Waxahachie Residential Design Guidelines

October 22, 2021

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, DC 20013-7127.

Acknowledgments

The Heritage Preservation Commission (HPC) presented Downtown Waxahachie Design Guidelines to the City Council for adoption in August of 2011. The Guidelines have proven to be a valuable tool in the work carried out by the HPC. With the proliferation of "Do It Yourself" television programs it became apparent that a similar tool was needed for our residential historic districts to help our historic property owners protect the integrity of their investment.

The Residential Guidelines were created to provide direction for proper treatments for rehabilitation, restoration, maintenance, and additions to our historic building inventory, as well as proper construction of new infill in our historic districts. Although the information focuses on three of our National Register Districts, the Guidelines can be adapted to almost any historic property.

A portion of this project was funded through a grant from the Texas Historical Commission's Certified Local Government (CLG) program. Waxahachie has benefitted greatly from participation as a CLG and the Heritage Preservation Commission is thankful for its support and guidance.

Waxahachie City Council members and city management, past and present, have been unwavering in their support of the HPC and preservation in our community. They have provided yearly funding for projects and training, support of preservation initiatives presented by the Commission, and adoption of ordinances that provide the necessary protection and incentives to make sure our historic resources are available for future generations to enjoy. They are ensuring that Waxahachie will continue to be "A Place in the Heart."

The City of Waxahachie would like to extend a huge thank you to the members of the Heritage Preservation Commission—all volunteers—who work tirelessly to protect the valuable assets over which they have been given charge. Many of them have spent decades providing service to the City and we could never repay them for their dedication and hard work on behalf of our citizens and our town. They are true heroes.

Finally, thanks goes out to Winter & Company and the City's Information Technology staff for their patience and support in working on this project during the pandemic. It was challenging, but will definitely be worth it!

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Chapter 1: Introduction

The City of Waxahachie is nationally recognized for its rich collection of historic resources. These are enjoyed by residents, business owners and visitors as links to the City's heritage, which also set the stage for a vibrant future. Preserving these assets is essential to Waxahachie's well-being. These Residential Design Guidelines for Waxahachie's residential historic districts promote the community's vision for preservation by guiding appropriate stewardship of historic resources, and promoting compatible redevelopment in the districts. By preserving existing buildings and guiding compatible redevelopment, the guidelines also help promote cultural, environmental and economic sustainability.

The Residential Design Guidelines address rehabilitation, alteration, additions to historic buildings and new construction in the three National Register-designated residential historic districts of Waxahachie. This document also is a tool for the Waxahachie Heritage Preservation Commission to use in the review of projects to determine whether the project would or would not materially impair a historic resource or a district as a whole.

This introduction provides background information on the design guidelines and their relationship to existing policies and regulations. Following a description of the basis and audience for the design guidelines, it also includes a brief history of the historic development of Waxahachie to assist with an understanding of the community's traditional development patterns. A short description of the three residential historic districts also is included to provide more detailed information about where these residential design guidelines apply.

The Residential Design Guidelines provide guidance for rehabilitation projects to ensure appropriate alterations are made. The images above illustrate one such project, with the top photo showing 1009 W. Main before rehabilitation, and the bottom image taken after the project was completed.

A. Design Guidelines Foundation

The residential design guidelines, and the review process through which they are administered, promote preservation of historic, cultural and architectural heritage of Waxahachie. They seek to maintain Waxahachie's residential historic districts as cohesive, livable places and to prevent inappropriate alterations to the historic resources in them.

Why Have Design Guidelines?

The design guidelines provide a basis for making consistent decisions about the appropriateness of improvements that are subject to approval in the City's design review process. In addition, they serve as educational and planning tools for property owners and design professionals.

Who Uses Design Guidelines?

The design guidelines are used primarily by property owners, design professionals, city staff and the Waxahachie Heritage Preservation Commission. The community at large may also use the guidelines.

While the guidelines are written for use by the layperson, property owners are strongly encouraged to enlist the assistance of qualified design and planning professionals, including architects and preservation consultants. See "Chapter 2: Using the Design Guidelines" on page **23** for more information on using the design guidelines.

Property Owners

Property owners should consult the guidelines to establish an appropriate approach when planning improvements to historic properties. The guidelines also provide information to promote ongoing stewardship of historic properties.

City Staff and the Heritage Preservation Commission

City staff and the Waxahachie Heritage Preservation Commission use the design guidelines to review historic rehabilitation projects and new construction in the residential historic districts. In doing so, they consider how each project meets the guidelines and promotes the design goals set forth here and in the City's Comprehensive Plan. The City will issue a building permit for work that is in compliance with the design guidelines.

The Community

The guidelines convey the City's expectations to the public so they may better understand the City's goals for the treatment of historic resources. In this way, members of the community can comment on preservation topics using a shared base of information.

Policies Underlying the Guidelines

The City's overall policies and objectives for preservation are articulated in a number of plans including the City of Waxahachie Comprehensive Plan and the Waxahachie C3 Master Plan.

City of Waxahachie Comprehensive Plan

The Comprehensive Plan sets forth the City's land use, development and public improvement policies. The most recent update to the Comprehensive Plan occurred in 2016 and notes the importance of "preserving and enhancing the City's unique historical, cultural and natural resources" as a key component of the vision statement. The Housing Strategies section notes the unique blend of historic and new residential neighborhoods in Waxahachie, and that policies in the Comprehensive Plan support the rehabilitation of the current housing stock, in addition to other future residential development. Similarly, the livability chapter of the Plan notes the importance of promoting the adaptive reuse of historic structures in order to preserve the City's architectural heritage, as well as identifying and preserving existing neighborhood landmarks including historic buildings.

Additional Resources

Additional regulations and resources that relate to design and historic preservation in Waxahachie include:

The Secretary of the Interior's Standards for the Treatment of Historic Properties.
These are general rehabilitation guidelines established by the National Park Service. They are currently used by the Waxahachie Heritage Preservation Commission to review projects involving historic resources. The Waxahachie Residential Design Guidelines expand on the principles in these standards as they apply in Waxahachie.
See: https://www.nps.gov/tps/standards.htm

Preservation Briefs and Tech Notes.
The Cultural Resources Department of the National Park Service, in the U.S. Department of the Interior, publishes a series of technical reports regarding proper preservation techniques. This series, Preservation Briefs and Tech Notes, is a mainstay for many preservationists in the field. When considering a preservation project, these resources should be consulted.
See: https://www.nps.gov/tps/how-to-preserve/briefs.htm

Regulatory Framework

The City's Code of Ordinances provides the basic regulations that shape development in Waxahachie. They include zoning standards that relate to all properties and historic preservation standards that relate to designated historic properties or properties within historic districts.

Zoning Standards

The City's Code of Ordinances sets forth zoning standards that provide the basic rules for development. These standards, included primarily within Appendix A to the Code, apply to development and redevelopment in Waxahachie. The distinction between zoning standards and design guidelines is summarized in Zoning Standards vs. Design Guidelines below.

Historic Preservation Ordinance

The City's Code of Ordinances includes a historic preservation ordinance that establishes the Waxahachie Heritage Preservation Commission and a Historic Overlay District tool for the purpose of designating historic resources and establishing review procedures, including design guidelines. The Oldham Avenue Historic District is an Historic Overlay District which means a Certificate of Appropriateness is required for exterior work. The design guidelines will be used to determine whether proposed changes are appropriate and if a Certificate of Appropriateness should be issued. More information about the distinction between the district designations and whether a Certificate of Appropriateness is required prior to beginning work can be found in "Chapter 2: Using the Design Guidelines" on page **23**.

Zoning Standards vs. Design Guidelines

Zoning Standards

Zoning standards address:*

- Density
- Use
- Building placement
- Lot coverage by buildings
- Height

Design Guidelines

Design Guidelines address:*

- Compatibility
- Site design
- Building scale, orientation and massing
- Historic rehabilitation
- Entries and windows

*These are partial lists of requirements and design considerations addressed by the zoning standards and design guidelines that apply in Waxahachie.

B. Preservation and Sustainability

Preserving historic resources in Waxahachie is a key factor in promoting sustainability, which yields substantial benefits to the community. These can be described in the three basic categories of sustainability, which are: (1) Cultural/Social, (2) Environmental, and (3) Economic.

Preserving historic places promotes the three basic categories of sustainability.

Cultural/Social Component of Sustainability

Historic landscapes, sites, structures, buildings and features are essential components of the City's cultural identity. Preserving historic places, including landmarks and neighborhoods, helps maintain a connection to the community's heritage.

When historic buildings occur on a block, they create a street scene that is "pedestrian friendly," which encourages walking and neighborly interaction which is key to sustaining the city's culture. They also contribute to a sense of place and security that enhances quality of life. Historic properties and archeological sites provide direct links to the past and thereby convey information about earlier ways of life that helps current residents anchor their sense of identity within the community, which is a key ingredient to cultural sustainability.

Environmental Component of Sustainability

The environmental component of sustainability tends to be the main focus when discussing historic structures and their relationship to green building. Among other things, this component focuses on saving energy, generating it through “clean” methods, as well as minimizing the demand for water and conserving building materials.

Embodied Energy

Embodied energy is defined as the amount of energy expended to create the original building and its components. Preserving a historic structure retains this energy. If demolished, this investment in embodied energy is lost and significant new energy demands are required to replace it. Studies confirm that the loss of embodied energy associated with replacing an existing structure takes three decades or more to recoup from reduced operating energy costs in a high-efficiency replacement building.

Building Materials

Many traditional building materials used in Waxahachie have long lifespans, which contribute to their sustainability. Newer materials may be less sustainable and require extraction of raw, non-renewable materials. High levels of energy are involved in production and the new materials often have inherently short lifespans.

The sustainable nature of historic construction is best illustrated by a window. Older windows were built with well-seasoned wood from stronger, durable, weather resistant old growth forests. A historic window can be repaired by re-glazing and patching and spacing the wood elements. Many windows that have been installed in the past 25 years cannot be repaired and must be replaced entirely. If a seal is disturbed in a vinyl window, the best approach is to replace the window rather than repair the part. As noted above, this is not the recommended treatment for a historic wood window. Furthermore, even newer wood windows often lack the same qualities displayed in historic wood windows and are less durable.

Building Energy Savings

Energy savings are not usually achieved by replacing original building fabric with contemporary alternatives. For example repairing and weather-stripping an original window is often more energy efficient and much less expensive than new windows, as well as sound preservation practice.

Demolition of a historic building contributes to landfill which has other environmental impacts.

Landfill Impacts

According to the Environmental Protection Agency, building debris constitutes around a third of all waste generated in the country. The amount of waste can be reduced significantly if historic structures are not demolished.

Construction Quality

As a rule, the quality of early construction was higher than most construction in the late 20th Century. Lumber came from mature trees, was properly seasoned and typically milled to "full dimensions," providing stronger framing and construction. Buildings also were thoughtfully detailed and the finishes were generally of high quality—characteristics that owners today appreciate. The high quality of construction in earlier buildings is therefore an asset that is impossible to replace.

Economic Component of Sustainability

This component of sustainability relates to the economic balance and health of the community. Historic buildings represent a substantial economic investment by previous generations. The economic benefits of protecting historic resources are well documented across the nation. These include higher property values, job creation in rehabilitation industries, and increased heritage tourism. Quality of life improvements associated with living in historic neighborhoods may also help communities recruit desirable businesses.

Historic Rehabilitation Projects

Direct and indirect economic benefits accrue from a rehabilitation project. Direct benefits result from the actual purchases of labor and materials, while material manufacture and transport results in indirect benefits. Preservation projects are generally more labor intensive, with up to 70% of the total project budget being spent on labor, as opposed to 50% when compared to new construction. All of these purchases of labor and materials add dollars to the local economy. Further, a rehabilitation project will provide functional, distinctive, and affordable space for new and existing small businesses. This is especially relevant to the local economy where many local businesses operate in historic buildings.

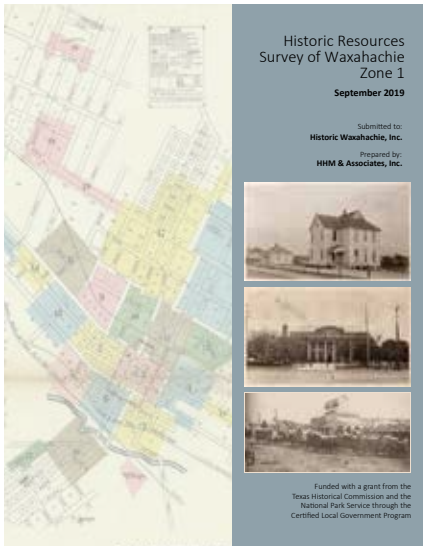
Heritage Tourism

The National Trust for Historic Preservation defines cultural heritage tourism as, “traveling to experience the places, artifacts, and activities that authentically represent the stories and people of the past and present. It includes cultural, historic, and natural resources.” Heritage tourism is another benefit of investment in historic preservation, as people are attracted to the cultural heritage sites within the area. Historic resources provide visitors with a glimpse into Waxahachie’s history. Heritage tourists spend more on travel than other tourists, which generates jobs in hotels, bed and breakfasts, motels, retail stores, restaurants and other service businesses.

C. The Development of Waxahachie

Waxahachie, the county seat of Ellis County, has been an important agricultural, commercial, educational, and transportation center in the north-central Texas region between Dallas and Waco since the town's founding in 1850. When surveying the 40-block townsite, Richard Donaldson used the land of Emory W. Rogers, an Alabama native who settled in the area in 1847, as the primary orientation point. The town was dubbed Waxahachie after the creek that ran through the south side of the developing town. Existing historical records do not reflect which specific Native American tribe named the creek, but many believe it means "buffalo creek" or "cow creek" whereas others state it specifically means "buffalo droppings." Some believe that it comes from the Alabama- Coushatta people's term waakasi hachi, meaning "calf's tail," as these people migrated to East Texas.

The density of development in Waxahachie was extremely low following the town's founding, as most residents were farmers struggling to survive the frontier conditions. Growth in the small township remained slow during the early years of settlement, but because it was the seat of government, Waxahachie eventually evolved into the county's largest and most important township. The first courthouse was a simple log structure that, according to commissioners' court minutes, was moved from neighboring Dallas County and was in use by 1851. Standing on the public square near the Emory W. Rogers homestead, the courthouse quickly became the center of community activity. The first retail establishments included a general store and a post office, benefiting from the regular flow of people with legal business.



This historic context statement was taken from the 2019 HHM & Associates Zone 1 survey work. For sources and more information, please visit https://www.historicwaxahachie.com/2019-hardy-heck-moore-zone-1-survey/

Although commercial activity increased, the local economy remained largely agricultural. The primary crops grown, according to the agricultural schedules of the 1850 and 1860 censuses, were wheat, oats, corn, and sweet potatoes. Cattle raising was also an important livelihood among the original settlers. Cotton, which would later become the foundation of the town's late-nineteenth- and early-twentieth-century prosperity, was grown only in small quantities during this early period. The 1860 Agricultural Schedule reveals only 389 bales of cotton were produced in Ellis County. While the fertile land was ideal for cotton cultivation, few people realized its potential during the antebellum period because of the difficulty and expense of shipping the crop combined with the lack of a sufficient labor force. Before the Civil War, Waxahachie had several schools and four churches.

The vast majority of Anglo American settlers who arrived in Waxahachie and Ellis County relocated from other parts of the United States. The 1850 and 1860 census records reveal that most of these new residents originally hailed from the Upland South. Many of the new residents who came from the South brought enslaved people with them, swelling the county's enslaved population to 1,104; a 10-fold increase from 10 years earlier.

The Civil War drained Waxahachie of human and capital resources, and growth came to a standstill. With the war's conclusion, however, Waxahachie experienced renewed economic prosperity and expansion. The Northwest Texas Conference of the Methodist Episcopal Church, South, established Marvin College in 1868 – a district school that "became a designated church college in 1870." The Thirteenth Texas Legislature incorporated the college in 1873, and "high school and college courses were taught in geology, military science, chemistry, and telegraphy" to over 700 students by 1883. The courthouse square flourished with activity, and a steady influx of new settlers began to immigrate to the area. As new settlers moved to Waxahachie, the town's economic base became more diversified. In 1867, Frank Templeton started the Argus, the town's first newspaper, which was bought by H. H. Sneed and renamed the Democrat in 1870. By 1881, the town had an additional newspaper – E. C. Huckabee's The Mirror.

The 1870s and early 1880s marked a transitional period in Waxahachie's development. The town grew from a small village to a bustling commercial, governmental, and agricultural center in the north-central Texas region. The population increased from 1,354 in 1870 to 3,076 in 1880 to 4,500 in 1887.

New buildings of frame, stone, or brick construction replaced the cruder log or handplaned lumber dwellings. The spring 1884 election authorized "a local ad valorem tax for the maintenance and operation of a public school system," establishing the Waxahachie Independent School District; the district failed in three years, but restarted in 1889. The district "provided local tax support for both the white and African-American schools." Little information exists about how African American children were educated in Waxahachie prior to the district's establishment, but African American churches likely provided education.

The arrival of the Waxahachie Tap Railroad in 1879 affected virtually all aspects of life in the community. The Houston and Texas Central Railway eventually took control of the railroad. The Fort Worth and New Orleans Railroad, later absorbed into the Missouri–Kansas–Texas Railroad system, reached Waxahachie in 1886, and its tracks were built on the south side of town. In 1907, the Trinity and Brazos Valley Railroad established a line connecting Waxahachie with Corsicana to the east.

As was true of so many other communities, the arrival of rail service proved a critical factor in the town's history and development. Waxahachie's dramatic population increase from 1,354 in 1870 to 3,076 in 1880 provides evidence of the industry's contribution to the local economy. The railroad provided cheap transportation of goods into and out of the community, and merchants had access to goods that previously had been unattainable or too expensive to transport. Areas adjacent to the railroad and near the commercial district developed into the town's primary shipping and industrial centers.

The cotton industry was perhaps the greatest benefactor, as bales would be shipped easier, faster, in greater quantities, and for a significantly cheaper price than ever before. In 1890, President Benjamin Harrison's son visited the town as the publisher of Frank Leslie's Illustrated Newspaper as part of a three-part series on Texas exploring how "no State in the Union had since the war undergone a greater transformation than Texas . . . we know it will astonish the great majority of our readers, and especially those who have thought Texas as an out-of-the-way, half-settled, cattle-raising country with little or nothing to commend it to the settler or the investor." The subsequent article, titled "Waxahachie: A Premium Agricultural City," included illustrations of the booming town and described it as having "a large brick public school building for the white, and a commodious two-story building

The homes along North Rogers Street illustrate what are now contributing structures to the designated historic district. This 1909 Sanborn map also illustrates the relatively similar setback and front yard size for each of the structures, along with the use of accessory structures on the sites.

for colored pupils, and an enrollment of 700 scholars; several excellent public schools, street railways, electric light system, an active fire department, two and three-story business houses in course of construction, and a new water works system."

Warehouses, cotton yards, compresses, gins, and other cotton-related resources that relied heavily upon the railroad were in close proximity to the tracks, including one of the state's first textile mills. The booming local economy during the late nineteenth and early twentieth centuries spurred an era of intense development and new construction in the entire community. Ellis County eventually became one of the nation's largest cotton-producing counties during the early 1900s, and Waxahachie became known as "The Queen City of the Cotton Belt."

Waxahachie's neighborhoods, like its commercial center, experienced a construction boom during the late 1800s and early 1900s. Dwellings for all social and economic classes, including laborers, clerks, store owners, cotton brokers, bankers, and others, were built throughout the city. Housing demands were so great that as existing neighborhoods were filled, new sections were opened for development. The West End and East End were popular areas for the town's more financially successful individuals. An 1890 article in the Waxahachie Enterprise stated, "West End Addition is looming up, so is Bullard Addition, so is Williams Addition, so is College Hill, so is all Waxahachie."

Large impressive Victorian residences with ornate jig-sawn detailing prevailed throughout the West End and East End and reflected the wealth and social status of their owners. Local streetcar service was initiated by 1889 and, extending to each end of the city, influenced the town's physical growth. More modest residences such as L-plan, modified L-plan, and other vernacular house types, were built in the neighborhoods between the West and East Ends. The city annexed the rest of the West End suburb by 1902. Worker housing was often built near mills and processing plants.

The town's vibrant economy at the turn of the century no doubt played a crucial role in the decision to relocate Trinity University to Waxahachie; it would be relocated again in 1942 to San Antonio. The campus stood at the northwest edge of the city and eventually included a complex of structures. The establishment of the college affected the physical growth of Waxahachie, as the University Addition south of the school opened a large amount of land for

residential development. Streetcar service expanded to the area and connected the university with downtown and other parts of the city.

As Waxahachie continued to grow, it offered more of the amenities generally associated with larger, more established cities. The Sims Library, provided to the town by farmer Nicholas P. Sims in his will, was built in the Greek Revival style in 1905. In 1912, an interurban line connected Waxahachie to Dallas 30 miles to the north. This electrical rail system, running along Brown and North College Streets, vastly undercut the price of steam-rail passenger service to Dallas and operated on a more frequent and reliable basis. By 1914, service extended to Waco 60 miles to the south. The interurban rail operated successfully for over 30 years until the popular use of automobiles forced its closing in 1949.

A Sanborn map from 1909 illustrates the eastern portion of what is now the West End Historic District. Residential properties illustrate a range of setbacks but wood is always utilized as a primary material (indicated by the use of yellow) and front porches (indicated by dashed lines), although a range in size, are also a key component of residential structures.

Cotton production and demand maintained high levels in the post-World War I era, resulting in sustained regional growth. While the Blackland Prairie of Central and North Central Texas continued to produce much of the state's cotton, South and West Texas began to grow substantial amounts of the crop. Waxahachie and surrounding areas thus began to lose their dominant position as the state's largest and most significant cotton center. With the Great Depression of the 1930s, cotton demand plummeted, spelling the end of Waxahachie's most prosperous era. Most of the gins, compresses, and cottonseed oil mills were abandoned. Federal money from the Works Progress Administration allowed for some improvements and new construction within Waxahachie.

During World War II, Waxahachie residents banded together to conserve resources to aid the war effort. In the post-World War II era, Waxahachie, like much of the nation, entered the automobile age and continued to move away from agriculture; nationwide, "between 1840 and 1940, the percentage of citizens who made their livelihoods in agriculture declined from nearly 69 percent to just over 17 percent." Waxahachie's interurban line was discontinued in 1949, as citizens used their own cars as their primary means of transportation. Waxahachie stood at the crossroads of two federal highways, US 77 and US 287, which pierced the town and met at the northeast corner of the courthouse Square. The highways proved an economic asset to the community but also adversely affected the historic character of the old neighborhoods and the architectural integrity of the commercial buildings downtown.

The 1960s saw increased construction, and one 6-month boom in 1962 showed a “total of $640,284 [that] Waxahachians have invested in construction projects from Jan. 1 through July 31.” Manufacturing and agricultural processing sustained the economy into the 1970s and 1980s, with over 300 businesses in operation, including a cotton oil mill; feed and poultry processing plants; and clothing, furniture, and fiberglass manufacturers. Although the population dipped slightly from its 1968 peak at 15,720, it remained high at 13,452 in 1977.

The city received attention in the 1980s when four movies were filmed in town, using the historic viaduct, industrial complexes, and impressive downtown buildings as backdrops, underscoring the significance of Waxahachie’s built environment. Movies were often filmed in residential areas too. Today Waxahachie is experiencing renewed growth and prosperity. Its close proximity to one of the nation’s fastest growing metropolitan areas has attracted numerous commuters to the town. Even though many of its citizens work in the Dallas-Fort Worth metroplex, Waxahachie boasts a healthy economy with several large manufacturing companies.

208 Oldham Ave.

304 Oldham Ave.

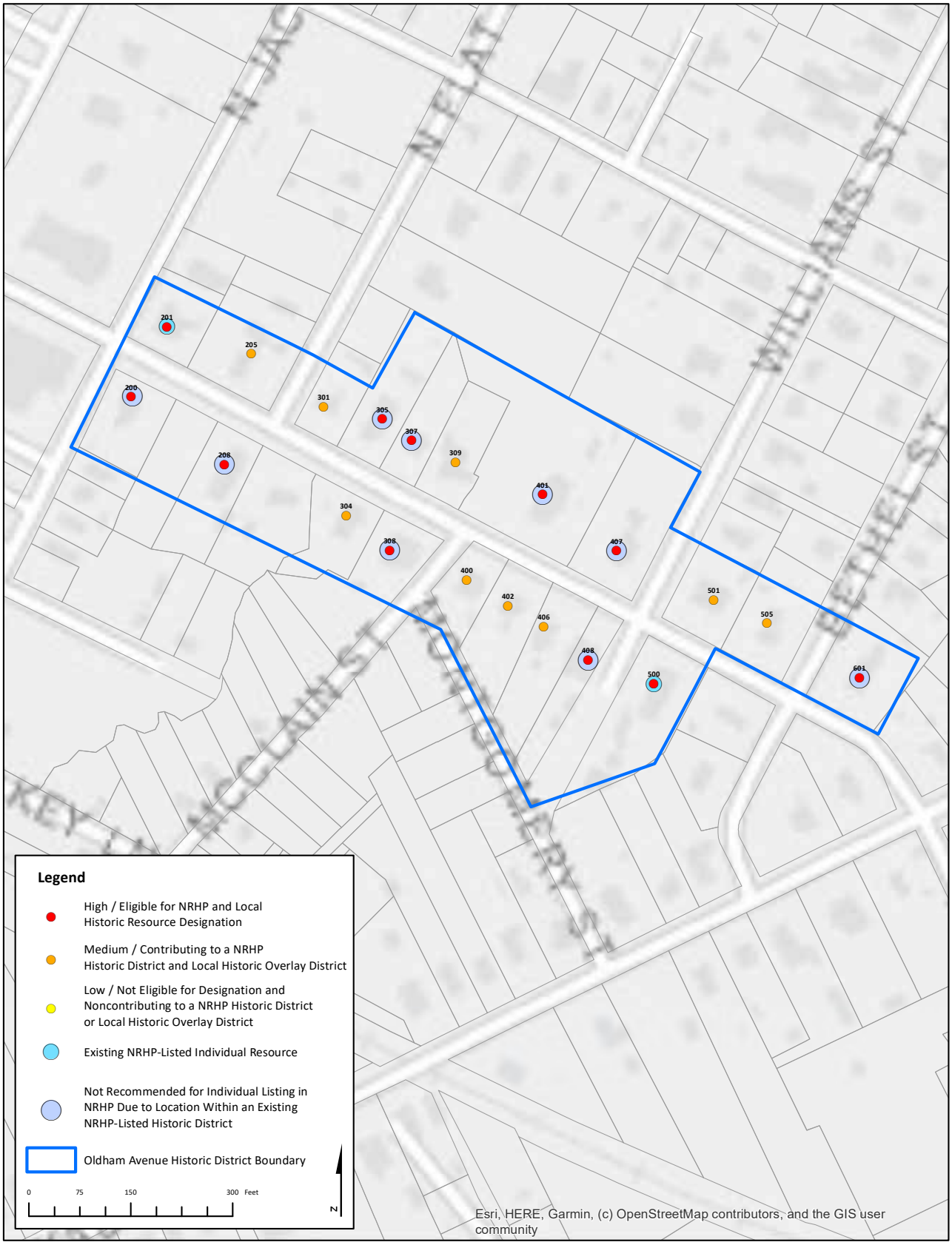
407 Oldham Ave.

Oldham Avenue Historic District

The Oldham Avenue Historic District, located about five blocks northeast of the courthouse square, presents numerous outstanding examples of locally popular, late nineteenth – and early twentieth-century, domestic architectural styles. For the most part the houses stand on large, irregularly sized lots. All of the dwellings are of frame construction and most remain virtually unaltered. With strong vertical composition and ornate jig-sawn detailing, the Queen Anne residences such as the Griffin House (407 Oldham), the McDade House (408 Oldham), the Fears House (205 Oldham) and the Strickland-Sawyer House (500 Oldham), visually dominate the neighborhood. Other more modest, vernacular house types, such as 304 Oldham, are also evident. With its one- and two-story porch, asymmetrically arranged façade, and subdued Neoclassical detailing, the Beall House (401 Oldham) is one of Waxahachie's most unusual homes. Historic photographs and Sanborn maps show the porch to be original to the house. One of the city's premier examples of bungalow architecture stands at 305 Oldham and represents a link to Waxahachie's growth during the early twentieth century. Residential development along Oldham Avenue ceased by the late 1920s, and relatively few changes have occurred since then. The houses have generally maintained their architectural integrity, and restoration efforts in recent years have revitalized the neighborhood.

309 Oldham Ave.

A 1909 Sanborn map shows approximately half of the homes along Oldham Avenue, now part of the designated historic district. These homes display a fairly consistent range of setbacks and use of wood as the primary building material.



Map generated by HHM & Associates, Inc. for the "Waxahachie Zone 1 Survey Report 2019."

509 N. Rogers St.

507 N. Rogers St.

603 N. Rogers St.

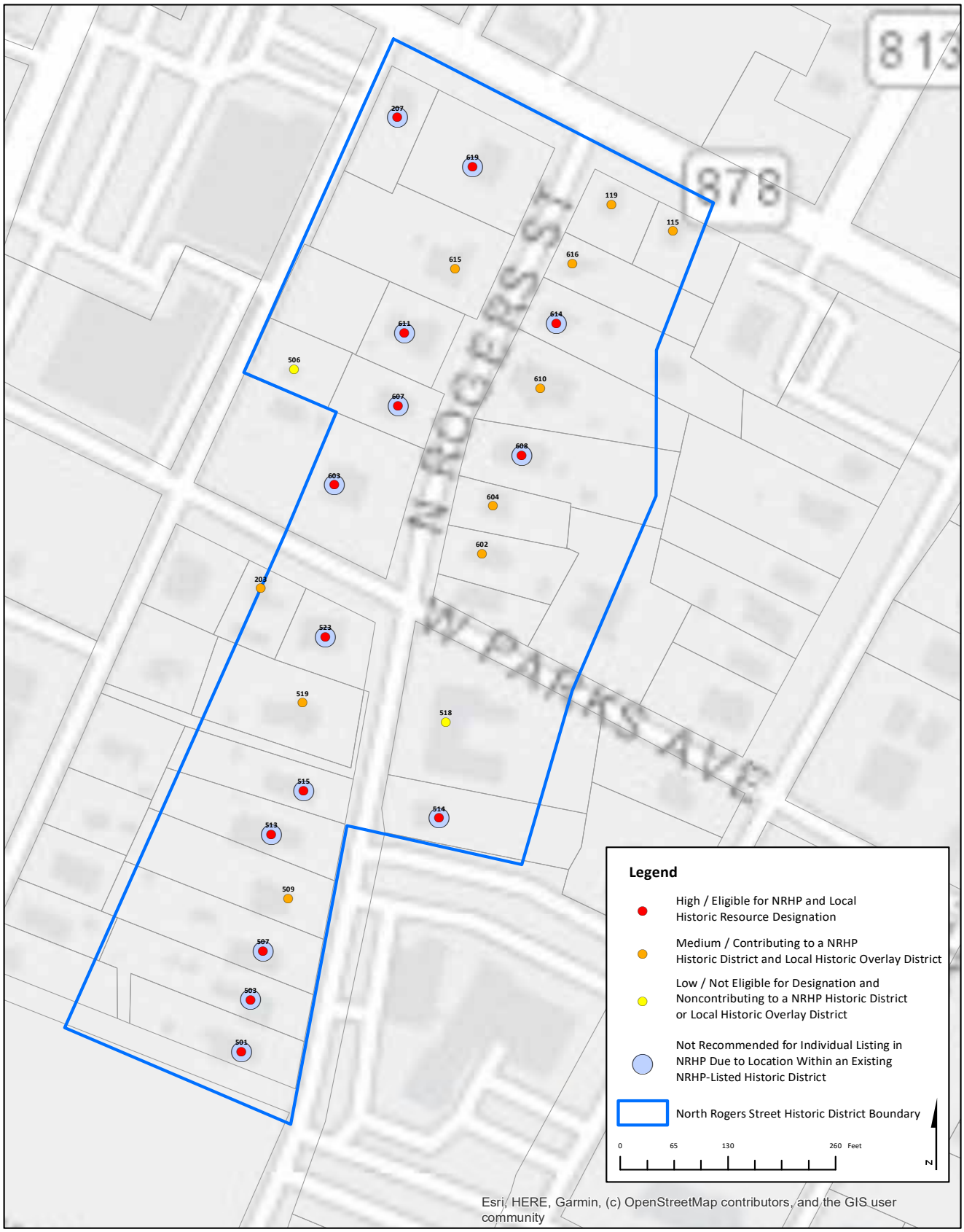
619 N. Rogers St.

North Rogers Street Historic District

The North Rogers Street Historic District contains an extremely high concentration of late nineteenth- and early twentieth-century vernacular dwellings. Located just north of the town's central business district, the district has remained remarkably intact for nearly 100 years. Of the 26 buildings within the district, 24 are classified as contributing properties. Despite its close proximity to Waxahachie's central business district, the North Rogers Street Historic District has survived in a part of town that once was comprised almost exclusively of dwellings of similar vintage and appearance. The majority of homes in the area traditionally have been occupied by individuals who worked downtown.

The majority of structures, especially along the 500 block of N. Rogers Street, date to the 1890s and 1900s and are L- or modified L-plan domestic buildings. Two examples of the locally rare T-plan house type also stand within the district's confines. The west side of the 600 block of N. Rogers Street boasts larger, more opulent residences that were built in the early twentieth century and includes two of the city's finest examples of bungalow architecture, the mission-parapeted Durham House (603 N. Rogers) and the Thompson House (611 N. Rogers). The Wyatt House (619 N. Rogers) exhibits strong influences of the Prairie School, an architectural style rarely found in the area. The east side of the 600 block contains bungalow and L-plan dwellings, most of which retain their architectural integrity.

The 2019 HHM Survey Report suggests that the Oldham Avenue Historic District and the North Rogers Street Historic District be extended and joined due to the concentration of resources between the existing boundaries of the historic districts. The report details that a "bridge" of historic resources between the two existing districts could be created in order to combine the districts into one large district. Descriptions and analysis of the "bridge" resources are included in the 2019 HHM report.



Map generated by HHM & Associates, Inc. for the "Waxahachie Zone 1 Survey Report 2019."

902 W. Main St.

818 W. Main St.

1008 W. Main St.

200 S. Hawkins

West End Historic District

Residential development west of the Courthouse Square began very early. In time, commercial development took over these lots. Some of these early residential properties can be seen at 513 W. Jefferson (c. 1870's) - a National Folk house, 527 W. Jefferson (c. 1880) - side-gable house, 512 W. Main (c. 1883) - remodeled with characteristics of the Gothic Revival style, and 207 S. Hawkins (c. 1859, 1882).

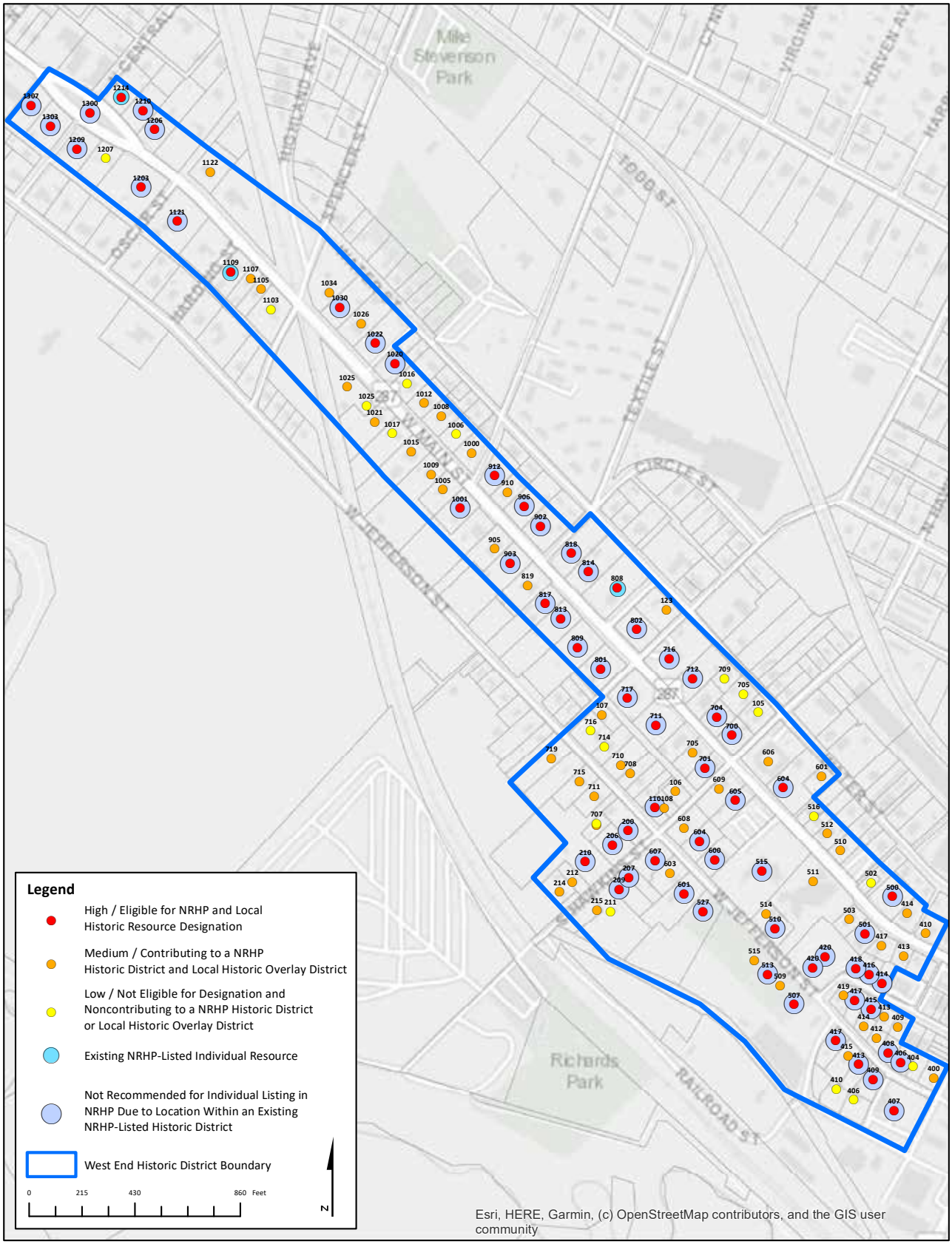
In 1889, the Waxahachie Investment Company was developed by area businessmen. They platted the West End Addition with borders between Highland Avenue on the west, east almost to the business district, south to West Jefferson Street, and north to West Marvin. They extended the streetcar system (mule drawn and in use by 1890), planted shade trees, and developed a much larger park in the southwest corner of the Addition—now named Getzendaner Park, south on Grand.

The park-like setting and the varying sizes of lots were filled in with irregularly shaped cottages amidst fine vernacular examples such at the T-plan house (1008 W. Main) and the asymmetrical Queen Anne (1203 W. Main). L-plan, Neoclassical Revival, and Georgian Revival were other popular styles that developed in this neighborhood. The city annexed the rest of the West End suburb by 1902.

The Waxahachie Investment Company also built an ellipse at the west end of Main, directing traffic to one side and streetcar tracks to the other. The Neoclassic inspired Nicholas P. Sims Library and Lyceum (1903-04) at 515 W. Main was built after the library board issued requests for plans. Sited at the back of a deep lot with a park-like setting, it complemented the neighborhood. The First Presbyterian Church (1916-17) located at 501 W. Main and the clean lines of the Waxahachie Masonic Temple (1925) at 511 W. Main added to the importance of this area and to the growth of Waxahachie.

The National Register of Historic Places designated the West End Historic District in 1986. Over 145 properties were listed as "contributing" to the National Register District, along with the individual properties already on the Register.

With the 50-year age requirement for properties to be considered for the National Register, properties within this district built as recent as 1971 may be eligible for inclusion. A 2019 Hardy-Heck-Moore survey notes that the district can be expanded to include eligible properties just outside the current boundaries.



Map generated by HHM & Associates, Inc. for the "Waxahachie Zone 1 Survey Report 2019."

Chapter 2: Using the Design Guidelines

This chapter provides a guide to using the Residential Design Guidelines. It explains how to use this document, describes which design guidelines are relevant to different types of projects, and explains the format and use of individual guidelines. Information on where the design guidelines apply is also included.

A. Design Guidelines Organization

Following this chapter, the design guidelines are organized into chapters that apply to different types of projects. Some chapters apply to all projects, and some will only be relevant to specific situations. Other projects may need to utilize guidelines from multiple chapters in the document. The differentiation in chapter topics means that they often fall either in the “Preservation Track” or the “New Building Track”, a distinction that’s described more on page **27**. In addition, selecting which chapters to use for your project can be determined using the chart on page **25**.

I.

Introduction

This chapter provides the foundation for the guidelines, as well as who might be using them. It also includes information about the history of Waxahachie and the residential historic districts that are the focus of this design guidelines document.

II.

Using the Design Guidelines

You Are Here

This chapter describes the design review system and types of projects that must follow the guidelines. It also explains the differences between the residential historic district designations, which impacts how a property owner might use this document.

III.

Planning a Preservation Project

This chapter introduces the basic terminology used in addressing historic resources. It also provides broad standards for historic preservation, and defines key features of the architectural styles of residential historic resources found in Waxahachie.

IV.

Treatment of Historic Resources

This chapter provides guidelines for how to make appropriate changes to a historic resource. Information regarding the preservation, repair and replacement for a variety of features found on many historic structures are covered.

V.

Design Guidelines for Additions

This chapter outlines how to appropriately locate and design an addition to a historic resource in Waxahachie's residential historic districts.

VI.

Design Guidelines for New Construction

This chapter addresses the design of new buildings in a residential historic district. It includes general principles for new construction as well as more specific design guidelines.

Which Chapters Apply to my Project?

The chart below indicates which chapters are most relevant to different types of work in Waxahachie's residential historic districts. Some projects will include more than one type of work, in which a combination of chapters will apply.

		Informational		Regulatory			
TYPE OF WORK:	CHAPTER TO USE:	I. Introduction	II. Using the Design Guidelines	III. Planning a Preservation Project	IV. Treatment of Historic Resources	V. Design Guidelines for Additions	VI. Design Guidelines for New Construction
Preservation Track	Rehabilitate a historic property	✓	✓	✓	✓	-	-
	Restore a potential historic property	✓	✓	✓	✓	-	-
	Add an addition to a historic property	✓	✓	✓	(1)	✓	-
New Building Track	Improve a non-historic property	✓	✓	-	-	-	-
	Construct a new building	✓	✓	✓	(1)	-	✓
Other Work	Site Work	✓	✓	✓	✓	(2)	-
	Miscellaneous	✓	✓	-	-	-	-

(1): Guidelines in Chapter IV may apply to some projects in this category.

(2) Guidelines in Chapter V may apply to some projects in this category.

- : Not Applicable

Design Review Terms

A number of specific terms are used throughout the design review process:

Certificate of Appropriateness. A signed and dated document evidencing the approval of the Heritage Preservation Commission and/or Heritage Preservation Officer for work proposed by an owner or applicant within a Historic Overlay District, as well as properties that use the tax exemption/incentive programs.

Guideline. For the purpose of this document, the term "guideline" is a criterion with which the Commission will require compliance when it is found applicable to the specific proposal. A guideline is subject to some interpretation when determining compliance.

B. The Design Review System

The design guidelines provide the principal framework for the design review process that applies to properties within designated historic overlay areas, as well as projects participating in tax programs. All new construction and exterior renovations to existing buildings within the overlay requires a Certificate of Appropriateness to be issued by the Heritage Preservation Commission (HPC) and/or Heritage Preservation Officer. See "When the Design Guidelines Are Used" on page **28** for a description and map of the historic overlay boundaries.

As stipulated in Chapter 24, Article III: "Historic Preservation" of the City's Code of Ordinances, a Certificate of Appropriateness is required for alteration, restoration or new construction affecting historic resources in a designated historic overlay district. To apply, the property owner shall file an application for the certificate with the Heritage Preservation Commission. The HPC (or City) must then find that the proposed activity complies with the design guidelines set forth in this document. More detail about review procedures and the requirements for documentation that must be submitted with an application can be obtained from City staff, or on the City's website.

Design Review Tracks

The design guideline chapters are grouped into two "tracks" for purposes of design review. The Heritage Preservation Commission and/or Heritage Preservation Officer will determine which track a project will follow. Each track is briefly summarized below.

Preservation Track

Projects involving a historic property use the Preservation Track. Note that, in some cases, when a non-historic property is to be restored, this track will also apply. For chapters relevant to the Preservation Track, see "Which Chapters Apply to My Project" on page **25**.

New Building Track

Projects that involve a new structure, and work on most existing non-historic buildings will be reviewed using this track. For chapters relevant to the New Building Track, see "Which Chapters Apply to My Project" on page **25**.

In some cases, an older property which has been substantially altered could be restored and re-classified as a historic property.

Historic Status

All existing structures in the Historic Overlay are classified with respect to their historic significance, using criteria established by the National Park Service. In some cases, conditions may have changed or new information is now available that would influence a determination of significance. The historic status of a building may be in one of three categories:

Historic Property. A "historic property" is one determined to be historically significant because it dates from the established period of significance and possesses sufficient integrity to convey its history, or is capable of yielding important information about that period.

Some Historic Properties may have experienced alteration from their original designs including window replacement, cornice removal, a porch enclosure or covering of a building's original materials.

Non-Historic Property. A "non-historic" property lacks historic significance either because it is not yet 50 years old or because it has been so substantially altered that it no longer retains its integrity.

Non-Historic, but Restorable. In some cases, an older non-historic property which has been substantially altered could be restored and re-classified as a historic property. The City will work with property owners to determine if such an approach would be appropriate.

Improvements to 1034 W. Main Street, a contributing historic property to the West End Historic District, can be seen from this series of photos. This design guidelines document can be used for rehabilitation projects such as the one shown above.

C. When are the Design Guidelines Used?

As described in Chapter 1, this design guidelines document is used to guide the appropriate treatment of historic structures and to help design new buildings in historic districts that are compatible with the historic structures. While written to be useful for staff, the Heritage Preservation Commission and community members, only some property owners will be required to abide by the design guidelines in order to begin their project. The design guidelines may always function as an educational, advisory document, but this section describes when use of the design guidelines is required.

Currently, four residential historic districts in Waxahachie are listed on the National Register of Historic Places. (Note that this document focuses on three of those four districts.) However, only one of the districts – the Oldham Avenue Historic District – is designated locally as a Historic Overlay District. Because of the differences in designation, the guidelines apply differently to historic residential properties. Those differences are described in the sections that follow.

Designated Historic Overlay District

Required use of the design guidelines differs based on the type of historic district in which a property is located. Properties within a locally designated Historic Overlay District must follow the design guidelines and receive a Certificate of Appropriateness prior to beginning a project. Currently, only one of the four National Register-designated residential historic districts – the Oldham Avenue Historic District – is also designated locally as a Historic District Overlay, meaning that proposed projects within this district must receive a Certificate of Appropriateness prior to beginning work. The Heritage Preservation Commission utilizes this design guidelines document to determine whether the proposed project is appropriate and follows the design guidelines when deciding whether to issue a Certificate of Appropriateness.

Properties in the other two historic districts listed in the National Register – the North Rogers Street Historic District and the West End Historic District – are not required to follow the design guidelines and receive a Certificate of Appropriateness prior to beginning work, unless they participate in the tax exemption and incentive programs. See the table below for more details.

	National Register of Historic Places	Is the district a Historic Overlay District?	Certificate of Appropriateness required for exterior work - new construction, additions, demolition	Certificate of Appropriateness Required if participating in tax programs	Review required if using tax incentives
North Rogers Street Historic District	✓			✓	✓
Oldham Avenue Historic District	✓	✓	✓		✓
West End Historic District	✓			✓	✓

This table provides general information about each of the historic overlay districts, including whether a Certificate of Appropriateness is required.

Use of Tax Incentives

In addition to the local designation status of a district, the guidelines must also be used when a property owner wishes to take advantage of available tax incentives. In order to receive the tax benefits, a project will be evaluated and must be found to be in accordance with the design guidelines. This is required for any project, regardless of location in a locally designated Historic Overlay District. See the table below for more details.

	Advisory: Design guidelines are recommended to be used for proposed changes	Required: Design guidelines are required to be used for exterior changes	Review using design guidelines required if using tax incentives
North Rogers Street Historic District	✓		✓
Oldham Avenue Historic District		✓	✓
West End Historic District	✓		✓

This table distinguishes between whether a project must use the design guidelines because of its location in a designated historic overlay district or because of its proposed use of tax incentives.

Type of Proposed Work

While the location of a property and tax incentives are the two factors to consider when determining when the design guidelines are required, another is the type of project that is proposed. For a minor project, such as the replacement of a small amount of material with the same material, a Certificate of Appropriateness is not required. A larger project, such as constructing an addition to a historic structure, constructing a new building in a historic district, or changing the building material on a historic structure to a new material, requires evaluation using the guidelines and the receipt of a Certificate of Appropriateness prior to beginning work. Note that this requirement is coupled with the location and the tax incentives consideration when determining if the design guidelines must be utilized. See the table below for examples of projects that are required to obtain a Certificate of Appropriateness prior to beginning work.

	Replace a few boards of existing siding with the same siding	Replacing historic building material with new building material	Changing the building material on a non-contributing building in the district	Constructing an addition to a historic resource	Constructing a new building in the district
Certificate of Appropriateness is required		✓		✓	✓
Certificate of Appropriateness is not required	✓		✓		

**Note: Except for Overlay Districts, the design guidelines are only required if participating in tax programs.*

This table presents a series of project types and notes whether they must receive a Certificate of Appropriateness prior to beginning work.

D. Design Guidelines Components

The individual design guidelines in this document use a standard format with several key components. All components of the guideline are used in the design review process. The key components are illustrated below.

Key Design Guidelines Components

Sample Guideline

A → **Architectural Details**

B → Architectural details help convey the architectural significance of historic buildings, and should be preserved. The method that requires the least intervention is expected.

C → **2.1 Maintain significant architectural details.**

D →
a. Retain and treat exterior stylistic features and examples of skilled craftsmanship with sensitivity.
b. Employ preventive measures such as rust removal, caulking and repainting.

E

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

Legend

A Design Topic
Describes the design topic addressed by the design guidelines that follow.

B Intent Statement
Explains the desired outcome for the design topic and provides a basis for the design guidelines that follow. If a guideline does not address a specific design issue, the policy statement will be used to determine appropriateness.

C Design Guideline
Describes a desired performance-oriented design outcome.

D Additional Information
Provides a list of suggestions on how to meet the intent of the design guideline.

E Images
Clarify the intent of the design guideline by illustrating appropriate and inappropriate design solutions. Captions provide more information.

Appropriate
Images marked with a check illustrate appropriate design solutions.

Inappropriate
Images marked with an X illustrate inappropriate design solutions.

Chapter 3: Planning A Preservation Project

A. What does Preservation Mean?

Historic preservation means keeping properties and places of historic and cultural value in active use while accommodating appropriate improvements to sustain their viability. It also means keeping historic resources for the benefit of future generations. That is, while maintaining properties in active use is the immediate objective, this is in part a means of assuring that these resources will be available for others to enjoy in the future.

Determining Historic Significance

What makes a property historically significant? A property is considered to have historic significance if it meets a defined age threshold, and meets at least one of the established criteria for determining significance. In so doing, it also must retain sufficient integrity to be able to convey that significance.

Age of Historic Resources

In general, properties must be at least 50 years old before they can be evaluated for potential historic significance, although exceptions do exist when a more recent property clearly has historic value. Properties determined to have historic significance meet the age threshold, and also fit within a period of historic significance that applies to the area. With the age of the property in mind, it is then evaluated for its significance, using defined criteria.

Three photos taken over the 100+ year history of 817 W. Main show how key character-defining features were preserved during the most recent improvements to the exterior of the structure.

Criteria for Determining Historic Significance

The quality of significance in American history, architecture, archaeology, engineering, and culture is present in districts, sites, buildings, structures, and objects that possess integrity of location, design, setting, materials, workmanship, feeling, and association, and:

- That are associated with events that have made a significant contribution to the broad patterns of our history; or
- That are associated with the lives of persons significant in our past; or
- That embody the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction; or
- That have yielded or may be likely to yield, information important in prehistory or history.

Integrity

In order to convey significance, a property must also retain integrity, with a sufficient percentage of the structure dating from its period of significance. A majority of the building's structural system and materials and its character-defining features should remain intact. See *Degrees of Building Integrity* below for more information.

Contributing Property

A "contributing" property is one which has been determined to be historically significant because it was present during the period of significance for the district, possesses integrity or is capable of yielding important information about the period.

Non-Contributing Property

A "non-contributing" building is a more recent property (less than 50 years old), or an older building that has been substantially altered that does not retain its historic integrity.

Substantial alterations that may cause an older building to be non-contributing include a combination of the following: a significant change in building form, a reconfiguration of front façade windows and the removal of a storefront.

Alterations that Affect Significance

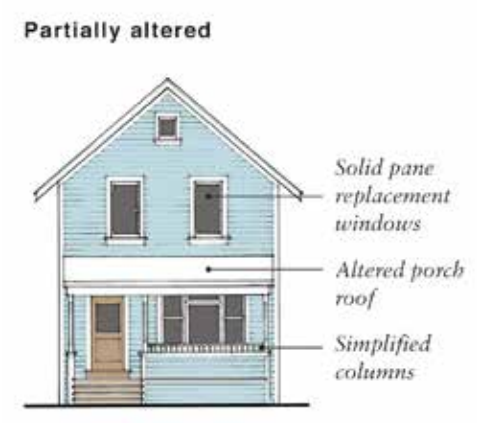
Many historic structures experience changes over time as design tastes change or need for additional space occurs. For example, a small rear addition to a commercial building was common and often did not negatively affect the key features of the historic building style. These alterations remained subordinate in scale and character to the main building and were often executed using materials that were similar to the original.

Some of these alterations may now be historically significant in their own right. An addition constructed in a manner compatible with the original building and associated with the period of significance may merit preservation.

In contrast, more recent alterations usually have no historic significance and may even detract from the character of the building and obscure significant features. Removing such an alteration may be considered in a rehabilitation project. Historic features that have been modified can also be restored.

The tradition of making compatible alterations will likely continue. That is to say, alterations to historic structures can occur. It is important, however, that any alteration be designed in such a manner as to preserve the historic character and integrity of the primary structure.

This building retains its integrity.



Some alterations: This building remains contributing with opportunity for restoration.

Major alterations: This building does not retain its integrity.

B. Overarching Preservation Guidelines

With an understanding of the basic concepts of historic significance and integrity, it is important to consider the overarching guidelines that underlie the more specific ones that appear later in this document. When beginning a preservation project, there are many approaches that can be chosen. Maintaining a high degree of integrity for a property is important, so the first step should be to simply keep it in good condition, using accepted maintenance procedures. However, if a character-defining feature is in disrepair, then repair is preferred over replacement as it will help to retain a higher degree of integrity. The following overarching guidelines describe the preferred sequence of approaches in general terms. This sequence is reflected throughout the design guidelines provided in "Chapter 4: Treatment of Historic Resources" on page **59**.

3.1 Preserve and respect the historic character of a property.

a. Preserve basic roof form and pitch, eaves and raised porch.
b. Maintain the orientation of the roof.
c. Do not try to change the style of a historic resource, mix elements of different styles, or make it look older than its actual age.

3.2 Seek uses that are compatible with the historic character of the property.

a. Converting a building to a new use different from the original use is considered to be an "adaptive reuse," and is a sound strategy for keeping an old building in service. For example, converting a residential structure to offices is an adaptive reuse. A good adaptive reuse project retains the historic character of the building while accommodating a new function.
b. Every reasonable effort should be made to provide a compatible use for the building that will require minimal alteration to the building and its site.
c. Changes in use requiring the least alteration to significant elements are preferred. In most cases, designs can be developed that respect the historic integrity of the building while also accommodating new functions.

3.3 Maintain character-defining features and decorative details.

a. Preserve distinctive character-defining features and other examples of skilled craftsmanship. The best preservation procedure is to maintain character-defining features from the outset to prevent the need for repair later. Appropriate maintenance includes rust removal, caulking and repainting.
b. Do not remove character-defining features.

3.4 Repair deteriorated character-defining features and replace only those elements that cannot be repaired.

a. Upgrade existing materials using recognized preservation methods whenever possible. If disassembly is necessary for repair or restoration, use methods that minimize damage to original materials and facilitate reassembly.

C. Planning a Preservation Project

When planning a preservation project, it is important to determine the significance of the property and the degree to which it retains its integrity as a historic resource. Then, a specific approach to the overall treatment of the property should be established. This may include keeping the building in its current character, while making appropriate repairs, or also incorporating new, compatible changes. It is then important to determine how surviving character-defining features will be treated. Preserve those features that remain intact, repair those that are deteriorated, and replace others. These steps in planning a preservation project are presented in this section.

Step 1: Determine Building Significance

Understanding the history of a building is important to any preservation project. If the property is designated as an individual resource or is a contributor to a historic district, survey information should be consulted to help identify the building's key features and its period of significance. This will help determine to what degree the property should be preserved as it is, or where there may be opportunities for compatible alterations to occur. See Historic Residential Architectural Styles beginning on page **44** for more information.

Step 2: Determine Building Integrity

A building's character-defining features contribute to the overall significance of the building. A building with historic integrity retains a sufficient percentage of key character-defining features from its period of significance. These key elements allow a building to be recognized as a product of its time.

Step 3: Define Program Requirements

The program requirements of the project should be defined. If functional improvements are necessary, compatible alterations and/or additions should be considered.

Step 4: Determine the Treatment Strategy

A preservation project may include a range of activities, such as maintenance of existing historic elements, repair of deteriorated materials, the replacement of missing features and construction of a new addition. While the term "preservation" is used broadly to mean keeping a historic property's significant features, it is also used in a more specific, technical form to mean keeping a resource in good condition. This, and other related terms, are important to understand because they are all used when planning for improvements to a historic resource. Appropriate and inappropriate treatments are summarized below.

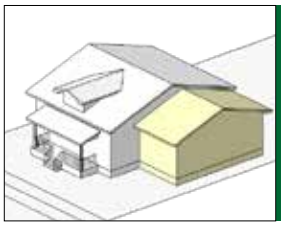
Steps for Planning a Preservation Project

Why is the Building Significant?

Step 1. Determine Building Significance
Understanding the history of a building and identifying its key features will help determine to what degree the property should be preserved as it is, or where there may be opportunities for compatible alterations to occur.

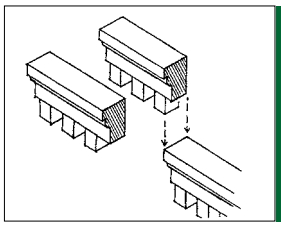
What Condition are the Building and its Key Features in?

Step 2. Determine Building Integrity
A building with historic integrity has a sufficient percentage of key character-defining features and characteristics from its period of significance which remain intact.



What is the Desired Project?

Step 3. Define Program Requirements
Are functional improvements needed? Or is maintenance and repair of key features the objective?



Determine the Treatment Strategy

Step 4. Treatment Strategy
With the assessment of significance, building conditions and program requirements, now select the appropriate approach.

Preservation | Restoration | Rehabilitation | Reconstruction

The Project Scope

Accepted Treatments

The following is a list of approaches that are appropriate for contributing properties.

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

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

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

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

Combining Treatments

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

For many improvement projects in Waxahachie's residential historic districts, a rehabilitation approach will be the overall strategy. Within that, however, there may be a combination of these approaches as they relate to specific building components. For example, a surviving window may be preserved and a missing porch may be reconstructed.

Inappropriate Treatments

The following approaches are not appropriate for historically significant properties.

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

Deconstruction is the process of dismantling a building such that the individual material components and architectural details remain intact. This may be employed when a building is relocated or when the materials are to be reused in other building projects. Deconstruction may be a more environmentally responsible alternative to conventional demolition. However, it is an inappropriate treatment for a building of historic significance.

Demolition is any act or process that destroys, in part or whole, a structure or archeological site. Demolition of a "contributing main building" is inappropriate, but sometimes necessary when certain criteria outlined in the ordinance are met.

Determining How to Treat a Key Feature of a Historic Resource

TREATMENT 1:

Preserve

↓

TREATMENT 2:

Repair

↓

TREATMENT 3:

Replace

↓

TREATMENT 4:

Reconstruct

↓

TREATMENT 5:

Compatible Alterations

Choosing a Treatment Strategy

Selecting an appropriate treatment for key features of a historic building provides for proper preservation of the historic fabric. The method that requires the least intervention is always preferred.

Treatment 1: Preserve

If a feature is intact and in good condition, maintain it as such.

Treatment 2: Repair

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

Treatment 3: Replace

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

Treatment 4: Reconstruct

If the feature is missing entirely, reconstruct it from appropriate evidence. Also, if a portion of a feature is missing, it can be reconstructed.

Treatment 5: Compatible Alteration

If a new feature (one that did not exist previously) or addition is necessary, design it in such a way as to minimize the impact on original features. It is also important to distinguish new features on a historic building from original historic elements, even if in subtle ways.

Locating Exterior Improvements

For most historic resources, the front wall is the most important to preserve intact. Alterations are rarely appropriate. Many side walls are also important to preserve where they are highly visible from the street. By contrast, portions of a side wall that are not as visible may be less sensitive to change. The rear wall is usually the least important and alterations can occur more easily without causing negative effects to the historic significance of the property. This concept of evaluating the different faces of a building to locate the appropriate places for alterations is illustrated to the right.

Location A: Primary Façade

- Preservation and repair of feature in place is the priority. This is especially important at the street level and in locations where the feature is highly visible.

Location B: Highly Visible Secondary Wall

- Preservation and repair in place is the priority.

Location C: Not Highly Visible Secondary Wall

- Preservation is still preferred.
- A compatible replacement or alteration is acceptable.
- More flexibility in treatment may be considered.

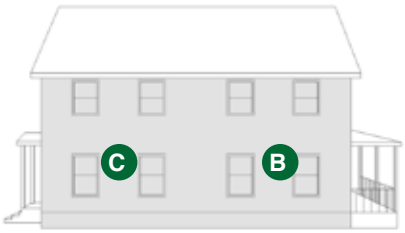
Location D: Not Highly Visible Rear Wall

- A compatible replacement or alteration may be acceptable when it is not visible to the public.
- More flexibility in treatment may be considered.

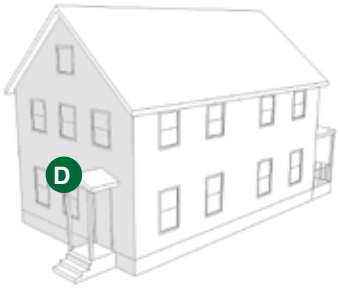
Locating Exterior Improvements

Primary Façade

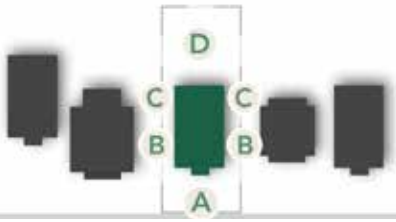
Secondary Wall



Rear Wall



Site Plan



D. Historic Residential Architectural Styles

Waxahachie's residential historic districts are home to a wide variety of architectural styles. Understanding the key features of these styles ensures that they will be preserved and only appropriate changes will be made. These key features are detailed in the sections that follow.

Greek Revival (1825 – 1860)

The Greek Revival style was the dominant architectural design applied to buildings of all types in the United States during the period between 1830 and 1850. Its popularity was based on America's fascination with the democratic ideals of ancient Greece. The earliest proponent of the style was Benjamin Henry Latrobe, an English-born architect who emigrated to the United States in 1796. The Bank of Philadelphia, which he designed in 1798, was the first building in the nation designed in the style. He later went on to become the first federal architect and designed many of Washington, D.C.'s early buildings, including the White House. One of his students and a successor to the office of federal architect was Robert Mills, the first professionally trained American-born architect. Among Mills' most notable Greek Revival designs was the Treasury Building in Washington D.C.

Identifying features of the Greek Revival style include:

1. Symmetrical façade dominated by a full-height porch
2. Gable or flat roof porch supported by columns of one of the classical orders
3. Front, central door surrounded by narrow sidelights and a rectangular line of transom lights above, door and lights usually incorporated into more elaborate door surround
4. Single double-hung sash windows with multiple light glazing

604 Water Street is an example of the Greek Revival Style and classified as "Recommended contributing to a future extension of the West End Historic District."

Italianate (1840 – 1885)

The Italianate style began in England as part of the Picturesque movement, a reaction to the formal classical ideas in art and architecture that had been fashionable for about two hundred years. The movement emphasized rambling, informal Italian farmhouses, with their characteristic square towers, as models for Italian-style villa architecture. Italianate homes built in the United States generally followed this model but were modified, embellished and adapted.

The first Italianate houses in the United States were built in the late 1830s. Andrew Jackson Downing's pattern books, published in the 1840s and '50s, helped popularize this style. By the 1860s the style had completely overshadowed its earlier companion, the Gothic Revival. Most surviving examples date from the period 1855-80. Earlier examples are rare. A decline in its popularity followed the financial panic of 1873 and ensuing depression.

Identifying features of the Italianate style include:

1. Two or three stories (rarely one story)
2. Low-pitched roof with widely overhanging eaves having decorative brackets beneath
3. Tall, narrow windows, commonly arched or curved above
4. Windows frequently with elaborated crowns, usually of inverted U shape
5. Many examples with square cupola or tower

200 Oldham Avenue, a contributing historic structure to the Oldham Avenue Historic District and

855 Cantrell St, an example of an Italianate structure.

221 N. Hawkins is an example of the National Folk style. This building is an example of the pyramidal style.

National Folk (1850 – 1890)

The nature of American folk housing changed dramatically as railroads mushroomed across the continent in the decades from 1850 to 1890. Modest dwellings built far from water transport were no longer restricted to local materials. Instead, bulky items used for construction, particularly lumber from distant sawmills in heavily forested areas, could now be moved rapidly and cheaply over long distances. As a result, large lumberyards quickly became standard fixtures in the thousands of new towns which sprouted as trade centers along the railroad routes. Soon folk houses built with logs, sod, or heavy hewn frames were being abandoned for wooden dwellings constructed with light balloon or braced framing covered by wood sheathing. By the turn of the century, pre-railroad building traditions survived only in isolated areas, far from the nearest rail service.

The railroad-inspired era of national folk housing did not completely erase the earlier traditions, however, for many of the previous folk shapes persisted even though now built by different techniques. These, along with some new shape innovations, make up six distinctive families of house shapes that dominated American folk building through the first half of the 20th century. These families include: gable-front; gable-front-and-wing; hall-and-parlor; I-house; massed-plan, side-gabled; and pyramidal.

104 Bryson Street, an example of the National Folk style that utilizes the hall-and-parlor layout.

Folk Victorian (1870 – 1910)

The style is common throughout the country. It is defined by the presence of Victorian decorative detailing on simple folk house forms, which are often much less elaborated than the Victorian styles they attempt to mimic. The details are typically inspired by either Italianate or Queen Anne styles. Primary areas for the application of this detailing are the porch and cornice line.

Identifying features of the Folk Victorian style include:

1. Porches with spindlework detailing (turned spindles and lace-like spandrels) or flat, jigsaw cut trim appended to National Folk (post-railroad) house forms
2. Symmetrical façade (except gable-front-and-wing subtype)
3. Cornice-line brackets

209 South Hawkins Street, a contributing structure to the West End Historic District and an example of the Folk Victorian style.

527 West Jefferson Street, a contributing structure to the West End Historic District and an example of the Folk Victorian style.

600 W Jefferson Street, a contributing structure in the West End Historic District and an example of the Queen Anne style.

Queen Anne (1880 – 1910)

Queen Anne was a popular residential building style in the United States between 1880 and 1910. The name of the style is misleading. It actually draws most heavily upon earlier Jacobean and Elizabethan precedents rather than the more restrained Renaissance architecture of the reign of Queen Anne (1702-1714). English architect Richard Norman Shaw is most often credited for developing the style in his designs for grand manor houses during the mid-nineteenth century. The first American example is generally considered to be the Watts-Sherman House in Newport.

Identifying features of the Queen Anne style include:

1. Steeply pitched roof of irregular shape, usually with a dominant front-facing gable
2. Patterned shingles, cutaway bay windows, and other devices used to avoid a smooth-walled appearance
3. Decorative truss work and patterned shingles in the roof gables
4. Veranda porches with spindlework or decorative brackets between turned porch roof supports
5. Irregularly shaped floor plan
6. Asymmetrical façade with partial or full-width porch which is usually one story high and extended along one or both sides

417 West Jefferson Street, a contributing structure in the West End Historic District and an example of the Queen Anne style.

Colonial Revival (1880 – 1955)

Colonial Revival was among the dominant styles for American residential architecture during the first half of the twentieth century. The style was the result of a rebirth of interest in the early English and Dutch houses of the Atlantic Seaboard. The Georgian and Adams styles were the backbone of the revival, which also drew upon Post-medieval English and Dutch Colonial architecture for references. The typical Colonial Revival house is an eclectic mixture of several colonial designs rather than a direct copy of a single style.

608 West Marvin Avenue, an example of the Colonial Revival style.

The Colonial Revival style was introduced at the Philadelphia Exposition of 1876, which marked the centennial of the Declaration of Independence. Many of the buildings designed for the Exposition were based on historically significant colonial designs. The Exposition occurred at a time when several highly publicized efforts were being made by national organizations to preserve Old South Church in Boston and Mount Vernon. Later, a series of articles focusing on eighteenth-century American architecture appeared in the American Architect and Harpers, helping to make the style popular across the country.

Identifying features of the Colonial Revival Style include:

1. A symmetrical façade with gable, hip or gambrel roofs
2. Accentuated front doors, normally with a decorative pediment supported by pilasters
3. Simple entry porches supported by columns
4. Double-hung sash windows set in pairs, usually with multi-pane glazing in each sash

903 West Main Street, a contributing structure to the West End Historic District and an example of the Colonial Revival style.

603 North Rogers Street, a contributing structure to the North Rogers Street Historic District and an example of Mission Revival architecture.

Mission Revival (1890 – 1920)

California was the birthplace of the Mission Revival style and many of its landmark examples are concentrated there. The earliest were built in the 1890s; by 1900 houses in this style were spreading eastward under the influence of fashionable architects and national builders' magazines. Rather than copy the East's revival of its colonial style, California turned to its Hispanic heritage for inspiration. Several California architects began to advocate the style and it received further impetus when the Santa Fe and Southern Pacific railways adopted the style for stations and resort hotels throughout the West. Most commonly, typical Hispanic design elements (shaped parapets, arches, quatrefoil windows, etc.) were borrowed and freely adapted to adorn traditional shapes. The style quickly faded from favor after World War I.

Identifying features of the Mission Revival style include:

1. Mission-shaped dormer or roof parapet (these may be on either main roof or porch roof)
2. Commonly with red tile roof covering
3. Widely overhanging eaves, usually open
4. Porch roof supported by large, square piers, commonly arched above
5. Wall surface usually smooth stucco

1109 West Main Street, a contributing structure to the West End Historic District and an example of Mission Revival architecture.

Tudor Revival (1890 – 1940)

The Tudor style first was popular in America during the first three decades of the twentieth century. It was loosely based on a combination of references to the architecture of early sixteenth century Tudor England and a variety of Medieval English prototypes ranging from thatched roof folk cottages to grand manor houses. The first American examples of the style were built in the late nineteenth century and tended to be large landmark buildings that were copies of their English antecedents. When the style was adapted to smaller residential designs, however, it lost much of its resemblance to those early manor houses.

303 East Marvin Avenue, an example of Tudor Revival architecture.

Identifying features of the Tudor Revival style include:

1. Steeply pitched roof, usually side-gabled (less commonly hipped or front-gabled)
2. Façade dominated by one or more prominent cross gables, usually steeply pitched
3. Decorative half-timbering present on about half of examples
4. Tall, narrow windows, usually in multiple groups and with multi-paned glazing
5. Massive chimneys, commonly crowned by decorative chimney pots

819 West Main Street, a contributing structure to the West End Historic District and an example of Tudor Revival style architecture.

520 North College Street, an example of Classical Revival architecture.

Classical Revival (1895 – 1950)

A renewed interest in the United States in the classical architecture of ancient Rome and Greece developed after the World's Columbian Exposition held in Chicago in 1893. Under the direction of noted Chicago architect Daniel H. Burnham, a consortium of the most prominent architects, landscape architects, and sculptors of the day assembled to design a model city based on classical precedents. Among those who participated in the design of the exposition were Richard Morris Hunt, Louis Sullivan, Frederick Law Olmstead, and the firm of McKim, Mead, and White. The centerpiece of the exposition was the "White City," a group of monumental colonnaded buildings situated around a central court. Buildings exhibiting similar themes, but constructed on a more domestic scale, were located in areas reserved for each state in the Union. Designs in those areas were varied and drew heavily from designs of Adam, Georgian, and early Classical Revival residences built in the United States in the eighteenth and early nineteenth centuries. Ultimately, the designs of the exposition were translated to residences and commercial buildings found in many of the nation's small towns and cities.

Identifying features of the Classical Revival style include:

1. Symmetrical façade dominated by a full-height classical portico or porch supported by classical columns, typically with Ionic or Corinthian capitals
2. Gable or hip roofs are finished with boxed eaves frequently accented with dentils or modillions and a wide frieze
3. Façade doorways usually feature decorative pediments, sidelights or transoms
4. Fenestration consists of double-hung sash windows, usually with six or nine panes per window frame

409 West Franklin Street, a contributing structure to the West End Historic District and an example of Classical Revival architecture.

Prairie (1900 – 1930)

This is one of the few indigenous American styles. It was developed by a creative group of Chicago architects who have come to be known as the Prairie School. Frank Lloyd Wright is the acknowledged master of the Prairie house but numerous local architects throughout the midwestern states and other regions also produced outstanding Prairie houses. The style in its vernacular form was spread throughout the country by pattern books published in the Midwest.

700 West Main Street, a contributing structure to the West End Historic District and an example of Prairie style architecture.

Identifying features of the Prairie style include:

1. Low-pitched roof, usually hipped, with widely overhanging eaves
2. Two stories, with one-story wings or porches
3. Eaves, cornices and façade detailing emphasizing horizontal lines
4. Often with massive, square porch supports

607 West Jefferson Street, a contributing structure to the West End Historic District and an example of Prairie style architecture.

Craftsman (1905 – 1930)

The Craftsman style structure emerged from the Arts and Crafts movement, a philosophy which stressed comfort and utility through the use of natural materials and a lack of pretension. Elements such as low-pitched, gabled roofs, wide eaves, exposed roof rafters and porches with tapered columns were common. In more elaborate designs elements such as half-timbering, knee braces at eaves, and clipped gable roof forms were present.

Identifying features of the Craftsman style include:

1. Low pitched, gable or hipped roof with overhanging, wide eaves and exposed rafter ends
2. Divided upper window lights
3. Battered or squared porch columns
4. Baluster or low porch wall
5. Prominent lintels and sills
6. Gabled dormers
7. Concrete or brick foundation

814 West Main Street, a contributing structure to the West End Historic District and an example of Craftsman style architecture.

701 West Main Street, a contributing structure to the West End Historic District and an example of Craftsman style architecture.

Spanish Colonial Revival (1915 – 1940)

Also known as the "Spanish Eclectic" style, these are domestic buildings of Spanish precedent built before about 1920 and are generally free adaptations in the Mission style. It was not until the Panama-California Exposition, held in San Diego in 1915, that precise imitation of more elaborate Spanish prototypes received wide attention. The exposition was designed by Bertram Goodhue, who had previously authored a detailed study of Spanish Colonial architecture. Goodhue wanted to go beyond the then prevalent Mission interpretations and emphasize the richness of Spanish precedents found throughout Latin America. Inspired by the wide publicity given the exhibition, other fashionable architects soon begin to look directly to Spain for source material. There they found a still longer and richer sequence of architectural traditions which became melded into a style that they continued to call the Spanish Colonial Revival. The original term, "Spanish Eclectic" is broader and more inclusive in its roots, but both are used to reference this architectural style. The style reached its apex during the 1920s and early 1930s and passed rapidly from favor during the 1940s.

Spanish Eclectic is most common in the southwestern states, particularly California, Arizona, Texas and Florida, all regions where original Spanish Colonial building occurred and continued into the 19th century.

Identifying features of the Spanish Colonial Revival style include:

1. Low-pitched roof, usually with little or no eave overhang
2. Red tile roof covering
3. Typically with one or more prominent arches placed above door or principal window, or beneath porch roof
4. Wall surface usually stucco
5. Façade normally asymmetrical

221 North Patrick Street, an example of Spanish Colonial Revival architecture.

Minimal Traditional (1930s – 1950s)

The earliest of the Modern styles was the Minimal Traditional style. It was a simplified form loosely based on the previously dominant Tudor style of the 1920s and '30s. Like Tudor houses, these generally have a dominant front gable and massive chimneys, but the steep Tudor roof pitch is lowered and the façade is simplified by omitting most of the traditional detailing. These houses first became popular in the late 1930s and were the dominant style of the post-war '40s and early '50s.

Identifying features of the Minimal Traditional style include:

1. Boxy appearance
2. Minimal architectural detailing
3. Small, usually one-story
4. Rectangular plan on a concrete slab
5. Low to intermediate pitched roof
6. Simple gable roof
7. Usually a central main entry with flanking windows
8. Wood siding or asbestos shingles
9. Square floor plan

204 North Grand Avenue, an example of Minimal Traditional architecture.

100 Breezeway Street, an example of Minimal Traditional architecture.

Ranch Style (1940 – 1970)

By the early 1950s, the Ranch style gained in popularity and dominated American domestic building through the 60s and is still popular in many parts of the country. Asymmetrical one-story shapes with very low-pitched roofs dominate. Some lack decorative detailing, but most have decorative shutters, porch-roof supports or other detailing. Both wooden and brick wall cladding are used, sometimes in combination. Partially enclosed courtyards or patios, borrowed from Spanish houses, are a common feature. The popularity of "rambling" Ranch houses was made possible by the country's increasing dependence on the automobile.

Identifying features of the Ranch style include:

1. Primarily One-Story
2. Low Slope Hipped or Gabled Roof
3. Attached Garage
4. Stoop Entry
5. Brick and/or Wood Frame
6. Stucco, Brick, or Wood Exterior Material
7. Large Overhang Eaves
8. Picture Windows

704 West Main Street, an example of Ranch style architecture.

802 West Main Street, an example of Ranch style architecture.

Post-modern (1960 – 1990s)

Postmodern architecture emerged in the 1960s as a reaction against the perceived shortcomings of modern architecture, particularly its rigid doctrines, its uniformity, its lack of ornament, and its habit of ignoring the history and culture of the cities where it appeared.

The movement was introduced by the architect and urban planner Denise Scott Brown and architectural theorist Robert Venturi in their book Learning from Las Vegas. In 1966, Venturi formalized the movement in his book, Complexity and Contradiction in Architecture. In place of the functional doctrines of modernism, Venturi proposed giving primary emphasis to the façade, incorporating historical elements, a subtle use of unusual materials and historical allusions, and the use of fragmentation and modulations to make the building interesting. They urged architects to take into consideration and to celebrate the existing architecture in a place, rather than to try to impose a visionary utopia from their own fantasies. This was in line with Scott Brown's belief that buildings should be built for people, and that architecture should listen to them. Scott Brown and Venturi argued that ornamental and decorative elements "accommodate existing needs for variety and communication". The book was instrumental in opening readers' eyes to new ways of thinking about buildings, as it drew from the entire history of architecture—both high-style and vernacular, both historic and modern.

801 West Main, an example of the Post-Modern style.

Chapter 4: Treatment of Historic Resources

With careful treatment, Waxahachie's residential historic resources will continue to promote the unique historic atmosphere that attracts residents and visitors to the community. This chapter provides guidelines for the treatment and rehabilitation of existing historic resources in Waxahachie's residential historic districts. It begins with general guidelines that are applicable to any historic residential building, regardless of style. These guidelines cover a wide range of topics and address basic maintenance and repair, as well as replacement and reconstruction. Guidelines for topics related to the historic resource, including additions, site features and special considerations, are also included. Prior to beginning a project to preserve, repair or replace a component of a historic resource, sufficient research should be conducted to understand the building elements in their original condition. This information is crucial to understanding the property and should be used to guide the proposed work.

110 S. Hawkins Street

207 S. Hawkins Street

Before: A deteriorated railing should be repaired, not replaced, when feasible.

After: Railing has been repaired and the base of the post has been replaced in-kind. This is an appropriate approach.

A. General Historic Design Guidelines

Proper treatment of historic buildings will ensure that they continue to contribute to Waxahachie's heritage. This section provides design guidelines for important historic architectural details, materials and finishes as well as building components.

Character-defining Features

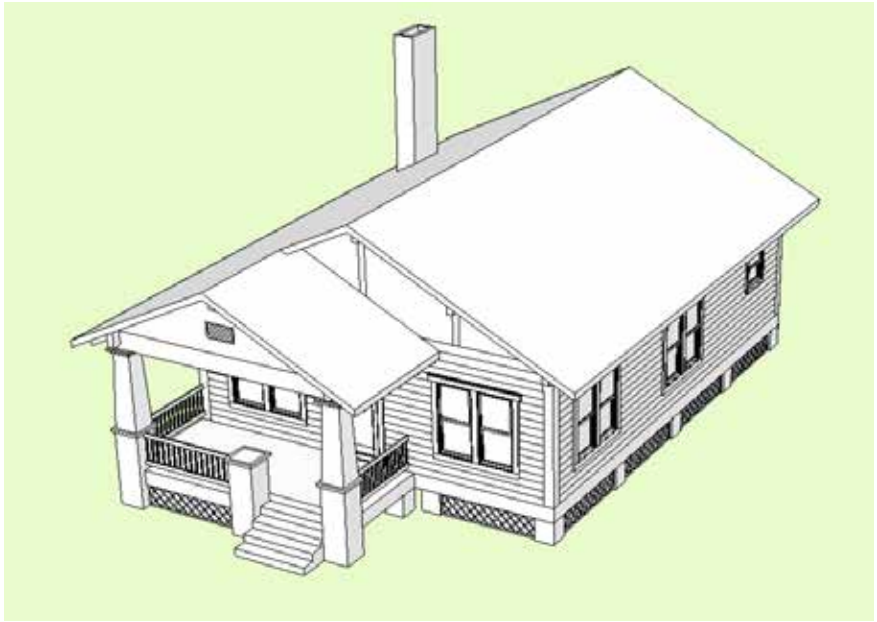
Many residential buildings in Waxahachie's historic districts share similar character-defining features although they represent a variety of building styles. These features should not be altered, obscured or removed.

4.1 Preserve character-defining features on a traditional residential building front. These features include:

- Building and Roof Orientation: orientation of building and roof in respect to the street
- Eaves: portion of the roof that overhangs the vertical walls
- Porch: a one-story covered, unenclosed or partially enclosed entry element
- Front door: the primary entrance into the building
- Windows: an opening in the walls
- Trim: wood that covers the transition between building elements
- Dormer: a window that projects vertically from the roof or wall

Character-defining Features: 1-story Craftsman House/Bungalow

The diagram below illustrates some of the key features of a Craftsman house, one of the styles seen in Waxahachie's residential districts.

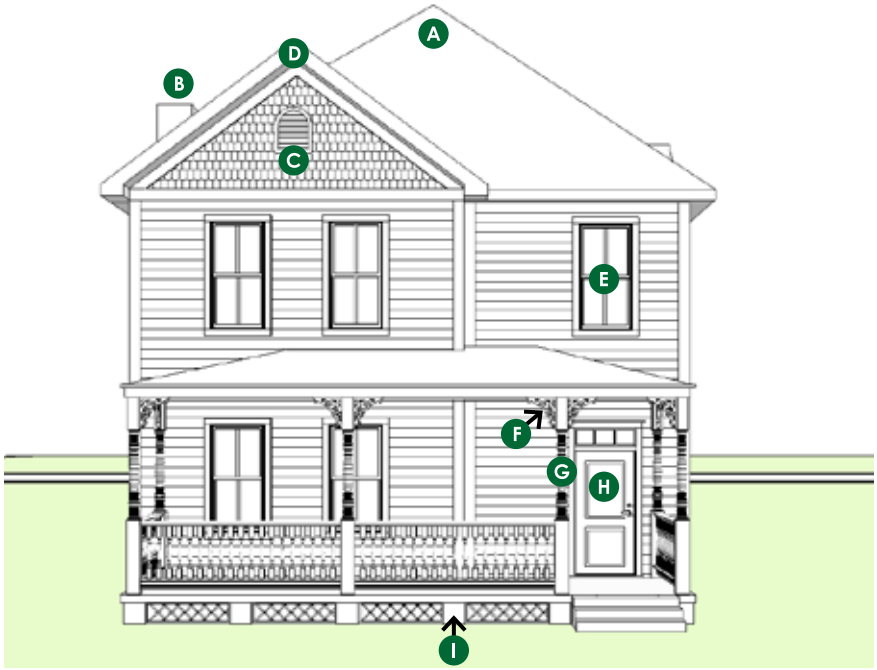


KEY:	
A	Gabled Roof (can also be hipped)
B	Chimney
C	Decorative Roof Beam/ Triangular Brackets
D	Attic Vent or Window
E	Exposed Rafter Tail
F	Double-Hung Windows (often paired or multiple in the same frame)
G	Columns/Posts (sometimes tapered)
H	Squared Piers
I	Porch Railing
J	Foundation Piers
K	Foundation Screening

Typical Mass/Form/Scale: one-story, front-gabled, two rooms wide by three rooms deep

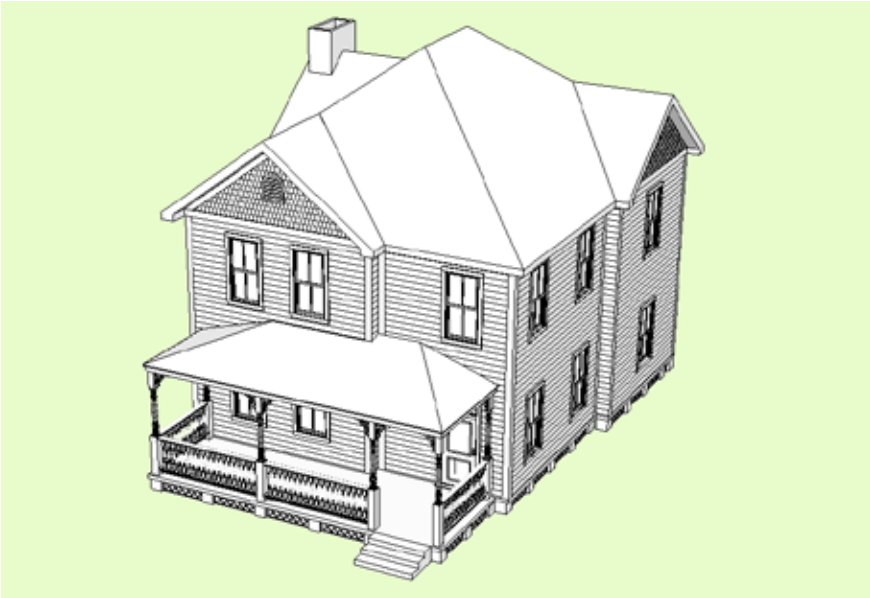
Character-defining Features: 2-story Queen Anne

The diagram below illustrates some of the key features of a Queen Anne style house, one of the styles seen in Waxahachie's residential districts.



KEY:	
A	Steep, Complex Hipped Roof
B	Chimney
C	Attic Vent or Window
D	Gabled Roof, Hipped Roof
E	Double-Hung Windows
F	Spindlework or Jigsawn Elements
G	Turned Columns/Posts
H	Primary Entry Door
I	Foundation Piers

Typical Mass/Form/Scale:
Two-story, front-gabled roof, two rooms wide by two rooms deep



Architectural Details

Architectural details help convey the architectural significance of historic buildings, and should be preserved. The method that requires the least intervention is expected.

4.2 Maintain significant architectural details.

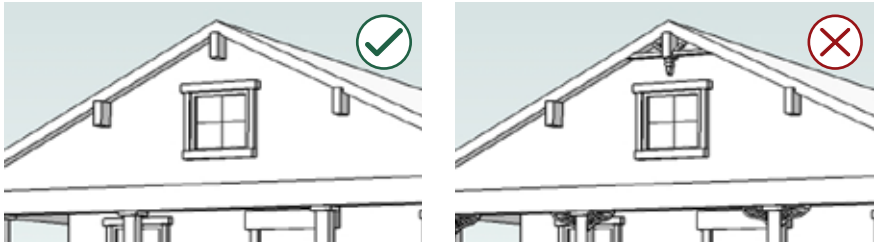
a. Retain and treat exterior stylistic features and examples of skilled craftsmanship with sensitivity.
b. Employ preventive measures such as rust removal, caulking and repainting.

4.3 Repair, rather than replace, significant architectural details if they are damaged.

a. Document the location of a historic feature that must be removed to be repaired so it may be repositioned accurately.
b. Patch, piece-in, splice, consolidate or otherwise upgrade deteriorated features using recognized preservation methods.
c. Do not remove or alter distinctive architectural details that are in good condition or that can be repaired.

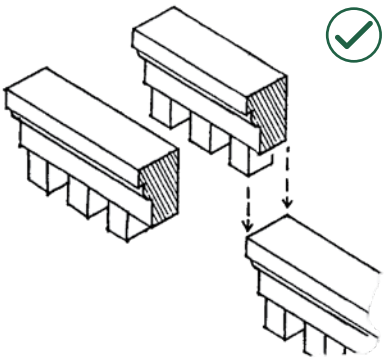
4.4 Reconstruct an architectural feature accurately if it cannot be repaired.

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

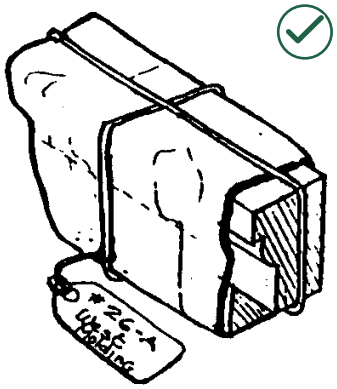


Do not add architectural details that were not part of the historic structure. For example, decorative millwork should not be added if it was not a historic feature.

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



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



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

Preserve the historic wall materials of a building. The repointing in the bottom image is an appropriate and needed treatment.

Repair a deteriorated primary building material.

Building Elements and Materials

Historic wall materials should be repaired and preserved wherever possible. If the material is damaged, then limited replacement, which matches the original, should be considered. These materials should never be covered or subjected to harsh cleaning treatments. Preserving original building materials and limiting replacement to only portions that are deteriorated beyond repair reduces the demand for, and environmental impacts from, the production of new materials and thus is sound sustainability policy as well.

Exterior Building Walls

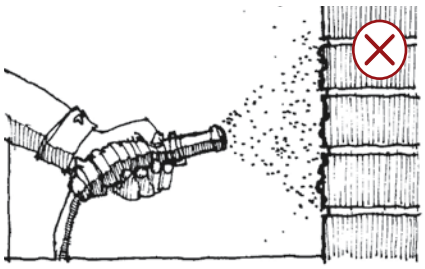
A building generally presents four elevations. These often are key character-defining elements of a property, but the degree of significance may vary from wall to wall. The front is the most important aspect of a building, but the Heritage Preservation Commission has purview over all exterior surfaces of a property. Historic walls that are key to defining the significance of a property should be preserved.

4.5 Preserve the key historic walls of a building.

a. Maintain significant historic façades in their original form.
b. Maintain historic façade elements.
c. Pay special attention to maintaining the historic appearance of building walls of corner buildings.

Exterior Building Materials and Finishes

Historic building materials should be preserved in place whenever feasible. If the material is damaged, then limited replacement that matches the original material should be considered. These materials should never be covered. Preserving original building materials and limiting replacement to only pieces which are deteriorated beyond repair reduces the demand for, and environmental impacts from, the production of new materials. A variety of building materials including horizontal wood siding, stone and brick are used throughout Waxahachie's historic districts. The design guidelines below apply to all building materials.



Harsh cleaning methods, such as sandblasting, can damage and change the appearance of historic materials, and are, therefore, inappropriate.

4.6 Preserve an original building material.

a. Protect a historic building material from deterioration.
b. Do not remove a historic material that is in good condition.
c. Remove only those materials which are deteriorated, and must be replaced.

4.7 Use the gentlest means possible to clean the surface of a structure.

a. If cleaning is appropriate, utilize a low-pressure water wash.
b. Perform a test patch to determine that the cleaning method will cause no damage to the material surface.
c. Harsh cleaning methods, such as sandblasting, can damage and change the appearance of historic materials and are inappropriate.

4.8 Repair a deteriorated primary building material.

a. Repair by patching, piecing-in, consolidating or otherwise reinforcing the material.
b. Repair mortar joints where there is evidence of deterioration.

4.9 Choose a replacement material that matches the original material in composition, scale and finish.

a. Replace only those materials that are deteriorated and are beyond reasonable repair.
b. Utilize a replacement material that matches the original. If the original material is wood clapboard, for example, then the replacement material should be wood as well.
c. Do not use synthetic materials, such as aluminum, vinyl or panelized brick, as replacements for historic building materials such as wood siding and masonry.

Choose a replacement material that matches the original material in composition, scale and finish.

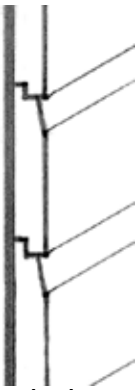
Building Materials Details

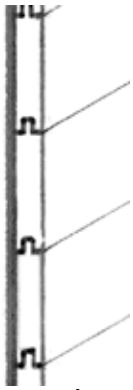
Wood Siding

Beveled

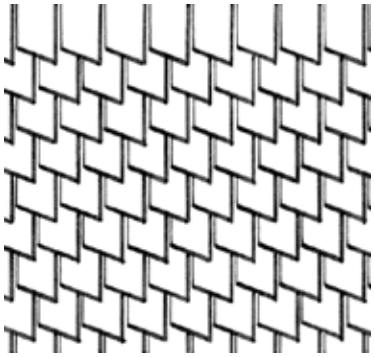
Clapboard

Rabbeted


Shiplap


Tongue and Groove

Shingles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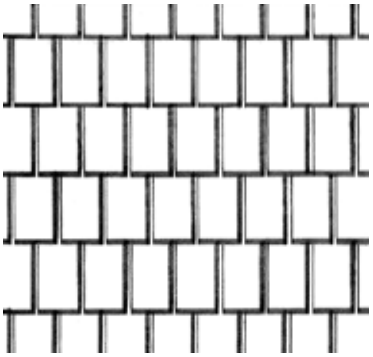
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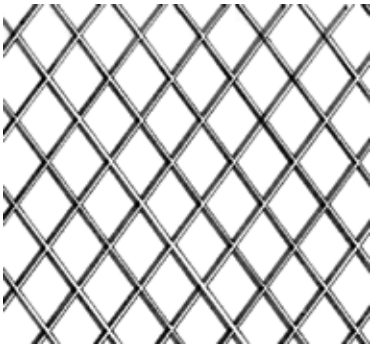
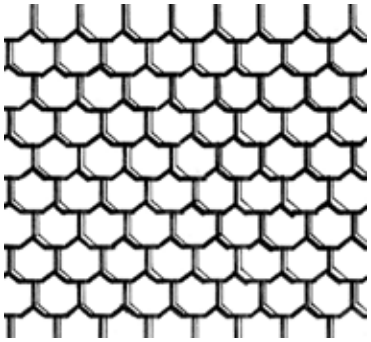

Diamond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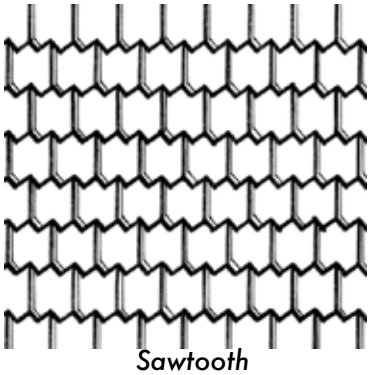
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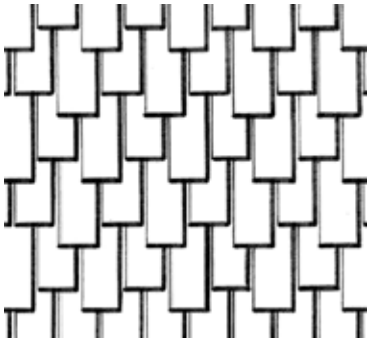
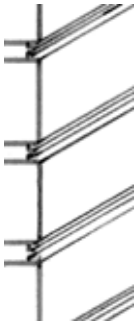

Staggered

Masonry Joints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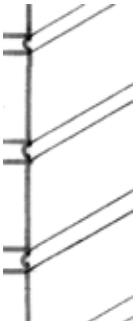
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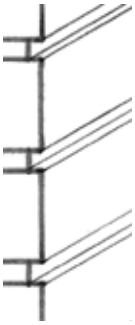
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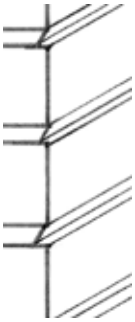
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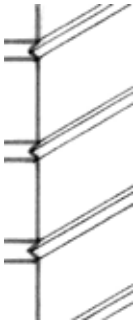
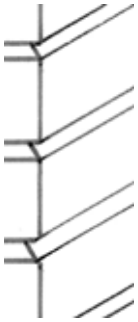

V-shaped


Weathered

4.10 Do not cover an original building material with a new one.

a. Consider removing later covering materials and repairing the original, underlying historic material.
b. Do not add an additional layer of new material on top of non-historic building material covering the original.

Consider removing later covering materials and repairing the original, underlying historic material.

Acceptable Replacement Materials (for Historic Building Materials)

Materials that are the same as the original, or that appear similar in finish, scale, style and detail are acceptable. These often include:

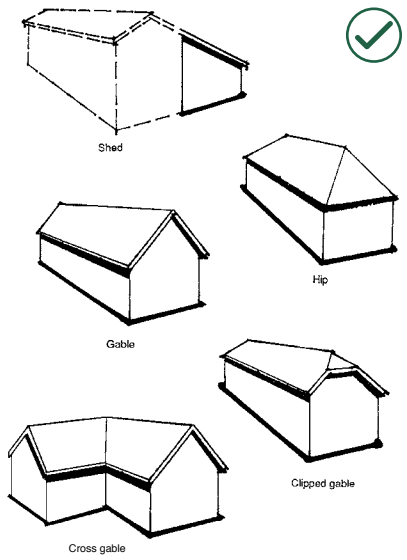
- Wood (including lap siding, shingles, board and batten)
- Brick
- Stone
- Other materials original to the building, that are not listed above

Materials that are the same as the original, or that appear similar in finish, scale, style and detail are acceptable. For instance, the new wood siding seen prior to painting is an appropriate material to use to replace missing or damaged wood siding.

Unacceptable Replacement Materials (for Historic Building Materials)

Materials that do not appear similar to the original building materials in finish, scale, style and detail are unacceptable. These often include:

- Imitation brick or stone (unless original to the building)
- Metal siding
- Vinyl siding
- Exposed/raw concrete block
- Plywood or mineral fiber siding or panels
- Vinyl or elastomeric paint (such as Rhinoshield)
- Ceramic paint
- Exterior Insulation Finish System (EIFS)



Preserve the original roof form and features of a residential historic structure. Waxahachie's residential historic districts include a range of roof forms, such as those shown above.

Repair original roof materials and features, and replace only when necessary.

Maintain a similar color and scale to the original materials when replacing roof materials.

Roofs

A roof is one of the most dominant features of a building. The majority of roofs in Waxahachie's residential historic districts are pitched, gable or hip. The repetition of similar roof forms along a block and throughout the historic districts create a sense of visual continuity. Original or historic roof forms, shapes, pitches, materials and details help define the character of a building as it is perceived from the public realm and should be maintained.

4.11 Preserve the original roof form and features of a residential historic structure.

a. Maintain the perceived line, pitch and orientation of the roof as seen from the street.
b. Preserve functional and decorative roof features in their original size and locations, including original dormers, chimneys and eaves.
c. Preserve the original size, location and design of a historic dormer.

4.12 Preserve the original eave depth of a roof.

a. Preserve the traditional overhangs on a building's historic roof because they contribute to the perception of the building's historic scale.
b. Do not cut back roof rafters and soffits or in other ways alter the traditional roof overhang.

4.13 Repair original roof materials and features, and replace only when necessary.

a. Patch and replace damaged areas of an existing roof.
b. Retain and repair roof detailing, including gutters and downspouts.
c. Repoint a chimney that exhibits loss of moisture due to structural problems or moisture penetration.

4.14 Use new roof materials that convey a scale and texture similar to those used traditionally.

a. Use materials that are consistent with the architectural style of the structure.
b. Use materials with a similar texture, pattern and finish to the original.
c. Maintain a similar color and scale to the original materials when replacing roof materials.

4.15 Avoid adding conjectural features on the roof of a historic building.

a. For instance, adding a widow's walk (an ornate railing around the roof ridge) on a house where there is no evidence one existed creates a false impression of the home's original appearance, and is inappropriate.

A metal roof with a low profile standing seam is an acceptable roof replacement material.

A brightly colored metal is an unacceptable roof replacement material.

Acceptable Roof Replacement Materials

Materials that are the same as the original, or that appear similar in texture, pattern, finish and color range to the original are acceptable. These often include:

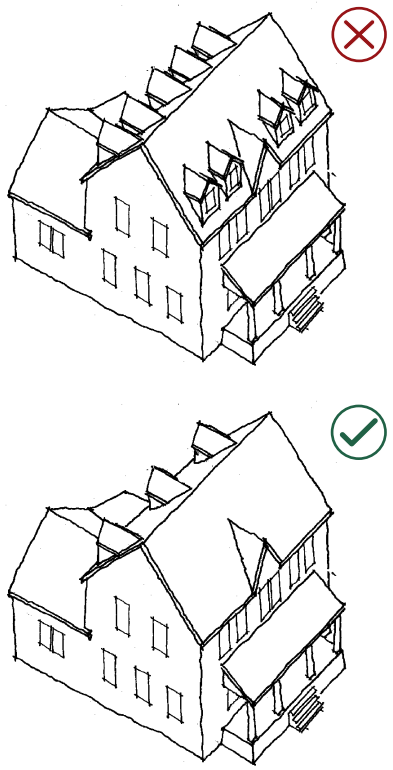
- Slate
- Dimensional shingles (asphalt, fiberglass, cement fiber, wood)
- Tile
- Metal (with a low profile standing seam)
- Built-up or membrane roof on gently sloping roofs (less than 3:12) where hidden from view
- Lead
- Copper
- Other materials original to the building

Unacceptable Roof Replacement Materials

Materials that do not appear similar to the original roof materials in texture, pattern, finish and color range to the original are unacceptable. These often include:

- Corrugated fiberglass
- Asphalt roll roofing (unless obscured by parapet walls)
- Built-up membrane roof on steep sloping roofs (greater than 3:12)
- Panel and batten
- Brightly colored metal

Minimize the visual impact of a new dormer. Where possible, locate a dormer on the rear or the side of a historic building.



Minimize the visual impact of a new dormer. The top image is inappropriate because the new dormers overwhelm the historic structure. The bottom image displays a simplified use of new dormers that are less visible from the front of the structure, which is more appropriate.

Dormers

Dormers were used traditionally on some homes in Waxahachie's historic districts, and provide light and ventilation to upper floors and attic spaces. If a dormer is proposed as an addition to a residential building, it should be similar in scale and design to existing dormers on the building or to existing dormers in the historic context. A new dormer should not significantly impact the historic roofline of the structure.

4.16 Minimize the visual impact of a new dormer.

a. Where possible, locate a dormer on the rear or the side of a historic building.
b. Set back a side-facing dormer from the building front to minimize its visibility from the street and sidewalk, and to preserve the roof line of the original building.
c. Locate a new dormer below the ridgeline of the roof and so that it does not interrupt the historic roofline.
d. Where a front-facing dormer is used, locate it to preserve the ridgeline of the original building and to be set in from the side walls of the original structure.

4.17 Where the historic building includes dormers, design a new dormer to be in character with existing roof dormers and with the roof form.

a. Design a new dormer to be a simplified version of the historic dormer(s).
b. Design a new dormer to use similar materials to existing dormer(s).
c. Design a new dormer to utilize a roof form similar to those of existing dormer(s).
d. Design a new dormer to be no more than 10' wide.
e. Design a new dormer(s) to not exceed a total of 30% of the wall plane length.
f. Design dormer window to wall proportions to be similar to those found traditionally on the historic building.
g. Do not visually overwhelm the scale of the primary building with a new dormer.

4.18 Locate and design a new dormer to be compatible with those seen in the historic context.

a. Locate a dormer in a position similar to those seen on historic buildings in the surrounding context, with preference for the dormer to be located at the rear of the building.
b. Design dormer window to wall proportions to be similar to those found traditionally in the neighborhood.
c. Design a new dormer(s) to not exceed a total of 30% of the wall plane length, unless there is precedent in the historic context for dormers that exceed that amount.
d. Do not visually overwhelm the scale of the historic building with a new dormer.

Where the historic building does not include dormers, locate and design a new dormer to be compatible with dormers seen in the historic context.

Skylights

Adding a skylight(s) is often desired to bring natural light into an interior space. Where a skylight is desired, it should be located and designed to minimally impact the historic roof material and to maintain the visual appearance of the roofline from the street.

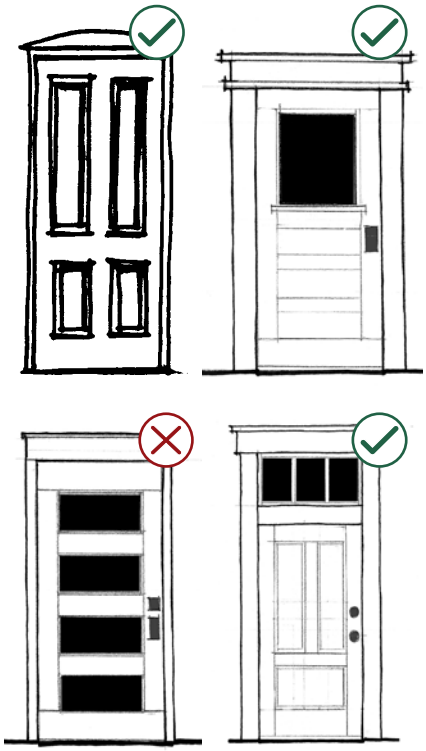
4.19 Minimize the visual impacts of a new skylight.

a. Where possible, locate a skylight on a rear or side roofline of the historic building.
b. Locate a new skylight below the ridgeline of the roof so that it does not interrupt the historic roofline.
c. Design a skylight to be low-profile or flush with the roof so that the plane of the historic roof is not interrupted. Bubble skylights are inappropriate.
d. Minimize the amount of historic roof material that is to be removed when installing a skylight.

Minimize the visual impacts of a new skylight. Design it to be low-profile or flush with the roof so that the plane of the historic roof is not interrupted.

Where possible, locate a skylight on a rear or side roofline of the historic building.

Preserve the decorative and functional features of a primary door.



Select a replacement door that reflects the age and style of the building. Three of the doors above display styles appropriate to the residential historic districts, while one is too modern and is inappropriate.

Doors and Entries

Often one of the most important decorative features of a house, a doorway reflects the age and style of a residential building. The character-defining features of a historic door and its distinct materials and placement should be preserved. When a new door is needed, it should be in character with the building, especially when it is located on a primary wall. As such, the style and type of door will be reviewed based on the style of the residential building.

4.20 Preserve the decorative and functional features of a primary door.

a. Original doors and openings, including their dimensions, should be retained along with any moldings, transoms or sidelights.
b. Maintain the original position and proportions of a historically significant door.

4.21 Repair or replace a damaged historic door to maintain its general historic appearance.

a. Select a replacement door that reflects the age and style of the building.
b. Use materials that are visually comparable to that of the original.
c. Do not use solid core or flush doors.

4.22 Use a screen door that is visually compatible with the period and style of the building.

a. Use wood screen doors that are backed with screening.
b. Metal storm or metal screen doors should have an appearance similar to painted wood (not unfinished metal.)

4.23 If energy conservation and heat loss are a concern, consider enhancing the energy efficiency of the door instead of replacing it.

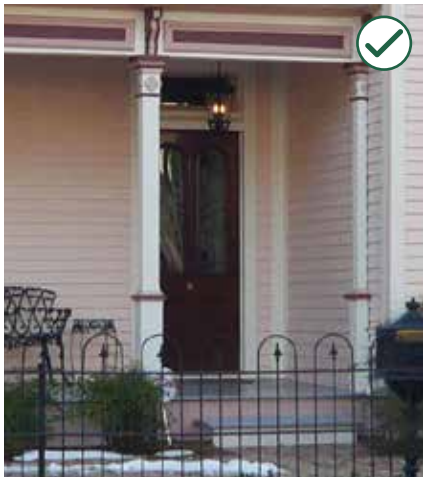
a. Add weather stripping and caulking around the door frame.
b. Install a storm door.

Use a screen door that is visually compatible with the period and style of the building.

Acceptable Door Materials

Materials that are the same as the original, or that appear similar in texture and finish to the original are acceptable. These often include:

- Wood panel
- Wood panel with glass lights



If energy conservation and heat loss are a concern, consider enhancing the energy efficiency of the door instead of replacing it.

Unacceptable Door Materials

Materials that do not appear similar to the original in texture and finish are unacceptable. These often include:

- Unfinished metal
- Fiberglass or synthetic
- Wood flush doors

Materials that are the same as the original, or that appear similar in texture and finish to the original, such as the wood door with glass lights above, are acceptable.

303 E Marvin Ave

Repair frames and sashes rather than replacing them, whenever possible.

Preserve the position, number, size and arrangement of historic windows on a building wall.

Windows

The type, size, framing, dividing lights, location and configuration (rhythm) of historic windows help establish the character and significance of a building and should be preserved. Historic windows can be repaired by re-glazing and patching and splicing elements such as muntins, the frame, sill and casing. Repair, weatherization and installation of interior storm windows are often more energy efficient, and a less expensive solution than replacing historic windows with new windows. If a historic window cannot be repaired, a new replacement window should be in character with the historic building.

4.24 Preserve the functional and decorative features of a historic window.

a. Preserve historic window features including the frame, sash, muntins, mullions, glazing, sills, heads, jambs, moldings, operation and groupings of windows.
b. Repair frames and sashes rather than replacing them, whenever possible.
c. For repair of window components, epoxies and related products may serve as effective solutions to material deterioration and operational malfunction.

4.25 Preserve the position, number, size and arrangement of historic windows on a building wall.

a. Preserve the historic ratio of window openings to solid wall on a primary façade.
b. Do not enclose a historic window opening or add a new window opening on a primary wall.
c. Do not reduce an original opening to accommodate a smaller window or increase the opening to receive a larger window.

4.26 When a historic window is not in a repairable condition, match a replacement window to the original in its design.

a. Match the original window design on key historic walls. This is especially important on front walls of a historic structure, as well as other walls that face a public street.
b. Match the number and position of glass panes when installing a replacement window.
c. If the original window is double-hung, choose a replacement window that is double-hung or appears to be so.

4.27 Use materials that appear similar to the original when replacing a window.

a. When possible, use the same material as the original, especially on key historic walls. However, a substitute material may be considered if the appearance of the window components will match those of the original in dimension, profile and finish.
b. Convey the visual appearance of historic glazing with new glazing.
c. Clear glazing and transparent low-e type glass are appropriate.
d. Metallic and reflective finishes are inappropriate.
e. Do not use vinyl and unfinished metals for a replacement window material.

4.28 Match, as closely as possible, the profile of the sash and its components to that of the original window.

a. A historic wood window usually has a complex profile. Within the window's casing, the sash steps back to the plane of the glazing (glass) in several increments. These are important details that help distinguish the actual window from the surrounding plane of the wall.

4.29 If a window screen is incorporated, select one that is visually compatible with the period and style of the building and does not obscure the original window.

a. Select a metal window screen that has an appearance similar to painted wood (not unfinished metal.)

Match, as closely as possible, the profile of the sash and its components to that of the original window. The replacement window above is inappropriate in its use of material and profile.

Materials that are the same as the original, or that appear similar in texture, profile and finish to the original are acceptable.

Acceptable Window Materials

Materials that are the same as the original, or that appear similar in texture, profile and finish to the original are acceptable. These often include:

- Wood sash
- Steel, if original to the structure
- Windows approved by the National Park Service

Unacceptable Window Materials

Materials that do not appear similar to the original window materials in texture, profile and finish are unacceptable. These often include:

- Vinyl
- Mill-finished aluminum
- Interior snap-in muntins

Size a new shutter to precisely fit the window opening. The shutters above are inappropriate.

Incorporate operable shutters, wherever feasible.

Shutters

Shutters are integral, functional components of many historic residential buildings. They serve as accents, provide security, and offer protection against heat and storms. Louvered or slatted shutters were often placed on window openings, and sometimes door openings. The shutters were designed to be operable to cover the window when needed. Shutters often included louvres, which were also operable.

4.30 Preserve and repair existing wood shutters.

a. Do not remove original shutters.

4.31 Replace shutters where they previously existed, when possible.

a. Design a replacement shutter to be visually compatible with those that exist on the house.
b. Size a new shutter to precisely fit the window opening.
c. Incorporate operable shutters, where feasible.
d. Where a shutter is fixed, use one that is hung on the window in a way that appears similar to an operable shutter.
e. Select a material that matches the appearance of a historic shutter in texture, depth and design.

Acceptable Shutter Materials

Materials that are the same as the original, or that appear similar in texture, depth and design to the original are acceptable. These often include:

- Wood
- Synthetic or composite shutters (with similar character to that of a wood shutter)

Unacceptable Shutter Materials

Materials that do not appear similar to the original in texture, depth and design are unacceptable. These often include:

- Lightweight plastic

Porches

Porches are one of the most important character-defining features of a façade, and are a key component of many residential historic buildings in Waxahachie. They provide visual interest, create a physical connection with the street and influence the perceived scale. Porches also establish a hierarchy of space from the street to the interior of the house. The original condition and form of a porch and its features (i.e., columns, brackets and railings) should be preserved. Adding a porch to a historic structure that did not originally have a porch is most often inappropriate. Research should be done to determine whether a historic structure originally included a porch.

Preserve the original front porch, when feasible.

4.32 Preserve the original porch, when feasible.

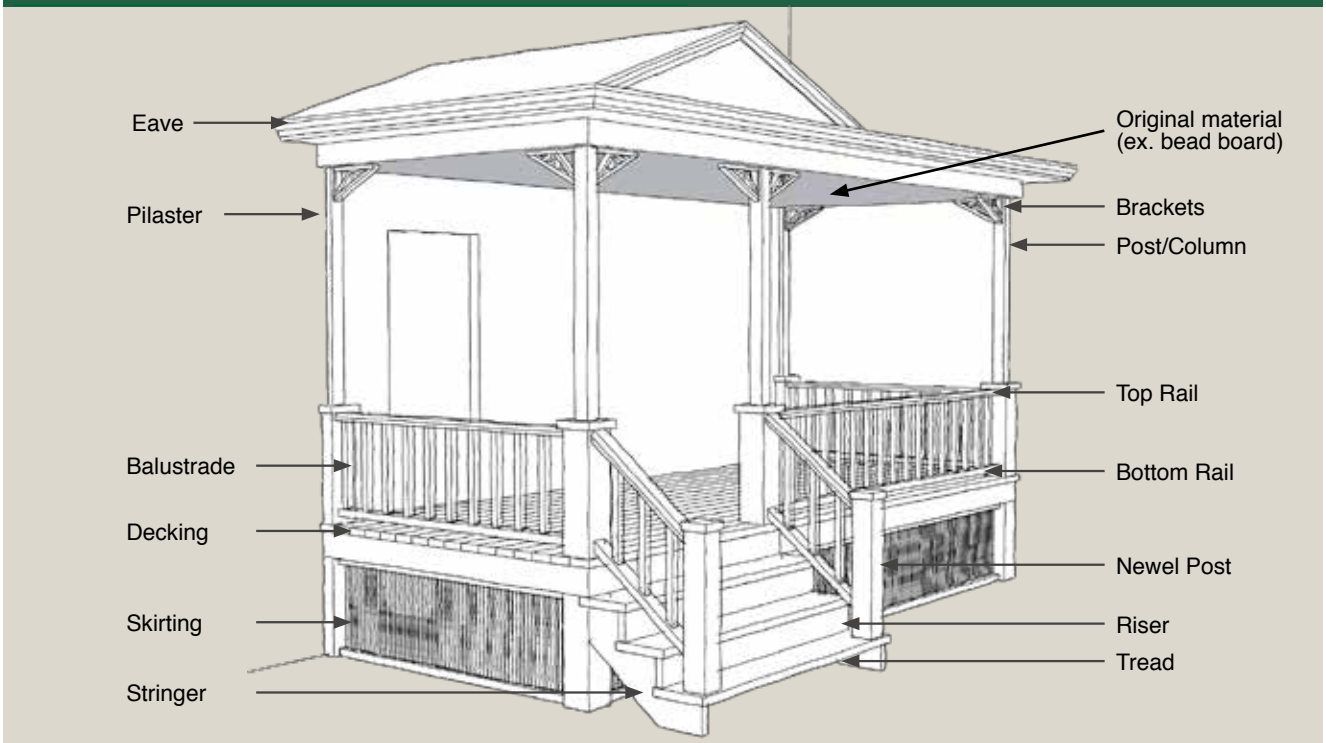
a. Maintain the existing location, shape, details and posts of the porch.
b. Avoid enclosing a historic porch.
c. Do not remove an original porch or stoop from a historic building.

Maintain the existing location, shape, details and posts of the porch.

4.33 If necessary, repair or replace damaged or deteriorated porch features.

a. Replace missing or deteriorated decorative elements to match existing elements. For example, match original proportions and spacing of balusters when replacing missing ones.

Historic Porch Elements



When replacing a porch is necessary, design it to be similar in character, design, scale and materials to those seen traditionally.

4.34 When replacing a porch is necessary, design it to be similar in character, design, scale and materials to those seen traditionally.

a. Design the size of the porch to relate to the overall scale of the primary structure.
b. Base the replacement design on historic documentation. If historic documentation is not available, the design should be simple in nature.
c. Avoid detailing a porch with non-traditional elements, as that creates a false sense of history and is inappropriate.

4.35 Use materials similar to those seen historically when constructing a replacement porch.

a. Use materials similar to those seen historically. Typically, wood is the appropriate material.
b. Alternative materials for porch decking may be considered where they appear similar to the original.
c. Use of 2 x 4 boards for porch decking is discouraged.

Replacing a Missing Porch on a Historic Building

When an original porch has been removed or altered, historic documentation should be utilized to design a replacement porch. Where documentation is not available, simplified porch forms should be utilized.

Existing Altered Condition

The original porch on this vernacular house has been removed.

Preferred Approach

When historic documentation is available, a replacement porch should be designed similar to that

Acceptable Approach

When historic documentation is not available, a simplified interpretation of a traditional porch design should

Enclosed Porches

Preserving the original openings and configuration of architectural elements on a historic front porch is essential. Property owners should avoid enclosing a porch, wherever feasible.

4.36 Avoid enclosing a historic porch, particularly on a building front.

a. If an original porch is to be screened, do so in a manner that preserves the existing porch elements and does not damage them.

b. Where a rear or side porch is to be enclosed, preserve the original configuration of columns, handrails and other important architectural features.

4.37 Consider restoring a front porch or stoop that has been enclosed to its original condition, where possible.

a. Retain original porch fabric such as columns, steps and the floor.

Consider restoring a front porch or stoop that has been enclosed to its original condition, where possible.

Replacing a Covered Porch on a Historic Building

When an original porch has been enclosed, historic documentation should be utilized to uncover it and design a replacement porch. Where documentation is not available, simplified porch forms should be utilized.

Existing Altered Condition

The original porch on this vernacular house has been enclosed.

Preferred Approach

When historic documentation is available, it should be used to uncover the original porch. In this example, a replacement porch is designed similarly to that seen historically on the Craftsman style

Acceptable Approach

When historic documentation is not available, a simplified interpretation of a traditional porch design should be utilized. Here, a simplified interpretation of a porch on a Craftsman style house is

Preserve the original piers, foundation and foundation infill whenever possible.

Retain original materials where possible.

Avoid covering or enclosing historic foundations.

Building Foundations

A building's base, or foundation, gives the building a sense of strength and solidity, and visually ties the structure to the ground. Building foundations contribute to the character, structure and ventilation of historic buildings. Waxahachie's residential historic structures show a range of foundations, both in materials used and the amount the foundation raises the house off the ground. A historic foundation should be preserved and repaired.

4.38 Preserve the original piers, foundations and foundation infill wherever possible.

a. Retain original materials where possible.
b. Locate landscape plantings far enough from the home to avoid future maintenance problems regarding the foundation.

4.39 Maintain gutters and downspouts in working order to carry water away from the foundation wall.

a. Connect a downspout to an underground drain, or onto splash blocks which carry the water away from the foundation wall.
b. The soil or pavement next to the foundation wall shall slope away from the wall. This will keep the water from soaking down into the wall and surrounding soil.

4.40 Repair and, when necessary, replace foundations and foundation infill to reflect historic character.

a. Maintain the original rhythm of a foundation.
b. Do not secure lattice to the face of the building.
c. If used, hang lattice below the skirts board or siding between piers and frame with trim.
d. Recess new foundation screening from the front of the foundation piers.
e. Use a construction method that results in screening that respects the historic character of the building.

4.41 Avoid covering or enclosing historic foundations.

a. Where a masonry foundation is present, avoid covering it with a "brick" veneer or cementitious covering. These diminish the character of the structure and may hold moisture in the foundation wall that causes damage to the structure.
b. Where a foundation with piers and lattice is used, avoid enclosing the space between historic piers as this can impact the ability of air to circulate.

Building Lighting

The character and level of lighting that is used on a building is of special concern. Traditionally, exterior lights were simple in character and were used to highlight key building features. On many historic residential buildings, lighting highlighted the entrance with a fixture located on the porch ceiling or near the front door. Most fixtures had incandescent lamps that cast a color similar to daylight, were relatively low intensity and were shielded with simple shade devices. Although new lamp types may be considered, the overall effect of modest, focused, building light shall be continued.

When installing lighting on a historic building, use existing documentation as a basis for the new design. If no documentation exists, use a contemporary light fixture that is simple in design. Building lighting shall be installed in a manner so as not to damage the historic fabric of the building and shall be reversible.

Incorporate lighting to accent a building entrance or other key feature of the historic property.

4.42 Incorporate lighting to accent a building entrance or other key feature of the historic property.

4.43 Select a light fixture that is compatible with the historic building.

a. Use a light fixture that is appropriate to the building and its historic context in terms of style and scale.
b. Incorporate a light fixture that is simple in design and does not draw attention away from the façade of the historic building.

4.44 Minimize the visual impacts of building lighting.

a. Mount a lighting fixture in an inconspicuous manner.
b. Select a light source with a low level of luminescence.
c. Use a light that casts a similar color to daylight.
d. Mount a lighting fixture to cast light downward or focused to a specific building element.
e. Do not damage or obscure historic building components and fabric when mounting exterior lighting fixtures.

Preserve key features that are important in defining a traditional neighborhood setting.

Retain the historic relationship between building, streets and landscape features.

B. Site Considerations

Site planning involves any work not directly related to a primary or accessory structure on a site. Important site considerations include fences, walls, gates, walkways, parking-related features, lighting and landscaping. This section provides guidelines for the treatment of landscapes and other site improvements.

Treatment of Historic Landscapes and Site Design

A building "setting" is the area or environment in which a historic structure is found. The traditional elements of setting, such as the relationship of buildings to one another, property setbacks, fence patterns, views, and driveway, should be maintained.

4.45 Preserve key features that are important in defining a traditional neighborhood setting.

a. Key features can include roads and streets, furnishing and fixtures, natural or topographic features, landscape features, lot size and traditional setback.
b. Retain the historic relationship between building, streets and landscape features.
c. Preserve significant view corridors.

Fences, Walls and Gates

Fences and low walls are character-defining features of some properties in Waxahachie's residential historic districts. Traditionally, fences were relatively low in height and had a "transparent" character that allowed views into yards, providing interest to pedestrians. Some historic fences are located on top of a short retaining wall, while others still incorporate a gate leading into the property. A historic fence, wall or gate should be maintained. A new fence, wall or gate should be designed to be compatible with the architectural style of the primary building, and similar site elements on other properties in the district. Note that using no fence or enclosure in the front yard is often the most appropriate approach.

Preserve historic fences, gates and walls.

Maintain any distinctive details and protective finishes.

Design a new fence to be compatible with the historic character of the property and its context.

4.46 Preserve historic fences, gates and walls.

a. Replace only the portions of a historic fence, gate or retaining wall that are beyond repair.
b. Match replacement material to the original color, texture, size and finish.
c. Maintain any distinctive details and protective finishes.
d. Repoint site and retaining walls, if necessary, using a mortar mix similar to that used historically and apply it in a joint design to match the original.
e. Avoid damaging or removing historic materials.
f. Avoid painting a historic site wall or covering it with a cementitious coating.
g. Avoid increasing the height of an existing wall to create a privacy screen.

4.47 Design a new fence to be compatible with the historic character of the property and its context.

a. Incorporate a fence that defines the property line and is low to the ground and "transparent" in nature.
b. Choose a fence that is simple in its design and that is compatible with the historic context. The design should be based upon historic prototypes when possible.

4.48 Design a new site wall to be compatible with the architectural style of the historic structure and any historic walls in the district.

a. When building a solid wall, use a finish and material that is similar in texture, mass and durability to historic walls in the district.

Materials that have a similar character, durability and finish to those of fences of historic properties, such as the iron fence seen above, are acceptable.

Wood is an acceptable fence material for a new fence in Waxahachie's residential historic districts.

This new iron fence atop a masonry wall is an appropriate combination for Waxahachie's residential historic districts.

Acceptable Fence Materials

Materials that have a similar character, durability and finish to those of fences of historic properties in Waxahachie's historic districts are acceptable. These often include:

- Iron or steel
- Wood picket

Unacceptable Fence Materials

Materials that do not have a similar character, durability and finish to those of fences of historic properties in Waxahachie's historic districts are unacceptable. These often include:

- Chain link
- PVC
- Plywood or paneling
- Razor or barbed wire

Acceptable Wall Materials

Materials that have a similar character, durability and finish to those of site walls of historic properties in Waxahachie's historic districts are acceptable. These often include:

- Stone
- Brick
- Stucco over masonry

Unacceptable Wall Materials

Materials that do not have a similar character, durability and finish to those of site walls of historic properties in Waxahachie's historic districts are unacceptable. These often include:

- Unstuccoed concrete block

Walkways, Driveways, Parking and Paving

A variety of paving materials are used in Waxahachie's residential historic properties. These include sidewalks, pathways, driveways and parking areas. They should be designed to minimize the impact on the historic character of a building or the district.

4.49 Preserve and maintain a historic walkway or driveway.

a. Preserve the original design and location.
b. Maintain historic paving materials.

4.50 Design a new walkway or driveway to be similar in appearance to the original, or to others in the historic context where there was no original.

a. Design the new walkway or driveway to be of a similar width to existing walkways or driveways.
b. Use a traditional sidewalk material. Concrete and brick are most often appropriate.

4.51 Minimize the visual impacts of a new parking area.

a. Locate a new parking area to the side or the rear of the property.
b. Where the parking area is located to the side of the property, place it behind the front façade and not in the front yard.
c. For residential buildings with commercial uses, locate a new parking area to the rear of the property. It should also be screened with landscaping.

4.52 Avoid introducing paving features that are out of character with the historic site and the district context.

a. For instance, do not introduce a new semi-circular or drive-thru lane in a front yard if it was not part of the history of the property.

Preserve and maintain a historic walkway or driveway.

Design a new walkway or driveway to be similar in appearance to the original, or to others in the historic context where there was no original.

Scale site lighting to its purpose.

Site Lighting

Site lighting is often used to enhance a property or for safety. Lighting should be designed to minimize light pollution. It should be coordinated with the site design.

4.53 Incorporate site lighting only where it is needed.

4.54 Scale site lighting to its purpose.

a. Use small scale fixtures with downward facing lighting to illuminate pedestrian walkways, whenever possible.

4.55 Shield site lighting to minimize off-site glare onto adjacent properties and toward the sky.

a. Orient a fixture downward.
b. Incorporate a cut-off shield to direct light downward.

4.56 Select lamps with warmer colors.

4.57 Install a lamp that is energy efficient.

C. Special Considerations

Accessibility

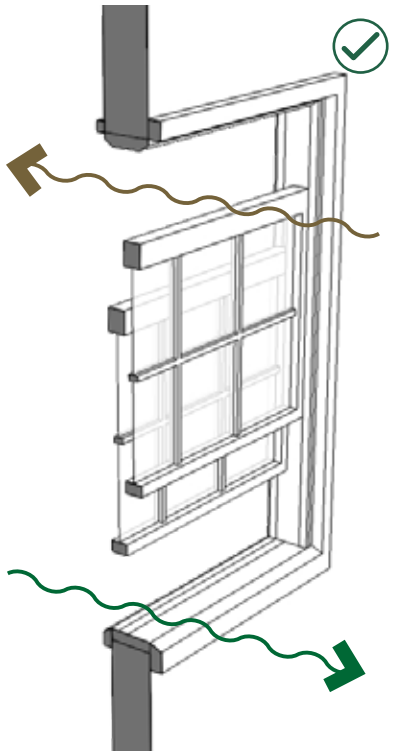
Where it applies, owners of historic properties should comply to the fullest extent possible with the Americans with Disabilities Act (ADA) provisions, while also preserving the integrity of the character-defining features of their buildings and sites. Note that all accessibility changes should also abide by the standards in the Municipal Code.

4.58 Create an accessibility solution that does not alter the historic characteristics of a building.

a. Locate an access ramp to the side or rear of a building.
b. When installing an accessibility solution, attach it to the historic structure in a location and in a way that does not destroy key architectural details.
c. Create an accessibility solution that can be reversed. For instance, a ramp could be installed and then removed without affecting the historic building.

Locate an access ramp to the side or rear of a building.

Create an accessibility solution that can be reversed. For instance, a ramp could be installed and then removed without affecting the historic building.



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

Use noninvasive strategies when applying weatherization improvements. This insulation is being placed on the interior wall.

Energy Conservation and Generation

Improvements to enhance energy efficiency and energy collection should retain and complement the original building, site and its context.

Maintaining Inherent Energy Efficiency

The sustainable historic building features and systems should be maintained in good operating condition.

4.59 Preserve the inherent energy efficient features of a historic building in operable condition.

a. Identify a building's inherent sustainable features and systems and maintain them in good condition.

Enhancing Energy Performance

Improvements to enhance energy efficiency and energy collection should be planned to retain and complement the original building. The structure, form and materials should be sensitively improved in energy efficiency terms to preserve the building's character.

4.60 Use noninvasive strategies when applying weatherization techniques.

a. Weather-strip original framework on windows and doors.
b. Install additional insulation in an attic, basement or crawl space as a simple method to make a significant difference in a building's energy efficiency. Provide sufficient ventilation to avoid moisture build-up in the wall cavity.
c. Install weatherization strategies in a way that avoids altering or damaging significant materials and their finishes.
d. Use materials that are environmentally friendly and that will not interact negatively with historic building materials.

Using Energy Generating Technologies

Integrate modern energy technology into a historic structure while maintaining its historic integrity. The use of energy-generating technologies should be the final option considered in an efficiency rehabilitation project. Utilize strategies to reduce energy consumption prior to undertaking an energy generation project.

As new technologies are tried and tested, it is important that they not leave permanent negative impacts on the historic building. The reversibility of their application is an important consideration.

4.61 Locate energy-generating technology to minimize impacts to the historic character of the site and structure.

a. Maintain the historic character of the building when adding energy-generating technology.
b. Locate technology where it will not damage, obscure or cause removal of character-defining features or materials and it can be readily removed.
c. Use materials which are environmentally friendly and that will not interact negatively with historic building materials.

4.62 Install solar collectors to minimize potential adverse effects on the character of a historic property.

a. Place collectors to avoid obscuring significant character-defining features or adversely affecting the perception of the overall character of a property.
b. Size collector arrays to remain subordinate to the historic structure.
c. Where possible, install collectors on an addition or accessory building.
d. If installing collectors on the primary building, minimize visual impacts by locating collectors back from the front façade on the primary building.
e. Ensure that exposed hardware, frames and piping have a matte finish and are consistent with the color scheme of the historic building.
f. Use the least invasive method to attach solar collectors to a historic roof.
g. Must adhere to current City of Waxahachie code regarding placement for solar panels.

Locate energy-generating technology to minimize impacts to the historic character of the site and structure.

Install solar collectors to minimize potential adverse effects on the character of a historic property.

If installing collectors on the primary building, minimize visual impacts by locating collectors back from the front façade of the primary building.

Seek a use that is compatible with the historic character of the building. For instance, this former residential structure is now used for offices, an appropriate adaptive reuse.

Develop a design that respects the historic integrity of the building while accommodating new functions. This residential to restaurant use is an appropriate type of reuse.

Adaptive Reuse

The best use for a historic structure is that for which the building was designed, or a closely related use. Every effort should be made to provide a compatible use for the building that will require minimal alteration to the building and site. For instance, converting a historic residential building into a bed and breakfast, or an office, is an example of an appropriate adaptive reuse project as they can be accomplished without major alterations to the exterior of the historic structure.

4.63 Seek a use that is compatible with the historic character of the building.

a. Select a use that will not adversely affect the historic integrity of the building.
b. Design the adaptive reuse project to avoid altering any character-defining features of the historic structure.
c. Consider incorporating interpretive aspects that help show how the building was used historically.

4.64 Encourage a new use that requires minimal change to the existing structure.

a. When a more significant change in use is necessary to keep the building in active service, those uses that require the least alteration to significant elements are preferred.
b. Develop a design that respects the historic integrity of the building while accommodating new functions.

Chapter 5: Additions to Historic Residential Buildings

Additions are often desired to increase livable area on a historic property. Additions to historic buildings include existing additions as well as new additions, and in some cases, existing additions may be historically significant in their own right. When designing a new addition to a historic structure, consider the effect it will have on the structure. The guidelines in this chapter focus on designing an addition to avoid any negative impacts to the historic structure. While the choice of a style is not a concern of these principles, there is an awareness that each property has some style that helps define its character. Additions that reflect elements of the existing predominant style, in a more simplified way, reinforce the character of the historic structure. Those elements that seem unintentionally foreign to the individual property and detract from the overall design should be minimized. The design of an addition should also consider maximizing the potential for environmental benefits. For instance, the design should take advantage of existing site features, the orientation of the property and its prevailing wind and solar patterns. Along with physical building additions, the construction of an accessibility solution, such as a ramp, may be needed for some residential historic structures. These are covered in Chapter 4: Treatment of Historic Resources, on page **87**.

An addition constructed in a manner compatible with the original building and associated with the period of significance may merit preservation in its own right.

A. Additions to Historic Residential Buildings

The guidelines that follow provide key considerations for the preservation of existing additions of historic significance and the design of new additions to historic buildings.

Historic Additions

An addition constructed in a manner compatible with the original building and associated with the period of significance may merit preservation in its own right. In contrast, more recent additions that detract from the character of the building should be considered for removal.

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

a. For example, a porch or kitchen wing may have been added to the original building early in its history. Such an addition is usually similar in character to the original building in terms of materials, finishes and design.

5.2 Preserve an existing secondary structure when feasible.

a. Retain original materials and features when feasible.

5.3 Non-contributing additions and secondary structures may be removed.

a. When removing an addition attached to the historic structure, do not damage the existing historic fabric.

New Additions

When considering an addition to a historic building, compatibility with the historic resource and the district is important. It should be designed to be visually subordinate to and distinguishable from the original, historic structure.

Design an addition to be generally compatible with, but distinguishable from, the historic building.

General Guidelines for Additions to Contributing Buildings

When planning an addition to a historic building, its impact should be considered. In order to minimize negative impacts on the historic structure, an addition to the rear or side of the historic building is preferred. A compatible addition maintains the general appearance of the historic building, especially from key public vantage points, minimizes damage to the original building by preserving character-defining features, is designed to be distinguishable from the original structure and ensures the addition is compatible with the historic context.

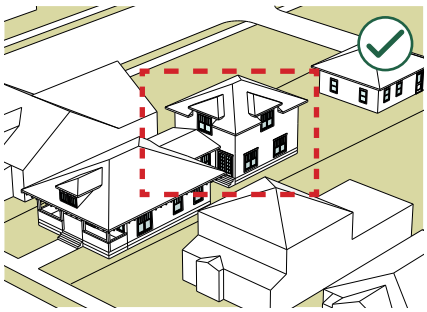
Locate an addition to avoid disturbing character-defining features of the historic building or its site.

The following general guidelines should be followed when designing an addition to a historic building.

- Locate an addition to avoid disturbing character-defining features of the historic building or its site.
- Design an addition to a historic building to be visually subordinate so the historic building remains prominent.
- Design an addition to be generally compatible with, but distinguishable from, the historic building.
- Design an addition to be compatible with the historic context.

In addition to the general design guidelines above, the degree of visibility of the addition from the street should be a strong consideration in the review of the proposed addition. The specific design guidelines that follow address how to minimize the visibility of an addition to make it more compatible with the historic building and the historic context.

Locate an addition to preserve the original site topography, character-defining site features, trees and significant district vistas and public views.



Design an addition to minimize the loss of historic fabric and to ensure the character-defining features of the historic building are not destroyed, damaged or obscured.

Addition Location

This section addresses the location and orientation of an addition relative to the existing historic structure and its site. An addition should be located in a manner that minimally impacts the existing historic structure.

5.4 Locate an addition so that it is subordinate to the historic structure.

a. Place an addition to the rear of the historic building where site constraints do not prohibit doing so.
b. Consider a side addition if a rear addition is not possible.
c. Locate a side addition to be set back from the building front of the historic building. Do not locate the front wall of an addition to be flush with the building front of the historic building.
d. Do not locate an addition forward of the building front of the historic building.

5.5 Locate an addition to a historic building to minimize damage to the historic building and its site.

a. Locate an addition to preserve the original site topography, character-defining site features, trees and significant district vistas and public views.
b. Design an addition to minimize the loss of historic fabric and to ensure the character-defining features of the historic building are not destroyed, damaged or obscured.

5.6 Design a rooftop addition to minimize impacts on the historic structure and the historic district context.

a. Set a rooftop addition back from the building front to reduce its visual impact and help preserve the historic roof form.
b. Set a rooftop addition back from the side walls of the existing structure to reduce potential visual impacts and help preserve the existing roof form and historic building materials.

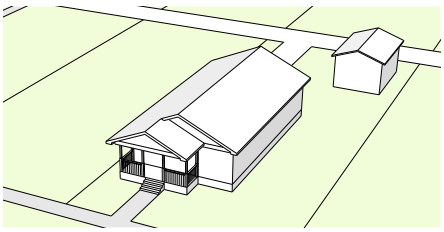
Locating and Designing an Addition to a Contributing Historic Building

An addition to a contributing historic building in a locally-designated historic district should be clearly differentiated from the original structure and be subordinately located and scaled as illustrated below.

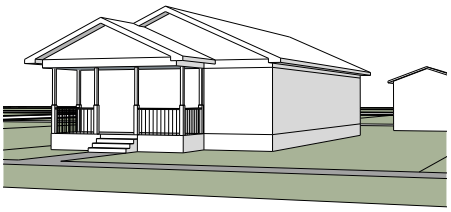
Original Structure

This one-story bungalow illustrated at the right is a contributing structure in a locally-designated historic district.

Birds-Eye View

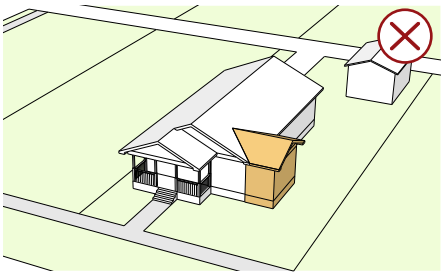


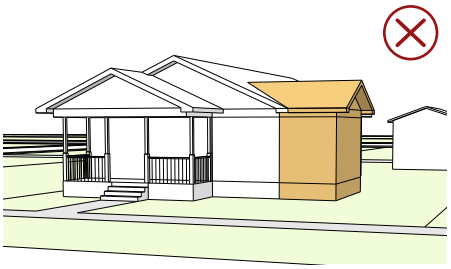
Street View



Side Addition Flush With Front Facade

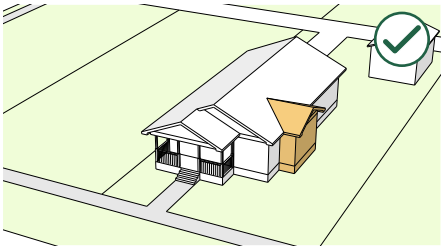
The side addition illustrated at the right is inappropriate because it is not set back from the front façade of the original building.

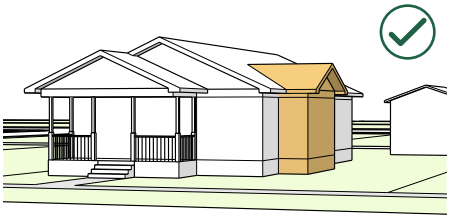




Side Addition Set Back From Front Façade

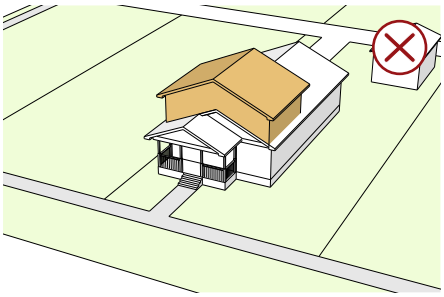
The one-story side addition illustrated at the right is appropriate because it is set back from the front façade of the original building and is appropriately scaled.

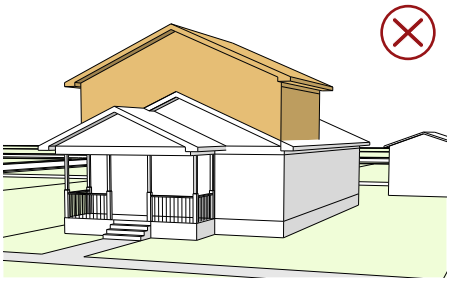




Rooftop Addition Flush With Front

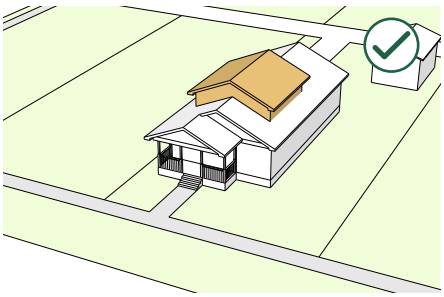
The rooftop addition shown to the right is inappropriate because it is flush with the front of the original building and is out of scale, overwhelming the original building.

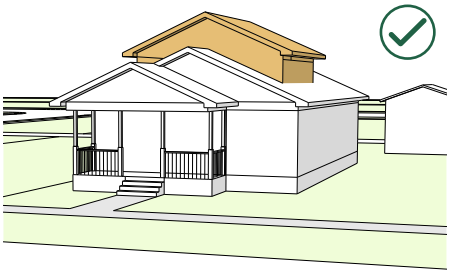




Appropriate Rooftop Addition

The rooftop addition shown to the right is appropriate because it is set back from the front façade of the original structure and is proportionately scaled.





Design an addition to appear subordinate to the historic building.

Consider using a lower-scale connecting element to separate an addition from the historic structure.

Scale a rooftop addition to ensure the historic structure remains visually prominent. This addition overwhelms the original building.

Mass and Scale

This section addresses the mass and scale of additions relative to the existing historic structure. The mass and scale of additions should minimize visual impacts to and remain visually subordinate to the original structure.

5.7 Design an addition to respect the mass and scale of the original historic structure.

a. Design the massing to appear subordinate to the historic building.
b. Scale a rooftop addition to ensure the historic structure remains visually prominent.
c. Consider using a lower-scale connecting element to separate an addition from the historic structure.
d. Match the foundation and floor heights of an addition to those of the historic building.

Design of Architectural Elements

Providing articulation in the building mass of a new addition will minimize the visual impacts on the historic building as well as the block and district context. For example, creating offsets in long walls and designing an addition in modules minimizes the appearance of the overall size of the addition. While an addition should be designed to be recognized as new construction rather than imitating the historic style of the building, articulation techniques should be used to help the addition relate to, and be subordinate to, the historic main building.

5.8 Use simplified versions of building components and details found in the historic context.

a. For instance, where ornamentation is used on the original historic building, consider using similarly shaped features without the ornamentation.
b. Differentiate the addition from the original building and remain subordinate to the existing structure.
c. Do not design an addition to contrast starkly with the original structure.

5.9 Where an addition is visible from the street, design it to respect the solid-to-void ratio of, and to preserve the rhythm of doors and windows on, the historic building.

Use simplified versions of building components and details found in the historic context.

Where an addition is visible from the street, design it to respect the solid-to-void ratio of, and to preserve the rhythm of doors and windows on, the historic building.

Design a roof of an addition to be compatible with, but visually subordinate to, the existing historic building.

Roof Form and Materials

The roof of a new addition should be compatible with the existing historic building. The roofline of an addition should also contribute to the addition being visually subordinate to the historic building.

5.10 Design a roof of an addition to be compatible with, but visually subordinate to, the existing historic building.

a. Design a roof shape and pitch of an addition to be similar to those of the existing historic building.
b. Use a roofing material for an addition that is similar to, and compatible with, the original historic building and the roofing materials used throughout the historic district.

Exterior Materials and Finishes

Exterior materials of additions should be compatible with materials used in the historic context and should be a less detailed version of those used on the historic building.

5.11 Use exterior materials and finishes that are similar, but visually subordinate to, those of the original historic building and historic context.

a. Consider using a material that is a simplified version of the historic building material.
b. Where exterior materials on an addition are similar materials to those of the original building, visually distinguish the addition from the original building. For example, set the addition back from the front wall of the historic building or incorporate a trim board to distinguish between the original building and the addition.
c. Where exterior materials are used on an addition that are different from those of the historic building, use materials that are found in the historic context or alternative materials similar in appearance to those found in the historic district. For example, the use of wood siding on an addition to a brick building would be appropriate if the horizontal lines of the wood siding are similar in scale to the horizontal lines of the brick.

Use exterior materials and finishes that are similar, but visually subordinate to, those of the original historic building and historic context.

Porch Additions

This section provides guidance for adding a porch to a new location to a historic main building. Porches may be appropriate to add at certain locations. A new porch addition should remain subordinate to any original historic porches. In general, a new porch is best located to the side or rear of the historic building.

5.12 Design and place a new porch to maintain the visibility to, and integrity of, the original historic building and its features.

a. Do not add a new front porch to a historic building where there is no evidence of an original porch that has been removed.
b. Do not expand an original historic front porch.

5.13 Design a new porch to be compatible with the existing historic building.

a. Design the scale and proportion of a porch addition to be subordinate to the existing historic residential structure.
b. Design a porch addition roof form to be compatible with the existing historic building. However, a porch addition roofline need not match exactly that of the historic building.

Design the scale and proportion of a porch addition to be subordinate to the existing historic residential structure.

Chapter 6: Design Guidelines for New Construction

This section presents design guidelines for the construction of new residential structures in Waxahachie's locally-designated historic districts. These guidelines relate to the fundamental relationships of a building to its context, such as mass, scale and form.

Designing a building to fit within the historic character of a neighborhood requires careful thought. Preservation in a historic district context does not mean that the area must be "frozen" in time, but it does mean that when new building occurs, it should reinforce the basic visual characteristics of the district. This does not imply, however, that a new building must look old. In fact, imitating historic styles is generally discouraged.

This chapter presents design guidelines for the construction of new residential structures in Waxahachie's historic districts. It begins with general principles for new construction in a historic district and then provides more specific guidelines for a variety of design topics.

Preservation in a historic district context does not mean that the area must be "frozen" in time, but it does mean that when new building occurs, it should reinforce the basic visual characteristics of the district.

New residential construction should be compatible with adjacent historic buildings in scale, massing, materials, color and overall design.

A. General Principles for New Construction

New designs should relate to the fundamental characteristics of the historic houses on a block while also conveying the stylistic trends of today. It may do so by drawing upon the basic elements of a building that make up a part of the character of the property. Such features include the way in which a building is located on its site, the manner in which it relates to the street and its basic mass, form and materials. When these design variables are arranged in a new building to be similar to those seen traditionally, visual compatibility results.

These basic design relationships are more fundamental than the details of individual architectural styles and, therefore, it is possible to be compatible with the historic context while also producing a design that is contemporary. The two guidelines are:

- **Maintain alignment of front setbacks.**
- **Maintain the rhythm of buildings and side yards.**

The sections below discuss considerations for new residential construction in historic districts in greater detail.

Compatibility

New residential construction should be compatible with adjacent historic buildings in scale, massing, materials, color and overall design. Elements of compatibility include siting, orientation, spacing, landscaping and distance among adjacent buildings. A successful compatible design will also consider the distinctive architectural character of the street, the neighborhood and the district. A new structure will also demonstrate compatibility with the district based on the similarity of the ratio of landscaping to hard surfaces for portions of a site visible from the public right-of-way.

Site Preservation

In most cases, new construction is placed on a vacant lot within a historic district. While the lot may be vacant, it may retain historic character. The historic character of a site itself should be considered for new construction projects. New projects should retain the overall historic character of the site, site topography, site features, trees and significant district vistas and views.

Differentiation

New construction should respect the historic character of the neighborhood and should utilize a design for new construction that is easily distinguished from the historic buildings. **Replication of a historic building is discouraged.**

Contemporary Design

Contemporary design is encouraged, provided it is compatible with the context of the historic district. Waxahachie's Heritage Preservation Commission will pay particular attention to mass, scale, siting and overall design, but all elements of the design of a proposed new building will be considered. The design professional or owner must demonstrate that a contemporary structure will not detract from the integrity of the district.

Contemporary design is encouraged, provided it is compatible with the context of the historic district.

New construction should be easily distinguishable from historic buildings. Replication of a historic building is generally not appropriate.

Maintain the visual pattern created by the fronts of buildings along a street.

Building Placement

Where and how a new structure is sited on a lot plays a significant role in its compatibility with the historic district. The two primary components of siting that should be considered are setbacks and spacing. These should be consistent with setbacks and spacing of adjacent historic structures.

6.1 Maintain the visual pattern created by the fronts of buildings along a street.

a. Place a new structure such that its front wall is in general alignment with its neighbors.
b. Where front yard depths vary, place a new structure within the established range of front yard setbacks on the block.

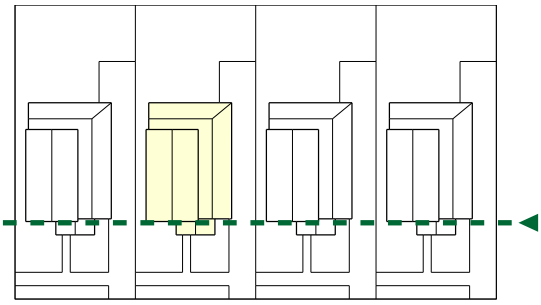
6.2 Maintain the side yard spacing pattern on the block.

a. Locate a structure to preserve the general side yard spacing pattern on the block as seen from the street.
b. Provide sufficient side setbacks for property maintenance.
c. Provide sufficient side setbacks to allow needed parking to occur behind the front wall of the house.

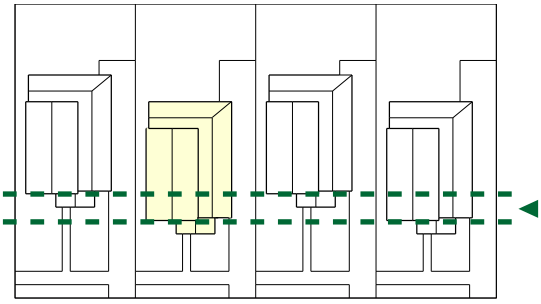
Appropriate Front Yard Setbacks

A new structure should fit within the pattern of front yard setbacks.

Consistent Setback Context:
On some blocks, front façades are in general alignment, and front yards have consistent depths. In this context, a new structure should be built at the same front yard setback as the existing structures on the block as illustrated at the right.



Varied Setback Context:
On some blocks, the historic front yard setback pattern is varied, and additional flexibility is appropriate in the placement of a new structure. In this context, a new structure should be built within the established range of front yard setbacks on the block as illustrated at the right.



Building Orientation

Traditionally, the primary entrance of a building faced the street and was often sheltered by a porch. This traditional development pattern should be continued.

6.3 Maintain the traditional orientation of a building to the street.

a. Locate the primary entrance to face the street.
b. Where it is not feasible to orient a primary entrance towards the street, clearly define the entry with a walkway, porch or stoop.

Maintain the traditional orientation of a building to the street.

Design the massing of new construction to appear similar to that of historic buildings in the district.

Design a new building to be of a height that is compatible with adjacent contributing historic properties.

Mass and Scale

Mass is established by the arrangement and proportion of a building's basic geometric components. These include the main building, wings and porches, roof and foundation. A building's form or shape can be simple or complex. The main body of a building may be one or more stories. Secondary elements, usually porches or wings, extend from the main building. These elements create the massing of a building.

Scale refers to a building's size in relationship to other buildings. The size of a building is determined by its dimensions, including height, width and depth, which also dictate the building's square footage. Door and window heights and the cornice reflect interior floor and ceiling heights on the exterior of a building and should be proportional to the building. New residential construction should be compatible with adjacent historic buildings in mass, scale and relationship of solids to voids in the exterior walls. The mass and scale of new residential structures should relate to nearby historic buildings so the older buildings are not visually diminished or overpowered, nor should they be too small so as to look out of place.

6.4 Design the massing of new construction to appear similar to that of historic buildings in the district.

a. Choose the massing and shape of the new structure to maintain a rhythm of massing along the street.
b. Match the proportions of the front elevations of a new structure with those in the historic context.

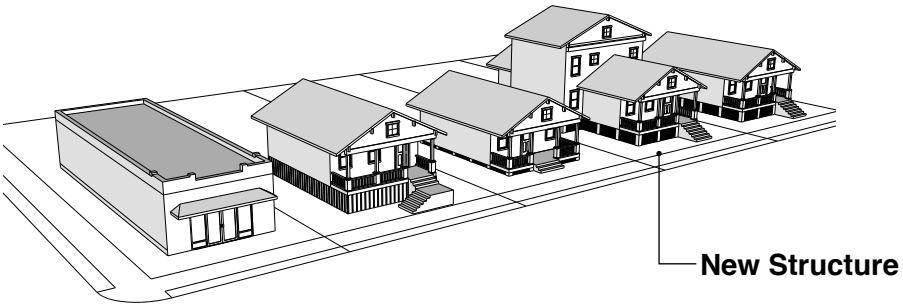
6.5 Design the scale of new construction to appear similar to that of historic buildings in the district.

a. Design a new building to be of a height that is compatible with adjacent contributing historic properties.
b. Size foundation and building floor heights to appear similar to those of nearby historic buildings.
c. Match the scale of a porch to the main building and reflect the scale of porches of nearby historic buildings.

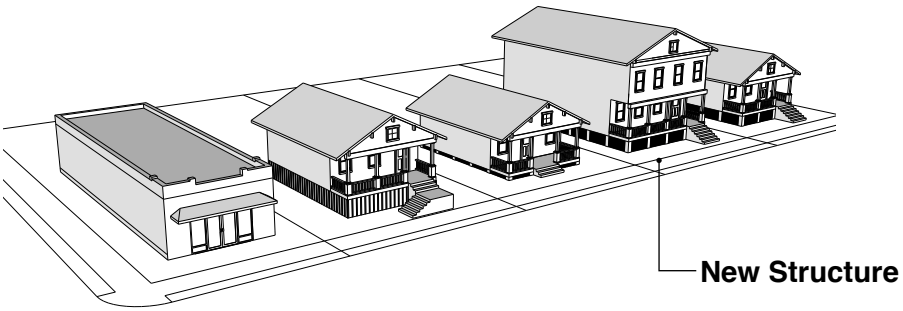
Appropriate Residential Massing

While it may be larger than a traditional residential structure in the surrounding context, a new residential structure in a locally-designated historic district should appear to be similar in mass and scale to those seen historically on the block as illustrated below.

New Structure Broken Into Modules:
Although it is larger than existing structures on the block, the new residential structure illustrated at the right is broken down into modules that are similar in size to traditional buildings in the surrounding context. The two-story portion of the structure has also been set back from the street to help preserve the traditional one-story appearance of the block face.



New Structure Inappropriately Scaled:
The new structure illustrated at the right does not appear to be in scale with traditional buildings in the surrounding context. The new structure's two-story front façade and long side walls loom over the streetscape and adjacent, smaller scale structures.



Use building and roof forms similar to those seen traditionally on a block.

Design a dormer to be in scale with the roof and with those used traditionally in the neighborhood. This dormer is appropriate where the historic context includes front-facing dormers.

Roof Form

A building's roof contributes significantly to the character of a building and the surrounding area. The treatment of fascia, soffit and eaves are integral components of roof design that should be considered. Roofs on new construction should be designed to be similar to and compatible with those on adjacent buildings.

6.6 Design a roof on new construction to be compatible with those on adjacent historic buildings.

a. Design the roof shape, height, pitch and overall complexity to be similar to those on nearby historic buildings.
b. Use roof materials that appear similar in character, scale, texture and color range to those on nearby historic buildings.
c. New materials that have proven durability in the Waxahachie climate may be used.

Dormers

Dormers were sometimes used traditionally and provide light and ventilation to upper floors and attic spaces. If a dormer is proposed in new construction, it should be similar in scale to those on historic structures. Dormers on a new building should also be designed to be in scale with and to not overwhelm the new structure.

6.7 Locate a dormer to be visually subordinate to the overall roof form.

a. Locate a dormer on a new building to the rear or side of the overall roof form.
b. Locate a dormer below the ridgeline of the primary structure.
c. Avoid locating a dormer on the building's front roof plane unless there is precedent in the historic district and nearby historic context for front-facing dormers.

6.8 Design a dormer to be in scale with the roof and with those used traditionally in the neighborhood.

a. Design dormer window to wall proportions to be similar with those found traditionally in the historic context.
b. Design a new dormer to be appropriately scaled in relation to the total roof area of the new building.

Porches

The porch is an important feature of many historic residential buildings in Waxahachie. It often contributes to a visual cadence along the street and may be important to include to ensure consistency with the historic context. A porch on a new building should be designed to be compatible with the neighborhood.

6.9 Where there is precedent in the historic context for a front porch, incorporate one to provide a visual and functional connection between the building and the street, and to clearly define the primary entrance.

a. Use a front porch to define the entry.
b. Orient a front porch towards the street and sidewalk.

6.10 Design a porch to be compatible with the neighborhood.

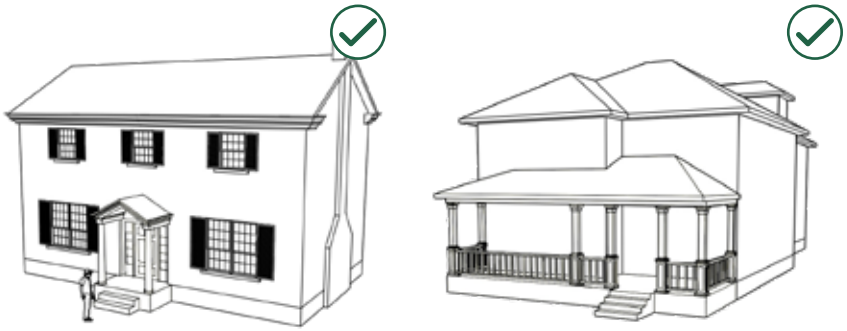
a. Proportion a front porch and its key features to be compatible in size, height and scale with the building and surrounding historic context.
b. Locate a front porch on a building similarly to those seen in the historic district.

Use a front porch or stoop to provide a visual and functional connection between the building and the street and to clearly define the primary entrance.

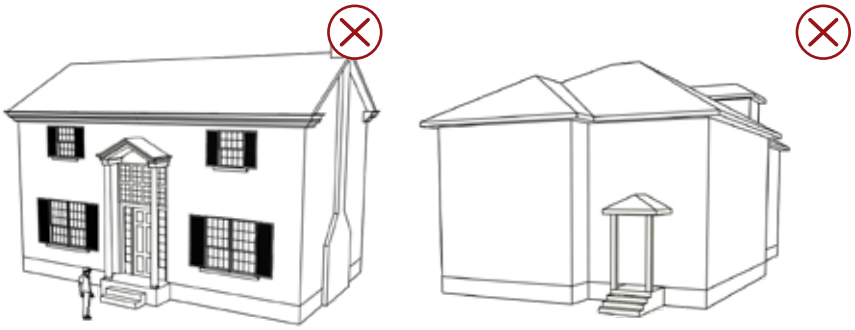
Appropriate Porch Proportions

A new residential structure should have a properly-proportioned front porch.

Properly Portioned Porch:



Improperly Portioned Porch:



Use a door material that fits with the surrounding historic buildings. Wood is typically preferred.

Doors and Entries

Entrances can be composed of several elements including the door, transom, sidelights and moldings. Doors and entryways help establish the character of a building and compatibility with the surrounding historic district. Doors factor into the solid-to-void ratio of a wall, so the size and scale of doors should be considered. Doors and entryways should be designed and placed in a fashion compatible with adjacent historic properties and the historic district.

6.11 Design a new door and doorway on the front of a new residential building to be compatible with the historic context.

a. Place and size a door to establish a solid-to-void ratio similar to that of nearby historic buildings.
b. Place a door in a fashion that contributes to the traditional rhythm of doors in the district.
c. Incorporate a door casement and trim similar to those seen on nearby historic buildings.
d. Place and size a special feature, including a transom, sidelight or decorative framing element, to complement those seen in nearby historic buildings.
e. Use a door material that fits with the surrounding historic buildings. Wood is typically preferred. Paneled doors with or without glass are generally appropriate.

Windows

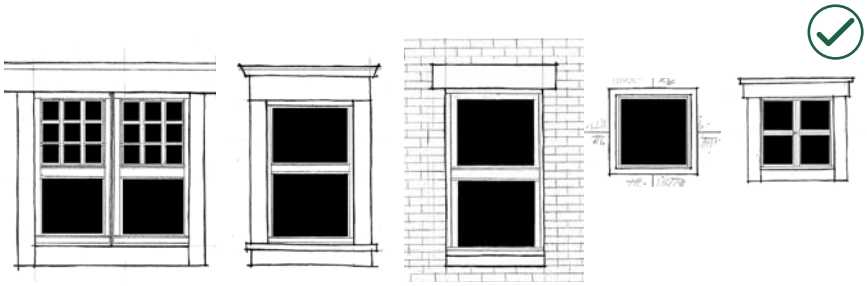
The type, size and dividing lights of windows and their design, location and configuration help establish the character of a building and compatibility with adjacent structures. The number and proportion of openings (windows and entrances) on building walls factor into the solid-to-void ratio. Windows on new buildings should also be placed to vertically and horizontally align with one another. Windows should be placed and designed to be compatible with the windows on historic buildings in the district.

6.12 Locate and design windows to reflect those used in the historic context.

a. Locate and size a window to create a solid-to-void ratio similar to the ratios seen on nearby historic buildings.
b. Locate windows to create a traditional rhythm and a proportion of openings similar to that seen in nearby historic buildings.
c. Horizontally and vertically align windows on a new building.
d. Place a new window to create depth and shadow on a façade.
e. Place a window so that there is proportionate space between the window and the floor.
f. Avoid reflective or tinted glass windows.

6.13 Use durable window materials.

a. Consider wood or metal frames for windows on a new building.
b. When installing windows with muntins, avoid the use of plastic snap-in muntins or thin aluminum frames.



Locate and design windows to be compatible with those on historic

Create a solid-to-void ratio similar to that seen on nearby historic buildings.

Use durable window materials. Avoid the use of plastic snap-in muntins or thin aluminum frames.

Use operable blinds or shutter units hung with hinges, that are the appropriate height for the window.

Use building materials that appear similar in scale, color, texture and finish to those seen historically in the context.

This building is not compatible with Waxahachie's residential historic districts. Its windows and entry features are out of proportion with others in the context.

Building Materials

Historic buildings in Waxahachie's residential historic districts primarily utilized horizontal wood lap siding, although some masonry (mostly brick) was also used. Some historic homes also include decorative wood siding and trim.

Exterior materials and finishes have a significant impact on the appearance of a building. New building materials should reflect the range of textures and finishes of those used historically. They should also contribute to the visual continuity of the historic district and should meet all Building Code requirements. Materials used in new construction should be durable.

6.14 Use building materials that appear similar in scale, texture and finish to those seen historically in the historic district context.

a. Use materials that were used historically including wood and brick, or alternative materials similar in appearance to those found in the historic context.
b. Use masonry materials with a proportion similar to masonry materials used on historic buildings.
c. Use materials that are proven to be durable in Waxahachie's climate.
d. New materials that convey characteristics similar to historic materials may be considered if they have a similar appearance, size and shape to traditional materials. Composite materials often meet these requirements for appearance.
e. Imitation or synthetic materials, such as aluminum or vinyl siding, imitation brick or stone, and plastic are inappropriate.

Use building materials that appear similar in scale, color, texture and finish to those seen historically in the context. The building above does not incorporate materials that were seen historically or create a similar scale to those seen historically.