

C14

ZONING CHANGE REVIEW SHEET

CASE NUMBER: C14H-2013-0005

HLC DATE:

October 28, 2013

PC DATE:

November 12, 2013

APPLICANT: Mark Seeger

HISTORIC NAME: Old Judges Hill Local Historic District

WATERSHED: Shoal Creek

LOCATION OF PROPOSED ZONING CHANGE: Generally between West 18th Street to the north, West Avenue to the east, West 15th Street to the south, and San Gabriel Street to the west. Refer to attachments for a map and specific detailed list of addresses included in this project).

ZONING CHANGE:

From:	To:
SF-3	SF-3-HD
SF-3-H	SF-3-H-HD
MF-3	MF-3-HD
MF-4	MF-4-HD
LO	LO-HD
LO-H	LO-H-HD
GO	GO-HD
GO-H	GO-H-HD
NO-H-CO	NO-H-CO-HD

SUMMARY STAFF RECOMMENDATION: Staff recommends the proposed Historic District Combining District Overlay for the subject area with the following revisions to the Local Historic District Design Standards:

1. Section 2 Design Review Process – Delete the section titled “Good Neighbor Governance of Design Standards” that references establishing an Old Judges Hill Local Historic District Advocacy Board.
2. Section 4.A.6 Compatibility Standards – Replace items a, b and c with the following:
 - a. All properties in the LHD are subject to applicable Compatibility Standards. When these conflict with the LHD Design Standards, the more restrictive shall apply.
3. Section 4.A.9 Trees – Replace items a, b with the following:
 - a. Austin’s Heritage Tree Ordinance (Chapter 25-8 Environment, Subchapter B) shall apply in its entirety within the LHD.
4. Section E. New Construction - Add the following new item:
 13. New construction on a larger than average lot must respect and relate to the surrounding context of contributing buildings and employ design techniques that reduce its visual presence with respect to that context. In addition to complying with the other standards for new construction, the following techniques may be applied where necessary and appropriate:
 - a. Divide a single large volume into smaller components.

- b. Vary the surface planes so that the design is consistent with that of smaller-scaled historic structures in the surrounding area.
- c. Configure the roofline so that it is consistent with the form and pitch of roofs on smaller-scaled historic structures.
- d. Create bay divisions on the facade to allow the building to reflect the massing of smaller-scaled historic structures.
- e. Vary materials, textures, patterns, colors, and details to reduce the visual impact of the mass.

This includes zoning changes from:

Family residence (SF-3) district zoning
 Family residence –historic landmark (SF-3-H) combining district zoning
 Multi-family residence-medium density (MF-3) district zoning
 Multi-family residence-moderate high density (MF-4) district zoning
 Limited office (LO) district zoning
 Limited office-historic landmark (LO-H) combining district zoning
 General office (GO) district zoning
 General office-historic landmark (GO-H) combining district zoning
 Neighborhood office-historic landmark-conditional overlay (NO-H-CO) combining district zoning

to:

Family residence-historic area (SF-3-HD) combining district zoning
 Family residence-historic landmark-historic area (SF-3-H-HD) combining district zoning
 Multi-family residence-medium density-historic area (MF-3-HD) combining district zoning
 Multi-family residence-moderate-high density-historic area (MF-4-HD) combining district zoning
 Limited office-historic area (LO-HD) combining district zoning
 Limited office-historic landmark-historic area (LO-H-HD) combining district zoning
 General office-historic area (GO-HD) combining district zoning
 General office-historic landmark-historic area (GO-H-HD) combining district zoning
 Neighborhood office-historic landmark-conditional overlay-historic area (NO-H-CO-HD) combining district zoning

QUALIFICATIONS FOR LOCAL HISTORIC DISTRICT DESIGNATION:

60% of the principal structures within the proposed district are contributing structures. A contributing structure is one that contributes to the historic and architectural character of a historic district, was built during the period of significance, and which retains its appearance from that time.

HISTORIC LANDMARK COMMISSION ACTION: October 28, 2013

Recommend the proposed Historic District Combining District Overlay for the subject area incorporating staff recommendations for changes to the Local Historic District Design Standards. Vote: 6-0-0.

PLANNING COMMISSION ACTION:

DEPARTMENT COMMENTS:

Background: The Old Judges Hill Local Historic District is the city's fourth local historic district nomination. There are 66 properties within the area of the proposed Old Judges Hill Historic District boundaries. The owners of 52.60% of the land area within the district signed a petition in support of this application (either 51% of the owners, or owners of 51%

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of the land is required by the Land Development Code for consideration of the historic district (HD) zoning overlay by the Historic Landmark Commission).

Of the properties located within the proposed boundaries 40, or 60%, are contributing to the district, meaning they were built during the period of significance and retain their historic appearance. This meets the Code requirement that at least 51% of the structures be contributing.

History

The Judges Hill Neighborhood takes its name from the many judges and attorneys who built homes in the area, beginning in 1851 with Elijah Sterling Clack Robertson (1820-1879), former Bell County Judge and son of the Empresario of Robertson Colony. E.S.C. Robertson and Nathaniel Townsend were the first residents to construct homes in the neighborhood. Those were followed by several more along West Avenue, which paralleled Shoal Creek and was the city's most westerly street for many years.

Northwest of the downtown business district, and located on a bluff on the east side of Shoal Creek, the homes in this area are some of the oldest in Austin and were, and still are, in easy walking distance to the Courthouse and the State Capitol. Prominent judges and attorneys whose former homes were located in the neighborhood include attorney and Austin Mayor J. Wesley Robertson, Texas Supreme Court Justice James P. Alexander, Texas Supreme Court Associate Judges Few Brewster and James McClendon, Texas Supreme Court Judges W. St. John Garwood, Thomas B. Greenwood and John Edward Hickman, Commissioner of the Texas Court of Criminal Appeals and Austin County Judge Charles G. Krueger, Second Judicial District Judge and Texas legislator A.S. Walker Sr., Travis County Judge A. S. Walker Jr., James County Judge Alfred Smith, Associate Judge of the Court of Criminal Appeals Wright C. Morrow, Associate Judge of the Commission of Appeals William McLaughlin Taylor, U.S. District Judge Sam Sparks, and Hayes County Judge Edward R. Kone.

See attachments for more detailed history of the neighborhood provided by the applicant.

Architecture of the District

Spanning a period from the 1850s through 1960, the residences in the neighborhood provide insight into the transitioning architectural styles and building materials of the time. There are three fairly distinct periods of construction activity in the area. The first phase began during the Republic era and continued until the start of World War I, roughly 1850 to 1914. The primary styles during this time are reflected the homes designed and/or built by prominent architects such as Abner Cook and Hugo Kuehne. Many of these historic homes still line both sides of West Avenue, including the landmark 1870 Denny-Holliday House at 1803 West Avenue, and the circa 1855 Chandler-Shelley House, also known as Westhill, at 1703 West Avenue, a Greek Revival likely built by Cook about the same time he was building the nearby Governor's Mansion. At least eight major homes built before 1914 have been demolished, and one moved, but more than two dozen built by 1914 still stand as a record of that era. The styles from this period include Classical Revival, Greek Revival, Queen Anne, Italianate, Neoclassical, Prairie, Craftsman, and Edwardian. Noted properties include the West Hill Carriage House at 707 W. 18th Street built by Abner Cook, the Max Bickler House at 901 W. 16th Street and designed by Hugo Kuehne, the William Caswell House at 1502 West Avenue designed by A.O. Watson, and St. David's Rectory at 1603 Pearl Street.

The second phase of development includes the period between the beginning of World War I and the start of World War II, 1914 to 1940. This phase is distinctive for a range of

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architectural styles including Craftsman, Italian Renaissance, Tudor, Colonial Revival, Classical Revival, Spanish Eclectic, Monterey, and an early International style building designed by Charles Granger. Noted homes include Judge John Brady's home at 1601 Pearl Street, the Wolfe-Pendexter house at 909 W. 18th Street designed by Hugo Kuehne, the Italian Renaissance Revival J.W. Scarborough house at 1801 West Avenue designed by Edwin Kreisle, and the Dozier-Beal house at 1503, a Tudor Revival home designed by Roy Thomas.

The third phase, following WWII, saw the addition of a few homes in the post-war Ranch, Minimal Traditional and Mid-Century Modern styles. These Twentieth Century homes are of smaller scale and exhibit simpler architectural styles than previous homes, and reflect a more casual, informal way of life than prior to the war. There is also the beginning of multi-family housing in the neighborhood in the form of two duplexes built in 1948 and 1955. The last single-family residence built within the district, the modern Zapalac House at 1604 Pearl, was constructed in 1960.

No additional single-family homes were built within the proposed boundaries until the 1990s. Beginning in 1962 through 1991, construction was exclusively apartments and condominiums, many of those replacing original residences. There was one commercial office building constructed within the boundaries, in 1962, at 1701 West Avenue, and some of the former residences along West Avenue were converted to commercial use.

Due to the dramatic change in the scale, style and type of construction after World War II the proposed period of significance for the district dates from 1850 up to 1940. Within the Historic District boundaries, 19 properties are City of Austin Landmarks, 7 are also Recorded Texas Historic Landmarks, and two are listed on the National Register of Historic Places. Forty of the buildings located within the proposed boundaries are considered contributing to the District because they retain their historic appearance and were built during the period of significance. Four properties within the boundaries that are City of Austin Landmarks are considered non-contributing, one because it was relocated to the District from E. 7th Street in 1979, and three others because they were built after 1940.

Boundaries of the District

The Judges Hill Neighborhood Association boundaries include the area between Shoal Creek/Lamar Avenue to the east, West Avenue to the west, 15th Street to the south, and Martin Luther King Boulevard to the north. The boundaries proposed for the Old Judges Hill Local Historic District represent the core of this neighborhood area; generally between West 15th Street and West 18th Street, and West Avenue and San Gabriel Street. The boundaries exclude properties on Martin Luther King Boulevard zoned VMU, which do not face into the District, as well as homes on Vance Circle and those overlooking Lamar Boulevard as they are not physically connected to, nor accessible from within the District.

CITY COUNCIL DATE: November 21, 2013

ACTION:

ORDINANCE READINGS: 1ST 2ND 3RD

ORDINANCE NUMBER:

CASE MANAGER: Alyson McGee

PHONE: 974-7801

NEIGHBORHOOD ORGANIZATION: Judges Hill Neighborhood Association

BASIS FOR RECOMMENDATION:

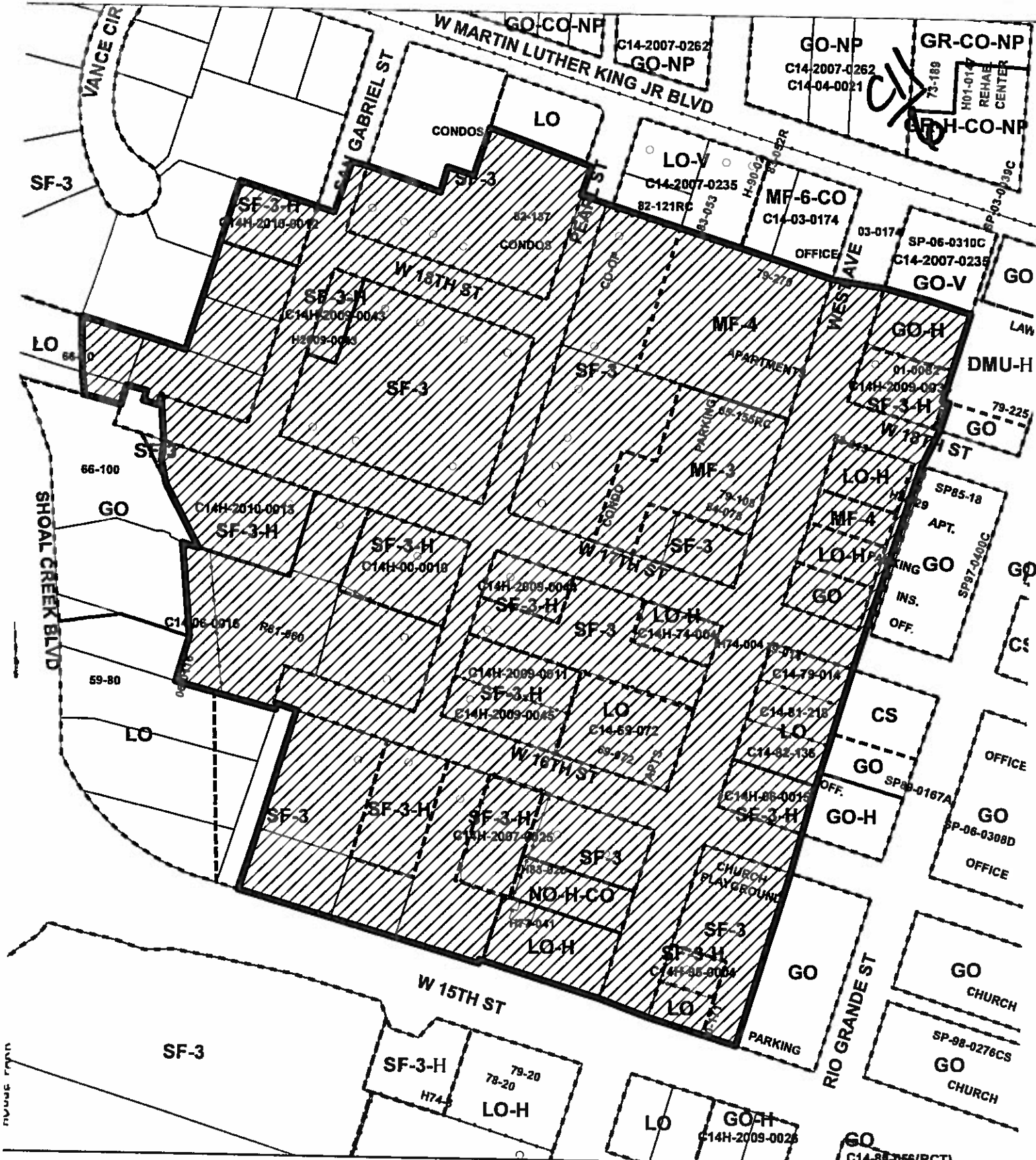
The proposed Old Judges Hill Historic District nomination is complete and meets or exceeds all ordinance requirements. Please see application packet for detailed information.

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PARCEL NOS.: See attached list of properties.

LEGAL DESCRIPTION: See attached list of properties.

OTHER HISTORICAL DESIGNATIONS: See attached list of properties.



- N**
- SUBJECT TRACT
 - PENDING CASE
 - ZONING BOUNDARY

HISTORIC ZONING **ZONING CASE#: C14H-2013-0005**



This product is for informational purposes and may not have been prepared for or be suitable for legal, engineering, or surveying purposes. It does not represent an on-the-ground survey and represents only the approximate relative location of property boundaries.

This product has been produced by CTM for the sole purpose of geographic reference. No warranty is made by the City of Austin regarding specific accuracy or completeness.

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MLK Jr Blvd

Rio Grande

18th St

West Avenue

17th St

16th St

15th St

Pearl St

18th St

San Gabriel St

Vance Circle

Shoal Creek Blvd

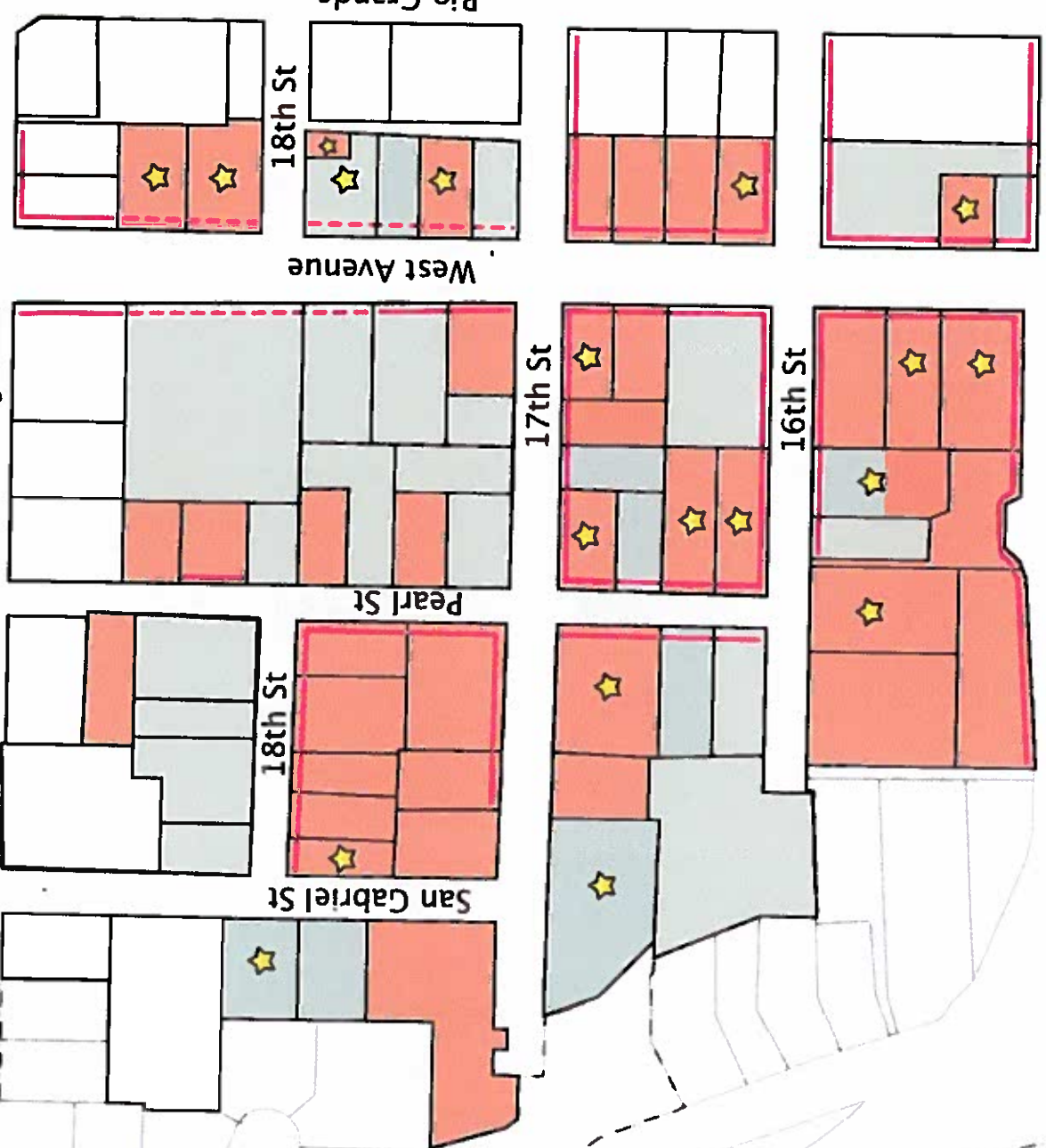
Lamar Blvd

MLK Jr Blvd



Contributing Property
Non-Contributing Property
★ Historic Landmark Property

— Concrete Sidewalk
- - - Stone or Dirt Sidewalk



Old Judges Hill Local Historic District Property List
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Address Number	Street Dir.	Street Name	Legal Description	Parcel ID	Current zoning	Proposed rezoning	Contributing Status
	W	15th Street	.36 AC OF OLT 9 DIVISION E	0211010730	SF-3	SF-3-HD	C
	W	15th Street	APPROX .45 AC OF OLT 9 DIVISION E	0211010711	SF-3	SF-3-HD	C
805	W	16th Street	90 X 177 FT AV of Outlot 9 DIV E	0211010712	SF-3-H	SF-3-H-HD	NC
807	W	16th Street	60 X 140 FT Outlot 9 DIV E	0211010710	SF-3	SF-3-HD	NC
900	W	16th Street	71.91 X 166.2 FT Outlot 11 DIV E	0211010704	SF-3	SF-3-HD	NC
901	W	16th Street	104 X 176 FT Outlot 9 DIV E	0211010709	SF-3-H	SF-3-H-HD	C
903	W	16th Street	154 X 176 FT Outlot 9 DIV E	0211010708	SF-3	SF-3-HD	C
908	W	16th Street	Lot 1 Just Home Subdivision	0211010731	SF-3	SF-3-HD	NC
805 (Garage Apartment)	W	16th Street	90 X 177 FT AV of Outlot 9 DIV E	0211010712	SF-3-H	SF-3-H-HD	C
712	W	16th Street & Outbuilding	S 79 FT of W 138 FT Outlot 21 DIV E	0211010904	SF-3-H	SF-3-H-HD	C
803	W	17th Street	N 138 FT of E CEN 62 FT OLT 10 DIV E	0211010802	SF-3	SF-3-HD	C
804	W	17th Street	67 X 87 FT of Outlot 17 DIV E	0211010208	SF-3	SF-3-HD	NC
805	W	17th Street	N 138 FT of W CEN 60 FT OLT 10 DIV E	0211010801	SF-3	SF-3-HD	NC
806	W	17th Street	UNT 1-10 SEVENTEENTH STREET CONDOMINIUMS PLUS 10% INT IN COMMON AREA (each)	0211010209	MF-3	MF-3-HD	NC
808	W	17th Street	83 FT X 125 FT of Outlot 17 DIV E	0211010210	SF-3	SF-3-HD	NC
900	W	17th Street	E 163 FT of S 130 FT of Outlot 16 DIV E	0211010407	SF-3	SF-3-HD	C
903	W	17th Street	Lot A Hoey Addition The	0211010727	SF-3	SF-3-HD	C
906	W	17th Street	CEN 80 FT of S 137 FT of Outlot 16 DIV E	0211010408	SF-3	SF-3-HD	C
1001	W	17th Street	Lot 2 Outlot 11 DIV E McClendon Anne Watt SubDIV	0211010726	SF-3-H	SF-3-H-HD	NC
707	W	18th Street	E28FT OF W128FT OF N55FT OF OLT 20 DIV E PLUS PT OF VAC STREET & ALLEY	0211010501	LO-H	LO-H-HD	C
901	W	18th Street	E73FT OF E173FT OF N143FT OF OLT 16 DIV E	0211010406	SF-3	SF-3-HD	C
903	W	18th Street	0.3280 AC OF OLT 16 DIVISION E	0211010410	SF-3	SF-3-HD	C
904	W	18th Street	LOT 8 CHESTNUT PLACE	0211010118	SF-3	SF-3-HD	NC
907	W	18th Street	0.1567 AC OF OLT 16 DIVISION E	0211010403	SF-3	SF-3-HD	C
908	W	18th Street	LOT 6&7 CHESTNUT PLACE	0211010116	SF-3	SF-3-HD	NC
909	W	18th Street	CEN 60' OF W160' OF N136' OF OLT 16 DIV E	0211010402	SF-3	SF-3-HD	C
910	W	18th Street	LOT 5 CHESTNUT PLACE	0211010115	SF-3	SF-3-HD	NC
900 B, 902 A & 902 B	W	18th Street	UNT 2 BLD J CHESTNUT PLACE CONDOMINIUM AMENDED PLUS 8.3333% INTEREST IN COMMON AREA UNT 2 BLD I CHESTNUT PLACE CONDOMINIUM AMENDED PLUS 8.3333% INTEREST IN COMMON AREA UNT 1 BLD I CHESTNUT PLACE CONDOMINIUM AMENDED PLUS 8.3333% INTEREST IN COMMON AREA	0211010121	SF-3	SF-3-HD	NC
1601		Pearl Street	.2970 AC OF OLT 10 DIVISION E	0211010806	SF-3-H	SF-3-H-HD	C
1603		Pearl Street	N 69FT OF S 138FT OF W 187.5' OLT 10 DIV E	0211010807	SF-3-H	SF-3-H-HD	C
1604		Pearl Street	65 X 166.22FT OF OLT 11 DIVISION E	0211010703	SF-3	SF-3-HD	NC
1605		Pearl Street	S 60FT AV OF N135FT OF W127FT OLT 10 DIV E	0211010808	SF-3	SF-3-HD	NC
1606		Pearl Street	.0848 OF OLT 11 DIVISION E and .4471 AC OF OLT 11 DIVISION E	0211010732 0211010733	SF-3-H	SF-3-H-HD	C
1615		Pearl Street	75 X 128FT OF OLT 10 DIV E	0211010809	SF-3-H	SF-3-H-HD	C
1705		Pearl Street	70 FT X 125 FT OF OLT 17 DIV E	0211010211	SF-3	SF-3-HD	C
1707		Pearl Street	60.5FT X 187.5 FT OF OLT 17 DIV E and 62.5 FT X 60 FT OF OLT 17 DIVISION E	0211010212 0211010218	SF-3	SF-3-HD	NC
1711		Pearl Street	62.5 FT X 127.5 FT OF OLT 17 DIV E	0211010217	SF-3	SF-3-HD	C
1803		Pearl Street	68.3 FT X 107 FT OF OLT 18 DIV E	0211010214	SF-3	SF-3-HD	NC
1805		Pearl Street	90FT X 107FT OF OLT 18 DIV E	0211010215	SF-3	SF-3-HD	C
1806		Pearl Street	CEN 65.5 FT OF E 173 FT OF OLT 15 DIV E	0211010104	SF-3	SF-3-HD	C
1807		Pearl Street	75 FT X 107 FT OF OLT 18 DIV E	0211010216	SF-3	SF-3-HD	C
1700		San Gabriel Street	LOT 1 & E 85FT AV OF LOT 18 VANCE PARK OLT 12-14 DIV E PLUS 1/2 ADJ VAC ST & 384 SF OF VAC ST & 80X200	0112000319	SF-3	SF-3-HD	C
1701		San Gabriel Street	W 90 FT OF S 137 FT OF OLT 16 DIV E	0211010409	SF-3	SF-3-HD	C
1708		San Gabriel Street	LOT 2 OLT 12-14 DIV E VANCE PARK	0112000317	SF-3	SF-3-HD	NC
1711		San Gabriel Street	W50FT OF W180FT OF N138FT OF OLT 16 DIV E	0211010401	SF-3-H	SF-3-H-HD	C
1800		San Gabriel Street	LOT 3 OLT 12-14 DIV E VANCE PARK	0112000316	SF-3-H	SF-3-H-HD	NC
1501		West Avenue	S 61.5FT OF W 90FT OF OLT 22 DIV E	211011005	LO	LO-HD	NC
1502		West Avenue	ACR .512 OLT 9 DIV E	0211010715	LO-H	LO-H-HD	C
1503		West Avenue	N 60FT OF W 90FT OF S 121.5FT OLT 22 DIV E	0211011003	SF-3-H	SF-3-H-HD	C
1504		West Avenue	69 X 185FT OLT 9 DIV E	0211010714	NO-H-CO	NO-H-CO-HD	C
1505		West Avenue	.6233 acres of: N 154.5FT & S 121.5 X 186FT OLT 22 DIVISION E	0211011001	SF-3	SF-3-HD	NC
1510		West Avenue	N 92FT OF E 182.95FT AV OF OLT 9 DIV E	0211010713	SF-3	SF-3-HD	C

Old Judges Hill Local Historic District Property List
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Address Number	Street Dir.	Street Name	Legal Description	Parcel ID	Current zoning	Proposed rezoning	Contributing Status
1600		West Avenue	S 138FT OF E 187.6FT OLT 10 DIV E	0211010805	LO	LO-HD	NC
1605		West Avenue	S CEN 68FT OF W 138FT OLT 21 DIV E	0211010905	LO	LO-HD	C
1607		West Avenue	N CEN 65FT OF W 138FT OLT 21 DIV E	0211010906	LO	LO-HD	C
1608		West Avenue	S 69FT OF N 138FT OF E 125FT OLT 10 DIV E	0211010804	SF-3	SF-3-HD	C
1610		West Avenue	N 69FT OF N 138FT OF E 125FT OLT 10 DIV E	0211010803	LO-H	LO-H-HD	C
1611		West Avenue	N 65FT OF W 138FT OLT 21 DIV E	0211010907	LO	LO-HD	C
1700		West Avenue	87 X 120 FT OF OLT 17 DIV E	0211010207	SF-3	SF-3-HD	C
1701		West Avenue	S 60FT OF W 128FT OF OLT 20 DIV E	0211010505	GO	GO-HD	NC
1703		West Avenue	S CEN 70FT OF W 128FT OF OLT 20 DIV E	0211010506	LO-H	LO-H-HD	C
1704		West Avenue	1704 WEST Ave CONDOMINIUMS AMENDED	0211011102 0211011103 0211011104 0211011105 0211011106 0211011107 0211011108 0211011109 0211011110 0211011111 0211011112 0211011113	MF-3	MF-3-HD	NC
1705		West Avenue	N CEN 54FT OF W 128FT OF OLT 20 DIV E	0211010507	MF-4	MF-4-HD	NC
1717		West Avenue	N 92FT OF W 128FT LESS 28X55' OLT 20 DIV E	0211010508	LO-H	LO-H-HD	NC
1801		West Avenue	S 96 FT OF W 138 FT & 10 FT X 46 FT OF OLT 19 DIV E	0211010306	SF-3-H	SF-3-H-HD	C
1802		West Avenue	1.4091 AC OF OLT 18 DIV E & LOT 1 AYDAM ADDN	211010269	MF-4	MF-4-HD	NC
1803		West Avenue	CEN 90 FT OF W 138 FT OF OLT 19 DIV E	0211010307	GO-H	GO-H-HD	C
							C - 60%
							NC - 40%

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1. Purpose and Goals

Design Standards serve to preserve and protect areas of historical and architectural importance, as well as the overall visual characteristics of the District. The following Design Standards have been developed to provide guidance and support for the repair, rehabilitation, preservation and restoration of historic buildings within the Historic District, and to ensure that new construction is compatible with the architectural character of the District. This document is a tool for property owners, tenants, contractors, design professionals, realtors or anyone else planning a change to the exterior or site of a building or new construction within the district; as well as the Historic Landmark Commission in their evaluation of whether to grant a Certificate of Appropriateness for any project covered by these Standards.

The goals of the Design Standards are to:

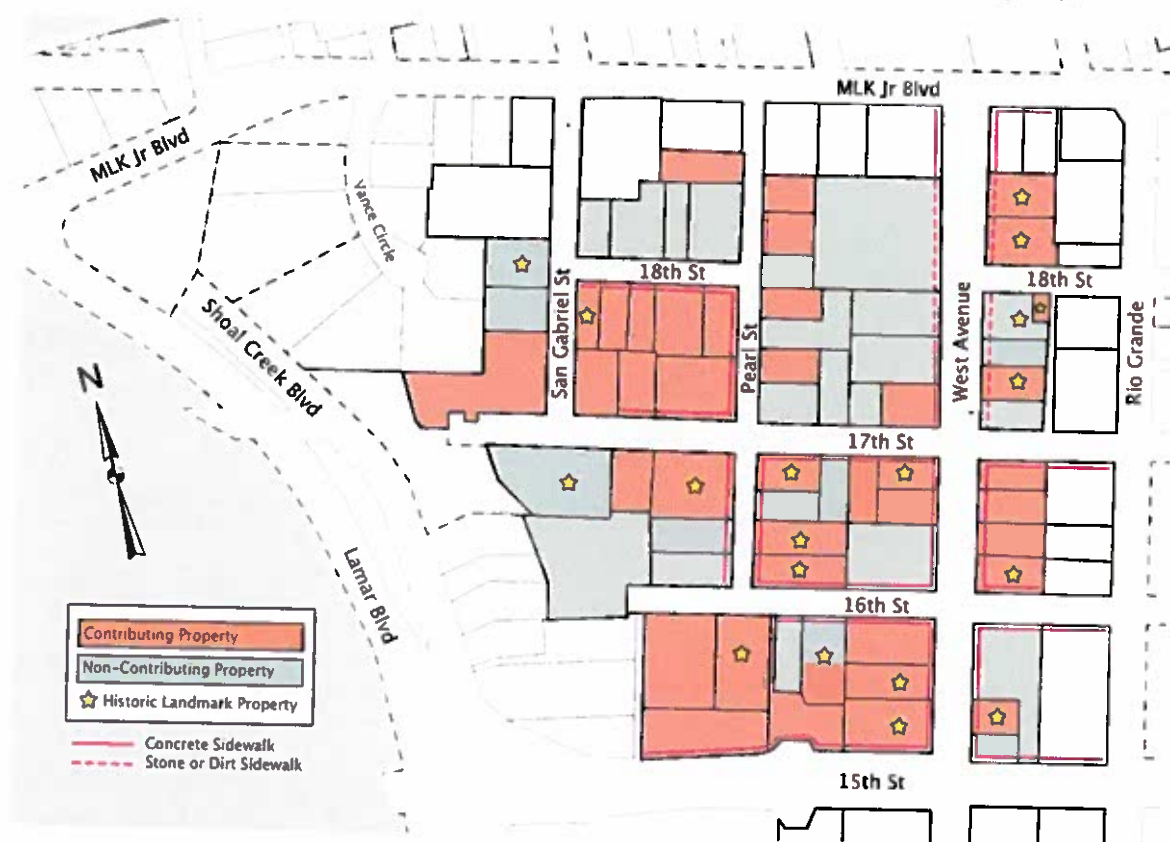
- Preserve the architectural heritage of the District through retention and preservation of historic buildings and landscape features;
- Discourage demolition of contributing buildings and buildings easily restored to contributing character;
- Support historic building preservation by providing guidance in building maintenance and repair
- Ensure that alterations to existing buildings are compatible with the character of the structure and the district;
- Support sustainable design by providing guidance to improve energy efficiency and building performance;
- Establish design criteria for new construction within the District to ensure that new construction will be compatible with the historic character of the District; and
- Stabilize property values by maintaining existing building stock and defining compatible new construction.

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2. Design Review Process

A. DISTRICT BOUNDARIES

These Design Standards govern the designated Historic District bound by the following map:



B. CERTIFICATE OF APPROPRIATENESS

Purpose of the Certificate of Appropriateness

The Certificate of Appropriateness review process ensures that proposed changes to a property in the historic district comply with these Design Standards. A Certificate of Appropriateness must be granted before a building permit will be issued by the City.

Activities that Require a Certificate of Appropriateness

The design review process does not require property owners to proactively make changes to their properties, such as restoring buildings to their historic appearance. The design review process only comes into play once a property owner initiates a construction project that is substantial enough to require a Certificate of Appropriateness.

According to Sections 25-11-2 and 25-11-212 of the City of Austin Land Development Code, a person must obtain a Certificate of Appropriateness to change, restore, remove, or demolish an exterior architectural or site feature of a structure that is contributing to the historic district.

2. Design Review Process

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A Certificate of Appropriateness is NOT required for:

- Remodeling the interior of the building;
- Routine maintenance projects, provided that work follows the treatment guidelines set forth in *Appendix C* to ensure that the work does not affect the historic character of the resource. This may include painting, repointing of masonry, foundation repair, etc., or
- Remodeling of non-contributing buildings.

A Certificate of Appropriateness IS required for:

- Replacing siding, porches, doors, windows, or roofing materials;
- Exterior alterations to existing buildings and sites including, but not limited to, the construction of additions, decks, pools, or the installation of new windows, doors or roofs;
- Demolition of existing buildings or parts of buildings;
- New construction;
- Relocation of existing buildings into or out of the district; or
- Landscape changes requiring a City permit.

The City Historic Preservation Office will review applications to determine if a Certificate of Appropriateness is necessary.

Process for Obtaining a Certificate of Appropriateness

Applications for a Certificate of Appropriateness must be submitted to the City Historic Preservation Office per the submission deadline schedule provided by the Historic Preservation Office website. The application form may be obtained from the City Historic Preservation Office or the City of Austin website. Property owners may contact City staff in the early planning stages of a project for assistance in interpreting the Standards, suggesting solutions to problems, and explaining the review process and requirements. The Historic Preservation Office staff can also provide on-site consultations and other technical assistance. The City Historic Preservation Office conducts a preliminary review of the application for a Certificate of Appropriateness and may contact the applicant for additional information, or to suggest changes to the application.

Depending on the scale of the project, the application for a Certificate of Appropriateness will be evaluated by either the City Historic Preservation Officer or the City of Austin Historic Landmark Commission, per the criteria below.

The City Historic Preservation Officer may administratively approve applications for Certificates of Appropriateness for the following:

- Accurate restoration or reconstruction of a documented missing historic architectural element of the structure or site;
- Changes which do not affect the appearance of the structure or site from an adjacent public street, limited to:
 - Demolition of garages, sheds, carports, or other outbuildings that are non-contributing;
 - Construction of a ground-floor, one-story addition or outbuilding with less than 600 square feet of gross floor area;
 - Two-story additions to the rear of two-story houses; or
 - A pool, deck, fence, back porch enclosure, or other minor feature.

The Historic Landmark Commission must hear all other Certificates of Appropriateness.

2. Design Review Process

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The Historic Preservation Office or Historic Landmark Commission may grant the Certificate of Appropriateness if the application conforms to these Design Standards. If the Certificate of Appropriateness is not granted, the Historic Landmark Commission may require the applicant to modify the proposed work and revise the application accordingly. Appeal of a denial of a Certificate of Appropriateness may be made to the appropriate land use commission and, if denied, to the City Council. The Historic Landmark Commission has the authority to grant exemptions to the Design Standards if it determines that the proposed new construction or changes to existing buildings or sites will maintain the relevant character-defining features of the property and/or historic district.

Responsibilities of the Applicant

The responsibility for demonstrating that the proposed project meets these Design Standards lies with the applicant. The applicant shall submit sufficient photographs or physical documentation to demonstrate that the proposed project meets these standards. The Historic Preservation Office or Historic Landmark Commission may require additional documentation as necessary.

The historic property may also be designated a Recorded Texas Historic Landmark (RTHL) or a State Archeological Landmark (SAL), which requires review by the Texas Historical Commission (THC). In this case, the applicant is responsible to submit the proposed work to the THC for review independent of the Local Historic District review process.

~~Good Neighbor Governance of Design Standards~~

~~In an attempt to be inclusive of local property owner feedback during the application process, the Judges Hill Neighborhood Association may establish an Old Judges Hill Local Historic District Advocacy Board with the mission to act as a liaison directly with the City of Austin Historic Preservation Office staff and the Historic Landmark Commission to endorse the majority interests of the individual property owners of the LHD.~~

~~1. Board membership is to be comprised of three members:~~

- ~~a. Commercial Property owner within the LHD~~
- ~~b. Residential Property owner contributing within the LHD, and~~
- ~~c. Residential Property owner non-contributing within the LHD.~~

~~2. Board members will meet on an ad hoc basis to endorse proposals from property owners that involve application of the Local Historic District Design Standards to lend local property owner endorsement that may compliment or conflict with recommendations from city staff but be in the majority interest of the LHD.~~

~~3. Terms of all positions shall be for a period of three years staggering. Initial term for Residential Contributing Member to be for a period of 4 years with subsequent terms for 3 years. Initial term of Residential Non-Contributing Member to be for a period of 3 years~~

2. Design Review Process

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~~with subsequent terms for 3 years. Initial term for Commercial Member to be for a period of 2 years with subsequent terms for 3 years.~~

~~4. Board members will be volunteers and will nominate successors to be endorsed by all members in the district by a simple majority vote.~~

C. PENALTIES FOR VIOLATIONS

Any person or corporation who violates provisions of the Standards is subject to the same criminal misdemeanor and/or civil penalties that apply to any other violation of the City Code.

D. PERIODIC REVIEW

These Design Standards are not intended to be static. It is subject to periodic review, revision, and amendment. The process for revising or amending the Design Standards shall follow the process set forth for Neighborhood Plans, as described in City of Austin Code §25-1-802, which states:

The director shall conduct a general review of a neighborhood plan not earlier than five years after the adoption of the plan and may recommend amendments of a plan to the Planning Commission and council. The director shall include neighborhood stakeholder input in the review process.

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/A

3. Architectural Character of the District

		
Residential Landmark 712 West 16 th Street	Commercial Landmark 1717 West Avenue	Residential Landmark 1615 Pearl

A. GENERAL CHARACTER

The following description of the overall landscape and streetscape of the District is founded upon the National Register Bulletin *Historic Residential Suburbs: Guidelines for Evaluation and Documentation for the National Register of Historic Places*.

Historic Homes in the Judges Hill Area

The Judges Hill area incorporates a number of properties that are designated as landmarks at the City, State, or National level. These properties were all originally built as residences and most are still in use as residential properties today. The boundaries can be seen in the above map. These pages highlight the historic properties within the "Judges Hill District" as designated by the Downtown Austin Plan. *Surveys for all of the landmark and contributing properties have been included in the application for landmarking to demonstrate the style diversity of the district.*

Landmark designations within the proposed Local Historic District include:

- Two properties individually listed on the **National Register of Historic Places**
- Six properties designated as **Recorded Texas Historic Landmarks**
- Eighteen **City of Austin Historic Landmarks** (these include the properties with National and State designations)

Judges Hill Area History

Established in 1851 as Austin's original city neighborhood, the Judges Hill Neighborhood contributes significantly to the historical appreciation of Austin. Judges Hill is still the setting for many handsome single-family homes built more than 75 years ago, with many residents who have occupied the dwellings for more than 50 years. The Neighborhood is located north of the central business district of downtown Austin on the eastern bluff overlooking Pease Park, bordered by West Avenue, 15th Street, Martin Luther King, Jr. Blvd and Lamar.

In 1839, the Congress of the Republic of Texas condemned land surrounding the village of Waterloo

3. Architectural Character of the District

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18

(now known as the City of Austin), offering the grant holders land elsewhere in Texas as compensation. The City of Austin was founded when sovereignty and initial ownerships were established. Many of the homes in the Judge's Hill Neighborhood are part of the Republic of Texas Outlots 10 and 11, Division E, later approved for sale as City of Austin Lots in 1850 by the State of Texas Legislature and by Governor Bell in 1852.

In 1851, Judge Elijah Sterling Clark Robertson built the Original City Neighborhood's first home near the corner of 18th and San Gabriel. The house was subsequently demolished in 1966. Judge Robertson was the first among neighborhood resident judges and attorneys who earned the neighborhood the name of Judges Hill. From its inception, Judges Hill was home to many prominent Austin citizens including but not limited to:

- Colonel E. M. House, close advisor to President Woodrow Wilson;
- Josh Wesley Robertson, Mayor of Austin;
- James P. Alexander, Chief Justice of the Texas Supreme Court;
- Few Brewster, Associate Judge of Texas Supreme Court;
- Ireland Grave, Judge of the 26th Judicial District;
- Judge St. John Garwood;
- Judge Alexander S. Walker; and,
- Judge Edward R. Kone.

1. Land Use Activities

Historic Land Use Patterns

- In the historic period, only residential properties existed; there were no commercial or institutional properties intermixed within the period of significance.

Current Land Use Patterns

- Today, the majority of properties remain residential. Within the proposed historic district, a few Light Office uses are located in former residences and intermixed with residential use along West Avenue.

Multi-family Residential Land Use

- Three multi-family structures (privately owned condominiums and apartment homes) exist along West Avenue and one on 17th, where historic structures formerly were located (e.g. The EM House Residence). The condominium properties along 18th are not considered multi-family according to the COA zoning map.

Commercial Land Use

- Located exclusively along West Avenue within the proposed local historic district, there is some light office use in former residences. No retail or other commercial uses exist in former residences within the entire proposed district. There exists only one structure built as an office after the period of significance that is contained within the entire LHD.

Institutional Land Use

- There are no institutional land uses within the district.

Open Space

- There is some existing City of Austin land located along the perimeter of the district along the North side of 15th street, just West of West Avenue, adjoining the back lots of properties along 16th street. These COA properties are currently leased to and maintained by nearby property owners. There is also some privately held open land on

3. Architectural Character of the District

C11/19

the east side of West Avenue between 15th and 16th streets that is zoned for Single Family Use.

2. Natural Environment

Topography

- Land generally slopes toward Shoal Creek beginning from West Avenue heading west along 16th, 17th. Land generally slopes toward Lady Bird Lake beginning from 18th Street heading south along San Gabriel, Pearl and West Avenue.

Trees and Natural Landscape

- Large heritage oaks are located throughout the district with added Pecan, Cedar Elm and Sycamore. See the following photographs, lists, and maps of trees throughout the proposed local historic district.

3. Architectural Character of the District

CA/20



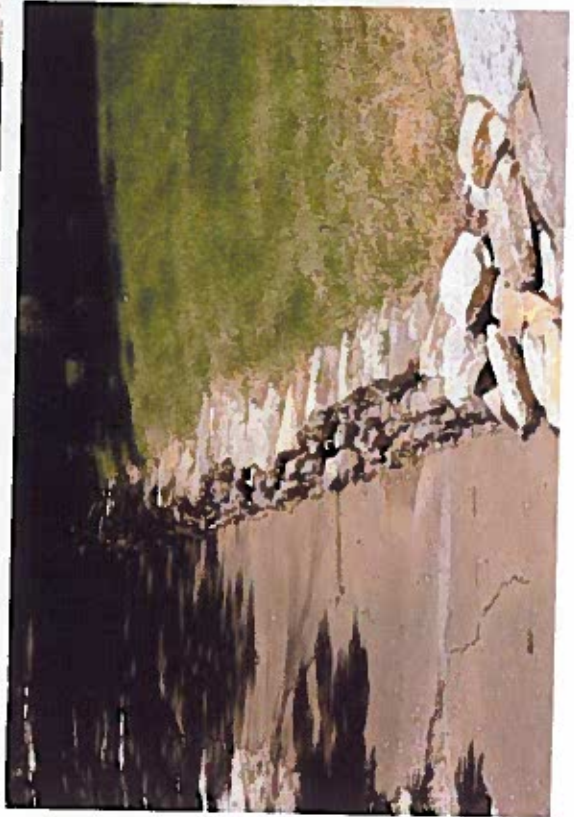
3. Architectural Character of the District

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3. Architectural Character of the District

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3. Architectural Character of the District

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3. Architectural Character of the District

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3. Architectural Character of the District

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3. Architectural Character of the District

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3. Architectural Character of the District

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3. Architectural Character of the District

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3. Architectural Character of the District

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Appendix : Tree Analysis*

Table Notes
 MISSING: Refers to trees indicated in original map, but is no longer present.
 VMDNC: Refers to incorrect tree position specified on original map.
 X: MT (P= True Diameter, Multiple Trunks (number of Trunks))

Tree Number (Map)	Present	Species	Original Diameter (in.)	Measured Diameter (in.)	Canopy Height (ft.)	Canopy Notes	Picture #
1	V	Live Oak	42.0	42.0	42.0	Low hanging limbs of property line approx. 150'	4, 17
2	V	Live Oak	36.0	36.0	36.0	Medium canopy, low hanging limbs	1
3	V	Live Oak	36.0	36.0	36.0	Medium canopy, low hanging limbs	1
4	V	Live Oak	36.0	36.0	36.0	Medium canopy, low hanging limbs	1
5	V	Live Oak	20.0	20.0	20.0	Low hanging limbs	2
6	V	Live Oak	24.0	24.0	24.0	Low hanging limbs	2
7	V	Live Oak	24.0	24.0	24.0	Low hanging limbs	2
8	V	Live Oak	24.0	24.0	24.0	Low hanging limbs	2
9	V	Live Oak	24.0	24.0	24.0	Low hanging limbs	2
10	V	Live Oak	24.0	24.0	24.0	Low hanging limbs	2
11	V	Live Oak	24.0	24.0	24.0	Low hanging limbs	2
12	V	Live Oak	24.0	24.0	24.0	Low hanging limbs	2
13	V	Live Oak	24.0	24.0	24.0	Low hanging limbs	2
14	V	Live Oak	24.0	24.0	24.0	Low hanging limbs	2
15	V	Live Oak	24.0	24.0	24.0	Low hanging limbs	2
16	V	Live Oak	24.0	24.0	24.0	Low hanging limbs	2
17	V	Live Oak	24.0	24.0	24.0	Low hanging limbs	2
18	V	Live Oak	24.0	24.0	24.0	Low hanging limbs	2
19	V	Live Oak	24.0	24.0	24.0	Low hanging limbs	2
20	V	Live Oak	24.0	24.0	24.0	Low hanging limbs	2
21	V	Live Oak	24.0	24.0	24.0	Low hanging limbs	2
22	V	Live Oak	24.0	24.0	24.0	Low hanging limbs	2
23	V	Live Oak	24.0	24.0	24.0	Low hanging limbs	2
24	V	Live Oak	24.0	24.0	24.0	Low hanging limbs	2
25	V	Live Oak	24.0	24.0	24.0	Low hanging limbs	2
26	V	Live Oak	24.0	24.0	24.0	Low hanging limbs	2
27	V	Live Oak	24.0	24.0	24.0	Low hanging limbs	2
28	V	Live Oak	24.0	24.0	24.0	Low hanging limbs	2
29	V	Live Oak	24.0	24.0	24.0	Low hanging limbs	2
30	V	Live Oak	24.0	24.0	24.0	Low hanging limbs	2
31	V	Live Oak	24.0	24.0	24.0	Low hanging limbs	2
32	V	Live Oak	24.0	24.0	24.0	Low hanging limbs	2
33	V	Live Oak	24.0	24.0	24.0	Low hanging limbs	2
34	V	Live Oak	24.0	24.0	24.0	Low hanging limbs	2
35	V	Live Oak	24.0	24.0	24.0	Low hanging limbs	2
36	V	Live Oak	24.0	24.0	24.0	Low hanging limbs	2
37	V	Live Oak	24.0	24.0	24.0	Low hanging limbs	2
38	V	Live Oak	24.0	24.0	24.0	Low hanging limbs	2
39	V	Live Oak	24.0	24.0	24.0	Low hanging limbs	2
40	V	Live Oak	24.0	24.0	24.0	Low hanging limbs	2
41	V	Live Oak	24.0	24.0	24.0	Low hanging limbs	2
42	V	Live Oak	24.0	24.0	24.0	Low hanging limbs	2
43	V	Live Oak	24.0	24.0	24.0	Low hanging limbs	2
44	V	Live Oak	24.0	24.0	24.0	Low hanging limbs	2
45	V	Live Oak	24.0	24.0	24.0	Low hanging limbs	2
46	V	Live Oak	24.0	24.0	24.0	Low hanging limbs	2
47	V	Live Oak	24.0	24.0	24.0	Low hanging limbs	2

*Disclaimer: This tree analysis was performed as part of a visual reconnaissance and does not constitute a formal tree survey, which will be required prior to any development.

3. Architectural Character of the District

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Designed Landscape

- There is an eclectic variety of landscape including native in-formal, formal, cottage gardens, and xeriscape. There is not a particular type of landscaping that dominates the district.

3. Circulation Networks

Street Patterns

- The street pattern follows a straight grid that does not deviate in response to natural features such as waterways or changes in topography.

Major Thoroughfares

- Borders of the district are major thoroughfares including West Avenue and 15th Street.
- There is a paved alleyway between West Avenue and Rio Grande from 17th to 18th Streets.

Sidewalks

- Sidewalks are located on West Avenue, 16th, and Pearl. Sidewalks are partially included on 18th, and 17th (in front of some houses, not others). All sidewalks are poured concrete. See map of sidewalks included in the Design Standards.

4. Spatial Organization

Subdivision of Lots

- Lot sizes vary significantly from .25 of an acre to more than 1 acre and are variations of rectangles.

Organization of Lots

- Houses are generally set back along the streetscape and garages are not in front of the structures, but are generally located behind the residential structure.

Setbacks

- Majority of district adheres to residential setbacks (SF3). Setbacks, measured from the curb, range from a few feet at the 1855 converted Westhill Carriage House, up to 50 feet for the Sparks and McClendon Houses and about 130 feet for the Nalle House. Most properties have generous set-backs of at least 25 feet or more from the curb.

5. Boundary Demarcations

District Boundaries

- There exists no formal signage for the district boundaries.

Property Boundaries

- There are limited demarcations of properties within the district including stone and brick walls, wood and iron fences, and foliage.

Fencing & Retaining Walls

- Most walls in the neighborhood are low retaining walls, many very early, from one to three feet in height, primarily stone and cement. Of particular note are two retaining walls originally associated with the E.M. House House. There are few fences: a few iron rail fences, three with brick or cement posts; one property has a new six-foot iron rail fence with brick posts. See attached photos for examples.

3. Architectural Character of the District

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6. Small-scale Elements

Signage

- There exist some JHNA signs on the street signs to identify the area.

Lighting

- There is only City of Austin provided lighting in the area.

Street Furniture

- There is no street furniture in the district.

3. Architectural Character of the District

C11
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B. ARCHITECTURAL TYPE AND CHARACTER

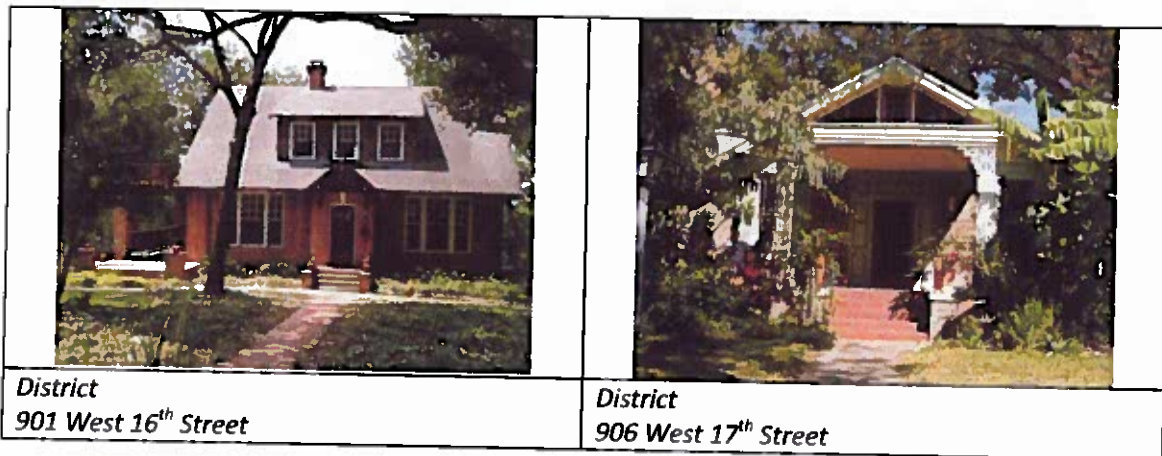
Property types and architectural styles are useful categories for analyzing general types of historic resources commonly found within historic districts. The inventory of historic properties (*Appendix C* of the local historic district application) provides a list of the specific property types and architectural styles found within the historic district. The following analysis sets forth typical character-defining features of property types and architectural styles. Note that many examples of historic resources do not strictly fit any property type or architectural style classification. Similarly, a typical example of a property type or architectural style may exhibit some of the character-defining features below, but not all. Other examples of historic resources may combine eclectic elements from several property types or architectural styles. This analysis of property types and architectural styles seeks to find commonalities among general trends, though the inventory of resources within a historic district inevitably will include exceptions.

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

3. Architectural Character of the District

C1/33

Bungalow (located in the District)



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

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

3. Architectural Character of the District

C11/34

American Four-Square Plan (located in the District)



District
803 West 17th Street

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

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

3. Architectural Character of the District

C11/35

Two-Story Center Passage Plan (located in the Proposed District)



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

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

3. Architectural Character of the District

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Cape Cod (located in the Proposed District)



District
903 West 17th Street

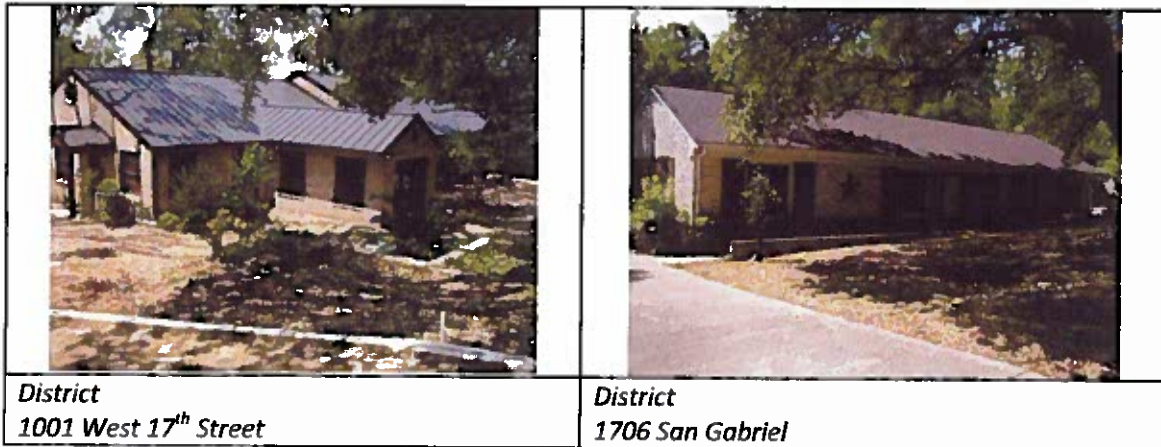
Examples of the Cape Cod house form in Austin were often constructed after local popularization of the automobile. The form is always one-and-a-half stories in height with dormer windows. The floor plan usually features a central entry hall on the ground floor, leading to a central stair. In Austin,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

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

3. Architectural Character of the District

C11/3X

Ranch (located in the Proposed District)



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

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

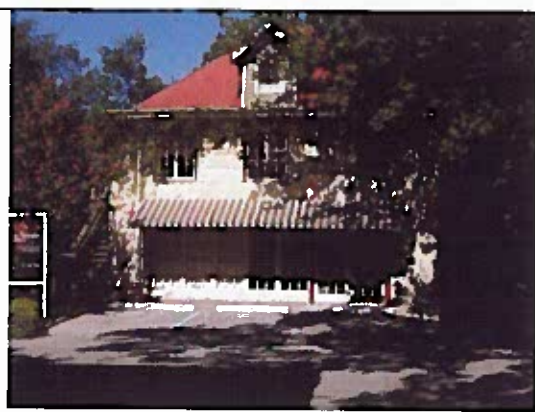
3. Architectural Character of the District

C11/38

Domestic Outbuildings (located in the Proposed District)



District
805 ½ West 16th Street



District
1502 West Avenue

The detached garage is the overwhelmingly most common historic domestic outbuilding found in Austin. Detached garages typically are one-story in height with a rectangular footprint and a single, open interior space. Garage apartments may be two stories in height, with an open garage space on the ground floor and a living space above. Some domestic properties retain agricultural outbuildings, such as barns or sheds, which pre-date the residential development of the surrounding neighborhood. Domestic outbuildings typically are sited at the rear of the lot, behind the main house.

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

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C. ARCHITECTURAL STYLES OF DISTRICT

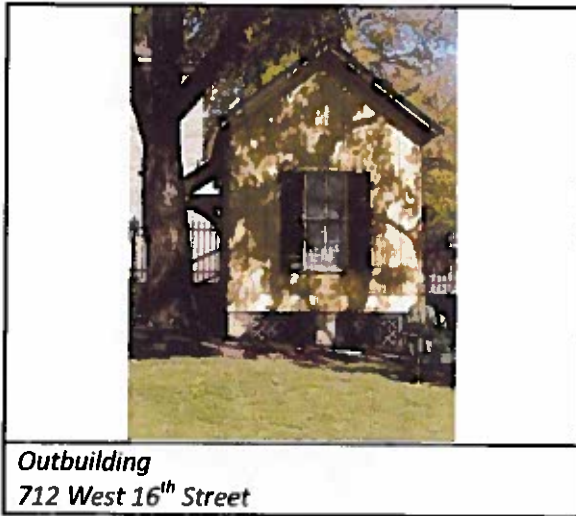
Not all historic resources are exemplary of a particular architectural style. On the other hand, some eclectically combine several styles (especially early twentieth century Revival styles). Other historic resources were constructed during a period of stylistic transition, featuring some elements of a more traditional style (such as Minimal Traditional) combined with other elements of a more progressive style (such as Ranch or Modern). Architectural styles found within the Historic District are listed below. Architectural styles can be integral to the form of the building and related to the property type, or can be displayed through decorative ornament applied to a building. Some typical character-defining features of each architectural style are listed. A resource does not need to display all of the listed character-defining features to be considered a good example of a style; however, when these character-defining features are intact, they must be preserved in order to preserve the overall character of the architectural style. Resources also may exhibit different stylistic elements due to changes over time. If these changes occurred during the historic district's period of significance, such changes should be respected and possibly retained during restoration or rehabilitation projects. Photos of examples of each style are provided with each property type section.

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

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Early Texas Vernacular (located in the Proposed District)



Many homes constructed in Austin in the nineteenth century are modest properties with no defined architectural style. In the Field Guide to American Houses, Virginia and Lee McAlester call this the National style. Blake Alexander refers to these homes as either Frontier Settlement or Ante-Bellum South architecture in his Texas Homes of the 19th Century. These homes were built using local materials, without formal plans.

- Building Form: Center-passage, L-plan, or two-story center-passage plan.
- Exterior Walls: Various forms of wood siding, including board and batten and weatherboard; limited use of limestone.
- Foundation: Often screened with wood, metal, or stone
- Porch: linear porches across the front of the house, either full or partial width.
- Roof: Gabled.
- Windows: Double-hung wood, often with multi-lite sash and exterior blinds.
- Doors: Typically wood stile and rail.
- Chimneys: Brick or stone, if extant.

The nature of American folk housing changed with the arrival of the railroad in 1871. No longer fully dependent on the local natural resources of timber, limestone, and clay, new materials could be more readily transported to Austin.

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Revival Styles (located in the District)






Tudor Revival

- Building Form: Bungalow, L-plan, or irregular.
- Exterior Walls: Usually brick masonry in varying colors, patterns, and textures, with exaggerated mortar joints, sometimes seeping. Sometimes stucco. Faux half-timbering often adorning gable-ends. Wing walls or buttresses sometimes accenting front façade.
- Foundation: Usually skirted with brick.
- Porches: If present, sometimes include low-sloped Gothic arches supported by brick piers.
- Roofs: Gable-on-hip or front gabled. Often complex. Eaves sometimes swept.
- Windows: Usually double-hung wood sash. Window openings sometimes feature low-sloped Gothic arches. Sometimes feature picture windows with leaded glass in a lattice pattern.
- Doors: Round-arched wood doors with small lites.
- Chimneys: Prominent brick chimneys, often on front façade. Sometimes feature chimney caps with corbelling or crenellations.

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4. Local Historic District Design Standards

Revival Styles (located in the Proposed District)

		
<i>Neoclassical</i>	<i>Greek Revival</i>	<i>Classical Revival</i>
<i>900 West 17th Street</i>	<i>1703 West Avenue</i>	<i>707 W 18th Street</i>

Classical Revival/Greek Revival/Neoclassical Revival

- **Building Form:** Center-passage or two-story center-passage plan, or irregular.
- **Exterior Walls:** Wood siding, brick, or stone masonry.
- **Foundation:** Often screened with wood, pressed metal, brick, or stone.
- **Porch:** Full-width porch supported by columns or pilasters with decorative capitals. May have second story balcony.
- **Roof:** Flat, side-gabled, or hipped.
- **Windows:** Typically double-hung wood sash, exterior blinds.
- **Doors:** Typically wood stile and rail, sometimes with glazing, transoms, and/or sidelights.
- **Chimneys:** Brick or stone, if extant.

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<i>Colonial Revival</i>	<i>Colonial Revival</i>
<i>1701 San Gabriel</i>	<i>1711 San Gabriel</i>

Colonial Revival

- **Building form:** American four-square, two-story center-passage, or bungalow.
- **Exterior walls:** Typically red brick.
- **Foundations:** Typically pier and beam skirted with brick.
- **Porches:** Often lack porches. Sometimes include front-gabled or arched awnings over the main entrance, supported by brackets. If present, porches usually partial-width, with front-gabled roof supported by white wood or stone columns.
- **Roofs:** Side-gable. Wood cornice and enclosed eaves, often painted white.
- **Windows:** Typically double-hung wood sash, painted white. Often flanked by wood shutters.
- **Doors:** Typically wood, sometimes topped with fanlights. Commonly include sidelights, ornate door surrounds, pediments, etc.
- **Chimneys:** Typically red brick.

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Spanish Eclectic

1510 West Avenue

Spanish Eclectic

- Building form: L-plan, bungalow, or irregular.
- Exterior walls: Stucco, sometimes with texture or molded decorative wall elements.
- Foundation: typically skirted with masonry finished with stucco.
- Porches: Often lack porches. Sometimes feature cantilevered awnings over entrance, or partial-width porches with arched openings supported by masonry piers.
- Roofs: Typically flat or low-sloped hipped, typically covered with clay tile.
- Windows: Double-hung or casement windows, with metal or wood sash. Sometimes featuring wrought-iron grates or balconies.
- Chimneys: Stucco, often with tile caps.

4. Local Historic District Design Standards

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Victorian Era Styles (located in the Proposed District)



Italian Renaissance Revival
1700 San Gabriel

Italianate / Italian Renaissance Revival

- Building Form: Center-passage, L-plan, two-story center-passage plan, or irregular.
- Exterior Walls: Wood siding, brick, or stone masonry. Stone quoins common at the corners of masonry examples.
- Foundation: Often screened with wood, pressed metal, brick, or stone.
- Porch: Often lacks porch. Entrance may be protected by an awning supported by brackets, or a small portico supported by columns.
- Roof: Flat, cross-gabled, or hipped. Bracketed eaves and ornate, molded cornices typical. Often clad in imbricated slate shingles.
- Windows: Typically double-hung wood sash. Segmental-arched windows with ornate window hoods or surrounds common.
- Doors: Typically wood, sometimes with glazing, transoms, and/or sidelights.
- Chimneys: Brick or stone, if extant.

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Queen Anne w/ Colonial Revival Details
1611 West Avenue

Queen Anne

- **Building Form:** L-plan, modified-L, or irregular.
- **Exterior Walls:** Usually wood siding or wood shingle, but sometimes brick or stone. Often with a variation of materials and textures.
- **Foundation:** Often screened with skirting of wood, pressed metal, brick, or stone.
- **Porch:** Feature decorative woodwork, such as turned balusters and spindle friezes. Wraparound porches common. Porch floors often wood and porch ceilings often bead board.
- **Roof:** Cross-gabled, gable-on-hip, hipped, or pyramidal, often with dormers.
- **Windows:** Typically double-hung wood sash. Bay windows common character-defining features.
- **Doors:** Typically wood, often with glazing, transoms, and/or sidelights.
- **Chimneys:** Commonly brick or stone, often with decorative tapestry brick or corbelling. Sometimes metal stovepipe substitutes for chimney.
- **Details:** One of the most ornate styles, with fine ornamentation and a high level of detail.

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Folk Victorian
1607 West Avenue

Folk Victorian

- Building Form: L-plan, modified-L, pyramidal-roof-square-plan, or hipped-roof-square-plan.
- Exterior Walls: Usually wood siding or wood shingle.
- Foundation: Often screened with skirting of wood, pressed metal, brick, or stone.
- Porch: Feature decorative woodwork, such as turned balusters and spindle friezes. Porch floors often wood and porch ceilings often bead board. Decorative detail typically prefabricated.
- Roof: Cross-gabled, gable-on-hip, hipped, or pyramidal.
- Windows: Typically double-hung wood sash.
- Doors: Typically wood, sometimes with glazing, transoms, and/or sidelights.
- Chimneys: Brick or stone, if extant. Sometimes metal stovepipe substitutes for chimney.

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Early Twentieth-Century American Styles (located in the Proposed District)



Prairie Style
1606 Pearl

Prairie Style

- **Building Form:** L-plan, American four-square, two-story center-passage plan, and bungalow.
- **Exterior Walls:** Brick, sometimes Roman Brick, sometimes with string course for horizontal emphasis. Stone or tile detailing in geometric pattern sometimes present.
- **Foundation:** Typically skirted with brick.
- **Porches:** Supported by brick piers with stone coping and detailing.
- **Roofs:** Low-sloped hipped with deep, enclosed eaves.
- **Windows:** Typically double-hung wood sash, often with wood screens with geometric detail. Art glass sometimes present.
- **Doors:** Typically wood with glazing, sometimes with transoms and sidelights.
- **Chimneys:** Brick, often with stone coping.

4. Local Historic District Design Standards

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Craftsman
1601 Pearl

Craftsman

- **Building Form:** L-plan or bungalow.
- **Exterior Walls:** Typically wood siding or asbestos shingle, sometimes brick. Sometimes feature wood shingle detailing.
- **Foundation:** Typically skirted with wood or brick. Skirt walls sometimes battered.
- **Porches:** Partial-width or full-width, often with front-gabled roof, typically supported by tapered wood or stone columns but sometimes supported by decorative metal posts.
- **Roofs:** Low-sloped hipped or gabled, with deep eaves, often with exposed rafter ends.
- **Windows:** Typically double-hung wood sash, often with wood screens with geometric detail.
- **Doors:** Typically wood with glazing, sometimes with transoms and sidelights.
- **Chimneys:** Brick, sometimes with corbelling or stone coping.

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Early Twentieth Century American Styles (located in the Proposed District)



Monterey Style 907 West 18th Street

Monterey Style

- Building Form: L-plan, typically two-story.
- Exterior Walls: Typically stucco, brick, or stone.
- Foundation: May be pier-and-beam or concrete slab.
- Porches: Second-story balconies common. Often feature wood or wrought iron rails with decorative detailing. Porch usually recessed under balcony.
- Roofs: Typically hipped or cross-gabled.
- Windows: Typically double-hung wood sash, but may be wood casement or metal casement.
- Doors: Typically wood with glazing, sometimes with transoms and sidelights.
- Chimneys: Stucco, brick, or stone.

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Mid Century Styles (located in the District)




	
<i>International 805 West 16th</i>	<i>International Style 1800 San Gabriel</i>

International Style

- **Building Form:** Irregular or ranch.
- **Exterior Walls:** Stucco, wood, Roman brick, flagstone, glass, or tile. No applied ornament.
- **Foundation:** Concrete slab.
- **Porches:** Cantilevered flat awnings, or recessed under flat roof.
- **Roofs:** Flat.
- **Windows:** Double-hung, casement, or fixed, with metal or wood sash. Horizontal bands of windows and window walls common.
- **Doors:** Typically wood or metal, often with glazing.
- **Chimneys:** If present, typically brick or stone with minimal detail.

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<i>Minimal Traditional</i>	<i>Ranch Style</i>	<i>Ranch Style</i>
<i>1705 Pearl</i>	<i>1706 San Gabriel</i>	<i>1001 West 17th</i>

Minimal Traditional

- **Building Form:** L-plan, modified L-plan, bungalow, or ranch.
- **Exterior walls:** Wood siding or asphalt shingle. Decorative wood shingles, board-and-batten, or waney-edge siding sometimes present at gable ends. Brick or stone veneer sometimes present at water table.
- **Foundation:** Pier and beam with wood skirt, or concrete slab.
- **Porches:** Typically partial-width, supported by simple wood posts, geometric wood posts, or decorative metal posts.
- **Roofs:** Cross-gabled or gable-on-hip.
- **Windows:** Casement or double-hung, wood or metal sash. Fixed picture windows sometimes present at front façade. Decorative wood shutters common.
- **Doors:** Wood, often with small lites in geometric patterns.
- **Chimneys:** If present, simple brick or stone.

Ranch Style

- **Building Form:** Ranch or Split-Level.
- **Exterior Walls:** Often brick or stone masonry, often using Roman brick or flagstone; sometimes wood siding or asbestos shingle siding.
- **Foundation:** Concrete slab.
- **Porches:** If present, typically recessed under main roof form and supported by simple wood posts or decorative metal posts. Floor typically concrete. Integral stone or brick planters often common. Details may exhibit influences of Revival Styles.
- **Roofs:** Low-sloped hipped or side-gabled, with deep eaves. Clerestory windows sometimes present at gable ends or below eaves. Details may exhibit influences of Revival Styles.
- **Windows:** Double-hung, casement, awning or jalousie, with wood or metal sash.
- **Doors:** Wood, often with small lites in geometric patterns. Decorative metal screen doors.
- **Chimneys:** If present, broad and simple brick or stone.

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4. Local Residential Historic District Design Standards

A. GENERAL

All work requiring a Certificate of Appropriateness within the District will follow the design standards set forth below. The Design Standards are based upon the Secretary of Interior's Standards for Preservation, Rehabilitation, Restoration, or Reconstruction, as appropriate. These Standards can be found in the Appendix and on the National Park Service website at www.nps.gov/history/hps/tps/standards/standards_complete.pdf.

The following Design Standards clarify the interpretation of the Secretary of Interior's Standards for application within the District. These standards apply to all contributing properties and new construction within the Local Historic District.

1. Retention of Historic Style:

Respect the historic style of existing resources and retain their historic features, including character-defining elements and building scale and massing, as described in the *Architectural Character* section of these Design Standards. Avoid alterations to the original fabric of historic buildings. Work undertaken to remove non-historic alterations that detract from original historic style is encouraged.

2. Avoidance of False Historicism:

Do not add stylistic elements that were not originally present, as evidenced by historic documentation. Avoid alterations that have no historic basis and that seek to create the appearance of a different architectural period or a false sense of history. For example, do not add Victorian trim to a Craftsman bungalow or Craftsman details to a 1950s ranch-style house or cottage.

3. Sequence of Appropriate Treatment Options:

Treatment for historic materials within the District shall follow the sequence of priorities set forth in the Secretary's Standards: preservation first, then rehabilitation, then restoration of missing elements if necessary, and, finally, new construction. In order to gain a Certificate of Appropriateness, the applicant shall objectively demonstrate that the proposed project has selected the least intrusive treatment option that is feasible because of the condition of the existing historic materials. (Note that demonstrating financial hardship is a separate and distinct process, set forth in City of Austin Code §25-11-216(D), Ordinance No. 20090806-068).

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

<http://www.nps.gov/history/hps/tps/tax/its/itshome.htm>

<http://www.nps.gov/history/hps/tps/briefs/presbhom.htm>

a. When to Preserve:

Repair rather than replace deteriorated historic features and architectural elements whenever possible. Many times, materials that initially appear beyond repair may be

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preserved successfully. Guidelines for the conservation of historic materials are set forth in the Appendix to these Design Standards and are available in National Park Service Preservation Briefs.

b. **When to Rehabilitate:**

If an original architectural feature has deteriorated beyond repair, the replacement shall match the historic feature in size, scale, profile, and finish. The substitution of compatible recycled historic materials is acceptable, provided that the replacement material is compatible with the historic style and character of the resource. In order to be appropriate, synthetic or composite replacement materials shall match the original in size, scale, profile, and finish. Additional recommendations for the rehabilitation of historic materials are provided in the Appendix to these Design Standards.

c. **When to Restore:**

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

d. **When to Construct New:**

New construction within the district is appropriate only if it will not demolish or significantly alter an extant contributing resource. For example, new construction may be appropriate on an empty lot or to the rear of a contributing resource.

4. **Architectural Barriers and Accessibility**

Accessibility to historic properties can be achieved with careful and creative design solutions. ADA ramps, lifts, and ADA accessible entrances should be designed to avoid damage to character-defining features of a historic building. Contributing buildings may qualify for variances from the Texas Accessibility Standards. Contact the Texas Historical Commission (THC) Division of Architecture and/or the Texas Department of Licensing and Regulation (TDLR) for inquiries regarding the Texas Accessibility Standards.

5. **Energy Efficiency**

a. Construction of any new structures or alterations of existing structures shall be done in such a way as to meet or exceed the intent and requirements of current energy and building codes except in cases where compliance with the codes would adversely impact the historic character of a property or the district.

b. In no case, however, shall compliance with energy codes be used as a reason to demolish a historic, contributing, or potentially contributing structure, or to change a structure in such a way that its historic features are modified or removed. The City of Austin recognizes that protection of our cultural heritage contributes to sustainable communities and preserves the value of embodied energy used in the construction of the building.

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6. Compatibility Standards

- ~~a. Single family properties in the LHD generate traditional Compatibility Standards.~~
- ~~b. Non single family properties in the LHD but outside Downtown Austin Plan Compatibility Zone A are subject to traditional Compatibility Standards in addition to the LHD Design Standards. When these conflict, the more restrictive shall apply.~~
- ~~b. Non single family properties in the LHD on West Avenue are subject to the LHD Design Standards in addition to Downtown Austin Plan Compatibility Zone A. When these conflict, the more restrictive shall apply.~~
- a. All properties in the LHD are subject to applicable Compatibility Standards. When these conflict with the LHD Design Standards, the more restrictive shall apply.

7. "McMansion" Ordinance (25-2, Subchapter F – Height, Setback, etc.)

- a. All single family properties contained in the LHD are subject to the LHD Design Standards in addition to all the regulations contained within the City of Austin's "McMansion" Ordinance. When these conflict, the more restrictive shall apply.

8. Rooftop Structures

- a. Rooftop construction including decks, elevator shafts, air conditioning units, and structures such as satellite dishes shall all be counted toward the maximum height allowed for any particular property and shall not be exempt from any height calculations for zoning purposes.

9. Trees

- ~~a. Austin's Heritage Tree Ordinance shall apply in its entirety to the LHD.~~
- ~~b. Any trees removed within the LHD for permitted development per the Design Standards and the Heritage Tree Ordinance shall be replaced on the same property (successful relocation of existing trees or new planting of similar size and canopy per the Austin Heritage Tree Ordinance).~~
- a. Austin's Heritage Tree Ordinance (Chapter 25-8 Environment, Subchapter B) shall apply in its entirety within the LHD.

B. REHABILITATION OF CONTRIBUTING BUILDINGS

1. Façade

- a. Retain the original elevations of the building that are visible from the public right-of-way. Do not change the character, appearance, configuration, or materials of the façade, except to restore buildings to their original appearance.
- b. Do not add architectural features to a building that it never had (e.g., do not add a front porch to a house that never had one).

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2. Exterior Walls

- a. Repair damaged exterior wall materials to the greatest extent possible. Replace only those sections that are deteriorated beyond repair. Replace deteriorated wall materials in kind to match existing wall materials.
- b. Do not apply aluminum, vinyl or other synthetic siding as a replacement for a primary building material. Artificial siding materials have been documented to cause serious, costly and often irreparable damage to underlying materials and structural members.
- c. Do not paint masonry that has not already been painted. Moisture may become trapped between the paint and masonry, causing deterioration of the underlying materials and structural members.

3. Porches

- a. Front porches are character-defining features for many building forms and architectural styles; do not remove any element of an original front porch.
- b. Do not enclose a front porch. If a front porch is screened, it shall be performed in such a way that it is reversible and does not damage any historic fabric.
- c. Do not add a new porch or deck to the main façade where one never existed.
- d. Repair damaged porch elements in kind whenever possible. If replacement is necessary, replace only those elements deteriorated beyond repair. The replacement element shall match the original in design, profile, finish, and texture. The replacement material shall not promote the deterioration of adjacent materials (refer to treatment guidelines in *Appendix C.*) Do not add porch elements that were not historically present.
- e. If original porch elements are missing, they may be restored to their historic appearance if sufficient documentation exists to ensure accuracy.

4. Roofs

- a. Use roofing materials that duplicate the appearance and profile of the original materials whenever possible. The color of the new roofing material should be comparable to the color of the original material. If the original roofing material previously has been replaced with composition shingle roofing, the existing roofing may be replaced with roofing materials that historically would have been appropriate for the building form and style. For example, if the roofing historically was wood shingle but has been replaced with composition shingle, it is acceptable to replace the existing composition shingle roof with a new composition shingle roof. Refer to the Architectural Character section of these Design Standards.
- b. Maintain the shape and slope of the original roof as seen from the street.
- c. Maintain original decorative roof elements, such as exposed rafter ends, bargeboards, or cornices. Do not add decorative roof elements that were not historically present.

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5. Windows and Screens

- a. Do not enlarge, move, or enclose original window openings on façades visible from the public right-of-way. Do not add new window openings on façades visible from the public right-of-way. It may be appropriate to restore original window openings that have been enclosed.
- b. Retain and restore original windows, window surrounds, and screens unless deteriorated beyond repair. Refer to treatment recommendations for windows included in the Appendix to these Design Standards.
- c. Storm windows may provide increased energy efficiency without damaging historic windows. Interior storm windows may be used to maintain the historic exterior appearance of the window. Storm windows shall be installed in such a way that they do not damage historic fabric.
- d. If original windows or screens are deteriorated beyond repair, replacement windows shall maintain the same size, profile, configuration, finish and details as the original windows.
- e. If the original windows or screens are no longer extant, replacement windows shall reflect the size, profile, configuration, and finish that are appropriate for the house's building form and architectural style. Refer to the *Architectural Character* section of these Design Standards.
- f. False muntins inserted inside the glass are not permitted. Matching the profile of the original window requires the use of either:
 - i. True divided lites; or
 - ii. Dimensional muntins placed on the outside of the glass, along with spacers on the inside of the glass that are an appropriate color, material, and thickness, so that the window appears to have true divided lites even when viewed from an oblique angle.
- g. Although some substitute materials, such as extruded aluminum, may be used for replacement windows, the appearance of the window from the public right-of-way shall closely resemble the original in size, configuration, profile, and finish. Vinyl is not an appropriate substitute material.

6. Doors

- a. Do not enlarge, move, or enclose original door openings. It may be appropriate to restore original doors openings that have been enclosed.
- b. Retain original doors, door surrounds, sidelights, and transoms, unless deteriorated beyond repair. Refer to treatment recommendations for historic materials included in the Appendix to these Design Standards
- c. If a replacement door, door surround, sidelight, or transom is necessary, the style, materials, and finish of the replacement shall reflect the style and period of the house.

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Refer to the Architectural Character section of these Design Standards. Steel and hollow-wood doors are not appropriate for main entries within the District.

7. Chimneys

- a. Maintain original chimneys. Refer to treatment recommendations and repair methods for historic materials included in the Appendix to these Design Standards
- b. If new chimneys are added, they shall not be visible on the front of the house as seen from the street.

8. Mechanical Equipment

- a. Locate all new mechanical or energy conservation equipment in a manner that does not obscure the primary view of the building.
- b. When mechanical equipment must be attached to the exterior wall of the house, do not damage the original exterior wall material. For masonry walls, all attachments shall anchor into the mortar rather than the masonry unit.
- c. Rainwater collection systems that are visible from the public street must use traditional materials such as metal and wood; use of PVC containers or piping is not permitted within the public view.
- d. Photovoltaic and solar thermal installations on contributing buildings must be designed to be in scale with the existing structure's roofline, and must not damage historical architectural features or materials. These roof systems must be on the same plane as the roof. The color of the panels must be compatible with surrounding roof materials.
- e. Locate photovoltaic, solar thermal, wind power, and satellite dishes (external systems) on ancillary/secondary structures or new additions to the maximum extent feasible.
- f. Wind power systems shall be located to the rear of the site or to new (rear) building additions. The color of the turbine must be muted and free from graphics.

C. ADDITIONS TO CONTRIBUTING BUILDINGS

1. Location and Height

Design new additions so that they do not visually overpower the existing building, compromise its historic character, or destroy any significant historic features or materials. Additions shall appear subordinate to the existing house. Locate additions as inconspicuously as possible. Consider the effect that the addition will have on the existing and neighboring buildings. Large additions may be constructed as separate buildings and connected to the existing building with a linking element such as a breezeway.

- a. All character-defining features on exterior façades that are visible from the public right-of-way shall remain intact.
- b. Retain as much of the historic building fabric as possible in the construction of the addition.

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- c. Design the addition to complement the scale and massing of the original historic building.
- d. Construct all additions toward the rear of the house.
 - i. Whenever possible, additions shall be located behind the original rear façade of the historic building.
 - ii. If the original historic building has a side-gabled, hipped, or pyramidal roof form, additions shall be set back behind the ridgeline of the original roof.
 - iii. If the original historic building has a front-gabled or flat roof form, the minimum setback between the front façade and the addition shall be equal to one-half of the width of the front façade. For example, if the front façade is thirty feet (30') wide, then the addition shall be set back from the front façade by at least fifteen feet (15').
 - iv. Never locate an addition flush with the original front façade or projecting beyond the original front façade.
- e. Minimize the appearance of the addition from the public right-of-way facing the front façade.
 - i. Whenever possible, additions shall be no wider than the original house.
 - ii. Design one-story additions to one-story houses whenever possible.
 - iii. Whenever possible, the roof form of the new addition shall not be visible above the ridgeline of the original roof when the front of the historic building is viewed from the street.
 - iv. Two-story additions to one-story houses shall be constructed at the rear of the historic building to preserve the original one-story character. The roof height of the historic building shall be minimized as much as possible.
- f. Design side additions to minimize visual impact and avoid disruption of the compact building patterns in the District. The building's overall shape as viewed from the street shall appear relatively unaltered.


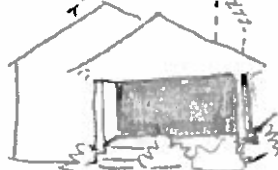

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Examples of Appropriate Additions

			
Original roofline illustrated by dotted line. The roof has been elevated slightly and a dormer window has been added, but the original roof form is maintained. The scale of the original house is maintained.	Addition illustrated by dotted line. The addition is set back from front façade and does not destroy or detract from character-defining features of original house. The roof form from original house is reflected in roof form of addition.	Addition illustrated by dotted line. The addition is set back from front façade and does not destroy or detract from character-defining features of original house. The low slope of roof keeps the scale of the addition in keeping with the original house and minimizes the appearance of addition from the street.	Addition illustrated by dotted line. The addition is set back from front façade. The roof form is a simplified version of the original house's roof, so the addition does not detract from the original.

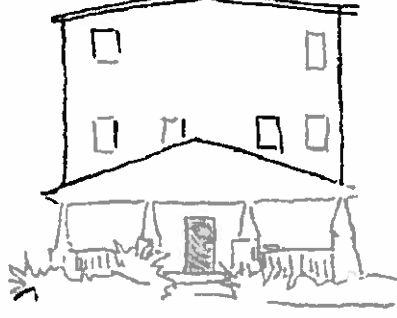

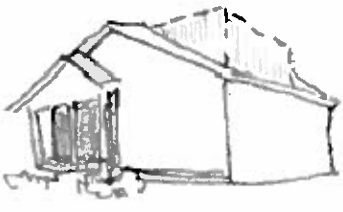
Examples of Questionably Appropriate Additions

		
Addition illustrated by dotted line. Although the form of the addition reflects the original house, the addition is set forward almost flush with the original front façade. In order to not detract from the character of the original house, the materials and detailing of the addition must be carefully designed.	Addition illustrated by dotted line. Although the roof form of the addition reflects the original house, the addition is set forward almost flush with the original front façade and changes the overall scale of the house.	Addition illustrated by dotted line. Although the cross-gabled roof form of the addition is inspired by the original house, it competes with the original fabric and may detract from the original house. Because of its large scale, the addition is almost as prominent as the main house.

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Examples of Inappropriate Additions

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

2. Design and Style

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

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3. Exterior Walls

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

4. Porches

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

5. Roofs

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

6. Windows and Screens

- a. If an addition will be visible from the street (either from the front or from the side), use windows that complement those on the existing house in terms of fenestration pattern, size, configuration, profile and finish.
- b. For windows on additions, avoid false muntins attached to or inserted between the glass in windows.
- c. Metal screens may be appropriate for windows in additions. Use anodized or coated metal screens to minimize their visual presence.

7. Doors

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

8. Chimneys

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

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D. NON-CONTRIBUTING BUILDINGS

1. A building that is non-contributing to the district because of its age or because it has received unsympathetic remodeling can be renovated in a manner compatible with the architectural style of the building as well as the overall character of the District. The standards provided below for new construction may serve as a guide for alterations to non-contributing buildings.
2. Alterations to a historic non-contributing building can be removed to return the building to its historic appearance, based upon physical or photographic evidence.

E. NEW CONSTRUCTION

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

1. Orientation, Set-Backs, and Height

- a. New or moved structures shall be positioned on their lot to maintain the existing patterns of the street.
- b. Front and side yard setbacks shall equal the prevalent setback of the contributing houses on the same side of the street. When the historic street pattern is irregular, new construction shall respond to an adjacent contributing property.
- c. The height of new construction shall respond to the streetscape and the dimensions of the lot. The height of new construction shall not exceed the height of the tallest contributing building on a similarly sized lot on the block. Height shall be measured as defined in City Code Section 25-2, Subchapter F, Section 3.4.

2. Design and Style



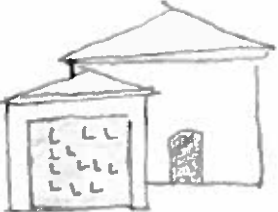
- a. Quality of construction and materials shall always be prioritized over applied stylistic detailing.
- b. Design new buildings so that they are compatible with the historic character of the District, yet discernible from historic buildings in the District.
- c. The building forms and architectural styles that historically were present within the District may serve as a model for new construction. Refer to the inventory of historic properties and the Architectural Character section of these Design Standards to determine which building types and styles historically were present within the district. Historical styles that were not present during the District's period of significance shall not be used as a basis for new construction.
- d. Contemporary design and style is appropriate for new construction in the historic district if the building respects the scale, massing, proportions, patterns, and materials prevalent among contributing houses within the District.

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- e. It may be appropriate to incorporate compatible architectural features from existing houses on the street, such as porch columns or transoms, but avoid architectural features that do not appear on contributing houses in the District.
- f. Character-defining features from different architectural styles shall not be combined eclectically unless such eclectic buildings were prevalent in the District historically.

Examples of Infill Construction

		
<p><i>May be appropriate, depending on surrounding context. The front-gabled porch and complex massing of the house reflect patterns found in many historic districts, but not all. The scale of the house may be too large for some historic districts.</i></p>	<p><i>May be appropriate, depending on surrounding context. Modern or Contemporary design may be appropriate for districts that include historic examples of these styles, or for districts with a very eclectic character. The scale of the house may be too large for some historic districts.</i></p>	<p><i>Inappropriate. Projecting front garages typically are not consistent with the house forms found in Austin's historic district.</i></p>

3. Exterior Walls

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

4. Porches

- a. If porches are a common character-defining feature among contributing buildings within the District, new construction is encouraged to have a front porch. If all of the contributing buildings immediately surrounding the new building include porches, then the new building shall include a porch.
- b. Porch posts/columns, railings, and detailing shall correspond to the building form and architectural style of the new building in a way that responds to historical trends. Refer to the Architectural Character section of these Design Standards for further details.

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- c. In general, do not add false historical architectural elements, such as brackets or gingerbread to a new porch. The Historic Landmark Commission may approve exceptions to this standard if the overall design of the new building accurately interprets the appearance of a historical style present within the District.

5. Roofs

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

6. Windows and Screens

- a. Windows and screens in new construction shall reflect the proportions, configuration, and patterns of windows and doors in historic buildings within the District.
- b. Windows and doors in new construction shall correspond to the building form and architectural style of the new building in a way that responds to historical trends. Refer to the Architectural Character section of these Design Standards for further details.
- c. Avoid false muntins attached to or inserted between the glass in windows.

7. Doors

- a. Front doors shall be visible from the street.
- b. Match the style, proportions, materials, and finish of the door to the overall style and design of the house.

8. Chimneys

- a. Chimneys in new construction shall reflect the configuration and patterns of chimneys in historic buildings within the District.
- b. Chimneys in new construction shall correspond to the building form and architectural style of the new building in a way that responds to historical trends. Refer to the Architectural Character section of these Design Standards for further details.

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9. Garages & Accessory Buildings

- a. Locate detached garages and accessory buildings at the side or rear of new residential structures within the District.
- b. Design garages and accessory buildings to be compatible in scale for the property and to have an appropriate site relation to the main structure as well as surrounding structures.
- c. Garages shall be attached only if attached garages historically were appropriate to the building form and architectural style of the new construction. For instance, an attached garage may be appropriate on a new house with a Ranch form, but not a new house with a center-passage form. Refer to the Architectural Character section of these Design Standards.
- d. The materials and finishes used for new garages and outbuildings – including garage doors – shall correspond to the overall character of the district, as well as the building type and style of the new house.

10. Independent Fences and Walls

- a. Avoid constructing new front yard fences where they were not historically present on the lot.
- b. Fences and walls may not obscure the front elevation of the primary structure on the property.
- c. Fence materials, scale, and finish shall reflect historic trends visible on other contributing houses within the district.

11. Landscaping

- a. Preserve existing trees in accordance with the City of Austin's Tree and Natural Area Preservation Ordinance. Any trees removed within the LHD for permitted development per the Design Standards and the Heritage Tree Ordinance **shall be replaced on the same property** (successful relocation of existing trees or new planting of similar size and canopy per the Austin Heritage Tree Ordinance).
- b. Do not obscure the front or primary façade of the house with vegetation.
- c. Driveways shall be constructed with the most environmentally friendly materials and configurations as possible while maintaining the streetscape pattern historically appropriate to the District.
- d. Consider ribbon drives or concrete lattice drives that have a lower impervious cover and improve percolation of rainwater, reduce run-off, and minimize the visual impact of the driveway and parking spaces.
- e. When constructing a two-story new building or rear addition, consider the use of landscape screening at the back and side property lines to diminish the visibility of the

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new construction with respect to the privacy of the property and that of the adjacent property owners.

12. Mechanical Equipment

- a. Locate all new mechanical or energy conservation equipment in a manner that does not obscure the primary view of the building.
- b. Rainwater collection systems that are visible from the public street must use traditional materials such as metal and wood; use of PVC containers or piping is not permitted within the public view.
- c. Wind power systems shall be located to the rear of the site or to new (rear) building additions. The color of the turbine must be muted and free from graphics.

13. Construction on Large Lots

New construction on a larger than average lot must respect and relate to the surrounding context of contributing buildings and employ design techniques that reduce its visual presence with respect to that context. In addition to complying with the other standards for new construction, the following techniques may be applied where necessary and appropriate:

- a. Divide a single large volume into smaller components.
- b. Vary the surface planes so that the design is consistent with that of smaller-scaled historic structures in the surrounding area.
- c. Configure the roofline so that it is consistent with the form and pitch of roofs on smaller-scaled historic structures.
- d. Create bay divisions on the facade to allow the building to reflect the massing of smaller-scaled historic structures.
- e. Vary materials, textures, patterns, colors, and details to reduce the visual impact of the mass.

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Appendix A: Glossary

The following glossary provides definitions for common architectural terms used in these Design Standards. A good reference for illustrated definitions is the *Illustrated Dictionary of Historic Architecture*, edited by Cyril M. Harris.

Apron: A plain or decorated piece of trim found directly below the sill of a window.

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

Areaway: A sunken area around a basement window or doorway, or mechanical air intake.

Attic: The room or space in the roof of a building.

Awning Window: A window that is hinged at the top and swings outward.

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

Baluster: One of a series of short pillars or other uprights that support a handrail or coping.

Balustrade: A series of balusters connected on top by a coping or a handrail and sometimes on the bottom by a bottom rail; used on staircases, balconies, and porches.

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

Base: The lowest part of a column.

Basement: The story below the main floor; may be partially or totally below ground level.

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

Bay: A space protruding from the exterior wall that contains a bay window.

Bay Window: A projecting window with an angular plan.

Bead Board: Wood paneling with grooves.

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

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

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

Brick: A usually rectangular building or paving unit made of fired clay.

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

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

Casement: A hinged window that opens horizontally like a door.

Casing: The finished visible framework around a door or window.

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

Certificate of Appropriateness: The documentation provided by the Historic Landmark Commission after review of proposed changes to a contributing structure in the historic district certifying that the proposed change is in conformance with these Design Standards. The process for obtaining a

Appendix A: Glossary

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Certificate of Appropriateness is discussed in the Design Review Process section of these Design Standards.

Clapboard: A thin board, thinner at one edge than the other, laid horizontally and with edges overlapping on a wooden-framed building.

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

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

Concrete Block: A hollow or solid rectangular block made of Portland cement, aggregates, and water; used in the construction of walls, foundations, and piers, etc., also called a concrete masonry unit.

Concrete Masonry Unit: Concrete block.

Contributing Resource: A building, structure, or object that contributes to the historic character of the historic district. The district nomination includes an inventory and maps listing all contributing resources.

Coping: The protective uppermost course of a wall or parapet.

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

Corner Boards: Boards placed at the corners of exterior walls to finish corners and to protect the ends of the wood siding.

Cornice: In classical architecture the upper, projecting section of an entablature; also the projecting ornamental molding along the top of a building or a wall.

Course: A horizontal row of stones, bricks, or other masonry units.

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

Dentil: A small rectangular block used in a series to form a moulding below the cornice.

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

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

Downspout: A pipe that carries water from the gutters to the ground or sewer connection.

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

EIFS: Exterior insulation and finish system that resembles stucco, popular in the 1980s – 2000s.

Elevation: An exterior wall of a building; a drawing of a building as seen from a horizontal position.

Ell: An extension that is at right angles to the length of the building.

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

Entablature: The horizontal beam-like member supported by columns containing three parts: the lower architrave, the middle frieze, and the upper cornice.

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

Appendix A: Glossary

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Efflorescence: A growth of salt crystals on a surface caused by the evaporation of water. It typically occurs when water is present on concrete, brick, or natural stone.

Façade: An exterior wall of a building.

Fachwerk: Method of heavy timber framing combined with rubble masonry between the timbers, typically finished with stucco; typically associated with German settlers in Central Texas.

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

Fascia: The flat area or board covering the ends of roof rafters, or other flat areas.

Fenestration: The arrangement of windows and other exterior openings on a building .

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

Flashing: Pieces of metal used around wall and roof junctions and angles as a means of preventing water infiltration.

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

Gable: The triangular upper part of a wall under the end of a ridged roof, or a wall rising above the end of a ridged roof.

Gable Roof: A sloping (ridged) roof that terminates at one or both ends in a gable. A roof formed by two pitched roof surfaces.

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

Gazebo: An outdoor pavilion or summer house popular for lawns and gardens of rural houses in the Victorian era.

Gothic arch: *An arch that comes to a point at its apex, such as a lancet arch.*

Gutter: A channel of wood or metal running along the eaves of the house, used for catching and carrying water.

Half-timbered: Descriptive of 16th and 17th century houses built with heavy timber framing with the spaces filled in with plaster or masonry. This style of building was imitated in the 19th and early 20th centuries in the Tudor Revival style.

Hipped Roof: A roof formed by four pitched roof surfaces.

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

Hopper Window: A window that is hinged on the bottom and swings inward.

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

Keystone: The central stone of an arch.

Lattice: Open work produced by interlacing of laths or other thin strips, often used as screening, especially in the base of the porch.

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

Appendix A: Glossary

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Lime Mortar: A mortar made of lime (calcium oxide) and sand, typically used prior to the 1930s, that is more flexible than mortars made of Portland cement.

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

Lites: Window panes.

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

Moulding: Decorative strip of wood used for ornamentation or finishing.

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

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

Newel Post: The post supporting the handrail at the top and bottom of a stairway.

Non-Contributing Resource: A building, structure, or object that does not contribute to the historic character of the historic district. The district nomination includes an inventory and maps listing all non-contributing resources.

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

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

Patio: A usually paved and shaded area adjoining or enclosed by the walls of a house.

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

Period of Significance: The span of time during which a resource or district was associated with the events that give it significance; for a residential historic district, this period may span from the initial date of development until the date when houses had been constructed on the majority of lots, or when housing construction slowed.

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

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

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

Portland Cement: A hydraulic cement binder for concrete and mortar; typically not used in construction prior to the 1930s.

Preservation: Defined by the National Park Service as treatment that "places a high premium on the retention of all historic fabric through conservation, maintenance and repair. It reflects a building's continuum over time, through successive occupancies, and the respectful changes and alterations that are made". (http://www.nps.gov/history/hps/tps/standguide/overview/choose_treat.htm, accessed February 10, 2011).

Pier and Beam Foundation: Foundation consisting of vertical piers set below grade, which support horizontal beams.

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

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

Rafters: The sloping members of a roof upon which the roof covering is placed

Rail: A horizontal bar or beam that creates a barrier at the outer edge of a space such as a porch

Reconstruction: Treatment that “establishes limited opportunities to re-create a non-surviving site, landscape, building, structure, or object in all new materials.”¹

Rehabilitation: Treatment “defined as the act or process of making possible a compatible use for a property through repair, alterations, and additions while preserving those portions or features which convey its historical, cultural, or architectural values.”²

Restoration: Treatment that focuses on the retention of materials from the most significant time in a property's history, while permitting the removal of materials from other periods

(http://www.nps.gov/history/local-law/arch_stnds_10.htm, accessed July 14, 2011).

Retaining Wall: A braced or freestanding wall that bears against an earthen backing

Side Light: A vertical window flanking a door

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

Shed Roof: A roof containing only one sloping plane

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

Spalling: Small fragments or chips of stone, brick, or stucco that may fall off in layers.

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

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

Transom: A horizontal window over a door

Vigas: A heavy wood rafter – especially a rough-hewn log – used to support the roof in Spanish Colonial or Mission Style architecture

Waney-edge Siding: Siding with an irregularly rippled edge, formed by removing the bark but retaining the profile of the wood

Water Table: A projecting ledge or moulding near the base of the exterior wall designed to shed rainwater.

Wing Wall: A portion of the front façade extending past the side façade, often sloping down from the eaves to the ground at an angle

¹ http://www.nps.gov/history/hps/tps/standguide/overview/choose_treat.htm, accessed February 10, 2011

² Ibid.

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Appendix B: Secretary of the Interior's Standards for Rehabilitation

1. A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.
2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.
3. Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.
4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.
5. Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a property shall be preserved.
6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.
7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.
8. Significant archeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.
9. New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.
10. New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

Appendix C: Treatment Guidelines

INTRODUCTION

This section intends to provide property owners with the most basic of information regarding building material conservation and repair. It is not meant to replace professional architectural, structural, material conservation, or construction consultation.

When seeking professional assistance, be sure to select an architect, engineer, material conservation, or contractor based upon similar, successful past experience and excellent references.

The historic exterior material palette of Austin includes the following materials:

1) Exterior siding:

- a) **Brick:** typically buff colored "Austin Common" brick whose clay was quarried and fired on the banks of the Colorado River and Shoal Creek. The arrival of the railroad on December 25, 1871, brought new materials including other types and colors of brick.
- b) **Stone:** The most common building stone in Austin is limestone. Cordova Cream limestone was used first, and then Cordova Shell became popular in the 1930s. Leuders, Salado, and other types of limestone are also found, but less common. Sandstone (both Pecos red and crème) and granite (Texas red and Tennessee grey) are used to a lesser extent. Some modern buildings utilize marble.
- c) **Wood:** The most common exterior material for Austin homes is wood. Most early homes were constructed of old-growth pine milled from nearby Bastrop. Other exterior grade woods include fir and cypress. Oak, pecan, mesquite, and walnut were generally used for interior finishes. Many of the earliest homes were clad with vertically laid "board and batten" siding. This was followed by many profile design options (shiplap, beveled, Dutch lap, waterfall) laid horizontally.
- d) **Other:** Less common exterior materials for Austin buildings constructed prior to 1970 include stucco, terra cotta, tile, cast stone, and exposed concrete.

2) Roofing:

- a) **Wood shingle or shake:** Most early buildings in Austin had wood shingle (thinner, finer, sawn) or shake (thicker, split wood) roofs. Wood shingle and shake roofs generally last 20 years.
- b) **Metal:** Many forms of metal roofs could be seen in Austin including standing seam, flat seam, and pressed metal shingle systems. Common metals were galvanized steel, tin, terne, lead, and copper. Metal roofs, because they are fairly easy to repair, can last upwards of 50 years or more depending on the material.
- c) **Slate:** Many of the finer homes constructed after 1871 in the Second Empire or Italianate style had slate roofs with metal cresting or decorative ridge caps. Slate roofs, if installed properly with adequate structural support, can last 75-100 years.
- d) **Tile:** Most common at the University of Texas, but also used in fine homes, clay tile roofs use barrel shaped or French (flat) tiles. The most common color for these roofs is dark red or a variegated mix running from dark reds to crèmes.

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- e) **Composition Shingle:** Composition and asbestos roof tiles became popular in the United States in the 1930s. Many original asbestos shingle roofs are still in good functional condition.

3) **Windows:**

- a) **Wood:** Wood is the original material used in window assemblies in the United States. It is easily shaped to a variety of profiles, has high structural strength, and original old-growth wood windows can last upwards of 300 years, if properly maintained. Wood species used in the fabrication of sash were typically tight-grained, old growth wood such as yellow pine, cypress, or fir. These older woods are unmatched in quality in today's stock: they have higher strength and are more resistance to rot and decay than modern harvested woods.
- b) **Steel:** Rolled steel windows became popular in Austin in the early 1930s. The casement and pivot styles were particularly beneficial in warmer climates, such as Austin, prior to the use of central air conditioning. The higher end of steel sash windows, "Browne Windows," were equipped with bronze hardware and originally provided with interior bronze screens.
- c) **Aluminum:** Came into use in the 1960s, reflecting modern designs that allowed for larger expanses of uninterrupted glass. The modern curtain wall system is constructed of aluminum. Aluminum windows were a popular replacement to original wood windows. Anodized aluminum windows have an expected life span of 20 years, and repair methods have not been refined. Aluminum is also the most conductive frame material available, and is more prone to condensation in the winter months.
- d) **Bronze:** Typically used in commercial storefronts from the 1890s through the 1960s, there are not many systems of this type remaining in Austin.
- e) **Glass:** Windows are typically glazed with single pane 1/8" clear float glass, back-bedded in the sash and glazed with various types of putties.
- f) **Awnings:** Historic photographs of Austin homes reveal that many west- and south-facing windows were protected by awnings in the earlier part of the twentieth century. Anchors from these awnings are still evident at many buildings. These awnings were drawn to protect the windows during the hot summer months, and retracted during the winter to provide natural warmth to the interior. Awnings have a typical life span of 5-10 years.

B. COMMON CAUSES OF DETERIORATION

The most common source of deterioration in a building is water infiltration. Conditions that allow material decay from water include:

- 1) cracked or peeling paint;
- 2) open or deteriorated mortar joints, window glazing, or stucco finish;
- 3) roof leaks;
- 4) poor site drainage; or
- 5) broken windows.

Other sources of deterioration include damage to unpainted wood from sunlight, mechanical damage from impact force, graffiti, foundation settlement due to unstable soils (also related to poor site drainage), and improperly detailed additions and building alterations. The effects of water damage include rot, spalling, mold, efflorescence, and material discoloration.

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C. WHEN TO PRESERVE AND RESTORE IN PLACE

- 1) Historic building materials and workmanship are typically higher quality than similar materials and installations found in the market today.
 - a) Old growth wood used in original construction, in particular, is irreplaceable with modern wood products.
 - b) Original brick is very challenging and sometimes very costly to match. It is best to prioritize sensitive repair and avoid damage (such as sandblasting or painting) to existing masonry.

D. WHEN TO REPLACE MATERIALS

- 1) Prioritize conservation of original fabric to the maximum extent feasible, and (see above) replace original materials in kind only if they are deteriorated beyond repair.
- 2) Accurately reconstruct missing elements based on historic documentation
- 3) Design replacement or elements in keeping with the original property type and architectural style

WOOD SIDING AND TRIM

The dimension, texture, profile, and details of original wood siding contribute to the overall historic character of the building and district. The Secretary of Interior's Rehabilitation Guidelines recommend identifying, retaining, and preserving older and historic exterior wood siding and trim to maintain the historic character of the building.

Recommendations

Consider these facts when evaluating historic wood siding and trim:

1. Most wood used on the exterior of older buildings in Austin is old growth pine or cypress. Old growth wood used in original construction is generally tight-grained and more resistant to rot and insects.
2. The best way to maintain wood siding and trim is to maintain the paint layer to protect the wood from water infiltration. A sound paint film will keep the wood from absorbing water. Once wood begins absorbing water, it is more prone to deterioration due to rot and insect infestation.
3. If original wood siding shows signs of limited rot, it can be repaired using epoxy repair compounds. Epoxy-based liquid consolidants can also be used to strengthen wood and make it more rot resistant where it is vulnerable. Wood that is severely deteriorated can be replaced to match the original appearance in form, installation, and quality. When replacing wood, look for materials that are free of knots, cracks, checks, warping, or twisting. Allow new wood to acclimate to the site before it is installed so that the new wood has a similar moisture content to the original adjacent wood when it is installed. This will reduce the chance of cracking, warping, and twisting of the new wood once it is installed.
4. Use of synthetic or composite materials to replace original wood trim or siding should be carefully evaluated on a case-by-case basis. Make sure to compare the rate of expansion and contraction for the proposed material to make sure that it is similar to wood, otherwise the assembly will be vulnerable to open cracks at joints, twisting and warping of composite materials.

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MASONRY

Masonry includes brick, terra cotta, and any type of stone. The character of the masonry is affected by many things including the type of stone or brick used, the color or color variation, the pattern in which the masonry is laid (running bond, random ashlar, coursed ashlar, etc.), and the appearance and detailing of the mortar joints. Most older masonry buildings have the ability to last hundreds of years when properly maintained. Maintaining and preserving all historic masonry building features, whether walls, cornices, or columns, should be the main priority for all preservation projects involving this building material.

Masonry walls and mortar joints should be carefully inspected for signs of deterioration. Masonry is porous and must be protected from water infiltration by maintaining proper roofing, site drainage, and sound mortar joints. Water infiltration causes damage through cycles of freezing and thawing and by carrying salts into the masonry. Cleaning, repointing, and surface treatments must be undertaken with extreme care to avoid permanent damage.

Recommendations

1. Inspect masonry walls for signs of cracking, spalling, open joints, movement, discoloration, and interior dampness. Determine the source of problems.
2. Reduce or eliminate sources of water around masonry. Keep gutters clean, make sure that downspouts are not leaking, and make sure that the ground slopes away from the building for proper drainage. Long-term exposure of masonry to water will cause deterioration.
3. Clean historic masonry using the gentlest means possible. Try different methods and techniques to find the method that works best without causing damage to the surface. Proposed cleaning products should be evaluated to ensure that they are compatible with the type of masonry to be cleaned. Often a neutral detergent, light scrubbing, and rinsing with clean water will suffice.
4. Large cracks or pieces falling from or missing from historic masonry walls indicate structural concerns that need to be addressed. This may occur if concealed iron anchors are exposed to water, become corroded, and expand, if the stone is uncommonly weak by nature, or if the building is exposed to structural forces such as high clay soils or foundation movement. Where serious cracking or deterioration is observed, consult a structural engineer experienced in historic preservation to investigate possible structural issues.
5. Historic masonry should not be painted. Masonry is naturally a breathable material; the moisture level will fluctuate within the walls over time. Painting the masonry will inhibit or stop the breathability of the masonry, and may cause water to migrate to the interior of the building or create pressure at the exterior film, causing "pocking" or spalling of the surface.
6. The application of a masonry sealer is generally not recommended, and should only be considered under the advice of an experienced materials conservator. Similar to painting masonry, any sealers prevent the masonry from breathing, and can trap moisture within the wall, which can cause irreversible pocking, cracking, spalling, and masonry deterioration.

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7. Do not sandblast masonry with any product or media without the qualified professional guidance of an experienced historic preservation professional. Blasting media tends to remove the hard outer surface of stone and brick, leaving the material more porous and vulnerable to accelerated deterioration. The building will look good for a short while, then will rapidly deteriorate.
8. Do not cut new openings or remove substantial portions of masonry walls.
9. Do not install exterior insulation finish systems (EIFS) over historic masonry.
10. Masonry repair and replacement is a complex subject. Repairs should only be performed by those skilled in preservation techniques. The National Park Service has numerous publications to provide guidance (see Appendix).

Brick

Brick vary considerably in color, texture, and quality, depending upon materials and manufacture. Like a loaf of bread, bricks are baked, creating a hard outer crust that protects a soft interior. Although bricks last a long time, they are still vulnerable to deterioration and will rapidly deteriorate without a hard outer crust. Early "Austin Common" brick is more porous than modern hard-fired brick, but that does not mean that it is inferior or cannot perform well for hundreds of years.

1. Do not replace sections of historic brick with brick that is substantially stronger than the original brick.
2. When repairing a section of a brick wall, match the existing brick in color, size, and texture; and the existing wall in pattern and profile. Tooth new brick masonry into existing. Match existing joints in color, texture, joint size, and profile. Require test panels for approval.
3. Remove each cracked or spalled brick individually and replace to match.

Natural Stone

Natural stone varies in composition and durability. Identifying stone type is essential when considering treatment options. Central Texas homes can utilize several different natural stones, each with its own properties and considerations.

Limestone is a very common building material in Central Texas and Austin, with the most common type of limestone called "Cordova Cream." Found on many historic and contemporary buildings throughout the city, this buttery yellow/white stone readily absorbs water, and while generally a durable stone, there are deterioration problems associated with it. It is likely the most common natural stone used in residential architecture in Austin. Cordova Shell limestone is also used in many Austin homes. Cordova Shell, with visible shells in the matrix of the stone, is actually slightly stronger and less vulnerable to water damage than Cordova Cream.

Granite is a durable, dense building stone that is used in some of the high style homes of the late nineteenth century and in mid to late twentieth century governmental buildings in downtown Austin. Perhaps the most well-known type of granite in Central Texas and Austin is the "Texas Pink Granite" from the Marble Falls quarry that produced the stone for the state capitol.

Slate is used as a roof material on some of the high style homes of the late twentieth century, particularly in the Second Empire and Italianate Style.

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1. When slate is exposed to water for extended periods of time, as may happen with a leaking gutter or poor site drainage, repair or replacement of the deteriorated stone may be required.
2. Corroded metal embedded in masonry must be repaired by an experienced contractor in accordance with accepted structural and preservation techniques. When completed, repairs should match the original appearance or the material or surface.

Mortars

Nineteenth century and early twentieth century mortars have a higher percentage of lime in their mix than more modern mortars. The lime creates a cushion for the masonry and allows for slight movement of the building without cracking. There are few masons who are experienced with repairing this type of mortar – be sure to ask for their experience in this area before hiring.

1. Repoint only joints that are unsound. Do not remove all joints in an effort to achieve a uniform appearance when repointing. The large-scale removal of mortar joints often results in damage to historic masonry.
2. Remove unsound mortar joints carefully with hand tools that are narrower than the joint. Mortar removal techniques should avoid any damage to the masonry. Power tools used in mortar removal have the ability to do significant and irreversible damage to adjacent masonry. Mortar removal processes should be tested before approval to ensure that the craftsman has the abilities needed to perform the work correctly.
3. Remove unsound mortar to a depth of two-and-one-half times the width of the joint, or to sound mortar, whichever is greater.
4. Use a mortar that is compatible with historic masonry. Replacement mortar should be equivalent to or softer than the original. Modern mortar mixtures tend to be harder than the surrounding masonry, causing moisture to be trapped in the joints and inhibiting the natural expansion and contraction of the masonry.
5. Portland cement came into use in Texas around 1910. This added ingredient made mortar much stronger, much less flexible, and changed the color of the mortar to a cold gray. Mortar with a high Portland cement content has a higher strength, but is prone to cracking because it is not flexible.
6. Deteriorated, cracked, or missing mortar should be replaced (or “repointed”) to match the original mortar in composition (the ratio of lime:cement:sand), color (which is largely gained from the sand), texture (gained from the grading of the sand and cement), and tooling or shape of the mortar joint (concave, raised bead, struck flush with the surface, etc.).
7. Do not apply waterproofing or other surface coatings to masonry buildings as a substitute for repointing and general maintenance.
8. Never use synthetic caulking compounds to repoint historic masonry.
9. Property owners should consult with a masonry restoration professional before undertaking a major repointing project. Property owners should use contractors familiar with historic masonry. Trained material conservators can easily and inexpensively complete historic mortar testing. This is recommended for all large repointing jobs.

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Masonry Cleaning

Exterior stone and brick can provide an attractive organic surface for mold or algae growth, especially on the north elevation or in locations that are in shade most of the day. In most cases this staining does not cause damage to the masonry, it is simply unsightly. Other materials including copper, tar, rust, and paint overspray can also stain masonry. Each type of stain requires a different cleaning technique, and most require some form of professional assistance. As noted in the introduction, seek assistance from experienced companies who have dealt with the same issues in previous projects, ask for references, and do not hesitate to ask questions. The wrong decision in masonry cleaning can have irreversible effects.

Recommendations:

1. Clean masonry only when heavy soiling causes actual deterioration, not necessarily just unsightly discoloration.
2. Use the gentlest means possible when cleaning, such as a *low-pressure* water spray (100-300 psi) and natural-bristle brushes. Under-clean rather than over-clean.
3. **Do not blast water at high pressure (over 300 psi). Never Sandblast.**
4. Thoroughly research the cleaning products being considered to ensure that they are appropriate for the project, or consult with an architect for product recommendations. Most cleaning products are designed for one type of stone or brick. The product that may be best to clean granite, for example, will cause limestone to dissolve. Extreme caution and extensive research is required to select the best products for the project's particular needs.
5. Test cleaning methods in a small area. When possible, allow the test area to weather for several months.
6. Repoint first; clean second in order to limit water penetration during the cleaning process.
7. Clean masonry when temperatures will remain above fifty degrees Fahrenheit for at least three days after the completion of cleaning.
8. Follow all manufacturers' recommendations for pre-treating, cleaning, and neutralizing the cleaning surface. Severe and irreversible damage will be caused to most brick, sandstone, and limestone with an improperly selected or improperly installed cleaning system. If in doubt, consult a preservation architect or material conservator.
9. Consider removing bushes and undergrowth of trees adjacent to the building in order to allow improved air circulation. This will reduce the occurrence of mold and algae growth.

For additional information: Preservation Brief No. 1 - Assessing Cleaning and Water-Repellent Treatments for Historic Masonry Buildings, by Robert C. Mack, FAIA and Anne Grimmer, Technical Preservation Series, National Park Service.

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METALS

Metals are typically used for decorative railings, columns, window sash, gutters and downspouts, window and door lintels, and decorative features of the building. Historic metals include cast iron, wrought iron, copper, lead-coated copper, zinc, aluminum (generally post 1940), and steel. As with most other building materials, water provides the greatest source of deterioration to metals.

Recommendations

1. Historic metals, such as iron and steel, are generally ungalvanized or have lost their galvanic coating. Iron and steel corrode, rust, and expand in dimension when exposed to water. This corrosion causes cracking when embedded in masonry and concrete, and staining and rot at wood. Rust can be scraped from the metal, then the metal treated with a zinc-rich primer or galvanizing compound to renew the protection of the metal. All exterior iron and steel must be painted.
2. Historic copper and lead-coated copper have a naturally occurring oxidation layer that protects the metal from deterioration. These metals can last for 70-100 years, and develop a protective patina that should be maintained.
3. Zinc was often used for fine historic details such as applied moldings in soffits and pressed metal panels. Should zinc deterioration be observed, consult with a qualified professional for recommended repairs.
4. Aluminum became a popular window and railing material following World War II. Similar to steel, many alloys of aluminum are used in the construction industry. It will corrode in highly acidic or basic environments (exposure to coastal environments, clay soils).
5. Avoid galvanic corrosion by separating dissimilar metals.

WINDOWS

Original windows should be repaired rather than replaced in order to maintain the historic integrity of the building, retain typically very high quality materials used in the original construction, and reduce waste. Several measures can be taken to increase the longevity of the original windows so that more costly repairs are not required. These measures include replacement of deteriorated glazing compound and perimeter sealants, proper surface preparation, priming and painting of sash and frames, epoxy repairs to individual elements, installation of clear interior window films, and optional installation of interior storm windows. Where existing window materials are deteriorated beyond repair, individual components or assemblies can be replaced in kind by skilled craftsmen. Typical scopes of repair presented below are categorized by degree of current deterioration.

1) Good condition (should be evaluated for need on a case-by-case basis every 2-3 years):

Maintain sound exterior paint film, sealants, weather-stripping, and glazing compounds, and make minor repairs as needed.

2) Fair condition (usually after 20 years or more of no maintenance):

Work should begin with a test of the window sash and glazing compound for lead and asbestos content. If hazardous, consult with an environmental engineer for appropriate abatement.

Remove loose and unsound paint, and sand edges smooth. For wood sash and frames,

repair signs of early rot using epoxy consolidant and filler. Pay particular attention to window sills, which are more vulnerable to rot and deterioration. Avoid nailing mortise and tenon sash joints.

For metal windows, wire brush clean to remove rust and scale, clean hardware, and spot weld loose joints.

Preserve original glass wherever it is in good condition. Aged glass acquires a wavy appearance that most people find very attractive. Where glass replacement is required, backbed glass in glazing compound, and replace deteriorated glazing compound with new putty to match original, allowing compound to cure for at least a month prior to painting (review manufacturer's recommendations).

Mask hardware, prep, prime with an oil-based primer on wood or a red oxide metal primer on metal, and paint window sash and frames with 100% acrylic coatings to match original color. Adjust hardware and repair or replace weather-stripping as needed.

3. Poor condition (usually after 30 years or more of no maintenance):

Test windows for lead and asbestos content. If hazardous, consult with an environmental engineer for appropriate abatement.

Consider removal of sash for off-site treatment if feasible.

Remove and salvage glass. Remove old glazing putty and backbedding.

Remove loose and unsound paint, and sand smooth, making sure to maintain original profiles and sharp edges in the process.

For wood sash and frames, remove rot, pre-treat remaining wood with an epoxy consolidant, and then fill using epoxy filler and sand smooth. Replace severely deteriorated elements in-kind to match original wood species and grain density. Consider the appropriateness of biocide and wood preservative treatments especially at north facing, shaded or otherwise vulnerable locations.

For metal window sash, strip all paint using mechanical removal processes that do not pit or damage the metal. Replace individual sash and frame elements that are severely corroded to the point of delamination. After removing all corrosion, epoxy repair moderately deteriorated elements to rebuild the original material profile. Once repairs are complete and before re-glazing, prime all metal with a rust inhibitive primer, and all wood with a high quality oil-based primer.

Backbed salvaged glass, install new glazing compound to match original profile, and allow to cure for at least a month prior to painting (review manufacturer's recommendations).

Mask hardware, prep and paint window sash and frames with 100% acrylic coatings to match original color. Clean, adjust and lubricate hardware. Replace weather-stripping to form a tight seal.

Energy Efficiency

Single pane glass has an insulating value (R-value) between 0.85 and 0.91, about the same as a ¾" sheet of plywood or 4" of common brick. Double insulating glass has an insulating value two to four times that of single pane glass, defined by the characteristics of the airspace separating the two panes of glass. Single pane windows can be retrofitted with interior storm windows to double their

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insulating value, and some types of window sash can be retrofitted with insulated glass when desired. However, there are several drawbacks to insulated glass. Insulated glass is far more costly than single pane glass, costing from 2.5 to 3 times as much as single pane glass. When an insulated glass panel breaks from storm damage, vandalism, or accidental damage, a new one must be custom-fabricated, which typically takes 2-3 days to order and 3-4 days to install, whereas simple single pane glass can be replaced the same day. Insulated glass panels with four times the energy efficiency of single pane glass have low-e or tinted glass and argon-filled chambers, making them even more costly to replace to match adjacent elements. Although technology for insulated glass panels has greatly improved in the last decade, seals still break on individual panes, causing the airspace between glass to fill with condensation and permanently cloud. Finally, from a purely environmental perspective, the manufacturing, shipping and handling requirements for insulated glass panels far exceeds those of plate glass. Given the variables affecting glass selection, a careful study of life cycle costs and impacts to historic character should be conducted prior to glass replacement on any project.

As mentioned above, several steps can be taken to improve the energy efficiency of existing windows. According to the U.S. Department of Energy, the three most beneficial steps to improve energy efficiency include caulking and weather-stripping, window treatments and coverings, and interior storm windows.

- 1) Awnings reduce solar heat gain in the summer by up to 65% on south facing windows and 77% on west facing windows, and are historically appropriate for many architectural styles. Modern awning materials can be more water repellent and mildew resistant.
- 2) Thorough sealing of windows needs to be balanced with ventilation requirements for the building. It is more desirable, in general, to seal the windows and obtain fresh air for ventilation through a filtered air system. On the other hand, natural ventilation in spring and fall months in Austin can be uniquely accomplished through opening historic windows.
- 3) Interior storm windows maintain the historic exterior character of the building while improving the thermal efficiency by the window as much as 100%. The exterior-facing side of the storm window can be treated with a low-e coating to further reduce heat gain. Interior storms must be ventilated to prevent excessive heat buildup and accelerated damage to the interior face of original windows.
- 4) New technology is producing completely clear window films that in no way detract from the historic character of a window. These can be used to reduce ultraviolet light by as much as 99% and reduce solar heat gain by as much as 21%. Tinted window films can reduce solar heat gain by as much as 78%, but negatively affect exterior character and indoor light quality. Window films typically have a 10-20 year life span.

PAINT

At its most practical level, exterior paint serves as the outer protective layer that prevents deterioration of wood and metal. In general, unfinished brick masonry should not be painted, and stone masonry should not be painted under any circumstances. Paint seals out moisture when it is sound and tight. A cracked paint surface will allow water to seep into the substrate and be trapped, creating a prime opportunity for substrate deterioration. This substrate deterioration could result in much more costly repairs if left unchecked.

On an aesthetic level, paint enhances the appearance and value of a property. It is often used to enhance architectural features. There is an abundance of information available on appropriate

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paint colors for historic properties. Many architects, paint suppliers, and publications can provide you with additional information on this topic.

Exterior paint finishes can be expected to last 5-10 years depending on the quality of the paint used, the condition of the substrate materials, weather exposure, and the quality of the application process.

In instances where multiple layers of paint have built up to excess, causing deep paint failure, it may be best to remove them completely. If that is determined the best solution, consider documenting the paint history before stripping. This can be accomplished by a professional, you can sand the layers to create a crater and match the revealed colors to a manufacturer's paint system, or you can save large paint chips (with all layers intact) in labeled bags for future reference. Test paint for lead content before removal. If lead is present, observe all safety precautions.

Surface preparation is possibly the most important aspect of exterior paint work, and can take from 3 to 10 times the amount of time to actually paint the building. This work should include surface cleaning, removal of all unsound paint, sanding, repair of substrate materials³, priming, sealing joints, and finally, painting.

Most exterior paints available today are latex systems. The highest quality latex paints are generally 100% acrylic paints. Oil-based or alkyd paint may be the best option for metals. Latex paints are generally thicker and more flexible; alkyd paints are more brittle. It is important to determine what type of paint is being painted over. If painting over alkyd paint with latex, always sand and prime the entire surface first, because latex will not adhere to alkyd paint. Follow all manufacturers' instructions to ensure the longest-lasting paint job.

References: Preservation Brief No. 10: Exterior Paint Problems on Historic Woodwork, Kay Weeks and David Look, National Park Service Technical Preservation series.

Recommendations

- 1) Maintain paint surfaces free of cracks, peeling, mold and mildew to the maximum extent feasible.
- 2) Test for lead paint on houses that were constructed prior to 1979. Research best practices for worker protection and lead paint management at <http://epa.gov/lead/pubs/renovation.htm>.
- 3) Remove loose and unsound paint using the gentlest means possible, and sand surfaces to create smooth transitions between paint layers. Avoid damage to the substrate material.
- 4) Prime all bare wood and metal with a high quality alkyd primer (latex primers are acceptable for wood, but some say not as good).
- 5) Seal all open joints with a paintable exterior grade sealant
- 6) Follow all manufacturer's instructions for paint finish applications – two thin coats can be better than one thick coat.

³ Refer to wood and metals sections for more information on repair of substrate materials.

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Appendix D: Additional Resources

LOCAL RESOURCES

City of Austin Historic Preservation Office:

www.austintexas.gov/department/historic-preservation-office

Preservation Austin:

www.preservationaustin.org

University of Texas Historic Preservation:

<http://soa.utexas.edu/>

Travis County Historical Commission:

www.co.travis.tx.us/historical_commission/default.asp

Austin Convention Center and Visitors Bureau

www.austintexas.org

City of Austin Tree Ordinance

www.austintexas.gov/department/city-arborist

Austin Energy

www.austinenergy.com/

City of Austin Residential Design and Compatibility Standards

www.austintexas.gov/department/residential-design-compatibility-standards

City of Austin Neighborhood Planning

www.austintexas.gov/department/neighborhood-planning

TEXAS STATE RESOURCES

Texas Historical Commission

www.thc.state.tx.us

NATIONAL RESOURCES

Advisory Council on Historic Preservation (Sources of Financial Assistance for Historic Preservation Projects)

www.achp.gov/funding.html

Citizen's Guide to Section 106 Review

www.achp.gov/citizensguide.html

General Services Administration

http://www.gsa.gov/Portal/gsa/ep/contentView.do?contentType=GSA_OVERVIEW&contentId=18869

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National Archives

www.archives.gov/

National Archives rss feed

www.archives.gov/news/rss.php

National Coalition for History

<http://historycoalition.org/>

National Coalition for History rss feed

<http://feeds.feedburner.com/historycoalition>

National Park Service

www.nps.gov

Heritage Preservation Services

www.nps.gov/history/hps/index.htm

Preservation Briefs

www.nps.gov/hps/tps/briefs/presbhom.htm

National Park Service Cultural Resources

www.nps.gov/history

Technical Preservation Services

www.nps.gov/history/hps/tps/index.htm

The Secretary of the Interior's Standards for Rehabilitation

www.nps.gov/hps/tps/tax/rehabstandards.htm

Illustrated Rehabilitation Guidelines

www.nps.gov/hps/tps/tax/rhb/index.htm

Interpreting the Standards Bulletins

www.nps.gov/hps/tps/tax/ITS/itshome.htm

National Register of Historic Places

www.nps.gov/nr/index.htm

Laws, Executive Orders & Regulations

www.nps.gov/history/laws.htm

Heritage News Blog

<http://heritagenews.cr.nps.gov/index/index.cfm>

Historic Preservation Grants Division

www.nps.gov/history/hps/hpg

Historic Preservation Fund

www.nps.gov/history/hps/hpg/HPF/index.htm

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Incentives! A Guide to the Federal Historic Preservation Tax Incentives Program for Income-Producing Properties

www.nps.gov/history/hps/tps/tax/incentives/index.htm

Save America's Treasures

www.nps.gov/history/hps/treasures/index.htm

Historic Preservation Tax Services

www.nps.gov/history/hps/tps/tax/index.htm

National Trust for Historic Preservation

www.preservationnation.org

National Trust Preservation Fund (Offers several types of financial assistance to nonprofit organizations, public agencies, for-profit companies, and individuals involved in preservation-related projects.)

www.preservationnation.org/resources/find-funding

Public Policy Department's Advocacy Center

www.preservationnation.org/take-action/advocacy-center

Public Policy Weekly Bulletin email alerts

www.preservationnation.org/resources/newsletters/public-policy-weeklybulletin/public-policy-weekly-bulletin.html

Center for State and Local Policy

www.preservationnation.org/resources/public-policy/center-for-state-local-policy

National Trust for Historic Preservation rss feeds (sign up for all feeds below at the following link)

www.preservationnation.org/about-us/press-room/rss.html

Preserve America

www.preserveamerica.gov

PreservationDirectory.com

"Preservation Library: articles, regulations and policy"

www.preservationdirectory.com/PreservationBlogs/LibraryArticles.aspx

"Legislation & Public Policy Issues in Preservation"

www.preservationdirectory.com/PreservationBlogs/ArticleCategories.aspx

PreservationDirectory.com Blog

www.preservationdirectory.com/PreservationBlogs/ArticleCategories.aspx

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EXAMPLES OF STANDARDS FROM OTHER CITIES

Ann Arbor, Michigan

<http://www.a2gov.org/government/communityservices/planninganddevelopment/historicpreservation/Pages/Historic%20District%20Commission%20Main%20Page.aspx>

Baltimore, Maryland (Sustainability)

<http://www.baltimorecity.gov/Government/BoardsandCommissions/HistoricalArchitecturalPreservation/ProceduresandGuidelines.aspx>

Harrisburg, Pennsylvania

http://www.harrisburgpa.gov/Resident/DBHD/Planning/Historical_District_Guide.html

New Castle County, Delaware (Windows)

<http://www2.nccde.org/landuse/Planning/Historic/Guidelines/default.aspx>

Raleigh, North Carolina

<http://www.rhdc.org/LocalHistoricDistrictLandmarkServices/DesignReview/tabid/105/Default.aspx>

Ripon, Wisconsin (Commercial)

<http://www.riponmainst.com/riponmainst/Design%20Guidelines.htm>

San Antonio

<http://www.sanantonio.gov/planning/neighborhoods/urbandesign.asp?res=1280&ver=tru>

SUSTAINABILITY RESOURCES

The Secretary of the Interior's Standards for Rehabilitation and Illustrated Guidelines on Sustainability for Rehabilitating Historic Buildings

www.nps.gov/history/hps/tps/download/guidelines-sustainability.pdf

Historic Building Energy Efficiency Guide, Boulder, CO

www.bouldercolorado.gov/files/PDS/historicpres/HistoricPreservationBrochure_web.pdf

Preservation & Sustainability

www.wbdg.org/resources/sustainable_hp.php

www.cleanair-coolplanet.org/for_communities/HDCGuide.pdf

National Trust for Historic Preservation Sustainability Information:

www.preservationnation.org/issues/sustainability/

WORKSHOPS & SEMINARS

Architectural Heritage Center Educational Programs

www.visitahc.org/educationprograms.html

PreservationDirectory.com Preservation Events & Conferences Directory

www.preservationdirectory.com/PreservationNewsEvents/NewsEvents.aspx

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National Trust for Historic Preservation Conferences & Training
www.preservationnation.org/resources/training

Heritage Conservation Network: *International Hands-on Workshops for Architectural & Site Conservation*
www.heritageconservation.net

American Association for State & Local History Workshops
www.aaslh.org/workshop.htm

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www.apti.org

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CITY OF AUSTIN

HISTORIC DISTRICT NOMINATION

1. NAME OF DISTRICT: JUDGES HILL HISTORIC DISTRICT

2. Geographical Description and Boundaries of Judges Hill Historic District

The 14 square blocks of Austin's original grid encompassed 640 acres and extended from West Avenue on the west to East Avenue (now IH-35) on the east, and from the Colorado River and Water/1st Street north to North/15th Street.

The Judges Hill neighborhood is situated adjacent to the northwest corner of the original grid, an eight-block walk from the Capitol Building. The land rises gently from Congress Avenue to West Avenue with a 24-foot typical rise between Nueces and Rio Grande and a 34-foot rise between Rio Grande and West, where the land plateaus before descending precipitously to Shoal Creek on the western boundary. Originally, each Outlot (those blocks outside the original grid) served as single family homesteads, as indicated on the 1897 Birds Eye map. Thus there were initially no subdivisions; individual property owners divided the various Outlots over time.

The boundaries for the Judges Hill Historic District encompass the core properties of the neighborhood. The boundaries extend from 15th Street on the south to Martin Luther King Boulevard on the north, excepting those properties which are already zoned VMU along MLK Blvd. The eastern boundary includes both the east and west faces of West Avenue. The western boundary is basically the bluff overlooking Shoal Creek (see Boundary Map).

The boundaries do not include Vance Circle, as most of the Vance Circle homes were not built in the period of significance, and because this area does not connect physically to the core of the Judges Hill neighborhood. Nor do the boundaries include any properties west of the bluff overlooking Shoal Creek, for the same reasons.

There are 66 properties within the boundaries; 40 are Contributing and 27 are Non-contributing. Of these, 19 are City of Austin Landmarks, seven are Recorded Texas Historic Landmarks, and two are National Register properties.

ACREAGE: approximately 21.2134 acres

3. PROPERTIES WITHIN THE DISTRICT

TOTAL: 66

CONTRIBUTING PROPERTIES: 40

PERCENT OF TOTAL: 60%

NON-CONTRIBUTING PROPERTIES: 27

PERCENT OF TOTAL: 40%

What are the main reasons buildings were determined to be non-contributing to the district?

Non-contributing structures did not meet the criteria for either the Period of Significance, or historic architectural integrity.

4. PRINCIPAL ARCHITECTURAL STYLES AND PERIODS OF CONSTRUCTION

There are at least three periods of activity in the Judges' Hill area. The first phase is that beginning during the Republic and running through World War I, roughly 1840 to 1914. The

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period from 1870 to 1900 transformed Austin from a backwoods town to a worldly city, thanks to the railroad and the new state university, but the years following the Civil War were politically and economically turbulent. The Victorian era ushered in a more formal regimen of manners and social style, reflected in homes of the time. Interiors were more ornate, and rooms were designed for formal entertainment.

The primal style is reflected in Abner Cook homes and other early buildings. Many elegant, historic homes still line both sides of West Avenue, including the landmark 1870 **Denny-Holliday House** at 1803 West Avenue, and the circa 1855 **Chandler-Shelley House**, also known as **Westhill**, at 1703 West Avenue, a Greek Revival likely built by Cook about the same time he was building the nearby Governor's Mansion. At least eight major homes built before 1914 have been demolished, and one moved, but more than two dozen built by 1914 yet record the grace of the era, and 16 of these are historic landmarks.

The second phase of development includes the period between the two world wars, 1914 to 1940. It continues with the new bungalow style and includes primarily Italianate, Colonial and Classical Revival styles.

Numbers of Houses with the following architectural influences (some houses have more than one style or influence):

3 Queen Anne	3 Tudor Revival
1 Greek Revival	4 Minimal Traditional
5 Neoclassical	1 Monterey
3 Italian Renaissance Revival/ Italianate	1 Prairie
2 Classical Revival	7 Craftsman
13 Colonial Revival	4 Bungalow
1 Edwardian/Classical Revival	3 Modern
1 Spanish Eclectic	3 International
1 Folk Victorian	3 Contemporary

5. PERIOD OF SIGNIFICANCE: 1850 to 1940

The period of significance dates from 1850, one year prior to the completion of the E.S.C. Robertson and Nathaniel Townsend homes, the first to be built in the neighborhood. Two extant structures in the neighborhood, West Hill and the West Hill Carriage House, date from 1855. Additional 1800s houses still standing include the 1870 Denny-Holliday and 1889 Dignan-Mickey houses.

There was a considerable burst of residential construction between 1900 and WWI, a second residential building phase between 1920 and WWII, and a third residential phase following WWII though the 1950s. The last single-family residence built within the boundaries was constructed in 1960, the contemporary modern Zapalac House at 1604 Pearl. No additional single-family homes were built within the boundaries until the 1990s. One home is currently under construction.

Three duplexes were added between 1948 and 1955. Beginning in 1962 through 1991, construction was exclusively for apartments and condominiums, many of those replacing

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original residences. One office building was constructed within the boundaries, in 1962, at 1701 West Avenue.

The year 1960 thus marks the transition of the area from exclusively residential – with predominantly single-family homes, a few duplexes and a couple of small apartment houses – to a decade that saw the destruction of numerous historic homes in the area and the conversion of some residences along West Avenue into office space.

6. ARCHITECTURAL COMPOSITION OF THE DISTRICT

A. CONTRIBUTING SINGLE-FAMILY RESIDENTIAL BUILDINGS

i. STORIES

How many stories are the contributing houses in the district ?

The contributing houses are primarily one and two stories. Several are 2 ½ stories, with dormers and/or partially or fully finished attics. A few have partial basements.

ii. MATERIALS

a. WALLS

What are the principal exterior wall materials used on contributing houses in the district? Brick, wood, stucco, stone, and combinations of these.

b. ROOF

What are the principal roof materials used on contributing houses in the district? Shingles (32, asphalt/composition), Metal (10), Flat (3, tar/stone). Originally, some of the homes featured tile roofs.

c. WINDOWS

What are the principal window materials used on contributing houses in the district? Windows are predominantly double-hung, sash style in wood. Two homes have aluminum windows. The Perch has steel windows.

iii. ROOF TYPES

What roof types define the architectural character of contributing houses in the district? Roof types include front and side-gabled (24), hipped (11), flat or gabled/flat (3), and mixed (7).

iv. ADDITIONS

For additions which define the historic and architectural character of the district, describe the height, placement on the house, and whether the materials of the addition match those on the main house.

There are very few additions on contributing houses within the boundaries of the JHHD, and all of those are rear additions. One home has a rear upper story addition; two have two-story rear additions. A few have added porticoes, enclosed porches, or screened porches. All additions are in keeping with the materials of their respective house.

v. PORCHES

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Describe the size (full- or partial-width) and materials of front porches on contributing residential buildings in the district, and whether front porches are a significant architectural feature of the houses in the district.

Most houses have porches: 18 partial, 10 full (both one and two-story), 10 independent, 4 wrap-around. Only four houses have no porch. All are wood, a few with cement and/or brick posts/piers. Several feature one or two-story wood columns. Two homes feature ornamental wrought iron porch supports.

vi. CHIMNEYS

Describe the principal materials and placement of chimneys on contributing residential buildings within the district.

Nine of the homes have no chimneys. There are about 15 exterior and 28 internal chimneys. Almost all are brick, with six in stone, one rock, and two stucco.

vii. GARAGE APARTMENTS

Are garage apartments an architectural feature which defines the character of the district? Describe the location on the property, principal exterior materials and roof types of contributing garage apartments.

There are 23 garage apartments and one studio with a loft. A few carriage houses and detached garages have been converted to garage apartments. All are detached and set back to the rear of the main house. Most feature materials and roof types similar to the main houses.

ix. WALLS/FENCES/LANDSCAPE FEATURES

Describe the height, materials, and placement of walls, fences, and other landscape features which define the historical and architectural character of the district.

Most walls in the neighborhood are low retaining walls, many very early, from one to three feet in height, primarily stone and cement. Of particular note are two retaining walls originally associated with the E.M. House House. There are few fences: a few iron rail fences, three with brick or cement posts; one property has a new six-foot iron rail fence with brick posts.

Almost all of the properties are attractively **landscaped**. A very important feature of the overall landscape is the abundance of **historic trees** that are among the largest in Austin – including numerous huge live oaks, magnolias and pecans. The largest live oaks include two at the Nalle House and two at the McClendon-Kozmetsky House. A group of eleven large heritage/historic trees is located in the vacant lot at the southeast corner of West Avenue and 16th Street, owned by St. Martin's Church. One ginko tree (Sparks House), a gift of a Chinese ambassador, has been pruned back to protect power lines, but its canopy was once quite large. SEE TREE MAP and PHOTOS of street views, landscaping, and trees.

B. MULTI-FAMILY/APARTMENT BUILDINGS

Describe the number of stories and principal exterior materials of apartment buildings which contribute to the historical character of the district.

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There are three contributing apartment buildings:

- 803 W. 17 (1924) Converted stable of the E.M. House House, 2 ½ stories, wood
- 1805 Pearl Street (1920) Converted residence, now a student coop. 2 ½ stories, wood
- 1806 Pearl Street (1935) Front duplex with matching rear, detached garage apartments. 2 story, brick. Colonial Revival style with flagstone drive

C CONTRIBUTING COMMERCIAL BUILDINGS

There are no non-residential, contributing commercial buildings in the district. No structures were built as offices before 1962. All offices within the district boundaries are in former residential buildings or converted carriage houses/garage apartments.

i. STORIES

How many stories are the contributing commercial buildings in the district (one-story, two-story, more than two stories)?

ii. MATERIALS

a. WALLS

What are the principal exterior wall materials used on contributing commercial buildings in the district?

b. ROOF

What are the principal roof materials used on contributing commercial buildings in the district?

c. WINDOWS

What are the principal window materials used on contributing commercial buildings in the district?

iii. ROOF TYPES

What roof types define the architectural character of contributing commercial buildings in the district (flat, front-gabled, side-gabled, hipped)?

iv. ADDITIONS

For additions which define the historic and architectural character of the district, describe the height, placement on the building, and whether the materials of the addition match those on the main building.

v. SIGNS

- a. What types of signs define the architectural character of contributing commercial buildings in the district (flush-mounted, awning, window, projecting)?

All of the converted offices in the district are in the 1500 and 1600 blocks of West Avenue. Signs are relatively small and discreet. Most are free standing with a couple hanging above entries or flush-mounted. Non-compliant (?) signage is posted at 1502 West Avenue in the form of a 10 foot by 10 foot free standing sign, 11 feet from the curb. SEE PHOTOS.

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- b. What type of lighting is used on signs which define the architectural character of contributing commercial buildings in the district (indirect, back-lit, neon)?
Signs in the district are not lit. None of the offices are open in the evenings.
Two or three properties have night lighting that can illuminate the front façades of the houses.

D. CONTRIBUTING EDUCATIONAL/INSTITUTIONAL BUILDINGS: NONE
Describe the location, number of stories, and exterior materials of educational or institutional buildings which contribute to the architectural character of the district.
NONE.

E. CONTRIBUTING PARKS/PUBLIC LANDSCAPES: NONE
Describe the location and features of parks and public landscapes in the district which contribute to the architectural character of the district. NONE.

7. ASSESSMENT OF INTEGRITY

Describe the criteria for assessing the integrity of buildings within the district or how you decided whether each building is contributing or non-contributing. INTEGRITY OF ARCHITECTURE, HISTORICAL INTEGRITY, AND BUILT DURING PERIOD OF SIGNIFICANCE.

8. BUILDING LOCATIONS AND LANDSCAPE FEATURES:

Describe the set-backs, location of secondary buildings (garage apartments, detached garages, etc.), driveway types, sidewalk locations, on-street parking configurations, and street lighting which exemplify the district.

Set-backs, measured from the curb, range from a few feet at the 1855 converted Westhill Carriage House, up to 50 feet for the Sparks and McClendon Houses and about 130 feet for the Nalle House. Most properties have generous set-backs of at least 25 feet or more from the curb.

Locations of secondary buildings: all are set back to the rear or completely behind the main house.

Driveways are primarily cement. A few are gravel, aggregate, pavers, asphalt, or flagstone.

Sidewalks are irregular in placement and in need of repair; some are dirt or have stepping stones in segments. SEE SIDEWALK MAP for locations.

On-street parking in residential areas varies: open parking, residents only, restricted to certain times, or no parking. Parking along some sections of West Avenue and on 16th, 17th and 18th Streets between West Avenue and Rio Grande is primarily by paid city meters for varying times of 15 minutes, 30 minutes, or up to three hours.

Street lighting is all standard City of Austin lighting.

9. HISTORIC CONTEXT OF THE DISTRICT

On separate sheets, provide a narrative description of the development and settlement patterns in the district, the names and dates of subdivisions within the district, the cultural,

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economic, ethnic, and social history of the district, and identify the persons prominent in the development of the district with a bibliography of sources consulted.
SEE HISTORICAL NARRATIVE.

10. ARCHITECTS AND BUILDERS

Identify the architects and builders of contributing buildings within the district with a brief biographical sketch, and a list of the buildings attributed to each person identified.
SEE DATA SPREADSHEET for addresses. SEE SURVEYS and HISTORICAL NARRATIVE for biographical information on most architects.

John Allen Greathouse
Charles T. Granger
Hugo Kuchne 3
Henry Bowers Thomson
Page Sutherland Page & Roland G.
Roessner
Abner Cook 2
Dennis Walsh
George Zapalak
Charles H. Page

Roy Thomas 2
Walsh & Giesecke
George Louis Walling
Edwin Kreisle 4
Carlton Brush & Joseph Buffler
A.O. Watson
Henry Loughrey
Page Brothers
H.D. Dear, contractor

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NEIGHBORHOOD ASSOCIATION REPRESENTATIVE

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Judges Hill Neighborhood Association
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History of Judges Hill Compiled by Phoebe Allen

Preface

I. Early History of the Land

II. The Houses of Judges Hill

- A. Architectural Styles & Ghost Houses
- B. Key Existing Houses Built By 1914 (by date of construction)
- C. Representatives of the Second Phase of Building: 1915-1940
- D. Representatives of the Third Phase of Construction: 1945-1955

III. Outlots

- A. Map Graphic, Original Landowners & Their Biographies
- B. With summaries for Outlots 6-8, 9, 10, 11, 16, 19, & Blocks 179, 153 & Academy

IV. Texas Court History

- A. Prominent Attorneys and Judges Who Were Residents

V. Timeline: The Evolution of a Neighborhood,

- A. Histories of Major Landmark Houses (both razed and extant)

Bibliography

Appendix: Street Names, Key to Abbreviations

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Preface

This historical overview of the Judges Hill vicinity includes the prehistoric and early history of the land, architectural styles of the homes, original owners of the outlots or blocks - with historical summaries of four of the blocks, a brief history of Texas Courts, and a timeline with histories of individual houses, both extant and lost ('ghosts'), and the families who lived in them, interspersed with general events in Austin's history.

The Judges Hill Neighborhood Association (JHNA) officially includes the area between Shoal Creek/Lamar and West Avenue from west to east, and from 15th Street to Martin Luther King Boulevard (MLK) south to north. Boundaries of the proposed **Old Judges Hill Historic District** represent the core of the neighborhood (see boundary description in application). This document expands the area somewhat to look at the history of the buildings between 12th Street and MLK Boulevard, and between San Gabriel/Shoal Creek on the west and the western side of Rio Grande to the east, even though these extensions are not officially part of the proposed Historic District. Some portions within the JHNA, e.g. Vance Circle and fringe condominium areas, are non-contributing and therefore not included due to their construction dates.

EARLY HISTORY OF THE LAND

Shoal Creek was the original western boundary of Austin when Edwin Waller laid out the city's original one-square-mile grid in 1839. Since he named the western boundary creek for himself, it is likely that he also named **Shoal Creek**, which was called **Cascade Creek** on earlier maps.

Tribal hunters and gatherers visited Central Texas as early as 12,000 years ago, utilizing creeks and rivers along the edge of the escarpment to give them quick access to food sources in both the western hills and eastern plains. **Tonkawa** Indians who hunted buffalo in the areas surrounding Shoal Creek in the 1700s were the pre-European inhabitants of the Judges Hill Neighborhood. **Lipan Apaches** and **Wacos** also used the creek as a byway, and in the mid-1800s **Comanches** – most notable for striking terror in the hearts of early white settlers – used Shoal Creek as one of their routes for bringing wild mustangs up from Mexico. Numerous Indian burial mounds have been found along the creek, and flint arrowheads can still be found along its banks.

About 1835, **Thomas Jefferson Chambers**, superior judge of the superior judicial court of Texas of the Mexican state of Coahuila and Texas, was granted land - including this area – for his services. Because of the disorder resulting from the move of the capital to Monclova from Saltillo, Chambers was never able to organize the court or assume his duties. He not only accepted the grant from the Mexican government, but as an active participant in events leading up to the Texas Revolution, Chambers promptly proposed to the provisional government that it be used as security to recruit soldiers and buy material.

In order to build a tax base and encourage settlement in the new Republic of Texas, immigrants were granted land by the government. The amount of acreage issued was based on the time period in which an immigrant arrived in Texas. **First-class headrights** were issued to those who arrived before the signing of the Texas Declaration of Independence on March 2, 1836. During the 1830s and 1840s, families were enticed to settle in Texas with grants of land. Each farming family received one **labor** (177.1 acres) of land. Ranching families received an additional **league** (4,428.4 acres) of land; this land was usually drier or was not good for raising crops. Single ranchmen received $\frac{1}{4}$ league (1,107 acres). Soaring land prices within the United States made the land grants in Texas seem very generous, and land speculators flooded into Texas.

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Heads of families were eligible for one league and one labor of land (4,428.4 acres or 25 labors); single men were eligible for 1/3 of a league (1,476.1 acres). Portions of land that would become the Judges Hill neighborhood were issued as first-class headrights to **James C. Rogers**, **Josiah G. Dunn**, and **Jacob Harrell**, who hold the earliest patents, dating from 1841. All three surveyed their land in the spring of 1838. Harrell is considered Austin's first white settler, having built his home in 1838 not far from the mouth of Shoal Creek and the Colorado River when the settlement was called **Waterloo**.

However, in order to found the City of Austin, the Congress of the Republic of Texas condemned the land in and surrounding the village of Waterloo in 1839, offering the former headright owners either money or land elsewhere in Texas as compensation. The lots inside the 1839 city plan, as well as "Outlots" beyond the "Original City" grid Waller laid out, were sold to the highest bidders. Those who purchased outlots in the future Judges Hill neighborhood included **Dr. Samuel G. Haynie**, a four-time mayor of Austin, who arrived in Austin in 1839 to practice medicine and by 1950 had purchased Outlots 10, 11 and 19. Additional buyers are listed below in the section entitled "The Outlots & Their Original Owners."

William H. Sandusky's map of Austin in 1840 shows Magnolia (MLK), West, San Gabriel, Linden (17th), and North Street (15th), with Magnolia (MLK) and North (15th) Streets ending at **Shoal Creek**, a deep stream that was later reduced to a wet-weather branch by the grading of streets. Cedar for building the Capitol of the Republic of Texas was floated down Shoal Creek to the Colorado River. **Seiders' Springs** yet flows into the creek above 34th Street, where Edward Seiders dammed it in the 1880s and 90s to form a lake with swans, rowboats, picnic grounds and a bathhouse with a dozen sunken bathtubs.

One of writer O. Henry's 1894 stories, "Bexar Scrip No. 2692," recounts tales of buried Spanish treasure around **Shoal Creek**, prompting, no doubt, the numerous treasure hunts along its banks in Pease Park. **Little Shoal Creek**, a small tributary where Union soldiers watered their horses in post Civil War days, meandered along Nueces Street until it was covered in 1917 by a storm sewer.

House Park, which lies between Shoal Creek and Lamar south of 15th, was donated to the city in 1913 by Colonel E.M. House, a Judges Hill resident. The 10th Street bridge across Shoal Creek was constructed in 1915, followed by the 12th Street and 34th Street bridges in 1916, opening the original city to the west. A hike and bike trail, one of the first such projects in the nation, was constructed along Shoal Creek in the 1930s.

THE HOUSES OF JUDGES HILL

The **Judges Hill Neighborhood** takes its name from the many judges and attorneys who built homes in the area, beginning in 1851 (just after Austin was selected as the state capital) with **Elijah Sterling Clack Robertson** (1820-1879), son of the Empresario of Robertson Colony. Robertson's home, built on a bluff overlooking Shoal Creek, was followed by several more along West Avenue, which paralleled Shoal Creek and was the city's most westerly street for many years.

Adjacent to the downtown business district, the homes near this street are some of the oldest in Austin and are in easy walking distance to the Capitol. Spanning a period from the 1850s through the turn of the century, the structures provide insight into the transitioning architectural styles and building materials of the time.

In the early 1850s, **E.S.C. Robertson**, the **Townsend**s, **George Glasscock**, and the **Runners** were the first to build homes on or west of the West Avenue boundary of the city. Few

newcomers were seen until after the railroad arrived in late 1871. By 1872, the year the first City Directory was published, very few settlers have ventured beyond the western boundary of the city to establish their homesteads: Alexander **Walker** lives on the SW corner of 15th and Rio Grande, Mrs. **Bowers**' family is at the SE corner of 16th and West Avenue, the **Chandlers** and Henry **Shelley** are on the NE corner of 17th and West in the Runner's old home, and Frank **Brown** is at 15th and West. In 1880, J.W. & Sophronia **Robertson** build at the SW corner of 17th and Pearl, and the **Kluges** on the SW corner of Pearl and 18th. Walker builds a larger home on the same block but facing Rio Grande. In most cases, each family owns an entire block or Outlot as the site of family farms, some with separate kitchens and outbuildings and orchards.

Changes are gradual through 1900, with new residents that include Rector **Thomson** in the Bowers household, Anna Townsend **Blackburn** and her mother east of Pearl on 17th, and Henry **Hutchings** builds a house north of his wife's father, Frank Brown, whose second daughter Effie Brown **Dignan** then builds between them. Gardner **Ruggles** adds a Queen Anne style home on the northwest corner of 16th and Rio Grande in 1896, and Daniel **Caswell** closes out the 1800s with his grand 1899 home.

These 19th Century families remain closely connected, often through their work or marriages, and all have a strong influence on the development of the City of Austin as it moves into the 20th Century. More details about these families and those that followed can be found in the Timeline section.

Architectural Styles

There are at least three periods of activity in the Judges Hill area. The first phase is that beginning during the Republic until the start of World War I, roughly 1840 to 1914. The period from 1870 to 1900 transformed Austin from a backwoods town to a worldly city, thanks to the railroad and the new state university, but the years following the Civil War were politically and economically turbulent. The Victorian era ushered in a more formal regimen of manners and social style, reflected in homes of the time. Interiors were more ornate, and rooms were designed for formal entertainment.

The primal style in the neighborhood is reflected in Abner Cook homes and other early buildings. Many elegant, historic homes still line both sides of West Avenue, including the landmark 1870 **Denny-Holliday House** at 1803 West Avenue, and the circa 1855 **Chandler-Shelley House**, also known as **Westhill**, at 1703 West Avenue, a Greek Revival likely built by Cook about the same time he was building the nearby Governor's Mansion. At least eight major homes built before 1914 have been demolished, and one moved, but more than two dozen built by 1914 yet record the grace of the era. Within the Historic District boundaries, 18 of these are City of Austin Landmarks. Six of these are also Recorded Texas Historic Landmarks, and two are National Register properties.

The second phase of development includes the period between the beginning of World War I and the start of World War II, 1914 to 1940. This phase continues with the new bungalow style and includes primarily Italianate, Colonial and Classical Revival styles.

The third phase, following WWII, saw the addition of a few homes in the post-war Ranch and Mid-Century Modern styles. These Twentieth Century homes begin to reflect a more casual, informal way of life with simpler ornamentation and architectural style.

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Ghost Houses

A number of the earliest homes have been lost, and the Judges Hill neighborhood continues to experience controversial revitalization with conversion of some residences to professional offices. On West Avenue, for example, is a series of three modern apartment and condominium buildings that replaced two exceptional historic homes: the 1868 **Angeline Townsend-Thad Thomson** home at 1802 West Avenue, demolished in 1962, and the 1891 Richardsonian Romanesque **Edward Mandell House** home at 1704 West Avenue, demolished in 1967 – undoubtedly the most architecturally and historically significant residential building in Austin.

Other “ghost houses” of the Judges Hill neighborhood include the 1851 **Robertson-Lucy-Vance** house at 1802 San Gabriel, the 1853 **Glasscock Mansion** built in the 1400 block of West Avenue, the 1880 **J.W. & Sophronia Robertson** house at 900 W. 17th, the 1880 **William Kluge** house at 1802 Pearl, the 1882 **Judge A.S. Walker-Rector Thomson** home at 1508 Rio Grande, the 1870 **Frank Brown** home and its successor, the 1909 **Haskell Caswell Jr.** home, both at 1500 West Avenue, and the 1912 **John Chiles** home at 1606 West Avenue. The histories of these houses are included in the Timeline section due to their influence on the development of the neighborhood.

Below are charts with examples of each phase of construction.

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Key Existing Houses Built By 1914 (by date of construction)

Designation								
Outlot	Address	City	RTHL	NR	Current Use	DATE	Name	Architectural Influences
20	1703 West Ave	City	RTHL		Office	1855	West Hill - Chandler-Shelley	Greek Revival
20	707 W 18	City			Office	1855	West Hill Carriage	Carriage House
19	1803 West Ave	City	RTHL		Office	1870	Denny-Hollday	Italianate & Neoclassical
25	1711 Rio Grande	City	RTHL		Office	1875	Larmour	(Moved into neighborhood in 1979)
20	1717 West Ave	City	RTHL		Office	1886	Hugh B. Hancock	Classical Rev. (moved from East Austin in 1979)
9	1504 West Ave	City			Office	1889	Dignan-Mickey	Colonial Revival
179	712 W 14				Office	1890	John G. Palm	Classical Revival w/ wrap-around gallery
21	1600 Rio Grande	City			Office	1896	Ruggles-Smith	Queen Anne
8	1402 West Ave	City			Res	1898	CoonGilbertDoggett	Classical Revival
8	1404 West Ave	City	RTHL	NR	Events	1899	Daniel Caswell	Chateausque/Gothic/Renaissance
21	712 W 16	City	RTHL		Res	1900	Herblin-Shoe/Merritt	Queen Anne/Neo-Classical
21	1616 Rio Grande				Office	1900	Luetke-Daughdrill	Classical Revival, wrap-around porch
	1900 Rio Grande	City	RTHL	NR	Hotel	1900	Goodall Wooten	Classical Revival
5	1204 West Ave				Res	1904	Bolmes	Transitional cottage
5	1206 West Ave				Res	1904	Rental	2-story vernacular
9	1502 West Ave	City		NR	Office	1904	William T. Caswell	Neoclassical
7	1304 West Ave				Res	1905	Voss	2-story vernacular w/synthetic siding
10	1610 West Ave	City			Office	1905	Millican	Neoclassical
19	1800 Rio Grande				Office	1905	Scott -Gerhard	Colonial Revival
153	1304 Rio Grande				Res	1905	Gage Fourplex	mixed
153	1306 Rio Grande				Office	1905	NC	modern alterations or rebuilt
153	709 W 14				Office	1905	Oscar Monfort	
7	1302 West Ave				Res	1906	Jones	2-story vernacular
11	1606 Pearl	City			Res	1906	McClendon-Price	Prairie, Spanish Rev, Beaux-Arts, Med
16	900 W 17				Res	1906	Thomson-Alexander	Neoclassical
179	1410 Rio Grande				Office	1907	Byrne-Reed	Prairie/Mission/Richardsonian-Roman
20	1712 Rio Grande				Office	1908	Malcolm Reed	Prairie
10	1608 West Ave				Res	1909	Robbins-Davis	Craftsman
21	1611 West Ave				Office	1909	Edgar Perry	Queen Anne/ Colonial Revival
21	1607 West Ave				Office	1909	Mendell?	Folk Victorian
9	903 W 16				Res	1910	Harry Bickler	Craftsman, Colonial Revival
10	1603 Pearl	City			Res	1910	St. David's Rectory	Colonial Revival, Craftsman
9	901 W 16	City			Res	1911	Max Bickler	Arts & Crafts Bungalow
18	1809 Pearl				Inn	1911	Wilcox Cottage	Cottage, rear apartment
18	809 W MLK Jr (815)				Inn	1912	Wilcox	Greek Revival
19	1806 Rio Grande	City			Office	1912	Pope-Watson	Classical Revival
5	1210 West Ave				Res	1914	Baxter	2-story vernacular
10	1615 Pearl	City			Res	1914	Nagle	Edwardian/Classical Rev

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Representatives of the Second Phase of Building: 1915-1940

Outlot	Address	City	RTHL	NR	Use	DATE	Name	Architectural Influences
10	1601 Pearl	City			Res	1915	Judge John Brady	Craftsman
16	909 W 18				Res	1916	Wolfe-Pendexter	Craftsman
19	1801 West Ave	City	RTHL		Res	1920	J.W. Scarbrough	Italian Renaissance
21	1604 Rio Grande				Office	1920	McFadden	Italianate
17	1700 West Ave				Res	1922	Steiner-Shelley	Tudor Revival
16	1711 San Gabriel	City			Res	1923	Oscar Robinson	Colonial Revival
18	1805 Pearl				Coop	1923	Butte	Colonial Revival
9	807 W 16				Res	1924	Stedman-Marrs (NC)	Col. Rev. modified circa 1974 & 85
10	803 W 17				Apts	1924	Fichtenbaum-Stable	Colonial Revival
16	906 W 17				Res	1924	Walter Bohn	Craftsman
22	1503 West Ave	City			Res	1924	Dozier-Beal	Tudor Revival
17	1711 Pearl				Res	1925	Ruckman	Colonial Revival
7	1400 West Ave	City			Res	1926	Mueller-Danforth	Classical
9	1510 West Ave				Res	1927	Sparks	Spanish Eclectic
16	1701 San Gabriel				Res	1927	Ireland Graves	Colonial Revival
153	707 W. 14th				Office	1927	Rosenstein	Brick 1 story, modern or bricked (possibly 1905?)
7	1308 West Ave	City			Res	1928	Mueller	Tudor
12	1700 San Gabriel				Res	1928	Ewell Nalle	Italian Renaissance Revival
NC	1900 Pearl				Office	1928	Felix Smith	Colonial Revival
18	807 W. MLK Jr.				Inn	1929	McNamara	Tudor, Italianate
11	903 W 17				Res	1935	Judge W.M. Taylor-Brewster	Colonial
15	1806 Pearl				Apts	1935	Blankenbeckler	Colonial Revival
17	804 W 17				Res	1936	Ahlgrimm	Tudor Revival w/2006 addition
19	1805 West Ave				Salon	1937	Aldred?	1-story frame w/ entry hood, wood trim
16	903 W 18				Res	1939	Leonard Robbins	Neoclassical
17	1705 Pearl				Res	1939	Ben McDonald 1944	Minimal Traditional
18	1807 Pearl				Res	1939	Perry Jones	Minimal Traditional
21	1605 West Ave				Office	1939	Finlay Duplex	Colonial Revival
16	907 W 18				Res	1940	Ethel Robinson Brown	Monterey
16	901 W 18				Res	1940	James Smith	Colonial Revival

NR = National Register

Representatives of the Third Phase of Construction: 1945-1955

Outlot	Address	City	RTHL	NR	Use	DATE	Name	Architectural Influences
20	1705 West Ave				Apts	1947	Roberts-Crawford Duplex	Minimal Traditional
10	1605 Pearl				Duplex	1948	Patricia Robertson	Minimal Traditional
17	1707 Pearl				Res	1948	Raymond Dear	Set back 2-story w/attached 1-story garage
10	805 W 17				Res	1949	Anderson-Hobby	International
179	710 W 14				Office	1950	Belvin-1905?	probably modern w/ older details
9	805 W 16	City	RTHL	NR	Res	1951	Granger & The Perch	International/Modern Movement
22	1501 West Ave				Office	1951	Allen-Palm?	Minimal Traditional
17	808 W 17				Res	1952	Trimble	Minimal Traditional
12	1800 San Gabriel				Res	1953	Matsen	Mid-century modern, International
18	1803 Pearl				Duplex	1953	Mark Finley	Minimal Traditional
11	900 W 16				Duplex	1955	Goodman Duplex	Minimal Traditional
11	1001 W 17				Res	1955	McClendon-Kozmetsky	Contemporary
12	1706 San Gabriel					1957	Young	Modern Contemporary
11	1604 Pearl Street				Res	1960	Zapalac	Modern Contemporary

In 1979, the conversion of the **Horace Thomson House** at 900 West 17th to office use galvanized neighbors to fight commercial intrusion into the heart of the neighborhood. The 1980s saw the demolition of houses that opened up a block to

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condominium development while borders of the neighborhood were increasingly converted to office and condominium use. The Judges Hill Neighborhood Association is now in the process of nominating the neighborhood as a City of Austin Historic District and National Register Historic District to preserve the character of one of Austin's earliest surviving neighborhoods.