

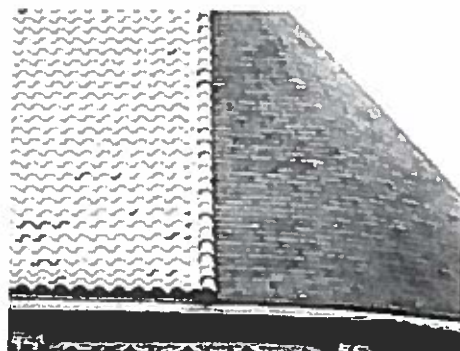
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#### 4. ROOFS

- 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](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](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.

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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.

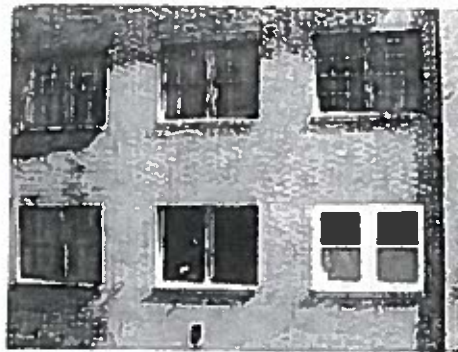
d. Do not use false muntins inserted inside the glass. Matching the profile of the original window requires the use of either true divided lites or dimensional muntins placed on the outside of the glass, along with spacers on the inside of the glass that are an appropriate color, material, and thickness, 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-exterior.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](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 façade than half the width of the façade. For example, if the front façade is thirty feet (30') wide, then the addition shall be set back from the front façade by at least fifteen feet (15').



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.

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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.



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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 because 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 because 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.

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## 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 because 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.

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**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.

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**Case ment:** 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-bung 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.

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**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.

**Eye-brow 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.

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**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.



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**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

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**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.

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

1. A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.
2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.
3. Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.
4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.
5. Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a property shall be preserved.
6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.
7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.
8. Significant 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.

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## 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

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variegated mix running from dark reds to crèmes.

c. **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

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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

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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



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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

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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

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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.

#### RECOMMENDATIONS

- a. Historic metals, such as iron and steel, are generally ungalvanized or have lost their

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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.

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- 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

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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



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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 materials<sup>1</sup>, 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](http://www.austintexas.gov/department/historic-preservation)

Preservation Austin  
[www.preservationaustin.org](http://www.preservationaustin.org)

University of Texas Historic Preservation  
[soa.utexas.edu/programs/historic-preservation](http://soa.utexas.edu/programs/historic-preservation)

Travis County Historical Commission  
[www.co.travis.tx.us/historical\\_commission/default.asp](http://www.co.travis.tx.us/historical_commission/default.asp)

Austin Convention Center and Visitors Bureau  
[www.austintexas.org](http://www.austintexas.org)

City of Austin Tree Ordinance  
[www.austintexas.gov/department/city-arborist](http://www.austintexas.gov/department/city-arborist)

Austin Energy  
[www.austinenergy.com/](http://www.austinenergy.com/)

City of Austin Residential Design and Compatibility Standards  
[www.austintexas.gov/department/residential-design-compatibility-standards](http://www.austintexas.gov/department/residential-design-compatibility-standards)

City of Austin Neighborhood Planning  
[www.austintexas.gov/department/neighborhood-planning](http://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

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<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/TTS/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

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<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)**

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<http://www2.nccdc.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](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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## G. BOOKS/PUBLICATIONS

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- Frampton, Kenneth and Yukio Futagawa. *Modern Architecture, 1851-1945*. New York: Rizzoli, 1983.
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- Hess, Alan. *Googie: Fifties Coffee Shop Architecture*. San Francisco: Chronicle Books, 1985.
- Hitchcock, Henry Russell. *Architecture, Nineteenth and Twentieth Centuries*. New York: Penguin Books, 1987. 4th ed.
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- and Arthur Drexler, eds. *Built in USA: Post-War Architecture*. [New York: Museum of Modern Art, 1952].
- and Philip Johnson. *The International Style*. New York: W.W. Norton & Company, 1966.
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- Longstreth, Richard W. *The Buildings of Main Street*. Washington, DC: The Preservation Press, National Trust for Historic Preservation, 1987.
- McAlester, Virginia and Lee McAlester. *A Field Guide to American Houses*. New York: Alfred A. Knopf, 1984. Reprinted 2000.
- Pevsner, Nikolaus. *History of Building Types*. Princeton: Princeton University Press, 1976.
- Poppeliers, John. *What Style Is It? A Guide to American Architecture*. New York: John Wiley and Sons, 2003. Rev. Ed.
- Roth, Leland M. *American Architecture: A History*. Boulder: Westview Press, 2001.
- Scully, Vincent J. *American Architecture and Urbanism*. New York: Henry Holt & Co., 1988. Rev. ed.

Appendix D

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Trachtenberg, Marvin and Isabelle Hyman. *Architecture, from Prehistory to Postmodernity*. New York: Harry N. Abrams, 2002.

Upton, Dell, ed. *America's Architectural Roots: Ethnic Groups that Built America*. Washington, DC: Preservation Press, 1986.

———. *Architecture in the United States*. Oxford; New York: Oxford University Press, 1998.

Whiffen, Marcus. *American Architecture Since 1780: A Guide to the Styles*. Cambridge: M.I.T. Press, 1992.



C11/102

# Petition

For Property Owners within the Proposed Local Historic District

Date: 15 December 2014

File Number: C14H-2014-0014

Project: Bluebonnet Hills Local Historic District

To: Austin City Council

We, the undersigned owners of property affected by the requested zoning change described in the referenced file, do hereby protest against any change of the Land Development Code which would zone the property to any classification other than one which excludes "HD" (Historic District) from its designation.

We believe that the proposed Local Historic District is neither in the best interest of area property owners, nor is it the appropriate way to protect and promote our family friendly neighborhood.

Signature	Printed Name	Address
12/15/14 [Signature]	Arif Panju	506 Lockhart Drive
12/15/14 [Signature]	Pratibha Shenoy & Glen Ford	510 Lockhart Dr.
12/15/14 [Signature]	Lee Vasquez	508 Lockhart Dr.
[Signature]	Stephanie Lightbody	1907 Newning Ave 78704
[Signature]	Kelly Gascomb	516 Lockhart Dr. Austin, TX
[Signature]	JOE HOLM	512 TERRACE DR AUSTIN 78704
[Signature]	Amberia Gisko	514 Lockhart Dr. Austin 78704
[Signature]	Courtney Samus	518 Lockhart Dr. Austin 78704
[Signature]	Courtney Samus	520 Lockhart Dr. Austin 78704
12/22/15 [Signature]	Lawrence M. Guire	1912 EASTSIDE DRIVE
[Signature]	KIM FAGERSTROM	501 LOCKHART DR 78704
[Signature]	Lisa Rice	303 Terrace Dr 04
[Signature]	Rich Hallman	306 Terrace Dr #A
[Signature]	Nancy Midallom	308 Terrace Dr
[Signature]	Ben Jester	509 Lockhart Dr.
[Signature]	Valerie D. Castillo	510 Terrace Dr 78704
[Signature]	David Bores	511 Terrace Dr, 04
[Signature]	Rama Ferrucci	511 Terrace Dr 04

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in. 24th	Signature	Printed Name	Address
24		Daniel M. Gosseloff	515 Lockhart Dr. Austin, Tx 78704
24		ELIDA PAULSON	506 TERRACE, Austin 78704
1/24		ROBERT M. BUCKNER	507 TERRACE DR
1/24		James Martin	505 Terrace Drive
1/24		Michele White	505 Terrace Dr.
1/24		Dan Giarratano	513 Lockhart Dr
1/24		Lucy R. DuBose	1910 Eastside Dr. 78704
1/25		Terry J. DuBose	1910 Eastside Dr. 78704
1/25		Dixie Van Nort	502 Lockhart Dr.
1/25		RYAN JOHNSON	1914 Newning Ave 78704
1/25		CRAG GRIND	1928 NEWNING AVENUE
1/25		DEBORAH FLANAGAN	517 Terrace Dr. 78704
1/26		Danteo Ruedas	1910 East Side Dr. 78704
1/26		Christa Blackwood	(also 519 E. Main) 1908 Newning Ave 78704
1/26/15	NB	Phil Bentley	516 TERRACE DR +
↓		Phil Bentley	1922 EAST SIDE DR



## City of Austin

Founded by Congress, Republic of Texas, 1839  
Historic Preservation Office  
Planning and Development Review Department  
One Texas Center, 505 Barton Springs Road  
P.O. Box 1088, Austin, Texas 78767

C11  
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February 27, 2015

Dear Bluebonnet Hills resident:

The City has a nomination for a locally-designated historic district in Bluebonnet Hills. We are pleased to announce and invite you to a neighborhood workshop meeting about this nomination on TUESDAY, MARCH 10, 2015 at 6:45 p.m. in Room 325, One Texas Center, 505 Barton Springs Road. At this meeting, city staff will present information about the benefits that local historic district designation offers you. Following the presentation, we will have a question and answer session to address any concerns you may have about historic district designation.

Local historic district designation is the best tool the City offers to preserve the architectural and historic character of Bluebonnet Hills. Historic district designation provides greater protection against the demolition of those buildings which contribute to the character of the district, and sets out design parameters for new construction within the district, including additions to existing buildings. Historic district designation does not prohibit you from making changes to your property, but instead, presents design standards that reflect the architectural character of the district, thereby encouraging design that is compatible with the character and architecture of the district.

Austin's landscape is changing very rapidly. Much of the change is occurring in our older neighborhoods, where houses are being torn down, in favor of replacement structures that bear no relation to the existing houses. Think of what attracted you to Bluebonnet Hills to begin with – beyond the purely geographical advantages, the neighborhood is notable for its collection of older houses and mature trees which give it a unique ambience. Designation as a local historic district will help preserve the qualities of the neighborhood that you enjoy, and will help protect the neighborhood from insensitive development.

I am attaching a copy of the proposed design standards for you to review. These standards were developed by the neighborhood authors of the historic district nomination, and are based on best practices from cities throughout the country, and provide the parameters for new construction in the district.

We look forward to seeing you on March 10.

Sincerely,

---

Steve Sadowsky  
Historic Preservation Officer  
City of Austin, Texas

Mr. Sadowsky,

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The following two objections are submitted for the public record and for posting online in opposition to the proposed Bluebonnet Hills Historic District.

### **FIRST OBJECTION: Deficient Application**

The application for the proposed Bluebonnet Hills Historic District fails to meet the mandatory application requirements, including a current survey for each property and a valid signed petition by current homeowners.

- A valid application for a local historic district requires multiple items in support of an application. See Application for LHD, City of Austin, at p. 2 (available at: [http://www.austintexas.gov/sites/default/files/files/Planning/Historic\\_Preservation/lhd\\_zoning\\_application.pdf](http://www.austintexas.gov/sites/default/files/files/Planning/Historic_Preservation/lhd_zoning_application.pdf)) (see attached). Two requirements are lacking from the application for the proposed Bluebonnet Hills H.D.
- 1. **Failure to Submit Current Surveys:** The proposed Bluebonnet Hills Historic District application is not supported by current surveys for "every building," and thus renders the application invalid.
- Under Appendix C of the LHD Application, the survey forms "consist of four sections." Each property's survey form must also contain the information listed on pages 13 through 17 of the LHD Application. Finally, among other things, each survey must include the "current owner name."
- As of January 23, 2015, no current surveys have been posted by the city of Austin in support of this application.
- To the extent the applicant is relying on outdated surveys that formed part of its original application in 2014, those surveys were performed six years ago (in 2009), and I object to their use on the basis that 6-year old surveys are outdated and on the basis that they do not meet the substantive requirements set forth in the city's LHD Application (see immediately above). Finally, the 2009 surveys were produced by a sitting member of the Historic Landmark Commission, Terri Meyer, who refuses to disclose that conflict of interest, and therefore her determinations in those surveys (contributing vs. noncontributing) are void for consideration by Austin's Historic Landmark Commission and violate its bylaws.
- 2. **Failure to Demonstrate Owner Support to Initiate "HD" Zoning:** The application lacks a "signed petition or written support of at least 51% of the property owners." Indeed, none has been posted in support of the proposed Bluebonnet Hills Historic District application. The signatures in support from 51% or more of the property owners are mandatory. The required petition forms, and the required format they must include, are listed in Appendix E of the required application. See Application for LHD, City of Austin, at Appendix E (attached). The application fails for lack of proper support and signatures from current owners.

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- As for January 23, 2015, no "signed petition or written support" from 51% of current homeowners have been posted by the city of Austin in support of this application, nor any that meet the required format for this requirement.

## **SECOND OBJECTION: Arbitrary and Invalid Boundary**

The proposed boundary for the proposed Bluebonnet Hills Historic District, contained in this application, is arbitrary and amounts to self-serving line-drawing (i.e., gerrymandering). Accordingly, its borders do not amount to a "historic district" and this application is thus deficient.

- A "local historic district" is a *"geographically or thematically-defined area, . . ."* See Application for LHD, City of Austin, at Introduction (available at: [http://www.austintexas.gov/sites/default/files/files/Planning/Historic\\_Preservation/lhd\\_zoning\\_application.pdf](http://www.austintexas.gov/sites/default/files/files/Planning/Historic_Preservation/lhd_zoning_application.pdf))(see attached).
- The applicants for the proposed Bluebonnet Hills Historic District propose a historic district with arbitrary boundaries that carve through an existing residential area, and randomly cuts off streets in the middle of blocks (e.g., Lockhart Dr. and Newning Ave), and inexplicably include only one-half of a residential street even though residences line both sides of the street (slicing it down the middle, e.g., Annie St.) (see 2<sup>nd</sup> attachment for graphic).
- The applicant points to no legal authority that allows this type of arbitrary boundary. The proposed boundary is inconsistent with the city's own description of a "local historic district" in its application (quoted above). This amounts to invalid self-serving line drawing, and fails to support the rezoning of affected homeowners' properties, on the basis that this boundary consists of a "historic" district.
- To the extent the applicant relies on maps of the area during its development, and the exclusion of properties that consisted of undeveloped lots at the time, this distinction must be equally applied. For example, if the applicant claims they are excluding properties from the proposed LHD on this basis, they must also exclude all undeveloped properties that are located inside the proposed boundary on the same map, since they were also undeveloped at the time. *Compare* the 1935 and 1962 Sandborn Maps contained in the proposed Bluebonnet Hills Historic District application. You cannot have it both ways.
- Finally, there is no city policy sanctioning this type of self-serving line-drawing. The city was asked via an open records request for any documents related to "reviewing proposed boundaries contained in applications for historic districts," including anything supporting the type of self-serving line-drawing submitted by the applicant. The city provided no responsive documents. Accordingly, there is no basis in city policy whatsoever for the proposed boundary.

The proposed boundary for the Bluebonnet Hills Historic District does not support the proposed historic district, and are thus not valid for purposes of the proposed rezoning.

**Submitted:**

Arif Panju  
506 Lockhart Drive  
Austin, TX 78704

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---

**Arif Panju**  
Attorney  
INSTITUTE FOR JUSTICE  
816 Congress Avenue, Suite 960  
Austin, TX 78701  
(512) 480-5936 (tel)  
(512) 659-6286 (m)  
(512) 480-5937 (fax)  
[apanju@ij.org](mailto:apanju@ij.org)  
[www.ij.org](http://www.ij.org)

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**Mr. Sadowsky,**

Please add the attached objection form to the public record. My wife and I object to the proposed historic district and request this objection be added to the record ahead of the Landmark Commission's meeting on 1/26/15.

I will send additional, specific written objections to the deficient application by separate email.

**Mr. Guernsey,**

You are being copied on this email because our open records request revealed that Mr. Sadowsky has assisted the applicants for this contested proposed historic district in multiple capacities, including offering advice to the applicant that they should line up speakers to counter objecting homeowners during an open meeting.

Are you planning on assigning someone neutral from your department (and who does not report to Mr. Sadowsky), to take over the application? I request that you do so immediately and advise us of their name.



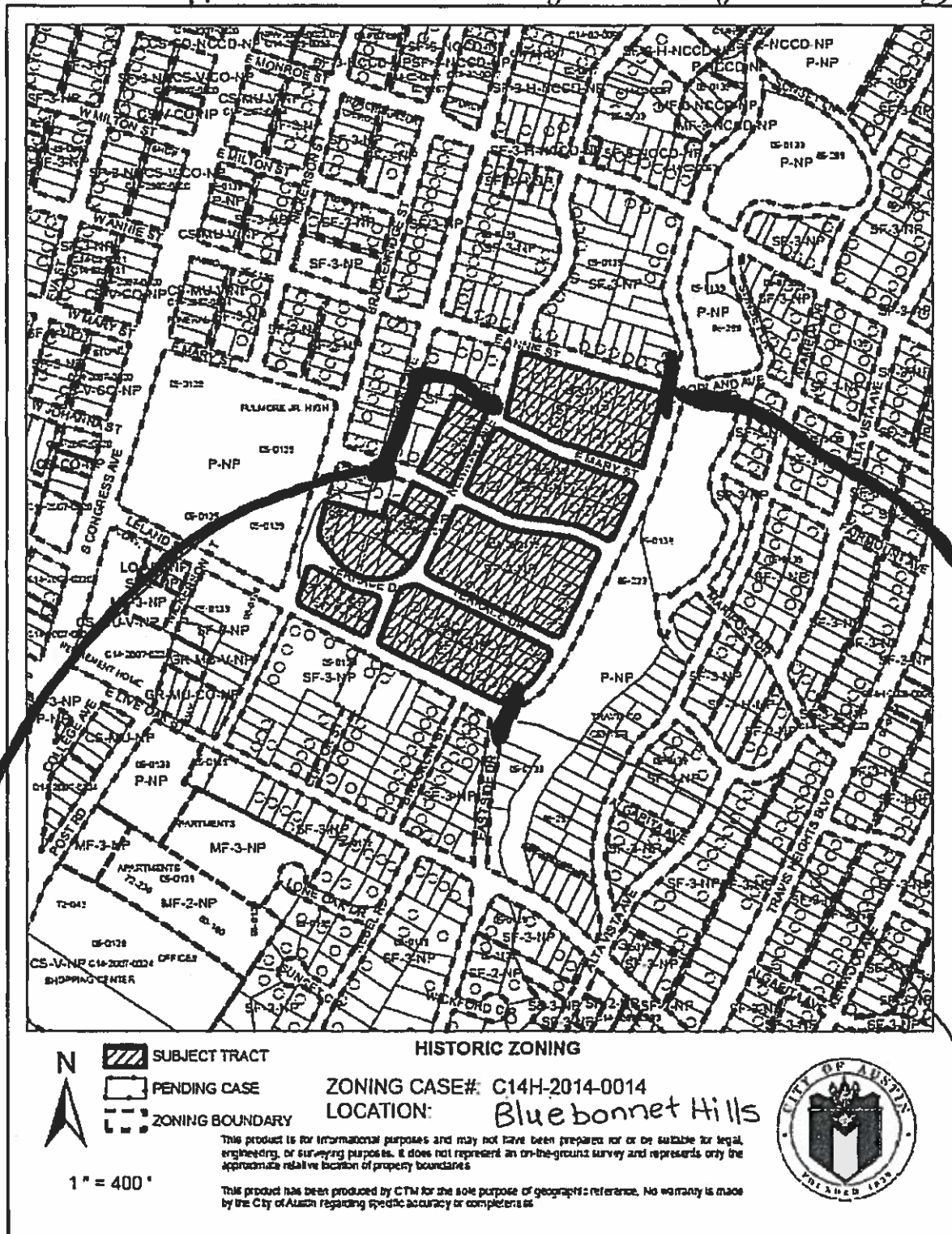
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[apanju@ij.org](mailto:apanju@ij.org)  
[www.ij.org](http://www.ij.org)



Objection - This boundary is wholly arbitrary, & lacks any support under the law. There is nothing historic about this other than the applicant's self-serving use of gerrymandering.

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① Arbitrarily cutting off streets to rig the % of signatures. & % of contributing properties.

② Arbitrarily cutting streets right down the middle, to manipulate the % of gathered signatures.

1-23-1

Arif Panju  
506 Lockhart  
Arif

## PUBLIC HEARING INFORMATION

This zoning/rezoning request will be reviewed and acted upon at two public hearings: before the Land Use Commission and the City Council. Although applicants and/or their agent(s) are expected to attend a public hearing, you are not required to attend. However, if you do attend, you have the opportunity to speak FOR or AGAINST the proposed development or change. You may also contact a neighborhood or environmental organization that has expressed an interest in an application affecting your neighborhood.

During its public hearing, the board or commission may postpone or continue an application's hearing to a later date, or may evaluate the City staff's recommendation and public input forwarding its own recommendation to the City Council. If the board or commission announces a specific date and time for a postponement or continuation that is not later than 60 days from the announcement, no further notice is required.

During its public hearing, the City Council may grant or deny a zoning request, or rezone the land to a less intensive zoning than requested but in no case will it grant a more intensive zoning.

However, in order to allow for mixed use development, the Council may add the MIXED USE (MU) COMBINING DISTRICT to certain commercial districts. The MU Combining District simply allows residential uses in addition to those uses already allowed in the seven commercial zoning districts. As a result, the MU Combining District allows the combination of office, retail, commercial, and residential uses within a single development.

For additional information on the City of Austin's land development process, visit our website:  
<http://www.austintexas.gov/development>.

Written comments must be submitted to the board or commission (or the contact person listed on the notice) before or at a public hearing. Your comments should include the board or commission's name, the scheduled date of the public hearing, and the Case Number and the contact person listed on the notice.

Case Number: C14H-2014-0014

Contact: Steve Sadowsky, 512-974-6454

Public Hearing: Historic Landmark Commission, January 26, 2015

Arif Panju & Maryam Nazari

Your Name (please print)

506 Lockhard Drive, 78704

Your address(es) affected by this application

[Signature]

Signature

1-23-15

Date

Daytime Telephone: 512-659-6286

Comments:

The only thing "historic" about this is the sad history of gerrymandering the proposal involves. Also, the notice is a case study on how vague & non-transparent noticing gets taken advantage of, to advance the self-interest of those seeking to tell others how their own houses must look like. Hands off my home.

If you use this form to comment, it may be returned to:

City of Austin

Planning & Development Review Department

Steve Sadowsky

P. O. Box 1088

Austin, TX 78767-8810

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