ZONING CHANGE REVIEW SHEET

C15/1

CASE NUMBER: C14H-2014-0014 **HLC DATE:** November 17, 2014
PC DATE: December 9, 2014

APPLICANT: Bluebonnet Hills Local Historic District Project (Michele Webre)

HISTORIC NAME: Bluebonnet Hills Historic District

WATERSHED: Blunn Creek

ADDRESS OF PROPOSED ZONING CHANGE: Roughly bounded by Annie Street on the north, East Side Drive on the east, Leland Street on the south, and Brackenridge Street on the west.

ZONING FROM: SF-3-NP and SF-3-H-NP to SF-3-NP-HD and SF-3-H-NP-HD.

SUMMARY STAFF RECOMMENDATION: Staff recommends the creation of the proposed historic district and the zoning changes to add the HD (Historic Area) overlay to all existing base zoning.

QUALIFICATIONS FOR HISTORIC DISTRICT DESIGNATION:
The Bluebonnet Hills Historic District has the support of 63 of the 118 property owners in the proposed district (53.4%). Contributing properties account for 85 of the 118 properties within the proposed district (72%).

HISTORIC LANDMARK COMMISSION ACTION: Recommended the proposed zoning changes from SF-3-NP and SF-3-H-NP to SF-3-HD-NP and SF-3-H-HD-NP. Vote: 4-0 (Limbacher, Leary, and Rosato ill).

PLANNING COMMISSION ACTION:

DEPARTMENT COMMENTS: The Bluebonnet Hills Historic District has one landmark within the proposed district.

CITY COUNCIL DATE: December 11, 2014 **ACTION:**

ORDINANCE READINGS: 1ST 2ND 3RD **ORDINANCE NUMBER:**

CASE MANAGER: Steve Sadowsky **PHONE:** 974-6454

NEIGHBORHOOD ORGANIZATION: South River City Neighborhood Association

BASIS FOR RECOMMENDATION:
Architecture and historical significance. Please see the attached nomination for detailed discussions of the architecture and historical significance of the proposed Bluebonnet Hills Historic District.

ESTIMATED ANNUAL TAX ABATEMENT: N/A. Designation as a historic district will enable property owners to apply for an ad valorem property tax abatement for rehabilitating contributing houses in accordance with a plan approved by the Historic Landmark Commission, and in conformance with Section 25- of the Land Development Code.

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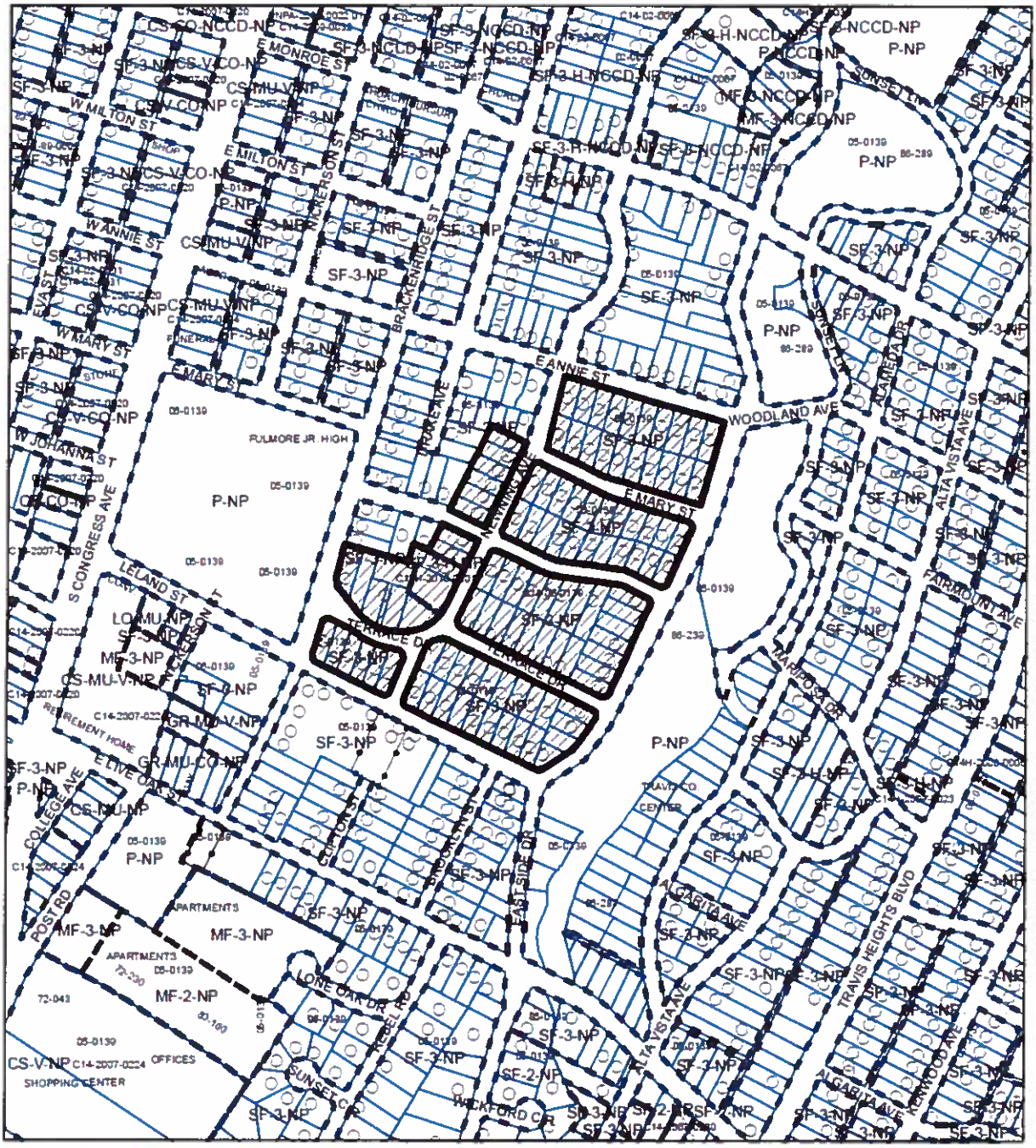
PRESENT USE: The Bluebonnet Hills Historic District is exclusively residential.

LOCATION MAP



HISTORIC ZONING

N

SUBJECT TRACT

PENDING CASE

ZONING BOUNDARY

ZONING CASE#: C14H-2014-0014

LOCATION: 511 LOCKHART DR

1" = 400'

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.

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October 28, 2014

City of Austin, Planning Department
505 Barton Springs Road, 5th Floor
One Texas Center
Austin, Texas 78704

Re: Blue Bonnet Hills Local Historic District Application

Dear Sir or Madam,

Please find enclosed our application for the Blue Bonnet Hills Local Historic District. We have 109 properties and have received 61 property owners' signatures or 56% sign-on.

Thank you for your attention to this matter. Please do not hesitate to call Michele at 512-422-1262, Josh at 512-888-2038, or Emily at 336-655-7933 if you have any questions.

Michele Webre

Michele Webre, Coordinator
Blue Bonnet Hills Local Historic District Project
HistoricTravisHeights.org
511 Lockhart Dr.
Austin, Texas 78704
512-422-1262

Emily Reed

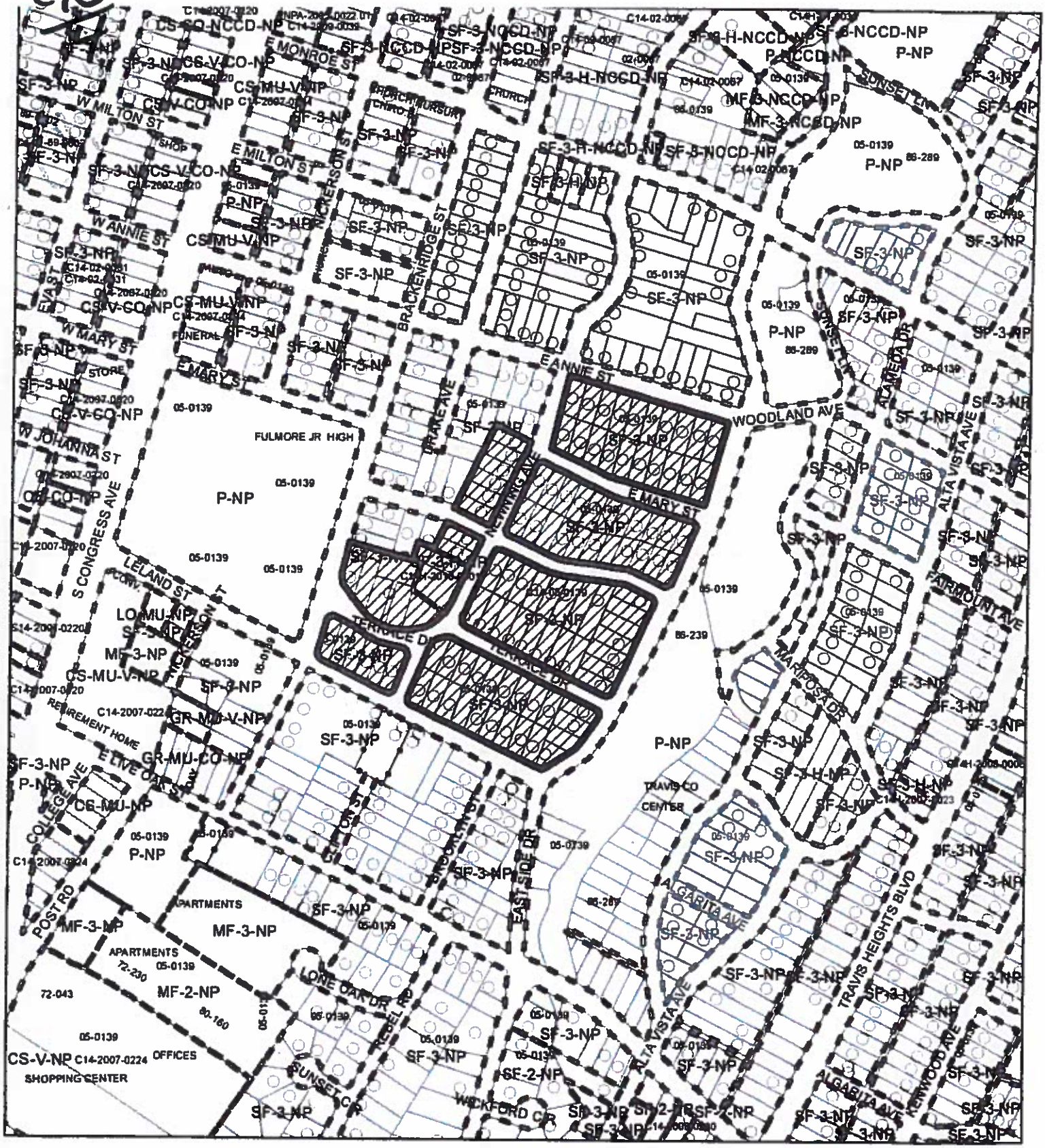
Josh Conrad and Emily Reed,
Preservation Consultants
805 W. 16th St.
Austin, Texas 78701
512-888-2038
336-655-7933

Enclosures

cc: Josh Conrad
Emily Reed

SCANNED

C15



N

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CITY OF AUSTIN

CB/5

D. CONTRIBUTING EDUCATIONAL/INSTITUTIONAL BUILDINGS
Describe the location, number of stories, and exterior materials of educational or institutional buildings which contribute to the architectural character of the district.

E. CONTRIBUTING PARKS/PUBLIC LANDSCAPES
Describe the location and features of parks and public landscapes in the district which contribute to the architectural character of the district.

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.

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.

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, 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.

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.

NOMINATION PREPARED BY:

Name: Emily Reed & Josh Conrad Emily Reed

Company:

Address: 805 W 16th St
Austin TX 78701

Telephone: 336 655 7933 FAX: –

E-mail: reedemilyf@gmail.com

NEIGHBORHOOD ASSOCIATION REPRESENTATIVE

Name: MICHELE WEBRE Michele Webre

Neighborhood Association: BLUE BONNET HILLS

Address: 511 LOCKHART DR.
AUSTIN, TX 78704

Telephone: 512-422-1262 FAX:

E-mail: MICHELE.WEBRE@GMAIL.COM

10/28/14

SCANNED

Property Owner	Property Address	Contributing	District Support	Column1
Valenti & Roberts, LLC	501 E Annie Street	Y	Y	
Jon G. Montgomery	503 E Annie Street	y	y	
Wesley A. Brubaker	505 E Annie Street	y	y	
Robert Brent Hunter	513 E Annie Street	y	y	
Dawn Carlton	517 E Annie Street	y	y	
Elizabeth Gardner	1913 Brackenridge Street	y	y	
Cheryl and Paul Drown	2000 East Side Drive	y	y	
Gregory and Patti Maksymowicz	2002 East Side Drive	y	y	
Michael W. Schwarz	308 Leland Street	y	y	
Shelli Grissom	516 Leland Street	y	y	
Kathy Hill	501 Lockhart Drive	y	y	
Dixie Van Nort	502 Lockhart Drive	y	y	
Ronald Bravenec	503 Lockhart Drive	y	y	
Kyle Hawley	504 Lockhart Drive	y	y	
Jon Montgomery	505 Lockhart Drive	y	y	
Russell and Sally G. Fraser	507 Lockhart Drive	y	y	
Michele Webre	511 Lockhart Drive	y	y	
Courtney Sames	518 Lockhart Drive	y	y	
Courtney Sames	520 Lockhart Drive	y	y	
Jon Gill Montgomery	522 Lockhart Drive	y	y	
James Bilodeau	502 E Mary Street	y	y	
John T. Tongate	504 E Mary Street	y	y	
Matthew Borah	505 E Mary Street	y	y	
Pascal Regimbeau and Sybil Reinhart-Regimbeau	506 E Mary Street	y	y	
David Jones and Cyndi Willlams	507 E Mary Street	y	y	
Karen Kreps	509 E Mary Street	y	y	
Lauren Hubell	511 E Mary Street	y	y	
Gretchen Otto and Mark Smith	512 E Mary Street	y	y	
Evelyn Texada	515 E Mary Street	y	y	
Michael Downer	517 E Mary Street	y	y	
Maria Canchola	519 E Mary Street	y	y	
Robert Paterson and Rachael Rawlins	1904 Newning Avenue	y	y	
Christa Blackwood	1908 Newning Avenue	y	y	

Heather Kennedy	1914 Newning Avenue	y	y	
Jon Montgomery	1918 Newning Avenue	y	y	
Ian Reddy	1924 Newning Avenue	y	y	
Ian Reddy	1926 Newning Avenue	y	y	
Craig Grund and Sybil Case	1928 Newning Avenue	y	y	
John Getsinger	301 Terrace Drive	y	y	
Robert W. Gee	302 Terrace Drive	y	y	
Michelle Howell	305 Terrace Drive	y	y	
Kathy Henley	409 Terrace Drive	y	y	
Donna Morrow	504 Terrace Drive	y	y	
Elida E Poulson	506 Terrace Drive	y	y	
Christopher Albi	509 Terrace Drive	y	y	
Enedina Garcia	510 Terrace Drive	y	y	
Rana Pierucci and David Boies	511 Terrace Drive	y	y	
Caprice Pierucci	513 Terrace Drive	y	y	
Jay and Christina Kleberg	514 Terrace Drive	y	y	
Deborah Flanagan	517 Terrace Drive	y	y	
Andrew and Laura Stewart	507 E Annie Street	n	y	
Thomas Fitzpatrick	509 E Annie Street	n	y	
Ronn Basquette	1802 East Side Drive	n	y	
Maria Canchola	1900 East Side Drive	n	y	
Lucy and Terry Dubose	1910 East Side Drive	n	y	
Dan Giarratano	513 Lockhart Drive	n	y	
David Rice	303 Terrace Drive	n	y	
Rich Hallman	306 A Terrace Drive	n	y	
Nancy Middleman	308 A Terrace Drive	n	y	
Abid Kagalwalla	308 B Terrace Drive	n	y	
Karl W. Fusaris	407 Terrace Drive	n	y	
Ingrid Karklins	500 Terrace Drive	n	y	
Mireya Zapata	508 Terrace Drive	n	y	
Cecil F. Pennington	515 E Annie Street	y	n	
Carla Work	1912 East Side Drive	y	n	
Lawrence Herr	1920 East Side Drive	y	n	
Philip N. Bentley	1922 East Side Drive	y	n	

Kevin Abrameit	310 Leland Street	y	n	
Michael Asthalter	504 Leland Street	y	n	
Lynn Whitten and Jackson James	506 Leland Street	y	n	
Lynn Whitten and Jackson James	508 Leland Street	y	n	
Lise Lozelle	510 Leland Street	y	n	
Theresa Ponza	512 Leland Street	y	n	
Candelario Moreno	514 Leland Street	y	n	
Mark R. Freeman	500 Lockhart Drive	y	n	
Arif Panju	506 Lockhart Drive	y	n	
Lee Vasquez	508 Lockhart Drive	y	n	
DJAJB, LLC.% Ben Stark	509 Lockhart Drive	y	n	
Pratibha Shenoy	510 Lockhart Drive	y	n	
Brian Borack	514 Lockhart Drive	y	n	
Daniel Greenberg	515 Lockhart Drive	y	n	
Kelly Lipscomb	516 Lockhart Drive	y	n	
Tony and Maryanne Parkinson	500 E Mary Street	y	n	
Robert and Marie Williams	501 E Mary Street	y	n	
William Hamilton	503 E Mary Street	y	n	
Norman R. Barker, Jr. et al	508 E Mary Street	y	n	
Jennifer Gibson and Joseph Herbert	513 E Mary Street	y	n	
Michael Curtis	514 E Mary Street	y	n	
Elizabeth Lambert GS Trust	516 E Mary Street	y	n	
Ahmad Alagheband and Hasibi Mehri	1906 Newning Avenue	y	n	
Meredith Rountree and Robert Owen	1920 Newning Avenue	y	n	
Brooks Finch	2003 Newning Avenue	y	n	
Kevin Abrameit	411 Terrace Drive	y	n	
Brooks Finch	501 Terrace Drive	y	n	
Kristen Smolik	502 Terrace Drive	y	n	
Christina Willingham	503 Terrace Drive	y	n	
Robert Buckner	507 Terrace Drive	y	n	
Joseph Holm	512 Terrace Drive	y	n	
Sarabi Rahmin, Ali Reza Sarabi, Minoo Sarabi	511 E Annie Street	n	n	
Charlotte Martin	1915 Brackenridge Street	n	n	
Kenneth J. and Nancy A. Trobaugh	1914 East Side Drive	n	n	

Jessie Ann Buel	1916 East Side Drive	n	n	
Thomas H. Watkins	1918 East Side Drive	n	n	
Carmelo Otero	2004 East Side Drive	n	n	
Brannon Andrews and Joseph Chase	500 Leland Street	n	n	
John Faith	502 Leland Street	n	n	
Troy Lanier and Miriam Murtuza	510 E Mary Street	n	n	
Elizabeth Lambert	518 E Mary Street	n	n	
Jeffrey Krolicki	1907 Newning Avenue	n	n	
Tecuan Flores	1910 A Newning Avenue	n	n	
Micah Parker	1912 Newning Avenue	n	n	
Vincent Harris	306 B Terrace Drive	n	n	
Janie Street	310 A Terrace Drive	n	n	
Dwight Streitenberger	310 B Terrace Drive	n	n	
Michele White Valkenar	505 Terrace Drive	n	n	
Flora Longoria	515 Terrace Drive	n	n	
Philip N. Bentley	516 Terrace Drive	n	n	

TOTAL CONTRIBUTING: 85 out of 118 (72%)
TOTAL OWNER SUPPORT: 63 out of 118 (53.4%)

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Appendix B

Inventory of Properties

Blue Bonnet Hills Local Historic District - Appendix B
Owner Support and Contributing Status

Yes: 61 (56%)	Yes: 86 (75%)							
Owner Support (out of 109)	Contributing (out of 115)	Address	TCAD Property ID / Map ID	TCAD Legal Description	Construction Year	Style	Historic Use	Current Use
Yes	Yes	501 E Annie St	283371	LOT 1 BLK 9 BLUE BONNET HILLS	1931	Craftsman	Dwelling, single	Dwelling, single
Yes	Yes	503 E Annie St	283372	LOT 2 BLK 9 BLUE BONNET HILLS	1933	Revival - Tudor	Dwelling, single	Dwelling, single
Yes	Yes	505 E Annie St	283373	LOT 3 BLK 9 BLUE BONNET HILLS	1935	Craftsman	Dwelling, single	Dwelling, single
Yes	No	507 E Annie St	283374	LOT 4 BLK 9 BLUE BONNET HILLS	1937	Craftsman	Dwelling, single	Dwelling, single
Yes	No	509 E Annie St	283375	LOT 5 BLK 9 BLUE BONNET HILLS	1940	Colonial Revival	Dwelling, single	Dwelling, single
No	No	511 E Annie St	817419	LOT 6 BLK 9 BLUE BONNET HILLS				Empty Lot
Yes	Yes	513 E Annie St	817418	LOT 7 BLK 9 BLUE BONNET HILLS	1935	Craftsman	Dwelling, single	Dwelling, single
	Yes	515 E Annie St	283377	LOT 8 BLK 9 BLUE BONNET HILLS	1933	Minimal Traditional	Dwelling, single	Dwelling, single
Yes	Yes	517 E Annie St	283378	LOT 9 BLK 9 BLUE BONNET HILLS	1946	Minimal Traditional	Dwelling, single	Dwelling, single

Blue Bonnet Hills Local Historic District - Appendix B
Owner Support and Contributing Status

Yes	Yes	1913 Brackenridge St	283231	N41.69FT AV OF LOT 1&2 BLK 1 BLUE BONNET HILLS	1935	Craftsman	Dwelling, single	Dwelling, single
No	No	1915 Brackenridge St	283230	LOT 1 *LESS N39.87FT LESS S68FT OF E10FT PLUS TRI LOT 2 BLK 1 BLUE BONNET HILLS	1950	None	Dwelling, single	Dwelling, single
Yes	No	1802 East Side Dr	283379	LOT 10 BLK 9 BLUE BONNET HILLS	1940	None	Dwelling, single	Dwelling, single
Yes	No	1900 East Side Dr	283689, 283358	LOT 19&21 BLK 5 BLUE BONNET HILLS	1939	Modern - General	Dwelling, single	Dwelling, single
Yes	No	1910 East Side Dr	283332	LOT 17 BLK 4 BLUE BONNET HILLS	1937	None	Dwelling, single	Dwelling, single
	Yes	1912 East Side Dr	283333	LOT 18 BLK 4 BLUE BONNET HILLS	1937	Revival - Tudor	Dwelling, single	Dwelling, single
	No	1914 East Side Dr	283347	LOT 19 BLK 4 BLUE BONNET HILLS	1984	None	Dwelling, single	Dwelling, single
	No	1916 East Side Dr	283334	LOT 20 BLK 4 BLUE BONNET HILLS	1925	None	Dwelling, single	Dwelling, single
	No	1918 East Side Dr	283335	LOT 21 BLK 4 BLUE BONNET HILLS	1985	None	Dwelling, single	Dwelling, single
	Yes	1920 East Side Dr	283336	LOT 22 BLK 4 BLUE BONNET HILLS	1935	Minimal Traditional	Dwelling, single	Dwelling, single

Blue Bonnet Hills Local Historic District - Appendix B
Owner Support and Contributing Status

No	Yes	1922 East Side Dr	283337	LOT 23 BLK 4 BLUE BONNET HILLS	1935	Minimal Traditional	Dwelling, single	Dwelling, duplex
Yes	Yes	2000 East Side Dr	283312	LOT 19 BLK 3 BLUE BONNET HILLS	1935	Craftsman	Dwelling, single	Dwelling, single
Yes	Yes	2002 East Side Dr	283313	LOT 20 & N5FT LOT 21 BLK 3 BLUE BONNET HILLS	1939	Revival - Tudor	Dwelling, single	Dwelling, single
	No	2004 East Side Dr	283314	LOT 22 *& S50FT LOT 21 BLK 3 BLUE BONNET HILLS	1956	Ranch	Dwelling, single	Dwelling, single
n/a	No	300 Leland St	283210	see 301 Terrace Dr	1965	Minimal Traditional	Dwelling, single	Dwelling, single
Yes	Yes	308 Leland St	283214	S62.79FT AV OF LOT 5 BLK 2 BLUE BONNET HILLS	1951	Minimal Traditional	Garage Apartment	Garage Apartment
n/a	Yes	310 Leland St	283213	see 411 Terrace Dr	1933	Craftsman	Dwelling, single	Dwelling, single
	No	500 Leland St	283323	LOT 2 BLK 3 BLUE BONNET HILLS	2008	None	Dwelling, single	Dwelling, single
No	No	502 Leland St	283322	LOT 4 BLK 3 BLUE BONNET HILLS	2008	None	Dwelling, single	Dwelling, single
	Yes	504 Leland St	283321	LOT 6 BLK 3 BLUE BONNET HILLS	1933	Craftsman	Dwelling, single	Dwelling, single

Blue Bonnet Hills Local Historic District - Appendix B
Owner Support and Contributing Status

	Yes	506 Leland St	283320	LOT 8 BLK 3 BLUE BONNET HILLS	1935	Craftsman	Dwelling, single	Dwelling, single
	Yes	508 Leland St	283319	LOT 10 BLK 3 BLUE BONNET HILLS	1936	Minimal Traditional	Dwelling, single	Dwelling, single
	Yes	510 Leland St	283318	LOT 12 BLK 3 BLUE BONNET HILLS	1943	Minimal Traditional	Dwelling, single	Dwelling, single
	Yes	512 Leland St	283317	LOT 14 BLK 3 BLUE BONNET HILLS	1938	Craftsman	Dwelling, single	Dwelling, single
	Yes	514 Leland St	283316	LOT 16 BLK 3 BLUE BONNET HILLS	1933	Craftsman	Dwelling, single	Dwelling, single
Yes	Yes	516 Leland St	283315	LOT 18 BLK 3 BLUE BONNET HILLS	1931	Craftsman	Dwelling, single	Dwelling, single
	Yes	500 Lockhart Dr	283369	S92.6FT AV OF LOT 2 BLK 5 BLUE BONNET HILLS	1950	Craftsman	Dwelling, single	Dwelling, single
Yes	Yes	501 Lockhart Dr	283324	LOT 1 BLK 4 BLUE BONNET HILLS	1933	Craftsman	Dwelling, single	Dwelling, single
Yes	Yes	502 Lockhart Dr	283368	LOT 4 BLK 5 BLUE BONNET HILLS	1929	Craftsman	Dwelling, single	Dwelling, single
Yes	Yes	503 Lockhart Dr	283325	LOT 3 BLK 4 BLUE BONNET HILLS	1933	Craftsman	Dwelling, single	Dwelling, single

Blue Bonnet Hills Local Historic District - Appendix B
Owner Support and Contributing Status

Yes	Yes	504 Lockhart Dr	283367	LOT 6 BLK 5 BLUE BONNET HILLS	1938	Craftsman	Dwelling, single	Dwelling, single
Yes	Yes	505 Lockhart Dr	283326	LOT 5 BLK 4 BLUE BONNET HILLS	1930	Craftsman	Dwelling, single	Dwelling, single
No	Yes	506 Lockhart Dr	283366	LOT 8 BLK 5 BLUE BONNET HILLS	1931	Craftsman	Dwelling, single	Dwelling, single
Yes	Yes	507 Lockhart Dr	283327	LOT 7 BLK 4 BLUE BONNET HILLS	1931	Craftsman	Dwelling, single	Dwelling, single
	Yes	508 Lockhart Dr	283365	LOT 10 BLK 5 BLUE BONNET HILLS	1931	Craftsman	Dwelling, single	Dwelling, single
No	Yes	509 Lockhart Dr	283328	LOT 9 BLK 4 BLUE BONNET HILLS	1938	Minimal Traditional	Dwelling, single	Dwelling, single
	Yes	510 Lockhart Dr	283364	LOT 12 BLK 5 BLUE BONNET HILLS	1953	Ranch	Dwelling, single	Dwelling, single
Yes	Yes	511 Lockhart Dr	283329	LOT 11 BLK 4 BLUE BONNET HILLS	1928	Craftsman	Dwelling, single	Dwelling, single
Yes	No	513 Lockhart Dr	283330	LOT 13 BLK 4 BLUE BONNET HILLS	1960	Neoclassical	Dwelling, single	Dwelling, single
	Yes	514 Lockhart Dr	283363	LOT 14 BLK 5 BLUE BONNET HILLS	1928	Craftsman	Dwelling, single	Dwelling, single

Blue Bonnet Hills Local Historic District - Appendix B
Owner Support and Contributing Status

	Yes	515 Lockhart Dr	283331	LOT 15 BLK 4 BLUE BONNET HILLS	1929	Craftsman	Dwelling, single	Dwelling, single
	Yes	516 Lockhart Dr	283362	LOT 16 BLK 5 BLUE BONNET HILLS	1939	Minimal Traditional	Dwelling, single	Dwelling, single
Yes	Yes	518 Lockhart Dr	283361	LOT 18 BLK 5 BLUE BONNET HILLS	1931	Craftsman	Dwelling, single	Dwelling, single
	Yes	520 Lockhart Dr	283360	LOT 20 BLK 5 BLUE BONNET HILLS	1948	Minimal Traditional	Dwelling, single	Dwelling, single
Yes	Yes	522 Lockhart Dr	283359	LOT 22 BLK 5 BLUE BONNET HILLS	1930	Craftsman	Dwelling, single	Dwelling, single
No	Yes	500 E Mary St	283389	LOT 20 & W 10.7SQ FT TRI OF LOT 19 BLK 9 BLUE BONNET HILLS	1931	Colonial Revival	Dwelling, single	Dwelling, single
	Yes	501 E Mary St	283348	LOT 1 BLK 5 BLUE BONNET HILLS	1931	Craftsman	Dwelling, single	Dwelling, single
Yes	Yes	502 E Mary St	283388	LOT 19 *LESS W 10.7SQ FT TRI BLK 9 BLUE BONNET HILLS	1930	Revival - Tudor	Dwelling, single	Dwelling, single
	Yes	503 E Mary St	283349	LOT 3 BLK 5 BLUE BONNET HILLS	1931	Neoclassical	Dwelling, single	Dwelling, single
Yes	Yes	504 E Mary St	283387	LOT 18 BLK 9 BLUE BONNET HILLS	1930	Revival - Tudor	Dwelling, single	Dwelling, single

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Blue Bonnet Hills Local Historic District - Appendix B
Owner Support and Contributing Status

Yes	Yes	505 E Mary St	283350	LOT 5 BLK 5 BLUE BONNET HILLS	1939	Minimal Traditional	Dwelling, single	Dwelling, single
Yes	Yes	506 E Mary St	283386	LOT 17 BLK 9 BLUE BONNET HILLS	1931	Craftsman	Dwelling, single	Dwelling, single
Yes	Yes	507 E Mary St	283351	LOT 7 BLK 5 BLUE BONNET HILLS	1931	Craftsman	Dwelling, single	Dwelling, single
No	Yes	508 E Mary St	283385	LOT 14 BLK 9 BLUE BONNET HILLS	1933	Revival - Tudor	Dwelling, single	Dwelling, single
Yes	Yes	509 E Mary St	283352	LOT 9 BLK 5 BLUE BONNET HILLS	1929	Craftsman	Dwelling, single	Dwelling, single
	No	510 E Mary St	283384	LOT 15 BLK 9 BLUE BONNET HILLS	1936	Revival - Tudor	Dwelling, single	Dwelling, single
Yes	Yes	511 E Mary St	283353	LOT 11 BLK 5 BLUE BONNET HILLS	1933	Craftsman	Dwelling, single	Dwelling, single
Yes	Yes	512 E Mary St	283383	LOT 16 BLK 9 BLUE BONNET HILLS	1935	Minimal Traditional	Dwelling, single	Dwelling, single
	Yes	513 E Mary St	283354	LOT 13 BLK 5 BLUE BONNET HILLS	1939	Craftsman	Dwelling, single	Dwelling, single
	Yes	514 E Mary St	283382	LOT 13 BLK 9 BLUE BONNET HILLS	1935	Craftsman	Dwelling, single	Dwelling, single

Blue Bonnet Hills Local Historic District - Appendix B
Owner Support and Contributing Status

Yes	Yes	515 E Mary St	283355	LOT 15 BLK 5 BLUE BONNET HILLS	1933	Revival - Tudor	Dwelling, single	Dwelling, single
	Yes	516 E Mary St	283381	LOT 12 BLK 9 BLUE BONNET HILLS	1933	Craftsman	Dwelling, single	Dwelling, single
Yes	Yes	517 E Mary St	283356	LOT 17 BLK 5 BLUE BONNET HILLS	1929	Craftsman	Dwelling, single	Dwelling, single
	No	518 E Mary St	283380	LOT 11 BLK 9 BLUE BONNET HILLS	1931	Craftsman	Dwelling, single	Dwelling, single
n/a	Yes	519 E Mary St	283689, 283358	see 1900 East Side Dr	1939	Minimal Traditional	Garage Apartment	Dwelling, single
Yes	Yes	1904 Newning Ave	283264	LOT 15 BLK 1 BLUE BONNET HILLS	1931	Craftsman	Dwelling, single	Dwelling, single
	Yes	1906 Newning Ave	283265	LOT 14 BLK 1 BLUE BONNET HILLS	1931	Revival - Tudor	Dwelling, single	Dwelling, single
	No	1907 Newning Ave	283370	N37.65FT AV OF LOT 2 BLK 5 BLUE BONNET HILLS	2006	Contemporary	Dwelling, single	Dwelling, single
Yes	Yes	1908 Newning Ave	283266	LOT 13 BLK 1 BLUE BONNET HILLS	1933	Craftsman	Dwelling, single	Dwelling, single
	No	1910 A Newning Ave	283267	LOT 12 BLK 1 BLUE BONNET HILLS	1938	None	Dwelling, single	Dwelling, single

Blue Bonnet Hills Local Historic District - Appendix B
Owner Support and Contributing Status

	No	1912 Newning Ave	283268	LOT 11 BLK 1 BLUE BONNET HILLS	1940	None	Dwelling, single	Dwelling, single
Yes	Yes	1914 Newning Ave	283269	LOT 10 BLK 1 BLUE BONNET HILLS	1933	Colonial Revival	Dwelling, single	Dwelling, single
Yes	Yes	1918 Newning Ave	283224	LOT 8 BLK 1 BLUE BONNET HILLS	1932	Minimal Traditional	Dwelling, single	Dwelling, single
	Yes	1920 Newning Ave	283225	LOT 7 BLK 1 BLUE BONNET HILLS	1931	Prairie	Dwelling, single	Dwelling, single
Yes	Yes	1924 Newning Ave	741679	LOT 5&6 BLK 1 BLUE BONNET HILLS & S 62.2 FT LOT 8 BLK 5C NEWNING WARNERS SUBD	1937	Revival - Mediterranean	Dwelling, single	Dwelling, single
n/a	Yes	1926 Newning Ave	741679	see 1924 Newning Ave	1939	None	Garage Apartment	Garage Apartment
Yes	Yes	1928 Newning Ave	283227	LOT 4 BLK 1 BLUE BONNET HILLS	1936	Modernistic	Dwelling, single	Dwelling, single
n/a	Yes	2003 Newning Ave		see 301 Terrace Dr	1935	None	Dwelling, single	Dwelling, single
Yes	Yes	301 Terrace Dr	283210	LOT 1 BLK 2 BLUE BONNET HILLS	1936	Craftsman	Dwelling, single	Dwelling, single
Yes	Yes	302 Terrace Dr	283229	LOT 2 LESS N64.76FT PLUS S68FT OF E 10FT LOT 1 BLK 1 BLUE BONNET HILLS	1931	Craftsman	Dwelling, single	Dwelling, single

Blue Bonnet Hills Local Historic District - Appendix B
Owner Support and Contributing Status

Yes	Yes	303 Terrace Dr	283216	LOT 2 BLK 2 BLUE BONNET HILLS	1930	Colonial Revival	Dwelling, single	Dwelling, single
Yes	Yes	305 Terrace Dr	283211	LOT 3 BLK 2 BLUE BONNET HILLS	1931	Craftsman	Dwelling, single	Dwelling, single
Yes	No	306 A Terrace Dr	817523, 817524	UNT A 306 TERRACE DRIVE CONDOMINIUMS PLUS 50.0 % INT IN COM AREA	2011	Modern - General	Dwelling, condominium	Dwelling, condominium
n/a	n/a, see 306 A Terrace Dr	306 B Terrace Dr	817523, 817525	UNT B 306 TERRACE DRIVE CONDOMINIUMS PLUS 50.0 % INT IN COM AREA	2011	Modern - General	Dwelling, condominium	Dwelling, condominium
Yes	No	308 A Terrace Dr	772478, 772479	UNT A BLD 1 308 TERRACE DRIVE CONDOMINIUMS PLUS 50.0 % INT IN COM AREA	2007	Modern - General	Dwelling, condominium	Dwelling, condominium
n/a	n/a, see 308 A Terrace Dr	308 B Terrace Dr	772478, 772480	UNT B BLD 2 308 TERRACE DRIVE CONDOMINIUMS PLUS 50.0 % INT IN COM AREA	2007	Modern - General	Dwelling, condominium	Dwelling, condominium
Yes	No	310 A Terrace Dr	785528, 785529	UNT A BLD 1 310 TERRACE DRIVE CONDOMINIUMS PLUS 50.0 % INT IN COM AREA	2008	Modern - General		
n/a	n/a, see 310 A Terrace Dr	310 B Terrace Dr	785528, 785530	UNT B BLD 1 310 TERRACE DRIVE CONDOMINIUMS PLUS 50.0 % INT IN COM AREA	2008	Modern - General	Dwelling, condominium	Dwelling, condominium
Yes	No	407 Terrace Dr	283212	LOT 4 BLK 2 BLUE BONNET HILLS	1931	Classical Revival	Dwelling, single	Dwelling, single
Yes	Yes	409 Terrace Dr	283215	N84.5FT AV OF LOT 5 BLK 2 BLUE BONNET HILLS	1930	Craftsman	Dwelling, single	Dwelling, single

Blue Bonnet Hills Local Historic District - Appendix B
Owner Support and Contributing Status

	Yes	411 Terrace Dr	283213	LOT 6 BLK 2 BLUE BONNET HILLS	1930	Craftsman	Dwelling, single	Dwelling, single
Yes	No	500 Terrace Dr	283345	LOT 2 BLK 4 BLUE BONNET HILLS	1933	Revival - Tudor	Dwelling, single	Dwelling, single
	Yes	501 Terrace Dr	283303	LOT 1 BLK 3 BLUE BONNET HILLS	1936	Minimal Traditional	Dwelling, single	Dwelling, single
	Yes	502 Terrace Dr	283344	LOT 4 BLK 4 BLUE BONNET HILLS	1933	Craftsman	Dwelling, single	Dwelling, single
Yes	Yes	503 Terrace Dr	283304	LOT 3 BLK 3 BLUE BONNET HILLS	1928	Craftsman	Dwelling, single	Dwelling, single
Yes	Yes	504 Terrace Dr	283343	LOT 6 BLK 4 BLUE BONNET HILLS	1938	Craftsman	Dwelling, single	Dwelling, single
No	No	505 Terrace Dr	283305	LOT 5 BLK 3 BLUE BONNET HILLS	1960	Ranch	Dwelling, single	Dwelling, single
Yes	Yes	506 Terrace Dr	283342	LOT 8 BLK 4 BLUE BONNET HILLS	1933	Craftsman	Dwelling, single	Dwelling, single
	Yes	507 Terrace Dr	283306	LOT 7 BLK 3 BLUE BONNET HILLS	1931	Craftsman	Dwelling, single	Dwelling, single
Yes	No	508 Terrace Dr	283341	LOT 10 BLK 4 BLUE BONNET HILLS	2006	Craftsman	Dwelling, single	Dwelling, single

Blue Bonnet Hills Local Historic District - Appendix B
Owner Support and Contributing Status

Yes	Yes	509 Terrace Dr	283307	LOT 9 BLK 3 BLUE BONNET HILLS	1933	Craftsman	Dwelling, single	Dwelling, single
Yes	Yes	510 Terrace Dr	283340	LOT 12 BLK 4 BLUE BONNET HILLS	1962	Ranch	Dwelling, single	Dwelling, single
Yes	Yes	511 Terrace Dr	283308	LOT 11 BLK 3 BLUE BONNET HILLS	1931	Craftsman	Dwelling, single	Dwelling, single
	Yes	512 Terrace Dr	283339	LOT 14 *LESS E2FT BLK 4 BLUE BONNET HILLS	1931	Craftsman	Dwelling, single	Dwelling, single
Yes	Yes	513 Terrace Dr	283309	LOT 13 BLK 3 BLUE BONNET HILLS	1948	Minimal Traditional	Dwelling, single	Dwelling, single
Yes	Yes	514 Terrace Dr	283338	LOT 16 BLK 4 BLUE BONNET HILLS	1937	Revival - Tudor	Dwelling, single	Dwelling, single
	No	515 Terrace Dr	283310	LOT 15 BLK 3 BLUE BONNET HILLS	1934	Minimal Traditional	Dwelling, single	Dwelling, single
n/a	No	516 Terrace Dr	283337	see 1922 East Side Dr	1950	None	Garage Apartment	Dwelling, single
Yes	Yes	517 Terrace Dr	283311	LOT 17 BLK 3 BLUE BONNET HILLS	1931	Craftsman	Dwelling, single	Dwelling, single

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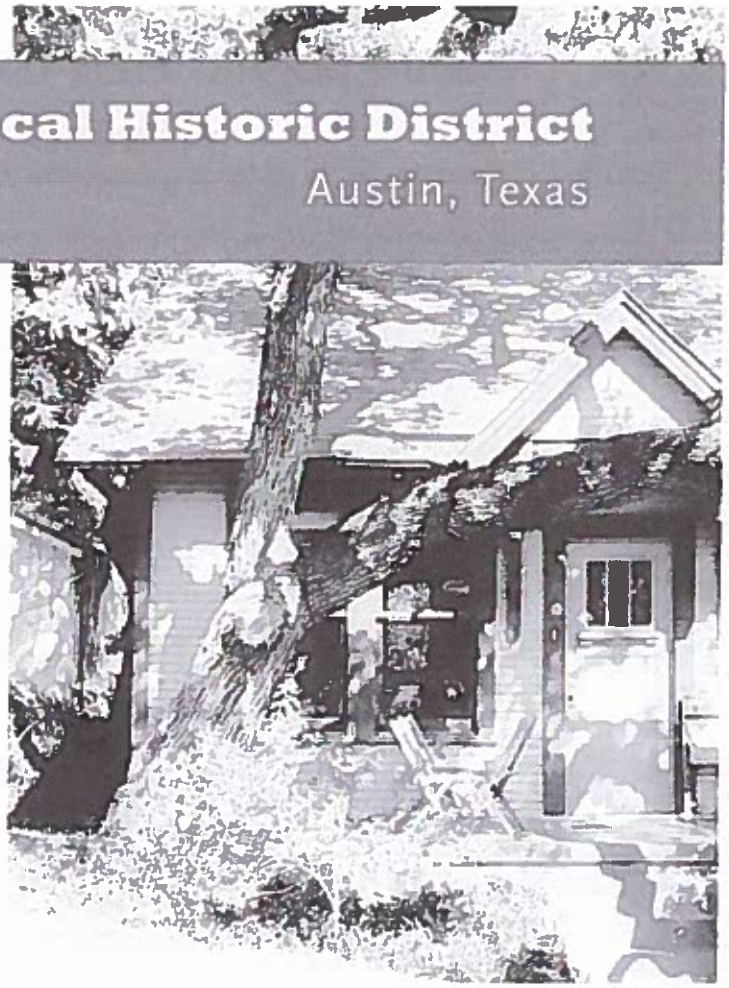
Blue Bonnet Hills Local Historic District

Application

Austin, Texas



Blue Bonnet Hills Local Historic District Nomination Form

Submitted to

the City of Austin City Historic Preservation Office

Prepared by

Josh Conrad and Emily Reed

on behalf of

Blue Bonnet Hills Neighborhood

July 2014

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Appendix D. Preservation Plan

BLUE BONNET HILLS LOCAL HISTORIC DISTRICT NOMINATION FORM

1. NAME OF DISTRICT

Blue Bonnet Hills Local Historic District

2. GEOGRAPHIC DESCRIPTION

The Blue Bonnet Hills Historic District encompasses approximately four blocks and 22 acres. The proposed district boundaries follow those of the "Blue Bonnet Hills Addition, being the Paul Pfeifer Subdivision," platted in 1928. The boundaries are E. Annie Street to the north, East Side Drive to the east, and Leland Street to the south. To the west, the boundaries are Newning Avenue and Brackenridge Street. The district includes homes on the south side of the 500 block of E. Annie Street, two homes on Brackenridge Street (1913 & 1915), homes in the 1800 to 2000 block of East Side Drive, homes on the north side of Leland Street west of Newning Avenue, all homes in the 500 block of Lockhart Drive, all homes in the 500 block of E. Mary Street, the homes in the 1800 to 2000 block of Newning Avenue, and all homes on Terrace Drive.

3. PROPERTIES WITHIN THE DISTRICT

There are 115 properties within the district; 86 structures (75%) are contributing to the historic character of the district and 29 properties (25%) are not contributing, including one vacant lot. Structures inventoried include principal structures and outbuildings of substantial scale that serve as a residence. In order to be considered contributing, structures must date to the district's period of significance (1928-1964) and maintain integrity (see Section 7).

4. PRINCIPAL ARCHITECTURAL STYLES AND PERIODS OF CONSTRUCTION

Representing almost 60 percent of the properties in the Blue Bonnet Hills District, the Craftsman style is the most prevalent architectural style. Minimal Traditional style homes and Tudor revivals represent approximately 19 percent and 11 percent of the contributing structures in the district, respectively. The contributing Craftsman style homes in the district were constructed between 1928 and 1950, with a median year built date of 1931. Although found throughout the district, Craftsman style homes are particularly concentrated on Lockhart Drive, Mary Street, and Terrace Drive. Constructed between 1932 and 1951, the contributing Minimal Traditional style homes have a median year built date of 1937. The Tudor revival style homes in the district were constructed between 1930 and 1939 and have a median year built date of 1933.

RSO C15/28

ARCHITECTURAL STYLES OF CONTRIBUTING STRUCTURES IN THE DISTRICT

STYLE	COUNT	PERCENT
Craftsman	50	59%
Minimal Traditional	16	19%
Tudor Revival	9	10%
Colonial Revival	3	3%
Ranch	2	2%
Mediterranean Revival	1	1%
Prairie	1	1%
Classical Revival	1	1%
Modernistic	1	1%
No Discernable Style	2	2%
TOTAL	85	100%

511 Lockhart Drive is a good example of the **Craftsman** style in the Blue Bonnet Hills Historic District. This single-family, rectangular plan dwelling was constructed in 1928. The structure has clapboard siding and rests on a masonry pier and beam foundation. The windows are double hung and feature wooden screens. The glazed front door also has a screen door. The roof is a front-facing jerkinhead gable featuring an extended cornice, exposed rafters, and brackets. The partial-width front porch features a smaller jerkinhead gable and mimics the detailing of the larger gable. The porch is supported by square posts and features wood railings and banisters.

500 Lockhart Drive is a good example of the **Minimal Traditional** style. Constructed in 1950, this one-story, side-gabled, massed plan house is clad in wood. The low-pitched roof has composition shingles. Consistent with the simplicity of design common to Minimal Traditional style homes, the house has a little architectural detailing. The windows are double hung wood, featuring eight-over-eight and six-over-six pane styles. A partial width porch features a shed roof and metal porch supports.

514 Terrace Drive is a good example of the **Tudor Revival** style. The house was constructed in 1937 and features rubblework masonry exterior walls. The roof is comprised of composition shingles with steeply pitched front gables typical of the Tudor style. The larger gable features a decorative arched attic vent echoing the arched fanlight window below. The entryway is also arched, with a glazed front door.

5. PERIOD(S) OF SIGNIFICANCE

The period of significance for the Blue Bonnet Hills Historic District is **1928 to 1964**. Blue Bonnet Hills was platted in 1928 and the first homes in the district were also constructed in that year (see **Section 9**). The final year of the period of significance is 1964, 50 years prior to the date of this application (2014). Only fourteen structures within the district were constructed outside of the period of significance.

6. ARCHITECTURAL COMPOSITION OF THE DISTRICT

CONTRIBUTING SINGLE-FAMILY RESIDENTIAL BUILDINGS

A. STORIES

The overwhelming majority (85%) of contributing single-family residential structures in the district are single-story buildings. There are five 1.5 story homes and eight two-story contributing structures in the district, although few of these were originally constructed with 1.5 or two stories. This group of homes includes structures that were originally one story with a later addition that does not detract from the character of the resource, allowing for contributing status

B. MATERIALS

WALLS

Almost 70 percent of contributing buildings in the district are clad in wood. About ten percent have asbestos siding, and there are six stucco and four stone homes. Other exterior materials with a small representation include aluminum and brick.

ROOF

Most homes in the district (60 percent) have composition shingle roofs, although about 30 percent are metal.

WINDOWS

Over 90 percent of windows in the district are wooden double-hung units. Other window materials include vinyl and aluminum.

C. ROOF TYPES

The most prevalent roof type in the district is side-gabled (40 percent), followed by front-gabled (25 percent). Other roof types include cross-gabled, hipped, and flat.

D. ADDITIONS

Additions to contributing structures allow the buildings to retain integrity and are therefore commonly found at the rear of the house and executed with compatible materials and scale. 502 Lockhart Drive provides an example of a half-story addition that is compatible with the existing character.

E. PORCHES

Front porches are a significant architectural feature of houses in the district. Porches are present on the vast majority of contributing structures in the district; over 80 percent have a full or partial width front porch. Porches with simple stoop roofs are also found on approximately 14 percent of contributing buildings.

F. CHIMNEYS

Only 11 contributing buildings in the district have chimneys. When present, chimneys are constructed of a variety of materials, including brick, stone, and metal.

G. GARAGE APARTMENTS

There are three contributing structures in the district that are garage apartments. The garage apartment 1926 Newning Avenue is associated with the John House at 1924 Newning Avenue, and was constructed two years after the principal residence on the southwestern (rear) part of the lot. The building is clad in wood and has a hipped-with-gable roof. The garage apartment at 308 Leland Street is located to the rear of 409 Terrace Drive. These two buildings are located on a parcel that has been subdivided into two since its original platting. The structure at 308 Leland Street is estimated to have been constructed in circa 1950, at a time when automobiles had become much more prevalent (approximately 20 years later than 409 Terrace Drive). 308 Leland Street is clad in wood and has a side gable roof. The garage apartment at 519 E Mary Street was likely historically associated with the single-family dwelling at 1900 East Side Drive that has since been significantly altered and expanded. The garage apartment building is clad in stone and has a hipped metal roof.

H. WALLS/FENCES/LANDSCAPE FEATURES

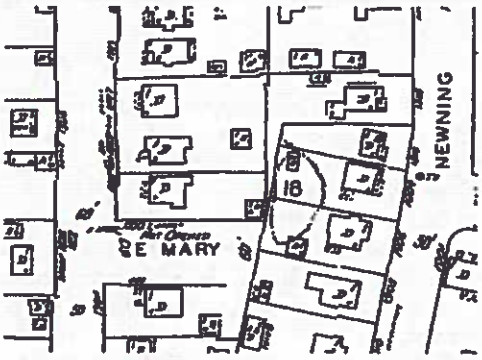
Because there are only a few streets with sidewalks and roadside mailboxes in the district, many yards have walkways of various types from the street to the front door or porch. These walkways are generally separate from driveways, which often lead to the side or rear of the buildings. Often fences and short retaining walls will line the edge of the street. The most common landscape feature in the district is retaining walls, which are present for approximately 20 percent of the contributing resources. These walls are commonly stone or concrete. The mature trees throughout the district are also a notable landscape feature. Nearly all of the district's lots are shaded by dense tree cover. Along some streets this tree canopy is effectively contiguous, particularly near Blunn Creek.

7. ASSESSMENT OF INTEGRITY

The evaluation of architectural integrity and the determination of which buildings are contributing and non-contributing to the historic district was made by architectural historians meeting the Secretary of the Interior's Professional Qualifications for an Architectural Historian, as described in Code of Federal Regulations Title 36, Chapter I, Part 61.

For the Blue Bonnet Hills Historic District, individual structures were evaluated to determine whether each building has retained sufficient historic integrity of those features necessary to convey its significance. The National Park Service has identified seven aspects of integrity: location, design, setting, materials, workmanship, feeling, and association. Structures that have lost integrity were determined to be noncontributing to the district.

In some cases, the nature of additions and other modifications resulted in the loss of integrity of design, materials, and/or workmanship. These types of modifications include incompatible, large-scale additions and replacement or removal of character-defining features. Modifications were considered in sum for each property; replacement of doors or windows alone did not necessarily result in a determination of loss of integrity. Porch enclosures also did not always necessarily result in a determination of loss of integrity; some buildings retain the ability to convey their historic appearance with enclosed partial width porches. Eighteen properties that date to the period of significance were determined to lack sufficient integrity to contribute to the historic character of the district, primarily due to large additions.



Section of E. Mary Street shown on 1962 Sanborn map

Regarding the district as a whole, the Blue Bonnet Hills subdivision retains a remarkable degree of integrity. The spatial organization of the district has remained relatively unchanged over time. Although early maps showed a portion of E. Mary Street west of Newning Street, this section was never opened and was in-filled with lots sometime after 1962. In 1932, the residents of Lockhart Drive petitioned the City Council to open the street from Brackenridge Street to Newning Avenue, which required the purchase of one lot; the remaining land between the lot and Brackenridge Street was donated by the owner.[1] None of the streets in the district were paved when it was first established, and were still not paved in 1940, based on an analysis of historic aerial photography. Although the streets have since been improved, they have not been widened and sidewalks have not been added.

Seventy-five percent of homes in the district have retained their integrity and are contributing structures. The district appears much as it did during the period of significance.

8. BUILDING LOCATIONS AND LANDSCAPE FEATURES

Buildings are generally oriented towards the street and are set back from the lot line by 20

1 Austin City Council Meeting Minutes, April 14, 1932.

to 40 feet. Although some homes are set back as far as 60 to 70 feet from the lot line, these instances are rare, and the district conveys a uniform streetscape. Almost all properties in the district have a street-facing driveway, often single-car width. About half of the contributing properties have detached garages; few have attached garages or carports. Historically, the majority of homes had garages as well. On the 1935 Sanborn map, there are auto garages noted on 59 of 74 developed lots within the district. Other outbuilding types include detached sheds and studios. See Section 6.A.viii for further discussion of landscape features.

9. HISTORIC CONTEXT OF THE DISTRICT

SOUTH AUSTIN CONTEXT

Blue Bonnet Hills is located in south-central Austin, approximately one mile south of the Colorado River and one block north of Live Oak Street. As of 1927, one year before Blue Bonnet Hills was platted, Live Oak Street was the southern boundary of the city limits. The Colorado River served as the southern boundary of the 1839 plat of Austin; the city limits were not extended south of the river until 1891. In 1852, James G. Swisher granted Travis County right of way through his farm for a road connecting Austin to San Antonio that would later become South Congress Avenue. Development was limited, however, by the lack of a reliable crossing over the Colorado River. After the collapse of several wooden bridges, an iron bridge was constructed in 1883, financed by a toll.[2] The City of Austin and Travis County purchased the bridge and opened it to the public free of charge in 1886.[3] At the time the free bridge was opened, two residential areas had been platted south of the river in anticipation of the desirability of the area for development.

In 1876, James Swisher's son, John Milton Swisher, subdivided 180 acres of the family farm into lots along both sides of South Congress Avenue. Fairview Park, established by Charles Newning and his partners William Stacy and George Warner, was platted in 1886, north and east of the Swisher Addition. Newning established a line of horse-drawn omnibuses that carried southsiders across the bridge; the fare was exclusive of the bridge toll, which he subsidized.[4] Although Fairview Park enjoyed some early success, including the construction of several large homes for prominent Austin businessmen, growth in the district was limited by two factors: the small market for large homes and lots as well as wealthy Austinites' disinclination to live south of the river, separated from the employment and political center of town.

The late 1920s and early 1930s were an important period in the development of south Austin. The effects of the Great Depression were countered somewhat by New Deal programs, which worked to pave streets and build bridges and parks.[5] Although citizens had been petitioning the City to pave South Congress since at least 1916, the 90-foot wide paving to Riverside was finally completed in 1931.[6] In 1928, the Dallas engineering firm Koch and Fowler developed the first comprehensive planning document for the city of Austin, which recommended that all of the land along Blunn Creek between the river and East Live Oak Street become parkland. Much of the land that comprises today's Blunn Creek greenbelt was initially platted as part of residential subdivisions. In 1929 the City purchased almost all of the land that would comprise Big and Little Stacy Parks and the greenbelt from individual property owners as well as the developers of the Travis Heights subdivision.

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2 "Early Austin Bridge," *The Texas Public Employee*, January 1969.

3 Ibid.

4 *Austin Weekly Statesman*, Vol. 18, No. 27, Ed. 1, Thursday, May 23, 1889.

5 Elizabeth Smyrl, "Travis County," Handbook of Texas, http://www.tshaonline.org/handbook/online/articles/hct08.

6 Austin City Council Meeting Minutes, March 7, 1929; Austin Daily Statesman, January 5, 1916, as transcribed in the 1916 Austin File Chronological, Austin History Center.

By 1931, 600 lots had been sold in Travis Heights, with 171 homes built.[7] By 1937, over 300 homes had been built, and developer Harwood Stacy described the year as the neighborhood's best to date.[8] Meanwhile, in Fairview Park, sales had slowed since the initial opening, and parts of the neighborhood were subdivided to create smaller lots. Woodlawn and Norwood Heights were subdivided from Fairview Park in 1926 and 1930, respectively. Blue Bonnet Hills was platted in 1928, and the small Roy C. Archer subdivision was platted in 1935. Although early development in Fairview Park and Travis Heights was characterized by grand Victorian homes on large lots, more modest homes dominated development in the late 1920s and later. Within the earliest platted subdivisions, bungalows slowly in-filled previously undeveloped lots, creating an eclectic mix of styles and periods of construction. Travis Heights area subdivisions platted in the 1920s and later reflected more rapid and uniform development in terms of style and scale. Blue Bonnet Hills was over 60 percent built out by 1935, with an overwhelming majority of the homes constructed in that period executed in the Craftsman and Tudor Revival styles. The demographics of residents also shifted; in contrast to the wealthy first residents of Fairview Park, Blue Bonnet Hills was a working-class neighborhood comprised of a mix of owners and renters.

A flood in June 1935 caused significant damage to South Austin, including South Congress Avenue. The city entered into an agreement to with the State Highway Department to finance flood repairs to the avenue, and destroyed buildings were also rebuilt. The Statesman noted in 1936 that the businesses that were destroyed "have been replaced by bigger, more attractive structures."[9] South Congress Avenue continued to develop as a commercial corridor, including several roadside motels. The Austin Motel was established in 1938 and the San Jose Motel was built a year later. According to a 1939 issue of the South Austin Advocate reflecting on the history of South Austin, in 1909 "South Congress was a muddy lane with three grocery stores and one market"; by 1939 there were 13 groceries and markets and many other types of business.[10] In 1941, the South Lamar bridge was constructed, providing an alternative to the Congress Avenue bridge. Development in South Austin still paled in comparison to the growth of the city north of the river. In 1950, the population south of the river was only 15,000, compared to a population of 132,000 for the city as a whole.[11] The first high school in South Austin, Travis High School, was constructed in 1953, and in 1956 Oltorf Street was extended to connect Lamar Boulevard and the new Interregional Highway (I-35).

BLUE BONNET HILLS

Historical development patterns in the Blue Bonnet Hills District were traced based on an analysis of Travis County Central Appraisal District year-built data; Austin City Directory records from 1927, 1929, 1930-31, 1932-33, and 1935; and Sanborn maps from 1922, 1935 and 1962. The "Paul H. Pfeifer Subdivision" was platted in March 1928, comprised of 33 lots along Leland Street and Terrace Drive, east of Brackenridge Street. One month later, the subdivision was expanded under the name "Blue Bonnet Hills Addition," which extended the boundaries to the north and east.

The Blue Bonnet Hills Addition had nine blocks with between five and 23 lots in each block. Blocks Six through Eight were platted on the east side of East Side Drive; these 22 lots became

7 "Stacy Firm Has Fostered Many Additions," *Austin Statesman*, August 12, 1931.

8 "Travis Heights Develops Rapidly," clipping in Austin File Collection S6300: Subdivisions—Travis Heights, Austin History Center.

9 Madison, "Our Little Town."

10 *South Austin Advocate*, Centennial Edition, #21, Vol. 3, April 28, 1939.

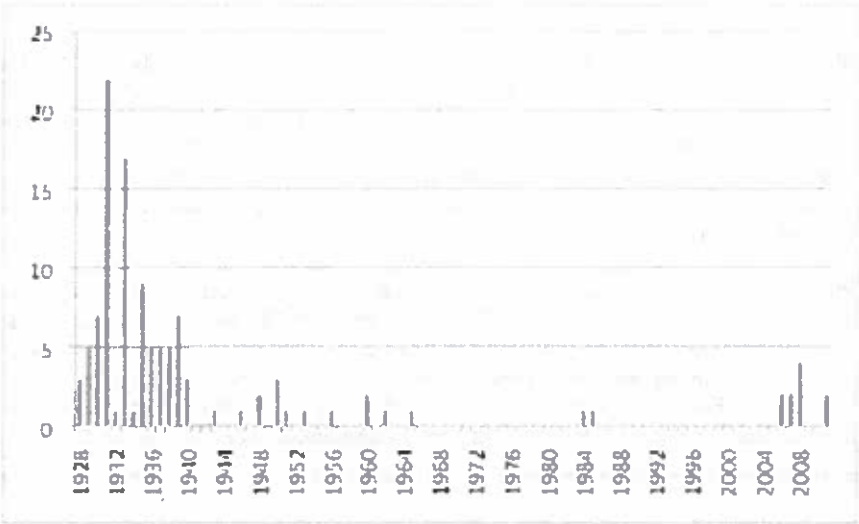
11 Mike Cox, "South Austin Comes of Age," *Austin-American Statesman*, 1976, clipping in Austin File Collection S6290: Subdivisions—South Austin, Austin History Center.

part of the Blunn Creek Greenbelt rather than ever being developed as residential property. Only one existing structure is depicted on the 1928 plat map—a relatively large one-story dwelling on Terrace Drive that has since been demolished. Also of note, the portion of Annie Street west of Newning was labeled Turner Avenue on the Blue Bonnet Hills plat map; by the time the first residences were constructed there (1930), the street was known as Annie, a continuation of the street that extended west of S. Congress Avenue. Leland Street was also historically labeled on maps as Sandow Avenue, although this street name did not appear in city directories.

The first homes in the district were constructed the same year the subdivision was platted (1928), on Lockhart Drive and Terrace Drive. The oldest homes in the district are likely 511 Lockhart Drive, 514 Lockhart Drive, and 503 Terrace Drive. Four more homes were constructed in 1929, followed by a surge of building activity in the early 1930s. It should be noted that because a single city directory was published for the years 1930-1931 and 1932-1933, addresses first appearing in these editions were conservatively assumed to have been constructed in the second year of the publishing dates. Based on data from Sanborn maps and city directories, it is estimated that 74 homes, or approximately 63 percent of the district, had been constructed by 1935 (65 of those remain today). At this time, within seven years of its platting, development was spread relatively uniformly throughout the district, with East Side Drive and Leland Street having the most vacant lots. An additional 22 homes were constructed between 1936-1939, after which development began to taper off; seven homes were constructed in the 1940s and six were constructed in the 1950s. According to Sanborn maps, only five vacant lots remained within the district in 1962. The uptick in new home construction in the district beginning in 2006 illustrates the recently renewed interest in the larger Travis Heights/ Fairview Park community as an attractive, close-in neighborhood. This area is so desirable that buyers are willing to purchase developed lots and demolish existing structures to make way for larger modern residences.

About 70 percent of the homes in Blue Bonnet Hills constructed between 1928 and 1935 were Craftsman style, with some Colonial Revival and Tudor Revival styles as well. There were also a handful of early Minimal Traditional style homes present in the district in 1935. Consistent with national trends in architectural styles, homes constructed in the 1940s were primarily Minimal Traditional style, while homes constructed in the 1950 and 1960s were primarily ranch-style homes.

HOMES CONSTRUCTED IN BLUE BONNET HILLS BY YEAR, 1928-2014



SIGNIFICANT EVENTS REFLECTED IN THE DISTRICT

The Blue Bonnet Hills subdivision and its immediate surroundings reflect several important development trends that shaped the growth of the City of Austin and also follow nationwide trends. In 1928, the Dallas engineering firm Koch and Fowler developed the first comprehensive planning document for the city of Austin. Recommendations made in the plan reflected several nationwide trends, including the City Beautiful Movement.

The rapid growth of American cities following the Civil War was largely unplanned, and caused concern among architects. As director of the 1893 World's Columbian Exhibition, architect Daniel Burnham helped to spread a growing nationwide interest in urban planning that would continue to develop over the next several decades as the City Beautiful Movement. This concept promoted beautification through order and harmony in architecture and urban design, including incorporation of parks and green spaces. The execution of some of these trends in Texas was several years behind the east coast (as is also observed in the spread of architectural styles), but is nonetheless part of the legacy of the movement.

The 1928 plan mapped existing as well as proposed parkland, and recommended that all of the land bordering the north side of the Colorado River within the city limits be future park space. In South Austin, the area between South 1st Street and Lamar Boulevard; the area that today is occupied by Edgecliff Terrace; and all of the land along Blunn Creek between the river and Live Oak Street was proposed for parkways. The City took action to purchase the required land almost immediately. The 1927 Austin city directory reported eight parks; by 1931 the number had increased to 12, encompassing 375 acres.

The strip of parkland dividing Blue Bonnet Hills from Travis Heights is known as the Blunn Creek Greenbelt and links Big Stacy Park on the south to Little Stacy Park to the north. Part of the land that comprises the greenbelt was initially platted as part of the Blue Bonnet Hills subdivision in 1928. In the spring of the following year, the City purchased almost all of the land that would comprise these two parks and the greenbelt between. In April of 1929, all of the lots platted east of East Side Drive within Blue Bonnet Hills were sold to the City. Seventeen lots in Blocks Seven and Eight were sold by T.H. Lockhart and his wife Sadie, while the five lots in Block Six were sold by Albert and Beatrice Moore. To complete the contiguous parkway, the Stacy Realty Company, the developers of the Travis Heights subdivision, sold additional land to the City in the following months. Minutes from a 1934 City Council meeting noted the receipt of a letter of thanks from Mrs. Frances H. Stacy for the naming of Stacy Park after her deceased husband, William H. Stacy.

DEVELOPER PAUL PFEIFER

Blue Bonnet Hills was platted by Paul Herbert Pfeifer (1894-1989), a real estate and insurance agent. He is listed in the 1924 Austin city directory as a salesman at Carl Wendlandt & Sons, a real estate firm. In 1927 he was listed as being employed as an agent at Hal Hailey Company; by 1929 he had hung out his own shingle as Pfeifer & Baggett Real Estate, Loans, and Insurance with an office on Lavaca Street. In the 1930-1931 city directory, the company is listed as Paul H. Pfeifer Company Real Estate, Loans, and Insurance with an office on Colorado Street.

Pfeifer was recorded in the 1930 Census as residing with his wife Mildred Giles Pfeifer in a home they owned at 4209 Avenue G in Hyde Park. Pfeifer married Mildred Giles in 1927. She was born in Manor, Texas, and the 1924 city directory indicates that she worked as a teacher while living with her parents on W. 23rd Street. Her father served as president of Capital City Farm Loan Association. In the 1930 Census, Pfeifer reported that his father was born in Germany and his mother was born in Sweden. By the time of the 1940 Census, the

Pfeifers had two sons and were living at 911 W. 5th Street. Pfeifer was listed as the owner of the dwelling, with five other households listed as renters at the address. The 1940 Census record indicates that Pfeifer had a 6th grade education; his wife was listed as having completed four years of college. By 1947, the Pfeifers had moved to 4413 Avenue G in Hyde Park. Pfeifer continued to work in real estate and died in Austin in 1989 at age 94.

RESIDENTS OF THE DISTRICT

An analysis of early residents of the district utilizing Austin city directories and the 1940 Census suggests that Blue Bonnet Hills was a working-class neighborhood comprised of a mix of owners and renters. Both sources indicated that households had multiple wage earners, including women. Early residents reported a variety of occupations in the 1940 Census, including grocery clerk, chef, fireman, cashier, and mason. City directory records from 1930 to 1960 listed occupations such as mail carrier, painter, plumber, shoe repairman, carpenter, mechanic, teller, typist, nurse, and teacher.

Teachers included staff at Austin High School and the Texas School for the Deaf (TSD). Recognizing the close connection between the TSD and the surrounding neighborhood, TSD historian Franna Camenisch prepared an inventory of TSD staff members who lived in the Travis Heights/Fairview Park area based on city directories. An analysis of this data showed that there were at least 129 TSD staff members who have resided in the larger Travis Heights/Fairview Park neighborhood and at least seven who resided in the Blue Bonnet Hills subdivision. Jerry Hassell lived at 1912 Newning Avenue, and was listed as residing there in the 1955 Austin city directory. Hassell (1928-2007) was a graduate of the TSD, and taught there for 30 years. He was also the first deaf instructor hired by the University of Texas.[12] Jack Hensley and his wife Norma resided at 1910 Newning Avenue in the 1950s. Henlsey (1919-1989) was a student at TSD and returned to teach there for 39 years until his retirement in 1984.[13] He also served on the school's governing board. The Upper School Library at the TSD was later named the Jack Hoit Hensley Library in his honor.

NEIGHBORING SUBDIVISIONS

When the Blue Bonnet Hills subdivision was established in 1928, most of the immediately surrounding land had been already been platted. To the west were Fairview Park (1886) and Newning and Warner's Subdivision (1894); to the south were Pleasant View (1915) and the Swisher Addition (1876); to the east was Travis Heights (1913). To the north was the Roy C. Archer subdivision, platted in 1935. This small, 15-lot development was subdivided out of Fairview Park and was the only neighboring subdivision to post-date the first development in Blue Bonnet Hills. Although the other adjacent subdivisions had been platted decades before Blue Bonnet Hills, these subdivisions were not yet built out in 1928 and continued to be developed contemporaneously with Blue Bonnet Hills. In terms of architectural character, the style, scale, and age of the housing stock in Blue Bonnet Hills is very similar to that of neighboring subdivisions, including Travis Heights. Like Blue Bonnet Hills, homes in the adjacent subdivisions are primarily one-story, modest-scale homes in the Craftsman, Tudor Revival, and Minimal Traditional styles.

SIGNIFICANT BUILDINGS IN THE DISTRICT

The two-story Moorish-influenced Mediterranean revival residence at 1924 Newning is one of the largest homes in the district and perhaps the most architecturally significant home in the district. The structure is designated as a City of Austin Landmark for its architecture

12 "Jerry Hassell," http://deafpeople.com/history/history_info/hassell.html.
13 "Retired School for Deaf Teacher Dies at 69," *Austin American-Statesman*, January 21, 1989.

and its associations with Louis and Flossie John, prominent and representative members of Austin's Maronite Lebanese community. The John family owned grocery stores, liquor stores and other businesses.[14] The two-story structure was constructed in 1937 and sits above the street on a hilltop, bordered by a 4-foot stone retaining wall. The house's exterior walls are limestone and rest on a limestone perimeter wall foundation. The tar and gravel roof is flat and features a parapet with decorative points and detailing. The independent front porch is full-length with multiple archways supported by stone square columns. The porch roof is also flat. The house features metal casement windows and a wooden door with glazing. A detached garage and guesthouse were constructed in 1939 in the Minimal Traditional style at the rear of the property; this structure is also contributing to the district.

10. ARCHITECTS AND BUILDERS

No architects or builders have been identified for contributing buildings within the Blue Bonnet Hills Historic District. The neighborhood likely includes a mix of custom homes designed by architects and vernacular homes inspired by model house designs and published pattern books, constructed by local contractors.

NOMINATION PREPARED BY

Josh Conrad and Emily Reed
805 W. 16th St.
Austin, TX 78701
512-888-2038

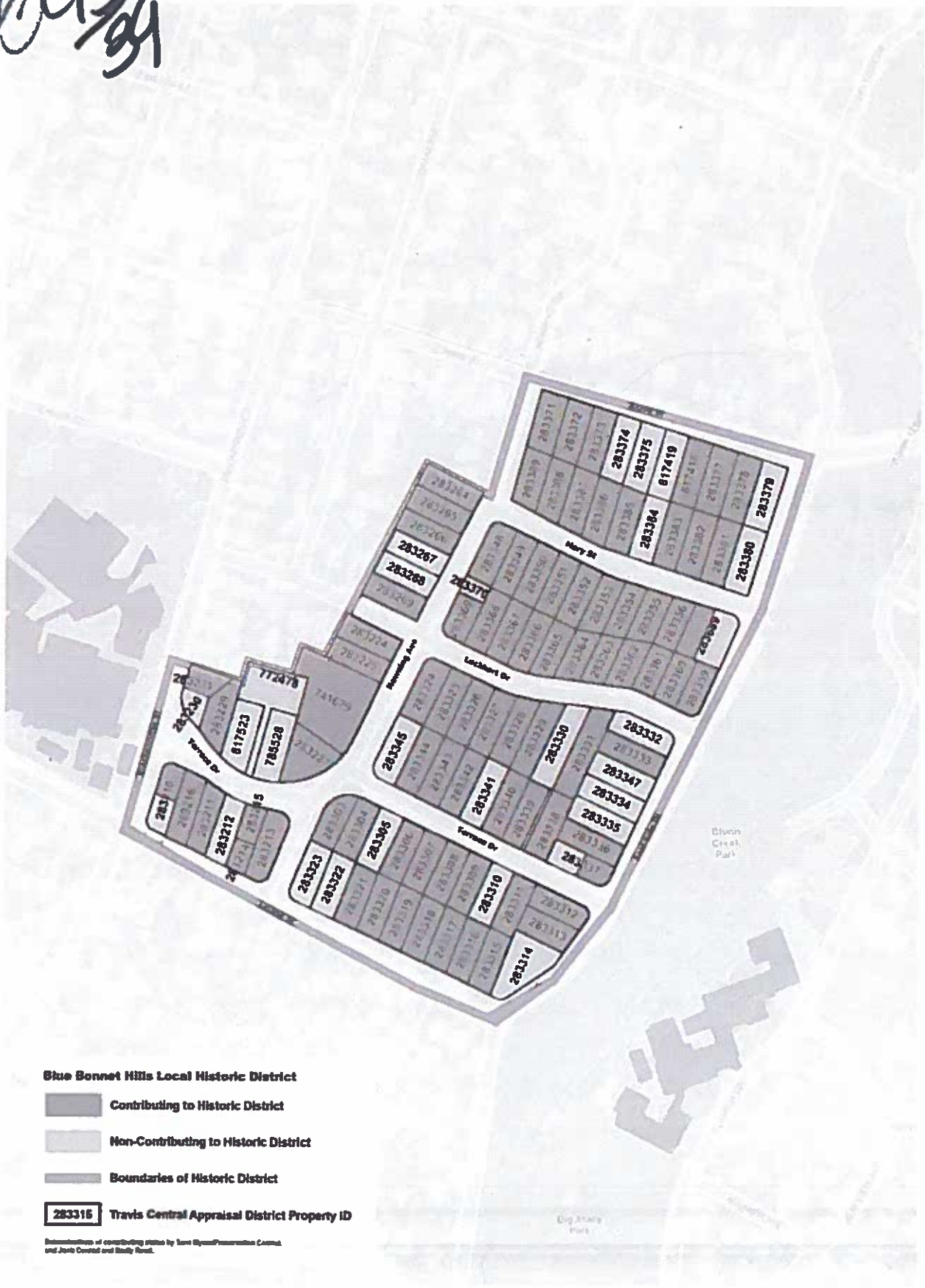
NEIGHBORHOOD REPRESENTATIVES

Michele Webre
511 Lockhart Dr.
Austin, TX 78704
512-422-1262

14 City of Austin, Third Reading Summary Sheet, C14H-2010-0001 (Louis and Flossie John House, 1924Newning Avenue), http://www.austintexas.gov/edims/document.cfm?id=140646

Appendix A

Maps


Blue Bonnet Hills Local Historic District
Contributing to Historic District
Non-Contributing to Historic District
Boundaries of Historic District
283316 Travis Central Appraisal District Property ID

Know all men by these presents that I, Paul H. Pfeifer, of the County of Travis, in the State of Texas, the owner of a part of the Chas. Gillette Thirty-six (36) acre and two(2) acres in lot 6-C of Swisher Subdivision of the Isaac Decker League, in the City of Austin, Travis County, Texas, have made a subdivision of a part of said tract according to the plan or plat herein attached and hereon shown, and said map or plat are hereby dedicated to the use and benefit of the attached plat as correct.

Witness my hand on this the 3 day of March 1928

Paul H. Pfeifer

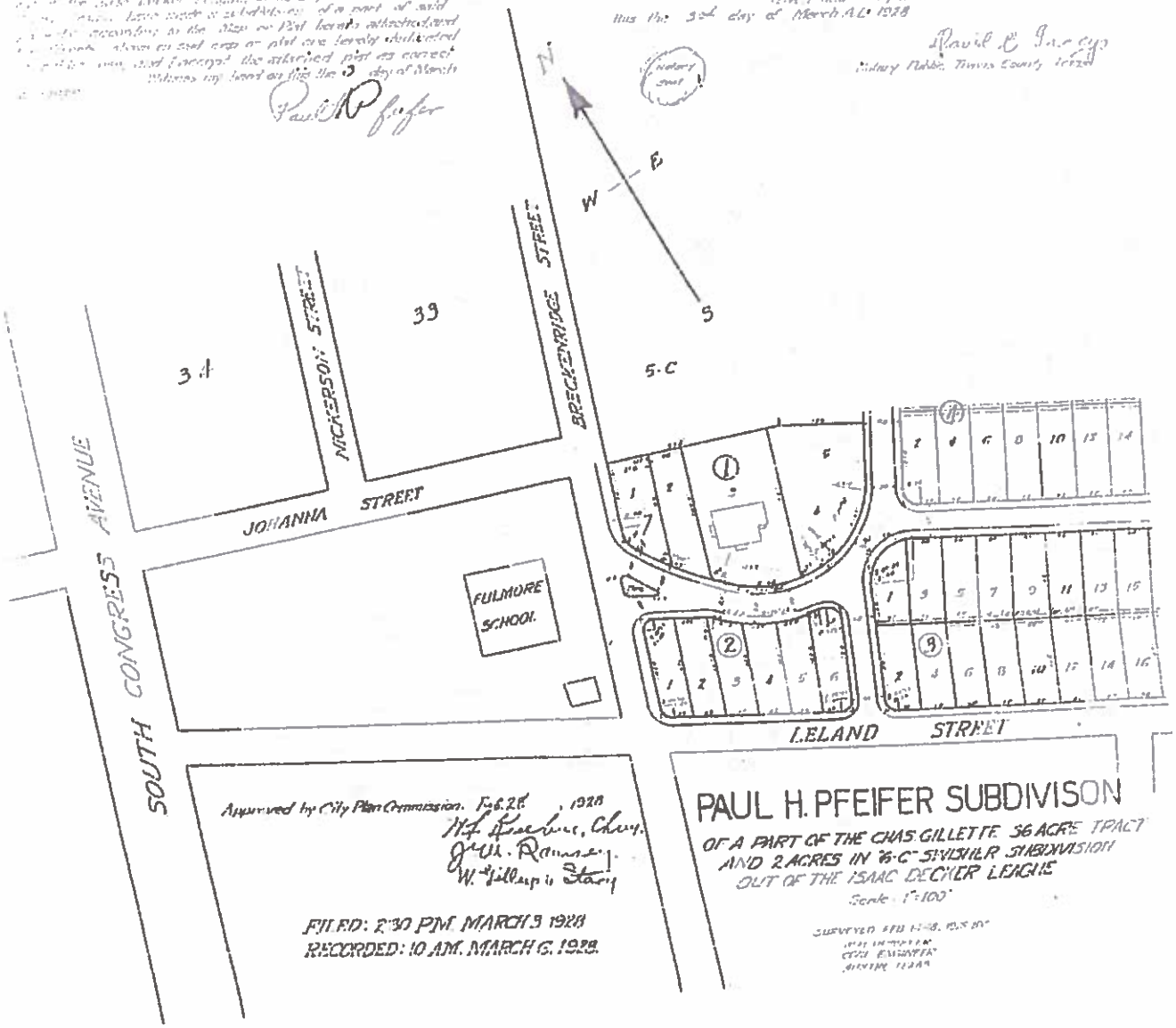
THE STATE OF TEXAS }
COUNTY OF TRAVIS }

Before me, the undersigned authority, on this day personally appeared Paul H. Pfeifer known to me to be the person whose name is subscribed to the foregoing instrument and acknowledged to me that he executed the same for the purpose and consideration therein expressed.

Given under my hand and seal of office, on this the 3rd day of March A.D. 1928

Notary Seal

David E. Jones
Notary Public, Travis County, Texas



Approved by City Plan Commission. Feb. 28, 1928
M. F. Koehler, Chm.
J. W. Ramsey
W. Gillespie Secy

FILED: 2:30 PM. MARCH 3 1928
RECORDED: 10 AM. MARCH 6. 1928

PAUL H. PFEIFER SUBDIVISON

OF A PART OF THE CHAS. GILLETTE 36 ACRE TRACT AND 2 ACRES IN 6-C SWISHER SUBDIVISION OUT OF THE ISAAC DECKER LEAGUE

Scale: 1"=100'

SURVEYED FEB 1928, BY
JOHN DETTLER
CITY ENGINEER
AUSTIN, TEXAS

Bk 3 pg 138

THE STATE OF TEXAS
COUNTY OF TRAVIS: Whereas I, Paul H Pfeifer, of the County of Travis, in the State of Texas being the owner of 15.82 acres a part of the Chas Gillette 36 acre tract and 6 acres also a part of said Gillette tract, and also 2 acres in Lot 6-C of Swisher Subdivision all out of the Isaac Decker League in the City of Austin Travis County Texas, did on the 3rd day of March, A.D. 1928, subdivide a part of the above tracts into four blocks numbered from 1 to 4 inclusive; and,

Whereas, an error was made in the platting of Block 4 and I am desirous of making a correction of said Block 4 and am further desirous of subdividing the entire three tracts above described,

Now, therefore, know all men by these presents that I, the said Paul H Pfeifer, have re-subdivided the said Block No 4 according to the plat hereto attached and have further subdivided the tracts described in paragraph one above according to the said plat hereto attached, and the Streets shown on said plat are hereby dedicated to public use.

Witness my hand this the 10th day of April, A.D. 1928

Paul H Pfeifer

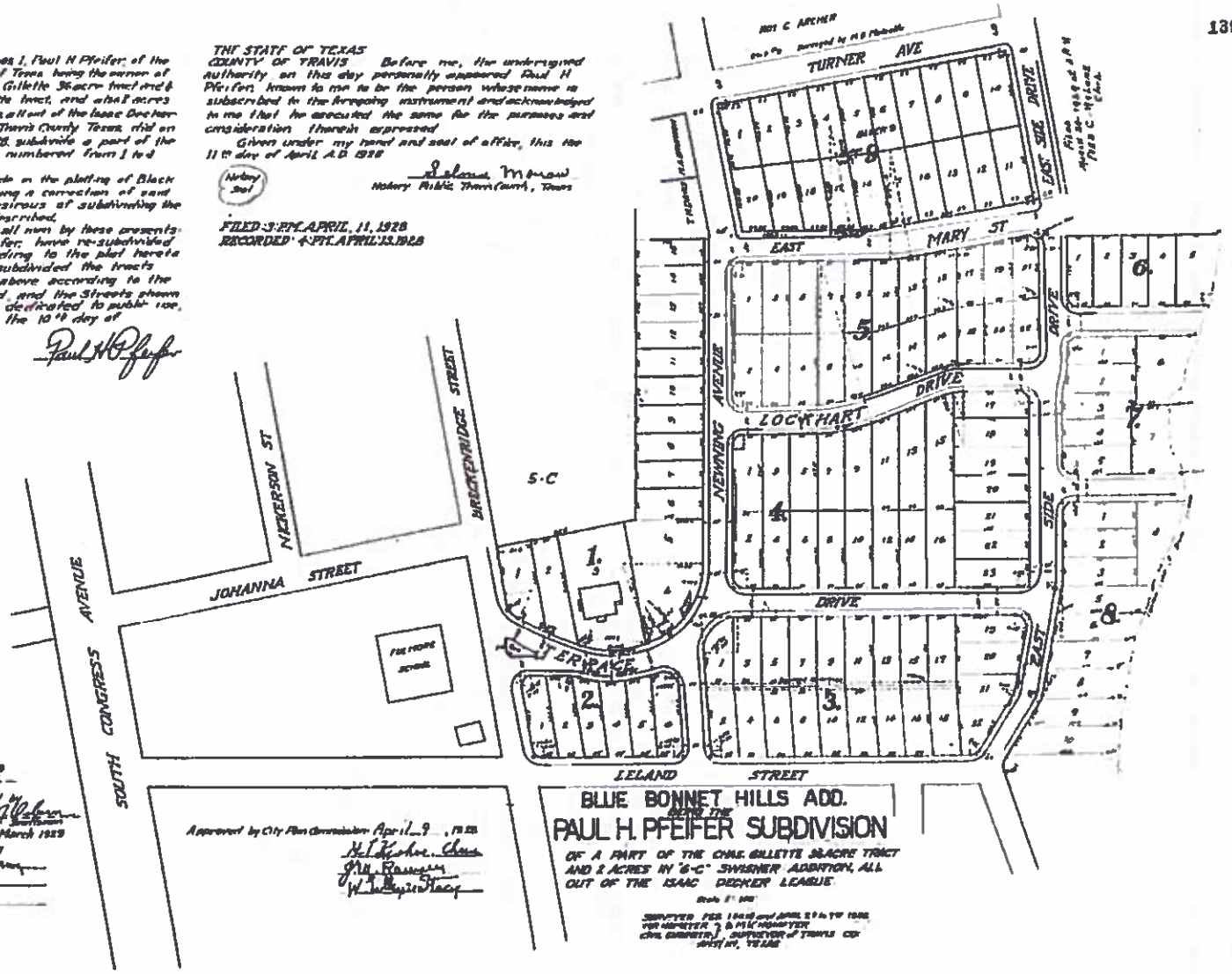
THE STATE OF TEXAS
COUNTY OF TRAVIS: Before me, the undersigned authority on this day personally appeared Paul H Pfeifer, known to me to be the person whose name is subscribed to the foregoing instrument and acknowledged to me that he executed the same for the purposes and consideration therein expressed

Given under my hand and seal of office, this the 11th day of April, A.D. 1928

Notary Seal

Helene Morrow
Notary Public, Travis County, Texas

FILED: 3:PM. APRIL 11, 1928
RECORDED: 4:PM. APRIL 13, 1928



Mary Bagnell & Lockhart, Re-subdivision of Block "13-A" in Tarrytown Park addition, originally platted 1912 & replatted, now to be known as Lots 1 to 18 in Block 13-B in Blue Bonnet Hills addition, in the city of Austin Travis County, Texas

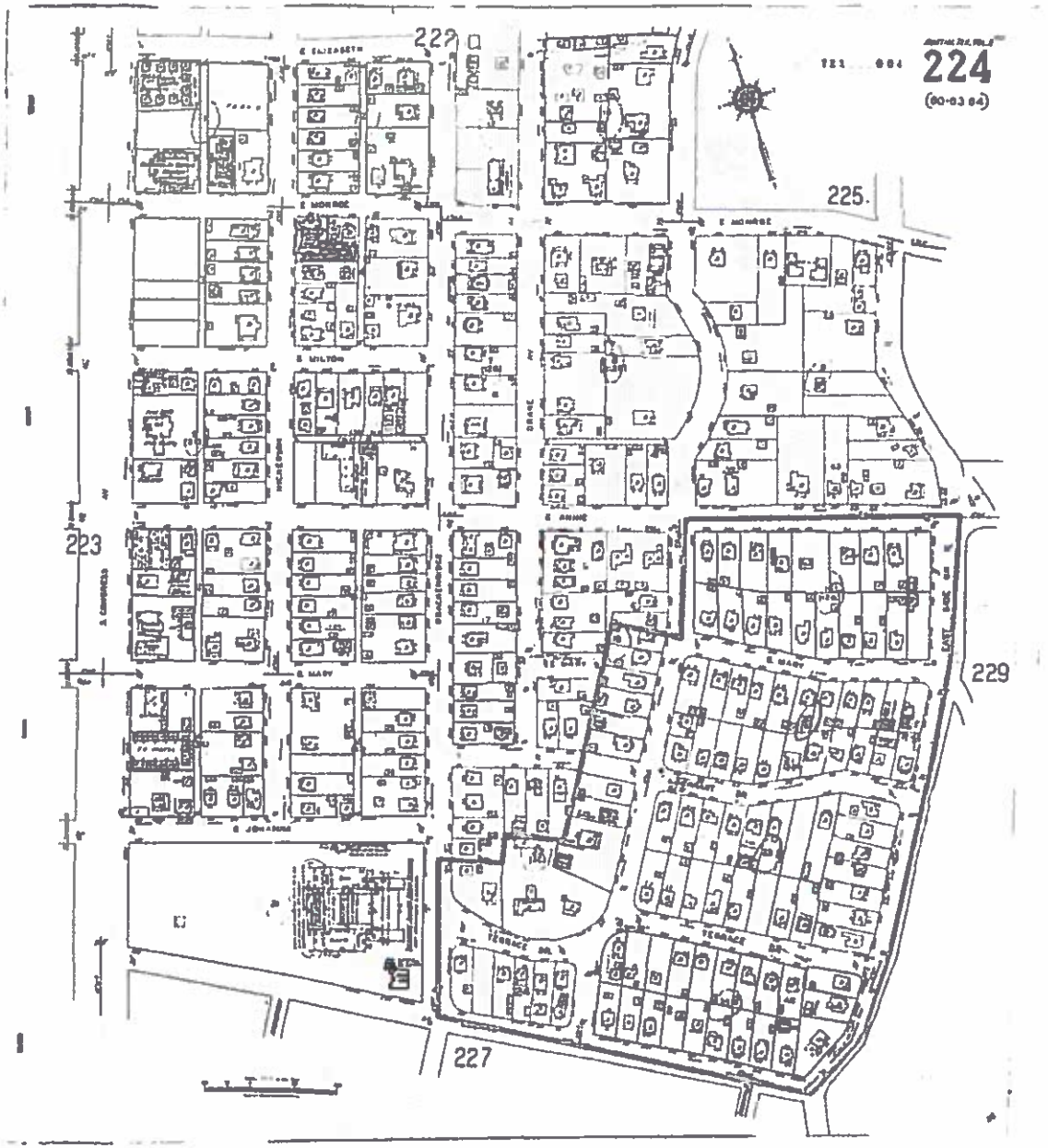
Surveyed & subdivided 3-29
Surveyor

Approved March 28, 1929 Mapped by
City Engineer, Austin, Texas
Approved by city plan commission, March 1929

Scale: 1" = 100'

Exp. 12/31/49

1935 Sanborn



1962 Sanborn

Sheet 43

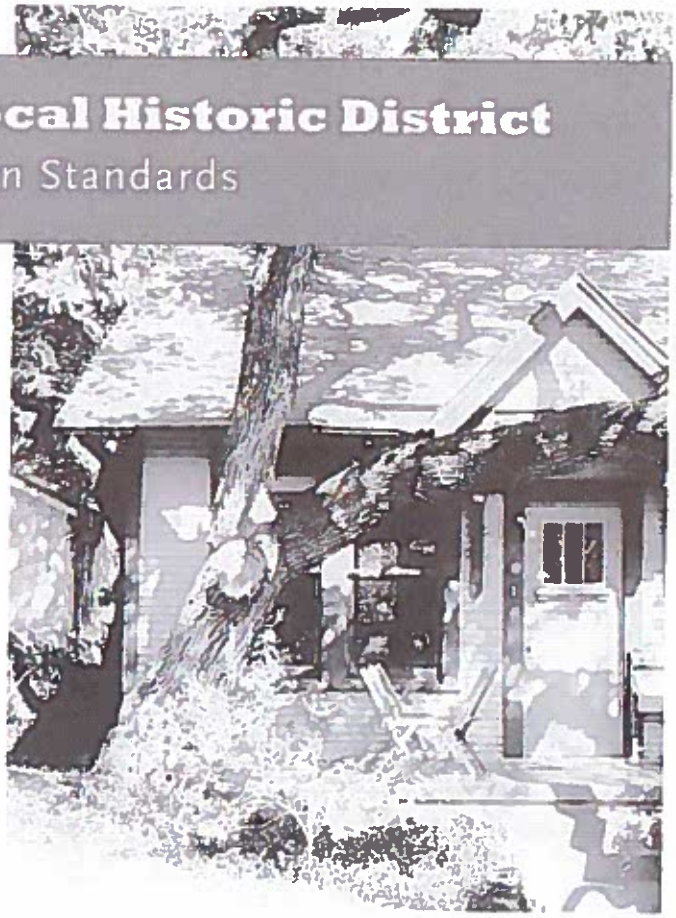
Appendix D

District Preservation Plan

C15/45

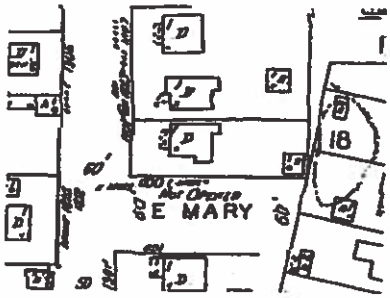
Blue Bonnet Hills Local Historic District

Preservation Plan and Design Standards



Blue Bonnet Hills Local Historic District

Preservation Plan and Design Standards



October 2014, Austin, Texas
Prepared by Josh Conrad and Emily Reed, Austin, Texas
Based on Preservation Austin's Local Historic District Design Standards Template, October 2011

C15/47

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Purpose and Goals

Design Standards serve to preserve and protect areas of historical and architectural importance, as well as the overall visual characteristics of Blue Bonnet Hills. The following Design Standards have been developed to provide guidance and support for the repair, rehabilitation, and restoration of historic buildings within the 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 for 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:

- Protect the eclectic and vibrant character of Blue Bonnet Hills by identifying and preserving the historic components of the District that contribute to this unique character while also encouraging residents to invest in livable adaptations to their homes;
- Preserve the architectural heritage of the District through retention and preservation of historic buildings and landscape features;
- Prevent demolition of contributing buildings and discourage demolition of buildings easily restored to contributing status;
- Support the preservation of historic buildings by providing guidance in building maintenance and repair;
- Ensure that alterations to existing contributing 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.

C5/53

Design Review Process

A. DISTRICT BOUNDARIES

The district boundaries follow those of the "Blue Bonnet Hills Addition, being the Paul Pfeifer Subdivision," platted in 1928. The boundaries are E. Annie Street to the north, East Side Drive to the east, and Leland Street to the south. To the west, the boundaries are Newning Avenue and Brackenridge Street. The district includes homes on the south side of the 500 block of E. Annie Street, two homes on Brackenridge Street (1913 & 1915), homes in the 1800 to 2000 block of East Side Drive, homes on the north side of Leland Street west of Newning Avenue, all homes in the 500 block of Lockhart Drive, all homes in the 500 block of E. Mary Street, the homes in the 1800 to 2000 block of Newning Avenue, and all homes on Terrace Drive.

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 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.

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 schedule provided by the City Historic Preservation Office. 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.

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 per City Code.

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 building(s) or site(s) 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.

C15/55

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

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, but 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, 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

C15/57

Architectural Character of the District

A. GENERAL LANDSCAPE CHARACTERISTICS

The following description of the overall landscape and streetscape of the District is based upon the section titled "Understanding Residential Suburbs as Cultural Landscapes" in the *National Register Bulletin for Historic Residential Suburbs: Guidelines for Evaluation and Documentation for the National Register of Historic Places.*[1]

1. LAND USE

HISTORIC LAND USE PATTERNS

This Blue Bonnet Hills (BBH) historic district has historically been a residential district consisting mostly of single-family detached residential houses on small lots (less than 0.5 acre) with a few relatively larger (0.5-1 acre) lots. The district does not contain any commercial or institutional properties, though Fulmore Middle School lies just to the west of the district and Travis Heights Elementary lies just to the east. The district was originally platted with a number of single-family residential lots located east of East Side Drive, the district's eastern boundary, but in 1929 the city purchased this land for what now is the Blunn Creek Greenbelt, a creekside city park currently running through the middle of the greater Travis Heights residential neighborhood. The park is not a part of the BBH historic district.

CURRENT LAND USE PATTERNS

Today, land use within the district's boundaries continues to be primarily single-family residential mixed with small amounts of new multi-family residential buildings. The relative amount of multi-family residential uses within the district has increased over time.

MULTI-FAMILY RESIDENTIAL LAND USE

Although the district historically included only single-family residences, today a few lots have been recently re-developed for multi-family use on Terrace Drive.

2. RESPONSES TO THE NATURAL ENVIRONMENT

TOPOGRAPHY

The topography of the district generally slopes down to Blunn Creek, east of the district. The average slope of this decline is steep enough to have historically encouraged the use of retaining walls and full-height basement levels on some lots, particularly along Annie, Mary, Lockhart, Terrace, and East Side Drive. Many homes in this area also have 5 to 10-step tall front stairs to reconcile the significant grade difference from the street.

TREES AND NATURAL LANDSCAPE

Many of the district's lots are shaded by dense mature tree cover, while others have only a few large shade trees. Along some streets such as Lockhart, the tree canopy is effectively contiguous over the street. Only along the edges of the district, where it borders Fulmore Middle School and the Blunn Creek Greenbelt, does the density of tree cover give way to more open park-like spaces.

DESIGNED LANDSCAPE

The designed landscape elements within the district are varied and eclectic. Generous front

1 This National Register Bulletin is available online at http://www.nps.gov/nr/publications/bulletins/suburbs/index.htm

PACD C15/58

yards, commonly twenty to forty feet deep, are as often heavily covered with dense groundcover, plantings, fences and stone-lined gardens as they are open grass lawns with a few shade trees. Because there are only a few streets with sidewalks and roadside mailboxes in the district, many yards have walkways of various types from the street to the front door or porch. These walkways are generally separate from driveways, which often lead to the side or rear of the buildings. Often fences and short retaining walls line the edge of the street. Additionally, a lack of sidewalks promotes dense plantings along the street curb, which often spill over into the street. This, along with the dense tree canopy and landscape variety, helps give the district a sense of vibrancy and maturity.

3. PATTERNS OF SPATIAL ORGANIZATION

SUBDIVISION OF LOTS

Lots in the district are nearly all rectangular and less than 0.5 acre, though some lots are double-width. Others, such as 1924 Newning, are uniquely large (0.5-1 acre) and squareish. A few other corner lots have unique shapes.

ORGANIZATION OF LOTS

Buildings are generally oriented towards the street and are set back from the lot line by twenty to forty feet. In a typical small lot, a driveway will extend from the street past the side of the house to the rear of the lot where there might be a back yard, a garage or other outbuildings, but in some instances lots do not have driveways. On larger lots, the main building will either have a large setback or it will have a typical setback and a large rear yard with outbuildings or secondary dwellings.

4. CIRCULATION NETWORKS

STREET PATTERNS

The street pattern in the district is generally rectilinear with slight curves. In some areas the street intersections tend to be relatively wide, occasionally containing small landscaped islands such as at the intersection of Brackenridge Street and Terrace Drive. There are no cul-de-sac street endings in the district.

MAJOR THOROUGHFARES

The major north-to-south collector roads for the district are Newning Avenue and East Side Drive, which lead south to Leland and north to Annie and Monroe, from which drivers can access South Congress Avenue, the major arterial road for the area. However, many of these collector streets are indistinguishable from the local streets in the district in terms of width; all roads in the district are two-lane undivided streets.

ALLEYS

The are no alleys in the district.

SIDEWALKS

Sidewalks are present in very few locations in the district. Those that exist are only present in front of a single house or two on a block.

5. BOUNDARY DEMARCATIONS

DISTRICT BOUNDARIES

The boundaries are E. Annie Street to the north, East Side Drive to the east, and Leland Street to the south. To the west, the boundaries are Newning Avenue and Brackenridge Street. The district includes homes on the south side of the 500 block of E. Annie Street, two homes on Brackenridge Street (1913 & 1915), homes in the 1800 to 2000 block of East Side Drive, homes on the north side of Leland Street west of Newning Avenue, all homes in the 500 block of Lockhart Drive, all homes in the 500 block of E. Mary Street, the homes in the 1800 to 2000 block of Newning Avenue, and all homes on Terrace Drive.

PROPERTY BOUNDARIES

Property boundaries vary throughout the district, though it is common for individual properties to have fences and vegetation dividing parcels in the back yard. Generally, front yards are open to the street, though there are many examples of properties with fences, gates, low retaining walls and/or vegetation along the street. Fence styles vary throughout the district but they generally are below six feet.

6. SMALL-SCALE ELEMENTS

Common smaller-scale elements found along the district's street edges include wooden electrical poles, basic street signage, fire hydrants, and other nondescript infrastructural elements such as electrical boxes. When street lighting is provided, it is typically attached to the electrical poles. Other than these elements, the arrangement of street edges of the district are left to the eclectic whims of the property owners.

B. LOCAL 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 classifications for architectural forms and styles are set forth by the National Park Service in *Bulletin No. 16a, How to Complete the National Register Registration Form.*

C15/61

1. **L-PLAN**

L-Plan House (515 Annie St.)

L-Plan House with Porch (509 Lockhart Dr.)

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

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

C15/62

2. BUNGALOW

Front-gabled Bungalow (502 Lockhart Dr.)

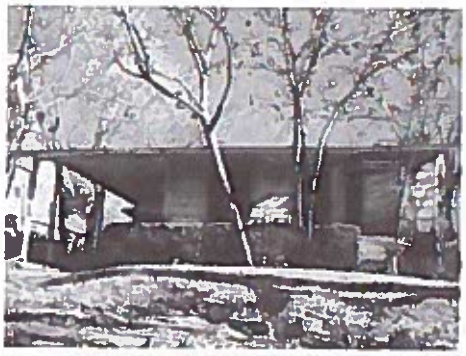
Side-gabled Bungalow (310 Leland St.)

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 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.

C15/63

3. RANCH



Compact Ranch Form (510 Terrace Dr.)

Ranch Form with Large Front Chimney (510 Lockhart Dr.)

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.

4. DOMESTIC OUTBUILDINGS

Detached Garage Apartment (308 Leland St)

Detached Secondary Dwelling (1926 Newning Ave.)

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.

45/65

C. ARCHITECTURAL STYLES OF AUSTIN

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 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).

1. REVIVAL STYLES

Tudor Revival House (514 Terrace Dr.)

Classical Revival House (1106 Newning Ave.)

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.

CLASSICAL 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.

Colonial Revival House (500 Mary St.)

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.

2. EARLY TWENTIETH-CENTURY AMERICAN STYLES

Prairie Style House (1920 Newning Ave.)

Craftsman House (516 Leland St.)

PRAIRIE

- Building Form: American four-square, L-plan or bungalow.
- Exterior Walls: Typically brick or stone, with wood trim details .
- Foundation: Typically skirted with wood, stone or brick.
- Porches: Partial-width or full-width, often with front-gabled roof, typically supported by tapered wood or massive square stone or brick columns.
- Roofs: Low-sloped hipped or gabled, with deep eaves, often with clean, boxed ends.
- Windows: Typically double-hung wood sash, often with decorative transoms and wood screens with geometric detail.
- Doors: Typically wood with glazing, sometimes with transoms and sidelights.
- Chimneys: Brick, sometimes with corbelling or stone coping.

CRAFTSMAN

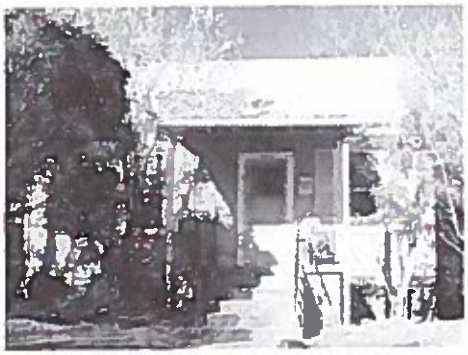
- Building Form: L-plan or bungalow.
- Exterior Walls: Typically wood siding or asbestos shingle, sometimes brick. Sometimes feature wood shingle detailing.
- Foundation: Typically skirted with wood or brick. Skirt walls sometimes battered.
- Porches: Partial-width or full-width, often with front-gabled 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.

Modernistic House (1928 Newning Ave.)

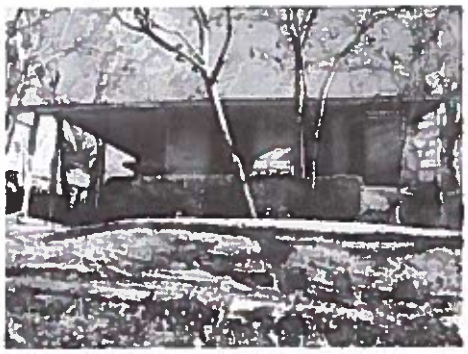
MODERNISTIC

- Building Form: Split-Level or irregular.
- Exterior Walls: Often smooth stucco, sometimes with brick detailing
- Foundation: Concrete slab.
- Porches: If present, typically a small stoop or recessed assymetrically.
- Roofs: Flat with parapet, sometimes with small coping at roof line
- Windows: Steel fixed and casement frames, also often round "porthole" windows and glass brick; windows often wrap corners
- Doors: Wood, often with small simple square or circular lites.
- Chimneys: If present, broad and simple stuccoed brick or stone.

3. MID-CENTURY STYLES



Minimal Traditional House (1918 Newning Ave.)



Ranch Style House (510 Terrace Dr.)

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.

C15/93

Design Standards

A. 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 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.

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 schedule provided by the City Historic Preservation Office. 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.

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 per City Code.

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 building(s) or site(s) 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 Archaeological 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.

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.

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, 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

B. 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 `http://www.nps.gov/hps/tps/standguide/`. The following Design Standards clarify the interpretation of the Secretary of Interior's Standards for application within the District.

The Design Standards apply to all contributing properties and new construction within the Local Historic District. For a list of contributing properties see Appendix B. The Design Standards only apply to the exterior elements of buildings that are visible from the street (disregarding vegetation, fences or other barriers). For houses within a block, they apply to the three sides of the house visible from the street. For houses on the corner of a block, they apply to all four sides.

The term "**in-kind replacement**" means replacing a current element (whether a single material or a whole feature) with a new element whose material has the same profile (e.g. thickness), dimension (e.g. width and height), and texture (e.g. grain, smoothness) as the material of the current or historic element (color is not regulated). This new material may or may not be the same material as the current or historic material. Keep in mind that materials can replicate profile, dimensions, and texture and still not be appropriate because its use could be damaging to surrounding materials because it has different vapor transmission rates or expansion/contraction properties. If the historic element does not exist, replication of that material must be based on historical documentation of the building, or if no documentation exists it must be based on the historic elements typically found on buildings of a similar age, type and style in the district. Refer to the Architectural Character section of these Design Standards for information about building styles and features found in the District.

1. RETENTION OF HISTORIC STYLE

Respect the historic style of contributing buildings 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 replacing and altering historic-age elements of contributing buildings unless they are deteriorated beyond repair and except for specific cases mentioned in the sections below. For historic-age elements deteriorated beyond repair, only replace them "in-kind", except for specific cases mentioned in the sections below. For non-historic elements, either replace them "in-kind" or remove the element.

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, 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/tps/standards/applying-rehabilitation.htm

http://www.nps.gov/tps/how-to-preserve.htm

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 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.

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.

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.

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

When needed or required, accessibility to historic properties can be achieved with careful and creative design solutions. Ramps, lifts, and accessible entrances should be designed in compliance with applicable standards 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

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 codes except in cases where compliance with the codes would adversely impact the historic character of the property or district.

In no case, however, shall compliance with energy or building 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.

C. REPAIR AND 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).

Damaged exterior wall materials can be repaired or replaced in kind, as in this example of a replaced facia board.
--http://www.cr.nps.gov/hps/tps/standguide/preserve/preserve_wood.htm

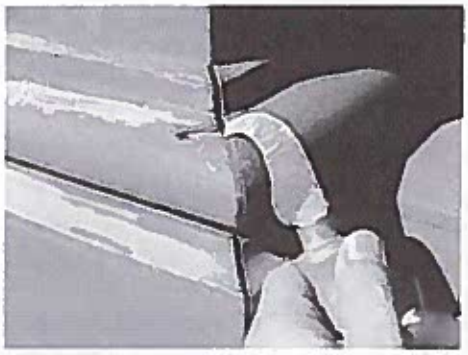
Sandblasting and other abrasive cleaning methods can permenantly damage exterior building materials. Clean masonry surfaces with the gentlest method possible, such as low pressure water and detergents, using natural bristle brushes.
--http://www cr.nps.gov/hps/tps/standguide/rehab/rehab_masonry.htm

2. EXTERIOR WALLS

a. Repair damaged exterior wall materials, details and ornamentation to the greatest extent possible. Replace only those sections that are deteriorated beyond repair. Replace deteriorated wall materials, details and ornamentation in kind to match existing wall materials.

b. Do not apply aluminum or vinyl as a replacement for a primary building material. These artificial siding materials may cause irreparable damage to underlying materials and structural members. Fiber cement siding and other board siding that matches wood siding in profile, dimension, and texture may be used as an in-kind replacement material for siding deteriorated beyond repair.

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. Painting of exterior walls is not otherwise regulated.



Cracks and unpainted wood on porch elements can lead to decay due to water seepage. Proper caulking and painting can help preserve these elements.
--http://www.nps.gov/tps/how-to-preserve/briefs/45-wooden-porches.htm

Deteriorated wood porch elements can be repaired in place with epoxy consolidants and fillers.
--http://www.nps.gov/tps/how-to-preserve/briefs/45-wooden-porches.htm

3. PORCHES

a. Do not remove any element of an original front porch, except non character-defining porch floors which may be replaced with a concrete slab on grade if desired, as long as all other elements are retained.

b. Do not enclose a front porch. If a front porch is screened, it shall be installed in a way that is reversible, does not damage any historic fabric, and is compatible with the historic design.

c. Repair damaged porch elements whenever possible. If replacement is necessary, replace in kind only those elements deteriorated beyond repair. 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.

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

4. ROOFS

a. Maintain and repair character-defining roof materials whenever possible. If the roof material is not a character-defining feature of the building (e.g. asphalt shingles) or if it has been replaced, it may be replaced with the original material, in-kind or with a metal roof if desired. Refer to the Architectural Character section of these Design Standards for information about character-defining roof materials found in the District.

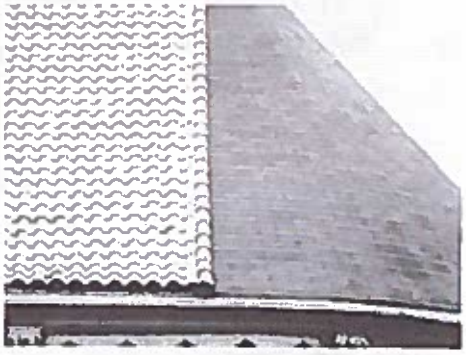
b. Maintain the shape and slope of the original roof as seen from the street.

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.

d. Maintain original dormers. Refer to treatment recommendations and repair methods for historic materials included in the Appendix to these Design Standards.

e. New dormers must match existing dormers in design and scale, or match dormers on similar houses in the District. New dormers must be located on the side or rear facing slopes of the building's roof. Refer to the Architectural Character section of these Design Standards for information about dormers found in the District.

Protect and maintain a roof by cleaning the gutters and downspouts and replacing deteriorated flashing.
--http://www.cr.nps.gov/hps/tps/standguide/rehab/rehab_roofs.htm



Asphalt shingles are an incompatible replacement substitute for the original Spanish clay tiles.
--http://www.cr.nps.gov/hps/tps/standguide/rehab/rehab_roofs.htm

5. WINDOWS AND SCREENS

a. Do not enlarge, move, or enclose original window openings visible from the street. Do not add new window openings except for small supplementary windows on the sides of buildings, such as high windows installed for new bathrooms. Restore original window openings that have been enclosed.

b. Retain and restore original windows, window surrounds, shutters and screens unless deteriorated beyond repair. If original windows, shutters or screens are deteriorated beyond repair, replace it in-kind. The relationship between the replacement windows, the window surrounds, shutters and the screens (if present) shall match the original. Refer to treatment recommendations for windows included in the Appendix to these Design Standards.

c. If the original windows, shutters or screens are no longer extant, replace them in-kind.

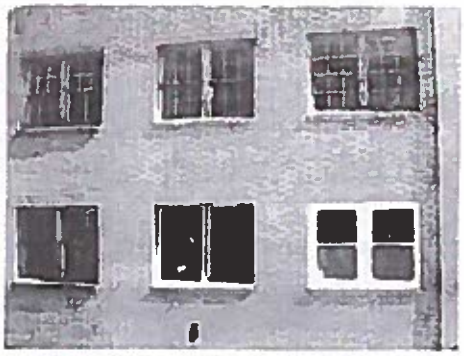
The relationship between the new windows, the window surrounds, and the screens (if present) shall be comparable to original examples of houses of a similar style and era of construction within the District. Refer to the Architectural Character section of these Design Standards.

d. Do not use false muntins inserted inside the glass. Matching the profile of the original window requires the use of either true divided lites or 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.

e. 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.

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

Glazing putty on historic windows should be maintained in sound condition to prevent unwanted air infiltration and water damage.
--http://www.nps.gov/tps/how-to-preserve/briefs/47-maintaining-exteriors.htm



Do not replace historic windows with new windows that do not convey the same visual appearance.
--http://www.cr.nps.gov/hps/tps/standguide/rehab/rehab_windows.htm

6. DOORS

a. Do not enlarge, move, or enclose original door openings visible from the public right-of-way. 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 surround, sidelight, or transom is necessary, replace it in-kind. If a replacement door is necessary, replace in-kind or select a new style of door that is historically appropriate for the style of house. Refer to the Architectural Character section of these Design Standards. Steel and hollow-wood doors are not appropriate for main entries within the District.

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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. New chimneys must match existing chimneys in design and scale, or match chimneys on similar houses in the District. Refer to the Architectural Character section of these Design Standards for information about chimneys found in the District.

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 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 onto new (rear) building additions. The color of the turbine must be muted and free from graphics.

D. ADDITIONS TO CONTRIBUTING BUILDINGS

1. LOCATION AND HEIGHT

a. 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.

b. All character-defining features on historic-age exterior façades that are visible from the public right-of-way shall remain intact.

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c. Retain as much of the historic building fabric as possible in the construction of the addition.

d. Design the addition to complement the scale and massing of the original historic building.

e. Minimize the appearance of the addition from the public right-of-way facing the front façade. The historic building's overall shape as viewed from the street shall appear relatively unaltered. Whenever possible, additions shall be located behind, and be neither taller nor wider than, the historic building.

f. Do not locate an addition flush with the original front façade or projecting beyond the original front façade. If the historic building has a side-gabled, hipped, or pyramidal roof form, the addition shall be set back behind the ridgeline of the original roof. If the original historic building has a front-gabled or flat roof form, the addition should be set no closer to the front facade than half the width of the facade. For example, if the front façade is thirty feet (30') wide, than the addition shall be set back from the front façade by at least fifteen feet (15').

This side addition (to the left) is compatible because it is set back from the front of the house.

This side addition is incompatible because it is flush with the front of the house.

This rear addition is compatible because it is subordinate to the main house

This rear addition is incompatible because it is too dominant compared to the main house.

2. DESIGN AND STYLE

a. Additions shall be inconspicuous, subordinate and 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. A contemporary design for an addition is appropriate when the addition is not visible from the street, or if the addition is subtle and does not overwhelm 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 be inconspicuous and subordinate to the historic building and complement the overall proportions and fenestration patterns of the historic parts of the original building. For instance, additions that are visible from the street shall have window-to-wall area ratios, floor-to-floor heights, window patterns, and bay divisions similar to those on the existing house.

d. Creation of usable upstairs space by constructing upstairs dormers is appropriate provided that they match existing dormers in design and scale, or match dormers on similar houses in the District. Do not place dormers on a front façade, and minimize the size and scale of dormers on side façades.

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

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. New front porches may not be added to buildings that did not have a front porch historically.

b. Back porches, side balconies 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.

This roof pop-up is compatible because it is located near the back the house and is subordinate in design to the house.

This roof pop-up is not compatible becuase it is set too far forward and dominates the design of elements on the original house.

Even though this rear addition has as a potentially-dominant front facing dormer, it is compatible beacause it is set back far from the front of the house.

This rear addition is questionably compatible. It is set back from the front of the house but it might be too high and its design might not be differentiated enough. This proposal would need further review.

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

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

8. CHIMNEYS

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

This house has a very compatible two-story rear addition. It is not visible from the street.

This second story addition is not compatible because it is highly visible from the street.

The contemporary two-story addition behind this house is compatible because it is located in the rear of the property and is subordinate in scale to the main house

E. NON-CONTRIBUTING BUILDINGS

a. A building that is non-contributing to the district because of its age or because it has received unsympathetic remodelings 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.

b. Alterations to a historic non-contributing building can be removed to return the building to its historic appearance, based upon physical or photographic evidence.

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F. 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.

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. It may be appropriate to incorporate compatible architectural features from existing houses on the street, such as porch columns or transoms, but avoid historical architectural features that do not appear on contributing houses in the District.

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. New construction is encouraged to have a front porch. If all of the contributing buildings

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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.

c. In general, do not add false historical architectural elements, such as brackets or gingerbread detailing 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.

d. Locate new decks, balconies and porches to the rear of new residential structures within the District.

This 2004 house is compatible with the district beacause it places its garage at the rear of the parcel.

This 2006 house is not compatible because its garage is situated too close to the front of the house

This new multiple dwelling development is compatible because each unit is a separate building facing the street. The units are compatible in scale and design.

This new multiple dwelling development is not compatible because it is a single large building that faces an internal driveway instead of the public street.

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 features and 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. The relationship between the new windows, the window surrounds, and the screens (if present) shall respond to 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.

9. GARAGES AND ACCESSORY BUILDINGS

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

b. Design garages and accessory buildings to be compatible in scale for the property and to

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have an appropriate site relation to the main structure as well as surrounding structures.

c. 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. Fences along the street shall not exceed four feet in height.

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

11. TOPOGRAPHY

a. Maintain and repair the grade of the site as much as possible to preserve the historic grade. Do not otherwise alter the current grade of the site except to restore it back to its historic state. The current grade of the site shall not be artificially raised to gain additional building height.

12. LANDSCAPING

a. Preserve existing trees in accordance with the City of Austin Tree and Natural Area Preservation Ordinance.

b. Driveway configurations shall maintain the streetscape pattern historically appropriate to the District.

c. 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.

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

13. 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 onto new (rear) building additions.The color of the turbine must be muted and free from graphics.

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Appendix A: Glossery

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 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.

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.

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". See `http://www.nps.gov/hps/tps/standguide/`

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.

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. See `http://www.nps.gov/hps/tps/standguide/`

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. See `http://www.nps.gov/hps/tps/standguide/`

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. See `http://www.nps.gov/hps/tps/standguide/`

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.

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 archaeological 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

A. 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 in 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 limestones 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. 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.

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 cracked or peeling paint; open or deteriorated mortar joints, window glazing or stucco finishes; roof leaks; poor site drainage; or 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.

C. WHEN TO PRESERVE AND RESTORE IN-PLACE

Historic building materials and workmanship are typically higher quality than similar materials and

installations found in the market today. Old growth wood used in original construction, in particular, is irreplaceable with modern wood products. Similarly, 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

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

E. TREATMENT GUIDELINES FOR SPECIFIC MATERIALS

1. 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

a. 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.

b. 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.

c. 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.

d. 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.

2. GENERAL 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

a. Inspect masonry walls for signs of cracking, spalling, open joints, movement, discoloration, and interior dampness. Determine the source of problems.

b. 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.

c. 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.

d. 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.

e. 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.

f. 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.

g. 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.

h. Do not cut new openings or remove substantial portions of masonry walls.

i. Do not install exterior insulation finish systems (EIFS) over historic masonry.

j. 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).

3. 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

a. Clean masonry only when heavy soiling causes actual deterioration, not necessarily just unsightly discoloration.

b. 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.

c. Do not blast water at high pressure (over 300 psi). Never sandblast.

d. 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.

e. Test cleaning methods in a small area. When possible, allow the test area to weather for several months.

f. Repoint first; clean second in order to limit water penetration during the cleaning process.

g. Clean masonry when temperatures will remain above fifty degrees Fahrenheit for at least three days after the completion of cleaning.

h. 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.

i. 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.

4. 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.

RECOMMENDATIONS

a. Do not replace sections of historic brick with brick that is substantially stronger than the original brick.

b. 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.

c. Remove each cracked or spalled brick individually and replace to match.

5. 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. 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.

LIMESTONE

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

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

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. 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.

6. 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.

RECOMMENDATIONS

a. 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.

b. 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.

c. Remove unsound mortar to a depth of two-and-one-half times the width of the joint, or to sound mortar, whichever is greater.

d. 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.

e. 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.

f. 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).

g. Do not apply waterproofing or other surface coatings to masonry buildings as a substitute for repointing and general maintenance.

h. Never use synthetic caulking compounds to repoint historic masonry.

i. 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.

7. 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.

RECOMMEDATIONS

a. 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.

b. 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.

c. 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.

d. 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).

e. Avoid galvanic corrosion by separating dissimilar metals.

8. 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.

GOOD CONDITION

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

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

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 weatherstripping as needed.

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 weatherstripping 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 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 weatherstripping, window treatments and coverings, and interior storm windows.

- 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.
- 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.
- 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 build up and accelerated damage to the interior face of original windows.
- 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.

9. 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 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 materials1, 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

a. Maintain paint surfaces free of cracks, peeling, mold and mildew to the maximum extent feasible.

b. 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.

c. 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.

d. Prime all bare wood and metal with a high quality alkyd primer (latex primers are acceptable for wood, but some say not as good).

e. Seal all open joints with a paintable exterior grade sealant

f. Follow all manufacturer's instructions for paint finish applications – two thin coats can be better than one thick coat.

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Appendix D: Additional Resources

A. LOCAL RESOURCES

City of Austin Historic Preservation Office
www.austintexas.gov/department/historic-preservation

Preservation Austin
www.preservationaustin.org

University of Texas Historic Preservation
soa.utexas.edu/programs/historic-preservation

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

B. TEXAS STATE RESOURCES

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

C. NATIONAL RESOURCES

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

http://www.achp.gov/funding.html

Citizen's Guide to Section 106 Review
http://www.achp.gov/citizensguide.html

National Archives
http://www.archives.gov/

National Coalition for History

http://historycoalition.org/

National Park Service
http://www.nps.gov

Heritage Preservation Services
http://www.nps.gov/history/hps/index.htm

National Park Service Preservation Briefs
http://www.nps.gov/hps/tps/briefs/presbhom.htm

National Park Service Cultural Resources
http://www.nps.gov/history

National Park Service Technical Preservation Services
http://www.nps.gov/history/hps/tps/index.htm

National Park Service The Secretary of the Interior's Standards for Rehabilitation
http://www.nps.gov/hps/tps/tax/rehabstandards.htm

National Park Service Illustrated Rehabilitation Guidelines
http://www.nps.gov/hps/tps/tax/rhb/index.htm

National Park Service Interpreting the Standards Bulletins
http://www.nps.gov/hps/tps/tax/ITS/itshome.htm

National Register of Historic Places
http://www.nps.gov/nr/index.htm

Laws, Executive Orders & Regulations
http://www.nps.gov/history/laws.htm

Heritage News Blog
http://heritagenews.cr.nps.gov/index/index.cfm

Historic Preservation Grants Division
http://www.nps.gov/history/hps/hpg

Historic Preservation Fund
http://www.nps.gov/history/hps/hpg/HPF/index.htm

Incentives! A Guide to the Federal Historic Preservation Tax Incentives Program for Income-Producing Properties
http://www.nps.gov/history/hps/tps/tax/incentives/index.htm

Save America's Treasures
http://www.nps.gov/history/hps/treasures/index.htm

Historic Preservation Tax Services
http://www.nps.gov/history/hps/tps/tax/index.htm

National Trust for Historic Preservation

http://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.)

http://www.preservationnation.org/resources/find-funding

Public Policy Department's Advocacy Center
http://www.preservationnation.org/take-action/advocacy-center

Public Policy Weekly Bulletin email alerts
http://www.preservationnation.org/resources/newsletters/public-policy-weeklybulletin/public-policy-weekly-bulletin.html

Center for State and Local Policy
http://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)
http://www.preservationnation.org/about-us/press-room/rss.html

Preserve America
http://www.preserveamerica.gov

PreservationDirectory
"Preservation Library: articles, regulations and policy"

http://www.preservationdirectory.com/PreservationBlogs/LibraryArticles.aspx

"Legislation & Public Policy Issues in Preservation"

http://www.preservationdirectory.com/PreservationBlogs/ArticleCategories.aspx

PreservationDirectory.com Blog

http://www.preservationdirectory.com/PreservationBlogs/ArticleCategories.aspx

D. 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

New Castle County, Delaware (Windows)

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

Raleigh, North Carolina
http://www.rhdc.org/LocalHistoricDistrictLandmarkServices/DesignReview

Ripon, Wisconsin (Commercial)
http://www.riponmainst.com/riponmainst/Design%20Guidelines.htm

San Antonio
http://www.sanantonio.gov/planning/neighborhoods

E. SUSTAINABILITY RESOURCES

The Secretary of the Interior's Standards for Rehabilitation and Illustrated Guidelines on Sustainability for Rehabilitating Historic Buildings
http://www.nps.gov/history/hps/tps/download/guidelines-sustainability.pdf

Historic Building Energy Efficiency Guide, Boulder, CO
http://www.bouldercolorado.gov/files/PDS/historicpres/

HistoricPreservationBrochure_web.pdf

WBDG Historic Preservation Subcommittee, "Sustainable Historic Preservation"
http://www.wbdg.org/resources/sustainable_hp.php

National Trust for Historic Preservation Sustainability Information:
http://www.preservationnation.org/issues/sustainability/

F. WORKSHOPS & SEMINARS

Architectural Heritage Center Educational Programs
http://www.visitahc.org/educationprograms.html

PreservationDirectory.com Preservation Events & Conferences Directory
http://www.preservationdirectory.com/PreservationNewsEvents/NewsEvents.aspx

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

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

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

Association for Preservation Technology
http://www.apti.org

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