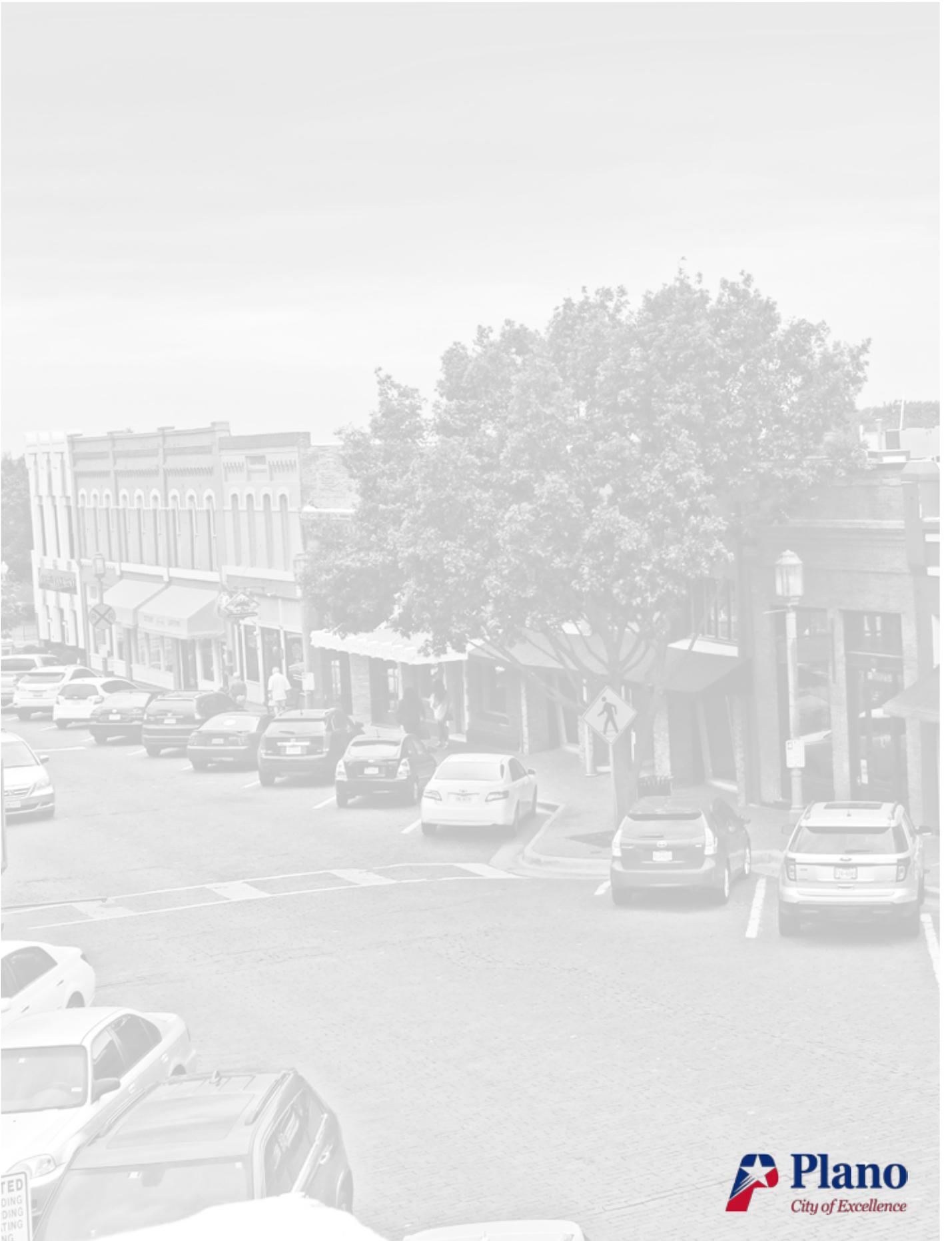


# PLANO, TX

## Downtown Heritage Resource District Design Standards



Final Draft: May 12th, 2016



# ACKNOWLEDGEMENTS

Numerous individuals including the City of Plano elected and appointed officials, city staff, members of the project advisory committee, key Downtown Plano stakeholders, and citizens provided knowledge, assistance and insight throughout the process of developing the Design Standards. Specific contributions of the following are greatly appreciated:

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# INTRODUCTION



*Heritage District Boundary Map*

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Downtown Plano is the heart of the community. It is rich with buildings that serve as links to the city’s heritage. These properties symbolize the past and set the stage for a vibrant future.

The Downtown Heritage Resource District Design Standards promote rehabilitation and redevelopment that is sensitive to the surrounding historic context and helps maintain downtown as the center of the community. By preserving existing buildings and guiding compatible redevelopment, the standards also help promote cultural, environmental and economic sustainability. A key goal is to support a downtown that meets the needs of residents, business owners and visitors.

This introduction provides a description of the basis and audience for design standards and its relationship to existing policies and regulations. This chapter closes with a brief history of Plano to assist with an understanding of the downtown’s development patterns.



*1965 Streeview of Downtown Plano*



*2016 Streeview of Downtown Plano*

## ADDITIONAL RESOURCES

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

### **The Secretary of the Interior's Standards for the Treatment of Historic Properties.**

These are general rehabilitation standards established by the National Park Service. The Downtown Plano Heritage Resource District Design Standards expand on the principles in these standards as they apply in Plano.

See: <http://www.nps.gov/tps/standards.htm>

### **Preservation Briefs and Tech Notes.**

The Cultural Resources Department of the National Park Service, in the U.S. Department of the Interior, publishes a series of technical reports regarding proper preservation techniques. This series, Preservation Briefs and Tech Notes, is a mainstay for many preservationists in the field. When considering a preservation project, these resources should be consulted.

See: <http://www.nps.gov/tps/how-to-preserve/briefs.htm>

# ABOUT THIS DOCUMENT

The standards, and the review process through which the standards are administered, promote preservation of historic, cultural and architectural heritage in the Downtown Heritage Resource District. The standards seek to maintain downtown as a cohesive, livable place and prevent the inappropriate alteration or demolition of historic properties.

## Why Have Design Standards?

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

## Who Uses The Design Standards?

The design standards are used primarily by property owners, contractors, design professionals, city staff, and the Plano Heritage Commission.

### **Property Owners**

While the standards are written for use by the layperson, property owners are strongly encouraged to enlist the assistance of qualified design and planning professionals, including architects and preservation consultants.

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

### **City Staff and the Heritage Commission**

City staff and the Plano Heritage Commission use the design standards to review historic rehabilitation projects, new construction, and significant maintenance efforts in downtown. In doing so, they consider how each project meets the standards and promotes the design goals set forth in the City of Plano Heritage Preservation Plan and Heritage Resource Preservation Ordinance. The city will issue a Certificate of Appropriateness (CA) for work that is in compliance with the design standards, prior to construction.

### **The Community**

The standards convey the city's expectations to the public so they may better understand the city's goals for the treatment of historic properties.



*The consultants worked with staff and citizens to prepare the design standards.*

# DESIGN STANDARDS FOUNDATION

## Policies Underlying The Standards

The design standards reflect the city’s goals to promote economic development, sustainability and preservation of historic properties. The city’s overall policies and objectives for downtown are articulated in the City of Plano Heritage Preservation Plan. A brief description of this document is provided below. In addition, a number of other underlying policies and plans are outlined below.

### City of Plano Heritage Preservation Plan

The City of Plano Heritage Preservation Plan is the guiding policy document for the city’s Heritage Preservation Program. Generally, the Preservation Plan acts as a framework from which to make decisions and establish preservation programs and policies. The Preservation Plan provides a long-term vision for how Plano’s historic properties are protected, managed, and utilized.

### City of Plano Comprehensive Plan

The Plano Tomorrow Comprehensive Plan sets forth the city’s land use, development and public improvement policies. The Heritage Preservation policy within the plan states: “Plano will embrace its unique historical character and authenticity by identifying and preserving historic and cultural resources that promote the understanding of the city’s history and enrich the city’s sense of place.” It notes that downtown is a major factor in attracting new residents and businesses and that infill and redevelopment projects should be compatible with the historical character of the area.

The Comprehensive Plan recommends building on downtown’s historic characteristics including:

- Walkability
- Transit-oriented
- Continuous street-front buildings
- A healthy mix of retail, restaurant, residential, business, and civic uses

### Downtown Plano Vision & Strategy Update

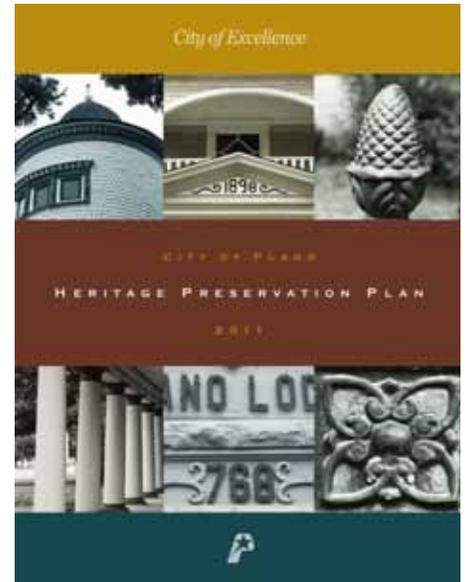
The Downtown Plano Vision & Strategy Update expands the downtown core study area to include sites with the greatest potential for redevelopment along the two and a half mile DART corridor. The vision capitalizes on the historic pedestrian friendly streets and mix of uses while encouraging new streetscape improvements and flexible outdoor space. The vision recognizes the Historic Preservation Tax Exemption as an important financial incentive to encourage proper restoration and maintenance of historic properties.

### Downtown Arts, Culture, and Events Plan

The Downtown Arts, Culture, and Events Plan recognizes Downtown Plano as an arts district, further contributing to the area’s rebirth as a diverse, vibrant urban center. The plan recommends enhancing the arts in Downtown Plano through sixteen actions, which include increasing the display of public art in downtown and developing an arts-themed way-finding signage program.



*Underlying policies and plans work in conjunction with these design standards.*



*Cover of the Plano Heritage Preservation Plan.*



*Watercolor rendering of the historic Saigling House illustrated in the Downtown Plano Arts, Culture, and Events Plan.*

## Regulatory Framework For Downtown

The Code of Ordinances of the City of Plano provides the basic regulations that shape development in Downtown Plano. The ordinances include zoning and subdivision standards that relate to all properties in the city. The Code of Ordinances also incorporates the Heritage Resource Preservation Ordinance.

### Zoning Standards

The Code of Ordinances of the City of Plano sets forth zoning standards that provide the basic rules for development. These standards, included primarily within Part II: Chapter 16 of the Code, apply to development and redevelopment of all properties in the city, including sites within the Downtown Heritage Resource District. The distinction between zoning standards and design standards is summarized in Zoning Standards vs. Design Standards below.

### Building Codes

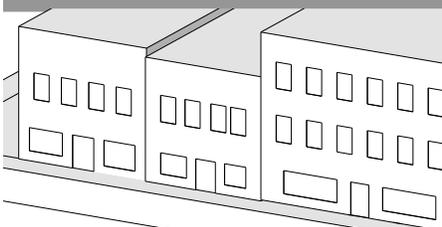
Building Codes within the City of Plano are rules that specify the minimum standards for construction of objects such as buildings and non-building structures. These codes are adopted by City Council and administered by the Building Inspections Department. Zoning standards and design standards are reviewed prior to and/or in conjunction with a building permit.

### Heritage Resource Preservation Ordinance

The Code of Ordinances of the City of Plano includes a Heritage Resource Preservation Ordinance that establishes the Plano Heritage Commission and the role for designation procedures for historic properties, review procedures, and design standards. Downtown Plano is part of a Heritage Resource Overlay District. Regulations and incentives are attached to the overlay district to protect historic properties and guide development within Downtown Plano. All new construction and exterior rehabilitation to existing buildings in the Heritage Resource Overlay District require approval from the Heritage Commission and/or staff. No permits will be issued for these projects until said approval is received.

## ZONING STANDARDS VS. DESIGN STANDARDS

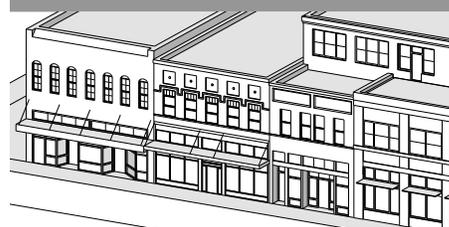
### ZONING STANDARDS



Zoning Standards address:\*

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

### DESIGN STANDARDS



Design Standards address:\*

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

*\*A partial list of requirements and design considerations addressed by the zoning standards and design standards that apply in Downtown Plano.*

# UNDERSTANDING EVOLUTION AND CHANGE IN THE DISTRICT

The degree to which the district, as it exists today, conveys its historic character is a key consideration in determining how rigorously the standards should be applied to individual projects. A review of historical data informs our understanding of the way in which the district retains its early character and also the degree to which it exhibits change over time. It demonstrates that the district has not been “frozen,” but instead contains examples of gradual development, modification and restoration. However, while it has changed, the district retains many of its character-defining features, especially from its early years, which is the time that should be considered to be the “period of focus” for determining appropriateness of future improvements to historic properties and for designing compatible new construction. A broader Period of Historic Significance also exists, which is discussed below. There are, therefore, two “periods” of development associated with the downtown district’s historic significance:

## Period of Significance

The period during which the downtown took on historic significance spans from its early development up through the 1960’s (specifically from 1890 to 1965.) Photographs document a series of changes that occurred during this time. A period of significance is often used in identifying properties of historic significance for the National Register of Historic Places, as well as local and state designations.

## Period of Focus

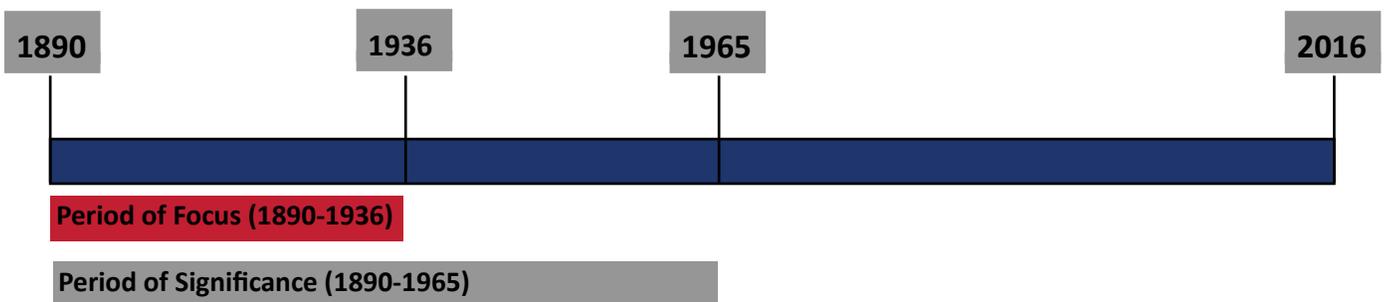
Even though the time span from 1890 to 1965 is considered to be the period of historic significance, there is also a narrower time span in which the bulk of the surviving historic buildings were constructed and this “Period of Focus” (specifically from 1890 to 1936) is the time within which emphasis is placed in the city’s design standards for Downtown Plano. This applies to considerations for restoring building facades, as well as for determining the context within which new construction should relate.



*The Period of Focus (1890-1936) classifies buildings that require emphasis in the city’s design standards. Image ca. 1903.*



*The Period of Significance (1890-1965) identifies properties of historic significance for the National Register of Historic Places.*



*Circa 1910*



*1940*



*1960*

## Character-defining Features Visible on Historic Plano Images



- One & two stories
- Masonry
- Display windows
- Upper story windows
- Cornice



- Two stories
- Masonry
- Display windows
- Canopies
- Upper story windows
- Cornice



- Two stories
- Masonry
- Display windows
- Upper story windows
- Cornice

## Continuity And Change Over the Years

Given this understanding of period of significance, the review of historic photographs and maps identifies some key features:

- Buildings are one and two stories.
- Storefronts are aligned horizontally.
- Masonry is the predominant façade material.
- Display windows are used at the street level.
- Canopies align along the street and define the first floor zone.
- Signs are oriented to pedestrians, and appear subordinate to the overall building face.
- Upper story windows appear as punched window openings and align horizontally along the facade.
- Cornices

Today, many of the features of the Period of Focus survive, but changes have occurred:

- Roof-top additions are seen.
- Many original storefronts have been replaced.
- Some brick facades have been covered with stucco.
- New canopies and awnings have been introduced.

Even so, the sense of time and place is of the Period of Focus, but with an understanding that changes have occurred. This indicates that a “pure” restoration of a building, while a preferred option, is not always the only desired option. New alterations that respect the Period of Focus, while introducing new, compatible materials and storefront components, may also be appropriate.



*This historic image of Downtown Plano identifies many traditional storefront features that are critical to the character of the area.*

# CHAPTER 1: USING THE DESIGN STANDARDS



## IN THIS CHAPTER

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<b>Design Standards Organization.....</b>	<b>11</b>
<b>Applying The Design Standards.....</b>	<b>12</b>
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The Design Standards inform review of historic rehabilitation, redevelopment and new construction proposed within the Downtown Heritage Resource District. The Design Standards will be used by property owners, contractors, businesses owners, historic preservationists, members of the community and review authorities.

This chapter explains the design review system and terms used, organization of the document, which Design Standards are relevant to different types of projects, and the format and use of individual standards.

## TERMS

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

### Standards

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

### Shall

Where the term “shall” is used, compliance is specifically required if applicable to the proposed action.

### Should

The term “should” indicates that compliance is expected, except in conditions in which the Heritage Commission and/or city staff finds that the standard is not applicable, or that an alternative means of meeting the intent of the standard is acceptable.

### May Be Considered

The phrase “may be considered” indicates that the Heritage Commission has the discretion to determine if the action being discussed is appropriate. This decision is made on a case-by-case basis, using the information specifically related to the project and its context.

# THE DESIGN REVIEW SYSTEM

The Design Standards provide the principal framework for the design review process that applies to properties within the Downtown Heritage Resource District. As stipulated in Section II Article VI, Heritage Resource Preservation of the city’s Code of Ordinances, all new construction and exterior repair and/or renovations to existing buildings within the area requires a Certificate of Appropriateness to be issued by the Heritage Commission and/or staff. (See where the Design Standards Apply on page 13 for a description.)

To issue a Certificate of Appropriateness, the city must find that the activity complies with all Design Standards set forth in the Downtown Heritage Resource District Design Standards and Heritage Resource Preservation Ordinance that are specifically applicable to the proposed land-use activity. More detail about review procedures and the requirements for documentation that must be submitted can be obtained from city staff, or viewed on the city’s web site ([www.historicplano.org](http://www.historicplano.org)).

When applying Design Standards, the Heritage Commission and/or Heritage Preservation Officer has the ability to balance a combination of objectives and intent statements that appear throughout the document in the interest of helping to achieve the most appropriate design for each project. See Design Review Terms on page 10 for a summary of specific terminology used in the design review process.

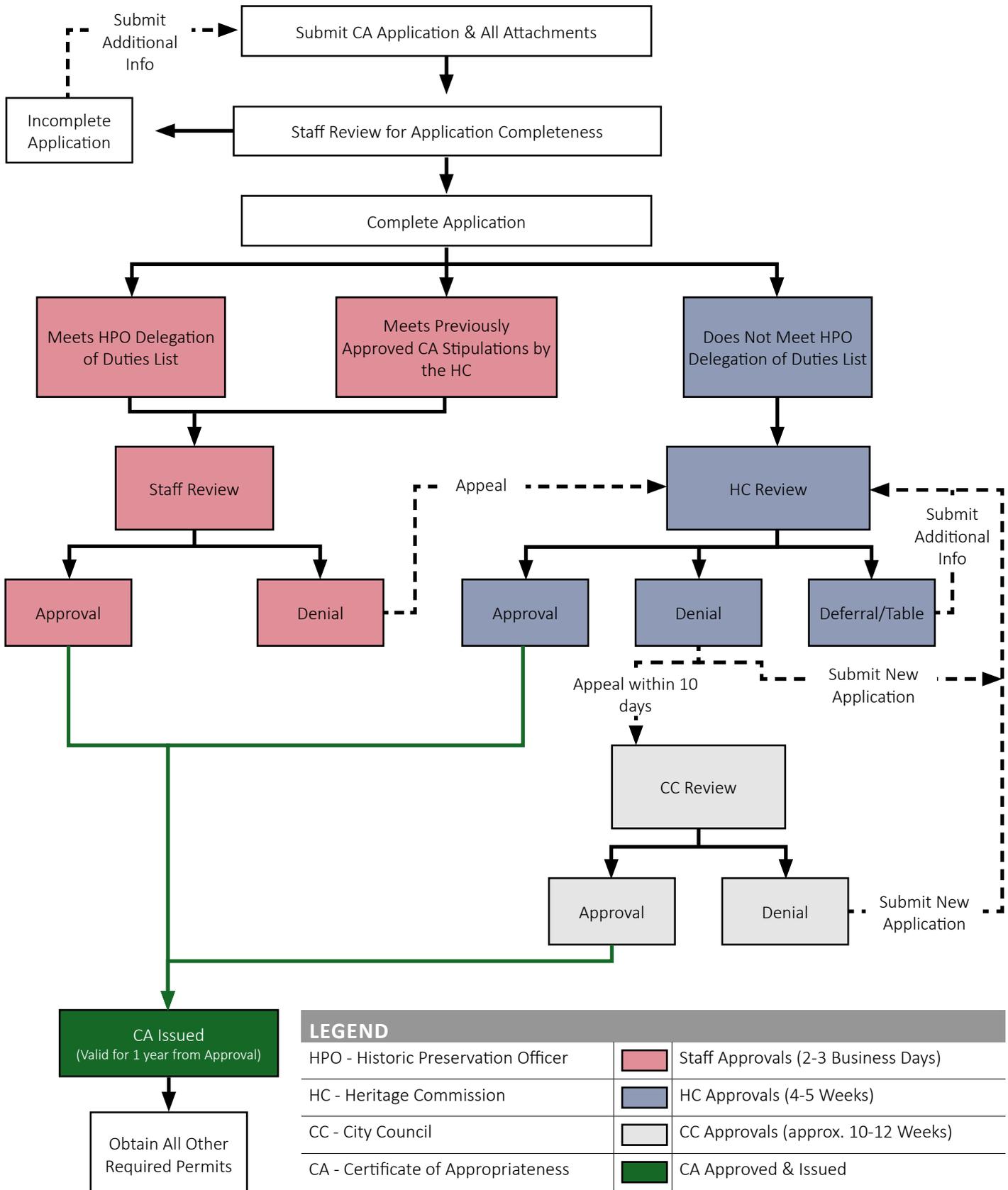
## Flexibility in Applying the Standards

How rigorously should the standards be applied to individual projects, and where might more flexibility in their use be considered? This depends upon the significance of the property and the location and condition of its key, character-defining features.

For properties constructed during the Period of Focus, preservation of character-defining features is a high priority. For historic properties that are more recent (outside the Period of Significance), more flexibility may be appropriate.

# Design Review Process

The design review process, using these design standards, is conducted by the Heritage Commission or Staff for projects in the Downtown Heritage Resource District. The chart below summarizes the process.



LEGEND	
HPO - Historic Preservation Officer	<span style="display:inline-block; width:15px; height:15px; background-color:#e91e63;"></span> Staff Approvals (2-3 Business Days)
HC - Heritage Commission	<span style="display:inline-block; width:15px; height:15px; background-color:#5e738b;"></span> HC Approvals (4-5 Weeks)
CC - City Council	<span style="display:inline-block; width:15px; height:15px; background-color:#d7ccc8;"></span> CC Approvals (approx. 10-12 Weeks)
CA - Certificate of Appropriateness	<span style="display:inline-block; width:15px; height:15px; background-color:#2e7d32;"></span> CA Approved & Issued

# Category Terms for Buildings

When determining how to apply the Design Standards to an individual project it is important to recognize the particular building’s status as a Historic or Non-Historic structure. When reviewing a proposal to improve a property with historic significance in the district, the city will seek to maintain the integrity of the property.

## Historic

### Historic Structure Categories

These properties are all considered “contributing” for the National Register, but at a local level, these finer-grained division would apply:

#### R1 - Contributing Structure - Landmark Quality

An individually designated historic property that is of such significance that it could/ should be listed individually. Preservation of key features should be a high priority.

#### R2 - Contributing Structure - Period of Focus (1890-1936)

A structure that contributes to the district, and is within is within Period of Focus. Preservation of key features should be a high priority.

#### R3 - Contributing Structure - Period of Significance (1890-1965)

A structure that is within the broader Period of Significance, but is more recent than the Period of Focus. Preservation of key features is a high priority, but with more flexibility than Landmark Quality or Period of Focus structures.

## Non-Historic

### C - Compatible Structure

A building that dates after the Period of Significance, but fits within the existing character of the historic district to reflect existing buildings in massing, height, scale, material, roof, color, architectural details, and general appearance. These structures can be altered, following the guidelines for compatible new construction.

### N - Non-Contributing Structure

A building dating from the Period of Focus and/or Period of Significance that is not an integral part of the historic, archeological and architectural fabric of the district or the city, and does not retain a significant portion of its architectural or design integrity. Also, a building that was built outside the Period of Focus and/or Period of Significance and does not fit within the character of Downtown Plano is considered a Non-Contributing Structure.

## CATEGORY TERM GUIDE

A category evaluation guide for each downtown structure is incorporated by reference into these Design Standards and is available by contacting the Heritage Preservation Officer.

## PLANO CATEGORY EXAMPLES



*Example of an R1 Structure*



*Example of an R2 Structure*



*Example of an R3 Structure*



*Example of an N Structure*



# DESIGN STANDARDS ORGANIZATION

The Design Standards are organized into chapters that apply to different types of projects. Some chapters apply to all projects, and some will be relevant only to specific situations.

## Chapter Summary

### **Chapter 1: Using the Design Standards**

This chapter describes the overall design review system, explains which chapters apply to your project and defines key terms and components that are associated with the Design Standards.

### **Chapter 2: Planning a Preservation Project**

This chapter establishes the theoretical principles for preservation, and provides steps to follow in planning an improvement project. This will help property owners chart an appropriate approach for improving a historic property.

### **Chapter 3: Treatment of Historic Properties**

This chapter presents detailed guidance for the treatment of historic properties. It addresses building details, materials and other essential components.

### **Chapter 4: Design Standards for All Projects**

This chapter addresses various design topics pertaining to site design that are applicable to all sites in the district. Topics include outdoor amenities, awnings, and public art, for example.

### **Chapter 5: Design Standards for New Construction**

This chapter provides guidance for new construction and additions to existing buildings that lack historic significance within the district.

New infill construction and additions to existing buildings should be compatibly scaled and promote a pedestrian-oriented streetscape. It should draw upon Plano's historic building traditions to inspire new, creative designs.

### **Chapter 6: Signs**

This chapter addresses sign design and placement; however, it does not address dimensional standards, which is regulated through the Zoning Ordinance.

# APPLYING THE DESIGN STANDARDS

The chart below indicates which chapters are most relevant to different types of work in The Downtown Heritage Resource District. Some projects will include more than one type of work (i.e., a project including rehabilitation of a historic building and construction of a new building on an adjacent site), in which case, a combination of chapters will apply.



## PROJECT TYPE

	CHAPTER	Introduction	Chapter 1 Using the Design Standards	Chapter 2 Planning a Preservation Project	Chapter 3 Treatment of Historic properties	Chapter 4 Design Standards for All Projects	Chapter 5 Design Standards for New Construction	Chapter 6 Signs
Rehabilitate/Restore a historic property		✓	✓	✓	✓	(1)	(2)	-
Add an addition to a historic property		✓	✓	✓	✓	(1)	✓	-
Improve a non-historic property		✓	✓	-	-	(1)	✓	-
Construct a new building		✓	✓	-	-	✓	✓	✓
Signs		✓	✓	-	-	-	-	✓
Site Work		✓	✓	-	-	✓	-	-

(1) Standards in Chapter 4 may apply to some projects in this category.

(2) Standards in Chapter 5 may apply to some projects in this category.

# DESIGN STANDARD COMPONENTS

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

## LEGEND

### **A** Design Topic

Describes the design topic addressed by the Design Standards that follow.

### **B** Intent Statement

Explains the desired outcome for the design topic and provides a basis for the Design Standards that follow. If a standard does not address a specific design issue, the intent statement will be used to determine appropriateness.

### **C** Design Standard

Describes a desired performance-oriented design outcome.

### **D** Additional Information

Provides a bulleted list of suggestions on how to meet the intent of the design standard. These are not the only alterations that can be applied.

### **E** Images

Clarify the intent of the design standard by illustrating appropriate and inappropriate design solutions (see below).

### Appropriate

Images marked with a checkmark illustrate appropriate design solutions.

### Inappropriate

Images marked with an X illustrate inappropriate design solutions.

## SAMPLE DESIGN STANDARD

### **A** → ARCHITECTURAL DETAILS

Architectural details contribute to the character of a structure. Such details vary by architectural style. The Design Standards below provide general guidance for the treatment of architectural detail. The method that requires the least intervention is preferred.

### **B** →

### **C** →

#### **3.1 Preserve significant stylistic and architectural features.**

- Storefronts, cornices, brackets, doors, and windows should be preserved.
- Employ preventive maintenance measures such as rust removal, caulking and repainting.
- Do not remove or alter architectural details that are in good condition or that can be repaired.

### **D** →

#### **3.2 Repair deteriorated features.**

- Patch, piece-in, splice, consolidate or otherwise upgrade existing materials, using recognized preservation methods.
- Isolated areas of damage may be stabilized or fixed using consolidants. Epoxies and resins may be considered for wood repair.
- Removing a damaged feature that can be repaired is not appropriate.
- Protect significant features that are adjacent to the area being worked on.

#### **3.3 Use methods that minimize damage when disassembly of a historic element is necessary for its repair.**

- When removing a historic feature, document its location so it may be repositioned accurately.

### **E** →



*Do not remove or alter architectural details that are in good condition or that can be repaired.*



# CHAPTER 2: PLANNING A PRESERVATION PROJECT



## IN THIS CHAPTER

<b>Steps for Planning a Preservation Project.....</b>	<b>16</b>
<b>Planning a Preservation Project Step 1: Determine Building Significance.....</b>	<b>17</b>
<b>Planning a Preservation Project Step 2: Determine Building Integrity.....</b>	<b>21</b>
<b>Planning a Preservation Project Step 3: Determine Building Use.....</b>	<b>22</b>
<b>Planning a Preservation Project Step 4: Choosing a Treatment Strategy.....</b>	<b>23</b>

Historic preservation is well established in the Downtown Heritage Resource District. While community goals and economic conditions change over time, preserving downtown's heritage remains a primary goal of the community.

This chapter presents an overview of historic preservation principles. It also provides guidance on how to plan a preservation project and outlines different treatment categories for historic properties.

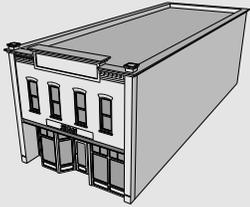
The design criteria outlined in this chapter will be applied when determining the appropriateness of improvements to historic properties in The Downtown Heritage Resource District.

# PLANNING A PRESERVATION PROJECT

When planning a preservation project, it is important to first determine the historic significance of the property and the degree to which it retains its integrity as a historic property. Next, a specific approach to the overall treatment of the property should be established. This may include keeping the building in its current character, while making appropriate repairs, or incorporating new, compatible changes. It is then important to determine how surviving historic features will be treated. This may include preserving those features that remain intact, repairing those that are deteriorated and replacing others.

## Steps for Planning a Preservation Project

### STEP 1: WHY IS THE BUILDING SIGNIFICANT? DETERMINE BUILDING SIGNIFICANCE



**Building significance.** Understanding the history of a building is important to any preservation project. Where it is available, survey information available in the Planning Department should be consulted to help identify the building’s age, style and its key character-defining features. This will help determine to what degree the property should be preserved as it is, or where there may be opportunities for compatible alterations to occur. See Historic Architectural Styles on page 17 for more information regarding a building’s architectural style and key character-defining features.

### STEP 2: WHAT IS THE CONDITION OF THE BUILDING AND ITS KEY CHARACTER-DEFINING FEATURES?



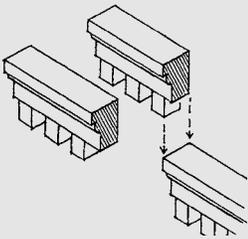
**Integrity.** The condition of a building and its features contribute to the overall significance of the building. A building with historic integrity has a sufficient percentage of character-defining features, and key features remain intact. These key elements allow a building to be recognized as a product of its time. See Integrity Categories on page 21 for more information regarding a building’s integrity.

### STEP 3: WHAT IS THE DESIRED PROJECT?



**Building use.** Are any functional improvements need for the desired building use? Or is preservation of character-defining features the objective? If restoring features is the focus, then other alternative design approaches may not be necessary, but if some functional improvements are needed, then compatible alterations and/or additions may be the approach. See Adaptive Reuse of Historic Properties on page 22 for more information regarding building use.

### STEP 4: WHAT IS THE TREATMENT STRATEGY



**Treatment strategy.** A preservation project may include a range of activities, such as maintenance of existing features, repair of deteriorated materials, the replacement of missing features and construction of a new addition. While the term “preservation” is used broadly to mean keeping a historic property’s character-defining features, it is also used in a more specific, technical form to mean keeping a resource in good condition. This, and other related terms, are important to understand because they are all used when planning for improvements to a historic property. See Choosing a Treatment Strategy on page 23 for more information treatment definitions.

# Planning a Preservation Project Step 1: Determine Building Significance

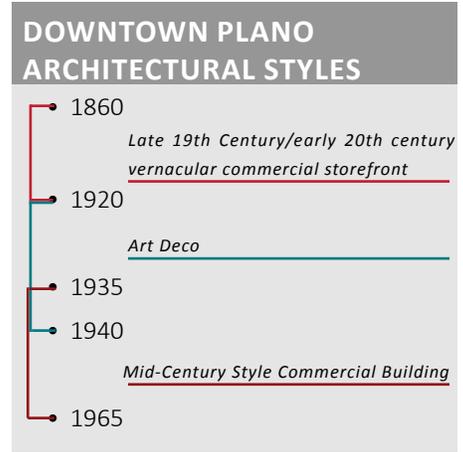
## Historic Architectural Styles in Downtown

Plano's architecture has been evolving since the construction of its first log cabin in the mid-1800's. As new types of construction and architectural styles gained popularity, the old construction types and architectural styles made way for the new. Several examples of a wide range of historic architectural styles still exist in Plano today. These historic structures help us to understand and visualize how Plano has evolved over time.

Not every historic structures is a classic example of a particular architectural style. It is common to find historic structures with transitional styles. This indicates that a structure was constructed during a period when one architectural style may have been declining and another was gaining popularity. These structures often exhibited architectural characteristics of both styles.

Also, it is common to find historic structures that are not of any architectural style. These structures are labeled as "vernacular." Vernacular architecture refers to structures that employed local construction methods, materials, and traditions to meet the needs of the occupant. This type of architecture tends to evolve over time to reflect the environmental, cultural and historical conditions in which it exists. These structures were simple and functional, and often thought to be crude or unrefined. They did not represent any particular architectural style, though some examples may consist of an architectural element or two of the popular style of the time.

Plano's existing historic structures in downtown fall within a large range of historic architectural styles. The following styles have been identified among Plano's existing historic structures.



## KEY CHARACTER-DEFINING FEATURES

### Roofs:

- Flat roof
- Roof often hidden behind cornice
- No eaves

### Heights

- One or two stories

### Building Materials

- Wood siding
- Brick or stone
- May have stone or brick detailing

### Detailing

- Large display windows
- Transom lights
- Wood kickplates/bulkheads
- Recessed entry
- Decorative cornice

### Other Features

- Tall second story windows
- Entry may have double doors
- May have flat metal canopy

## Step 1 - Determine Building Significance

### Late 19th Century – Early 20th Century

#### Vernacular Commercial Storefront

#### (ca. 1860-1920)

The vernacular commercial storefront of the late 19th and early 20th centuries appears in commercial districts throughout the country. This building type is divided into two distinct bands. The first floor is more commonly transparent, so goods can be displayed; while the upper floor(s) are usually reserved for offices, residential and warehousing functions. Although construction of these buildings began as early as 1860 and continued until 1920, the majority were constructed at the turn-of-the century. Many examples carry Italianate detailing such as narrow double hung windows, often with rounded arch heads, protruding window sills, and dentil courses.

The majority of structures located in the Downtown Heritage District are Late 19th - Early 20th Century Vernacular style structures. They were constructed in the late 1800's and are all brick masonry structures. Earlier downtown structures had been constructed of wood, but due to several fires none have survived. Downtown includes both one and two story examples of this style of architecture. These structures consist of large display windows and recessed entries with transom windows. Most have decorative cornices with dentil courses. Canopies were typically flat or sloped at a very low angle. Today several structures have been restored and many have reinstalled flat canopies on the front of the structure.



Continued:

## Step 1 - Determine Building Significance

### Art Deco

(ca. 1920-1940)

This modernistic style received its first major impetus in 1922 when the Chicago Tribune held a world-wide competition for a headquarters building in Chicago. Although first prize went to a Gothic design, the second prize went to an Art Deco design by a young Finnish architect, Eliel Saarinen. His design was widely publicized and much of the architectural profession felt that he deserved the first prize; the style quickly became the latest architectural fashion. Art Deco style was common in public and commercial buildings in the 1920's and early 1930's. These buildings were very colorful and had a lot of geometric-shaped decorations. Decorative influences include Egypt, the Far East, ancient Greece and Rome, Africa, India, and Mayan and Aztec cultures.

The Cox School (1517 G Avenue), built in 1924, which is built outside of the Downtown Heritage Resource District, is a two story, red brick structure with Art Deco details. These details include the geometric designs incorporated into the structure particularly around the entries and cornice. Two structures in downtown have Art Deco facades. These structures were originally Late 19th – Early 20th Century Vernacular style buildings built in the late 1800's. Both received Art Deco façade treatments around the early 1930's. The Plano National Bank Building (1001 E. 15th Street) has a smooth stucco façade with decorative vertical bands of black glass running down the front of the building. The structure at 1008 E. 15th Street is a colorful blue and yellow stuccoed structure with a curved flat metal canopy, and colorful tiled storefront details.



### KEY CHARACTER-DEFINING FEATURES

#### Roofs:

- Flat roof
- No eaves

#### Heights

- One or multiple stories

#### Building Materials

- Stucco
- Brick
- Stone or ceramic tiles

#### Detailing

- Smooth wall surface
- Towers and other vertical projections above roof line to give a vertical emphasis
- Low-relief zigzags, chevrons, and other stylized and geometric motifs occur as decorative elements

#### Other Features

- Granite and terra cotta were sometimes used to face Art Deco buildings

## KEY CHARACTER-DEFINING FEATURES

### Roofs:

- Flat roof
- No eaves

### Heights

- One or multiple stories

### Building Materials

- Stucco, brick, stone, tile
- Glass
- Steel, aluminum

### Detailing

- Asymmetrical and angled storefront designs
- Polished plate glass storefront system
- Picture frame and cantilevered display windows
- Recessed entry

### Other Features

- A variety of materials were used for storefront details such as granite, marble, glass block, tile,
- May have flat metal canopy or metal awning

(Source: *How To Work With Storefronts of the Mid-Twentieth Century*)

Continued:

## Step 1 - Determine Building Significance

### Mid-Century Style Commercial Building (ca. 1935-1965)

Main Street changed dramatically in the mid-twentieth century as new buildings were constructed and older storefronts were modernized in appearance. In many towns the first architectural expression of Modernism was often the bank, specialty shop, cinema, or pharmacy. Mid-century storefront designs were completed by some of the most talented architects and designers practicing in the United States. The storefronts they designed set trends in downtowns across the country, while their numerous publications on store design had an even greater impact.

Meanwhile, the companies that produced glass and aluminum storefronts also promoted renovation. Glossy brochures showing sophisticated shoppers coaxed store owners to modernize in order to match new styles of goods, and fashion. The results were striking. Glassy storefronts spilled light onto busy sidewalks for evening shoppers. Redesigned buildings were honored by special events, celebrating up-to-date looks worthy of an optimistic post-war age. With new signs, storefront systems and parking, Main Street was altered.



# Planning a Preservation Project Step 2: Determine Building Integrity

## Integrity Categories

Historic buildings in the downtown may be classified into categories that indicate the degree to which they retain their integrity as historic properties or to which they have been altered. This helps in making informed decisions about the most appropriate treatment, in terms of a rehabilitation strategy.

### Intact Historic Property

These properties are those that are well preserved, or that have been restored to their historic character. Some retain original cornices, windows and storefronts. Others have had some of these features reconstructed to match or appear similar to original features. They have the highest degree of integrity. In some cases, minor alterations may still exist that slightly detract from the historic character and could be addressed in future rehabilitation work.

### Moderately Altered Historic Property

These are properties that retain some original features but are missing others. They also have later alterations that may detract from the historic character. More recent storefronts that are not in proportion to the original, or that have materials that may be out of character are examples. Cornices may be missing and upper story windows may be altered as well. These later alterations may detract from the historic character and could be addressed in future rehabilitation work.

### Substantially Altered Historic Property

These are properties that are missing a substantial amount of character-defining features. They have major alterations that may detract from the historic character. Examples include altered storefronts, new upper story windows, missing cornices and new materials that cover original brick. Reconstruction of missing features, or addition of new, compatible interpretations should be high priorities for these properties.

### Rehabilitated Historic Property

These are properties that have had improvement work in which some key features have been preserved, and also may have some alterations that are distinguishable as new, but are compatible with the historic character. In many of these cases, upper portions of the storefronts retain historic features, including cornices, decorative moldings and upper story windows. Many have new storefronts that do not replicate historic details but are generally compatible as “contemporary interpretations” of traditional storefronts. A few alterations may still exist that slightly detract from the historic character and could be addressed in future rehabilitation work.



*This building has retained a high degree of integrity and the historic condition is fully intact.*



*The storefront of this building has been moderately altered while many historic features remain.*



*Most historic features have been substantially altered on this building.*



*This example of a recently rehabilitated building shows a contemporary storefront addition to the historic facade.*

## INTEGRITY CATEGORY GUIDE

A integrity evaluation guide for each downtown structure is incorporated by reference into these Design Standards and is available by contacting the Heritage Preservation Officer.

## Planning a Preservation Project Step 3: Determine Building Use

### Adaptive Reuse of Historic Properties

The best use for a historic structure is that for which the building was designed or a closely related one. Every effort should be made to provide a compatible use for the building, one that will require minimal alteration to the building and its site. An example of an appropriate adaptive use is converting the upper level of a commercial building to a residence. This can be accomplished without major alteration of the original building fabric.

It may be that in order to adapt a building to the proposed new use, such radical alteration to its significant elements would be required that the entire concept is inappropriate. In most cases, however, designs can be developed that respect the historic integrity of the building while also accommodating new functions.

Refer to page 54 for standards that address adaptive reuse in the Downtown Resource District.



*Remodeling the storefront of a historic building to accommodate an incompatible use, such as a auto repair shop, is inappropriate.*

# Planning a Preservation Project Step 4: Choosing a Treatment Strategy

## Appropriate Treatments

The following is a list of approaches that are appropriate treatments for historic properties in Downtown Plano.

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

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

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

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

## Combining Strategies

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

For many improvement projects in downtown, a rehabilitation approach will be the overall strategy. Within that, however, there may be a combination of these approaches as they relate to specific building components. For example, a surviving cornice may be preserved, a storefront base that has been altered may be restored, and a missing bulkhead below a display window may be reconstructed. Page 27 provides a graphic to illustrate the approaches to rehabilitation.



Reconstruction of a key character defining feature, such as this cornice, is a desirable treatment if historic photographic records are available.

## RESTORING INTEGRITY

Some alterations may lead a property owner to believe a building has lost its historic integrity. These alterations include window replacements, cornice replacement, or a change/covering of a building's original materials or storefront, for example. These alterations can often be removed, restored and/or replaced to enhance the historic integrity of the building.



A rehabilitation of a storefront that includes traditional features is appropriate.



Restoration often involves individual building features such as this cornice.

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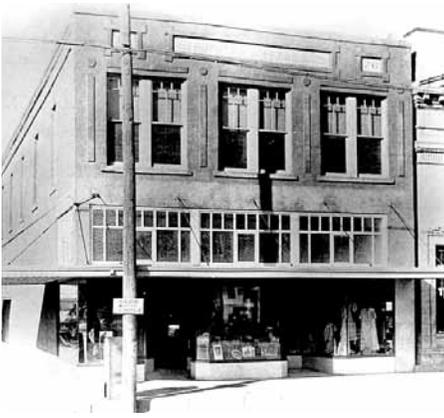
## Step 4 - Choosing a Treatment Strategy

### Inappropriate Treatments

The following approaches are not appropriate for historically significant properties in Downtown Plano:

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

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



*This series of images shows a successful rehabilitation story. The first image on the top shows the historic building, the middle image shows an inappropriate remodel and the final sketch shows an appropriate restoration of the building.*

Continued:

## Step 4 - Choosing a Treatment Strategy

### Preferred Sequence of Improvements

With an understanding of overall treatment strategies for a historic property, how may work be planned for character-defining features? Maintaining a high degree of integrity for the resource is important, so the first step should be to simply keep it in good condition. However, if the feature is in disrepair, then repair is preferred over replacement as it will help to retain a higher degree of integrity. The chart below lists the preferred sequence of improvement actions.

### Determining How to Treat a Key Feature of a Historic Resource

**Treatment #1 - Preserve.** If a feature is intact and in good condition, maintain it as such.

**Treatment #2 - Repair.** If the feature is deteriorated or damaged, repair it to its original condition.

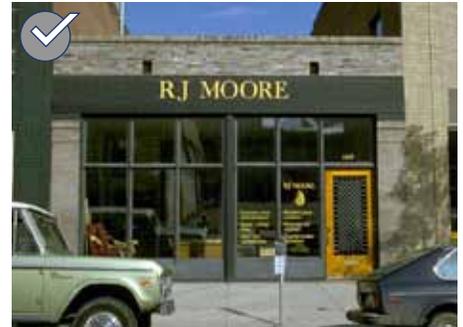
**Treatment #3 - Reconstruct.** If the feature is missing entirely, reconstruct it from appropriate evidence. If a portion of a feature is missing, it can also be reconstructed.

**Treatment #4 - Replace.** If it is not feasible to repair the feature, then replace it with one that is a simplified interpretation of the original (e.g., materials, detail, finish). Replace only that portion which is beyond repair.

**Treatment #5 - Compatible Alteration.** If a new feature or addition is necessary, design it in such a way as to minimize the impact on original features. It is also important to distinguish new features from original historic elements.



*Front facades of historic buildings are the most important features to preserve.*



*This building illustrates an appropriate contemporary rehabilitation of a altered historic building. The historic structure remains intact and a contemporary storefront has been installed that is in scale with the building.*

Continued:

## Step 4 - Choosing a Treatment Strategy

### Locating Facade Improvements



Primary facade.



Highly visible secondary wall.



Not highly visible rear wall.

#### FACADE TREATMENTS

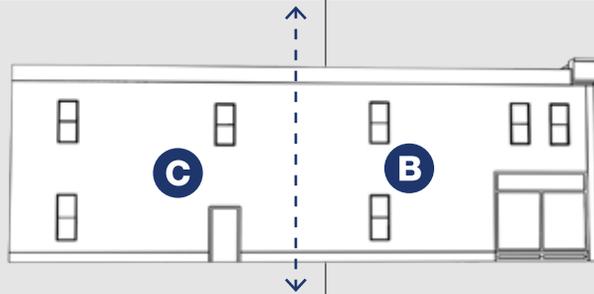
For most historic properties, the front wall is the most important to preserve, with alterations rarely being appropriate. Many highly visible side walls are also important. By contrast, portions of a side wall that are not as visible may be less sensitive. The rear wall is usually the least important. Key facade and wall locations on a commercial building are illustrated below.

#### LOCATION A: PRIMARY FACADE



#### LOCATION B: HIGHLY VISIBLE SECONDARY WALL

#### LOCATION C: LESS VISIBLE SECONDARY WALL



#### LOCATION D: NOT HIGHLY VISIBLE REAR WALL



More flexibility may be considered on a rear facade that is less visible, with a compatible alteration being acceptable if it is not visible to the public. Preservation and repair in place is the priority.

Note: If the commercial building example was located on an interior lot, the entire side facade would most likely be classified into the C and D category.

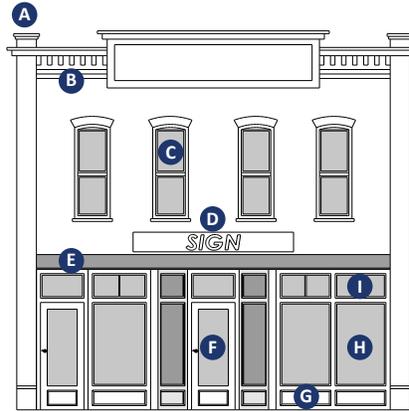
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# Step 4 - Choosing a Treatment Strategy

## Illustrated Treatments of a Historic Commercial Building

### Intact Historic Structure

- A** Pilasters with brick cap and base
- B** Ornamental brick cornice
- C** Upper story windows, double hung with brick arches
- D** Sign panel above molding
- E** Lintel
- F** Wood panel door

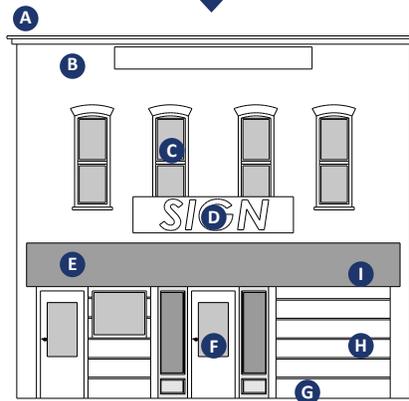


- G** Wood paneled bulkhead
- H** Display Window
- I** Clerestory Window

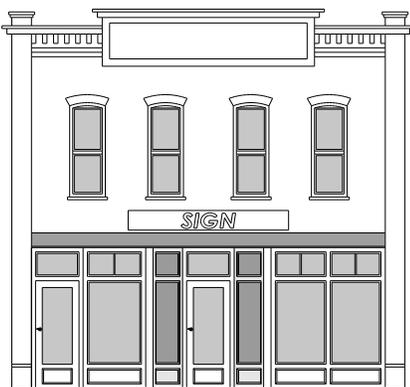
### Altered Historic Structure

(Moderately or Substantially Altered)

- A** Pilasters removed
- B** Ornamental cornice removed
- C** Upper story windows intact
- D** Sign obscures window details
- E** Molding covered
- F** Original door missing



- G** Bulkhead missing
- H** Display windows altered
- I** Clerestory window covered



### Historic Restoration

- Surviving features preserved and restored
- Missing cornice and pilasters reconstructed
- Storefront elements reconstructed



### Contemporary Rehabilitation

- New cornice reflects the form of the original
- Upper windows preserved
- Contemporary finished metal storefront in scale with original
- Canopy installed



### Simplified Rehabilitation

- Simplified interpretation of the cornice
- Upper windows preserved
- Contemporary finished metal storefront in scale with original



# CHAPTER 3: TREATMENT OF HISTORIC PROPERTIES



## IN THIS CHAPTER

<b>General Preservation Principles.....</b>	<b>30</b>
<b>General Historic Design Standards.....</b>	<b>31</b>
<b>Additions.....</b>	<b>52</b>
<b>Special Considerations.....</b>	<b>55</b>

With careful treatment, Downtown Plano’s existing historic properties will continue to promote the unique historic atmosphere that makes downtown the heart of the community.

This chapter provides standards for the treatment and rehabilitation of existing historic properties in the Downtown Heritage Resource District. The first section contains general standards for treatment of many of the key features that are found on historic buildings. For each of the features discussed, individual standards follow the preferred sequence of treatments summarized in Planning a Preservation Project on page 16.



*Distinctive character-defining features and other examples of skilled craftsmanship should be preserved.*

## RESPONSIBILITY OF OWNERSHIP

Ownership of a building within the downtown carries a responsibility to respect the historic properties located there. This responsibility does not automatically translate into higher construction or maintenance costs. Ultimately, residents and property owners should recognize that historic preservation is a long-range community policy that promotes the economic well-being and overall viability of the community. Owners of historic properties play a vital role in helping to implement the city's policies through careful stewardship of the area's historic properties.

# GENERAL PRESERVATION PRINCIPLES

It is important to comply with some general design standards that underlie the more specific ones that appear later in this document. The following standards apply to all historic properties and will be used when evaluating the appropriateness of related work.

## 3.1 Respect the historic character of a property.

- The basic form and materials of a building, as well as character-defining features, are a part of the historic character.
- Do not try to change the style of a historic resource or make it look older than its actual age.
- Confusing the character by mixing elements of different styles or periods can adversely affect the historic significance of the property.

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

- Converting a building to a new use different from the original use is considered to be an “adaptive reuse,” and is a sound strategy for keeping an old building in service. For example, converting a gas station structure to a coffee shop is an adaptive reuse. A good adaptive reuse project retains the historic character of the building while accommodating a new function.
- Active uses, such as coffee shops, restaurants, specialty retail shops and those shops that sell local products, are encouraged at the storefront level to enhance the pedestrian experience.
- Every reasonable effort should be made to provide a compatible use for the building that will require minimal alteration to the building and its site.
- Changes in use requiring the least alteration to significant elements are preferred. In most cases, designs can be developed that respect the historic integrity of the building while also accommodating new functions.

## 3.3 Maintain character-defining features and stylistic elements.

- Distinctive stylistic elements and other examples of skilled craftsmanship should be preserved. The best preservation procedure is to maintain features from the outset to prevent the need for repair later. Appropriate maintenance includes rust removal, caulking and repainting.
- These features should not be removed.

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

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

# GENERAL HISTORIC DESIGN STANDARDS

Proper treatment of historic buildings will ensure that they continue to contribute to the historic character of the Downtown Heritage Resource District. This section provides general historic design standards for important architectural details, materials and finishes as well as building components.

## Character-defining Features

Key character-defining features contribute to the character of a structure. Such features vary by architectural style. The design standards below provide general guidance for the treatment of these features. The method that requires the least intervention is preferred.

### 3.5 Preserve significant stylistic and character-defining features.

- Storefronts, cornices, brackets, doors and windows should be preserved.
- Employ preventive maintenance measures such as rust removal, caulking and repainting.
- Do not remove or alter architectural details that are in good condition or that can be repaired.

### 3.6 Repair deteriorated features.

- Patch, piece-in, splice, consolidate or otherwise upgrade existing materials, using recognized preservation methods.
- Isolated areas of damage may be stabilized or fixed using consolidants. Epoxies and resins may be considered for wood repair.
- Removing a damaged feature that can be repaired is not appropriate.
- Protect significant features that are adjacent to the area being worked on.

### 3.7 Use methods that minimize damage when disassembly of a historic element is necessary for its repair.

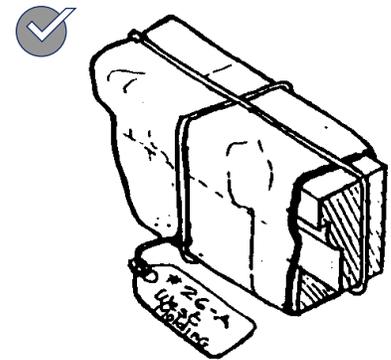
- When removing a historic feature, document its location so it may be repositioned accurately.



Repairing character-defining features. Do not remove or alter character-defining features that are in good condition or that can be repaired.



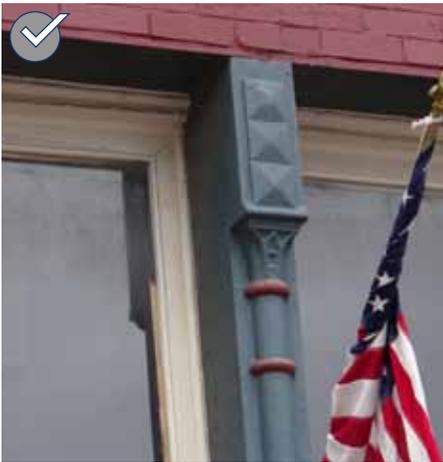
Preserve significant stylistic and character-defining features, such as this canopy.



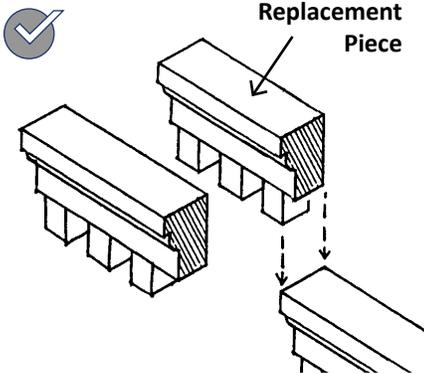
When disassembly of a historic feature is required in a rehabilitation procedure, document its location so that it may be repositioned accurately.



Character-defining features contribute to the character of a structure.



*Develop a new design that is a compatible interpretation, if reconstructing a historic feature is not feasible.*



*Where replacement of a character-defining feature is required, remove only those portions that are deteriorated beyond repair.*

#### FOR MORE INFORMATION

See web links to:

***Preservation Brief 47: Maintaining the Exterior of Small and Medium Size Historic Buildings***

<http://www.nps.gov/tps/how-to-preserve/briefs/47-maintaining-exteriors.htm>

### **3.8 Utilize techniques for cleaning, refinishing and repairing an architectural detail that will maintain the original finish.**

- Use the gentlest means possible that will achieve the desired results.
- Employ treatments such as rust removal, caulking, limited paint removal and reapplication of paint or stain where appropriate.

### **3.9 Replace an architectural element accurately.**

- The design should be substantiated by physical or pictorial evidence to avoid creating a misrepresentation of the building's history.
- Altered openings on primary facades should be restored to their original configuration when feasible.
- Materials similar to the original materials should be used when feasible.
  - A substitute material may be acceptable if the size, shape, texture, color and finish conveys the visual appearance of the original.
  - Alternative materials are usually more acceptable in locations that are remote from view or direct contact.

### **3.10 Develop a new design that is a compatible interpretation when reconstructing a historical element is impossible.**

- The new element should be similar to comparable features in general size, shape, texture, material and finish. (See Treatment of an Altered Historic Cornice on page 43 for an illustration of a simplified cornice design).

### **3.11 Avoid adding stylistic features that were not part of the original building.**

- For example, decorative millwork should not be added to a building if it was not an original feature, as doing so would convey a false history.
- Adding brackets to a historic building is another example of conveying false history if they were not there originally.

## Historic Commercial Facade Key Character-Defining Features

### 3.12 Preserve the key character-defining architectural details of a historic commercial facade.

The list below represents some of the key character-defining features to preserve.

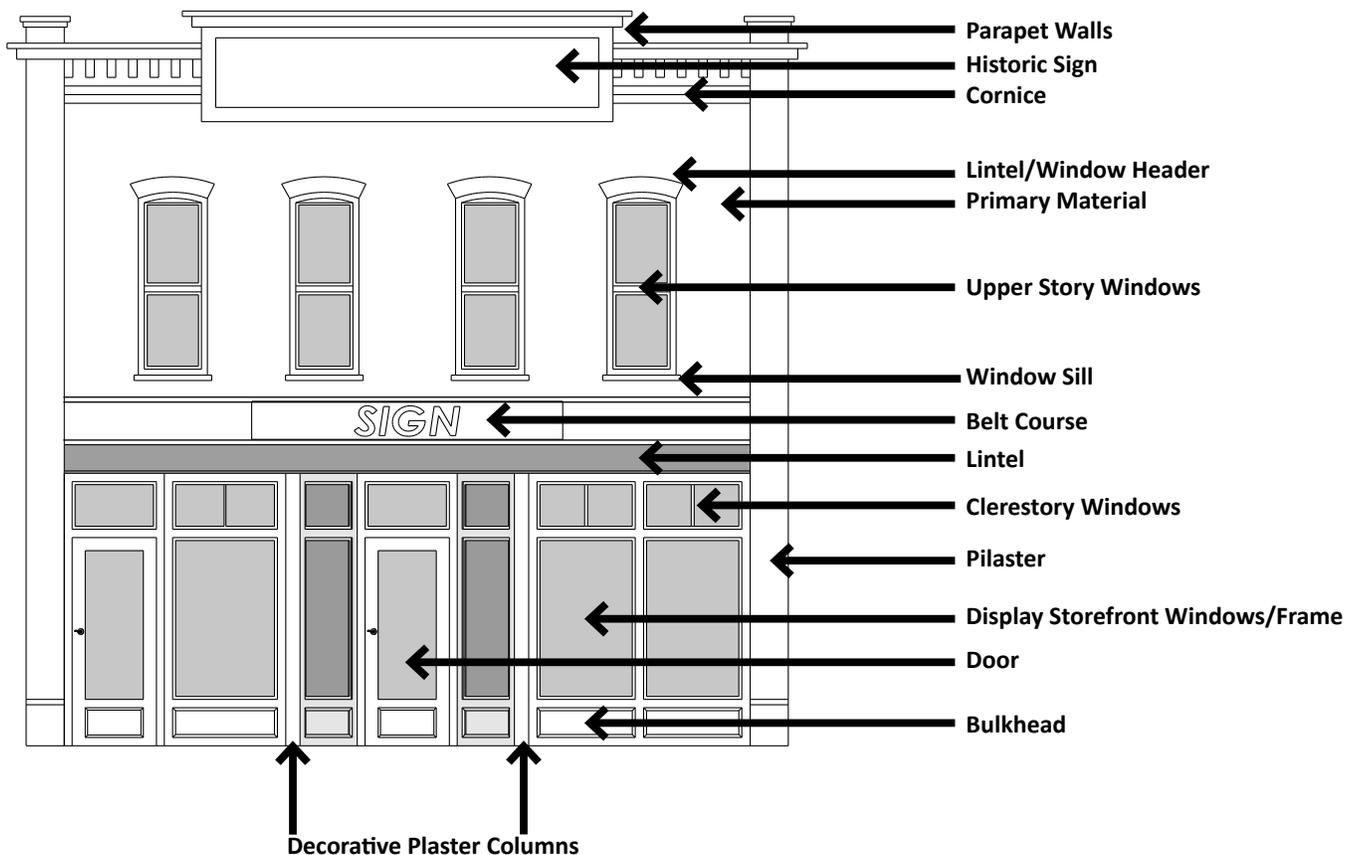
- **Parapet Walls:** A low wall or protective railing; often used around a balcony or balconet, or along the edge of a roof.
- **Cornice Molding:** A decorative band at the top of the building.
- **Primary Material:** Includes brick, stucco and wood, for example.
- **Upper-Story Windows:** Windows located above the street level often have a vertical orientation.
- **Belt Course:** A raised molding, banding identified by a change in material or similar type of detail located above the clerestory windows.
- **Lintel:** A horizontal structural member that supports a load over an opening; usually made of wood, stone or steel; may be exposed or obscured by wall covering
- **Clerestory Windows:** The upper portion of the display window, separated by a frame.
- **Pilaster:** A rectangular column or shallow pier attached to a wall; quite frequently decoratively treated so as to repeat a classical column with a base, shaft and capital.
- **Display Windows:** The main portion of glass on the storefront, where goods and services are displayed.
- **Door:** Usually set back from the sidewalk in a protected recess.
- **Bulkhead:** Found beneath the display window. Generally solid wood panel.



*Flat canopies are key character-defining features in Downtown Plano and should be preserved.*



*Some structures have key character-defining transom windows, which should be preserved.*





*Consider removing later covering materials that have not achieved historic significance. Once the non-historic siding is removed, repair the original, underlying material.*



*An early photograph shows a commercial street well established, with storefronts aligned at the street edge.*



*One of the few remaining stucco coverings in Downtown Plano.*

## FOR MORE INFORMATION

See web links to:

***Preservation Brief 16: The Use of Substitute Materials on Historic Building Exteriors.***

<http://www.nps.gov/tps/how-to-preserve/briefs/16-substitute-materials.htm>

## Materials and Finishes

Preserving historic building materials and finishes protects the historic character of Downtown Plano and contributes to sustainability goals by reducing demand for new materials. Primary historic building materials should be preserved in place whenever feasible. If the material is damaged, then limited replacement which matches the original should be considered. These materials should never be covered or subjected to harsh cleaning treatments.

An early photograph shows a commercial street already well established, with storefronts aligned at the street edge. Many building fronts at that time were clad with horizontal lap siding and were one story in height. Others already had brick fronts and were two stories in height.

Photographs from the 1900's show that, by that time, many facades had been covered with other materials. Several had stucco finishes, while others had metal cladding. These obscured original details and altered the historic character of many structures. In some cases, ornamental brick moldings were even destroyed when the covering occurred. Many of these coverings were removed in the early twenty-first century, in some cases revealing damaged brick finishes. Others were cleaned inappropriately by sandblasting, which left a roughened, porous finish.

A few facades still had stucco coverings in 2015. While these finishes do not reflect the Period of Focus, and removing them is generally preferred, doing so may cause damage to the underlying brick finish, and thus should be tested first. Historically, brick facades predominated the street, and restoring original brick, and using brick in new construction is best. Alternative materials may also be appropriate. In some cases, alternative designs that retain the stucco may be considered.

### General Treatment of Historic Materials

Primary historic building materials found in Downtown Plano include brick, metal, stucco, plaster, concrete, stone, terra cotta, wood, and metal. Such materials should be preserved whenever possible.

#### 3.13 Preserve original building materials.

- Avoid removing original materials that are in good condition.
- Remove only those materials which are deteriorated, and must be replaced.
- Masonry features that define the overall historic character, such as cornices, pediments and pilasters, should be preserved.
- Avoid rebuilding a major portion of exterior masonry walls that could be repaired.

#### 3.14 Repair deteriorated primary building materials.

- Repair by patching, piecing-in, consolidating or otherwise reinforcing the material.

### **3.15 Match the original material used on primary surfaces in composition, scale and finish when replacement is necessary.**

- For example, if the original material is brick, the replacement material should be brick.
  - The replacement material should match the original in size, color, material composition, and mortar.
- Replace only the amount of material required.
  - If a few bricks are damaged beyond repair, then only they should be replaced, not the entire wall.

### **3.16 Do not use synthetic materials as replacements for primary building materials.**

- Primary building materials, such as masonry, should not be replaced with synthetic materials.
- Modular materials should not be used as replacement materials.
- For example, synthetic stucco, aluminum, vinyl and panelized brick are inappropriate.
- In some instances, substitute materials may be used for replacement of architectural details.
  - If a new material is used, its style and detail should match the historic model.
- Green building materials, such as those made with renewable and local resources, may be considered for replacement materials where they will not impact the integrity of a building or its key features.

### **3.17 Do not cover original building materials with new materials.**

- Vinyl siding, aluminum siding and new stucco are generally inappropriate on historic buildings.
  - Other imitation materials that are designed to look like wood or masonry siding, fabricated from other materials, are also inappropriate.
- If a property already has a non-historic building material covering the original, it is not appropriate to add another layer of new material, which would further obscure the original.

### **3.18 Consider removing later covering materials that have not achieved historic significance.**

- Once the non-historic siding is removed, repair the original, underlying material.
- If a structure has a stucco finish, removing the covering may be difficult, and may not be desirable.
  - Test the stucco to assure that the original material underneath will not be damaged.

## **MAINTAINING HISTORIC MATERIALS**

Primary historic building materials include masonry (brick, mortar, stone, and concrete), wood and metal. These shall be preserved and repaired.

Appropriate treatments to protect specific materials from deterioration include:

### **Masonry**

- Maintain the natural water-protective layer (patina).
- Do not paint, unless it was painted historically (this can seal in moisture, which may cause extensive damage over time).
- Repoint deteriorated masonry mortar joints with mortar that matches the strength, composition, color and texture of the historic material.

### **Wood**

- Maintain paint and other protective coatings to retard deterioration and ultraviolet damage.
- Provide proper drainage and ventilation.

### **Metal**

- Maintain protective coatings, such as paint, on exposed metals.
- Provide proper drainage.



Repoint mortar joints where there is evidence of deterioration.



Preserve and maintain the traditional patterns of historic masonry.

### FOR MORE INFORMATION

See web links to:

***Preservation Brief 1: Assessing Cleaning and Water-Repellent Treatments for Historic Masonry Buildings***

<http://www.nps.gov/tps/how-to-preserve/briefs/1-cleaning-water-repellent.htm>

***Preservation Brief 2: Repointing Mortar Joints in Historic Masonry Buildings***

<http://www.nps.gov/tps/how-to-preserve/briefs/2-repoint-mortar-joints.htm>

## Treatment of Masonry and Concrete

Brick, stone, terra cotta, stucco, and concrete are the primary historic building materials in Downtown Plano. They are used in the construction of building walls, steps and walkways. Historic masonry and concrete should be repaired and preserved whenever possible.

### 3.19 Do not paint brick or stone that was not painted historically.

- Masonry has a water-protective layer, or patina, to protect it from the elements.
  - Painting masonry walls can seal in moisture already in the masonry causing extensive damage over time.
  - Consult professionals such as architectural conservators, conservation scientists, or preservation architects to identify the best approach for paint or plaster removal that will do the least damage to the historic fabric.

### 3.20 Remove paint from historic brick whenever feasible.

- It is appropriate to remove paint from historic brick if it can be done without damaging the masonry (see guideline 3.26 on the next page for information on cleaning methods).
- If the removal of paint cannot be completed without damaging the historic masonry, retention of the paint may be more appropriate than removal.

### 3.21 Repoint mortar joints where there is evidence of deterioration.

- Duplicate the old mortar in strength, composition, color and texture.
- Avoid using mortar with a high Portland Cement content, as it will be substantially harder than the original.
- Duplicate the mortar joints in width and profile.

### 3.22 Preserve significant concrete features.

- For example, sills, cornices, and foundations should be preserved.

## Treatment of Wood

Wood was historically used for trim and ornamental details in Downtown Plano, as well as for doors, windows, siding or storefront materials. Early woodwork should be retained, and if necessary, repaired. Traditional wood framing and cladding will usually be very desirable.

### 3.23 Protect wood features from deterioration.

- Provide proper drainage and ventilation to minimize rot.
- Maintain protective paint and coatings to retard drying and ultraviolet damage.

## Treatment of Metal

Metals were used for a variety of applications in Downtown Plano, including columns and decorative features. Traditional metals should be repaired and preserved whenever possible.

### 3.24 Preserve significant architectural metal features.

- Provide proper drainage on metal surfaces to minimize water retention.
- Maintain protective coatings, such as paint, on exposed metals.

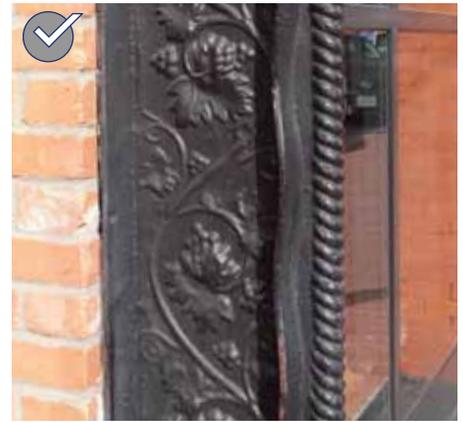
### 3.25 Repair metal features by patching, splicing or otherwise reinforcing the original metal whenever possible.

- New metal shall be compatible with the original.

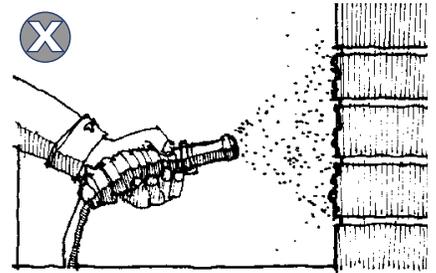
## Cleaning Materials and Methods

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

- Clean a test patch to determine that the cleaning method will not cause damage to the material surface.
- If cleaning is appropriate, a low pressure water wash is preferred.
- Chemical cleaning may be considered if a test patch is first reviewed and negative effects are not found.
- Harsh cleaning methods, such as sandblasting, are inappropriate because they can damage historic materials, changing their appearance.



*Preserve significant architectural metal features.*



*Harsh cleaning methods, such as sandblasting or grinding are inappropriate.*



A simplified interpretation of a storefront retains the historic scale and ratios of storefronts in Plano.



This appropriate reconstruction of a traditional storefront represents historical features correctly.

### FOR MORE INFORMATION

See web links to:

#### **Preservation Brief 11: Rehabilitating Historic Storefronts**

<http://www.nps.gov/tps/how-to-preserve/briefs/11-storefronts.htm>

## Historic Commercial Storefronts

Many storefronts in Downtown Plano have components seen traditionally on commercial buildings. The repetition of these standard elements creates a visual unity at the street that should be preserved. These features should not be altered, obscured or removed. Preserving a historic storefront maintains interest to pedestrians by providing views to goods and activities inside.

Early storefronts had features typical of traditional commercial buildings. Main display windows were often supported by a paneled bulkhead. On early buildings, the display windows were divided into somewhat smaller panes. Others were single plate glass. Above the main display windows, transom windows were installed. Some of these may have been operable, to accommodate air circulation.

Metal storefronts appeared later, perhaps in alterations that occurred during the 1950's and 1960s. These often conveyed a "modern" look, with very simple bases, and usually with a raw aluminum finish. These do not fit within the Period of Focus for the district.

Few original storefronts remain. Restoring a missing storefront is certainly an option where information exists to aid in an accurate design. New designs that draw upon traditional storefront elements and proportions, but do so in more contemporary ways, are also appropriate. This is in keeping with the tradition of evolution and change that is a part of the district's heritage.

Note: Many of the original storefronts have been replaced over the years; therefore, some flexibility in the design of a replacement storefront may be considered if it reflects the scale and proportion of the traditional Plano storefront.



Early storefronts had features typical of traditional commercial buildings: main display windows supported by a paneled wooden bulkhead.

**3.27 Repair an altered storefront to its original design, when feasible.**

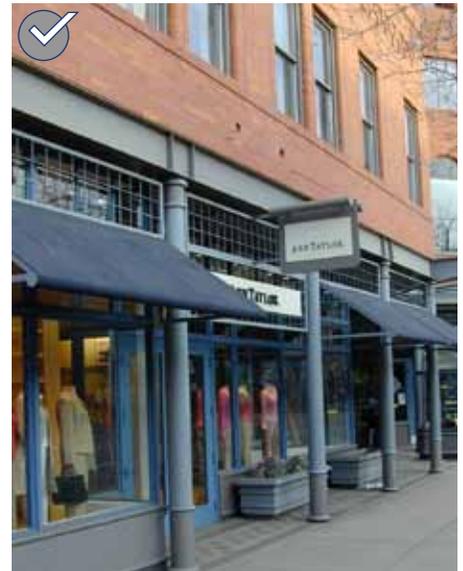
- Use historic photographs when determining the original character of a storefront design.

**3.28 Retain the original shape and size of the clerestory windows in a historic storefront.**

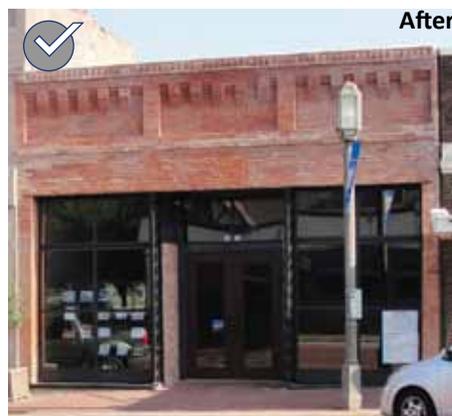
- Clerestory windows, the upper glass band of traditional storefronts, introduced light into the depths of the building, saving on light costs.
  - These bands should not be removed or enclosed.
- The shape and size of a clerestory window is important to the proportion of the storefront, and it should be preserved in its historic configuration.
- If the original glass is missing, installing new glass is preferred.
  - If the clerestory window must be blocked out, be certain to retain the original proportions.

**3.29 If there is no remaining evidence of a missing storefront, consider contemporary interpretations of historic storefronts.**

- The new design should continue to convey the character of typical storefronts.



*Compatible interpretations of traditional storefront components are appropriate where the original is missing.*



*When restoring a historic building, consider a contemporary interpretation of a historic storefront.*



*A contemporary storefront should convey the traditional components, such as bulkheads, display windows and transoms, in new ways.*

# IMAGE MATRIX OF APPROPRIATENESS - STOREFRONTS

Historic Plano Examples



## Historic Restoration

## Simplified Interpretation

## Contemporary Interpretation

Appropriate



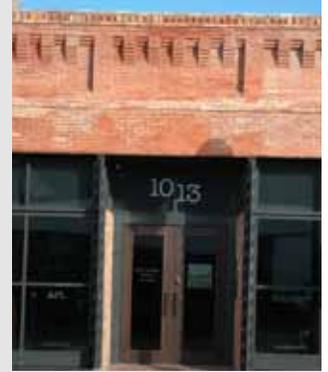
*This appropriate reconstruction of a traditional storefront represents historical features correctly.*



*A simplified interpretation of a storefront retains the historic scale and ratios of storefronts in Plano.*



*Contemporary storefronts should include features and proportions seen in the district.*



*A contemporary storefront should convey the traditional components, such as bulkheads, display windows, and transoms, in new ways.*

Inappropriate



*Single glass storefront windows are inappropriate in Downtown Plano.*



*These vertical articulations in the storefront are out of character for the district.*



*The materiality and lack of traditional storefront features make this storefront inappropriate.*



*The proportion of this storefront is out of character.*

### 3.30 Retain the bulkhead as a decorative panel.

- The bulkhead, located below the display window, adds interesting detail to the streetscape, and is also a vital component that helps maintain the historic proportions of the storefront. It should be preserved.
- If the original bulkhead is covered with another contemporary material, consider exposing the original design.

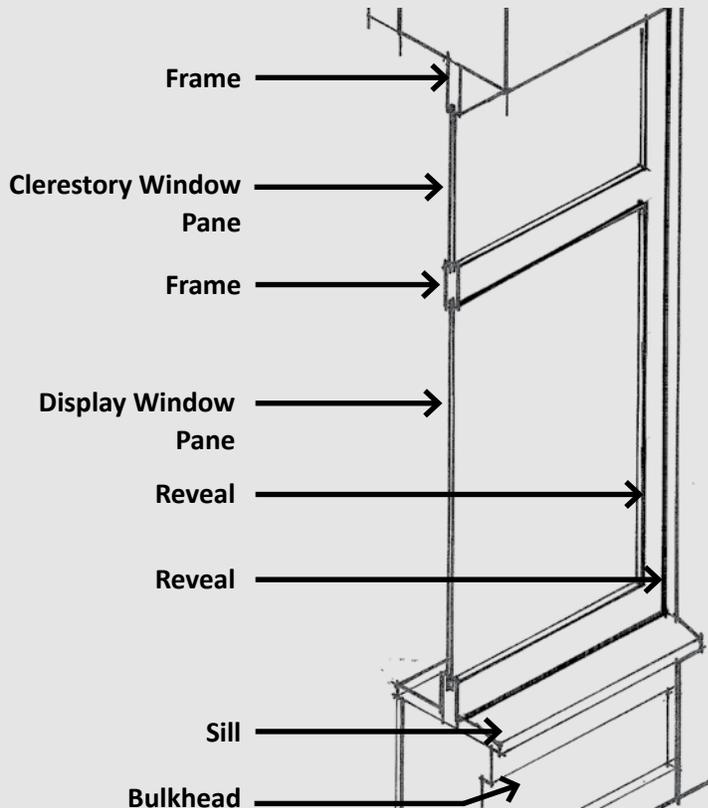
### 3.31 Design a compatible replacement bulkhead if the original is missing.

- Wood is an appropriate material for a replacement on most styles; however, alternative materials may also be considered when appropriately used with the building style.
- A raised or recessed panel is generally appropriate.
- Bulkhead heights generally align with the bottom panel height of a traditional door.



*Wood was historically used for trim and ornamental details in Downtown Plano.*

## COMMERCIAL STOREFRONT WINDOW



*Wood is an appropriate material for replacement of bulkhead if the original is missing.*

IMAGE MATRIX OF APPROPRIATENESS - BULKHEADS (KICKPLATES)

Historic Plano Examples



Historic Restoration

Simplified Interpretation

Contemporary Interpretation

Appropriate



A historical restoration of the original kickplate character and form is represented.



This simplified rehabilitation of a bulkhead has appropriate proportions, material, and character.



The framing detail for the glass panels makes this an appropriate design.

Inappropriate



This brick bulkhead covers the historic features and alters the proportions of the original bulkhead.



The kickplate on this storefront is too tall and out of scale for the historic context of the district.



Unfinished kickplate materials are inappropriate in Downtown Plano.

## Cornices

The character-defining features of a historic cornice should be preserved.

### 3.32 Preserve the character of the cornice line.

- Most historic commercial buildings have cornices to cap their facades. Their repetition along the street contributes to the visual continuity of the block.

### 3.33 Reconstruct a missing cornice when historic evidence is available, when feasible.

- Use historic photographs to determine design details of the original cornice.
- Replacement elements should match the original, especially in overall size and profile.
- The substitution of another old cornice for the original may be considered, provided the substitute is similar to the original.

### 3.34 Design a simplified interpretation of a historic cornice if evidence of the original is missing.

- Appropriate materials include brick, stamped metal, wood and some durable synthetics.

### 3.35 Do not alter a parapet wall on a highly visible facade.

- Inspect parapets on a regular basis.
  - They are exposed to the weather more than other parts of the building, so watch for deterioration such as missing mortar or excessive moisture retention.
- Avoid waterproofing treatments, which can interfere with the parapet's natural ability to dry out quickly when it gets wet.
- Adding coping to a parapet in order to protect masonry is appropriate.

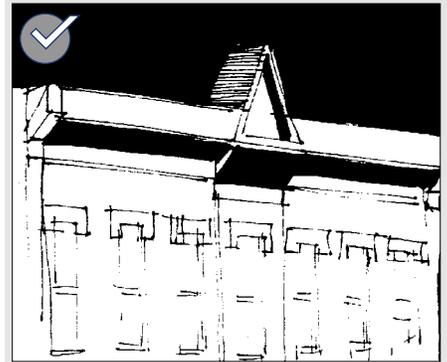


*When historic evidence is available, reconstruct a missing cornice to its original form, when feasible.*

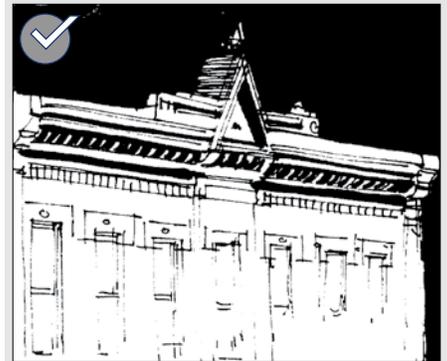
### EXISTING BUILDING



### RECONSTRUCTED CORNICE



### REPLACED CORNICE



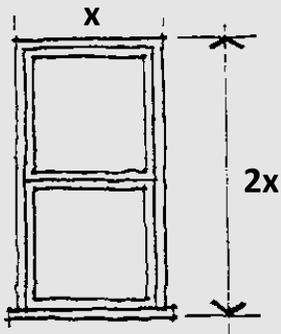


*Preserve the position, number and arrangement of windows in a building wall.*

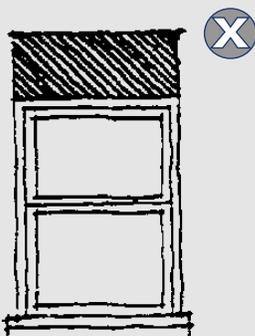
## PRESERVE HISTORIC WINDOW PROPORTIONS

The size and proportion of historic window openings should be preserved.

### Original Window Opening



### Altered Window Opening



## Building Components

Proper treatment of individual historic building components supports goals for sustainability and preservation. Original components should be retained whenever possible.

### Windows

The character-defining features of a historic window, its distinct materials and location should be preserved. Any new replacement windows should be in character with the historic building. Historic windows can be repaired by re-glazing and patching and splicing wood elements such as the muntins, frame, sill, and casing. Repair and weather-stripping or insulation of the original elements is more energy efficient, and less expensive than replacement.

- Preserve the functional and decorative features of a historic window.
- Repair frames and sashes rather than replacing them, whenever possible.
- Window awnings may be used and should be compatible with the building and design standards.
- Important historic window features include:
  - Frame and sash
  - Muntins and mullions
  - Glazing
  - Sills
  - Heads, jams and moldings

**3.36 Preserve the position, number and arrangement of historic windows in a building wall.**

- On primary facades, enclosing a historic window opening is inappropriate, as is adding a new window opening.

**3.37 Preserve the historic ratio of window openings to solid wall on a primary facade.**

- Significantly increasing the amount of glass on a character-defining facade will negatively affect the integrity of the structure.

**3.38 Preserve the size and proportion of a historic window opening.**

- Reducing an original opening to accommodate a smaller window or increasing it to receive a larger window is inappropriate.

**3.39 Match the design of a replacement window to the original.**

- If the original is double-hung, then the replacement window should also be double-hung or appear to be so.
- Matching the original design is particularly important on character-defining facades.

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

- Using the same material as the original is preferred, especially on character-defining facades.
  - A substitute material may be considered if the appearance of the window components will match those of the original in style, dimension, profile and finish.
- New glazing should convey the visual appearance of historic glazing.
  - Glazing should be clear.
  - Transparent low-e type glass is appropriate.
  - Metallic and reflective finishes are inappropriate.
- Vinyl and unfinished metals are inappropriate window materials.

**FOR MORE INFORMATION**

See web links to:

***Preservation Brief 9: The Repair of Historic Wooden Windows***

<http://www.nps.gov/tps/how-to-preserve/briefs/9-wooden-windows.htm>

***Preservation Brief 13: The Repair and Thermal Upgrading of Historic Steel Windows***

<http://www.nps.gov/tps/how-to-preserve/briefs/13-steel-windows.htm>



The profile of the sash is similar to that of the original window and is appropriate. However, the simulated-divided lights are inappropriate in this case.

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

- Within the window’s casing, the sash steps back to the plane of the glazing (glass) in several increments.

**3.42 Convey as closely as possible the character of historic sash divisions in a new window.**

- Muntins that divide a window into smaller panes of glass (True-divided lights) should be genuine on a primary facade and other highly visible secondary facades.
- Snap-on muntins located on the outside of a window (Simulated-divided lights) may be used in secondary locations, but should have a similar depth and shadow line of traditional muntins. Such muntins shall be installed on both the exterior and interior of the window panes.
- Strips of material or dividing lites located between panes of glass to simulate muntins are inappropriate.



Double hung windows are traditional in Plano.

**Typical Historic Window Components**

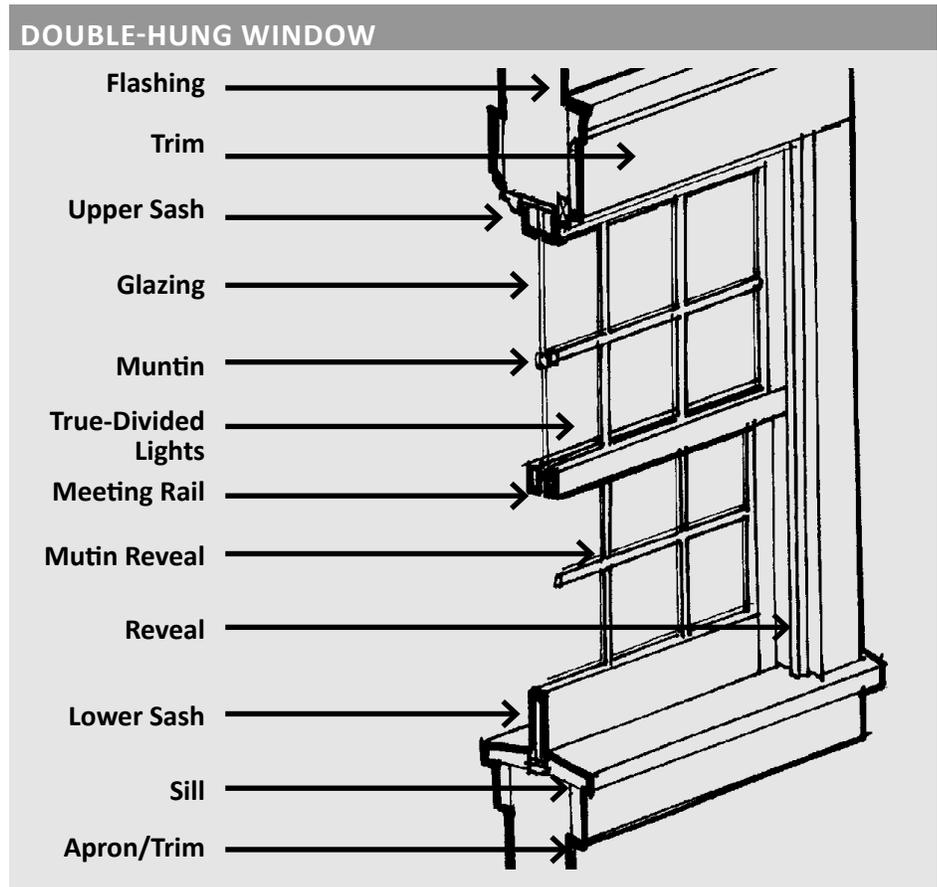


IMAGE MATRIX OF APPROPRIATENESS - WINDOWS

Historic Plano Examples

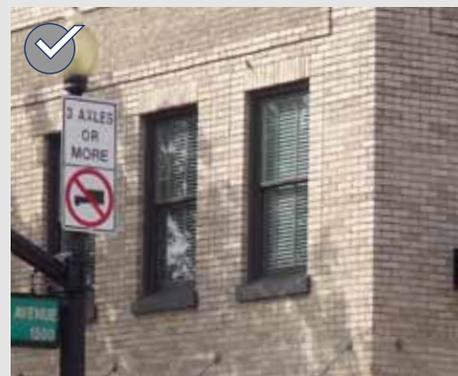


Historic Restoration

Simplified Interpretation

Contemporary Interpretation

Appropriate



The windows on this historic structure have been well maintained and kept to their original dimension.

Note the window openings here are appropriately retained; however, a double-hung wood window would be a better replacement choice.

Double hung windows are traditional in Plano.

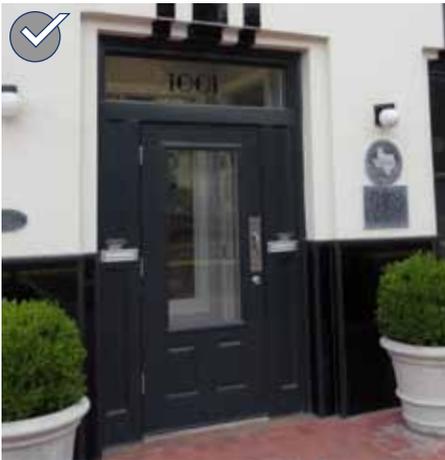
Inappropriate



Using low profile details on a window does not match with the traditional context of Downtown Plano and is inappropriate.

These replacement windows are out of scale, and the original openings were altered.

Historic window openings should remain true to the window dimensions.



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

## Doors and Door Features

The character-defining features of a historic door and its distinct materials and placement should be preserved. When a new door is needed, it should be in character with the building, especially when it is located on a primary facade.

### 3.43 Preserve the decorative and functional features of a primary entrance door.

- Preserve the original proportions and form of a single and double door.
- Character-defining features to preserve include:
  - Door frame
  - Threshold
  - Glass panes
  - Paneling
  - Hardware
  - Detailing
  - Transoms
  - Flanking sidelights

### 3.44 Avoid changing the position and orientation of an original front door.

### 3.45 Maintain the original proportions of a historically significant door.

- Altering the original size (width or height) and shape of a historic door, sidelights, or transom is inappropriate.

### 3.46 Repair a damaged historic door and maintain its general historic appearance to fit existing opening size.

### 3.47 Use a design that has an appearance similar to the original door when replacing a historic door.

- Materials that appear similar to that of the original should be used.
- Use a door associated with the building style or type.



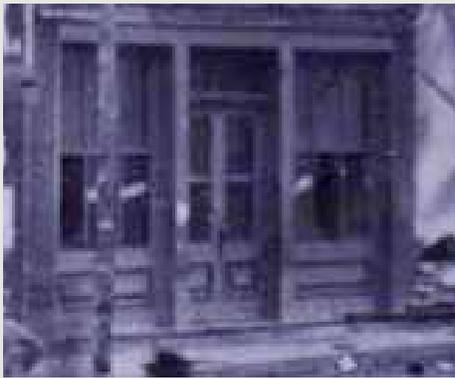
Maintain features important to the character of the door including door, door frame, threshold, glass panes, sidelights, transom, paneling, and hardware.



Buildings that historically have doors with sidelights should be preserved.

# IMAGE MATRIX OF APPROPRIATENESS - DOORS

Historic Plano Examples



## Historic Restoration

## Simplified Interpretation

## Contemporary Interpretation

Appropriate

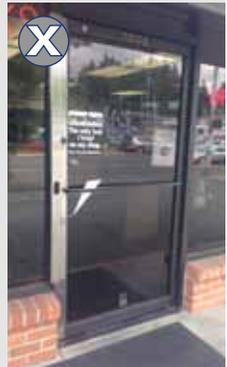


The restoration of historic door features in Downtown Plano include accurate proportions of the kickplate and glass transom.

A simplified version of a door in most cases should reflect the thickness of trim on historic doors.

Contemporary doors should demonstrate the original proportion and features of the historic precedent.

Inappropriate



This door lacks the original shape and form within the historic opening.

The historic transom of this door is filled and falsely portrayed.

This door replacement and canopy are out of scale with the building.

A contemporary door is inappropriate when traditional features are still present.

This door lacks the historic proportions and profile of doors in the district.



*Buildings in Downtown Plano are predominantly designed with flat roofs that have decorative parapets.*

## Roofs

The character of a historic roof should be preserved, including its form and materials, whenever feasible.

### 3.48 Preserve the original roof form of a historic structure.

- Maintain the flat form of a historic roof.
- Sloping roof forms are generally inappropriate in Downtown Plano.

### 3.49 Minimize the visual impacts of skylights and other roof top devices.

- A skylight that is flush with the roof plane may be considered where it remains visually subordinate.
- Skylights should not interrupt the plane of the historic roof, and should be located below the ridgeline of the roof or top of parapet wall.
- Locate service and electronic equipment to minimize visual impacts, to the extent feasible.

## Paint

Historically, most wood surfaces on the exterior of a building were painted to protect them from weathering. Concrete and stucco structures also were sometimes painted. Proper treatment of paint will ensure protection of historic materials and protect the historic character of downtown.

### 3.50 Plan repainting carefully.

- Always prepare a good substrate.
- Prior to painting, remove damaged or deteriorated paint only to the next intact layer, using the gentlest means possible.
- Use compatible paints.

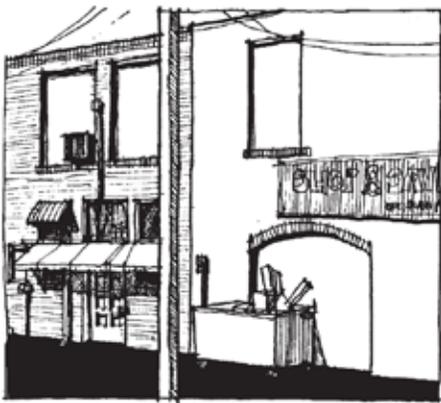
## Rear Alley Entry

Traditionally, rear entrances on a historic building were used for utilitarian purposes, as a service entrance. Today, a rear entry may provide direct access from a parking area, plaza or pedestrian way, or it may serve as access to an outdoor dining patio. It is therefore appropriate to enhance a rear entrance with new doors, windows, canopies, lighting and signs. Since few key, character-defining features are likely to exist in these locations, alterations can be designed without negatively affecting the integrity of the historic resource.

### 3.51 Providing a visually attractive rear entrance is encouraged.

- A design that can be understood as a recent change, while remaining subordinate to the street-facing entry, is appropriate.
- Planters, modest signs, lighting, canopies and/or awnings are appropriate.

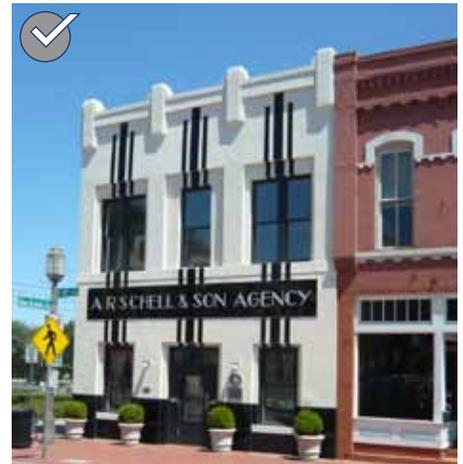
Before



After



*Providing a visually attractive rear entrance is encouraged.*



*Plan repainting carefully.*

## FOR MORE INFORMATION

See web links to:

***Exterior Paint Problems on Historic Woodwork***

<http://www.nps.gov/tps/how-to-preserve/briefs/10-paint-problems.htm>



*Signage can help enhance a rear entrance.*



*The use of contemporary materials on this addition is appropriate because it relates to the color pallet of the context and does not dominate the primary facade.*



*The use of materials on this side addition are of a similar color, texture, and scale to materials in the surrounding historic context.*



*Appropriate addition to the rear of a contributing structure. This building addition is located on an improved alley.*



*Appropriate existing addition to the rear of a contributing structure in Downtown Plano. This building addition is subordinate to the historic building and public right of way.*

# ADDITIONS

Additions include existing additions as well as new additions to a historic building that may be considered. In some cases, existing additions may be historically significant in their own right.

## Historic Additions

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

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

## New Additions

Two distinct types of additions to historic commercial buildings may be considered: A ground-level horizontal addition to the side or rear of the structure or a vertical rooftop addition that is subordinate in character and set back according to the recommended setbacks on page 54.

**3.53 Design an addition to be compatible with the main structure.**

- An addition should relate to the building in mass, scale, character, and form.
- The roof form of an addition should be compatible.
  - An addition with a pitched roof is usually inappropriate for a building with a flat roof.
- An addition to the front of a building is inappropriate.
- Greater flexibility on less visible facades is appropriate.
- If removed in the future, the addition will not alter the historic character of the building.
- Use materials that are of a similar color, texture, and scale to materials in the surrounding historic context.
- Incorporate window and door openings at a similar solid-to-void ratio, proportion and alignment as those on existing traditional buildings, especially on side and two-story additions. For one-story roof-top additions more design flexibility may be allowed since these are generally not visible from the street.
- Use simplified versions of building components and details found in the surrounding historic context. This may include: a cornice; a distinctive storefront or main door surround; window sills or other features.

**3.54 Do not damage or obscure architecturally important features with an addition.**

- For example, avoid altering a historic cornice line.

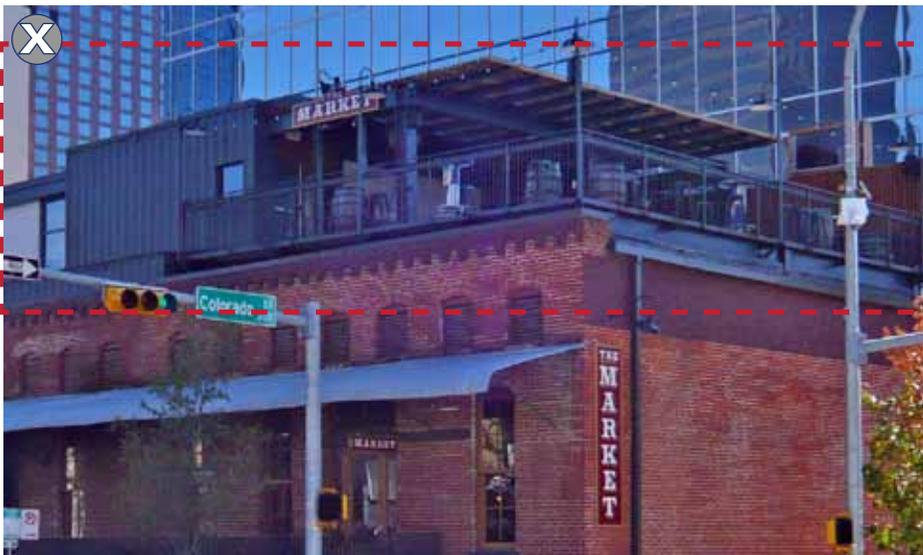
**3.55 Design a roof addition to be compatible with the historic building.**

A compatible roof addition should be:

- Set back from the primary, character-defining facade to preserve the perception of the historic scale of the building.
- Distinguishable as new, albeit in a subtle way.
- Setback from secondary facade in case of corner properties.
- Use simplified interpretations of building components such as windows, doors, railings, cornices.



*Design a rear/corner addition to be compatible with the main structure.*



*This rooftop addition is set too close to the edge of the historic building wall and impedes one's ability to interpret the historic scale and character of the original structure.*



**Addition**



*Set a roof addition back from the primary, character-defining facade to preserve the perception of the historic scale of the building.*

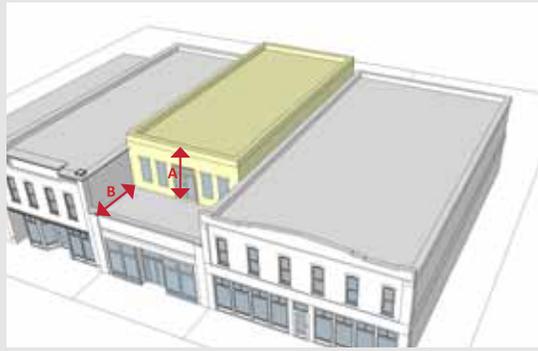


*This 3 story roof addition and side addition overwhelms the historic building due to its disproportion in mass and scale.*

# Recommended Setback for Vertical Additions

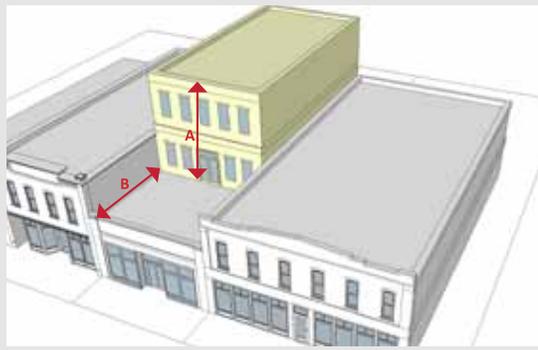
In general, a rooftop addition on a historic building should be set back from the primary facade by a dimension that is equivalent to the height of the addition, or fifteen feet, whichever is greater. A rooftop addition on a historic building that is located on a corner should be set back from the primary facade by a dimension that is equivalent to the height of the addition, or fifteen feet, whichever is greater; and should be set back from other street-facing wall planes by a dimension that is equivalent to half of the height of the addition, or fifteen feet, whichever is greater.

## SETBACKS OF VERTICAL ROOFTOP ADDITIONS



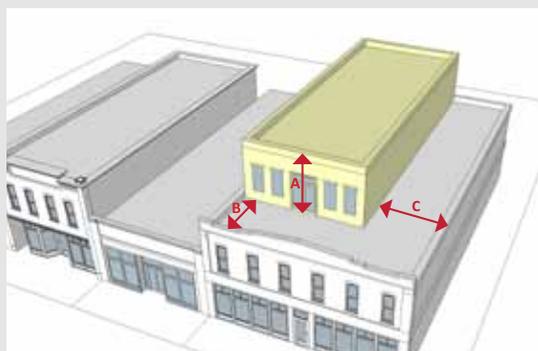
**A = 13' 6"**  
**B = 15'**

The height of this rooftop addition is less than 15' so it should be set back a minimum of 15' from the primary facade.



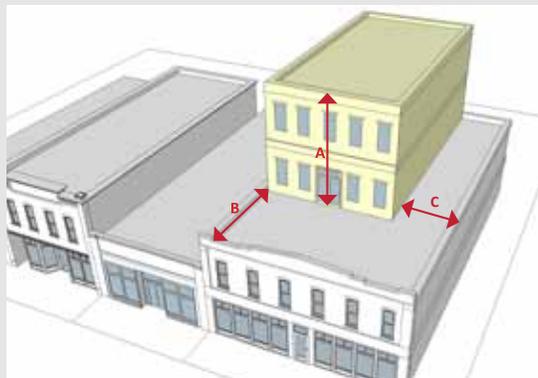
**A = 25'**  
**B = A**

The height of this rooftop addition is 25' so it should be set back at least 25' from the primary facade.



**A = 13' 6"**  
**B = 15'**  
**C = 15'**

The height of this rooftop addition is less than 15' so it should be set back a minimum of 15' from each of the street-facing wall planes.



**A = 25'**  
**B = A**  
**C = 15'**

The height of this rooftop addition is 25' so it should be set back at least 25' from the primary facade. The addition should be set back from the other street-facing wall planes by a dimension equal to half of the height of the addition or 15', whichever is greater.



# SPECIAL CONSIDERATIONS

A number of additional factors should be considered when working with historic properties. These include the possibility of adapting older buildings to new uses, phasing rehabilitation and construction work and upgrading buildings to comply with the Americans with Disabilities Act. Maintaining and improving the energy efficiency of historic buildings is also an important consideration.

## Adaptive Reuse

Reusing a building preserves the energy and resources invested in its construction, and removes the need for producing new construction materials, significantly reducing environmental impacts.

The best use for a historic structure is that for which the building was originally designed or a closely related use. New uses may be introduced if they do not adversely affect the historic integrity of the building and its site.

### 3.56 Seek uses that are compatible with the historic character of the building.

The use should:

- Help interpret how the building was used historically

The use should not:

- Adversely affect the historic integrity of the building
- Alter character-defining features of the building

### 3.57 Seek uses that require minimal change to the original structure.

- When a significant change in use is necessary to keep the building in active service, those uses that require the least alteration to significant elements are preferred.
- Adaptive reuse may be inappropriate if the new use would require radical alteration to the historic building's key character-defining features. In most cases, however, designs can be developed that respect the historic integrity of the building while also accommodating new functions.
- New door/window openings may be appropriate if located on the secondary and/or rear facade for additional access and natural light.

### 3.58 Seek upper floor uses that preserve the historic integrity of the original building while maintaining it in active use.

- Commercial office and residential space are the most common upper-floor uses for historic downtown buildings.
- Upper-story floors of adjacent historic buildings may be combined if the character-defining features of the building's facade are maintained. (See Character-Defining Elements of a Historic Commercial Storefront on page 33 and the Commercial Facade Character standards for new infill buildings on page 84 for more information).
- Elevators may be added to the rear of historic buildings to provide accessibility to upper floors.



*The Courtyard Theater in Plano was constructed originally as a gymnasium in 1938 for Plano's Cox High School. Through the support of the City of Plano and the visionary leadership of the arts community, the city converted the structure into the Courtyard Theatre. This is a successful example of an adaptive reuse project.*

## PHASED PROJECT

The three images shown below illustrate a phased rehabilitation project.



*Historic building significantly altered.*



**Phase 1:** *Interim improvements to the building included removing the canopy, providing a new sign and painting the stucco covering.*



**Phase 2:** *A later rehabilitation effort included removing the stucco, reconstructing the cornice and installing a new storefront system.*

## Phasing/Temporary Design

Historic preservation projects may be phased to accommodate market conditions or funding availability. For example, a project may begin with the removal of alterations to a historic facade, followed by complete facade rehabilitation and integration of the original building with new construction on an adjoining lot at a later date.

### 3.59 Plan preservation projects to allow for future phases.

- Consider removing non-historic building alterations as an initial phase.
- Consider ground floor storefront improvements that may set the stage for a later restoration of the complete building facade.

### 3.60 Do not remove or alter the character-defining features of a building in way that would preclude later restoration.

## Building Maintenance

Regular maintenance can generally prevent the deterioration of historic buildings. Maintenance procedures to control moisture and direct it away from historic buildings are especially important.

### 3.61 Program a regular and thorough maintenance schedule to protect the character-defining features of a historic building.

- Plan maintenance to identify the effects of seasonal weather conditions.
- Pay particular attention to areas that are exposed or where water may gather.
- Review the building interior for any signs of distress or failure.
- Act on the first signs of any deterioration to avoid later interventions that are likely to be more costly.



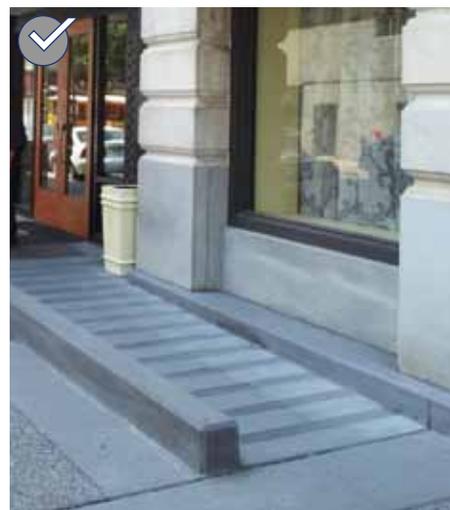
*Pay particular attention to the maintenance of areas that are exposed or where water may gather.*

## Accessibility

Where it applies, owners of historic properties should comply, to the fullest extent possible, with Americans with Disabilities Act (ADA) provisions, while also preserving the integrity of the character-defining features of their buildings and sites.

### 3.62 Preserve the integrity and character-defining features of a historic building when integrating accessibility solutions.

- Identify the historic building's character-defining spaces, features and finishes so that accessibility code-required work will not result in their damage or loss.
- Alterations to historic properties that are designed to improve access for persons with disabilities should minimize negative effects on the historic character or materials.
- Provide barrier-free access that promotes independence for the disabled to the highest degree practicable, while preserving significant historic features.



## Energy Conservation and Generation

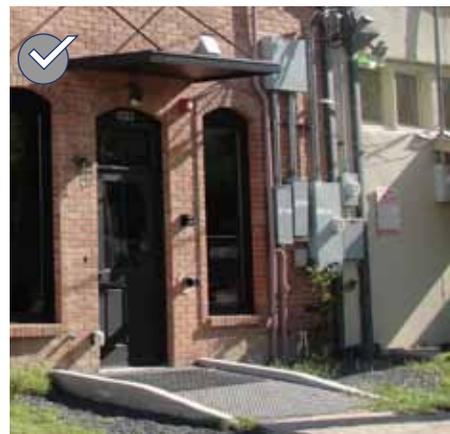
Keeping older buildings in use avoids environmental impacts associated with new construction. Maintaining and improving energy efficiency and providing options for energy generation further promotes the sustainability of historic buildings.

### Maintaining the Inherent Energy Efficiency of a Historic Building

Original sustainable building features and systems should be maintained in good operating condition in an energy efficiency rehabilitation project.

### 3.63 Preserve the inherent energy efficiency of the original building.

- Identify a building's inherent sustainable features and operating systems and maintain them in good condition.
- Repair or restore covered, damaged or missing features where appropriate.

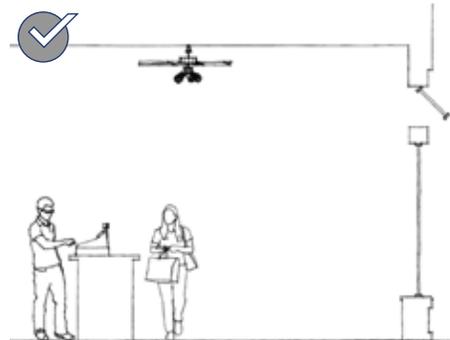


*Accessibility improvements should be designed to preserve the integrity of a historic property to the fullest.*

### 3.64 Maintain a building's sustainability features in operable condition.

- Retain original operable shutters, awnings and transoms to increase the range of conditions in which a building is comfortable without mechanical climate controls.
- Repair or restore covered, damaged or missing features where necessary.

**FOR MORE INFORMATION**  
See web link to:  
***Preservation Brief 32: Making Historic Properties Accessible***  
<http://www.nps.gov/tps/how-to-preserve/briefs/32-accessibility.htm>



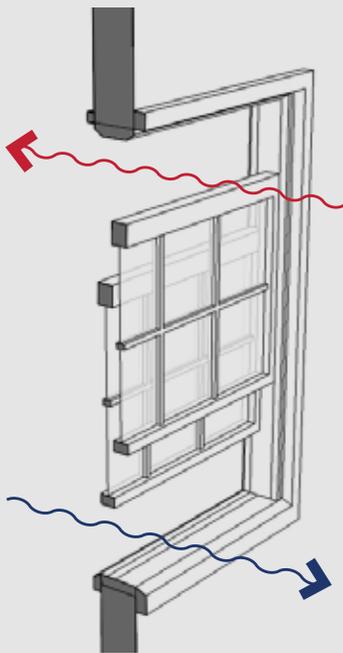
*Maintaining operable transom windows on a historic commercial building both preserves its historic character as well as its inherent energy efficient advantages.*



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

## DOUBLE-HUNG WINDOW VENTILATION

Double hung windows simultaneously allow for air circulation while saving energy as illustrated below.



## Enhancing Energy Performance in Historic Structures through Noninvasive Strategies

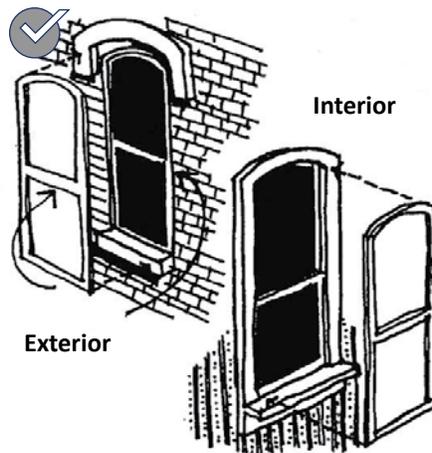
Improvements to enhance energy efficiency should be planned to complement the original building. The structure, form and materials should be sensitively improved in energy efficiency terms to preserve the building's character. Weather-stripping and insulation are energy efficient, cost effective, and historically sensitive approaches.

### 3.65 Use noninvasive strategies when applying weatherization improvements.

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

### 3.66 Enhance the energy efficiency of original windows and doors.

- Make best use of original windows; keep them in good repair and seal all leaks.
- Safeguard, retain and reuse early glass, taking special care in putty replacement.
- Maintain the glazing compound regularly. Remove old putty with care.
- Use operable systems to enhance performance of original windows. This includes wood storm windows, insulated coverings, curtains, and awnings.
- Place wood storm windows internally when feasible to avoid the impact upon external appearance.
- Use wood storm window inserts designed to match the original frame if placed externally.
- Double pane glazing may be acceptable where original glazing has been lost and the frame can support the weight and profile.
  - A storm window is still more efficient, however.
- Add weather stripping and caulking around the window frame.



Place storm windows or screens internally when feasible to avoid impacts on external appearance (right). Use storm window inserts designed to match the original frame if placed externally (left).

## FOR MORE INFORMATION

See web link to:

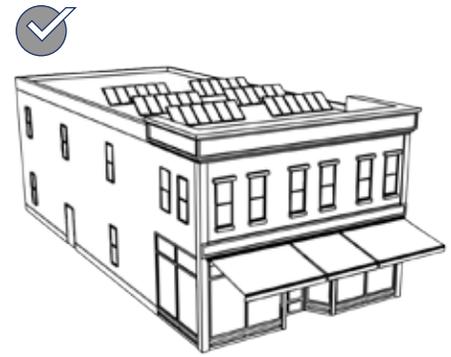
**Preservation Brief 3: Improving Energy Efficiency in Historic Buildings**

<http://www.nps.gov/tps/how-to-preserve/briefs/3-improve-energy-efficiency.htm>

## Energy Generating Technologies

When integrating modern energy technology such as solar collectors or wind turbines into a historic structure, maintain the resource's historic integrity and the ability to interpret its historic significance. Use of energy-generating technologies should be the final option considered in an efficiency rehabilitation project. Utilize strategies to reduce energy consumption prior to undertaking an energy generation project. Consider the overall project goals and energy strategies when determining if a specific technology is appropriate for your project.

As new technologies are tried and tested, it is important that they leave no permanent negative impacts to historic structures. The reversibility of their application will be a key consideration when determining appropriateness.



*Place collectors to avoid obscuring significant features or adversely affecting the perception of the overall character of the property.*

### **3.67 Locate energy generating devices to minimize impacts to the historic character of the resource.**

- Locate technology where it will not damage, obscure or cause removal of significant features or materials.
- Maintain the historic character of the building.
- Locate devices where they are not visible on the front facade. If they are located on the roof, set them back significantly so they are not visible from the street.

### **3.68 Install new technology in a reversible manner.**

- Install energy generating devices in such a way that they can be readily removed and the original character can be easily restored.
- Use materials which are environmentally friendly and that will not interact negatively with historic building materials.

### **3.69 Solar Collectors**

Solar collectors should be designed, sized and located to minimize their effect on the character of a historic building.

### **3.70 Minimize adverse effects from solar collectors on the character of a historic building.**

- Place collectors to avoid obscuring significant features or adversely affecting the perception of the overall character of the property.
- Size collector arrays to remain subordinate to the historic structure.
- Minimize visual impacts by locating collectors back from the front facade.
- Consider installing collectors on an addition or secondary structure where applicable.
- Exposed hardware, frames and piping should have a matte finish, and be consistent with the color scheme of the primary structure.

### **3.71 Use the least invasive method feasible to attach solar collectors to a historic roof.**

- Avoid damage to significant features.
- Install a collector in such a way that it can be removed and the original character easily restored.
- Collector arrays should not threaten the structural integrity of the building.



*Design the scale and location of a turbine to remain subordinate to the historic structure.*

**3.72 Consider using building-integrated photo voltaic technology where the use of new building material is appropriate.**

- Installing integrated photo voltaic systems should be planned where they will not hinder the ability to interpret the historic significance of the structure. For example, locate panels on the rear facade.

**Wind Power**

Small-scale wind generators can provide supplementary energy supply in some areas. The placement of wind turbine equipment should take advantage of screening provided by vegetation and mature tree cover as well as the grouping of existing buildings. Minimizing impacts to the historic character of a building as well as to the downtown should be the primary consideration.

**3.73 Minimize the visual impacts of a wind turbine from primary public view locations.**

- Turbines should not obscure significant features or impair the ability to interpret the building's historic significance.
- The turbine and any exposed hardware should have a matte finish, and be consistent with the color scheme of the primary structure.
- Design the scale and location of the turbine to remain subordinate to the historic structure.

**3.74 Install a turbine in such a way that it can be readily removed.**

- Attach turbines in a manner that avoids damage to significant features.
- The original condition of the building should be easily restored.

**3.75 Minimize structural impacts when installing turbines.**

- Install turbines as freestanding structures in unobtrusive locations when feasible.
- When attaching to the building, turbines should not overload structural systems, or threaten the integrity of roof protection systems.

## Energy Efficiency Strategy

Follow the basic steps below when considering a rehabilitation project for energy efficiency.

### **Step 1: Establish Project Goals.**

Develop an overall strategy and project goals to maximize the effectiveness of a project. Developing clear project goals will establish a broad view that can help place individual actions into context. These should focus on minimizing use of resources and energy, minimizing negative environmental impacts, and retaining the historic integrity of a property. Strategies should maximize the inherent value of the historic resource prior to considering alterations or energy generation technology.

To inform a project strategy, consider conducting an energy audit. Energy audits can give a comprehensive view of how energy is currently used, in the daily and seasonal cycles of use, and can also provide perspective on the payback of investment for potential work on the building. For example, an energy audit, when examined based on an overall strategy, may demonstrate that priorities should be on increasing insulation in walls, ceilings and foundations, rather than replacing windows.

### **Step 2: Maintain Building Components in Sound Condition.**

Maintaining existing building fabric reduces negative environmental impacts. Re-using a building preserves the energy and resources invested in its construction, and removes the need for producing new construction materials.

### **Step 3: Maximize Inherent Sustainable Qualities.**

Typically, historic buildings were built with resource and energy efficiency in mind. Construction methods focused on durability and maintenance, resulting in individual building features that can be repaired if damaged, thus minimizing the use of materials throughout the building's life cycle. Buildings were also built to respond to local climate conditions, integrating passive and active strategies for year-round interior climate control, which increase energy efficiency. Passive strategies typically include building orientation and features such as roof overhangs and windows to provide both natural daylighting as well as management of solar heat gain. Active strategies typically include operable building features such as awnings and double-hung/clerestory and transom windows. Identify a building's inherent sustainable features and operating systems and maintain them in good operating condition. In some cases, these features may be covered, damaged or missing; repair or restore them where necessary.

### **Step 4: Enhance Building Performance.**

A historic building's inherent energy efficiency can be augmented using techniques which improve efficiency without negatively impacting historic building elements. Non-invasive strategies such as increased insulation, weatherization improvements and landscaping should be considered.

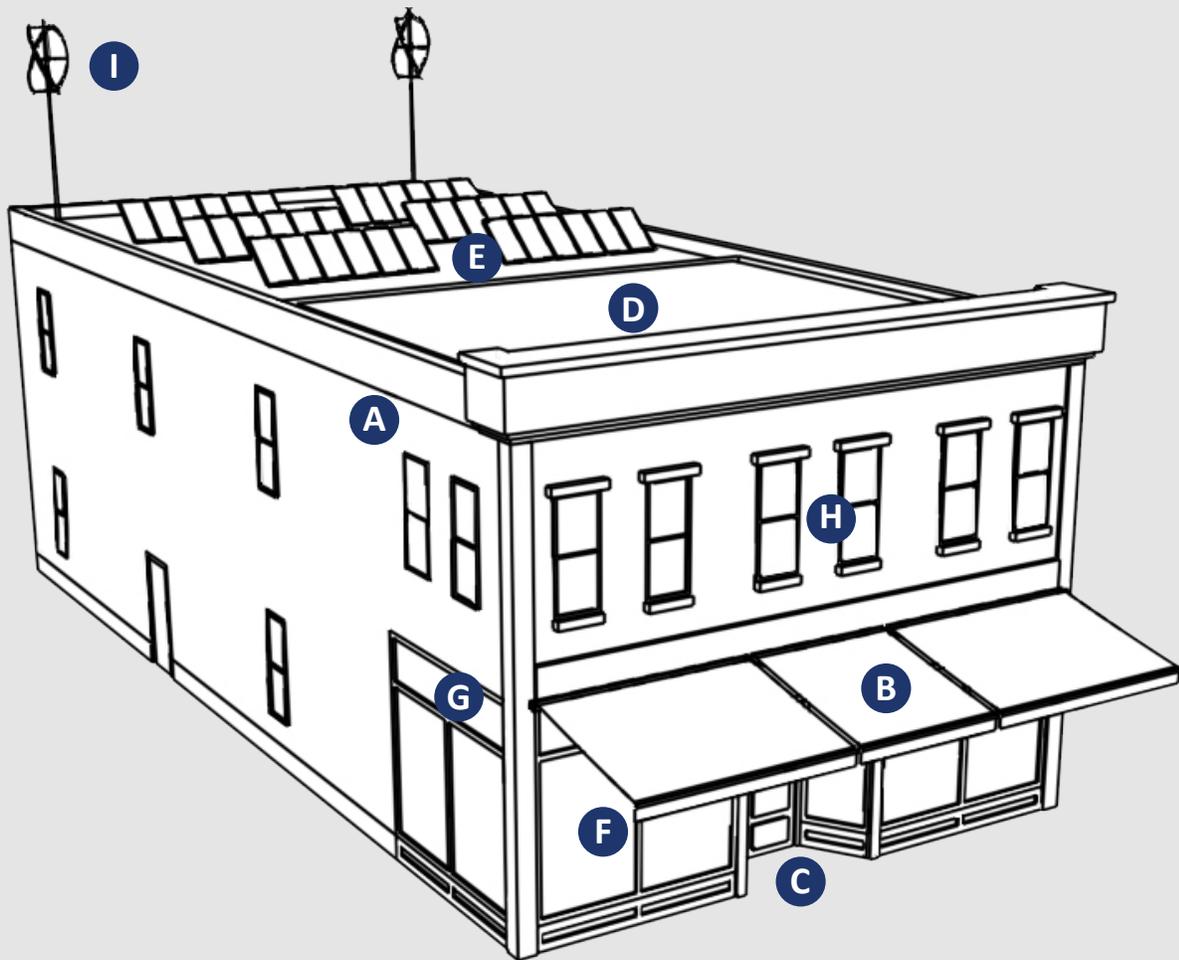
### **Step 5: Add Energy-Generating Technologies Sensitively.**

The flexibility of many historic structures allows for the respectful integration of energy efficiency technologies. Energy-generating technologies are the most commonly known strategies. However, the efficiency of a historic structure will often be great enough that generation technologies are not the most practical solutions. Utilize strategies to reduce energy consumption prior to undertaking an energy generation project.

When integrating modern energy technology into a historic structure, maintain the resource's historic integrity and the ability to interpret its historic significance. As new technologies are tried and tested it is important that they be installed in a reversible manner such that they leave no permanent negative impacts to a historic structure.

## HISTORIC COMMERCIAL STOREFRONT BUILDING ENERGY-EFFICIENCY DIAGRAM

This diagram below illustrates a general strategy for energy conservation on a traditional commercial building. These measures can enhance energy efficiency while retaining the integrity of the historic structure.



<p><b>A Attic</b></p> <ul style="list-style-type: none"> <li>• Insulate internally</li> </ul>	<p><b>D Roof Material</b></p> <ul style="list-style-type: none"> <li>• Retain &amp; repair</li> </ul>	<p><b>G Clerestory Windows</b></p> <ul style="list-style-type: none"> <li>• Retain operable clerestory window to circulate air</li> </ul>
<p><b>B Awnings</b></p> <ul style="list-style-type: none"> <li>• Use operable awnings to control solar access and heat gain</li> </ul>	<p><b>E Solar Panels</b></p> <ul style="list-style-type: none"> <li>• Set back from primary facade to minimize visibility from street</li> </ul>	<p><b>H Windows</b></p> <ul style="list-style-type: none"> <li>• Maintain original windows</li> <li>• Weather-strip and caulk</li> <li>• Add storm windows (preferably interior)</li> </ul>
<p><b>C Doors</b></p> <ul style="list-style-type: none"> <li>• Maintain original doors</li> <li>• Weather-strip</li> <li>• Consider interior air lock area</li> </ul>	<p><b>F Display Windows</b></p> <ul style="list-style-type: none"> <li>• Maintain original windows</li> <li>• Weather-strip</li> </ul>	<p><b>I Wind Turbines</b></p> <ul style="list-style-type: none"> <li>• Set back from primary facade to minimize visibility from street</li> </ul>

# CHAPTER 4: DESIGN STANDARDS FOR ALL PROJECTS



## IN THIS CHAPTER

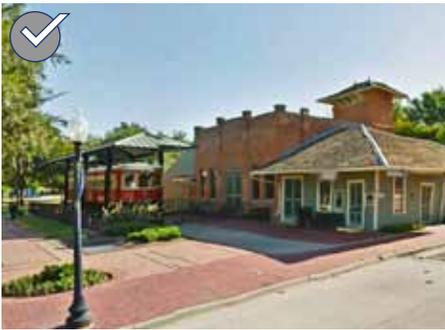
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Historic preservation and new construction projects in Downtown Plano should incorporate site and building designs that contribute to the historic character of the district and promote an active, pedestrian-oriented street front.

This chapter provides standards for site design and exterior improvements on all downtown properties. The standards apply to historic preservation projects and new construction in Downtown Plano and address a range of design elements that directly affect the public realm such as plazas, courtyards, surface parking, lighting, awnings, colors, and service areas.

In most cases, the design standards in this chapter apply to all projects. In some cases, however, they provide specific direction that relates only to a historic building such as a standard specifying that lighting equipment should be installed in a way that does not damage the fabric of the building.

Note that “Chapter 6. Signs” provides design standards for signs on all properties.



*Design and locate outdoor amenity space to promote pedestrian activity and complement historic buildings.*



*A small public plaza or courtyard is permitted at the rear of the structure to help to enliven the alley setting.*



*Active features, such as a performance stage, are encouraged to promote activity.*

# OUTDOOR AMENITIES

Outdoor amenity space such as courtyards, plazas and outdoor dining areas helps enliven downtown and encourage pedestrian activity. These outdoor spaces should encourage public events including street performances and outdoor markets. The design of such spaces should be appropriate to their site and to the character of any associated historic buildings. Outdoor amenity spaces should also be integrated into overall project design.

## 4.1 Design and locate outdoor amenity space to promote pedestrian activity and complement historic buildings.

Outdoor amenity spaces should meet all of the following criteria:

- Not be fully enclosed;
- Be paved or otherwise landscaped;
- Be subordinate to the line of building fronts.

## Small Public Plazas And Courtyards

Small plazas and courtyards may be considered throughout Downtown Plano. However, where historic storefronts are generally built to the edge of the sidewalk, creating new gaps in the street wall is discouraged.

## 4.2 Locate a small public plaza or courtyard to complement the character of the surrounding context.

- Small public courtyards and plazas are appropriate throughout the Downtown Heritage Resource District.
- Small public plazas or courtyards should be carefully located within the area so as not to create new gaps in the existing historic street facade.
- Use compatible paving material for public plazas and courtyards. For example, use brick pavers that are similar to the existing downtown paving palette. Concrete is also an appropriate paving material.

## 4.3 Locate a small public plaza or courtyard to enhance pedestrian access.

Features should be:

- Accessible from the public sidewalk

## 4.4 Include features to promote and enhance the use of a small public plaza or courtyard.

A small public plaza or courtyard should have one or all of the following:

- Street furniture
- Public art
- Historical/interpretive marker, plaques, or interpretative panels
- Green space or landscaping features
- Lighting
- Open area for street performances
- Small raised stage which may have canopy
- Drinking water fountains

# Outdoor Open-Air Dining Areas

At-grade dining areas can promote active, pedestrian-oriented streets. In all configurations, they should be designed to protect and enhance downtown’s historic character.

## 4.5 Locate an at-grade dining area to minimize impacts on the streetscape.

- Consider locating an at-grade dining area to the side or rear of a property. Dining areas are appropriate in the front where ample right-of-way and an agreement with the City of Plano exists.
- It is inappropriate to obstruct a sidewalk with an at-grade patio or dining area.
- Use compatible paving material for dining areas. For example, use brick pavers that are similar to the existing downtown paving palette. Concrete is also an appropriate paving material.



## 4.6 Design a new or altered handrail, railing or barrier to be simple.

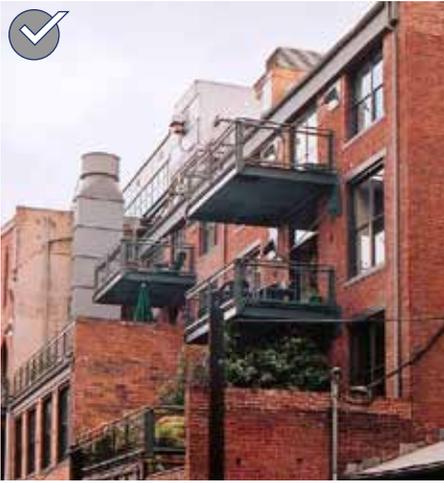
- Simple metal work and wood are appropriate.
- Railing/barrier should not exceed 42” in height.
- The railing should be mostly transparent.
- Install a railing or barrier so that it may be removed in the future without impairing the essential form and integrity of the historic building and canopy.
- Do not obscure character-defining features of the building with a barrier or railing.
- Do not destroy or damage character-defining features of the historic building or canopy when installing a railing or barrier.
- Temporary planters are appropriate to provide a barrier for outdoor dining areas.
- Composite, vinyl, or any PVC material are generally inappropriate.



*Locate an at-grade dining area to minimize impacts on the streetscape.*



*Design a new or altered handrail, railing or barrier to be simple.*



## Balconies and Handrails

In most cases, balconies were not a part of the traditional historic context in Downtown Plano. However, these may be considered on the side and rear of historic buildings to enhance options for adaptive reuse. They should be simply designed to be visually subordinate to the historic building.

In some circumstances, it may be necessary to add handrails to a historic structure in order to address accessibility and life safety issues. These changes should not detract from the historic character of the property.

### 4.7 Design a new balcony to be in character with the historic building.

- Mount a balcony to accentuate character-defining features of the historic building.
- For example, fit balconies within existing building openings when feasible.
- Use colors that are compatible with the overall color scheme of the building. In most cases, dark metal matte finishes are appropriate.
- Balconies supported with posts/columns below are inappropriate.



*New balconies may be considered on the side and rear of historic buildings to enhance options for adaptive reuse. They should be simply designed to be visually subordinate to the historic building.*

### 4.8 Design a new balcony to be simple and visually subordinate to the historic building.

- Simple metal work is most appropriate on commercial buildings.
- Heavy timber, composites, masonry, and plastics are inappropriate.
- The feature should appear as transparent as possible while still adhering to the city's adopted building code.
- Do not replicate existing building features that can create a false sense of historical development.
- The structure and framework of a balcony should appear subordinate to the historic building.



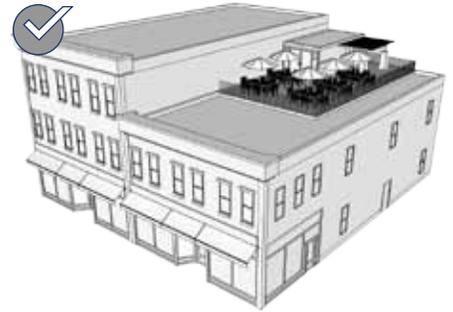
*A railing should be simple in design.*

### 4.9 Design a new or altered handrail or barrier to be simple.

- Simple metal work is appropriate.
- Railing/barrier should not exceed 42" in height. The railing should be mostly transparent.
- Install a railing or barrier so that it may be removed in the future without impairing the essential form and integrity of the historic building and canopy.
- Do not obscure character-defining features of the building with a barrier or railing.
- Do not alter, destroy, or damage character-defining features of the historic building when installing a railing or barrier.
- Composite, vinyl, or any PVC material are generally inappropriate.
- Temporary planters are appropriate to provide a barrier.
- Meet the required local/state codes.

## Rooftop Amenity/Deck

Roof amenities and decks can be utilized to expand outdoor dining opportunities on the flat roof of a building behind the cornice/parapet.



*Locate a rooftop deck away from the front facade on a historic building to minimize the visual impacts.*

### 4.10 Locate a roof deck to minimize visual impacts on the streetscape.

- Rooftop furnishings and enclosure apparatus should be setback significantly from the front facade in the same way as a rooftop addition.
- Projecting/cantilevered decks are inappropriate in most settings. However, they may be allowed on the rear of the building if they do not negatively impact neighboring historic resources and are not visible from the front street facade.

### 4.11 A rooftop amenity (such as a pergola, awning, canopy, etc.) should be set back from the primary facade in the same way as a rooftop addition.

- A rooftop amenity should be set back from the primary facade by a dimension that is equivalent to the height of the amenity, or fifteen feet, whichever is greater.

### 4.12 A rooftop amenity on a building located at a corner should be set back from both primary and secondary facades in the same way as a rooftop addition.

- A rooftop amenity should be set back from the primary facade by a dimension that is equivalent to the height of the amenity, or fifteen feet, whichever is greater; and should be set back from other street-facing wall planes by a dimension equivalent to half of the height of the rooftop amenity, or fifteen feet, whichever is greater.

### SETBACKS OF ROOFTOP AMENITIES



**A = 12'**

**B = 15' (because A < 15')**

The height of this pergola is less than 15' so it should be set back a minimum of 15' from the primary facade.



*Site furnishings should be located to provide pedestrian amenities.*



*Site furnishings should complement the surrounding context.*

## Site Furnishings

Site furnishings, such as transit stops, bike racks, benches, planters, information kiosks, and similar features, can enhance the look and function of downtown. They should be designed as an integral part of the urban environment and be strategically located to serve as an accent to a streetscape, plaza, park or other public area.

### 4.13 Incorporate site furnishings to complement the character of a building or site.

- Site furnishings should complement the surrounding context.
- Site furnishings should be located to provide pedestrian amenities.



*Site furnishings should be designed as an integral part of the urban environment and be strategically located to serve as accent to a streetscape, plaza, park or other public area.*

# AWNINGS AND CANOPIES

Awnings and canopies are roof-like structures that serve as a shelter over a storefront, window, door, deck, loading dock or other building opening. Awnings are most often fabric and canopies are most often wood or metal. Traditionally, awnings and canopies were noteworthy features of commercial buildings, and their continued use is encouraged. Operable awnings also help regulate internal climatic conditions. They are typically simple in detail, color and design.

Canopies defined the pedestrian zone in the early years. Those on frame buildings had sloping shed roofs, which were supported on posts. Those on the masonry buildings were either horizontal or sloped in form, and were supported by metal rods or chains from the building face. By the early 1900's, most buildings had canopies, resulting in a continuous first floor level which established a strong sense of visual continuity along the block. Many canopies continued to be supported from above, with metal rods or chains, and others were supported from below, with brackets attached to the building face. An image from 1903 to the right shows that many of the metal canopies had a ribbed finish, with curved valences at their edges. Fabric awnings only appear later, perhaps in the 1950's, and were used less frequently.

## 4.14 Flat canopies should be retained if present and replaced where needed.

## 4.15 Design an awning or canopy to be in character with the building.

- Flat canopy and dropped style awnings are the most common existing and recommended awning types.
- Mount an awning to accentuate character-defining features of the building.
- Design an awning to be in proportion (opening, width, height) to the building. Refer to the appropriate image examples on page 70 for proportion, height, and awning angle references.
- Use colors that are compatible with the facade. Solid colors are encouraged.
- Simple shed shapes are appropriate for rectangular openings. Odd shapes, bull nose and bubble awnings are inappropriate.
- Historically, wood or metal canopies were most common, but fabric was used as well.
- Awnings should be a “drop-front” style.
- Awnings should not be continuous, but rather relate to each window or bay. Flat canopies, however, may be full width or relate to each bay.
- Appropriate supporting mechanisms are wall mounted brackets, cable suspended and chains consistent with the style of the building.
- Internal illumination of an awning is inappropriate.
- Awnings and canopies are generally inappropriate on upper story windows.
- Avoid covering or obscuring significant architectural features.
- Post supported canopies are generally inappropriate.
- Vinyl, plastic, leather, or any glossy or reflective materials are inappropriate.
- Awnings with a solid or closed soffit are inappropriate.
- Avoid metal cover for dropped style awnings

## 4.16 Use an operable awning, when feasible.

- An operable awning can increase the energy efficiency of a building, providing shading in the summer and solar access in the winter.



*This historic photograph shows the presence of awnings and canopies during a historic snow fall in Plano.*

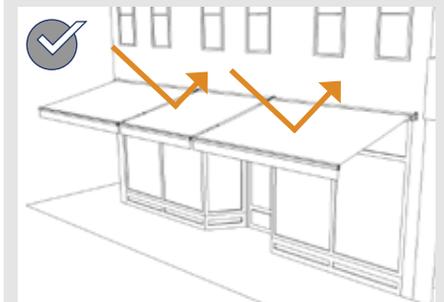


*Flat metal canopies are the most common awning type in Downtown Plano.*

## USE OF OPERABLE AWNINGS FOR ENERGY EFFICIENCY

An operable awning can be lowered in the summer to shade the storefront and sidewalk and raised in the winter to provide solar heat gain and daylighting.

### Awnings Open to Provide Shading



### Awnings Close to Provide Solar Access

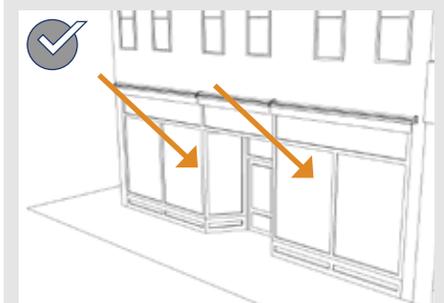


IMAGE MATRIX OF APPROPRIATENESS - AWNINGS AND CANOPIES

Historic Plano Examples



Historic Restoration



Simplified Interpretation

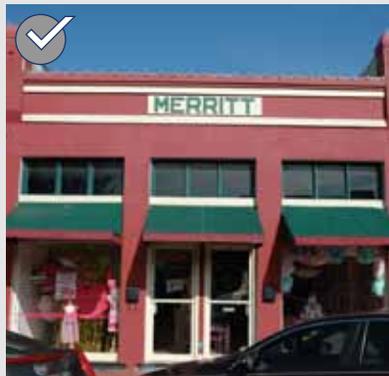


Contemporary Interpretation

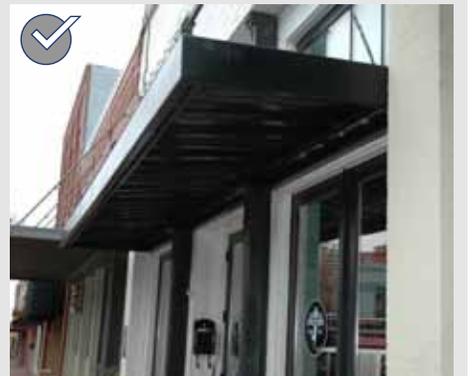
Appropriate



Awnings should fit the exact openings of the storefront windows and doors.



The color of awnings should be compatible with the exterior color of the building. Solid colors are encouraged.



A new flat awning allows a contemporary look that resembles the historic awnings in Downtown Plano.

Appropriate



Historic awnings should be preserved whenever possible.



Wrapped canopies on corner buildings are appropriate.



Mount an awning to accentuate character-defining features of the building.

Inappropriate



The color and shape of this awning strongly contrasts with the traditional storefront character.



The design of this canopy cornice is inappropriate to the context of Downtown Plano because of its scale and placement.



This round awning shape does not compliment the rectangular proportions of the storefront.

# COLOR AND FINISHES

Traditionally, color schemes in Downtown Plano were relatively muted. A single base color was applied to the primary wall plane. Then, one or two accent colors were used to highlight ornamental features, as well as trim around doors and windows. Since many of the commercial structures were brick, the natural color of the masonry became the background color. Sometimes a contrasting masonry was used for window sills and moldings. As a result, the contrast between the base color and trim was relatively subtle. The tradition of using a limited number of muted building colors should be continued.

Note that these design standards do not specify specific colors, but provide general guidance for how color should be used.

## 4.17 Use the historic color scheme whenever feasible.

- If the historic scheme is not known, then an interpretation of schemes on similar historic buildings is appropriate.
- Generally, one muted color is used as a background, which unifies the composition.
- One or two other colors are usually used for accent to highlight details and trim.
- Brilliant luminescent and day-glow colors are inappropriate.
- High gloss paints and finishes are inappropriate.

## 4.18 Use muted colors on base or background building features.

- Base or background building features should be muted.
- Trim accents can be either a contrasting color or a harmonizing color.
- An accent color should not contrast so strongly as to not read as part of the composition.
- Bright high-intensity colors are inappropriate.
- Matte, low luster, non-reflective finishes are preferred.

## 4.19 Use colors and finishes appropriate to specific building elements and materials.

- The following treatments are recommended:
  - Brick and stone: unpainted, natural color. Painting should only be allowed on brick or stone if previously painted.
  - Window frames and sash, doors and frame and storefronts: wood – painted; metal – anodized or baked color.
  - Wood siding, stucco, and composite materials: painted.



*Building features should use a muted color while trim and accents may use a contrasting or harmonizing color.*

## PERMITTED COLOR COMBINATIONS FOR A COMMERCIAL STOREFRONT

Three colors are generally sufficient to highlight a commercial storefront.

### Base Color

This appears on the upper wall and frames the storefront. The major expanses on a storefront will be painted this color.

### Major Trim

This defines the decorative elements of the building and ties the upper façade trim with the storefront. Elements include:

- Building and storefront cornice
- Window frames, sills and hoods
- Storefront frames, columns, bulkheads and canopies.

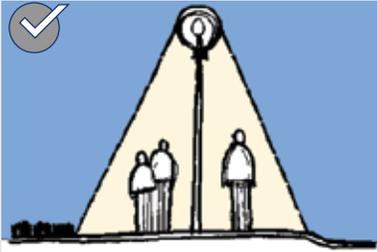
### Minor Trim

This is intended to enhance the color scheme established by the base and major trim colors and may be used for window sashes, doors and selective details.

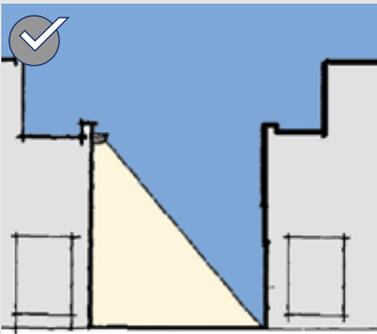
## SITE LIGHTING DESIGN

Site lighting design should vary depending on its specific function as illustrated below.

### Pedestrian Lighting



### Walkway/Plaza Lighting



# LIGHTING

Site and building lighting is an important consideration for both historic buildings and new construction. Lighting may be used to accent features and improve pedestrian access and safety. Note that the City of Plano's Code of Ordinances provides the basic standards for lighting.

## Site Lighting

The light level at the property line is a key design consideration (that is, light coming from a private property). The number of fixtures, their mounting height, and the lumens emitted per fixture are important factors as are fixture and screening design. Light spill onto adjacent properties should be minimized.

Site lighting downtown would generally be located on streets, plazas, and surface parking lot. However, it might also be located on a side or rear yard within dining areas.

### 4.20 Design lighting that is in character with the setting.

- Fixtures should be compatible with architectural and site design elements of the project.

### 4.21 Shield lighting to prevent off-site glare.

- Light fixtures should incorporate cut-off shields to direct light downward.
- Luminaires (lamps) shall not be visible from adjacent streets or properties.
- Shield fixtures to minimize light spill onto adjacent properties and into the night sky.

## Building Lighting

The character and level of lighting used on a building is of special concern. Building lighting encompasses any permanent lighting that is attached to a building, including string lights that are strung between multiple buildings. Traditionally, exterior lights were simple in character and were used to highlight signs, entrances, and first floor details. Most fixtures had incandescent lamps that cast a color similar to daylight, were relatively low intensity and were shielded with simple shade devices. Fully recessed down lights, gooseneck lights, or approved historic district fixtures are encouraged. Although new lamp types may be considered, the overall effect of modest, focused, building light should be continued.

### 4.22 Use lighting to accent building features.

It is appropriate to accent:

- Building entrances
- First floor details
- Signs

### 4.23 Minimize the visual impacts of architectural lighting.

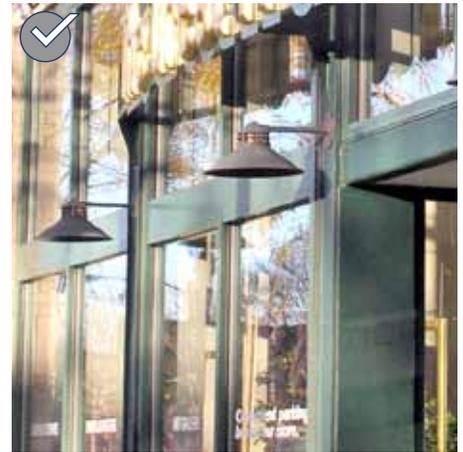
- Use simple light fixtures.
- Use exterior light sources with low luminescence.
- Use white lights that cast a similar color to daylight.
- Do not wash an entire building facade in light.
- Use lighting fixtures that are appropriate to the building and its surroundings in terms of style, scale and intensity of illumination.

### 4.24 Use shielded and focused light sources to prevent glare.

- Provide shielded and focused light sources that direct light downward.
- Do not use high intensity light sources or cast light directly upward.
- Shield lighting associated with services areas, parking lots and parking structures.

### 4.25 Install building lighting that does not damage the fabric of a historic building.

- Building lighting should be removable at a later time without damaging the historic fabric of the building.



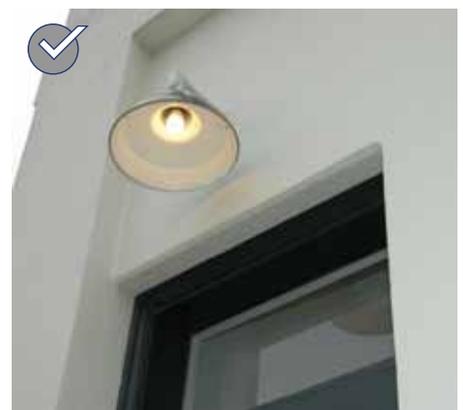
*Traditionally, exterior lights were simple in character and were used to highlight signs, entrances, and first floor details.*



*Use lighting to accent building entrances.*



*Simple lighting fixtures used in Downtown Plano*





# PUBLIC ART

Public art is welcomed as an amenity. It should be designed as an integral component of the urban environment and be strategically located to serve as an accent to a streetscape, plaza, park or other public area.

## 4.26 Incorporate public art to complement the character of a building or site.

- Public art should complement the surrounding context.
- Public art should be used to accent civic facilities.

## 4.27 Select and locate public art to be compatible with the historic context.

- Public art should not interfere with interpretation of nearby historic sites and buildings.
- Do not place large public artworks directly in front of historic buildings.

## 4.28 Locate public art installations to enhance the urban environment.

- Select strategic locations such as gateways or use as focal points in public plazas or parks.
- Public art should be woven into the urban environment. For example, an artist could “customize” or reinterpret conventional features of a streetscape such as a gate feature, tree grate or planter.



Public art should be woven into the urban environment and should be used to help activate public spaces.

Select strategic locations for public art such as gateways into the district and public spaces.

# SERVICE AREAS, BUILDING EQUIPMENT, AND FENCING

Service areas, building equipment, and fencing/screening will be a part of both historic redevelopment and new construction. They should be visually unobtrusive and should be integrated with the design of the site and the building. Junction boxes, external fire connections, telecommunication devices, cables, conduits, satellite dishes, HVAC equipment and fans may affect the character of a property. These and similar equipment devices shall be screened from public view to avoid negative effects on all properties.

## 4.29 Orient service entrance, waste disposal area and other similar uses toward service lanes and away from major streets.

- A wall, fence or planting may provide appropriate screening.

## 4.30 Position a service area to minimize conflicts with other abutting uses.

- Minimize noise impacts by locating sources of offensive sounds away from other uses.
- Use an alley or rear of the property when feasible.

## 4.31 Minimize the visual impacts of building equipment on the public way and the surrounding neighborhood.

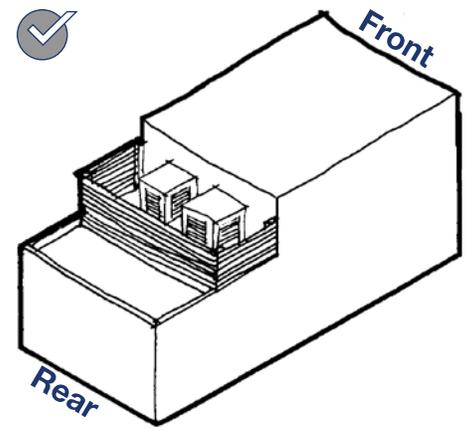
- Screen equipment from public view.
- Do not locate equipment on a primary facade.
- Use low-profile or recessed mechanical units on rooftops.
- Locate satellite dishes and mechanical equipment out of public view.
- Locate roof-top building equipment away from the facades of the building.

## 4.32 Minimize the visual impacts of utility lines, junction boxes and similar equipment.

- Locate utility lines and junction boxes on secondary and tertiary walls, and group them, when feasible.
- Group lines in conduit, when feasible.
- Simple and transparent metal enclosures may be used to screen utilities on the rear of a building, but not in the front or side.
- Paint these elements, to match the existing background color, when feasible.
- Locate utility pedestals (ground mounted) to the rear of the building.
- Gutters and downspouts should be located on the least visible face of a building and away from character-defining architectural features.
- Gutters and downspouts that must be located on the front of a building should be designed simply to avoid altering the perception of a historic façade.
- Gutters and downspouts should match the building's primary or trim color.

## 4.33 Limit fencing to the rear of the structure.

- Fences should be 70% open and constructed of brick, cast stone, iron, or a combination of these materials, or other appropriate materials. Plastic, vinyl, and chain-link are not appropriate materials. Wooden privacy fences are not allowed. Solid masonry is only appropriate when screening is required by zoning ordinance (for dumpsters or mechanical equipment). Should not exceed six feet in height.



Minimize the visual impacts of mechanical and HVAC equipment on the public way and surrounding neighborhood.



Orient service entrance, waste disposal area and other similar uses toward service lanes and away from major streets.



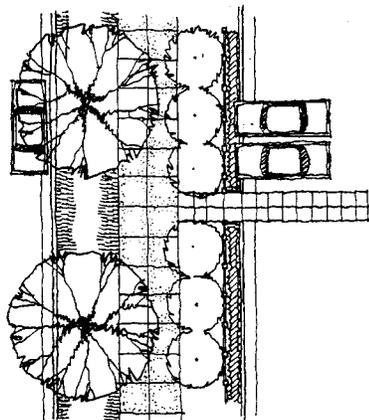
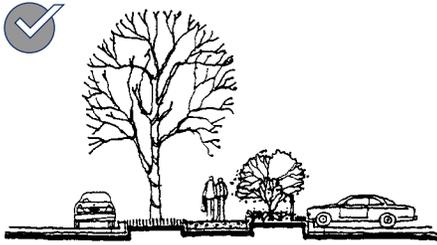
Locate roof-top building equipment away from the facades of the building



Fences should be 70% open and constructed of brick, cast stone, iron, or a combination of these materials, or other appropriate materials.



Provide a visual buffer along the edge of a parking lot.



Consider the use of a landscaped strip or planter to provide a visual buffer where a parking lot abuts a public sidewalk.

## SURFACE PARKING

Surface parking may be incorporated into the design of downtown projects, but it should be visually subordinate to other uses. Buffer areas should screen parking areas from the street and neighboring uses while incorporating design and landscape features that complement the existing natural character and context of the site.

### 4.34 Minimize the visual impact of surface parking.

- Locate a parking area at the rear or to the side of a site or to the interior of the block whenever possible. This is especially important on corner properties since they are generally more visible than interior lots.

### 4.35 Site a surface lot so it will minimize gaps in the continuous building wall of a commercial block.

- Where a parking lot shares a site with a building, place the parking at the rear of the site, or if this is not feasible, beside the building.

### 4.36 Provide a visual buffer along the edge of a parking lot and between parking lots.

- Planters or a landscape strip with a combination of trees and shrubs may be used as a visual buffer.
- A low, decorative wall may be used as screen for the edge of a parking lot. Materials should be compatible with those of nearby buildings.
- Maintain pedestrian connections to streetscape.



Planters or a landscape strip with a combination of trees and shrubs may be used as a visual buffer.

# CHAPTER 5: DESIGN STANDARDS FOR NEW CONSTRUCTION



## IN THIS CHAPTER

<b>General Principles for New Construction.....</b>	<b>78</b>
<b>New Commercial Building Design.....</b>	<b>81</b>

New infill construction is anticipated within the district. As investment in the area continues, it is important that new development contribute to an overall sense of continuity while also conveying the evolution of the area through building design.

This chapter provides standards for the design of new buildings in the Downtown Heritage Resource District. It includes general standards for the architectural character, building orientation and materials of all new construction projects as well as standards for sustainable construction and design standards for parking structures.

The standards in this chapter also apply to improvements to existing non-historic structures (those that are not considered to be historically significant within the Downtown Heritage District) to ensure that they remain compatible with the overall historic context. Note that general preservation principles and the design standards included in Chapter 2: Planning a Preservation Project and Chapter 3: Treatment of Historic Resources do not apply to new construction or to existing non-historic structures.



*Appropriate new designs for windows, storefronts and architectural features provide visual interest while clearly indicating that the building is new.*



*New buildings should reflect the basic mass and scale characteristics of surrounding historic buildings while incorporating contemporary design elements.*

# GENERAL PRINCIPLES FOR NEW CONSTRUCTION

New infill construction in Downtown Plano should be compatibly scaled and promote a pedestrian-oriented streetscape. It should also draw on Plano’s historic building traditions to inspire new, creative designs. Plano’s historic buildings from the period of focus are primarily one to two stories, and new development should reflect this height at the street level. New buildings are generally mixed-use buildings that provide active uses such as retail and/or restaurant uses on the ground floor, and office or residential use on upper floors.

## Architectural Character

New buildings in Downtown Plano should be distinguishable from historic buildings so as not to confuse the historic development of the area. Each building should appear as a product of its own time while maintaining general compatibility with the surrounding context.

### 5.1 Design a new building to reflect its time, while respecting key features of its context.

- New buildings should reflect the basic mass and scale characteristics of surrounding historic buildings while incorporating compatible design elements.
- Use of historic building materials is encouraged.

### 5.2 Consider incorporating contemporary interpretations of traditional designs and details into a new building.

- New proportionate designs for upper-story window sills and headers, for example, can provide visual interest while helping to convey the fact that the building is new.
- Contemporary details for new storefronts can create interest while expressing a new, compatible style.

### 5.3 Do not design a new building to exactly imitate historic styles.

- Imitation blurs the distinction between old and new buildings and confuses interpretation of the architectural evolution of the district.
- A contemporary interpretation of a historic style that is authentic to the district may be considered if it is subtly distinguishable as being new.



*Maintain the distinction between the street level and the upper floor.*



*Using new or alternative materials as an accent is appropriate to help express individual building modules or units.*

## Building Orientation

Traditionally, the primary entrance of a building faced the street. In a commercial setting, the entry was often recessed. New buildings should be oriented to continue this traditional pattern.

### 5.4 Maintain the traditional orientation of a building to the street.

- The primary entrance should face the street.
- In some cases, the front door itself may be positioned perpendicular to the street. In this case, the entry should still be clearly defined with a recessed entry or canopy for commercial building types.
- New buildings should abut the sidewalk. The setbacks for all new construction should match the setback of other buildings on the block as regulated by the Zoning Ordinance.



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

## Materials

Building materials used in new construction should contribute to the visual continuity of Downtown Plano.

### 5.5 Use building materials appropriate to the context.

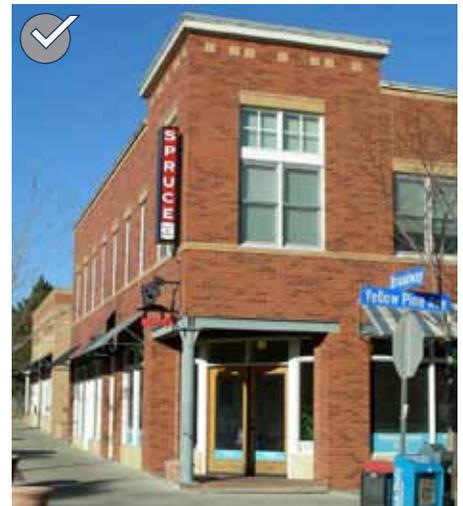
- Brick and stone is the preferred primary material.
- Building materials should have a modular dimension similar to that used traditionally.
- All wood details should have a weather-protective finish.
- Traditional stucco, metal cladding, and composite panels may be considered as an accent material on upper floors of larger buildings.



*The primary entrance of a building should face the street.*

### 5.6 Ensure that any new materials are similar in character to traditional materials.

- New or alternative materials should appear similar in scale, proportion, texture, color and finish to those used traditionally. For example, a modular stone may be appropriate if detailed similar to historic brick material found in the district.
- Using new or alternative materials as an accent is appropriate to help express individual building modules or units. For example, the use of a matte finished material (cementitious panels or metal panels) at a wall inset would be appropriate.
- Imitation or synthetic materials, such as aluminum or vinyl siding, imitation brick or imitation stone and plastic, are inappropriate.
- The use of highly reflective materials, such as unfinished metals or those without a matte finish are inappropriate.



*Brick and stone are the preferred primary materials for new construction.*



*Using new or alternative materials as an accent is appropriate to help express individual building modules or units.*



*Imitation or synthetic materials, such as aluminum or vinyl siding, imitation brick or imitation stone and plastic, are inappropriate.*



*Display windows and public art may be used to shield structured parking at ground level on secondary streets.*



*Structured parking should be designed to be compatible with the character of the historic commercial building facades.*

## Structured Parking

Structured parking should be designed to be compatible with the character of the historic commercial building facades. Street facing walls should be wrapped or screened to shield the view of parking from the street. On large sites, structured parking may be located internally; however, a liner wrap (minimum of two stories) should be provided along all street-facing facades. This wrap should be pedestrian-oriented and provide some transparency at the street level.

Note: the design standards for New Commercial Building Design also apply.

### 5.7 Structured parking facilities should provide an active-use “wrap” on the portions of the building that face the street.

- Commercial, residential, or office space should be provided at the street-level on the first story of parking structures, to the extent feasible.
- Display windows and public art may be used to shield structured parking at ground level on secondary streets.

### 5.8 Vehicle entrances and exits to structured parking facilities should be located on secondary streets whenever feasible.



*Structured parking facilities should provide an active-use “wrap” on the portions of the first story that face the street.*

# NEW COMMERCIAL BUILDING DESIGN

## Mass and Scale

Traditionally commercial buildings in Downtown Plano were mostly one to two stories in height, had articulated masses reflecting 25'-30' lot widths, had building widths that typically ranged from approximately 25' - 75', employed visually interesting skylines and pedestrian-scaled street fronts that contributed to a sense of human scale. A new building should continue to provide a variety of pedestrian-friendly scales and visually appealing masses. A new building should also reflect the traditional mass, scale, size, proportions and form of existing buildings in Downtown Plano.

### 5.9 Maintain the traditional size of buildings as perceived at the street level.

- The street facing facade height of a new building should fall within the historic context of the area. It should respect the traditional proportions of height to width.
- Floor-to-floor heights should appear similar to those of historic buildings downtown, especially those at ground level.
- For larger buildings new construction should incorporate design elements, such as setbacks and articulation, that break down the mass into modules that suggest the underlying historic height, width and lot pattern.

### 5.10 Establish a sense of human scale.

- Use vertical and horizontal articulation design techniques to reduce the apparent scale of a larger building mass.
- Incorporate changes in color, texture and materials to help define human scale.
- Use architectural details to create visual interest.
- Use materials that help to convey scale in their proportion, detail and form.



A new building should also reflect the traditional mass, size, proportions and form of existing buildings seen along the street in Downtown Plano.



A new building should be designed with a pedestrian-scaled street front.



For larger buildings new construction should incorporate design elements, such as setbacks and articulation, that break down the mass into modules that suggest the underlying historic height, width and lot pattern.



Incorporate changes in color, texture and materials to help define human scale. Note the center portion of the building is a slightly darker brick and a modest offset. These design elements reflect typical building widths found within the downtown context.

## HUMAN SCALE

A sense of human scale is achieved when one can reasonably interpret the size of a building by comparing features of its design to comparable elements in one's experience. Using building material of a familiar dimension such as traditional brick is an example, as is using windows of similar dimensions.



A new building should incorporate a base, middle and cap.



This new mixed-use building successfully incorporates varied massing. The third story is setback from the street facing facade, and a vertical feature anchors the corner and highlights the entrance.

### 5.11 Design a new building to respect traditional building heights along the street wall.

- When new development is greater than two stories, it should step down in height towards the street to reduce the overall scale of the building and to respect the traditional one and two story building height of Downtown Plano.
- A new building's upper floors above two stories should step back from the street by a minimum of 15'.
- A new building should step down in height to an adjacent historic building.

### 5.12 A new building should incorporate a base, middle and cap.

- Traditionally, buildings were composed of these three basic elements. Interpreting this tradition in new buildings will help reinforce the visual continuity of the area.

### 5.13 Design new larger buildings to express traditional building and lot widths using the following methods:

- Variation in façade and/or parapet height, typically a minimum of 2'.
- Variation in architectural detailing and/or palette of materials to emphasize the traditional building lot widths. For example, pilasters, modest material changes, window designs, awning design, and storefront elements may be used to create variation.
- Consistent variation in the plane of the façade. For example, an offset or setback may be used.



Design new larger buildings to express traditional building and lot widths using a variation in architectural detailing and/or palette of materials to emphasize the traditional building lot widths. For example, pilasters and modest material changes may be used to create variation. In addition, design a new building to respect traditional building heights along the street wall. This building provides a two story facade at the street wall and the additional height is set back.



For larger buildings, new construction should incorporate design features that break down the mass into modules that suggest the underlying historic height, width and lot pattern.



This building lacks to presence of base, middle, cap elements which impairs the human scale of the structure.

## Building and Roof Form

Similarity in building and roof forms is a prominent unifying element in the commercial area. Most are simple rectangular solids. New construction should be designed with simple forms.

### 5.14 A rectangular form should be dominant on a commercial facade.

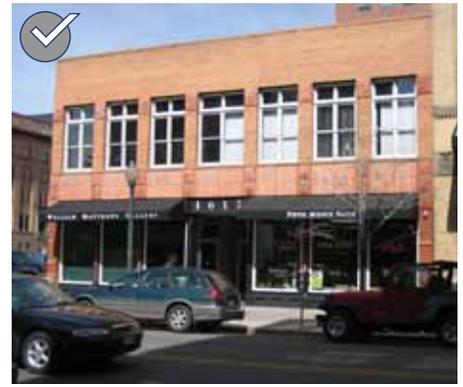
- The facade should appear as a flat surface, with any decorative elements and projecting or setback “articulations” appearing to be subordinate to the dominant form.

### 5.15 A roof form should be similar to those used traditionally.

- Flat roofs are appropriate.
- “Exotic” roof forms, such as A-frames and steep shed roofs, are inappropriate.



*“Exotic” roof forms, such as A-frames and steep shed roofs, are inappropriate.*



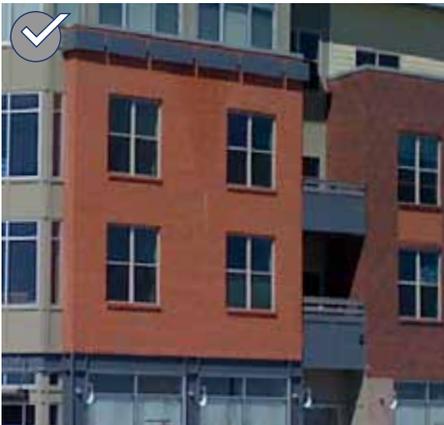
*A roof form should be similar to those used traditionally.*



*A rectangular form should be dominant on a commercial facade.*



*Balconies facing into a public plaza are appropriate. These balconies are set back from the primary building façade, simple in character, fit within the architectural features, and remain subordinate to the building design.*



*Using balconies to articulate a building's mass is appropriate. The structure and framework of these balconies are visually subordinate to the building as well.*



*Balconies should be as transparent as possible while still adhering to the city's adopted building code.*

## Balconies

Balconies are not a traditional feature in Downtown Plano. New balconies should be compatible with the character and materials found downtown and should be designed simply. In most cases, they should be located on the side, rear and upper stories that are setback from the street wall. They should remain subordinate to the building design.

### 5.16 Design a new balcony to be compatible with the historic context.

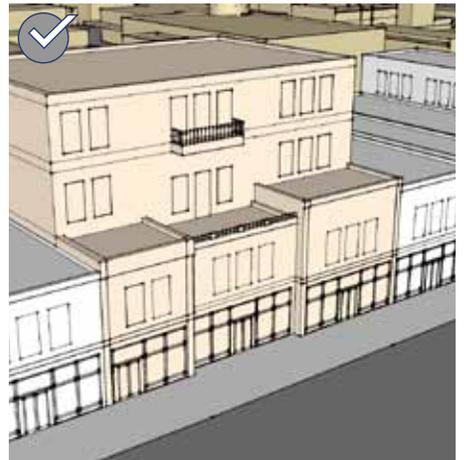
- Mount a balcony to accentuate character-defining features of the building.
- Fit balconies within building openings when feasible.
- Use colors that are compatible with the overall color scheme of the surrounding buildings. In most cases dark metal matte finishes are appropriate.

### 5.17 Design a new balcony to be simple and visually subordinate to the building.

- Simple metal work is most appropriate on commercial buildings.
- Heavy timber, vinyl, and plastics are inappropriate.
- The feature should appear as transparent as possible while still adhering to the city's adopted building code.
- Do not design building features that can create a false sense of historical development.
- The structure and framework of a balcony and number of balconies provided should appear subordinate to the building.
- Balconettes are inappropriate.
- New balconies should not be located on the street wall, unless they are located on an upper floor that is set back from the street wall.



*The use of balconettes are inappropriate.*



*New balconies should not be located on the street wall, unless they are located on an upper floor that is set back from the street wall.*

## Commercial Facade Character

Historic commercial building facades incorporate a regular pattern of transparency and proportion. Traditional patterns should be incorporated into new construction whenever possible.

### 5.18 Maintain the traditional spacing pattern created by upper story windows.

- Use traditional proportions of windows, individually or in groups.
- Headers and sills of windows on new buildings should maintain the traditional placement relative to cornices and belt courses.

### 5.19 Maintain the distinction between the street level and the upper floor.

- The first floor of the primary facade should be predominantly transparent glass.
- Upper floors should be perceived as being more opaque than the lower floor.
- Highly reflective or darkly tinted glass is inappropriate.
- Express the distinction in floor heights between street levels and upper levels through detailing, materials and fenestration. The presence of a belt course is an important feature in this relationship.

### 5.20 Incorporate traditional building components into the design of a new storefront.

- Express a bulkhead, display window and clerestory window in a new storefront design.
- Storefront components and upper story windows should be similar in height and proportion to traditional downtown buildings.

### 5.21 Promote the pattern created by recessed entries along the street.

- On commercial type buildings, set a primary entry door back an adequate amount from the front facade to establish a distinct threshold for pedestrians. A recessed dimension of four feet is typical.
- Where entries are recessed, the building line at the sidewalk edge should be maintained by the upper floor(s).
- Use a transom over a doorway to maintain the full vertical height of the storefront.
- Oversized (or undersized) interpretations are discouraged.
- Maintain door/window header heights at each floor.

### 5.22 Design an awning or canopy to be in character with the surrounding context.

- Flat canopy awnings and dropped awnings are the most common existing awning types.
- Use an operable awning, when feasible.
- Also see page 69 for guidelines on design a new awning or canopy.



*The facade of this new infill building is inappropriate. The solid-to-void ratio is not in character with traditional building in the context.*



*The presence of a belt course is an important feature in expressing the distinction in floor heights.*



*Design an awning or canopy to be in character with the surrounding context.*



*Operable upper story windows allow for natural ventilation.*



*Recessed entries prevent hot and cold air from rushing inside a building when door is opened.*

## Sustainable Building Elements

The elements that make up a building, including windows, mechanical systems and materials, can significantly impact environmental performance. Sustainable building elements should be designed to maximize the building’s environmental performance, while promoting compatibility with surrounding sites and structures. New materials that improve environmental performance are appropriate if they have been proven effective in the climate of North Texas.

### 5.23 Use green building materials whenever possible.

- Green building materials often have a longer life span and are typically:
  - Locally manufactured
  - Low maintenance
  - Recycled

### 5.24 Incorporate building elements that allow for natural environmental control.

Consider the following:

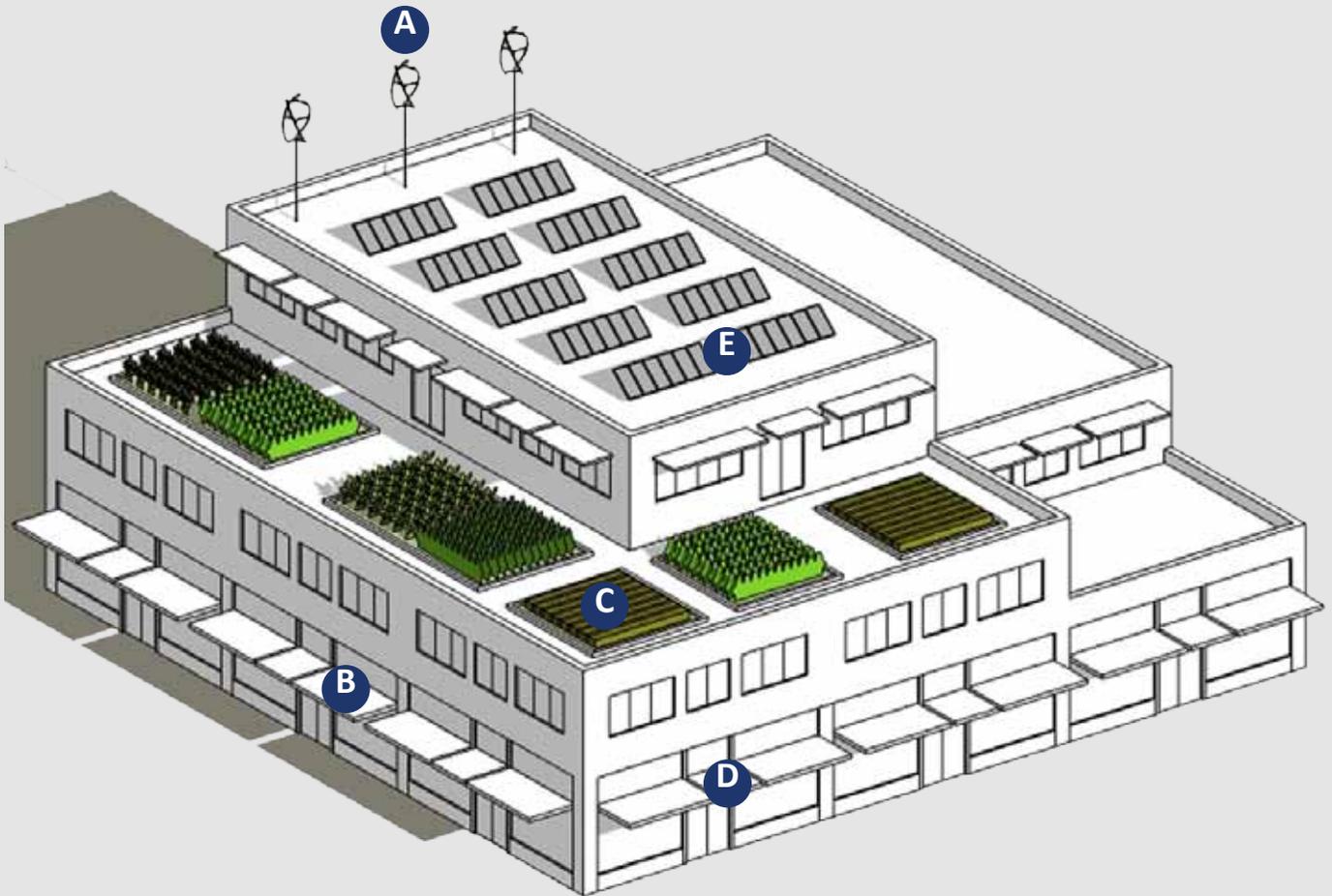
- Operable windows for natural ventilation
- Low infiltration fenestration products
- Interior or exterior light shelves/solar screens above south facing windows
- LED fixtures

### 5.25 Minimize the visual impacts of solar and wind energy devices on the character of the district.

- Where feasible, mount equipment where it has the least visual impact.

## NEW COMMERCIAL CONSTRUCTION BUILDING ENERGY-EFFICIENCY DIAGRAM

Design a building or addition to take advantage of energy saving and energy harnessing opportunities as illustrated below.



<p><b>A Wind Devices</b></p> <ul style="list-style-type: none"> <li>• Set back from primary facade to minimize visibility from street</li> </ul>	<p><b>C Green Roofs</b></p> <ul style="list-style-type: none"> <li>• Decreases solar gain</li> <li>• Reduces runoff</li> </ul>	<p><b>E Solar Panels</b></p> <ul style="list-style-type: none"> <li>• Set back from primary facade to minimize visibility from street</li> <li>• Used as shading devices</li> </ul>
<p><b>B Operable Transoms</b></p> <ul style="list-style-type: none"> <li>• Allows for natural air circulation</li> </ul>	<p><b>D Shading Devices</b></p> <ul style="list-style-type: none"> <li>• Operable canopies, located above display windows</li> </ul>	



*Design civic buildings to be compatible with the surrounding context while serving as landmarks. This building appropriately employs a contemporary storefront system, enhancing the pedestrian-friendly context.*

## Civic Facility Design

Civic facilities include museums, performing arts venues, churches, libraries, fraternal buildings, courts, and governmental offices. New civic facilities in Downtown Plano should reinforce the historic building fabric and enhance the pedestrian environment. Civic facilities should promote the basic design principles outlined for commercial buildings while also serving as landmarks in the historic fabric.

### **5.26 Design civic buildings to be compatible with the surrounding historic context while serving as landmarks.**

- Civic facilities should be located such that they encourage pedestrian traffic to nearby businesses.
- Civic facilities should be designed to reinforce the downtown fabric of streets, public spaces and sidewalks.
- Outdoor spaces designed for public use should be provided.
- The visual impacts of automobiles should be minimized.
- Primary entrances should face the street or a public space, not parking lots.
- A sense of human scale should be conveyed.
- A pedestrian-friendly street level should be included.
- The design for mass, scale and materials for new commercial buildings should be reflected in their design.

### **5.27 Design civic spaces to encourage pedestrian activity.**

- The edges of a civic property should be inviting to pedestrians.
- Convenient pedestrian connections should be provided.
- Adjacent historic resources should be integrated.
- A balance of landscape and hardscape elements should be provided.
- Civic spaces should include streetscape furnishings, such as, lighting, street trees, benches and public art.
- A sense of human scale should be conveyed.
- Civic space should be appropriately scaled to downtown.

# CHAPTER 6: SIGNS



## IN THIS CHAPTER

<b>Treatment of Historic Signs</b> .....	<b>90</b>
<b>Design of New Signs</b> .....	<b>91</b>
<b>Design of Specific Sign Types</b> .....	<b>93</b>

Signs are important visual elements in Downtown Plano. Balancing the functional requirements for signs with the objectives for the overall character of the area is a key consideration. Orderly sign location and design can make fewer and smaller signs more effective.

The design standards promote the use of signs which are aesthetically pleasing, of appropriate scale, and integrated with surrounding buildings in order to meet the community's desire for quality development. This chapter provides design standards for the treatment of historic signs, and the design of new signs. All signs throughout the city are subject to the requirements of the Plano Zoning Ordinances, which provides the definitions and legal framework for a comprehensive and balanced system of signage.

## FOR MORE INFORMATION

See web link to:

### **Preservation Brief 25: The Preservation of Historic Signs**

<http://www.nps.gov/tps/how-to-preserve/briefs/25-signs.htm>

# TREATMENT OF HISTORIC SIGNS

Historic signs contribute to the downtown character. These signs also have individual value, apart from the buildings to which they are attached. Historic signs of all types should be retained and restored whenever possible.

Historically, most signs were relatively small in scale. Many were suspended below the canopies, to be read by pedestrians. Others were mounted flush with the building face, often fitting within architectural “frames” or “sign bands” that were built into the façade. The earliest signs had no illumination, but later indirect lighting appeared, in which lamps focused onto the sign surfaces. Internal lighting and neon appeared later, perhaps in the 1930’s.

## All Historic Signs

While all historic signs should be retained whenever possible, it is especially important when they are a significant part of a building’s history or design.

### **6.1 Consider history, context, and design when determining whether to retain a historic sign.**

Retention is especially important when a sign is:

- Associated with historic figures, events or places.
- Significant as evidence of the history of the product, business or service advertised.
- A significant part of the history of the building or the historic district.
- Characteristic of a specific historic period.
- Integral to the building’s design or physical fabric.
- Integrated into the design of a building such that removal could harm the integrity of a historic property’s design or cause significant damage to its materials.

## Historic Wall Signs

Historic painted wall signs, or “ghost signs” should be left exposed whenever possible, and should not be restored to the point that they no longer provide evidence of a building’s age and original function.

### **6.2 Leave historic wall signs exposed whenever possible.**

### **6.3 Do not “over restore” historic wall signs.**

- Do not restore historic wall signs to the point that all evidence of their age is lost.
- Do not significantly re-paint historic wall signs even if their appearance and form is recaptured.
- It is acceptable to restore a ghost sign to some degree and it still would be historic.



*Historic painted wall signs, or “ghost signs” should be left exposed whenever possible.*

# DESIGN OF NEW SIGNS

Whether it is attached to a historic building or associated with new development, a new sign should exhibit qualities of style, permanence and compatibility with the historic building and surrounding context.

## Sign Character, Content And Lighting

A sign should be in character with the materials, colors and details of the building. Its content should be visually interesting and clearly legible. Illumination sources should be shielded to minimize glare and light pollution. Note that all sign lighting must also conform to the lighting regulations included in the Plano Code of Ordinances.

### 6.4 Design a sign to be subordinate to the overall building composition.

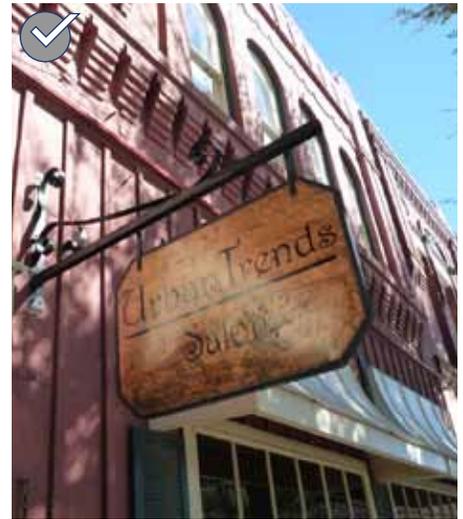
- Design a sign to be simple in character.
- Locate a sign to emphasize design elements of the facade itself.
- Mount a sign to fit within existing architectural features using the shape of the sign to help reinforce the horizontal lines of the building.
- All sign types should be subordinate to the building and to the street.

### 6.5 Use sign materials that are compatible with the architectural character and materials of the building.

- Use permanent, durable materials that reflect the downtown context. Such materials may include painted or carved wood, individual wood or cast metal letters or symbols, and painted, gilded or sandblasted glass. Vinyl or plastic material is inappropriate.
- Painted metal or forged signs may also be appropriate if they are compatible with the architectural character of the building.
- Do not use highly reflective materials on a sign.

### 6.6 Do not obscure character-defining features of a historic building with a sign.

- A sign should be designed to integrate with the architectural features of a building, not distract from them.



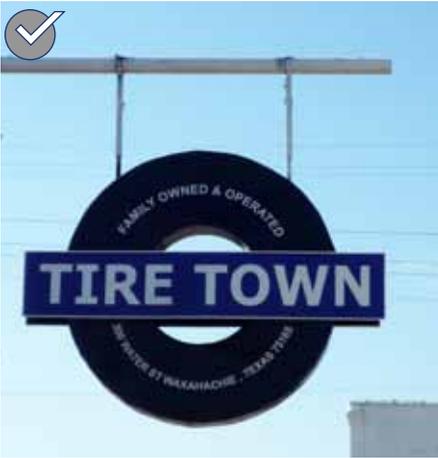
*Design a sign to be simple in character.*



*Use sign colors, materials and details that are compatible with the overall character of the building's facade.*



*Design a sign to be subordinate to the overall building composition. The sign should be located to fit within existing architectural features.*



Use a simple typeface design and colors that contribute to legibility and design integrity.



Sign content shall be designed to be visually interesting and clearly legible.



Direct lighting at signage from an external, shielded lamp.

**6.7 Use colors that contribute to legibility and design integrity.**

**6.8 Use a simple typeface design.**

- Avoid hard-to-read or overly intricate typefaces.
- Use a typeface that is similar to traditional typefaces in the area when possible.

**6.9 Consider using a compatible, shielded light source to illuminate a sign.**

- Direct lighting towards a sign from an external, shielded lamp.
- Do not overpower the building or street edge with lighting.
- Use a warm light, similar to daylight.
- If halo lighting is used to accentuate a sign or building, locate the light source so that it is not visible.
- Back lit signs are inappropriate.

**Sign Installation On A Historic Building**

When installing a new sign on a historic building, it is important to maintain its key architectural features and to minimize potential damage to the building facade.

**6.10 Avoid damaging or obscuring architectural details or features when installing signs.**

- Minimize the number of anchor points when feasible.
- Do not penetrate brick when attaching a sign to a masonry building.
- Install at mortar joints.



When installing a new sign on a historic building, minimize potential damage to the building.

# DESIGN OF SPECIFIC SIGN TYPES

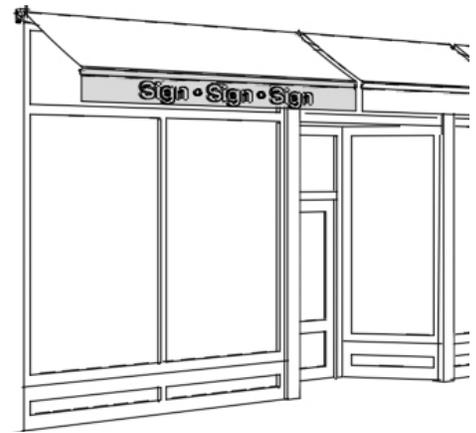
A variety of sign types may be appropriate if the sign contributes to a sense of visual continuity and does not overwhelm the architecture of the building.

## Awning Sign

An awning sign is any sign painted or applied to the face, valance, side or top panel of an awning.

**6.11 Use an awning sign in areas with high pedestrian use.**

**6.12 Use an awning sign when other sign types would obscure architectural details.**



*Use an awning sign when other sign types would obscure architectural details.*

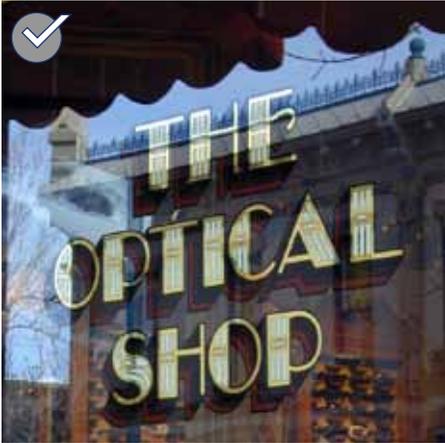


## Window Sign

A window sign is any sign, banner, poster, or display located on the internal or external surface of the window of any establishment for the purpose of advertising services, products, or sales available within such establishment.

### 6.13 Design a window sign to minimize the amount of window covered.

- Scale and position a window sign to preserve transparency at the sidewalk edge.



*Design a window sign to minimize the amount of window covered.*



*A window sign is used for the purpose of advertising services, products, or sales within the establishment.*

## Wall Sign and Painted Sign

A wall sign is any sign attached parallel to, but within six (6) inches of a wall of a building including individual letters or cabinet signs. Painted signs are physically painted onto the exterior material of the building.

### 6.14 Place a wall sign to promote design compatibility among buildings.

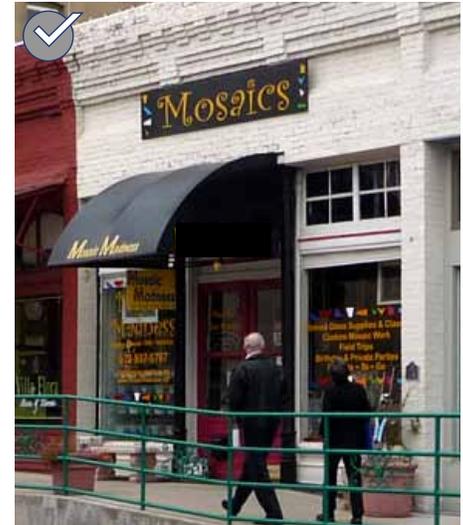
- Place a wall sign to align with other signs on nearby buildings.

### 6.15 Place a wall sign to be relatively flush with the building facade.

- Design a wall sign to minimize the depth of a sign panel or letters.
- Design a wall sign to sit within, rather than forward of, the fascia or other architectural details of a building.

### 6.16 Place wall signs to integrate with historic building details and elements.

- Do not obstruct the character-defining features of a building with signage.
- Locate a flush-mounted wall sign to fit within a panel formed by decorative moldings or transom panels where they exist.
- Install at mortar joints.



*Design a wall sign to fit within, rather than forward of, the architectural details of a building.*



*Painted signs should be legible and appropriate for the context of Downtown Plano.*



## Projecting and Hanging Signs

A projecting sign is attached perpendicular to the wall of a building or structure.

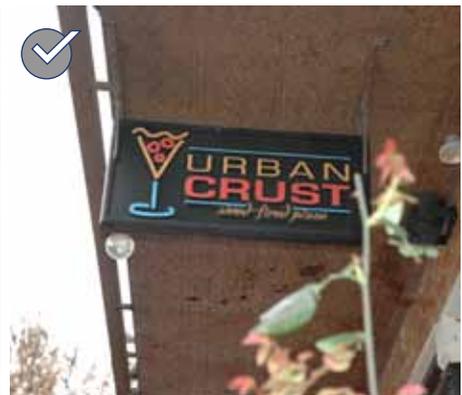
**6.17 Design a bracket for a projecting sign to complement the sign composition.**

**6.18 Locate a projecting sign to relate to the building facade and entries.**

- Hanging or projecting signs should be centered on the façade or positioned at the corner, ideally above the business entrance or to the side of the door.
- Signs should provide clearance from the sidewalk as regulated by the Zoning Ordinance.



*Design a bracket for a projecting sign to be decorative or complementary to the sign composition.*

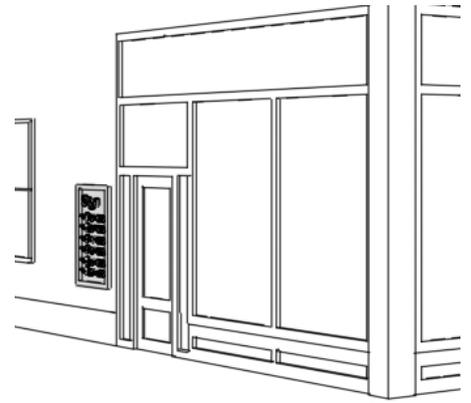


## Directory Sign

A directory sign displays the tenant name and location for a multi-tenant building where there are two or more tenants without direct outside access to a public street.

### 6.19 Use a directory sign to consolidate small individual signs on a larger building.

- Use a consolidated directory sign to help users find building tenants.
- Locate a consolidated directory sign near a primary entrance on the first floor wall of a building.



*A tenant panel or directory sign displays the tenant name and location for a building containing multiple tenants.*



## Interpretive Sign

An interpretive sign refers to a sign or group of signs that provide information to visitors on natural, cultural, and historic resources or other pertinent information.

Generally, interpretive signs should comply with the design standards for the sign type that is the closest match. The standards below apply to a common freestanding sign type.

### 6.20 Design an interpretive sign to be simple in character.

- The sign face should be easily read and viewed by pedestrians. An interpretive sign should remain subordinate to its context.
- The interpretive sign may not depict a commercial product brand name or symbolic logo that is currently available.



*An interpretive sign refers to a sign or group of signs that provide information to visitors on natural, cultural, and historic resources or other pertinent information.*



## Murals

Murals are paintings or other work of art executed directly on a wall which reflect a cultural, historic, or environmental event(s) or subject matter from Plano.

### 6.21 Design murals with material appropriate to Downtown Plano and its environs.

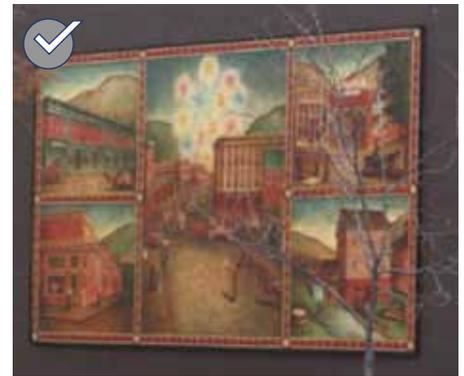
- The mural may not depict a commercial product brand name or symbolic logo that is currently available.
- The content should reflect a cultural, historic or environmental event(s) or subject matter from Plano.
- The content should not contain logos or names of any business entity.

### 6.22 Integrate a mural into overall building design.

- The mural should complement the wall on which it is placed.
- It should not obscure key features of a historic building.
- It is inappropriate to paint a mural directly onto a building wall that has not been previously painted. If the building wall has not been previously painted, the mural should be attached to the wall.
- Murals painted directly onto a building shall only be allowed for previously painted buildings or buildings with stucco siding.
- Murals shall only be appropriate along an interior secondary wall (not facing a street) or a rear wall. Murals located on interior secondary walls should be set back a minimum of fifteen feet from the primary facade.
- Buildings should have no more than one mural at a time.



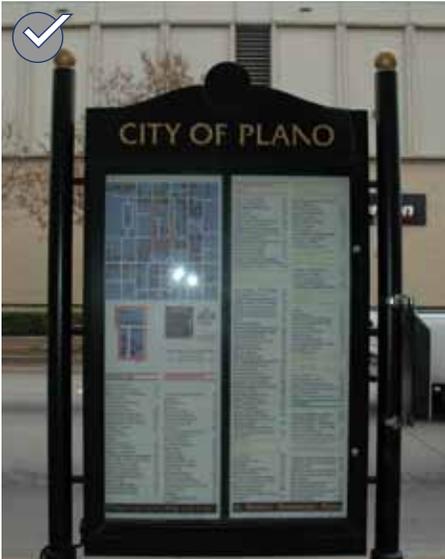
*Painted murals should only be allowed for previously painted buildings.*



*Murals may be attached to the wall.*



*Interior secondary walls with existing stucco siding are appropriate locations for painted murals and should be set back a minimum 15 feet from the primary facade.*



## Kiosks

A sign kiosk is typically a series of configured sign panels.

### 6.23 Locate a sign kiosk in an appropriate context.

- Sign kiosks are generally provided by the city for wayfinding or for interpretive information. Other applications may be considered by the review authority on a case-by-case basis.
- Sign kiosks are appropriate in small plazas or areas offset from the primary public sidewalk.

## Other Sign Types

All sign types that are not mentioned here, but which are permitted in the Downtown Business/Government District, should adhere to the standards in this chapter.



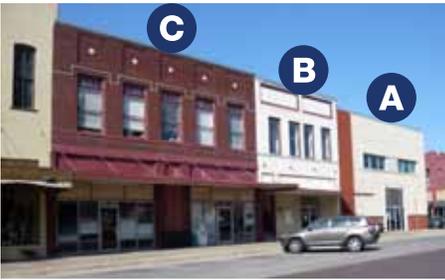
# APPENDIX



## IN THIS CHAPTER

Case Study Project.....	102
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# CASE STUDY PROJECT



*The case study project includes several vacant buildings.*



*The altered historic Building A could incorporate a more contemporary facade design.*



*Historic Building E could be rehabilitated.*

This case study illustrates how the design standards combine to shape development downtown. The case study describes a hypothetical project that includes the rehabilitation of several historic buildings and associated new construction that would be consistent with the future vision for the Downtown Heritage Resource District as the vibrant center of the community.

The design standards promote preservation and new construction that protects a downtown's historic character while increasing its vitality. The case study project described in this section illustrates application of the standards to a potential phased mixed-use project on a downtown block.

## **Rehabilitation of Historic Buildings**

The project would rehabilitate the four historic buildings that have been determined to be significant. Second story linkages could connect the buildings facing the street to create a larger commercial floor plate. Building C is the most intact, and may require only minimal storefront reconstruction. Simplified historic or contemporary interpretations may be appropriate for other moderately altered historic buildings.

## **Significantly Altered Historic Facade**

The project includes alteration and rehabilitation of Building B. Although the original building was built in 1915, it has been significantly altered. The rehabilitated building would feature a contemporary storefront and rehabilitated second floor commercial/residential space.

## **Upper-Story Addition to Existing Buildings**

A third-story addition to Building B would provide residential loft space. It would be set back and clearly differentiated from the historic Building B.

## **Compatible New Construction on a Vacant Lot**

A new mixed-use building on the vacant lot along the cross street would help revitalize the block. It could also connect to the upper floors of Buildings A & E to create a larger commercial floor plate.

## CASE STUDY: EXISTING AND HISTORIC CONDITIONS



**Building A** has been extensively altered, and is not considered to be a contributor to the historic district (bottom).



**Building B** is a historic building that is in good condition with a significantly altered storefront. It was built in 1915.



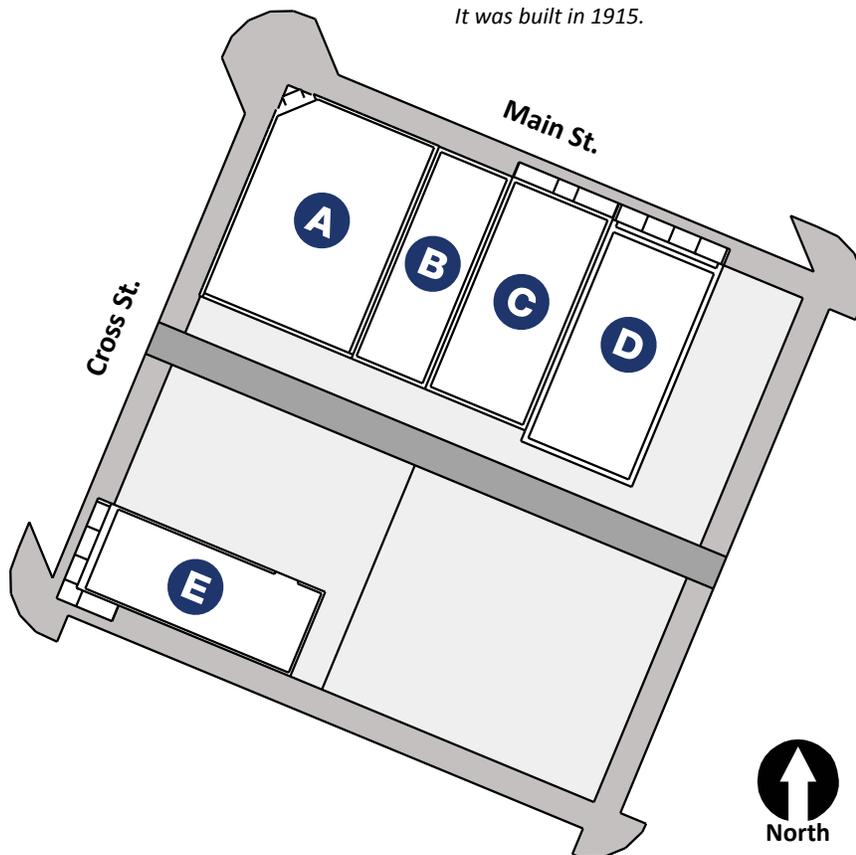
**Building C** is a historic building that is in good condition with a moderately altered storefront. It was built in 1915.



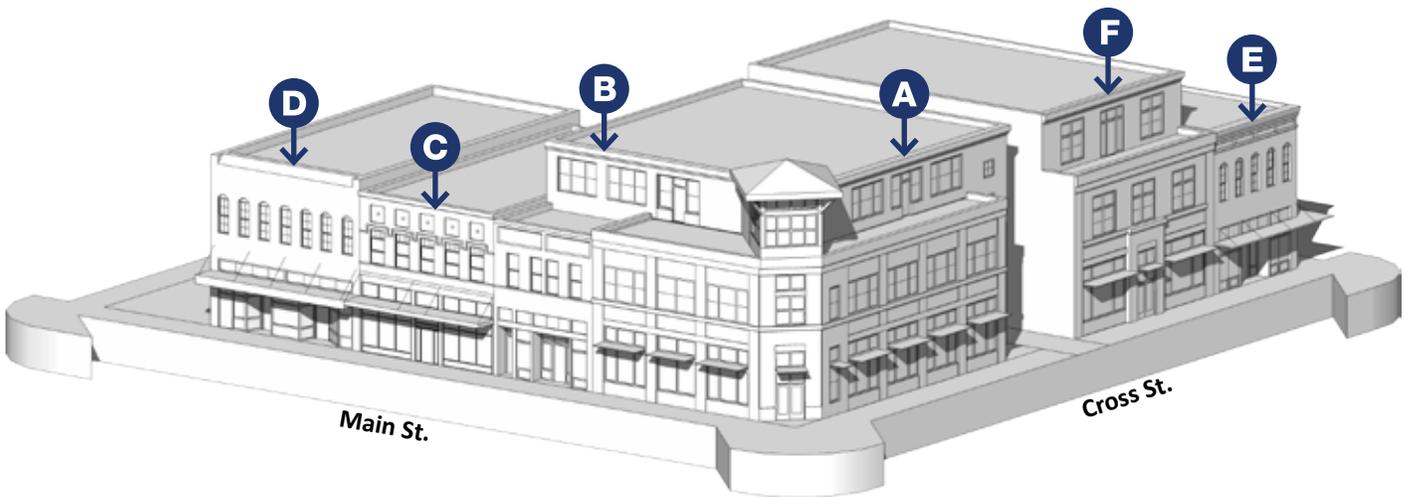
**Building D** is a historic building that has a moderately altered facade. It was built in 1890.



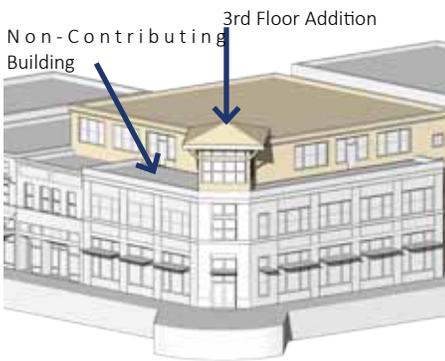
**Building E** is a historic building that has a significantly altered facade.



## CASE STUDY: EXISTING AND HISTORIC CONDITIONS



### CONCEPT IMAGE



**Building A** would be rebuilt in a contemporary style with a ground floor retail storefront. The second floor would be combined with the adjacent floors of Buildings B & F to create a larger commercial office floor plate, or be converted to residential use. A third floor residential loft addition would be set back from the primary facade and a new elevator core would be set back from the west facade along the alley.

### CONCEPT IMAGE

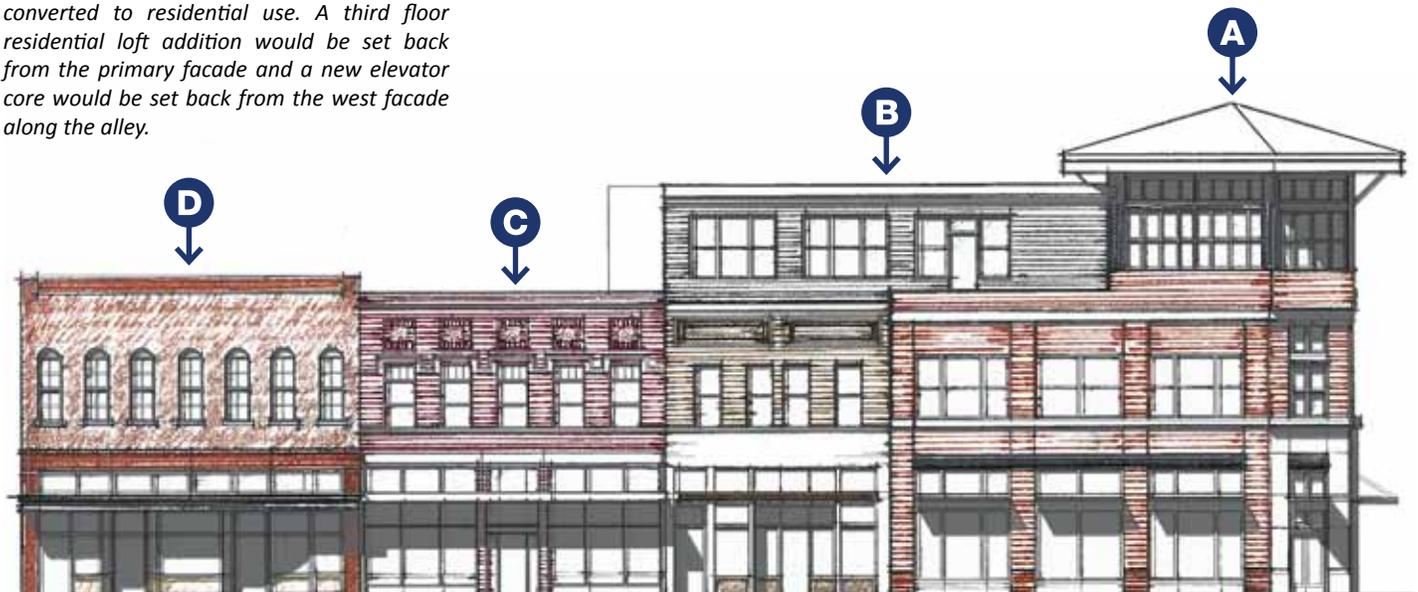


**Building B** would be rehabilitated. A third-story residential addition would be set back and differentiated from the historic facade.

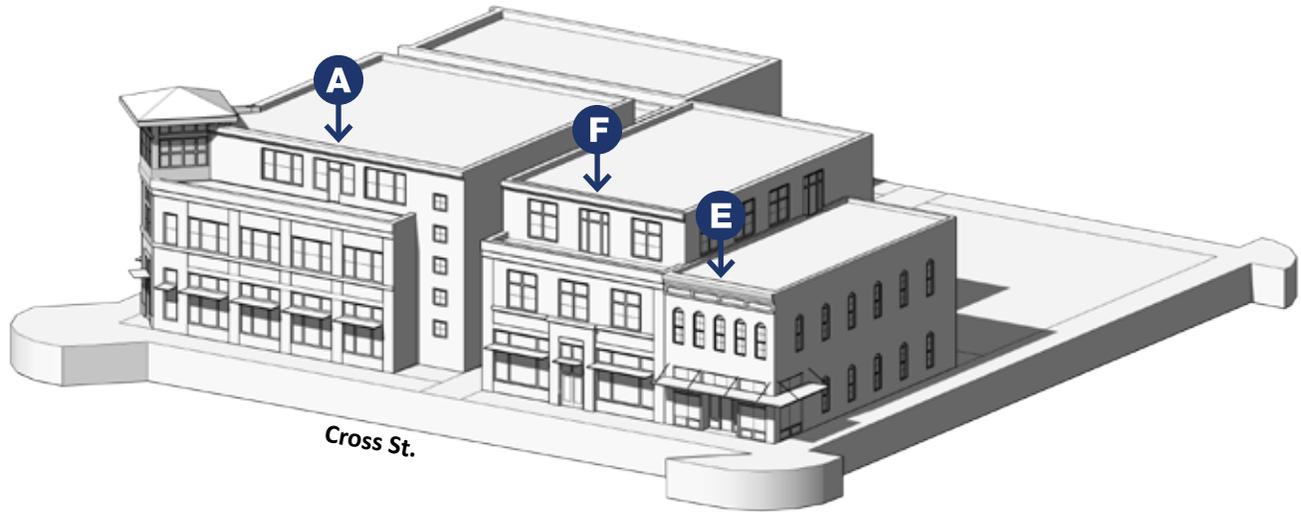
### CURRENT PHOTO



**Building C** is currently in good condition. The altered storefront would be rehabilitated to accommodate retail uses.



**CASE STUDY: EXISTING AND HISTORIC CONDITIONS**



**CURRENT PHOTO**



**Building D** would rehabilitate the moderately altered facade. The retail store would remain at the ground floor and the second story would be combined with the second floor of the adjacent buildings to create a larger combined commercial office or residential floor.

**HISTORIC PHOTO**



**Building E** would be rehabilitated by restoring window openings and reconstructing the storefront. The rehabilitated facade could be similar to the mid 20th Century facade illustrated above or the original late 19th Century facade. The roof could be used as a deck area for residential or office units in a new building built on the adjacent vacant lot (Bldg. F).

**CONCEPT IMAGE**



**Building F** is a new mixed-use building that would be built on the vacant lot sharing an elevator via an over-alley connection with the rehabilitated building and third-floor residential addition of Building A. The new building would include ground floor retail and upper story office or residential space.



## CASE STUDY: POTENTIAL PHASING

As illustrated below, the case study project could be phased to accommodate market conditions or the availability of funding. Each phase would be planned to support future phases.

### PHASE 1: FACADE REHABILITATION



**Before:** Historic building facades facing Main St. have been subject to various alterations over the years, but have preserved their essential historic integrity.

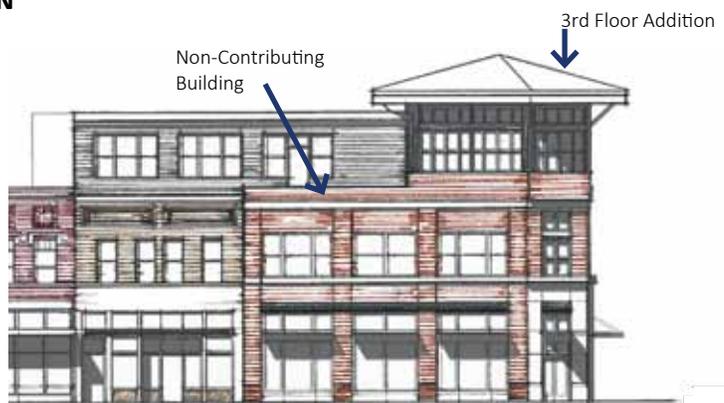


**After:** A sensitive facade rehabilitation project returns the storefronts to their original historic configuration, removes paint and restores upper-story features. The rehabilitated storefronts support high visibility retail uses along Main St.

### PHASE 2: NEW FACADE AND THIRD STORY ADDITION

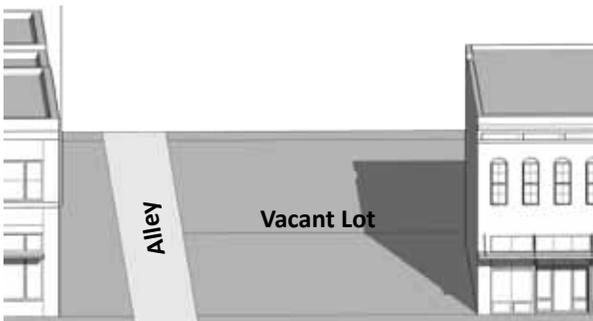


**Before:** The facade of Building A is extensively altered and is unlikely able to be restored.



**After:** The facade of Building A is rebuilt in a more contemporary style. A three-story element anchors the corner and a third-story residential addition is stepped back 20 feet from the historic facade, creating a large terrace area.

### PHASE 3: NEW CONSTRUCTION



**Before:** The vacant lot along the Cross Street provides an opportunity to bridge a gap in the street frontage and link the upper stories of the buildings rehabilitated in phases 1 and 2.



**After:** A new mixed-use building occupies the vacant lot and is linked over the alley to a new elevator serving the rehabilitated building and rooftop addition of Building A.

# GLOSSARY OF TERMS

**Alignment.** The arrangement of objects along a straight line.

**Alteration.** Any act or process, except repair and light construction that changes one or more of the architectural features of a structure or site, including, but not limited to, the erection, construction, reconstruction, relocation of, or addition to a structure.

**Appropriate.** Suitable for a particular condition, occasion, or place, compatible, fitting.

**Awning.** An architectural projection, which provides weather protection, identity, or decoration, and is supported by the building to which it is attached. It is composed of a lightweight rigid or retractable skeleton structure over which another cover is attached that may be of fabric or other materials. Awnings are typically sloped.

**Bracket.** A supporting member for a projecting element or shelf, sometimes in the shape of an inverted L and sometimes as a solid piece or a triangular truss.

**Building.** A resource created principally to shelter any form of human activity, such as a house.

**Building Lighting.** Any lighting that is attached to a building, or that is directed towards a building for the purpose of illuminating the structure or parts of the structure.

**Bulkhead.** Found beneath the display windows.

**Canopy.** A projecting, rigid structure with a roof generally mounted to the ground and/or suspended with tie rods.

**Certificate of Appropriateness.** A signed and dated document evidencing the approval of the Heritage Commission and/or city staff for exterior work proposed by an owner or applicant on an individually designated heritage resource or on a building located within a designated Heritage Resource District.

**Clerestory Windows.** The upper portion of the display window on a storefront, separated by a frame.

**Cornice.** A decorative band at the top of the building.

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

**Demolition.** The complete destruction of a building or structure; or removal of more than 30 percent of the perimeter walls; or removal of any portion of a street-facing facade.

**Deteriorate.** To diminish or impair in quality, character, function, or value, also to fall into decay or ruin.

**Display Windows.** The main portion of glass on the storefront, where goods and services are displayed.

**Door frame.** The part of a door opening to which a door is hinged. A door frame consists of two vertical members called jambs and a horizontal top member called a lintel.

**Double-Hung Window.** A window with two sashes (the framework in which window panes are set), each moveable by a means of cords and weights.

**Façade.** Front or principal face of a building; any side of a building that faces a street or other open space.

**Fascia.** A flat board with a vertical face that forms the trim along the edge of a flat roof, or along the horizontal, or “eaves,” sides of a pitched roof. The rain gutter is often mounted on it.

**Form.** The overall shape of a structure (i.e., most structures are rectangular in form).

**Frame.** A window component. See window parts.

**Glazing.** Fitting/securing glass into windows and doors.

**Head.** The top horizontal member over a door or window opening.

**Historic Property.** A district, site, building, structure or object significant in the history of American archeology, culture, engineering or politics at the national, state or local level. Source: *Secretary of the Interior National Park Service*.

**Historic Resource.** Properties, structures, features, objects, and districts that are determined to be of historical significance.

**Intact Historic Property.** These properties are those that are well preserved, or that have been restored to their historic character. Some retain original cornices, windows and storefronts. Others have had some of these features reconstructed to match or appear similar to original features. They have the highest degree of integrity. In some cases, minor alterations may still exist that slightly detract from the historic character and could be addressed in future rehabilitation work.

**Key Character Defining Features.** Architectural elements and stylistic details that contribute to the distinctive nature of a building or structure.

**Lintel.** A horizontal structural member that supports a load over an opening; usually made of wood, stone or steel; may be exposed or obscured by wall covering.

**Maintenance.** The work of keeping something in proper condition, upkeep. Activities required or undertaken to conserve as nearly, and as long, as possible the original condition of an asset or resource while compensating for normal wear and tear. The needed replacement of materials is done in-kind.

**Mass/Massing.** The physical size and bulk of a structure. A building's massing is derived from the articulation of its façade through the use of dormers, towers, bays, porches, steps, and other projections. These projections significantly contribute to the character of the building and, in town, the character of a street.

**Masonry.** Construction materials, typically bound together by mortar, such as stone, brick, concrete block, or tile.

**Material.** As related to the determination of "integrity" of a property, material refers to the physical elements that were combined or deposited in a particular pattern or configuration to form a historic property.

**Moderately Altered Historic Property.** These are properties that retain some original features but are missing others. They also have later alterations that detract from the historic character. More recent storefronts that are out of proportion from the original, or that have materials that are out of character are examples. Cornices may be missing and upper story windows may be altered as well. These later alterations detract from the historic character and could be addressed in future rehabilitation work.

**Module.** The appearance of a single façade plane, despite being part of a larger building. One large building can incorporate several building modules.

**Molding.** A decorative band or strip of material with a constant profile or section designed to cast interesting shadows. It is generally used in cornices and as trim around window and door openings.

**Muntin.** A bar member supporting and separating panes of glass in a window or door.

**Orientation.** Generally, orientation refers to the manner in which a building relates to the street. The entrance to the building plays a large role in the orientation of a building; whereas, it should face the street.

**Original.** Belonging or pertaining to the origin or beginning of something, or to a thing at its beginning.

**Parapet.** A low protective wall or railing or wall-like barrier along the edge of a raised structure such as a roof, bridge, terrace, or balcony. Where extending above a roof, it may simply be the portion of an exterior wall that continues above the line of the roof surface, or may be a continuation of a vertical feature beneath the roof such as a fire wall or party wall.

**Period of Focus.** The time from 1890 to 1936 in Plano when the bulk of the surviving historic buildings were constructed.

**Period of Significance.** The period during which Downtown Plano took on historic significance, spanning from 1890 to 1965.

**Pilasters.** A rectangular column or shallow pier attached to a wall; quite frequently decoratively treated so as to repeat a classical column with a base, shaft and capital.

**Preservation.** The act or process of applying measures necessary to sustain the existing form, integrity, and materials of an historic building, site, structure or object. Work may include preliminary measures to protect and stabilize the property, but generally focuses on the ongoing preservation, maintenance and repair of historic materials and character-defining features rather than extensive replacement and new work. Source: *Secretary of the Interior National Park Service*.

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

**Rehabilitated Historic Property.** These are properties that have had improvement work in which some key features have been preserved, and also may have some alterations that are distinguishable as new, but are compatible with the historic character. In many of these cases, upper portions of the storefronts retain historic features, including cornices, decorative moldings and upper story windows. Many have new storefronts that do not replicate historic details but are generally compatible as “contemporary interpretations” of traditional storefronts. A few alterations may still exist that slightly detract from the historic character and could be addressed in future rehabilitation work.

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

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

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

**Rhythm.** The spacing and repetition of building façade elements, such as windows, doors, belt courses, and the like, give an elevation its rhythm. The space between freestanding buildings in towns, as well as the height of roofs, cornices, towers, and other roof projections establishes the rhythm of a street.

**Sash.** See window parts.

**Scale.** a. The perceived size of a building relative to the size of its elements and to the size of elements in neighboring buildings. The overall shape and massing of buildings is significant to defining character. In order to retain the character of a community, maintaining a balance between landscaping and building scale in relation to space available is essential. A building built to the legal limits established for height, building scale, and setbacks may result in a building, which is not compatible with the character of its neighborhood. b. An indication of the relationship between the distances or measurements on a map or drawing and the corresponding actual distances or measurements.

**Shall.** Where the term “shall” is used, compliance is specifically required if applicable to the proposed action.

**Should.** “Should” indicates that compliance is expected, except in conditions in which the Heritage Commission and/or city staff finds that the standard is not applicable, or that an alternative means of meeting the intent of the standard is acceptable.

**Side Light.** A usually long fixed sash located beside a door or window; often found in pairs.

**Sill.** The lowest horizontal member in a frame or opening for a window or door. Also, the lowest horizontal member in a framed wall or partition.

**Simulated Divided Lights Windows.** A large piece of insulated glass with interior and exterior grilles attached by tape.

**Standards.** A criterion with which the Heritage Commission will require compliance when it is found applicable to the specific proposal. A standard is subject to some interpretation when determining compliance.

**Stile.** A vertical piece in a panel or frame, as of a door or window.

**Substantially Altered Historic Property.** These are properties that retain some original features but are missing a substantial amount of other features. They also have later alterations that detract from the historic character. More recent storefronts that are out of proportion from the original, or that have materials that are out of character are examples. Cornices may be missing and upper story windows may be altered as well. These later alterations detract from the historic character and could be addressed in future rehabilitation work. Reconstruction of missing features, or addition of new, compatible interpretations should be high priorities for these properties.

**Transom Window.** A small window or series of panes above a door, or above a casement or double hung window.

**True Divided Light Windows.** Windows made up of several pieces of glass puttied into frames.

**Upper-story Windows:** Windows located above the street level, often with a vertical orientation.

**Visual Continuity.** A sense of unity or belonging together that elements of the built environment exhibit because of similarities among them.

**Window Parts.** The moving units of a window are known as sashes and move within the fixed frame. The sash may consist of one large pane of glass or may be subdivided into smaller panes by thin members called muntins or glazing bars. Sometimes in nineteenth-century houses windows are arranged side by side and divided by heavy vertical wood members called mullions.