically brick or stone. Stone detailing such as quoins, lintels, sills, and door surrounds common.
- Foundations: Typically skirted with brick or stone.
- Porches: Often lack porches. Entrance often recessed behind façade. May include a small projecting portico.
- Roofs: On residential examples, may be hipped, cross-gabled, or mansard. Dormer windows common on residential examples. On commercial or institutional examples, typically flat or mansard. Slate shingles common.
- Storefronts: Typical on commercial examples, may be wood or metal sash.
- Canopies: Typical on commercial examples, may be wood or metal, supported by brackets or suspended by bars or cables. Canopy roof form may be flat, shed, or hipped, often with clay tiles.
- Windows: Double-hung or casement windows, with metal or wood sash. Sometimes feature picture windows with leaded glass in a lattice pattern.
- Doors: On residential and institutional examples, typically heavy wood, sometimes with small lites. Often feature heavy hardware. Elaborate stone door surrounds common.
- Chimneys: Massive stone or brick chimneys are a character-defining feature of residential examples.

Example of Prairie Style Two-Story Center-Passage Residence.

Example of Prairie Style Four Square Residence. Note geometric stone detailing.

Example of Prairie Style Four Square Residence. Note low-pitched hipped roof with deep eaves.

Prairie Style

- Building Forms: On residential properties, typically L-plan, American four-square, two-story center-passage plan, and bungalow. On commercial or institutional examples, one-part commercial block, two-part commercial block, two-part vertical block, or three-part vertical block.
- Exterior Walls: Brick, sometimes Roman brick, sometimes with string course for horizontal emphasis. Stone or tile detailing in geometric pattern sometimes present.
- Foundations: Typically skirted with brick.
- Porches: Supported by brick piers with stone coping and detailing.
- Roofs: On residential examples, low-sloped hipped with deep, enclosed eaves. On commercial and institutional examples, typically flat with geometric detailing at the cornice.
- Storefronts: Typical on commercial examples, may be wood or metal sash.
- Canopies: Typical on commercial examples, may be wood or metal, supported by brackets or suspended by bars or cables. Canopy roof form typically flat.
- Windows: Typically double-hung wood sash, often with wood screens with geometric detail. Art glass sometimes present.
- Doors: Typically wood with glazing, sometimes with transoms and sidelights.
- Chimneys: Often present on residential examples. Typically brick, often with stone coping.

Example of Craftsman Style Bungalow. Note deep eaves and tapered porch piers.

Example of Craftsman Style Bungalow. Note exposed rafter ends at roof.

Example of Craftsman Style Bungalow. Note tapered porch piers.

Craftsman

- Building Forms: On residential or institutional examples, L-plan or bungalow. Seldom applied to commercial examples.
- Exterior Walls: Typically wood siding or asbestos shingle, sometimes brick. Sometimes feature wood shingle detailing.
- Foundations: Typically skirted with wood or brick. Skirt walls sometimes battered.
- Porches: Porches are a character-defining feature. Partial-width or full-width, often with front-gabled roof, typically supported by tapered wood, brick, or stone columns but sometimes supported by metal posts.
- Roofs: Low-sloped hipped or gabled, with deep eaves, often with exposed rafter ends.
- Windows: Typically double-hung wood sash, often with wood screens with geometric detail.
- Storefronts: Seldom present on Craftsman Style buildings.
- Canopies: Seldom present on Craftsman Style buildings.
- Doors: Typically wood with glazing, sometimes with transoms and sidelights.
- Chimneys: Brick, sometimes with corbelling or stone coping.

Example of Art Deco Style Two-Part Commercial Block.

Example of Art Deco Style One-Part Commercial Block.

Example of Art Deco Style Temple front Building.

Art Deco

- Building Forms: On residential examples, typically bungalow or ranch form. Commercial or institutional examples may be one-part commercial block, two-part commercial block, temple front, two-part vertical block, three-part vertical block, or gas stations or service stations.
- Exterior Walls: Brick masonry, stone masonry, concrete block, stucco, or ceramic tile. Often feature abstracted or geometric detailing in stone or metal.
- Foundations: Concrete slab.
- Porches: Residential examples often feature cantilevered flat awnings. Patios or balconies with metal railings may be present.
- Roofs: Flat.
- Storefronts: Commercial examples typically feature metal storefronts.
- Canopies: Commercial examples typically feature cantilevered concrete or metal canopies with a flat roof form.
- Windows: Typically metal-sash casement. Glass block sometimes present.
- Doors: Typically wood or metal, often with glazing.
- Chimneys: Seldom present.

Example of Moderne Style One-Part Commercial Block. Note streamlined curve at corners.

Example of Moderne Style One-Part Commercial Block. Note streamlined curve at canopy.

Example of Moderne Style One-Part Commercial Block. Note curved corners and glass block.

Moderne

- Building Forms: On residential examples, typically bungalow or ranch form. Commercial or institutional examples are typically one-part commercial blocks or gas stations.
- Exterior Walls: Stucco. Corners often rounded.
- Foundations: Concrete slab.
- Porches: Residential examples often feature cantilevered flat awnings. Patios or balconies with metal railings may be present.
- Roofs: Flat.
- Storefronts: Commercial examples typically feature metal storefronts.
- Canopies: Commercial examples typically feature cantilevered concrete or metal canopies with a flat or swept roof form.
- Windows: Typically metal-sash casement or jalousie. Glass block sometimes present.
- Doors: Typically wood or metal, often with glazing.
- Chimneys: If present, stucco.

Example of Minimal Traditional Style Bungalow.

Example of Minimal Traditional Style Bungalow. Note decorative wrought iron porch posts.

Minimal Traditional

- Building Forms: On residential examples, L-plan, modified L-plan, bungalow, or ranch. Seldom applied to commercial or institutional buildings.
- Exterior Walls: Wood siding or asbestos shingle. Decorative wood shingles or board-and-batten siding sometimes present at gable ends. Brick or stone veneer sometimes present at water table.
- Foundations: Pier and beam with wood skirt, or concrete slab.
- Porches: Typically partial width, supported by simple wood posts, geometric wood posts, or metal posts, sometimes adorned with decorative wrought iron.
- Roofs: Cross-gabled or gable-on-hip.
- Storefronts: Seldom present on Minimal Traditional Style buildings.
- Canopies: Seldom present on Minimal Traditional Style buildings.
- Windows: Casement or double-hung, wood or metal sash. Fixed picture windows sometimes present at front façade. Decorative wood shutters common.
- Doors: Wood, often with small lites in geometric patterns.
- Chimneys: If present, simple brick or stone.

Example of Ranch Style applied to Ranch building form. Note broad chimney.

Example of Ranch Style applied to Ranch building form. Note low-pitched hipped roof.

Example of Ranch Style applied to Ranch building form. Note picture windows.

Ranch Style

- Building Forms: Typically applied to ranch house forms. Seldom applied to commercial or institutional buildings.
- Exterior Walls: Often brick or stone masonry, often using Roman brick or flagstone; sometimes wood siding or asbestos shingle siding.
- Foundations: Concrete slab.
- Porches: If present, typically recessed under main roof form and supported by simple wood posts or metal posts, sometimes adorned with decorative wrought iron. Floor typically concrete. Integral stone or brick planters often are evident. Details may exhibit influences of the Colonial Revival or Tudor Revival Styles.
- Roofs: Low-sloped hipped or side-gabled, with deep eaves. Clerestory windows sometimes present at gable ends or below eaves. Details may exhibit influences of the Colonial Revival or Tudor Revival Styles.
- Storefronts: Seldom present on Ranch Style buildings.
- Canopies: Seldom present on Ranch Style buildings.
- Windows: Double-hung, casement, awning or jalousie, with wood or metal sash. Picture windows often present at front façade.
- Doors: Wood, often with small lites in geometric patterns. Metal or wood screen doors.
- Chimneys: If present, broad and simple brick or stone.

C. LANDSCAPE AND STREETSCAPE FEATURES

Landscape and streetscape features go beyond an individual building or collection of buildings to consider the overall character of a site or historic district. The elements listed below may be character-defining features of a landmark property or historic district.

Front Setbacks

Side Setbacks

Streets

Alleys

Street Car Tracks

Front Setbacks

The distance between the street and the front façades of historic buildings lends the streetscape within a historic district a distinctive pattern. Generally, in residential historic districts, buildings are set back from the street with a landscaped front yard, while in a commercial historic district, buildings are set forward flush with the property boundary.

Side Setbacks

The space between adjacent buildings also gives character to the streetscapes in historic districts. In residential districts, houses are usually structurally independent, with a space between one another. In commercial districts, the structures of adjacent buildings often share party walls, with the buildings sited immediately adjacent to one another.

Streets

The width, slope, and paving materials of streets are character-defining features within a historic district. Brick streets are a historically significant feature within Wichita Falls. Brick streets are an infrastructural improvement dating from the early twentieth century, when the automobile first became popular.

Alleys

If alleys were included in the original layout of a historic district, they are an important and character-defining feature. Because alleys are utilitarian, their original surface often has been replaced repeatedly.

Railroads and Street Cars

Railroads and street car tracks are significant transportation features that played an important role in the development of Wichita Falls. The location of railroad or streetcar tracks is important to the understanding of many of the buildings in the surrounding context, especially rail-oriented buildings such as depots and warehouses.

Curbs

Sidewalks

Walkways

Driveways

Fences

Curbs
Stone or concrete curbing is part of the roadway infrastructure in a historic district. Because curbing is a utilitarian roadway feature, it may have been resurfaced over time and feature layers of several different materials. In addition, the curbing may have inlaid tiles or painted street signs and other decorative features, such as stamped imprints.

Sidewalks
Concrete or brick sidewalks are an often overlooked feature that contributes to the character of historic districts. Sidewalks run parallel with public streets and may be either adjacent to curbs or separated by a grass barrier. The path of historic sidewalks may be straight or curving. Many historic sidewalks included steps to negotiate changes in topography or building heights. Sidewalk detailing may include scoring, inlaid tiles, and embedded metal rings.

Walkways
A walkway leads from a sidewalk to the front door of an individual building. Walkways may be paved with concrete, brick, stone, or aggregate, and their path may be straight or winding.

Driveways
A driveway leads from the public street onto an individual property. Often, driveways provide access to an automobile-oriented feature, such as a garage, carport, or *porte cochere*. Driveways may be paved with concrete, brick, stone, or aggregate, and their path may be straight or winding.

Fences
Fences typically are used to delineate the rear and side boundaries of properties in a historic district. In residential districts, though, front yards typically are open and un-fenced. The materials used for fences typically correspond to the date of construction and the materials and style of the associated building, ranging from wood to brick to decorative metal.

Perimeter Walls

Street Trees

Signage

Lamp Posts

Perimeter Walls
Perimeter walls are low, decorative walls often used to demark the edges of a yard or garden in a residential historic district. Perimeter walls also may serve as terraces to negotiate a change in topography. Perimeter walls typically are constructed of brick, stone, or concrete and may include metal, stone, or tile detailing.

Street Trees
Street trees are a designed landscape feature planted uniformly along a public street. As trees age and die, they may be replanted while maintaining the pattern of the streetscape.

Signage
Signage includes not only signs attached to individual buildings, but also street signs, traffic signs, and informational signs. Historically, signs may have been painted on masonry walls or on glass storefronts. Signs also were printed on metal plates that are mounted on concrete or metal posts.

Lamp Posts
Lamp posts often were erected in historic districts in the early twentieth century, as electricity became widespread. Lamp posts may have been installed during the earliest development in the district, or they may have been added at a later date. Lamp posts may be constructed of metal, wood, or concrete, with glass globes.

4. LOCAL HISTORIC DESIGN GUIDELINES

A. GENERAL

All work requiring design review (Certificate of Appropriateness) within the district will follow the design guidelines set forth below. The design guidelines are based upon the Secretary of Interior's Standards for Preservation, Rehabilitation, Restoration, or New Construction, as appropriate. These Standards can be found in the Appendices to these design guidelines and on the National Park Service website at:

www.nps.gov

The following design guidelines clarify the interpretation of the Secretary of the Interior's Standards for design review in Wichita Falls. These standards apply to all resources within the Local Historic Districts – both contributing and non-contributing.

1. **Retention of Historic Style:**
   Retain the character-defining features of each building based on its original building form and architectural style, as described in the *Architectural Character* section of these design guidelines. Avoid alterations to the original fabric of historic buildings. Reversing non-historic alterations that detract from original historic style may be appropriate.

2. **Avoidance of False Historicism:**
   Do not add stylistic elements that were not originally present, as evidenced by historic documentation. Avoid alterations that have no historic basis and that seek to create the appearance of a different architectural period. For example, do not add Victorian trim to a Craftsman bungalow or Craftsman details to a 1950s Ranch Style house or cottage. Reversing non-historic alterations that detract from original historic style may be appropriate.

3. **Sequence of Appropriate Treatment Options:**
   Treatment for historic materials within the Districts shall follow the sequence of priorities set forth in the Secretary's Standards: preservation first, then rehabilitation, then restoration of missing elements if necessary, and finally, new construction. In order to obtain a Certificate of Appropriateness, the applicant shall objectively demonstrate that the proposed project has selected the least intrusive treatment option that is feasible because of the condition of the existing historic materials.

   For additional guidance, the National Park Service publishes the *Interpreting the Standards* Bulletins and *Preservation Briefs*, available online at the following sites:

   http://www.nps.gov/history/hps/tps/tax/its/itshome.htm
   http://www.nps.gov/history/hps/tps/briefs/presbhom.htm

   a. <u>When to Preserve</u>:
      Repair rather than replace deteriorated historic features and architectural elements whenever possible. Many times, materials that initially appear beyond repair may be preserved successfully. Guidelines for the conservation of historic materials are set forth in *Appendices D* and *E* to these design guidelines and are available in National Park Service Preservation Briefs.

b. When to Rehabilitate:
If an original architectural feature has deteriorated beyond repair, the replacement shall match the historic feature in size, scale, profile, and finish. The substitution of compatible recycled historic materials is acceptable, provided that the replacement material is compatible with the historic style and character of the resource. Synthetic or composite replacement materials may be appropriate, provided that they do not compromise the preservation of the surrounding historic fabric. In order to be appropriate, synthetic or composite replacement materials shall match the original in size, scale, profile, and finish. Additional recommendations for the rehabilitation of historic materials are provided in *Appendices D* and *E* to these design guidelines.

c. When to Restore:
Missing architectural features may be restored using photographs, historic architectural drawings, or physical evidence as a guide. Physical evidence might include other matching elements that remain extant on the building or a "ghost" showing where the missing element historically was attached. The restored elements shall match the original in size, scale, profile, and finish. Reconstruction of an entire missing building typically is not appropriate.

d. When to Construct New:
New construction within a historic district is appropriate only if it will not entail demolition or significant alteration of an extant contributing resource. For example, new construction may be appropriate on an empty lot, or to the rear of a contributing resource.

4. Architectural Barriers and Accessibility

Projects such as the construction of Americans with Disabilities Act (ADA) ramps, lifts, and ADA accessible entrances have the potential to impact character-defining features of a historic building. Buildings that are contributing resources within designated historic districts may qualify for variances from the Architectural Barriers Texas Accessibility Standards (TAS). Contact the Texas Historical Commission (THC) Division of Architecture and/or the Texas Department of Licensing and Regulation (TDLR) for inquiries regarding Accessibility Standards.

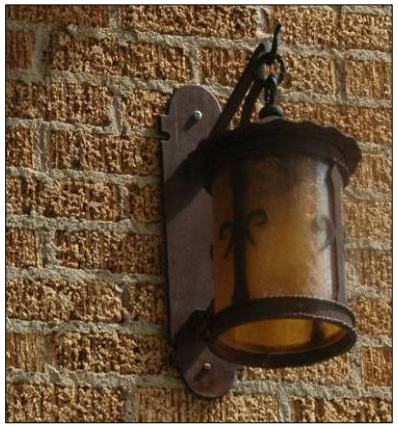
5. Energy Efficiency

a. Construction of any new structures or alterations of existing structures shall be done in such a way as to maximize energy efficiency while maintaining historic character.

b. In no case, however, shall the maximization of energy efficiency be used as a reason to demolish a historic, contributing, or potentially contributing structure, or to change a structure in such a way that its historic features are modified or obliterated.

B. REHABILITATION OF HISTORIC BUILDINGS

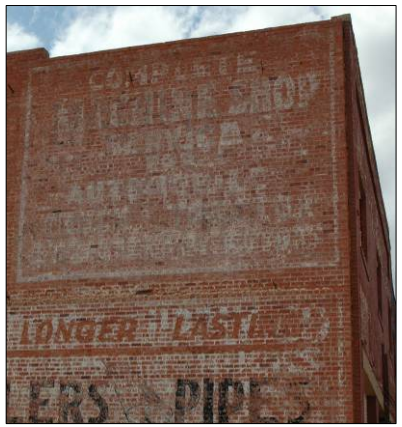
The guidelines set forth on the following pages apply to individual historic landmarks and contributing buildings within historic districts. (For non-contributing buildings within a historic district, refer to *Section 4D, Non-Contributing Buildings*.)



The character of an exterior wall is defined by its texture, color, and pattern. Note the textured brick with seeping mortar joints.

The pattern in which the exterior wall material is installed is a character-defining feature. Here, asbestos shingles are laid in a rustic pattern with uneven overlaps.

Note harder brick on the front façade and softer, secondary brick on the side façade or party wall, which requires gentle treatment if exposed.



Painted finishes are a character-defining feature of many exterior walls but may affect the behavior of the material underneath.

1. **Exterior Walls/Murals**
   a. Retain the original façades of the building that are visible from the public right-of-way. Do not change the character, appearance, configuration, or materials of the façade, except to restore buildings to their original appearance.
   b. Do not add architectural features to a building that it never had (e.g., do not add decorative stone detailing where it did not exist).
   c. Repair damaged exterior wall materials to the greatest extent possible. Replace only those sections that are deteriorated beyond repair. All repairs should meet the *Secretary's Standards for Rehabilitation* and follow guidelines set forth in National Park Service *Preservation Briefs.* (Refer to the treatment guidelines in *Appendix E*.)
   d. Replace deteriorated wall materials in-kind to match existing wall materials.
   e. Do not apply aluminum, vinyl or other synthetic siding as a replacement for a primary building material. Artificial siding materials have been documented to cause serious, costly and often irreparable damage to underlying materials and structural members.
   f. If conducting a major rehabilitation, the removal of synthetic siding that has been applied to the building is recommended unless it has been determined that such removal will increase damage to the original surface or that the removal will not accomplish the desired intent. The removal of existing synthetic siding is not required unless the owner proposes to replace the existing siding.
   g. Do not paint or coat previously unfinished masonry surfaces. Moisture may become trapped between the paint and masonry, causing deterioration of the underlying materials and structural members.
   h. Do not add non-historic murals to masonry surfaces. When restoring historic murals or painted signs, paint should be water-permeable, as discussed in the treatment guidelines in *Appendix E*. Any proposed restoration of a historic mural or painted sign must be authorized by the Landmark Commission prior to consideration for placement on a building.
   i. When cleaning masonry walls or preparing wood walls for paint, use the gentlest means possible. (Refer to the treatment guidelines in *Appendix E*.)
   j. Non-historic murals shall not be added to historic buildings. Resources providing ideas for more appropriate public art installations are included in *Appendix G*.

On this porch, the brick piers with stone detailing and flat roof form are character-defining features of the Prairie Style and should be preserved.

Wraparound porches and side porches that were designed to be open to the air should remain open, without screens or glass enclosures.

The proportions and materials of porch columns and the pitch of the porch roof are essential features on a Craftsman Bungalow Style Residence.

2. Porches

a. Front porches are character-defining features for many building forms and architectural styles; do not remove any element of an original front porch.

b. Do not enclose a front porch. If a front porch is screened, it shall be performed in such a way that it is reversible and does not damage any historic fabric.

c. Do not add a new porch or deck to the main façade where one never existed.

b. Repair damaged porch elements in-kind whenever possible. All repairs should meet the *Secretary's Standards for Rehabilitation* and follow guidelines set forth in National Park Service *Preservation Briefs.* (Refer to the treatment guidelines in *Appendix E.*)

d. If replacement is necessary, replace only those elements deteriorated beyond repair. The replacement element shall match the original in design, profile, finish, and texture. Do not add porch elements that were not historically present.

e. If original porch elements are missing, they may be restored to their historic appearance if sufficient documentation exists to ensure accuracy.

The brick parapet, stone coping, slate shingles, front-gabled dormer window with fanlight, and wood cornice with dentils are all character-defining features of this Colonial Revival Style roof.

Note the low pitch and exposed rafter ends on the roof of this Craftsman Bungalow.

On this house, the green clay tile roof and deep, boxed eaves supported by decorative brackets are character-defining elements of the Prairie Style.

3. Roofs

a. Use roofing materials that duplicate the appearance and profile of the original materials whenever possible. If the original roofing material previously has been replaced with composition shingle roofing, the existing roofing may be replaced with roofing materials that historically would have been appropriate for the building form and style. For example, if the roofing historically was wood shingle but has been replaced with composition shingle, it is acceptable to replace the existing composition shingle roof with a new composition shingle roof. Refer to the *Architectural Character* section of these design guidelines.

b. Maintain the shape and slope of the original roof as seen from the street.

c. Maintain and repair original decorative roof elements such as exposed rafter ends, bargeboards, or cornices. All repairs should meet the *Secretary's Standards for Rehabilitation* and follow guidelines set forth in National Park Service *Preservation Briefs.* (Refer to the treatment guidelines in *Appendix E*.)

d. If replacement of deteriorated or missing elements is necessary, replace only those elements deteriorated beyond repair. The replacement element shall match the original in design, profile, finish, and texture.

e. Do not add decorative roof elements that were not historically present.

f. Roof sheathing should be checked for proper ventilation to prevent moisture condensation and water penetration; and to insure that materials are free of insect infestation.

g. Protect a leaking roof with plywood and building paper until it can be properly repaired. Building owners should initiate the design review process as soon as a leak appears, and begin repair immediately upon receiving a Certificate of Appropriateness.

Note how both the storefront windows and doors maintain the same proportion of glass to wood.

The display windows in this storefront project beyond the door, designed to call attention to the display within.

Note how this canopy runs horizontally between the transoms above and the storefront below, so that it does not block any windows.

4. Storefronts

a. Retain and restore original windows, window surrounds, and screens unless deteriorated beyond repair. Refer to treatment recommendations for windows included in *Appendix E* to these design guidelines
b. If original storefronts are deteriorated beyond repair, the replacement storefronts shall maintain the same size, profile, configuration, finish and details as the original storefronts.
c. If the original storefront is no longer extant, the replacement storefront shall restore the size, profile, configuration, and finish of the original to the greatest extent possible. If historic architectural drawings or photographs illustrate the original storefront, or if remnants of the original storefront remain, these shall be used to fabricate the new storefront. If no documentation regarding the appearance of the original storefront exists, then the new storefront shall be appropriate for the building's form and architectural style. Refer to the *Architectural Character* section of these design guidelines.
d. Tinted or reflective glass is not appropriate for storefronts on historic buildings. Colored or textured glass is only appropriate if historic documentation confirms that it was used in the building during the historic period.
e. Although some substitute materials, such as extruded aluminum, may be used for replacement storefronts, the appearance of the storefront from the public right-of-way shall closely resemble the original in size, configuration, profile, and finish. Vinyl is not an appropriate substitute material.

This wood canopy has a subtle slope downward and exposed rafters underneath.

This decorative metal canopy is marked by glass detailing at the eaves. Note how the support rods are designed to complement the stone detailing on the building's piers.

The heavy chains that support this segmental-arched canopy are character-defining features of the building's Renaissance Revival Style.

5. Canopies and Awnings

a. Do not remove any element of an original front canopy or awning.
b. Repair damaged canopy elements in-kind whenever possible. All repairs should meet the *Secretary's Standards for Rehabilitation* and follow guidelines set forth in National Park Service *Preservation Briefs.* (Refer to the treatment guidelines in *Appendix E.*)
c. If replacement is necessary, replace only those elements deteriorated beyond repair. The replacement element shall match the original in design, profile, finish, and texture. Do not add elements that were not historically present.
d. If the original canopy or awning is no longer extant, the replacement canopy shall restore the size, profile, configuration, and finish of the original to the greatest extent possible. If historic architectural drawings or photographs illustrate the original canopy or awning, or if remnants of the original canopy or awning remain, these shall be used to fabricate the new canopy. If no documentation regarding the appearance of the original canopy or awning exists, then the replacement shall be appropriate for the building's form and architectural style. Refer to the *Architectural Character* section of these design guidelines.
e. Do not add a new canopy, awning, porch, balcony, or deck to the main façade where one never existed.

The geometric grid of muntins in this window is characteristic of the Prairie Style. Note the varied depths of the window sill, wall, mullions, muntins, and glass.

On a tall building, windows often compose the bulk of the main façade. These operable wood casement windows complement the verticality of the building.

Decorative features such as shutters, grates, and hardware are character-defining historic features.

6. Windows and Screens

a. Do not enlarge, move, or enclose original window openings on façades visible from the public right-of-way. Do not add new window openings on façades visible from the public right-of-way. It may be appropriate to restore original window openings that have been enclosed.

b. Retain and restore original windows, window surrounds, and screens unless deteriorated beyond repair. Refer to treatment recommendations for windows included in *Appendix E* to these design guidelines.

c. Storm windows may provide increased energy efficiency without damaging historic windows. Interior storm windows may be used to maintain the historic exterior appearance of the window and are preferred over exterior storm windows. Storm windows shall be installed in such a way that they do not damage historic fabric.

d. If original windows or screens are deteriorated beyond repair, replacement windows or screens shall maintain the same size, profile, configuration, finish and details as the original windows or screens. See the following page for illustrations of window elements.

e. If the original windows or screens are no longer extant, replacement windows or screens shall reflect the size, profile, configuration, and finish that are appropriate for the building's form and architectural style. Refer to the *Architectural Character* section of these design guidelines.

f. False muntins inserted inside the glass are not permitted. Matching the profile of the original window requires the use of either:
   i. True divided lites; or
   ii. Dimensional muntins placed on the outside of the glass, along with spacers on the inside of the glass that are an appropriate color, material, and thickness, so that the window appears to have true divided lites even when viewed from an oblique angle.

g. Tinted or reflective glass is not appropriate for historic buildings. Colored or textured glass is only appropriate if historic documentation confirms that it was used in the building during the historic period.

h. Although some substitute materials, such as extruded aluminum, may be used for replacement windows, the appearance of the window from the public right-of-way shall closely resemble the original in size, configuration, profile, and finish. Vinyl is not an appropriate substitute material.

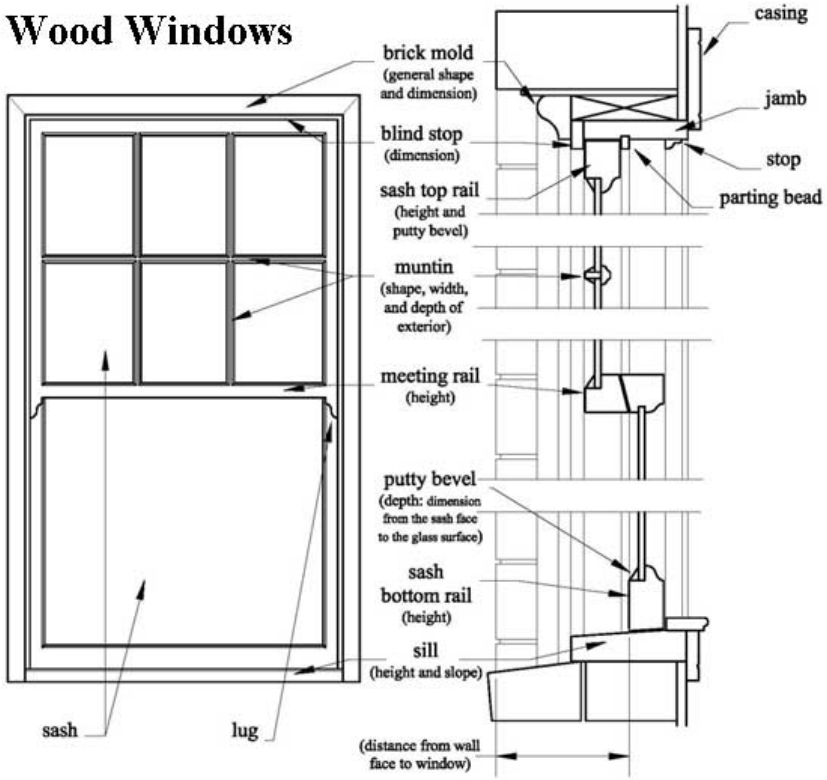


Illustration of historic wood window. (Source: National Park Service.)

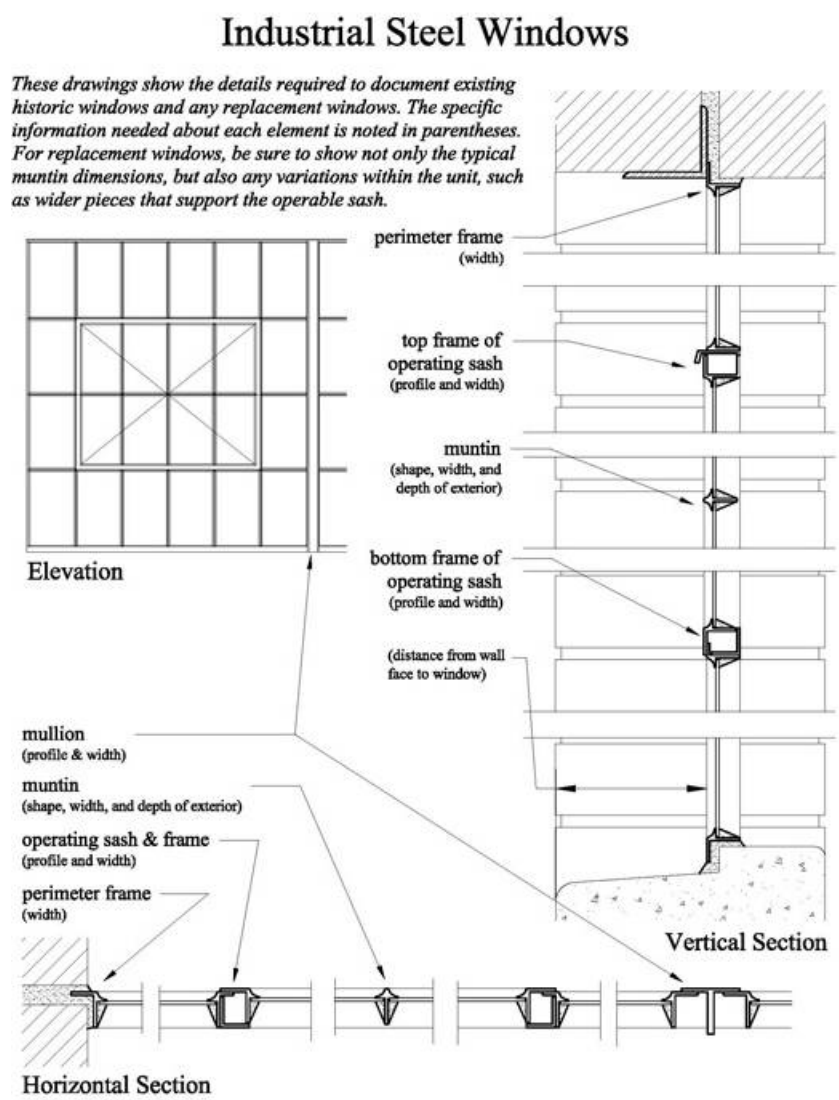


Illustration of historic steel window. (Source: National Park Service.)

Note the arched door opening and heavy wood door with small lites, which are character-defining features of the Tudor Revival Style.

Here, the original, natural wood finish enhances the Prairie Style character of the historic transom, sidelights, screen door, and hardware.

The narrow proportions of these double doors and sidelights are designed to complement the overall verticality of this building.

7. Doors

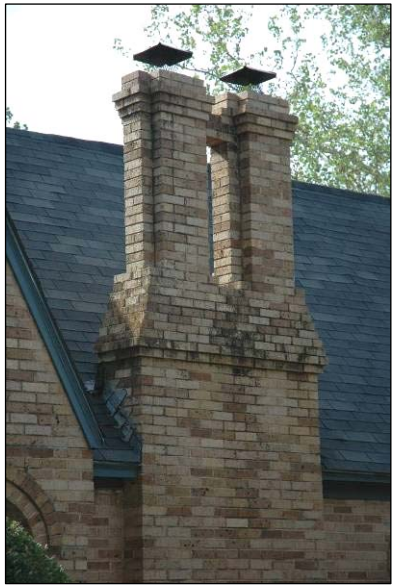
a. Do not enlarge, move, or enclose original door openings. It may be appropriate to restore original door openings that have been enclosed.

b. Retain original doors, door surrounds, sidelights, and transoms, unless deteriorated beyond repair. Refer to treatment recommendations for historic materials included in *Appendix E* to these design guidelines.

c. If a replacement door, door surround, sidelight, or transom is necessary, the style, materials, and finish of the replacement shall reflect the style and period of the building. Refer to the *Architectural Character* section of these design guidelines. Solid steel or hollow-wood doors are not appropriate for main entries for landmarks or historic districts designated to date. Steel doors may be appropriate for industrial or modern landmarks or historic districts designated in the future.

Note the relationship between the height of the chimney and the height of the roof, as well as the relationship between the width of the chimney and the width of the side façade.

The glazed brick coping and terra cotta flue are character-defining features of this chimney.



This double chimney is marked by a corbelled cornice and metal hoods.

Note how this chimney projects beyond the exterior façade – the depth of the chimney is a character-defining feature that should be maintained.

8. Chimneys

a. Maintain and repair original chimneys. Refer to treatment recommendations and repair methods for historic materials included in *Appendix E* to these design guidelines

b. If new chimneys are added, they shall not be visible on the front of the building as seen from the street.

Here, mechanical features are mounted on a side façade.

Communication towers are inconspicuously mounted on the roof to minimize their visibility from the street.

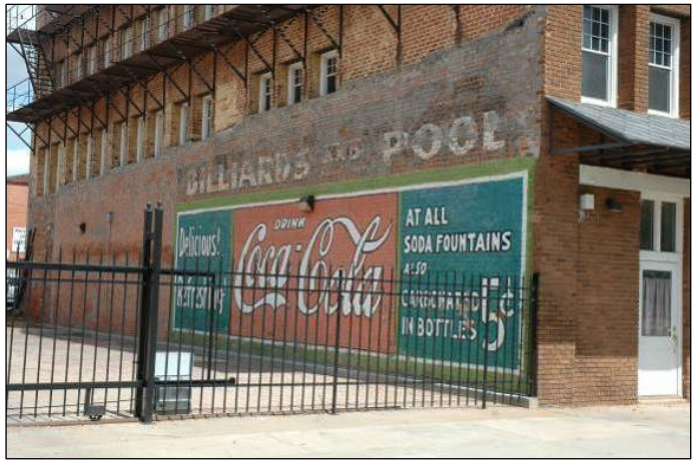
Original windows are maintained despite the installation of new HVAC units.

9. Mechanical Equipment

a. Locate all new mechanical equipment to the rear or side of the building.
b. When mechanical equipment must be attached to the exterior wall of the building, do not damage the original exterior wall material. For masonry walls, all attachments shall anchor into the mortar rather than the masonry unit.
c. Whenever possible, locate heating, ventilating, and air conditioning (HVAC) units, solar panels, satellite dishes, communication towers, antenna, and wind-powered energy systems so that they are not visible from the street. Appropriate locations may include the back of the roof, the ground, or the roof of an outbuilding.

When signage is integral to the original design and materials of a building, it should be maintained regardless of changes in tenancy or use.

Although this projecting sign is not original to the building, it has gained historic significance of its own and merits preservation.



Original painted signs enhance the character of historic commercial buildings. Preservation or restoration of the paint should not trap moisture in the brick underneath.

10. Signage

a. Do not remove any element of an original sign.
b. Repair or conserve original signs whenever possible. If replacement is necessary, replace only those elements deteriorated beyond repair. All repairs should meet the *Secretary's Standards for Rehabilitation* and follow guidelines set forth in National Park Service *Preservation Briefs.* (Refer to the treatment guidelines in *Appendix E.*)
c. If an original sign is missing, then it may be accurately restored using historic photographs, historic architectural drawings, or physical evidence. If no documentation exists, refrain from speculatively reconstructing historic signs.
d. Design new signs so that they reflect the materials and architectural character of the associated landmark or historic district.
e. Attach new signs in a manner that does not damage the original exterior wall material. For masonry walls, all attachments shall anchor into the mortar rather than the masonry unit.
f. New signs shall be confined to building façades that front a street, side alley or rear alley or provide a principal entrance. There shall be only one sign on each façade, unless multiple signs were present historically.
g. New identification signs are limited to two (2) signs per business and shall fit within the existing features of the façade, except for symbolic signs of limited size, which may be projecting. Historic identification signs shall remain intact.
h. If new signs are lighted, only indirect lighting shall be permitted with the most inconspicuous light source possible. Historic sign lighting shall remain intact.
i. For guidelines regarding painted signs and murals, refer to *Section B.1, Exterior Walls/Murals*.

The architectural style and materials for landscape features, such as this perimeter wall, often reflect the style and materials of the main building(s) on the property.

This perimeter wall marks the property boundary, but also creates a terrace that negotiates the grade change between the street and front yard.

Note the spatial relationship between the street, street trees, sidewalk, and perimeter wall.

11. Landscape and Streetscape Features

a. Vegetation is not regulated by these design guidelines unless the landmark or historic district nomination report specifically calls out historic plantings as character-defining features.
b. Landscape features that are not visible from the public right-of-way are not regulated by these design guidelines.
c. Do not remove or destroy any built historic landscape or streetscape feature that is visible from the public right-of-way unless deteriorated beyond repair.
d. Maintain and/or repair damaged landscape and streetscape elements in-kind whenever possible. If replacement is necessary, replace only those elements deteriorated beyond repair. The replacement element shall match the original in design, profile, finish, and texture. Do not add elements that were not historically present.
e. If original landscape or streetscape features that are visible from the public right-of-way are missing, then they may be accurately restored using historic photographs, historic architectural drawings, or physical evidence. If no documentation exists, refrain from speculatively reconstructing landscape or streetscape elements. For instance, do not add reproduction “historic” street lamps if there is no documentation supporting their historic presence.
f. Design new landscape or streetscape features so that they reflect the materials and architectural character of the associated landmark or historic district. For example, if front yards historically were open, then they should not be enclosed with new fences. Similarly, if chain link fences were not historically present in a historic district, then new fences should not be chain link.
g. Within the West Floral Heights Historic District, based on original plat restrictions, no new fences shall be added in the front yard setback area.
h. Surface parking lots shall not be constructed between the front façade of a historic building and the public right-of-way unless present historically. Surface parking lots may be appropriate at the side or rear of a historic building, provided that they do not damage or destroy any character-defining landscape features that are visible from the public right-of-way. If a surface parking lot is constructed at the rear or side of a historic building, vegetative screening shall shield the view of the parking lot from the public right-of-way.

C. ADDITIONS TO CONTRIBUTING BUILDINGS

1. Preservation of the Original Building

a. All character-defining features on exterior façades that are visible from the public right-of-way (see City Zoning Ordinance Definitions) shall remain intact.
b. Retain as much of the historic building fabric as possible in the construction of the addition.
c. Do not partially demolish exterior walls that are visible from the public right-of-way to accommodate an addition.

2. Location and Height

Locate additions as inconspicuously as possible. Consider the effect that the addition will have on the existing and neighboring buildings. Large additions may be constructed as separate buildings and connected to the existing building with a linking element such as a breezeway.

a. Locate all additions toward the rear of the building.
    i. Never locate an addition flush with the original front façade or projecting beyond the original front façade.
    ii. Whenever possible, additions shall be located behind the original rear façade of the historic building.
    iii. The minimum setback between the original façade and the addition shall be complimentary to the proportion and scale of the original building.
b. Minimize the height of the addition.
    i. Design one-story additions to one-story buildings whenever possible.
    ii. Roof heights of new additions shall respect adjacent properties and conform to all City of Wichita Falls Zoning and Building codes.
    iii. Within a historic district, the roof height of the addition shall not be taller than the tallest contributing building on a similarly sized lot within the district.
    iv. Whenever possible, the roof form of the new addition shall not be visible above the ridgeline of the original roof when the front of the historic building is viewed from the street. Refer to the illustration of pedestrian sight lines on page 67.

3. Massing and Roof Form

Design new additions so that they do not visually overpower the existing building, compromise its historic character, or destroy any significant historic features or materials. Additions shall appear subordinate to the existing building.

a. Design the addition to complement the scale, massing, and roof form of the original historic building. The massing of the addition shall respond to the massing of the original building.
    i. For example, if the massing of the original building has step-backs as it rises in height, then it is appropriate for the addition to have a stepped massing. However, if the original building is a uniform shaft, then the addition shall not include step-backs.
    ii. If the roof of the addition is visible from the public right-of-way, the roof form and pitch shall reflect the form and pitch of the roof on the original building.
b. Minimize the appearance of the addition from the public right-of-way facing the front façade.
    i. The building's overall shape as viewed from the street shall appear relatively unaltered.
    ii. Whenever possible, additions shall be no wider than the original building.
    iii. Design side additions to minimize visual impact and maintain the pattern of side setbacks on the street.

Appropriate Examples of Massing and Roof Forms on Additions to Residential Buildings

To accommodate the addition, the roof has been elevated slightly and a dormer window has been added, but the original roof form is maintained. The scale of the original building is maintained.	The addition is set back from the front façade and does not destroy or detract from character-defining features of the original building. The roof form from the original building is reflected in the roof form of the addition.	The addition is set back behind the original rear façade and does not destroy or detract from the character-defining features of the original building. The materials and windows used are in keeping with the original building.

Inappropriate Examples of Massing and Roof Forms on Additions to Residential Buildings

The addition is set forward flush with the front façade. The three-story scale overwhelms the original building. The roof form and fenestration pattern do not reflect the character of the original building.	Although the scale of the addition is small, the roof form does not reflect the character of the original building. Because the form of the original building is so simple, the addition visually competes with the original building.	The addition is set forward almost flush with the front façade of the original building. The flat roof is not compatible with the character of the original building. Modern or Contemporary design may be appropriate for an addition, provided that it is not visible from the street.

Appropriate Examples of Massing and Roof Forms on Additions to Commercial Buildings

The addition is barely visible when seen from the public right-of-way. When viewed from the rear, the addition is large in scale and uses contemporary design and materials, yet it is appropriate because it is hidden from view.	The façade of the multi-story rooftop addition is set back from the original façade, so that it is not visible from the public-right-of-way. The simple form and flat roof of the addition reflect the original building. (Source: National Park Service.)	Although the design of the addition is contemporary, the façade of the multi-story rooftop addition is set back from the original façade, so that it is not visible from the public-right-of-way.

Inappropriate Examples of Massing and Roof Forms on Additions to Commercial Buildings

The materials and color of the addition complement the original building, but it is set forward flush with the original façade, and the stepped-back massing is out of keeping with the compact massing of the original building.	The contemporary materials of the addition are incompatible with the original stone façade, the addition is set forward flush with the front façade, and the height of the addition overwhelms the original building.	The width of the addition extends beyond the original building and changes the overall massing of the building. The shed roof form does not reflect the design of the original building's parapet.	Although the flat roof form and contemporary style of the addition complement the original building, the addition is set forward flush with the original façade. The height and scale of the addition overwhelm the one-story original building.

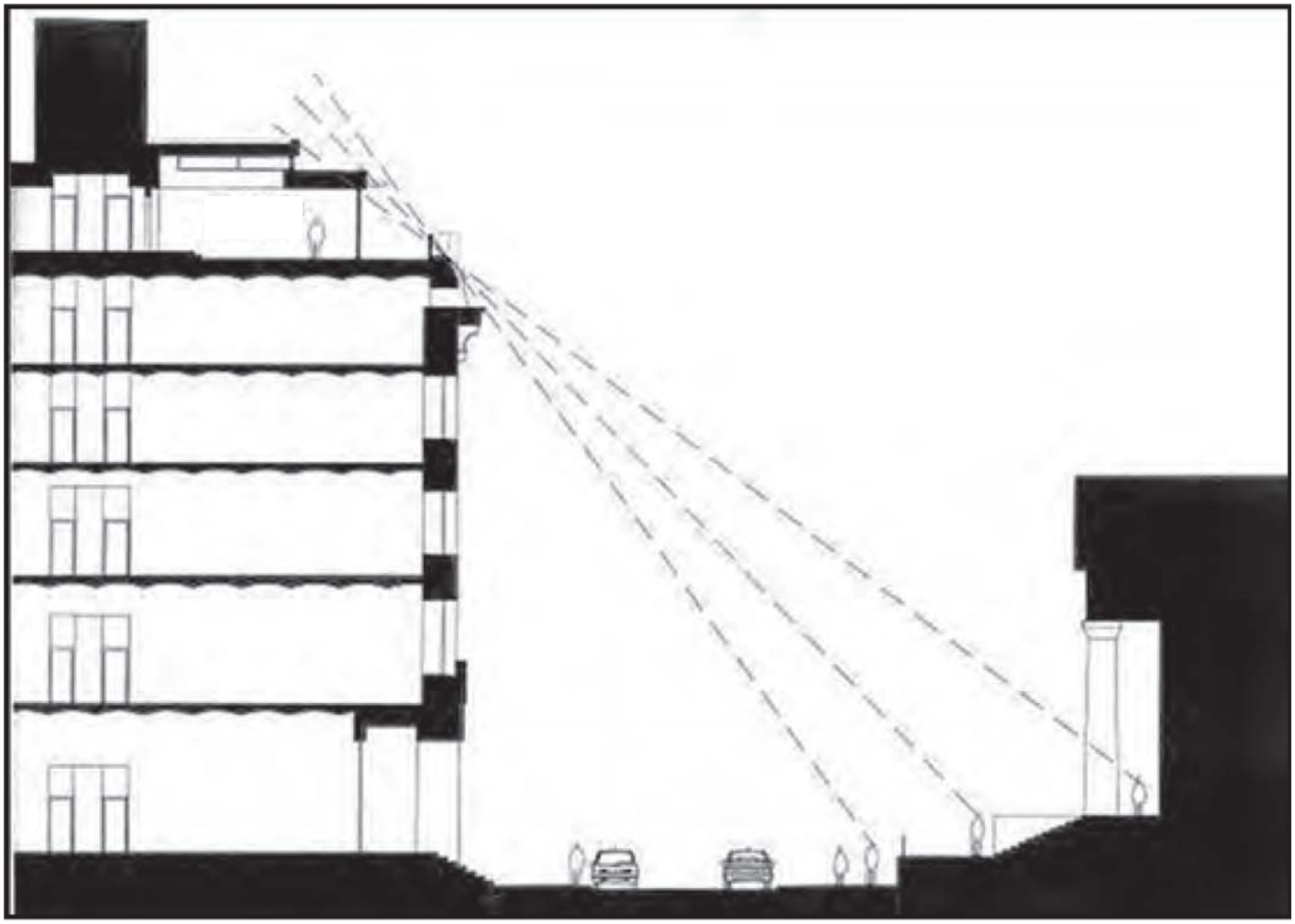


Illustration of pedestrian sight lines guiding the set back and height of a rooftop addition. (Source: National Park Service.)

4. Design and Style

a. Additions shall be compatible with the historic building, but also differentiated so as not to give a false sense of history.
b. Additions do not necessarily need to mimic the architectural style of the original historic building, and decorative details that may be confused as historic shall not be added. A contemporary design for an addition is appropriate when the addition is not visible from the street, or if the addition does not overwhelm or obliterate the historic building or its architectural features.
c. If an addition will be visible from the street (either from the front or from the side), design the addition to complement the overall proportions and fenestration patterns of the original part of the building. For instance, additions that are visible from the street shall have window-to-wall area ratios, floor heights, fenestration patterns, and bay divisions compatible with those on the existing building.
d. Avoid windowless walls unless they are a character-defining feature found on the original building.
e. For buildings with a side-gabled or hipped original roof form, creation of usable upstairs space by constructing upstairs dormers on a side or back roof is appropriate provided that it does not affect the appearance of the building from the street. Dormers should be added only if they are appropriate for the original building form and style. Minimize the appearance of new dormers from the public right-of-way.

5. Exterior Walls

a. If an addition will be visible from the street (either from the front or from the side), design the addition to complement the exterior wall materials of the original part of the building, as well as the collective character of a historic district.
b. Differentiate the exterior wall materials of the addition from the existing building by means of a hyphen or joint using a different material, varying trim boards, slightly varying dimension of materials, varying orientation of materials, or other means.

6. Porches

a. New porches shall not be added to the front of a building.
b. Back porches and decks shall not be visible from the street when the building is viewed from the public right-of-way.

7. Roofs

a. Whenever possible, the roof form of the new addition shall not be visible above the ridgeline of the original roof when the front of the building is viewed from the street.
b. If visible from the street, an addition shall use a simple roof style and slope that complements the roof on the existing building.
c. Use materials for the roof that match or are compatible with the roof on the existing building.
d. Locate solar panels on the back of the roof whenever possible so that they are not visible from the street.

8. Windows and Screens

If an addition will be visible from the street (either from the front or from the side), use windows that complement those on the existing building in terms of fenestration pattern, size, configuration, profile and finish.

a. For windows on additions, avoid false muntins attached to or inserted between the glass in windows.
b. Metal screens may be appropriate for windows in additions. Use anodized or coated metal screens to minimize their visual presence.

9. Doors

a. If an addition will be visible from the street (either from the front or from the side), use doors that complement those on the existing building, yet are a simpler design so that they do not detract from the original main entrance.

10. Chimneys

a. If an addition will be visible from the street (either from the front or from the side), new chimneys shall be made of a material compatible with the original building and shall be of a style and proportion compatible with the building.

D. NON-CONTRIBUTING BUILDINGS

1. Alterations to a building that is non-contributing to a historic district because of its age or because it has received unsympathetic restorations shall be compatible with the architectural style of the building as well as the overall character of a historic district. The standards provided in the next section (*E. New Construction in Historic Districts*) for new construction may serve as a guide for alterations to non-contributing buildings.
2. Alterations to historic non-contributing buildings are encouraged to attempt to return them to their historic appearance based upon physical or photographic evidence. The status of a non-contributing building may be changed to contributing by amending the historic district nomination using the designation process set forth in the City of Wichita Falls Historic Preservation Ordinance.

E. NEW CONSTRUCTION IN HISTORIC DISTRICTS

New construction within the district shall reflect building forms, materials, massing, proportions, roof forms, fenestration patterns, and architectural styles historically present within the district. All current City of Wichita Falls codes and ordinances regulating compatibility of new construction shall be followed.

1. Orientation, Set-Backs, and Height

a. New or moved structures shall be positioned on their lot to maintain the existing patterns of the street.
b. Front and side-yard setbacks shall equal the prevalent setback of the contributing buildings on the same side of the street. When the historic street pattern is irregular, new construction shall respond to an adjacent contributing property.
c. The height of new construction shall respond to the streetscape and the dimensions of the lot. The height of new construction shall not exceed the height of the tallest contributing building on a similarly sized lot on the block.
d. New construction shall respect adjacent properties and conform to all City of Wichita Falls Zoning and Building codes.

2. Design and Style

a. Quality of construction and materials shall always be prioritized over applied stylistic detailing.
b. Design new buildings so that they are compatible with the historic character of the district, yet discernible from historic buildings in the district.
c. The building forms and architectural styles that historically were present within the district may serve as a model for new construction. Refer to the inventory of historic properties and the *Architectural Character* section of these design guidelines to determine which building types and styles historically were present within the district. Historical styles that were not present during the district's period of significance shall not be used as a basis for new construction.
d. Contemporary design and style is appropriate for new construction in the historic district if the building respects the scale, massing, proportions, patterns, and materials prevalent among contributing buildings within the district.
e. It may be appropriate to incorporate compatible architectural features from existing buildings on the street, such as columns or transoms, but avoid architectural features that do not appear on contributing buildings in the district.
f. Character-defining features from different architectural styles shall not be combined eclectically unless such eclectic buildings were prevalent in the district historically.

Examples of New Construction in a Residential Historic District

Example *may be appropriate, depending on surrounding context.* The front-gabled porch and complex massing of the building reflect patterns found in many historic districts, but not all. The scale is appropriate for a district that includes large-scale original buildings, like the West Floral Heights Historic District, but it may be too large for some historic districts.	Example *may be appropriate, depending on surrounding context*. Modern or Contemporary design may be appropriate for districts that include historic examples of these styles, or for districts with a very eclectic character. The scale of the building may be too large for some historic districts.	*Inappropriate*. Projecting front garages typically are not consistent with the building forms found in residential historic districts in Wichita Falls.

Examples of New Construction in a Commercial Historic District

Appropriate. The height of the new building is in keeping with historic buildings, and the materials and storefront patterns reflect adjacent buildings. The large scale of the new building is broken up by variations in the height of the parapet and the depth of the front façade.	*Appropriate*. The height of the new building is in keeping with historic buildings, and the materials and storefront patterns reflect adjacent buildings.	*Inappropriate*. The contemporary, metal and glass skyscraper does not reflect the scale, massing, or materials of adjacent historic buildings.

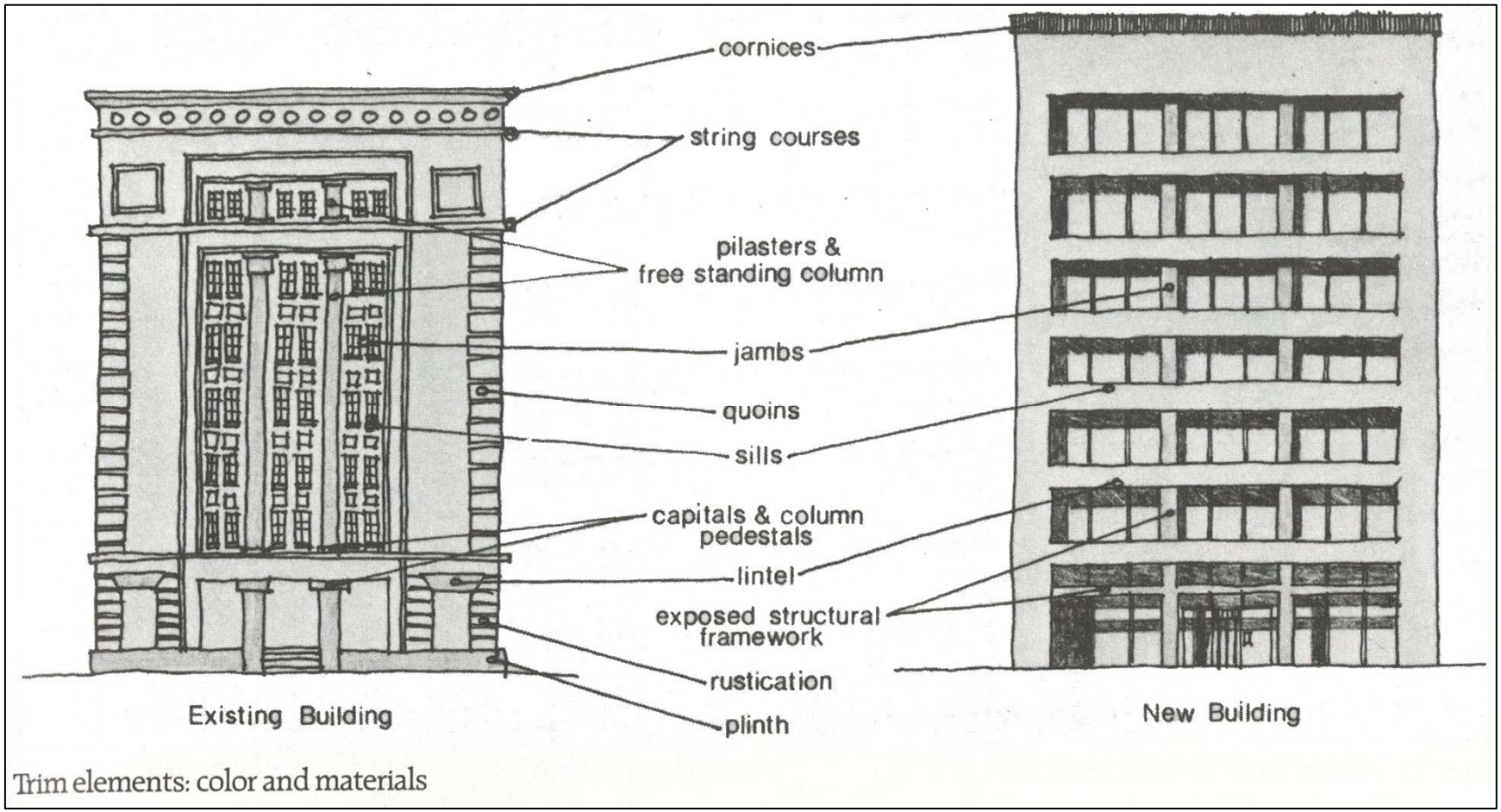


Illustration of the elements of a historic commercial building compared to an appropriate new commercial building. (Source: National Trust for Historic Preservation.)

3. Exterior Walls

a. Exterior wall materials used in new construction shall be compatible with the collective character of the district in scale, type, size, finish, and texture.
b. The pattern and arrangement of secondary materials shall be compatible with the overall character of the district.
c. Exterior materials shall correspond to the building form and architectural style of the new building in a way that responds to historical trends. Refer to the *Architectural Character* section of these design guidelines.

4. Porches

a. If porches are a common character-defining feature among contributing buildings within the district, new construction is encouraged to have a front porch. If all of the contributing buildings immediately surrounding the new building include porches, then the new building shall include a porch.
b. Porch posts/columns, railings, and detailing shall correspond to the building form and architectural style of the new building in a way that responds to historical trends. Refer to the *Architectural Character* section of these design guidelines for further details.
c. In general, do not add false historical architectural elements, such as brackets or gingerbread, to a new porch. The Landmark Commission may approve exceptions to this standard if the overall design of the new building accurately interprets the appearance of a historical style present within the district.

5. Roofs

a. Roofs shall be simple in form, reflecting the character of the roofs on contributing buildings within the district.
b. Roof forms shall correspond to the building form and architectural style of the new building in a way that responds to historical trends. Refer to the *Architectural Character* section for further details.
c. Roof details such as dormers, eave detailing, and bargeboards shall correspond to the building form and architectural style of the new building in a way that responds to historical trends. Refer to the *Architectural Character* section for further details.
d. Roof covering materials shall reflect the character of the roofs on contributing buildings within the district, as well as the historic character of buildings with a similar building form and architectural style.

6. Storefronts

a. If storefronts historically were present in the district, storefronts on new construction shall reflect the proportions, configuration, and patterns of storefronts in historic buildings within the district.
b. Storefronts in new construction shall correspond to the building form and architectural style of the new building. Refer to the *Architectural Character* section of these design guidelines for further details.
c. Avoid false muntins attached to or inserted between the glass in windows.

7. Canopies and Awnings

a. If canopies or awnings are a common character-defining feature among contributing buildings within the district, new construction is encouraged to have a canopy. If all of the contributing buildings immediately surrounding the new building include canopies, then the new building shall include a canopy or awning.

b. The structure, support, and detailing of the canopy or awning shall correspond to the building form and architectural style of the new building in a way that responds to historical trends. Refer to the *Architectural Character* section of these design guidelines for further details.

8. Windows and Screens

a. Windows and screens in new construction shall reflect the proportions, configuration, and patterns of windows and doors in historic buildings within the district.

b. Windows and doors in new construction shall correspond to the building form and architectural style of the new building in a way that responds to historical trends. Refer to the *Architectural Character* section of these design guidelines for further details.

c. Avoid false muntins attached to or inserted between the glass in windows.

9. Doors

a. Front doors shall be visible from the street.

b. Match the style, proportions, materials, and finish of the door to the overall style and design of the building.

10. Chimneys

a. Chimneys in new construction shall reflect the configuration and patterns of chimneys in historic buildings within the district.

b. Chimneys in new construction shall correspond to the building form and architectural style of the new building in a way that responds to historical trends. Refer to the *Architectural Character* section of these design guidelines for further details.

11. Garages and Accessory Buildings

a. Locate detached garages and accessory buildings at the side or rear of new residential structures within the district.

b. Design garages and accessory buildings so that their scale is compatible with the associated main building, and so that they have an appropriate site relation to the main structure as well as surrounding structures.

c. Garages shall be attached only if attached garages historically were appropriate to the building form and architectural style of the new construction. For instance, an attached garage may be appropriate on a new building with a Ranch form, but not a new building with a center-passage form. Refer to the *Architectural Character* section of these design guidelines for more information.

d. The materials and finish used for new garages and outbuildings – including garage doors – shall correspond to the overall character of the district, as well as the building type and style of the new building.

12. Independent Fences and Walls

a. Avoid constructing new front yard fences where they were not historically present on the lot or within the historic district.

b. Fences and walls may not obscure the front elevation of the primary structure on the property.

c. Fence materials, scale, and finish shall reflect historic trends visible on other contributing buildings within the district.

13. Landscaping

a. Attempt to preserve existing trees.
b. Do not obscure the front or primary façade of the building with vegetation.
c. When constructing a two-story new building or rear addition, consider the use of vegetative screening at the back and side property lines to diminish the visibility of the new construction and respect the privacy of your property and that of your neighbors.
d. Within a historic district, surface parking lots shall not be constructed between the front façade of a new building and the public right-of-way. If a surface parking lot is constructed on an empty lot or at the rear or side of a new building, vegetative screening shall shield the view of the parking lot from the public right-of-way, if appropriate.
e. When constructing new landscape or streetscape features in a historic district, follow patterns established elsewhere in the district. For instance, when new sidewalks are constructed, expansion, control, and construction joints should be spaced and located so as to relate to the existing divisions and proportions of the existing sidewalks.
f. Within the West Floral Heights Historic District, based on original plat restrictions, no new fences shall be added in the front yard setback area.

APPENDIX A: GLOSSARY

Abut: To adjoin at an end; to be contiguous

Arch: A curved and sometimes pointed structural member used to span an opening

Awning: A projecting roof-like structure sheltering a door or window, often canvas

Balcony: A railed projecting platform found above ground level on a building

Bargeboard: A board, sometimes decorative, that adorns the gable-end of a gabled roof

Battered Foundation: A foundation that is inclined, so that it appears to slope inward as it rises upward

Bead Board: Wood paneling with grooves

Board and Batten: Wood siding with wide boards, placed vertically, and narrow strips of wood (battens) covering the seams between the boards

Boxed Eaves: Eaves that are enclosed with a fascia and panels under the soffit

Bracket: A projecting support used under cornices, eaves, balconies, or windows to provide structural or visual support

Brick: A building or paving unit made of fired clay, usually rectangular in shape

Canopy: A projection over a niche or doorway; often decorative or decorated

Capital: The uppermost part, or head, of a column or pilaster

Casement Window: A window sash that swings open along its entire length; usually on hinges fixed to the sides of the opening into which it is fitted

Column: A round, vertical support; in classical architecture, the column has three parts, base, shaft, and capital

Concrete Block: A hollow or solid concrete masonry unit consisting of cement and suitable aggregates combined with water

Concrete Slab: A flat, rectangular, reinforced concrete structural member; especially used for floors and roofs

Concrete: Made by mixing cement or mortar with water and various aggregates such as sand, gravel, or pebbles

Contributing: A building, site, structure, or object within a historic district that adds to the values or qualities of that district because it was present during the period of significance and possesses historical integrity, or it independently meets NRHP Criteria

Coping: The protective uppermost course of a wall or parapet

Corbelling: Pattern in a masonry wall formed by projecting or overhanging masonry units

Cornice: A projecting, ornamental molding along the top of a building, wall, etc., finishing or crowning it

Crenelation: A parapet with alternating solid and void spaces, originally used for defense; also known as battlement

Dormer: A vertically set window on a sloping roof; also the roofed structure housing such a window

Dentils: A series of closely spaced, small, rectangular blocks, used especially in classical architecture

Double-Hung Window: A window of two (or more) sash, or glazed frames, set in vertically grooved frames and capable of being raised or lowered independently of each other

Eaves: The lower edges of a roof that projects beyond the building wall

Engaged Column: A column that is partially attached to a wall

Eyebrow Dormer: A low dormer with a wavy line over the lintel, resembling an eyebrow

Façade: An exterior wall

Fanlight: An arched window with muntins that radiate like a fan; typically used as a transom

Fenestration: An opening in a surface

Fixed Sash: A window, or part of a window, that does not open

Flat Roof: A roof that has only enough pitch so that water can drain

Gabled Roof: A roof having a single slope on each side of a central ridge; usually with a gable at one or at both ends of the roof

Gambrel Roof: A roof having a double slope on two sides of a building; the most common example is a barn roof

Half-Timbered: Heavy timber framing with the spaces filled in with plaster or masonry

Hipped Roof: A roof having adjacent flat surfaces that slope upward from all sides of the perimeter of the building

Historic District: A concentrated and cohesive grouping of historic resources that retain a significant amount of their historic character; historic resources that add to the district's overall sense of time and place are classified as Contributing elements; severely altered historic properties and resources of more recent construction are classified as Non-contributing elements

Hood: A protective and sometimes decorative cover over doors, windows, or chimneys

Integrity: Condition or description of a property that is physically unaltered or one that retains enough of its historic character, appearance, or ambiance to be recognizable to the period when the property achieved significance

Jalousie Window: A window composed of angled, overlapping slats of glass, arranged horizontally like a shutter in order to tilt open for ventilation

Leaded Glass Window: A window composed of pieces of glass that are held in place with lead strips; the glass can be clear, colored, or stained

Lintel: The piece of timber, stone, or metal that spans above an opening and supports the weight of the wall above it

Lites: Window panes

Mansard Roof: A roof having two slopes on all four sides; the lower slope is much steeper than the upper

Mortar: A mixture of cement, lime, sand, or other aggregates with water; used in plastering and bricklaying

Masonry: A construction method that stacks masonry units, such as stones or bricks, and binds them with mortar to form a wall

Mullion: A large vertical member separating two casements or coupled windows or doors

Muntin: One of the thin strips of wood used to separate panes of glass within a window

Non-Contributing: A building, site, structure, or object within an historic district that does not add to the values or qualities of that district because it was not present during the period of significance or because it no longer retains integrity

Paneled Door*:* A door constructed with recessed rectangular panels surrounded by raised mouldings

Parapet: A low wall or protective railing, usually used around the edge of a roof or around a balcony

Pediment: A triangular section framed by a horizontal moulding on its base and two sloping mouldings on each side

Pier and Beam Foundation: Foundation consisting of vertical piers that support horizontal beams

Pilaster: A rectangular column or shallow pier attached to a wall

Porch: A covered entrance or semi-enclosed space projecting from the façade of a building; may be open sided, screened, or glass enclosed

Porte Cochere: A roofed structure attached to a building and extending over a driveway, allowing vehicles to pass through

Preservation: The act or process of applying measures to sustain the existing form, integrity, or material of a building or structure; the NHPA, Section 303[8] defines the term as "identification, evaluation, recordation, documentation, curation, acquisition, protection, management, rehabilitation, restoration, stabilization, maintenance, research, interpretation, conservation, and education and training regarding the foregoing activities or any combination of the foregoing activities"

Pyramidal Roof: A pyramid-shaped roof with four sides of equal slope and shape

Quoins: Large or rusticated stone blocks at the corners of a masonry building

Rafter: One of a series of structural members spanning from the ridge of the roof to the eaves, providing support for the covering of a roof

Reconstruction: Treatment that "establishes limited opportunities to recreate a non-surviving site, landscape, building, structure, or object in all new materials"

Rehabilitation: The act or process of returning a cultural resource to a state of utility through repair or alteration that makes possible an efficient, contemporary use while preserving those portions or features of the property that are significant to its historical, architectural, or cultural values

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

Repointing: The act of repairing the joints of brickwork, masonry, etc., with mortar or cement

Shed Roof: A roof containing only one sloping plane

Side Light: A vertical window flanking a door

Side-Gabled Roof: A gable whose face is on one side (or part of one side) of a house, perpendicular to the façade

Sill: Horizontal member at the bottom of a window or door opening

Soffit: The underside of an overhanging element, such as the eaves of a roof

Storm Window: A secondary window installed to protect and/or reinforce the main window

Stucco: Exterior finish material composed of either Portland cement or lime and sand mixed with water

Transom: A horizontal window over a door or window

Wing Wall: A portion of the front façade extending past the side façade, often sloping down from the eaves to the ground at an angle; a subordinate wall, one end of which is built against an abutment

APPENDIX B: INVENTORY OF HISTORIC LANDMARKS AND HISTORIC DISTRICTS, AS OF SEPTEMBER 2011

INDIVIDUAL HISTORIC LANDMARKS		
No.	***Designation Date***	***Historic Resource Name and Location***
1	March 1984	**Depot Square Historic District -** Downtown Wichita Falls
2	March 1984	**Memorial Auditorium** 1300 Seventh Street, further described as Lots 1 & 2, Block 238, Original Townsite
3	March 1984	**Kell House** 900 Bluff, further described as Lot 1 and the north 70.67 feet of Lot 2, Block 235, Original Townsite
4	March 1984	**First United Methodist Church** 909 Tenth Street, further described as Lots 8, 9 and 10, Block 192, Original Townsite
5	March 1984	**Woman's Forum of Wichita Falls, Inc.** 2120 Speedway Avenue, further described as Lot 9, Block 12, Country Club Estates Addition
6	October 1984	**Episcopal Church of the Good Shepherd** 1109 Tenth Street, further described as Lot 7A, Block 190, Original Townsite
7	November 1984	**Hodges-Hardy-Chambers House** 1100 Travis Street, further described as Lots 1 & 2, Block 202, Original Townsite
8	February 1985	**Hardin Administration Building** Midwestern State University at 3400 Taft Boulevard
9	November 1985	**Dr. Fanous' Office -** 1411 Ninth Street
10	November 1985	**Berry Brown House -** 1400 Travis Avenue
11	June 1988	**Hamilton House -** 1106 Brook Avenue
12	June 1988	**The Weeks-Estes House** at One Crestway (Morningside District)
13	December 1990	**Lillis Morgan House -** 1808 Elizabeth Avenue
14	June 1991	**Kell Field Air Terminal Building** (Little Adobe – Heritage Center) # 2130 Heritage Way/Missile Road, Sheppard Air Force Base
15	January 1997	**Kemp Wholesale Grocery -** 500 Eighth Street (currently Big C Appliance)

INDIVIDUAL HISTORIC LANDMARKS		
No.	***Designation Date***	***Historic Resource Name and Location***
16	January 1998	**Kemp Public Library** 1300 Lamar Street, currently known as The Kemp Center for the Arts
17	January 1999	**Elks Home** 1005 Ninth Street, further described as Lots 1, 2 and parts of 3/4, Block 186, Original Townsite (Bundy, Young, Sims, Potter Architects)
18	January 1999	**Central YMCA** - 813 Austin/1010 Ninth Street, further described as Lots 8, 9 and 10, Block 172, Original Townsite
19	January 1999	**Kemp/Kell Depot** 503 Eighth Street, further described as Lots 1 and 2, Block 177, Original Townsite
20	August 1999	**Toodles** 616 Seventh Street, further known as Lot 2, Jalonick Subdivision out of Lots 8 and 9, Block 152, Original Townsite
21	September 1999	**Hamilton Building** 900 Eighth Street, further known as Lots 6 and 7, Block 166, Original Townsite
22	September 1999	**Littlest Skyscraper** 701 LaSalle Street, further known as Lot 1, Block 162, Original Townsite
23	January 2000	**Graham B. Purcell Building/Federal Post Office** 1000 Lamar Street, further known as Lots 1 through 5, Block 192, Original Townsite
24	January 2000	**Cline-Bridwell Mansion** 3100 Hamilton Boulevard, further known as Lots 1 and 2, Block 6, Country Club Estates Addition, and commonly known as the "White House"
25	September 2003	**John F. O'Donohoe/Anderson Bean Site** 615 Eighth Street, further known as Lot 13 (east 25 ft. x 60 ft.) and Lot 14 (east 50 ft. x 60 ft.), Block 176, original townsite, and commonly known as The Iron Horse Pub
26	September 2003	~~**Marchman Building**~~ ~~925 Lamar Street, known as Lots 8 through 11, Block 184, Original Townsite~~ *De-designated by City Council – 9/21/04*
27	January 2005	**West Floral Heights Historic District** Generally bound by portions of Tenth Street south to Avenue H and from Buchanan to Hayes Street, along with the 1400 block of Garfield in the Floral Heights Addition
28	April 2007	**Holt Hotel Building** 600 Eighth Street, further known as Lot 7-A, Block 163, Original Townsite

DEPOT SQUARE HISTORIC DISTRICT	
Designated March 20, 1984	
Address	***Contributing/Non-Contributing Status***
501 Indiana	Contributing
510 Indiana	Contributing
502 Ohio	Contributing
518 Ohio	Contributing
600 6th	Contributing
600 Ohio	Contributing
612 Ohio	Contributing
616-18 Ohio	Contributing
620 Ohio	Contributing
608 Seventh	Contributing
608 Seventh	Contributing
612 Seventh	Contributing
614 Seventh	Contributing
616 Seventh	Contributing
601 Ohio	Contributing
605-606 Ohio	Contributing
534 Seventh	Contributing
504 Seventh	Contributing
615 Seventh	Contributing
613 Seventh	Contributing
609 Seventh	Contributing
607 Seventh	Contributing
600 Eighth	Contributing

DEPOT SQUARE HISTORIC DISTRICT	
Designated March 20, 1984	
Address	***Contributing/Non-Contributing Status***
509-11 Seventh	Contributing
500 Eighth	Contributing
611 Eighth	Contributing
800-06-08 Ohio	Contributing
801 Ohio	Contributing
503 Eighth	Contributing
805-07 Ohio	Contributing
North and south of Ninth at tracks (railroad tracks)	Contributing
506 Ohio	Non-Contributing*
522 Ohio	Non-Contributing*
600 Seventh	Non-Contributing*
617 Ohio (N)	Non-Contributing*
617 Ohio (S)	Non-Contributing*
701 Ohio	Non-Contributing*
717 Ohio	Non-Contributing*
725 Ohio	Non-Contributing*
North and south of Ninth at tracks (yard office)	Non-Contributing*

**All properties, whether contributing or non-contributing, are required to submit a design review application for any exterior alterations.*

WEST FLORAL HEIGHTS HISTORIC DISTRICT	
Designated January 18, 2005	
Address	***Contributing/Non-Contributing Status***
1207 Buchanan	Contributing
1300 Buchanan	Contributing
1301 Buchanan	Contributing
1305 Buchanan	Contributing
1306 Buchanan	Contributing
1307 Buchanan	Contributing
1308 Buchanan	Contributing
1309 Buchanan	Contributing
1310 Buchanan	Contributing
1312 Buchanan	Contributing
1314 Buchanan	Contributing
1401 Buchanan	Contributing
1403 Buchanan	Contributing
1404 Buchanan	Contributing
1407 Buchanan	Contributing
1408 Buchanan	Contributing
1409 Buchanan	Contributing
1411 Buchanan	Contributing
1412 Buchanan	Contributing
1415 Buchanan	Contributing
1500 Buchanan	Contributing
1501 Buchanan	Contributing
1503 Buchanan	Contributing
1505 Buchanan	Contributing
1507 Buchanan	Contributing
1508 Buchanan	Contributing
1509 Buchanan	Contributing
1512 Buchanan	Contributing

WEST FLORAL HEIGHTS HISTORIC DISTRICT	
Designated January 18, 2005	
Address	***Contributing/Non-Contributing Status***
1600 Buchanan	Contributing
1601 Buchanan	Contributing
1605 Buchanan	Contributing
1611 Buchanan	Contributing
1612 Buchanan	Contributing
1615 Buchanan	Contributing
1700 Buchanan	Contributing
1701 Buchanan	Contributing
1702 Buchanan	Contributing
1704 Buchanan	Contributing
1705 Buchanan	Contributing
1707 Buchanan	Contributing
1708 Buchanan	Contributing
1709 Buchanan	Contributing
1710 Buchanan	Contributing
1711 Buchanan	Contributing
1712 Buchanan	Contributing
1713 Buchanan	Contributing
1715 Buchanan	Contributing
1300 Grant	Contributing
1301 Grant	Contributing
1303 Grant	Contributing
1305 Grant	Contributing
1306 Grant	Contributing
1308 Grant	Contributing
1309 Grant	Contributing
1312 Grant	Contributing
1314 Grant	Contributing
1315 Grant	Contributing

WEST FLORAL HEIGHTS HISTORIC DISTRICT	
Designated January 18, 2005	
Address	***Contributing/Non-Contributing Status***
1400 Grant	Contributing
1401 Grant	Contributing
1403 Grant	Contributing
1404 Grant	Contributing
1406 Grant	Contributing
1409 Grant	Contributing
1410 Grant	Contributing
1411 Grant	Contributing
1500 Grant	Contributing
1501 Grant	Contributing
1503 Grant	Contributing
1505 Grant	Contributing
1514 Grant	Contributing
1515 Grant	Contributing
1600 Grant	Contributing
1601 Grant	Contributing
1603 Grant	Contributing
1604 Grant	Contributing
1608 Grant	Contributing
1609 Grant	Contributing
1612 Grant	Contributing
1613 Grant	Contributing
1615 Grant	Contributing
1708 Grant	Contributing
1709 Grant	Contributing
1710 Grant	Contributing
1711 Grant	Contributing
1713 Grant	Contributing
1716 Grant	Contributing

WEST FLORAL HEIGHTS HISTORIC DISTRICT	
Designated January 18, 2005	
Address	***Contributing/Non-Contributing Status***
1717 Grant	Contributing
1300 Tilden	Contributing
1400 Tilden	Contributing
1407 Tilden	Contributing
1409 Tilden	Contributing
1414 Tilden	Contributing
1415 Tilden	Contributing
1500 Tilden	Contributing
1501 Tilden	Contributing
1504 Tilden	Contributing
1507 Tilden	Contributing
1508 Tilden	Contributing
1509 Tilden	Contributing
1512 Tilden	Contributing
1513 Tilden	Contributing
1514 Tilden	Contributing
1515 Tilden	Contributing
1600 Tilden	Contributing
1601 Tilden	Contributing
1604 Tilden	Contributing
1605 Tilden	Contributing
1608 Tilden	Contributing
1609 Tilden	Contributing
1610 Tilden	Contributing
1611 Tilden	Contributing
1612 Tilden	Contributing
1614 Tilden	Contributing
1615 Tilden	Contributing
1700 Tilden	Contributing

WEST FLORAL HEIGHTS HISTORIC DISTRICT	
Designated January 18, 2005	
Address	***Contributing/Non-Contributing Status***
1701 Tilden	Contributing
1702 Tilden	Contributing
1704 Tilden	Contributing
1705 Tilden	Contributing
1706 Tilden	Contributing
1708 Tilden	Contributing
1709 Tilden	Contributing
1712 Tilden	Contributing
1714 Tilden	Contributing
1715 Tilden	Contributing
1400 Hayes	Contributing
1401 Hayes	Contributing
1402 Hayes	Contributing
1403 Hayes	Contributing
1404 Hayes	Contributing
1405 Hayes	Contributing
1407 Hayes	Contributing
1408 Hayes	Contributing
1409 Hayes	Contributing
1410 Hayes	Contributing
1411 Hayes	Contributing
1412 Hayes	Contributing
1413 Hayes	Contributing
1415 Hayes	Contributing
1416 Hayes	Contributing
1500 Hayes	Contributing
1501 Hayes	Contributing
1503 Hayes	Contributing
1504 Hayes	Contributing

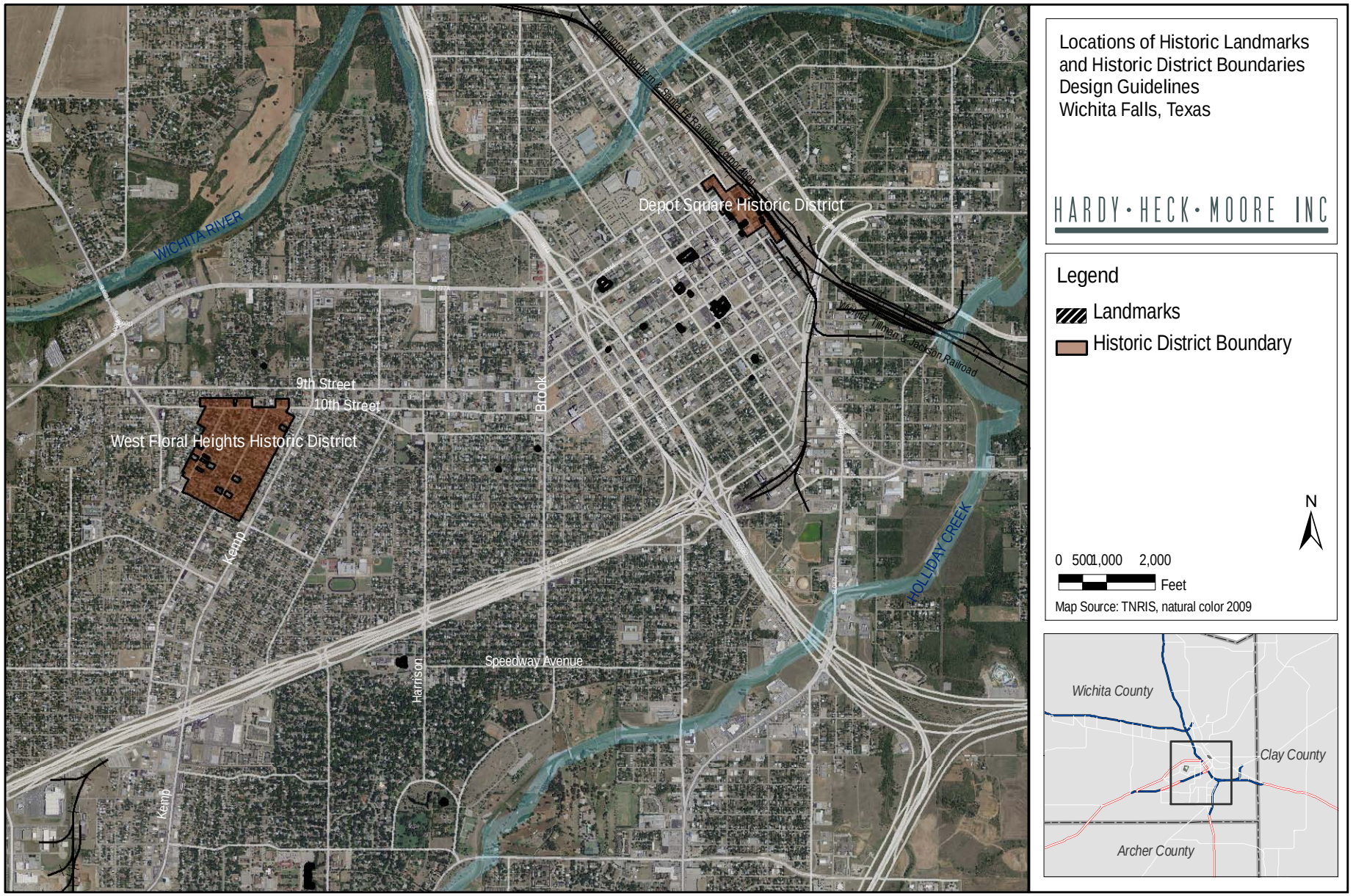
WEST FLORAL HEIGHTS HISTORIC DISTRICT	
Designated January 18, 2005	
Address	***Contributing/Non-Contributing Status***
1505 Hayes	Contributing
1506 Hayes	Contributing
1507 Hayes	Contributing
1508 Hayes	Contributing
1509 Hayes	Contributing
1510 Hayes	Contributing
1511 Hayes	Contributing
1512 Hayes	Contributing
1515 Hayes	Contributing
1600 Hayes	Contributing
1601 Hayes	Contributing
1602 Hayes	Contributing
1603 Hayes	Contributing
1604 Hayes	Contributing
1606 Hayes	Contributing
1607 Hayes	Contributing
1608 Hayes	Contributing
1609 Hayes	Contributing
1611 Hayes	Contributing
1612 Hayes	Contributing
1613 Hayes	Contributing
1614 Hayes	Contributing
1615 Hayes	Contributing
1700 Hayes	Contributing
1701 Hayes	Contributing
1703 Hayes	Contributing
1705 Hayes	Contributing
1707 Hayes	Contributing
1711 Hayes	Contributing

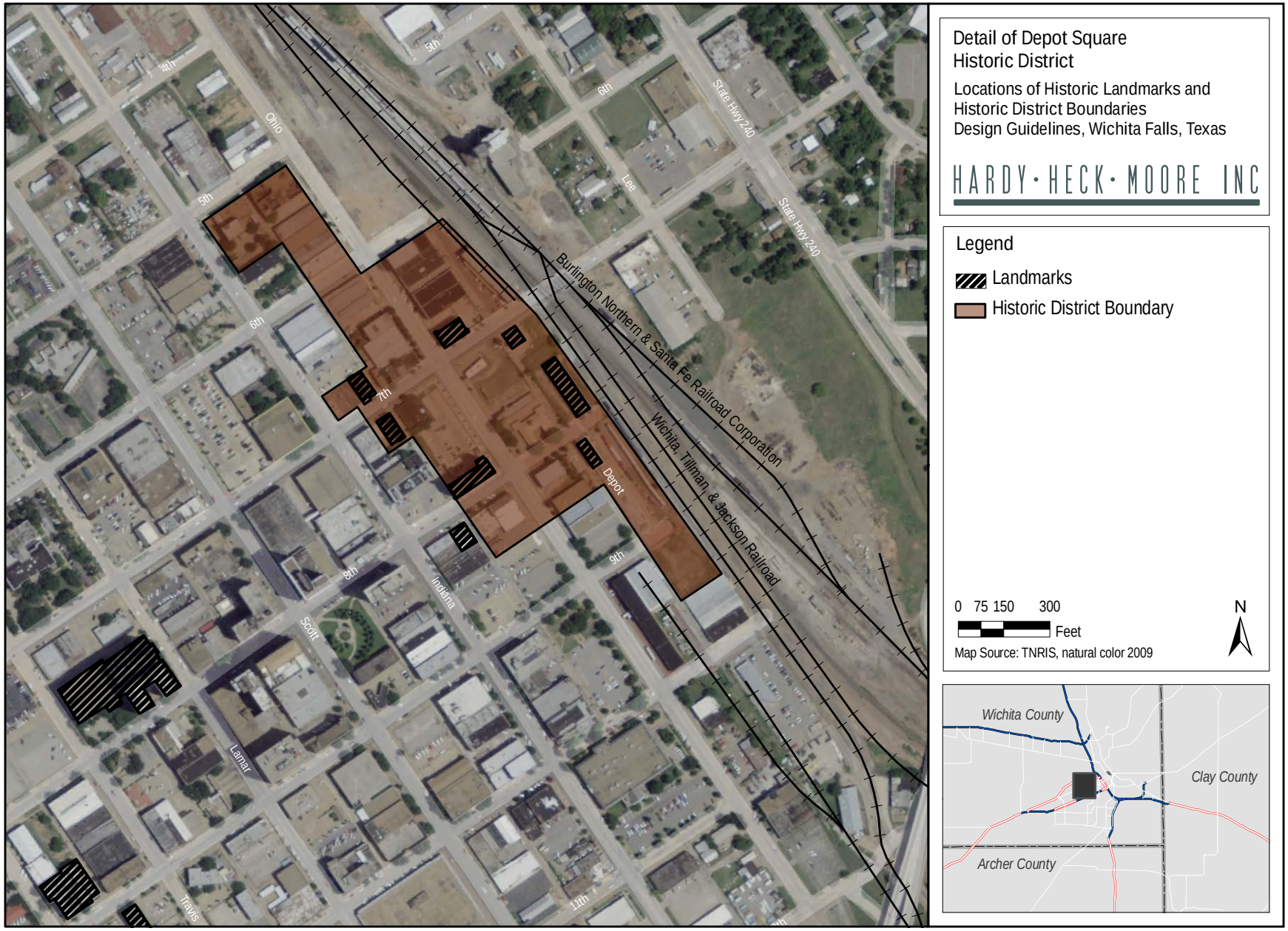
WEST FLORAL HEIGHTS HISTORIC DISTRICT	
Designated January 18, 2005	
Address	***Contributing/Non-Contributing Status***
1717 Hayes	Contributing
1401 Garfield	Contributing
1407 Garfield	Contributing
1409 Garfield	Contributing
1411 Garfield	Contributing
1413 Garfield	Contributing
1415 Garfield	Contributing
3012 Tenth	Contributing
3010 Tenth	Contributing
3008 Tenth	Contributing
3006 Tenth	Contributing
3002 Tenth	Contributing
3000 Tenth	Contributing
2914 Tenth	Contributing
2912 Tenth	Contributing
2910 Tenth	Contributing
2908 Tenth	Contributing
2906 Tenth	Contributing
2904 Tenth	Contributing
2902 Tenth	Contributing
2900 Tenth	Contributing
2812 Tenth	Contributing
2811 Tenth	Contributing
2708 Tenth	Contributing
2706 Tenth	Contributing
2700 Tenth	Contributing
2806 Avenue E	Contributing
1701 Grant	Contributing

WEST FLORAL HEIGHTS HISTORIC DISTRICT	
Designated January 18, 2005	
Address	***Contributing/Non-Contributing Status***
1200 Buchanan	Non-Contributing*
1400 Buchanan	Non-Contributing*
1515 Buchanan	Non-Contributing*
1506 Grant	Non-Contributing*
1510 Grant	Non-Contributing*
1700 Grant	Non-Contributing*
1303 Tilden	Non-Contributing*
1307 Tilden	Non-Contributing*
1311 Tilden	Non-Contributing*
1401 Tilden	Non-Contributing*
1605 Hayes	Non-Contributing*
1702 Hayes	Non-Contributing*
3001 Tenth	Non-Contributing*

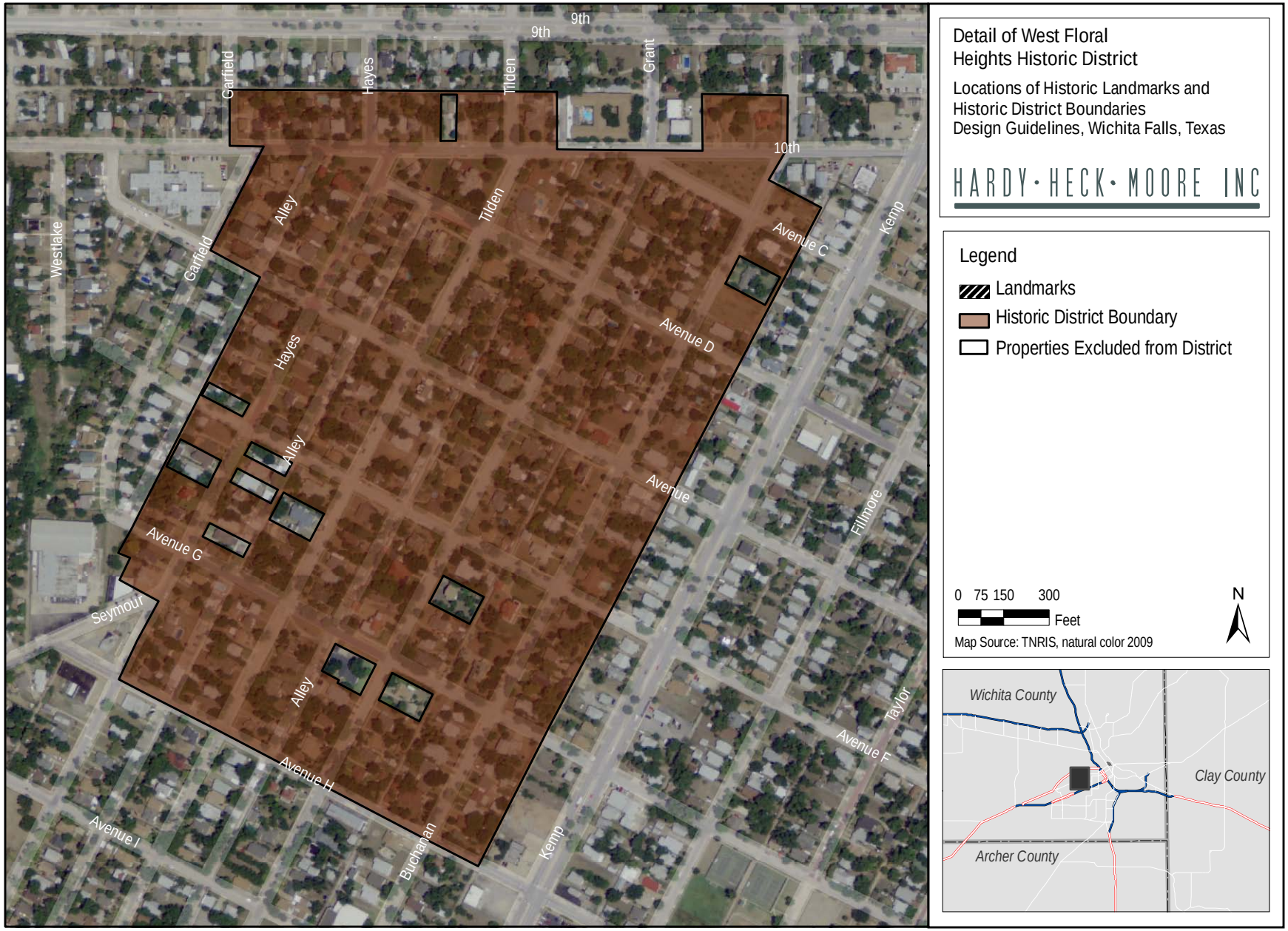
**All properties, whether contributing or non-contributing, are required to submit a design review application for any exterior alterations.*

APPENDIX C: MAPS OF HISTORIC LANDMARKS AND HISTORIC DISTRICTS




Detail of Depot Square
Historic District
Locations of Historic Landmarks and
Historic District Boundaries
Design Guidelines, Wichita Falls, Texas
HARDY·HECK·MOORE INC
Legend
Landmarks
Historic District Boundary
0 75 150 300
Feet
Map Source: TNRIS, natural color 2009
N
Wichita County
Clay County
Archer County
Burlington Northern & Santa Fe Railroad Corporation
Wichita, Tillman, & Jackson Railroad
Ohio
Lee
Depot
Indiana
Scott
Lamar
Travis
State Hwy 240
4th
5th
6th
7th
8th
9th
11th

APPENDIX C: MAPS OF HISTORIC LANDMARKS AND HISTORIC DISTRICTS



APPENDIX D: SECRETARY OF THE INTERIOR'S STANDARDS FOR REHABILITATION

1. A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.

2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.

3. Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.

4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.

5. Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a property shall be preserved.

6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.

7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.

8. Significant archeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.

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

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

APPENDIX E: TREATMENT GUIDELINES FOR HISTORIC BUILDING MATERIALS

The *Secretary of the Interior's Standards* provide important guidelines and recommendations to establish a framework for responsible caretaking of the nation's cultural resources. They allow owners of historic properties, as well as architects, engineers, and others to make informed decisions regarding the conservation and protection of important building features in order to preserve the unique qualities and architectural character of historic buildings. The proper treatment of specific building materials provides the foundation for the continued preservation of this character. What follows is a brief summary of typical building materials that are utilized in the landmarks and historic districts in Wichita Falls, along with guidelines for the proper maintenance of these materials. The recommendations were developed using the *Secretary of the Interior's Standards* and are generalized to address the most common issues encountered in the ongoing maintenance of a historic property. The introductory paragraph of each section also provides a recommendation on the preferred treatment of the element. The Technical Preservation Services Department of the National Park Service provides numerous publications that describe in greater detail accepted practices in the continued upkeep of historic building materials. Refer to the following website for a complete list of relevant Preservation Briefs and Technical Notes:

http://www.nps.gov

MASONRY

Many historic buildings and structures feature masonry exterior walls. The masonry walls of these properties contribute significantly to the overall architectural integrity of the historic district. It is important to maintain this significant feature through the Preservation and Rehabilitation of the existing exterior building materials.

Recommendations to protect and maintain masonry are provided below:

1. Due to effects of the natural environment, most building surfaces require periodic cleaning. This cleaning can occur as part of a routine maintenance program, but should be undertaken on a very limited basis to prevent unnecessary deterioration and damage to exterior surfaces. It is most likely that cleaning will occur only prior to scheduled repainting of exterior materials. Tests must be conducted to ensure that the proposed method to clean the masonry surface does not contribute to the deterioration of the building element. The selected cleaning process must represent the gentlest method available to complete the task.

2. Some masonry walls within the historic district are painted, although this is likely not the historic finish. If painted, the painted surfaces must be properly maintained to protect the building element. Painting projects for the masonry exterior surfaces should include removal of damaged paint to the next sound layer using the gentlest technique available. This would include removal by hand-scraping or other accepted preservation techniques (chemical stripping). Techniques must be tested for compatibility with the building material to ensure that the process does not introduce unnecessary damage. New paint must be tested for its compatibility with the material to ensure a proper bond to the exterior wall surface. The removal of paint from a historically painted masonry wall is not recommended.

3. Repair areas of damage as necessary. Cracks often occur through mortar joints, and it is important to conduct repairs using acceptable preservation techniques. Damaged mortar must be raked by hand and repointed as necessary using mortar of comparable strength, texture, and composition. Cracked masonry units can be consolidated using recognized conservation processes or replaced in-kind when damage is extensive. Replacement must use materials of similar size, scale, material composition, and profile to the original masonry unit.

4. When possible, damaged masonry units should be repaired by patching or consolidating the unit. Replacement of entire sections of masonry is not appropriate. If individual masonry units are damaged beyond repair, limited in-kind replacement of missing or damaged units can be undertaken. Replacement units must be similar in size, scale, composition, and color so that the masonry façade continues to convey a consistent architectural character.

5. Masonry buildings require periodic repointing to address the deterioration of mortar. When repointing, mortar must be raked by hand and repointed as necessary using mortar of comparable strength, texture, and composition. Lime-based mortar must not be replaced with Portland cement, which is significantly harder and can lead to the cracking of the adjacent masonry units. The new mortar joint must match the color, width, and depth of the original.

Hazardous materials. *Any finish removal must consider the possibility that the finish to be removed could contain lead-based paint. State and Federal laws on lead paint abatement must be carefully considered and followed.*

WOOD

Most historic buildings utilize some form of wooden elements in their construction. Significant decorative wood features include wood doors, windows, and trim. When used, they are significant, character-defining features that contribute to the overall historic character and architectural integrity of the resources. It is important to maintain these elements since they enhance the ability of the property to convey its significance and sense of the past.

Specific recommendations to maintain the architectural integrity of wood elements as part of a rehabilitation project include:

1. Maintain all painted surfaces. It is fortunate that most wood surfaces of buildings within the historic district feature a historically painted finish. Paint coatings help protect the wood from moisture infiltration and accelerated weathering caused by extensive sun exposure. Recommended pre-painting procedures include the following:
   a. Remove peeling paint coatings when necessary, using the least invasive technique possible,
   b. Sand (by hand) damaged paint coats to the next sound layer, and
   c. Feather rough edges to ensure a clean and effective bond when repainting as part of a routine maintenance program.

2. Repair wood features as necessary, using accepted preservation techniques. This includes using epoxy, if possible, to repair deteriorated members, or replacing either missing or severely deteriorated wood elements with in-kind materials to match the historic element.

Replacement elements must match the design and detailing of the original or historic feature as closely as possible, and they must be replicated using similar elements at the site as a template or through the use of historic photographs.

3. For wood elements that cannot be effectively repaired using the methods stated above, or if the existing element is missing, in-kind replacement is appropriate. The replacement of historic elements must be as compatible as possible with the existing wooden elements. When existing examples are available, reproduction to match historic features is possible.

Hazardous materials. *Any finish removal must consider the possibility that the finish to be removed could contain lead-based paint. State and Federal laws on lead paint abatement must be carefully considered and followed.*

STUCCO

A number of historic properties feature historic stucco as an exterior wall finish. This coating is a type of exterior plaster that is applied directly to a masonry wall, or wood or metal lathe in wood-frame buildings. The existing historic plaster consists of a three-coat system, applied directly to the exterior wall. The recommendations provided below conform to the *Secretary of the Interior's Standards* as well as *Preservation Brief 22: The Preservation and Repair of Historic Stucco*, provided by the National Park Service. Note that it is not appropriate to install stucco to masonry buildings that did not feature this finish historically.

Portland/lime plaster: A plaster used until the early 1900s, consisting of two base coats (known as the scratch coat and the brown coat) of lime putty, sand, water, and a fibrous binder (usually animal hair) and a finish layer containing a higher proportion of lime putty and minimal aggregate. Lime plaster has a slow curing time and can take up to a year to cure. Typical job-mixed formulas are available; however, existing plaster composition should be verified prior to patching with a new plaster system.

Gypsum plaster: A plaster that gained prominence in the early twentieth century due to its quick curing time (it dries completely in two to three weeks). Gypsum plaster consists of gypsum combined with a variety of different additives and sand as the base-coat aggregate. Gypsum plaster does not require a fibrous binder in the base coat. The finish coat consists of lime putty and gypsum. Gypsum plaster must be protected from moisture and as a result, must be applied to masonry surfaces on top of furring strips to create an air space. Typical job-mixed formulas are available; however, existing plaster composition should be verified prior to patching with a new plaster system.

To determine the exact composition of the existing historic plaster, it is recommended that a sample of the plaster be sent to a testing agency. If this approach is not feasible, then a craftsman experienced with historic stucco could identify and recommend a suitable plaster to repair the existing finish. Proper repair of large areas of historic stucco must be conducted by a tradesman experienced in the art of plastering. A key task in the continued preservation of historic stucco is the upkeep of paint coatings such as whitewashing, paraffin, or oil mastics. The continued installation of a surface coating will prolong the life for several reasons, such as offering additional stability for the stucco and filling cracks before they expand and damage an entire wall surface. Other key elements in the upkeep of historic stucco are as follows:

1. Assessing the specific causes of damage to the stucco surface before it causes significant deterioration. Deterioration can be caused by leaky gutters, vegetation, ground settlement and other issues, most of which involve the infiltration of water through the stucco surface. The cause of the damage must be repaired prior to any work involving the stucco.

2. When repair of the surface is required, testing must be done to determine the extent of repair necessary. Patching deteriorated areas of stucco is preferred to replacement of an entire stucco surface. Patching must follow accepted practices to ensure a proper bond with the existing stucco. New stucco must match the historic stucco in strength, composition, color, and texture.

3. Clean historic stucco by the gentlest means possible. Most surfaces can be adequately cleaned using a low-pressure water wash.

This booklet describes the Federal Historic Preservation Tax Incentives in general terms only. Every effort has been made to present current information as of the date given below. However, the Internal Revenue Code is complex and changes frequently. Furthermore, the provisions of the tax code regarding at-risk rules, passive activity limitation, and alternative minimum tax can affect a taxpayer's ability to use these tax credits. *Readers are strongly advised to consult an accountant, tax attorney, or other professional tax advisor, legal counsel, or the Internal Revenue Service for help in determining whether these incentives apply to their own situations.* For more detailed information, including copies of application forms, regulations, and other program information, contact one of the offices listed on pages 26-29.

Department of the Interior regulations governing the procedures for obtaining historic preservation certifications are more fully explained in Title 36 of the Code of Federal Regulations, Part 67. The Internal Revenue Service regulations governing the tax credits for rehabilitation are contained in Treasury Regulation Section 1.48-12. These sets of regulations take precedence in the event of any inconsistency with this booklet.

Technical Preservation Services
National Park Service
2009

Cover: German Bank, Dubuque, Iowa (1901). After rehabilitation for continued commercial and residential use. Courtesy State Historical Society of Iowa. Photograph: John Zeller.

Quick Reference

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Historic Preservation Tax Incentives

National Park Service
U.S. Department of the Interior

Technical Preservation Services

20% Rehabilitation Tax Credit

The Federal historic preservation tax incentives program (the 20% credit) is jointly administered by the U.S. Department of the Interior and the Department of the Treasury. The National Park Service (NPS) acts on behalf of the Secretary of the Interior, in partnership with the State Historic Preservation Officer (SHPO) in each State. The Internal Revenue Service (IRS) acts on behalf of the Secretary of the Treasury. Certification requests (requests for approval for a taxpayer to receive these benefits) are made to the NPS through the appropriate SHPO. Comments by the SHPO on certification requests are fully considered by the NPS. However, approval of projects undertaken for the 20% tax credit is conveyed *only in writing* by duly authorized officials of the National Park Service. For a description of the roles of the NPS, the IRS and the SHPO, see "Tax Credits: Who Does What?" on pages 14 -15.

The 20% rehabilitation tax credit applies to any project that the Secretary of the Interior designates a *certified rehabilitation* of a *certified historic structure*. The 20% credit is available for properties rehabilitated for commercial, industrial, agricultural, or rental residential purposes, but it is not available for properties used exclusively as the owner's private residence.

What is a "certified historic structure?"

A *certified historic structure* is a building that is listed individually in the National Register of Historic Places —OR— a building that is located in a *registered historic district* and certified by the National Park Service as contributing to the historic significance of that district. The "structure" must be a building—not a bridge, ship, railroad car, or dam. (A *registered historic district* is any district listed in the National Register of Historic Places.

A State or local historic district may also qualify as a *registered historic district* if the district and the enabling statute are certified by the Secretary of the Interior.)

Obtaining Certified Historic Structure Status

Owners of buildings within historic districts must complete Part 1 of the Historic Preservation Certification Application—Evaluation of Significance. The owner submits this application to the SHPO. The SHPO reviews the application and forwards it to the NPS with a recommendation for approving or denying the request. The NPS then determines whether the building contributes to the historic district. If so, the building then becomes a *certified historic structure*. The NPS bases its decision on the Secretary of the Interior's "Standards for Evaluating Significance within Registered Historic Districts" (see page 23).

Buildings individually listed in the National Register of Historic Places are already certified historic structures. Owners of these buildings need not complete the Part 1 application (unless the listed property has more than one building).

Property owners unsure if their building is listed in the National Register or if it is located in a National Register or certified State or local historic district should contact their SHPO.

Hanny's Building, Phoenix, Arizona (1947). After rehabilitation of this department store for restaurant and other commercial use. Photograph: Ryden Architects, Inc.

Preservation Tax Incentives

Historic buildings are tangible links with the past. They help give a community a sense of identity, stability and orientation. The Federal government encourages the preservation of historic buildings through various means. One of these is the program of Federal tax incentives to support the rehabilitation of historic and older buildings. The Federal Historic Preservation Tax Incentives program is one of the Federal government's most successful and cost-effective community revitalization programs.

The National Park Service administers the program with the Internal Revenue Service in partnership with State Historic Preservation Offices. The tax incentives promote the rehabilitation of historic structures of every period, size, style and type. They are instrumental in preserving the historic places that give cities, towns and rural areas their special character. The tax incentives for preservation attract private investment to the historic cores of cities and towns. They also generate jobs, enhance property values, and augment revenues for State and local governments through increased property, business and income taxes. The Preservation Tax Incentives also help create moderate and low-income housing in historic buildings. Through this program, abandoned or underused schools, warehouses, factories, churches, retail stores, apartments, hotels, houses, and offices throughout the country have been restored to life in a manner that maintains their historic character.

Current tax incentives for preservation, established by the Tax Reform Act of 1986 (PL 99-514; Internal Revenue Code Section 47 [formerly Section 48(g)]) include:

- a 20% tax credit for the *certified rehabilitation* of *certified historic structures*.
- a 10% tax credit for the rehabilitation of *non-historic, non-residential buildings* built before 1936.

From time to time, Congress has increased these credits for limited periods for the rehabilitation of buildings located in areas affected by natural disasters. For more information, see the instructions on IRS Form 3468, Investment Credit, or contact your State Historic Preservation Office.

In all cases the rehabilitation must be a *substantial* one and must involve a *depreciable* building. (These terms will be explained later.)

What Is a Tax Credit?

A tax credit differs from an income tax deduction. An income tax deduction lowers the amount of income subject to taxation. A tax credit, however, lowers the amount of tax owed. In general, a dollar of tax credit reduces the amount of income tax owed by one dollar.

- The 20% rehabilitation tax credit equals 20% of the amount spent in a *certified rehabilitation of a certified historic structure*.
- The 10% rehabilitation tax credit equals 10% of the amount spent to rehabilitate a *non-historic building* built before 1936.

Armstrong Cork Company Plant, Pittsburgh, Pennsylvania (1901-1913). After rehabilitation for retail and housing. Photograph: Charles Uhl.

After the rehabilitation work is completed, the owner submits Part 3 of the Historic Preservation Certification Application—Request for Certification of Completed Work to the SHPO. The SHPO forwards the application to the NPS, with a recommendation as to certification. The NPS then evaluates the completed project against the work proposed in the Part 2—Description of Rehabilitation. Only completed projects that meet the Standards for Rehabilitation are approved as "certified rehabilitations" for purposes of the 20% rehabilitation tax credit.

Before

After

Carleton Place (historic name: Simmons Manufacturing Company), St. Paul, Minnesota (1909). Before and after rehabilitation for residential use. Courtesy Hess, Roise and Company.

Processing Fees

The NPS charges a fee for reviewing applications, except where the total rehabilitation cost is under $20,000. Fees are charged according to a two-tiered system: a preliminary fee and a final fee. The $250 preliminary fee covers NPS review of proposed work. The final fee covers NPS review of completed projects. The final fee depends on the rehabilitation costs, according to the fee schedule below. The preliminary fee is deducted from the final fee. Payment should not be sent until requested by NPS. The NPS will not issue a certification decision until payment has been received. Fees—current as of this printing—may change. See the NPS website on page 26 for any fee changes.

Fee	Cost of Rehabilitation
$500	$20,000 to $99,999
$800	$100,000 to $499,999
$1,500	$500,000 to $999,999
$2,500	$1,000,000 or more

IRS Requirements

To be eligible for the 20% rehabilitation tax credit, a project must also meet basic IRS requirements:

- The building must be *depreciable*. That is, it must be used in a trade or business or held for the production of income. It may be used for offices, for commercial, industrial or agricultural enterprises, or for rental housing. It may not serve exclusively as the owner's private residence.
- The rehabilitation must be *substantial*. That is, during a 24-month period selected by the taxpayer, rehabilitation expenditures must exceed the greater of $5,000 or the adjusted basis of the building and its structural components. The adjusted basis is generally the purchase price, minus the cost of land, plus improvements already made, minus depreciation already taken. Once the substantial rehabilitation test is met, the credit may be claimed for all qualified

What if my building is not yet listed in the National Register?

Owners of buildings that are not yet listed individually in the National Register of Historic Places or located in districts that are not yet registered historic districts may use the Historic Preservation Certification Application, Part 1, to request a *preliminary determination of significance* from the National Park Service. Such a determination may also be obtained for a building located in a registered historic district but that is outside the period or area of significance of the district. A preliminary determination of significance allows NPS to review Part 2 of the application describing the proposed rehabilitation. Preliminary determinations, however, are not binding. They become final only when the building or the historic district is listed in the National Register or when the district documentation is amended to include additional periods or areas of significance. It is the owner's responsibility to obtain such listing through the State Historic Preservation Office in a timely manner.

What is a "certified rehabilitation?"

The National Park Service must approve, or "certify," all rehabilitation projects seeking the 20% rehabilitation tax credit. A *certified rehabilitation* is a rehabilitation of a *certified historic structure* that is approved by the NPS as being consistent with the historic character of the property and, where applicable, the district in which it is located. The NPS assumes that some alteration of the historic building will occur to provide for an efficient use. However, the project must not damage, destroy, or cover materials or features, whether interior or exterior, that help define the building's historic character.

Application Process

Owners seeking certification of rehabilitation work must complete Part 2 of the Historic Preservation Certification Application—Description of Rehabilitation. Long-term lessees may also apply if their remaining lease period is at least 27.5 years for residential property or 39

years for nonresidential property. The owner submits the application to the SHPO. The SHPO provides technical assistance and literature on appropriate rehabilitation treatments, advises owners on their applications, makes site visits when possible, and forwards the application to the NPS, with a recommendation.

The NPS reviews the rehabilitation project for conformance with the "Secretary of the Interior's Standards for Rehabilitation," and issues a certification decision. The entire project is reviewed, including related demolition and new construction, and is certified, or approved, only if the overall rehabilitation project meets the Standards. These Standards appear on pages 24-25. Both the NPS and the IRS strongly encourage owners to apply *before* they start work.

58 B Street, Virginia City, Nevada (1875). Rehabilitated as a bed and breakfast. Courtesy Chris Eichin.

- *Photograph the building inside and outside—before and after the project.* "Before" photographs are especially important. Without them, it may be impossible for the NPS to approve a project.
- *Read and follow the "Secretary of the Interior's Standards for Rehabilitation" and the "Guidelines for Rehabilitating Historic Buildings."* If you are unsure how they apply to your building, consult with the SHPO or the NPS.
- *Once you have applied, alert the SHPO and the NPS to any changes in the project.*

Claiming the 20% Rehabilitation Tax Credit

Generally, the tax credit is claimed on IRS form 3468 for the tax year in which the rehabilitated building is placed in service. For phased projects, the tax credit may be claimed before completion of the entire project provided that the substantial rehabilitation test has been met. If a building remains in service throughout the rehabilitation, then the credit may be claimed when the substantial rehabilitation test has been met. In general, unused tax credit can be "carried back" one year and "carried forward" 20 years.

The IRS requires that the NPS certification of completed work (Application Part 3) be filed with the tax return claiming the tax credit. If final certification has not yet

been received when the taxpayer files the tax return claiming the credit, a copy of the first page of the Historic Preservation Certification Application—Part 2 must be filed with the tax return, with proof that the building is a *certified historic structure* or that such status has been requested. The copy of the application filed must show evidence that it has been received by either the SHPO or the NPS (date-stamped receipt or other notice is sufficient). If the taxpayer then fails to receive final certification within 30 months after claiming the credit, the taxpayer must agree to extend the period of assessment. If the NPS denies certification to a rehabilitation project, the credit will be disallowed.

Recapture of the Credit

The owner must hold the building for five full years after completing the rehabilitation, or pay back the credit. If the owner disposes of the building within a year after it is placed in service, 100% of the credit is recaptured. For properties held between one and five years, the tax credit recapture amount is reduced by 20% per year.

The NPS or the SHPO may inspect a rehabilitated property at any time during the five-year period. The NPS may revoke certification if work was not done as described in the Historic Preservation Certification Application, or if unapproved alterations were made for up to five years after certification of the rehabilitation. The NPS will notify the IRS of such revocations.

Prizery/R.J. Reynolds Tobacco Warehouse, South Boston, Virginia (1900). Rehabilitated for commercial use. Photographs: Ian Bradshaw.

expenditures incurred before the measuring period, during the measuring period and after the measuring period through the end of the taxable year that the building is placed in service.

- Phased rehabilitations—that is, rehabilitations expected to be completed in two or more distinct stages of development—must also meet the "substantial rehabilitation test." However, for phased rehabilitations, the measuring period is 60 months rather than 24 months. This phase rule is available only if: (1) a set of architectural plans and specifications outlines and describes all rehabilitation phases; (2) the plans are completed before the physical rehabilitation work begins, and (3) it can reasonably be expected that all phases will be completed.
- The property must be placed in service (that is, returned to use). The rehabilitation tax credit is generally allowed in the taxable year the rehabilitated property is placed in service.
- The building must be a *certified historic structure* when placed in service. If the building or the historic district is not listed in the National Register, the owner must have requested that the SHPO nominate the building or the district to the National Register before the building is placed in service. If the building is located in a historic district that is listed in the National Register, the owner must submit Part 1 of the application before the rehabilitated building is placed in service.
- Qualified rehabilitation expenditures include costs of the work on the historic building, as well as architectural and engineering fees, site survey fees, legal expenses, development fees, and other construction-related costs, if such costs are added to the property basis and are reasonable and related to the services performed. They do not include acquisition or furnishing costs, new additions that expand the building, new building construction, or parking lots, sidewalks, landscaping, or other related facilities.

114 NW Main Street, Rocky Mount, North Carolina (1928). Photograph: William Ferguson.

Getting your project approved, or "certified"

Tens of thousands of projects have been approved for the historic preservation tax credit. Observing the following points will make approval of your project easier:

- *Apply as soon as possible—preferably before beginning work.* Consult with the SHPO as soon as you can. Read carefully the program application, regulations, and any other information the SHPO supplies. Submit your application early in the project planning. Wait until the project is approved in writing by the NPS before beginning work. Work undertaken prior to approval by the NPS may jeopardize certification. In the case of properties not yet designated certified historic structures, apply before the work is completed and the building is placed in service.

10% Rehabilitation Tax Credit

The 10% rehabilitation tax credit is available for the rehabilitation of *non-historic buildings* placed in service before 1936.

As with the 20% rehabilitation tax credit, the 10% credit applies only to buildings—not to ships, bridges or other structures. The rehabilitation must be substantial, exceeding either $5,000 or the adjusted basis of the property, whichever is greater. And the property must be *depreciable*.

The 10% credit applies only to buildings rehabilitated for *non-residential* uses. Rental housing would thus not qualify. Hotels, however, would qualify. They are considered to be in commercial use, not residential.

A building that was moved after 1935 is ineligible for the 10% rehabilitation credit. (A moved *certified historic structure*, however, can still be eligible for the 20% credit.) Furthermore, projects undertaken for the 10% credit must meet a specific physical test for retention of external walls and internal structural framework:

- at least 50% of the building's external walls existing at the time the rehabilitation began must remain in place as external walls at the work's conclusion, and
- at least 75% of the building's existing external walls must remain in place as either external or internal walls, and
- at least 75% of the building's internal structural framework must remain in place.

Claiming the 10% Rehabilitation Tax Credit

The tax credit must be claimed on IRS form 3468 for the tax year in which the rehabilitated building is placed in service. There is no formal review process for rehabilitations of non-historic buildings.

The 10% or 20% Credit: Which One Applies?

The 10% rehabilitation tax credit applies only to non-historic buildings first placed in service before 1936 and rehabilitated for non-residential uses. The 20% rehabilitation tax credit applies only to *certified historic structures*, and may include buildings built after 1936. The two credits are mutually exclusive.

Buildings listed in the National Register of Historic Places are not eligible for the 10% credit. Buildings located in National Register listed historic districts or certified State or local historic districts are presumed to be historic and are therefore not eligible for the 10% credit. In general, owners of buildings in these historic districts may claim the 10% credit *only* if they file Part 1 of the Historic Preservation Certification Application with the National Park Service before the physical work begins and receive a determination that the building does *not* contribute to the district and is not a certified historic structure.

Other Tax Provisions Affecting Use of Preservation Tax Incentives

A number of provisions in the Internal Revenue Code affect the way in which real estate investments are treated generally. These provisions include the *"at-risk" rules*, the *passive activity limitation*, and the *alternative minimum tax*. What these provisions mean, in practice, is that many taxpayers may not be able to use tax credits earned in a certified rehabilitation project.

A brief discussion of these matters follows. Applicants should seek professional advice concerning the personal financial implications of these provisions.

At-Risk Rules

Under Internal Revenue Code Section 465, a taxpayer may deduct losses and obtain credits from a real estate

Depreciation

Rehabilitated property is depreciated using the straight-line method over 27.5 years for residential property and over 39 years for nonresidential property. The depreciable basis of the rehabilitated building must be reduced by the full amount of the tax credit claimed.

Rehabilitation Tax Credits: Who Does What?

The Federal historic preservation tax incentives program is a partnership among the National Park Service (NPS), the State Historic Preservation Officer (SHPO), and the Internal Revenue Service (IRS). Each plays an important role.

SHPO

- Serves as first point of contact for property owners.
- Provides application forms, regulations, and other program information.
- Maintains complete records of the State's buildings and districts listed in the National Register of Historic Places, as well as State and local districts that may qualify as registered historic districts.
- Assists anyone wishing to list a building or a district in the National Register of Historic Places.
- Provides technical assistance and literature on appropriate rehabilitation treatments.
- Advises owners on their applications and makes site visits on occasion to assist owners.
- Makes certification recommendations to the NPS.

NPS

- Reviews all applications for conformance to the *Secretary of the Interior's Standards for Rehabilitation*.

- Issues all certification decisions (approvals or denials) in writing.
- Transmits copies of all decisions to the IRS.
- Develops and publishes program regulations, the *Secretary of the Interior's Standards for Rehabilitation*, the Historic Preservation Certification Application, and information on rehabilitation treatments.

IRS

- Publishes regulations governing which rehabilitation expenses qualify, the time periods for incurring expenses, the tax consequences of certification decisions by NPS, and all other procedural and legal matters concerning both the 20% and the 10% rehabilitation tax credits.
- Answers public inquiries concerning legal and financial aspects of the Historic Preservation Tax Incentives, and publishes the audit guide, *Market Segment Specialization Program: Rehabilitation Tax Credit*, to assist owners.
- Insures that only parties eligible for the rehabilitation tax credits utilize them.

Odd Fellows Building, Raleigh, North Carolina (c. 1880). Rehabilitated for continued commercial use. Courtesy Empire Properties.

General Passive Loss Rules

Taxpayers with incomes less than $100,000 (generally, adjusted gross income with certain modifications) may take up to $25,000 in losses annually from rental properties. This $25,000 annual limit on losses is reduced for individuals with incomes between $100,000 and $150,000 and eliminated for individuals with incomes over $150,000.

Passive Credit Exemption

Individuals, including limited partners, with modified adjusted gross incomes of less than $200,000 (and, subject to phase out, up to $250,000) investing in a rehabilitation credit project may use the tax credit to offset the tax owed on up to $25,000 of income. Thus, a taxpayer in the 33% tax bracket could use $8,250 of tax credits per year (33% x $25,000 = $8,250).

This $25,000 amount is first reduced by losses allowed under the general "passive loss" rule above for taxpayers with incomes less than $150,000.

Alternative Minimum Tax

For purposes of the rehabilitation tax credit, the alternative minimum tax does not apply to qualified rehabilitation expenditures "properly taken into account for periods after December 31, 2007."

However, for qualified rehabilitation expenditures taken into account for periods before January 1, 2008, taxpayers who are not required to pay tax under the regular tax system may still be liable for tax under the alternative minimum tax laws. Alternative minimum taxable income is computed from regular taxable income with certain adjustments and the addition of all appropriate tax preference items.

Nonrefundable credits, such as the rehabilitation tax credit, may not be used to reduce the alternative minimum tax. If a taxpayer cannot use the tax credit because of the alternative minimum tax, the credit can be carried back or forward.

Rehabilitations Involving Governments and Other Tax-Exempt Entities

Property used by governmental bodies, nonprofit organizations, or other tax-exempt entities is not eligible for the rehabilitation tax credit if the tax-exempt entity enters into a disqualified lease (as the lessee) for more than 50% of the property. A disqualified lease occurs when:

- Part or all of the property was financed directly or indirectly by an obligation in which the interest is tax-exempt under Internal Revenue Code Section 103(a) and such entity (or related entity) participated in such financing; or,
- Under the lease there is a fixed or determinable price for purchase or an option to buy which involves such entity (or related entity); or,
- The lease term is in excess of 20 years; or,
- The lease occurs after a sale or lease of the property and the lessee used the property before the sale or lease.

Other Tax Incentives for Historic Preservation

Other Federal and State tax incentives exist for historic preservation. They may be combined with the rehabilitation tax credit.

Charitable Contributions for Historic Preservation Purposes

Internal Revenue Code Section 170(h) and Department of the Treasury Regulation Section 1.170A-14 provide for income and estate tax deductions for charitable contributions of partial interests in historic property (principally easements). Generally, the IRS considers that a donation of a qualified real property interest to preserve a *historically important land area* or a

Before

After

John Harvey House, Detroit, Michigan (1875). (opposite) Before rehabilitation; (above) After rehabilitation as a bed and breakfast. Courtesy: Marilyn Nash-Yazbeck. Photograph: Steven C. Flum, Inc.

investment only to the extent that the taxpayer is "at-risk" for the investment. The amount that a taxpayer is "at-risk" is generally the sum of cash or property contributions to the project plus any borrowed money for which the taxpayer is personally liable, including certain borrowed amounts secured by the property used in the project. In addition, in the case of the activity of holding real property, the amount "at-risk" includes qualified non-recourse financing borrowed from certain financial institutions or government entities.

Passive Activity Limitation

The passive activity limitation provides that losses and credits from "passive" income sources, such as real estate limited partnerships, cannot be used to offset tax liability from "active" sources such as salaries. This passive activity limitation does not apply to:

- Most regular corporations.
- Real estate professionals who materially participate in a real property trade or business and who satisfy eligibility requirements regarding the proportion and amount of time spent in such businesses.

For other taxpayers, two exceptions apply: a general exception and a specific exception for certified rehabilitations.

The Secretary of the Interior's Standards for Rehabilitation

Rehabilitation projects must meet the following Standards, as interpreted by the National Park Service, to qualify as "certified rehabilitations" eligible for the 20% rehabilitation tax credit. The Standards are applied to projects in a reasonable manner, taking into consideration economic and technical feasibility.

The Standards (36 CFR Part 67) apply to historic buildings of all periods, styles, types, materials, and sizes. They apply to both the exterior and the interior of historic buildings. The Standards also encompass related landscape features and the building's site and environment as well as attached, adjacent, or related new construction.

1. A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.
2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.
3. Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.
4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.
5. Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a historic property shall be preserved.

6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.
7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.
8. Significant archeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.
9. New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.
10. New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

Van Allen and Son Department Store, Clinton, Iowa (1913-1915). Courtesy Community Housing Initiatives, Inc.

certified historic structure meets the test of a charitable contribution for conservation purposes. For purposes of the charitable contribution provisions only, a *certified historic structure* need not be depreciable to qualify, and may include the land area on which it is located.

A facade easement on a building in a registered historic district must preserve the entire exterior of the building (including its front, sides, rear, and height) and must prohibit any change to the exterior of the building that is inconsistent with its historic character. The easement donor must enter into a written agreement with the organization receiving the easement contribution, and must provide additional substantiation requirements. If the deduction claimed is over $10,000, the taxpayer must pay a $500 filing fee. For additional information, see IRS publication 526.

State Tax Incentives

A number of States offer tax incentives for historic preservation. They include tax credits for rehabilitation, tax deductions for easement donations, and property tax abatements or moratoriums. The SHPO will have information on current State programs. Requirements for State incentives may differ from those outlined here.

Tax Credit for Low-Income Housing

The Tax Reform Act of 1986 (IRC Section 42) also established a tax credit for the acquisition and rehabilitation, or new construction of low-income housing. The credit is approximately 9% per year for 10 years for projects not receiving certain Federal subsidies and approximately 4% for 10 years for projects subsidized by tax-exempt bonds or below market Federal loans. The units must be rent restricted and occupied by individuals with incomes below the area median gross income. The law sets a 15-year compliance period. Credits are allocated by State housing credit agencies. The tax credit for low-income housing can be combined with the tax credit for the rehabilitation of certified historic structures.

The Secretary of the Interior's Standards for Evaluating Significance Within Registered Historic Districts

The following Standards govern whether buildings within a historic district contribute to the significance of the district. Owners of buildings that meet these Standards may apply for the 20% rehabilitation tax credit. Buildings within historic districts that meet these Standards *cannot* qualify for the 10% credit.

1. A building contributing to the historic significance of a district is one which by location, design, setting, materials, workmanship, feeling and association adds to the district's sense of time and place and historical development.
2. A building not contributing to the historic significance of a district is one which does not add to the district's sense of time and place and historical development; or one where the location, design, setting, materials, workmanship, feeling and association have been so altered or have so deteriorated that the overall integrity of the building has been irretrievably lost.
3. Ordinarily buildings that have been built within the past 50 years shall not be considered to contribute to the significance of a district unless a strong justification concerning their historical or architectural merit is given or the historical attributes of the district are considered to be less than 50 years old.

KENTUCKY, Kentucky Heritage Council, 300 Washington Street, Frankfort, KY 40601, 502-564-7005. LOUISIANA, Office of Cultural Development, PO Box 44247, Baton Rouge, LA 70804, 225-342-8160. MAINE, Maine Historic Preservation Commission, 55 Capitol Street, Station 65, Augusta, ME 04333-0065, 207-287-2132. MARYLAND, Maryland Historical Trust, 100 Community Place, Crownsville, MD 21032-2023, 410-514-7600. MASSACHUSETTS, Massachusetts Historical Commission, Massachusetts Archives Facility, 220 Morrissey Boulevard, Boston, MA 02125, 617-727-8470. MICHIGAN, State Historic Preservation Office, Michigan Historical Center, Department of History, Arts and Libraries, PO Box 30740, 702 W. Kalamazoo Street, Lansing, MI 48909-8240, 517-373-1630. MINNESOTA, Minnesota Historical Society, State Historic Preservation Office, 345 Kellogg Boulevard West, St. Paul, MN 55102, 651-259-3450. MISSISSIPPI, Department of Archives and History, PO Box 571, Jackson, MS 39205, 601-576-6850. MISSOURI, Department of Natural Resources, PO Box 176, Jefferson City, MO 65102, 573-751-7858. MONTANA, Montana Historical Society, 1410 8th Avenue, PO Box 201202, Helena, MT 59620-1202, 406-444-7715. NEBRASKA, Nebraska State Historical Society, 1500 R Street, PO Box 82554, Lincoln, NE 68501-2554, 402-471-4746. NEVADA, State Historic Preservation Office, Department of Cultural Affairs, 100 No. Stewart Street, Capitol Complex, Carson City, NV 89701, 775-684-3448. NEW HAMPSHIRE, Division of Historical Resources, 19 Pillsbury Street, 2nd Floor, Concord, NH 03301, 603-271-6435. NEW JERSEY, Department of Environmental Protection, Historic Preservation Office, PO Box 404, Trenton, NJ 08625-0404, 609-292-2023. NEW MEXICO, State Historic Preservation Division, Office of Cultural Affairs, Villa Rivera Building, 3rd floor, 228 E. Palace Avenue, Santa Fe, NM 87503, 505-827-6320. NEW YORK, Office of Parks, Recreation and Historic Preservation, Bureau of Historic Preservation, Peebles Island, PO Box 189, Waterford, NY 12188-0189, 518-237-8643. NORTH CAROLINA, Office of Archives and History, 4617 Mail Service Center, Raleigh, NC 27699-4617, 919-807-6585. NORTH DAKOTA, State Historical Society of North Dakota, ND Heritage Center, 612 East Boulevard Ave., Bismarck, ND 58505, 701-328-2666.

OHIO, Historic Preservation Office, Ohio Historical Society, 1982 Velma Avenue, Columbus, OH 43211-2497, 614-298-2000. OKLAHOMA, State Historic Preservation Office, Oklahoma History Center, 2401 North Laird Avenue, Oklahoma City, OK 73105-7914, 405-521-6249. OREGON, Oregon Historic Preservation Office, 725 Summer St. NE, Suite C, Salem OR 97301, 503-986-0688. PENNSYLVANIA, Pennsylvania Historical and Museum Commission, Bureau for Historic Preservation, Commonwealth Keystone Building, 400 North Street, 2nd floor, Harrisburg, PA 17120-0093, 717-787-0772. COMMONWEALTH OF PUERTO RICO, State Historic Preservation Office, La Fortaleza, PO Box 82, San Juan, PR 00901, 787-721-3737. RHODE ISLAND, Rhode Island Historical Preservation and Heritage Commission, Old State House, 150 Benefit Street, Providence, RI 02903, 401-277-2678. SOUTH CAROLINA, Department of Archives and History, 8301 Parklane Road, Columbia, SC 29223-4905, 803-896-6196. SOUTH DAKOTA, South Dakota State Historical Society, 900 Governors Drive, Pierre, SD 57501-2217, 605-773-3458. TENNESSEE, Tennessee Historical Commission, 2941 Lebanon Road, Nashville, TN 37243-0442, 615-532-1550. TEXAS, Texas Historical Commission, PO Box 12276, Austin, TX 78711-2276, 512-463-6094. UTAH, Utah State Historical Society, 300 S. Rio Grande, Salt Lake City, UT 84101-1106, 801-533-3500. VERMONT, Vermont Division for Historic Preservation, National Life Building, Drawer 20, Montpelier, VT 05620-0501, 802-828-3056. VIRGIN ISLANDS, Virgin Islands State Historic Preservation Office, Kongens Gade 17, Charlott Amalie, St. Thomas, VI 00802, 340-776-8605. VIRGINIA, Department of Historic Resources, 2801 Kensington Avenue, Richmond, VA 23221, 804-367-2323. WASHINGTON, Department of Archaeology and Historic Preservation, PO Box 48343, Olympia, Washington 98504-8343, 360-586-3065. WEST VIRGINIA, Division of Culture and History, 1900 Kanawha Boulevard East, Capitol Complex, Charleston, WV 25305-0300, 304-558-0240. WISCONSIN, Division of Historic Preservation - Public History, Wisconsin Historical Society, 816 State Street, Madison, WI 53706, 608-264-6490. WYOMING, State Historic Preservation Office, Division of Cultural Resources, Wyoming State Parks and Cultural Resources, 3rd Floor Barrett, 2301 Central Avenue, Cheyenne, WY 82002, 307-777-7697.

For More Information

For more information on tax incentives for historic preservation, contact the NPS, the IRS, or one of the SHPOs listed below. Available information includes:

- A *Catalog* of NPS publications on appropriate methods to preserve historic buildings. These include *Guidelines for Rehabilitating Historic Buildings*, *Preservation Briefs*, and many others.
- The Historic Preservation Certification Application (a 3-part form: Part 1—Evaluation of Significance; Part 2—Description of Rehabilitation; Part 3—Request for Certification of Completed Work).
- Department of the Interior, National Park Service, regulations on "Historic Preservation Certifications." [36 CFR Part 67].
- Department of the Treasury, Internal Revenue Service, regulations on "Investment Tax Credit for Qualified Rehabilitation Expenditures." [Treasury Regulation Section 1.48-12].
- *Market Segment Specialization Program: Rehabilitation Tax Credit* (available only from the IRS).

National Park Service

Preservation Tax Incentives
Technical Preservation Services
National Park Service
1849 C St., NW (org code 2255)
Washington, DC 20240

tel: 202-513-7270
email: nps_hps-info@nps.gov
web: www.nps.gov/history/hps/tps/tax/

Internal Revenue Service

web: www.nps.gov/history/hps/tps/tax/IRS.htm

Additional IRS website: www.irs.gov/businesses/small/industries/article/0,,id=97599,00.html

State Historic Preservation Offices

Websites for the State Historic Preservation Offices listed below can be found at: **www.ncshpo.org**

ALABAMA, Alabama Historical Commission, 468 South Perry Street, Montgomery, AL 36130-0900, 334-242-3184. ALASKA, History and Archeology, Department of Natural Resources, Division of Parks and Outdoor Recreation, 550 W. 7th Avenue, Suite 1310, Anchorage, AK 99501-3565, 907-269-8721. ARIZONA, Office of Historic Preservation, Arizona State Parks, 1300 W. Washington, Phoenix, AZ 85007, 602-542-4009. ARKANSAS, Arkansas Historic Preservation Program, 1500 Tower Building, 323 Center Street, Little Rock, AR 72201, 501-324-9880. CALIFORNIA, Office of Historic Preservation, Department of Parks and Recreation, PO Box 942896, Sacramento, CA 94296-0001, 916-653-6624. COLORADO, Colorado Historical Society, Colorado History Museum, 1300 Broadway, Denver, CO 80203-2137, 303-866-3355. CONNECTICUT, Connecticut Commission on Culture and Tourism, History and Museums Division, One Constitution Plaza, 2nd Floor, Hartford, CT 06103, 860-256-2800. DELAWARE, Division of Historical and Cultural Affairs, 21 The Green, Dover, DE 19901, 302-736-7400. DISTRICT OF COLUMBIA, Historic Preservation Office, D.C. Office of Planning, 801 North Capitol Street, NE, 3rd floor, Washington, DC 20002, 202-442-8800. FLORIDA, Division of Historical Resources, Department of State, R.A. Gray Building, 500 S. Bronough Street, Tallahassee, FL 32399-0250, 850-245-6333. GEORGIA, Department of Natural Resources, Historic Preservation Division, 34 Peachtree Street, NW, Suite 1600, Atlanta, GA 30303, 404-656-2840. HAWAII, Hawaii Historic Preservation Office, 1151 Punchbowl Street, Honolulu, HI 96813, 808-587-0401. IDAHO, Idaho State Historic Preservation Office, 210 Main St., Boise, ID 83702-7264, 208-334-3861. ILLINOIS, Illinois Historic Preservation Agency, Preservation Services Division, One Old State Capitol Plaza, Springfield, IL 62701, 217-782-4836. INDIANA, Department of Natural Resources, 402 West Washington Street, Room W 274, Indianapolis, IN 46204, 317-232-4020. IOWA, State Historical Society of Iowa, 600 East Locust Street, Des Moines, IA 50319-0290, 515-281-4137. KANSAS, Kansas State Historical Society, Cultural Resources Division, 6425 SW 6th Avenue, Topeka, KS 66615-1099, 785-272-8681, ext. 240.

APPENDIX G: ADDITIONAL RESOURCES

City of Wichita Falls Resources

Historic Preservation Officer/Landmark Commission (http://www.wichitafallstx.gov)

Planning Department (http://www.wichitafallstx.gov)

Building Inspection (http://www.wichitafallstx.gov)

Preservation Resources

Websites apt to change over time – as of September 2011:

National Park Service (NPS) (http://www.nps.gov)

- (NPS) Technical Preservation Services (http://www.nps.gov/history/hps/tps/index.htm)
- (NPS) The Secretary of the Interior's Standards for Rehabilitation (http://www.nps.gov/hps/tps/tax/rehabstandards.htm)
- (NPS) Illustrated Rehabilitation Guidelines (http://www.nps.gov/hps/tps/tax/rhb/index.htm)
- (NPS) Interpreting the Standards Bulletins (http://www.nps.gov/hps/tps/tax/ITS/itshome.htm)
- (NPS) Preservation Briefs (http://www.nps.gov/hps/tps/briefs/presbhom.htm)
- (NPS) Federal Rehabilitation Tax Credit (http://www.nps.gov/history/hps/tps/tax/incentives/index.htm)

General Services Administration (GSA) (http://www.gsa.gov/portal/category/20992)

National Trust for Historic Preservation (NTHP) (http://www.preservationnation.org/)

Texas Historical Commission (THC) (http://www.thc.state.tx.us/)

Public Art Resources

Project for Public Spaces (http://www.pps.org/)

Books and Publications

"Reviewing New Construction Projects in Historic Areas." Information Series No. 62. Washington, D.C.: National Trust for Historic Preservation, 1992.

Beasley, Ellen. *Design and development: infill housing compatible with historic neighborhoods*. Washington, D.C.: National Trust for Historic Preservation, 1998.

Bowsher, Alice Meriwether. *Design Review in Historic Districts*. Washington, D.C.: The Preservation Press, 1980.

Ching, Francis D.K. *Building Construction Illustrated*. New York: Van Nostrand Reinhold Company, 1975.

Harris, Cyril, ed. *Dictionary of Architecture and Construction*. New York: McGraw-Hill, 2000.

Longstreth, Richard. *The Buildings of Main Street: a guide to American commercial architecture*. Washington: Preservation Press, 1987.

McAlester, Virginia and Lee. *A Field Guide to American Houses*. New York: Alfred A. Knopf, 1984.

Old & new architecture: design relationship: from a conference sponsored by National Trust for Historic Preservation, Latrobe Chapter, Society of Architectural Historians and the Washington Metropolitan Chapter, American Institute of Architects. Washington, D.C.: Preservation Press, National Trust for Historic Preservation, 1980.

Saylor, Henry H. *Dictionary of Architecture*. New York: John Wiley & Sons, 1952.

Weeks, Kay D. and Anne E. Grimmer. *The Secretary of Interior's Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring and Reconstructing Historic Buildings*. Washington, D.C.: U.S. Department of the Interior, National Park Service, Cultural Resource Stewardship and Partnerships, Heritage Preservation Services, 1995.

APPLICATION FOR DESIGN REVIEW
(Certificate of Appropriateness)

Please read instructions before filling out this form.
Please type or print all entries and complete all sections.

1. NAME AND LOCATION OF LANDMARK

_____ _____

_____ _____

Current Name Historic Name(s)

_____ _____

Number Street Zip Code Historic District (if applicable)

_____

Legal Description: Lot Number Block Number Subdivision

2. NAME AND ADDRESS OF APPLICANT

Name_____

_____

Number Street City State Zip Code

Telephone No. (Bus.):_____ Home: _____

_____ _____

Email Address Fax No.

3. RELATIONSHIP OF APPLICANT TO PROPERTY

Type of ownership:_____sole owner _____lessee _____agent

Other *(please explain)*: _____

4. NAME AND ADDRESS OF OWNER

Name_____

_____

Number Street City State Zip Code

Telephone No. (Bus.):_____ Home: _____

_____ _____

Email Address Fax No.

5. DESCRIPTION OF PROPOSED MODIFICATION, IMPROVEMENT, *OR* CONSTRUCTION

_____ Minor alteration or construction
_____ Major alteration or construction
_____ Sign
_____ Lighting
_____ Demolition, removal, or relocation
_____ Addition
_____ New type windows
_____ New type doors
_____ New type surface materials
_____ Paint

_____Clean
_____Repoint masonry
_____Remove architectural elements
_____New architectural elements
_____New construction
_____Awning or canopy
_____Other: *Please specify below*
_____
_____
_____

Describe:
Use Continuation Sheet if necessary

_____
_____
_____
_____
_____
_____
_____
_____
_____
_____
_____
_____
_____
_____
_____
_____

Architect Name *or* Designer for the Change: _____

_____
Number Street City State Zip Code

Approximate cost of construction: _____

Work Done By: _____ Licensed/Bonded Contractor _____ name, company

_____ Other: *Please specify:* _____
_____
_____

Anticipated Start-Up Date: *(no later than)* _____

Anticipated Date of Completion*: (no later than)* _____

6. COMPATIBILITY OF PROPOSED MODIFICATION WITH HISTORIC SIGNIFICANCE

General Area(s) of Significance of Landmark:

_____ historical _____ cultural _____ architectural
_____ engineering _____ archeological _____ geographical

Present Designation: _____ Local _____ State _____ National

Year of Construction: _____

Explain the compatibility of the proposed changes to the historic qualities of the Landmark. Use Continuation Sheet if necessary.

_____
_____
_____
_____
_____
_____
_____
_____
_____
_____
_____

7. REQUIRED ACCOMPANYING ITEMS

Sufficient materials shall accompany this application in order to enable the Landmark Commission to make an informed decision. For example, the following items:

_____ historic photograph _____ photograph of each facade _____ other required photographs

_____ drawings _____ elevations _____ site plan

_____ samples, and/or _____ catalogue illustrations of all new materials.

8. PENDING REGULATORY ACTIONS

Is there a building permit or any approval pending by any other regulatory or administrative authority, which may have a bearing on the proposed modifications, improvements, construction, or demolition?

_____Yes _____ No

If so, please specify.

_____
_____
_____
_____
_____

_____
_____
_____
_____

9. REPRESENTATIVE OF APPLICANT

(Representative should have authority to commit applicant to make changes that may be suggested *or* required by the Commission.)

Name: _____

Title *or* Relationship to Applicant: _____

_____

Number Street City State Zip Code

Telephone No. (Bus.):_____ Home: _____

_____ _____

Email Address Fax No.

SIGNATURE OF OWNER _____

SIGNATURE OF APPLICANT _____

DATE _____

FOR PLANNING STAFF USE ONLY:

Received by: _____ Date: _____

Date Scheduled for Review: _____

Tax Map Identification: _____

City Landmark File No. _____

FOR DESIGN REVIEW COMMISSION USE ONLY:

_____ Application Approved; Certificate Granted

_____ Application Approved on Condition of:

_____
_____
_____
_____

_____

_____

_____

By _____ Date _____

_____ Condition(s) Met: Date: _____ Certificate Granted

_____ Application Disapproved For the Following reason(s):

_____

_____

_____

_____

FOR OFFICE USE:

Date Building Inspection notified: _____

Date Certificate sent: _____*; or*

Date applicant notified approval denied: _____

APPLICATION FOR DESIGN REVIEW
CONTINUATION SHEET

FORM TITLE: _____

SECTION NUMBER: _____ **Page:** _____