

# *City of Rockwall*



*Historical Preservation Handbook,  
Residential  
Guidelines to Rehabilitation,  
Restoration and New Construction*

---

# *Table of Contents*

---

<i>Contact Information</i>	<i>CH 1</i>
<i>Historic Preservation Rockwall</i>	<i>CH 2</i>
<i>Revitalization Leads to Economic Growth</i>	<i>CH 3</i>
<i>A Brief History: "Rockwall"</i>	<i>CH 4</i>
<i>Rockwall County Court House</i>	<i>CH 5</i>
<i>Researching the History of Your Home</i>	<i>CH 6</i>
<i>Historic Terms &amp; Illustrations</i>	<i>CH 7</i>
<i>Architectural Styles</i>	<i>CH 8</i>
<i>Accessory Buildings/Structures</i>	<i>CH 9</i>
<i>Historic District Designation, Description &amp; Boundaries</i>	<i>CH 10</i>
<i>National Register of Historic Places &amp; Preservation Act</i>	<i>CH 11</i>
<i>Texas Historical Commission</i>	<i>CH 12</i>
<i>City of Rockwall Historic Preservation Advisory Board</i>	<i>CH 13</i>
<i>Secretary of the Interior's Standards for Rehabilitation</i>	<i>CH 14</i>
<i>Historic District Questions and Answers</i>	<i>CH 15</i>
<i>Recommendations for Rehabilitation &amp; New Construction</i>	<i>Ch 16</i>
<i>Pictorial Key</i>	<i>Ch 17</i>
<i>Resources</i>	<i>CH 18</i>

City of Rockwall Historic Preservation Officer  
385 S. Goliad  
Rockwall, Texas 75087  
Phone (972) 771-7745  
Fax (972) 771-7748

Rockwall County Historical Foundation  
P.O. Box 916  
Rockwall, Texas 75087

Texas Historical Commission  
P.O. Box 12276  
Austin, Texas 789711  
Phone (512) 463-6100

National Trust for Historic Preservation  
1785 Massachusetts Ave., NW  
Washington, D.C. 20240  
[www.nthp.org](http://www.nthp.org)

National Trust for Historic Preservation  
Southwest Regional Office  
500 Main St., Suite 1030  
Fort Worth, Texas 76102  
Phone (817) 332-4398

Preservation and retaining a houses historic appearance and heritage through the continued maintenance and use, is a bridge to the rich and cherished tradition of Rockwall's past.

Individual home owner have maintained, restored, and rehabilitated old homes throughout Rockwall's Historic District with private not public funds. The interest in preserving the City of Rockwall's historical heritage and character has strengthen both the local economy and sense of community

### *Creation of Historic Preservation in Rockwall*

The original Historic Overlay District Ordinance (91-25) was adopted to serve as a policy to protect, enhance, and perpetuate the historical significant areas and landmarks within the City of Rockwall.

Through late 1998 and into 1999 the Community Development Staff, with the cooperation of the "Old Town" Rockwall Neighborhood Association and the Rockwall County Historical Foundation, worked to delineate the residential district boundaries of the Historic Overlay District as specified by the aforementioned ordinance.

In May of 2002, the City Council approved Ordinance No. 02-26 amending the Comprehensive Zoning Ordinance and creating section 2.20 "Historic District".

As urbanization extends to Rockwall, development pressures mount which threaten not only historic homes but also neighborhoods. The City, recognizing the necessity of dealing with these pressures created the Historic District and Historic Preservation Board.

*Preservation Tax Incentives and Historic Preservation Easements*

To promote the goal of stabilizing and improving values of properties within the Historic District, and encourage the rehabilitation and stabilizing structures, the City Council by resolution, may offer tax incentives.

Federal tax relief is also available to historic property owners in Texas if they donate a preservation easement to a government agency or a charitable organization. Preservation easements offer long-term protection of historic properties by protecting them from further inappropriate changes. An easement follows the land, and continues to protect property from alterations after the donating owner no longer has possession. For further information on preservation easements, contact the Texas Historical Commission.

*Benefits of Historic Preservation*

The owners and tenants of historic homes in Rockwall are entrusted with the preservation of the city's architectural heritage and landscape. Proper preservation will aid Rockwall in maintaining and increasing its historical designations and ensure that the tourism industry and its economic benefits continue to help foster growth in the city.

Preserving Rockwall's architectural heritage enriches the community and maintains a link to the days of yesteryear.

Cherishing and preserving our heritage has enabled Rockwall to forge a new path to the community's growing horizons.

In the days before Rockwall's founding in 1854, the records show that a number of pioneer families had settled the Blackland territory drained by both the Trinity and the Bluff Fork of the Sabine. Some came by oxen drawn wagons while others came by emigrant trains from the East. In all 240 settlers came to build a life in the area that was to become Rockwall. During these days, the town of Jefferson, Texas was the local market place. Here settlers purchased salt, coffee, ammunition, tools, and the like. Lumber was also a big item as it was transported by ox wagon from Jefferson to Dallas.

Around this time, in 1854, Elijah Elgin platted a forty acre tract of the B.F. Boydstun survey in what was then Kaufman County, thereby establishing the original town-site of Rockwall. The community took its name from the extensive, wall-like, underground formation discovered by Terry Wade in 1852. The stone wall was discovered while Wade was digging a well just outside the present square of Rockwall. Since then many additional outcroppings of the wall have been discovered in the area, looking strangely man-made, but probably being of geologic origin.

During the early years, Rockwall consisted of little more than a post office, blacksmith, grinding mill, church, and general store. By 1873, the County of Rockwall was established in order to settle a dispute between residents of Terrell and Kaufman Counties wanting a new county seat location. Rockwall grew to a population of 600 as both the new county seat and a center of business. In 1886, when the M.K. & T. railroad was built through the city, growth continued and the farming business prospered with the availability of newly opened market places for local produce. Wells College, a junior educational system, was organized in 1893 by Professor J.K. Wells. The school operated until 1912 by which time Rockwall had grown to 1100 people, with the latest in utilities, a telephone system, new schools, churches, businesses, and automobiles.

The County's first Courthouse was located in a building situated on the southeast corner of the present county square. On March 16, 1875, fire destroyed the Courthouse building and all records were lost. A new wooden Courthouse building was constructed in 1878 and the commissioner's court wisely provided for the construction of a separate stone building to house the county clerk and county records. That office and the county's records were saved when in 1891 a fire destroyed the county's second Courthouse building. A two-story brick building, the Lovejoy Building, still standing in 1983 on the south side of the court house square, was designated temporary court house quarters until a new court house could be built. In 1892 construction began on a new Courthouse constructed of native sandstone and built on the site of the present day Courthouse. The sandstone remained strong and firm but the crumbling mortar caused the second story court room and offices to be condemned several years prior to the destruction of the building. Many inspections and much study concerning repairs were delivered before the building was razed in 1940 and construction began on the present day Courthouse. The present day Courthouse was constructed in 1940 with help from the WPA program instituted by President Roosevelt in the 1930s.

The need for additional space for county offices fostered by the county's growth led in 1982 to the purchase of a building at the corner of Rusk and Fannin Streets and the relocation of certain county officials to that building designated the Rockwall County Court House Annex.

Rockwall is a blend of historic structures and historic 19th Century storefronts on the town square that surrounds the historic courthouse. The courtesies and small town atmosphere of the first merchants are still alive and well in present day downtown Rockwall.

### *How to Begin*

Thorough research could lead your house to receive local, state, or national historical designations. The best place to begin researching the history of your home is the Rockwall County Library, Rockwall Tax Assessors Office and the Rockwall County Clerk. Begin reading warranty deeds, research papers, news and magazine articles that have been written about other historical houses located in Rockwall.

When researching tax records and warranty deeds look for obvious references to structures, or large spikes in sales prices. This can indicate an addition to the home or additional structures to the site.

### *Take a Good Look at Your House*

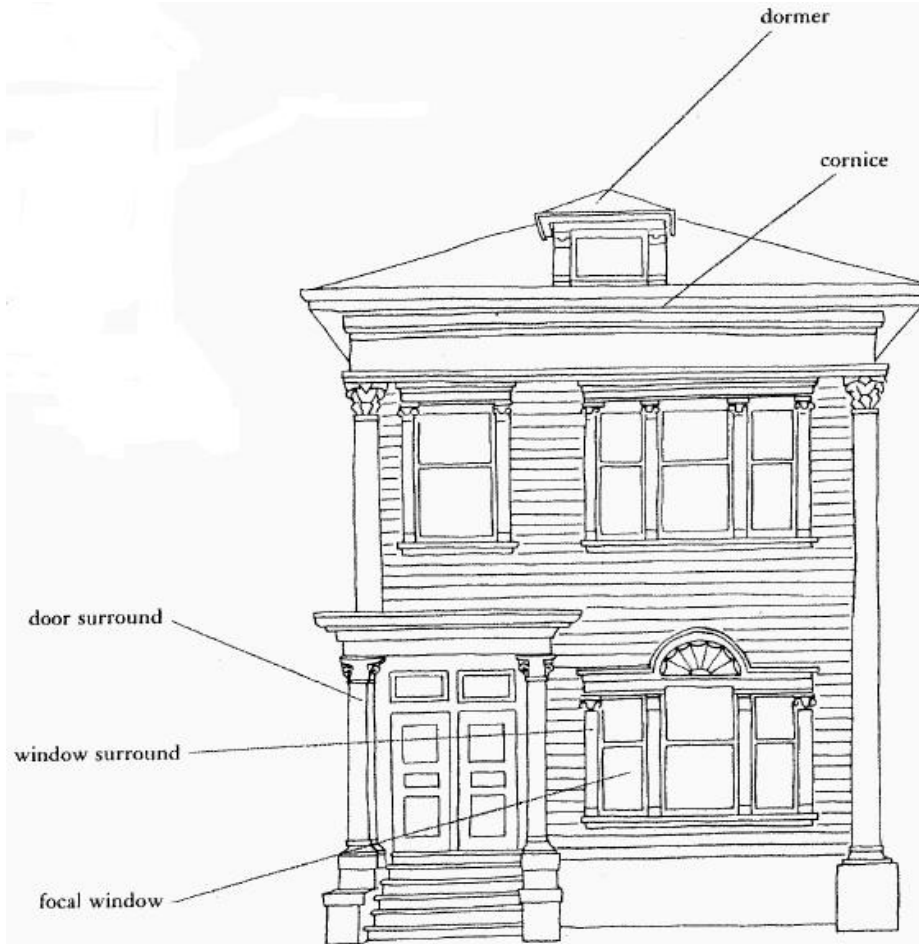
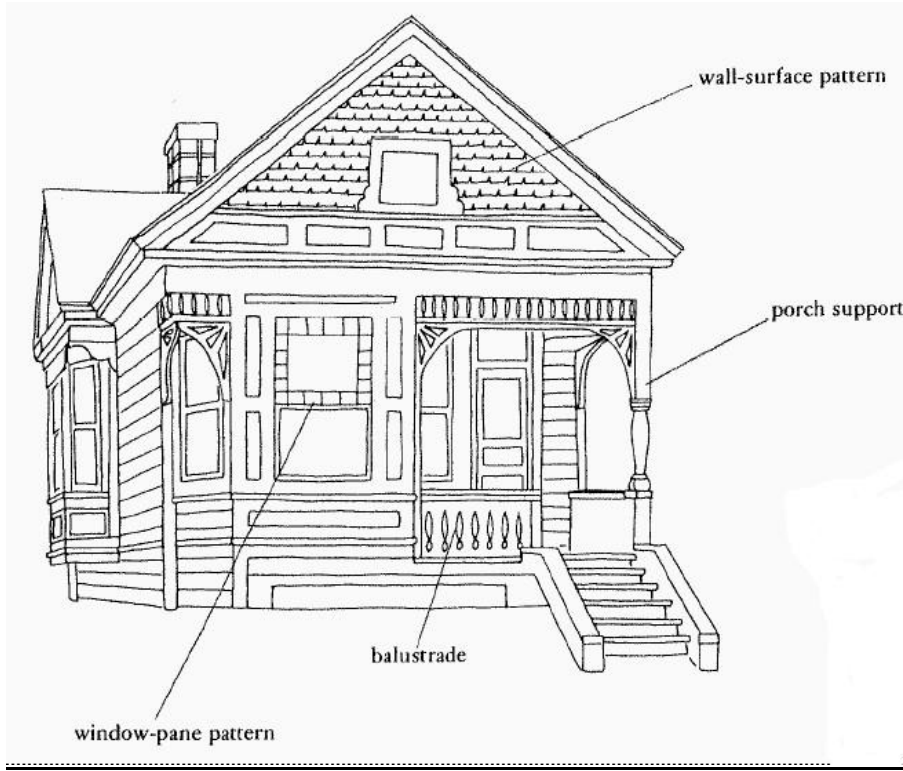
Start by doing some reading on historic architectural styles and get an idea of when your structure might have been built. With the different architectural styles in mind take a close look at you old house.

### *Oral History*

Neighbors, local historic and preservation groups are valuable sources of information regarding the history of the City of Rockwall and Rockwall County. Some have maintained private collections of records and some have first hand knowledge as it has been passed down from family members.



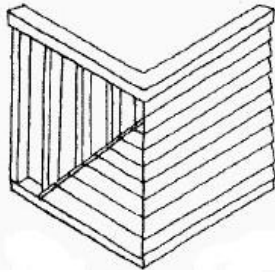
Decorative Details



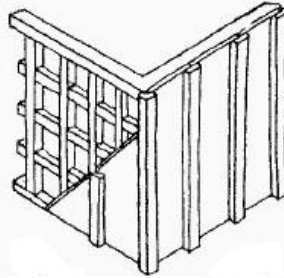
# Walls

Wall Cladding Materials-Found on Historic Homes are typical of those shown below

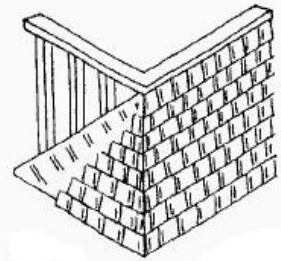
OVER WOOD-FRAME



boards horizontal

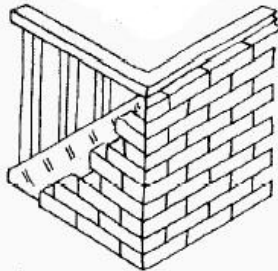


boards vertical

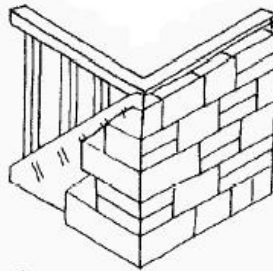


wood shingles

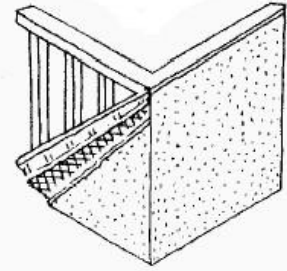
traditional



brick veneer

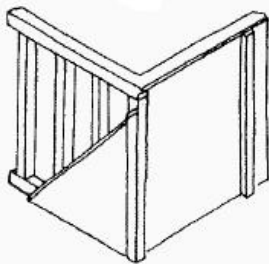


stone veneer

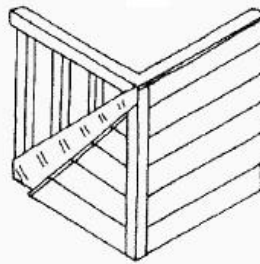


stucco

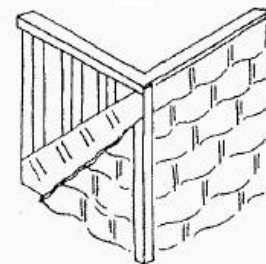
modern



panels (plywood, fiberboard, etc.)

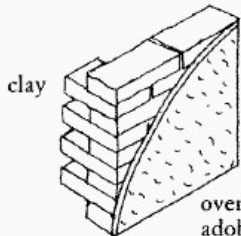


strips (aluminum, steel, plastic, etc.)



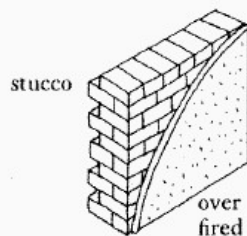
shingles (asbestos, metal, composition, etc.)

OVER MASONRY



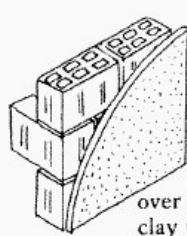
clay

over adobe brick

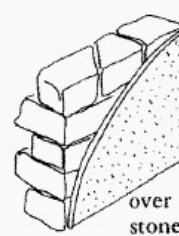


stucco

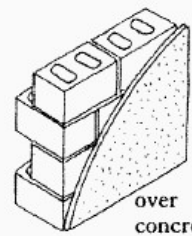
over fired brick



over clay tile



over stone



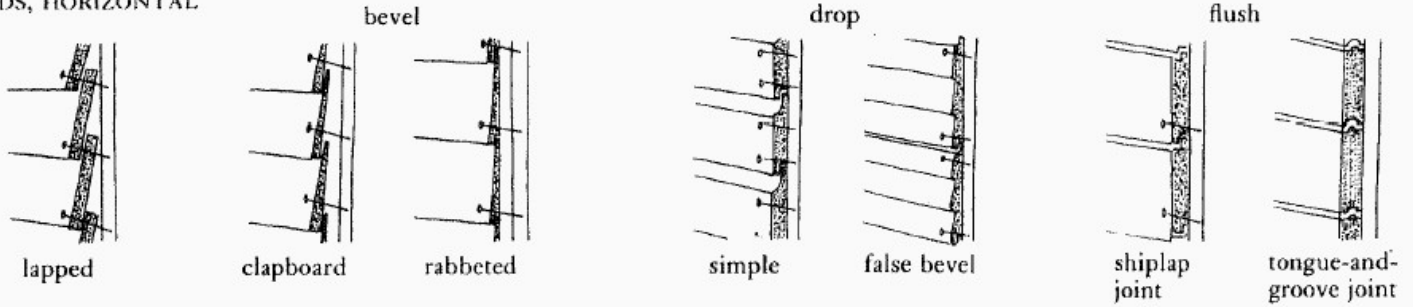
over concrete block

\*Horizontal wood boards over wood frame is the most common type of wall cladding found in the Historic District.

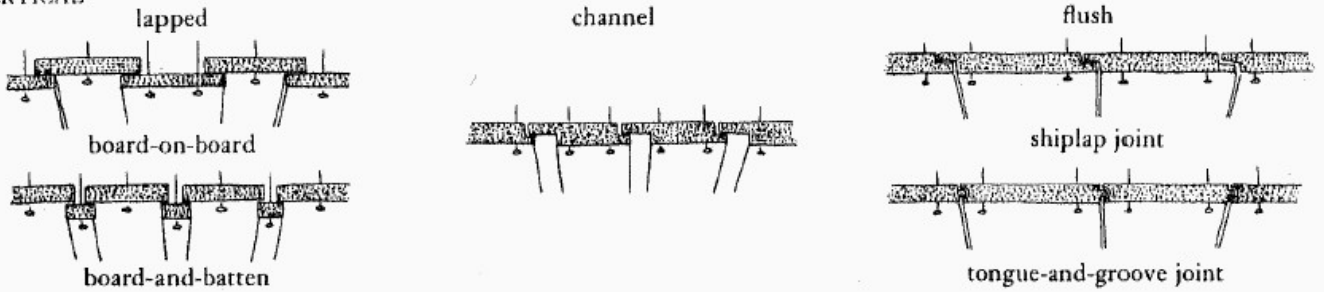
Wall Cladding Details-Found on Historic Homes are typical of those shown below

Wood

BOARDS, HORIZONTAL

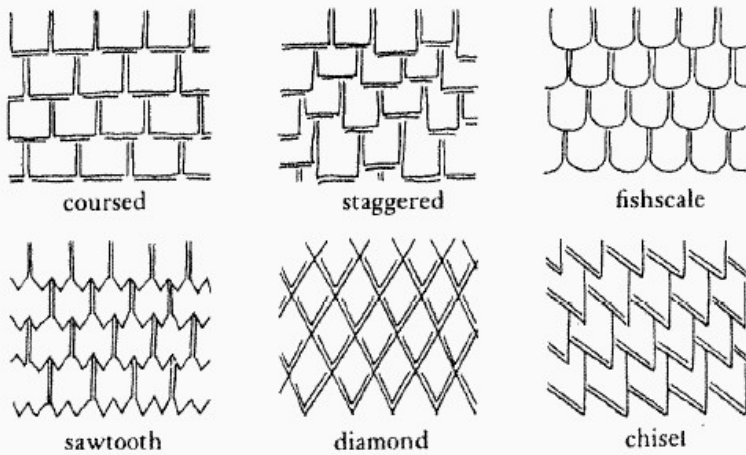


BOARDS, VERTICAL

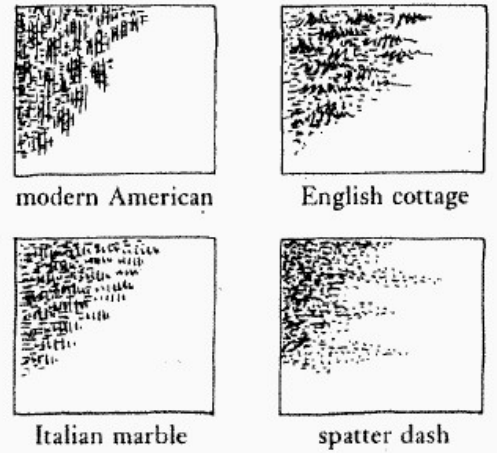


Shingles/Stucco

SHINGLE PATTERNS



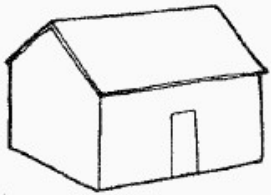
TYPICAL STUCCO FINISHES



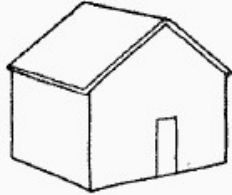
# Roofing

Roofing Styles-Found on Historic Homes are typical of those shown below

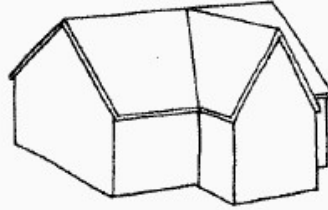
## Gabled Family



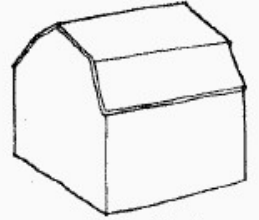
side-gabled



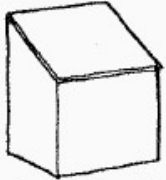
front-gabled



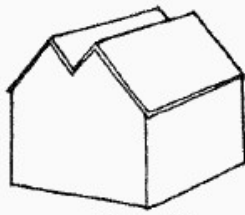
cross-gabled



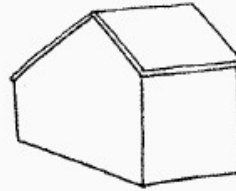
gambrel (dual-pitched gables)



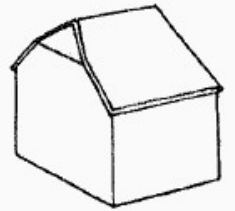
shed (half-gabled)



parallel gables

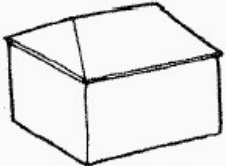


saltbox

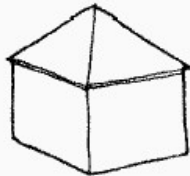


hip-on-gable

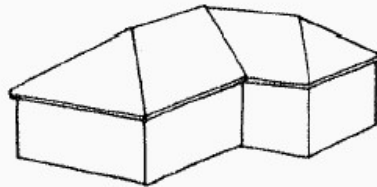
## Hipped Family



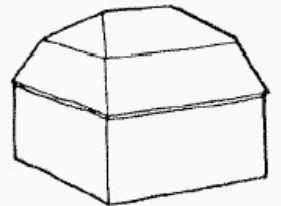
simple



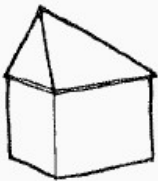
pyramidal



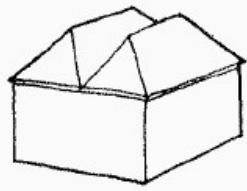
cross-hipped



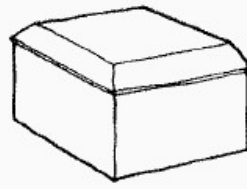
dual-pitched, hipped ("mansard" when steep lower slope)



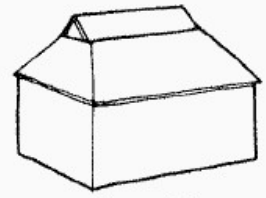
half-hipped



parallel-hipped



deck (flat-topped, hipped)

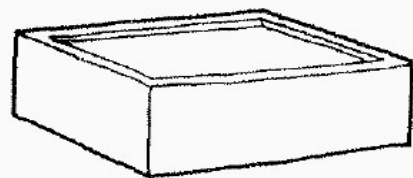


gable-on-hip

## Flat Family

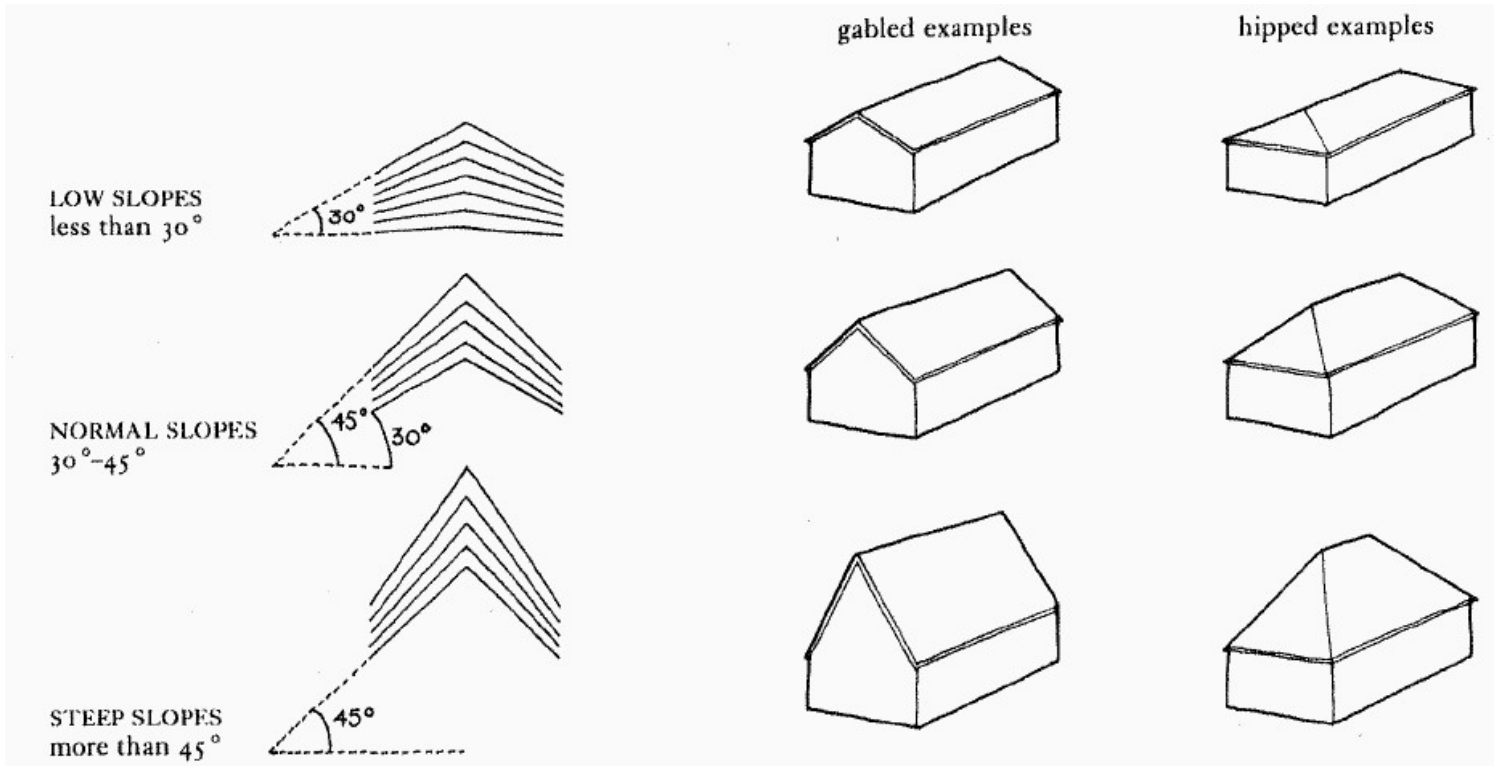


flat, with eaves

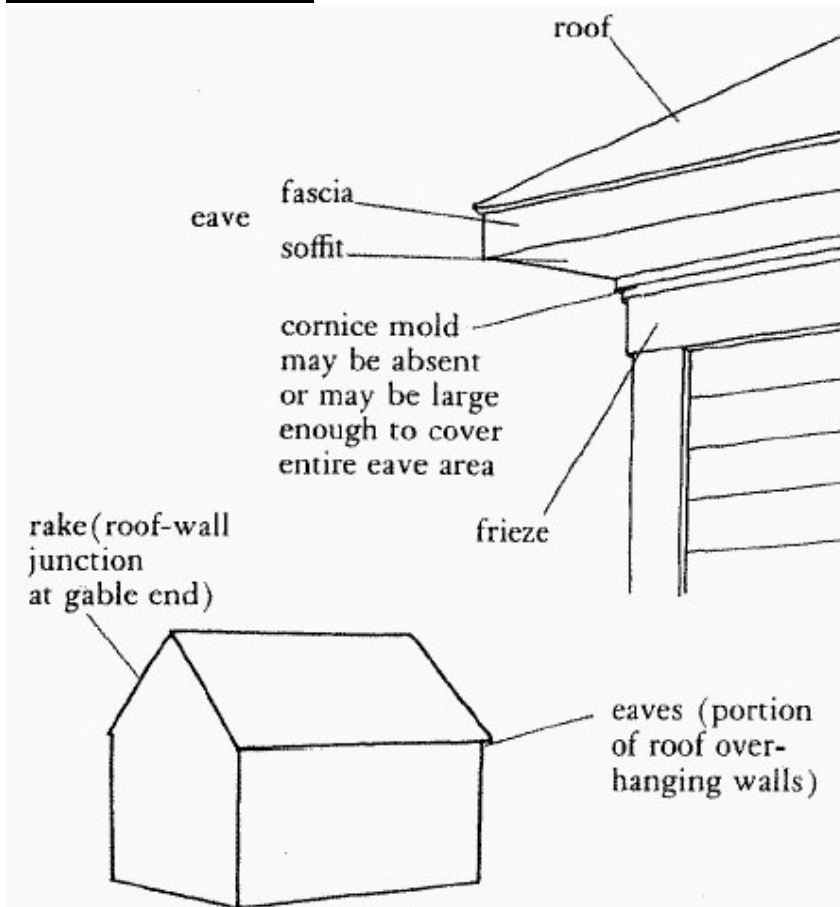


flat, with parapet

Roofing Pitch-Found on Historic Homes are typical of those shown below



Roof-Wall Junction

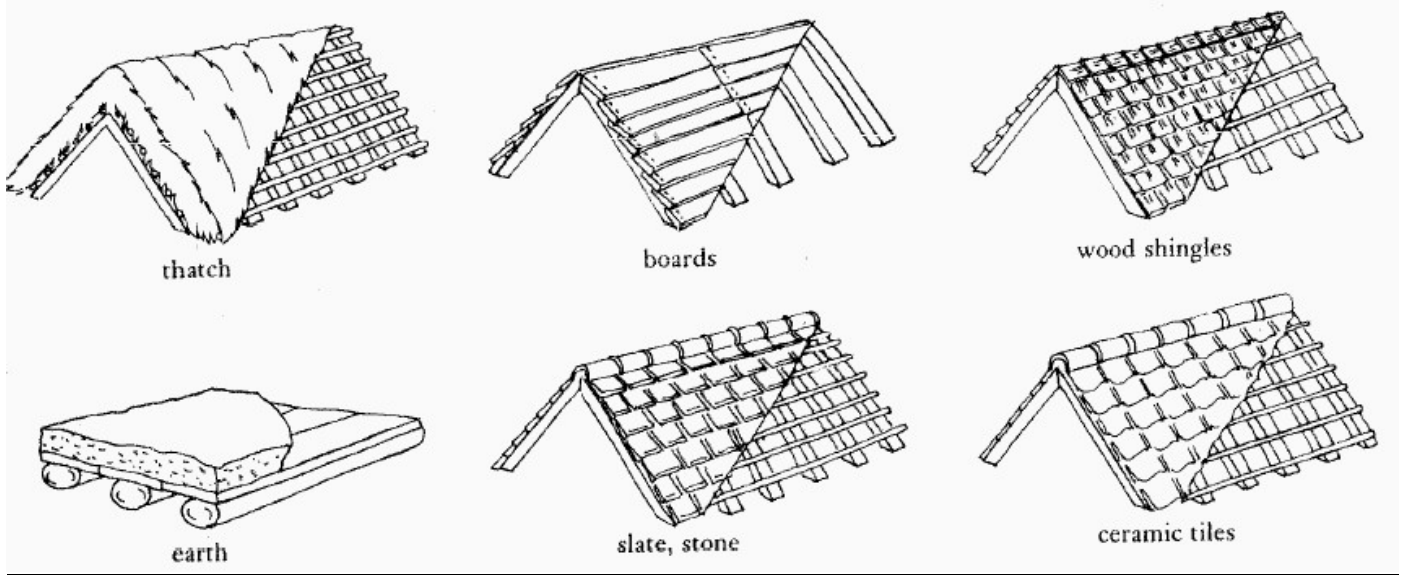


Rake-The sloping edge of a steep roof.

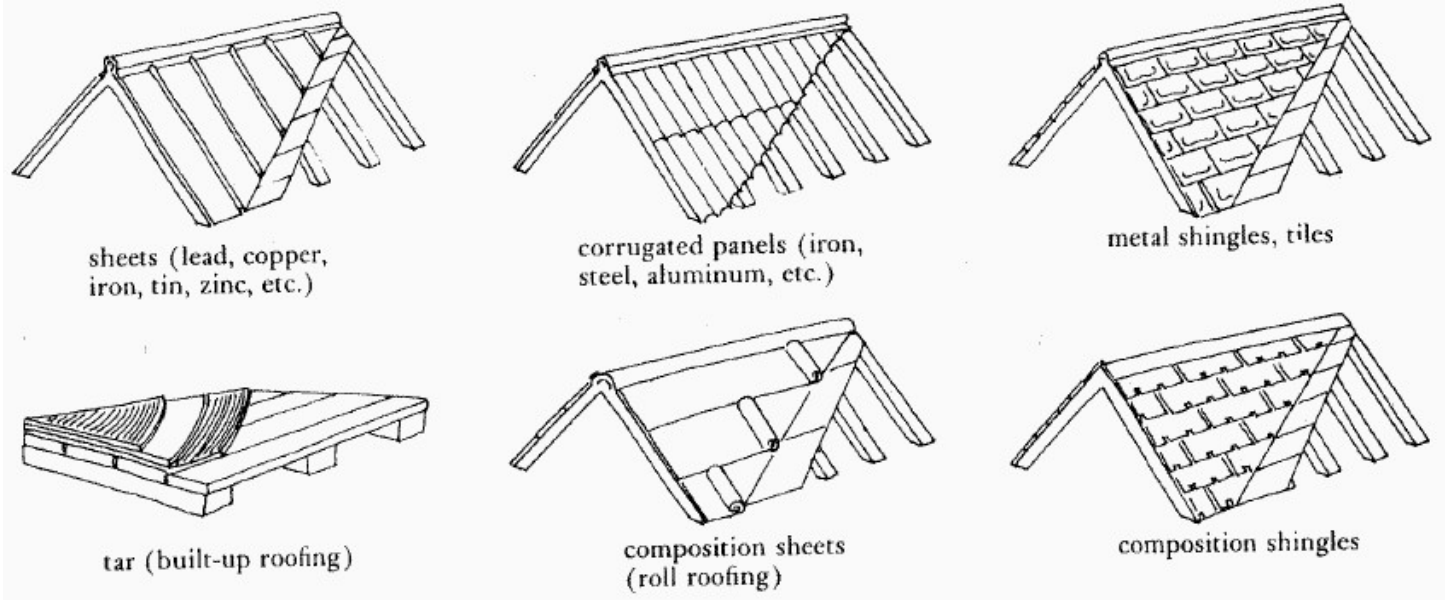
Eave-The horizontal edge at the low side of a sloping roof.

Roofing Materials-Found on Historic Homes are typical of those shown below

**Organic/Mineral**

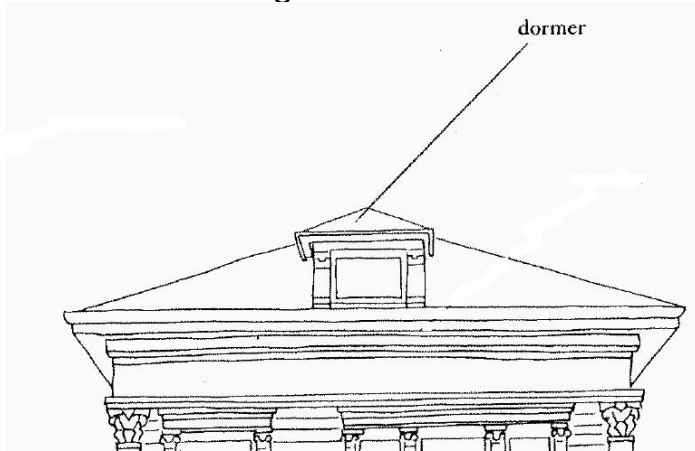


**Metal/Bitumen**

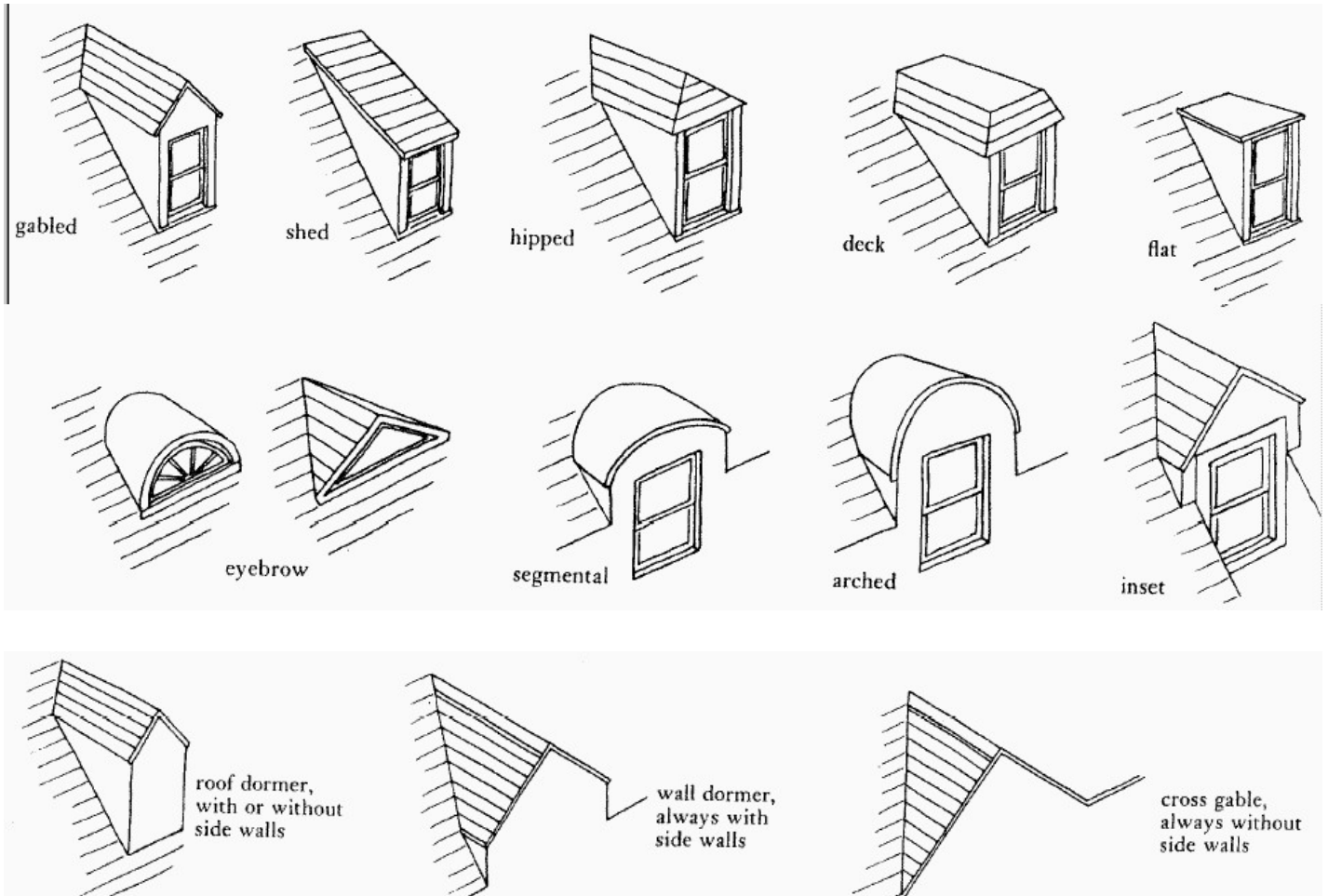


## Dormers

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

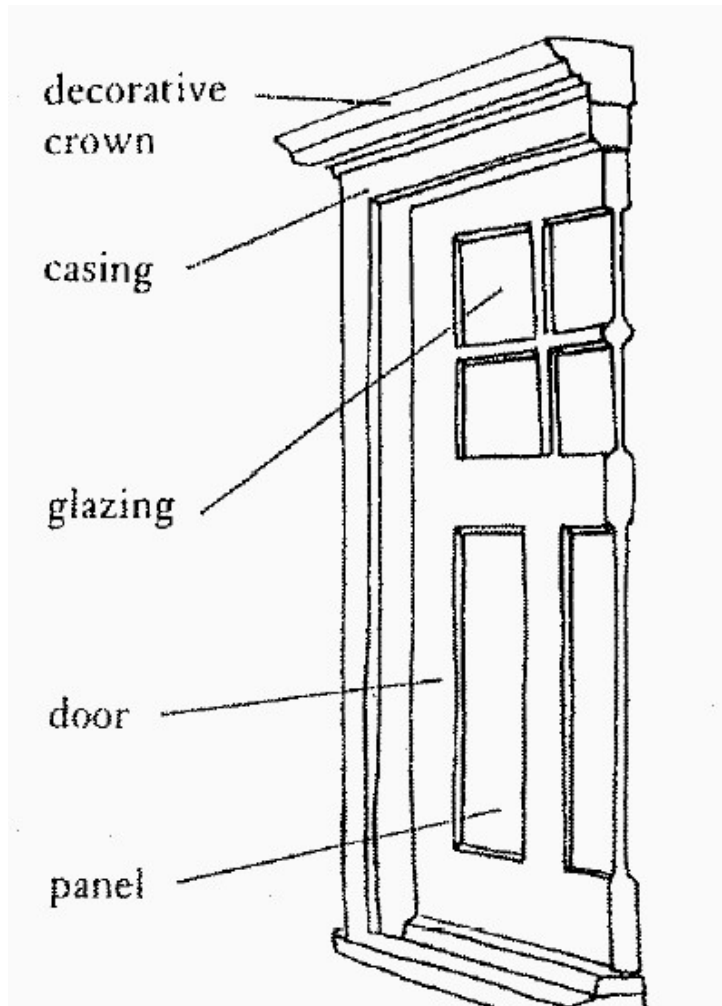


Dormer Styles-Found on Historic Homes are typical of those shown below



## Doors & Windows

### Doors



Casing-The wood finish pieces surrounding the frame of a door

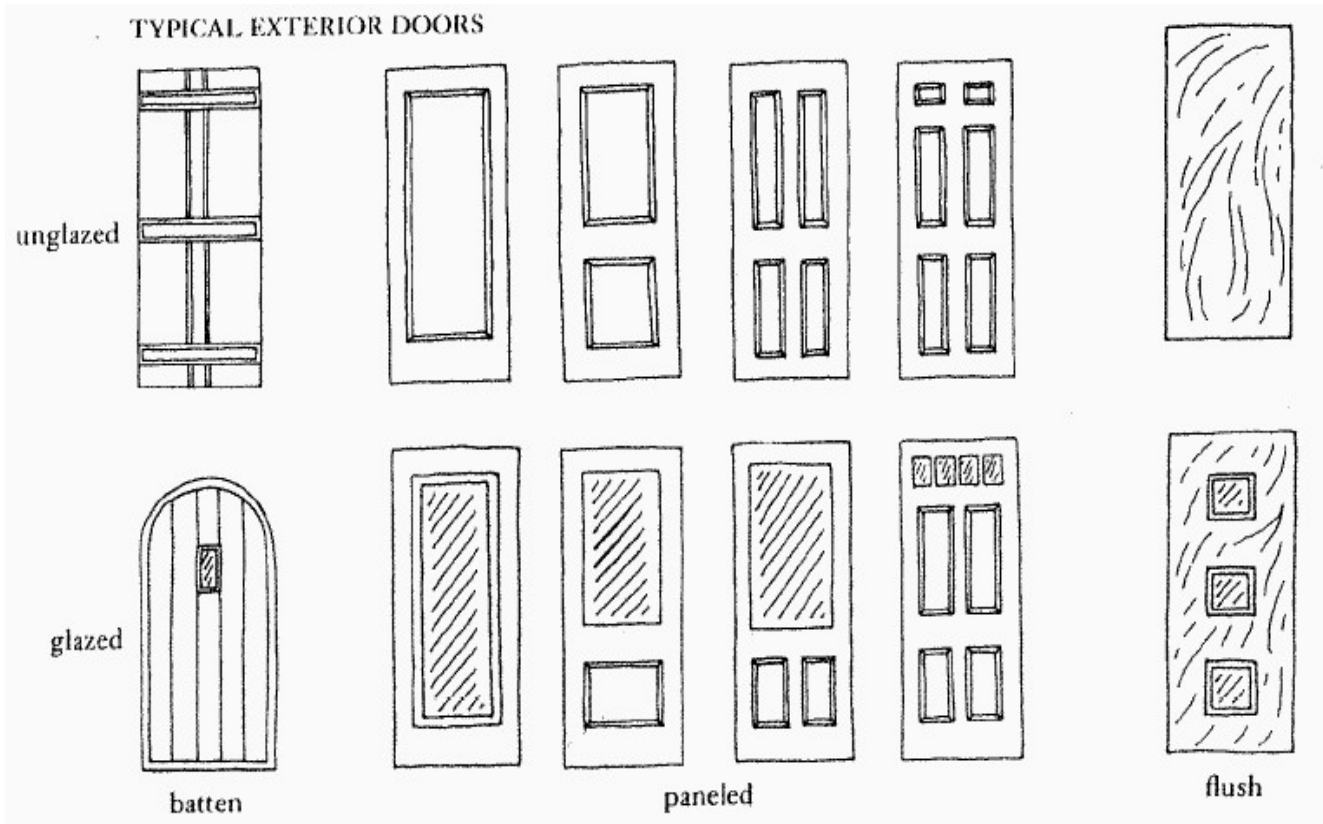
Decorative Crown-A strip of wood with an ornamental profile placed above the Casing

Glazing-installed glass

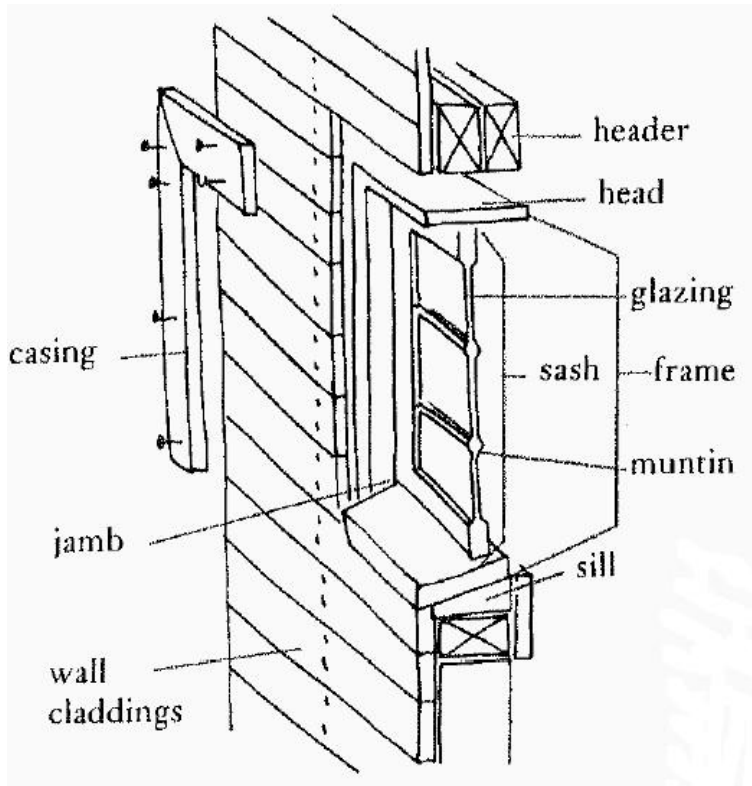
Panel-A broad, thin piece of wood



Doors Styles-Found on Historic Homes are typical of those shown below



## Windows



Casing-The wood finish pieces surrounding the frame of a window.

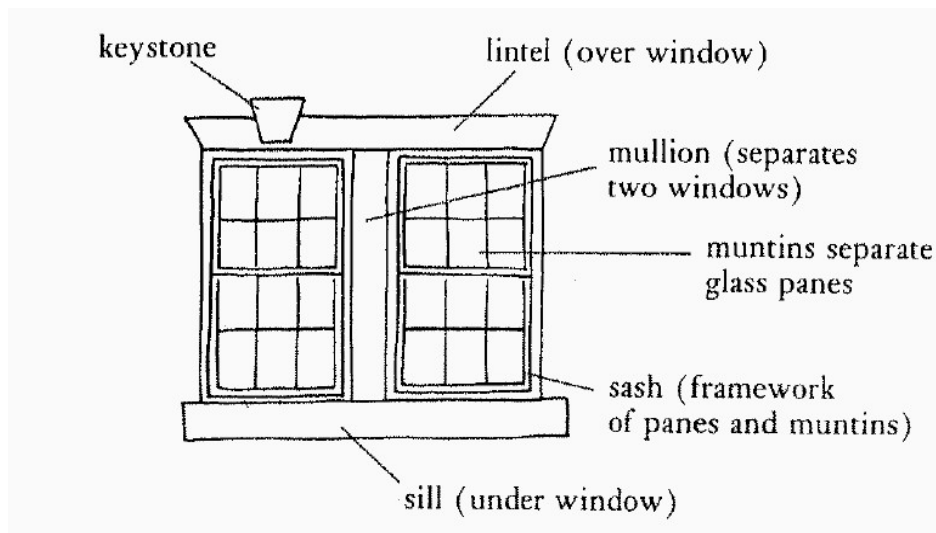
Header-A joist that supports other joist located at the top of a window.

Jamb-The vertical side of a door or window.

Muntin-A small vertical or horizontal bar between small lights of glass in a sash.

Sash-A frame that holds glass.

Sill-The horizontal bottom portion of a window.

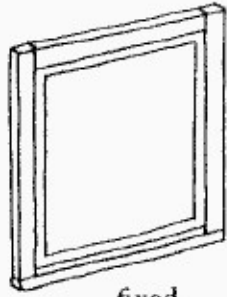


Mullion-A vertical or horizontal bar between adjacent window or door units

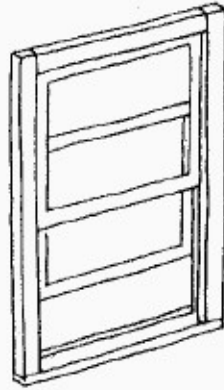
Lintel-A beam that carries the load of a wall across a window or door opening.

Keystone-the wedge-shaped stone at the center of an arch.

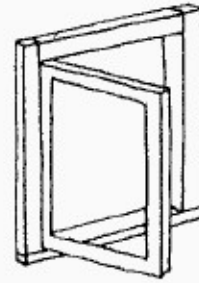
Sash Operations- Found on Historic Homes are typical of those shown below



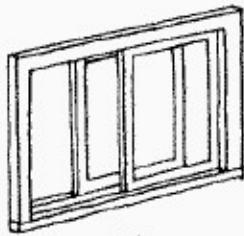
fixed



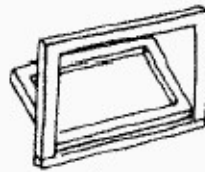
double- or single-hung  
(upper sash may be fixed in early examples)



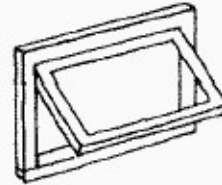
casement



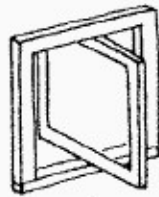
sliding



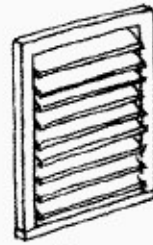
hopper



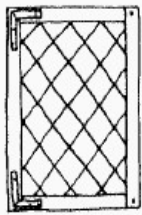
awning



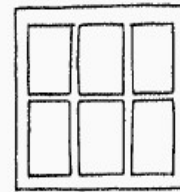
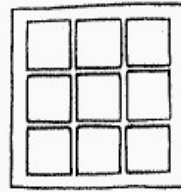
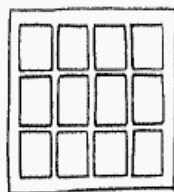
pivot



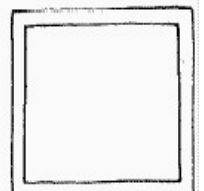
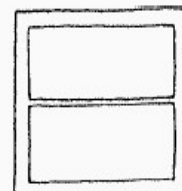
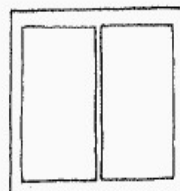
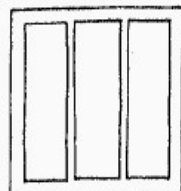
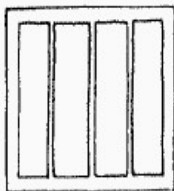
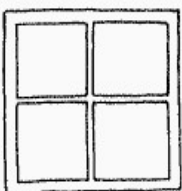
louver



17th century

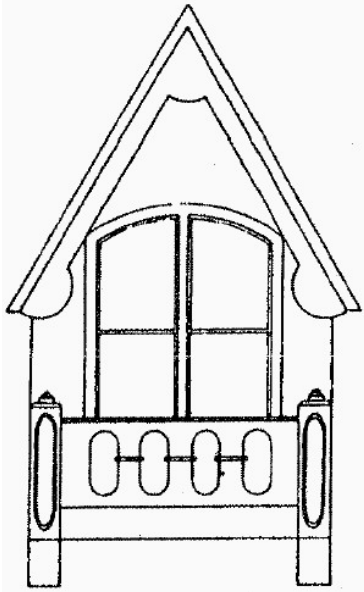


18th century early 19th century

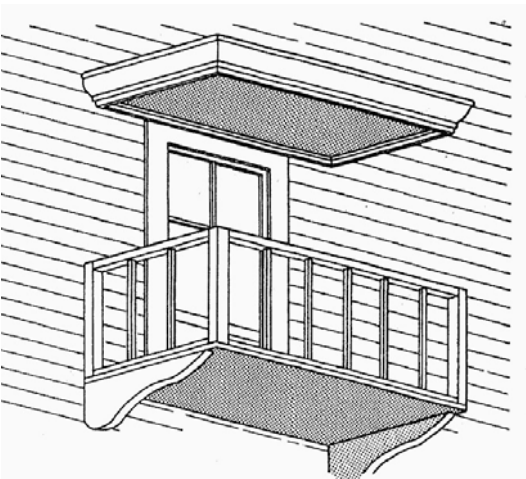


mid-19th century to present  
(plus revival of earlier patterns above)

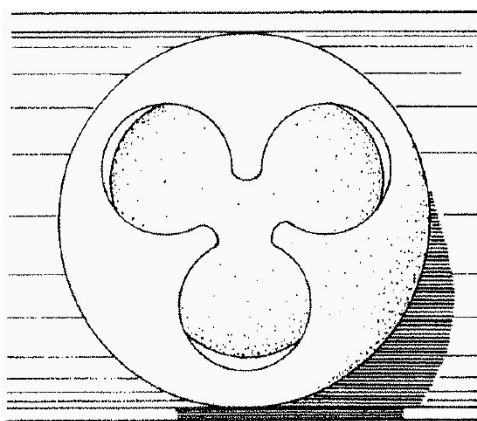
General Historic Architecture Terms & Illustrations



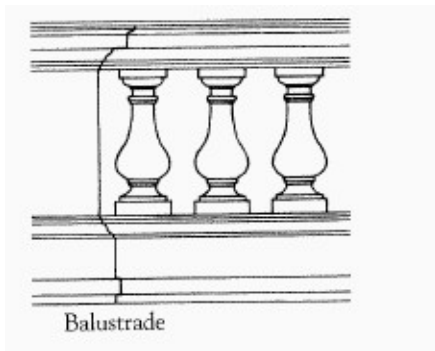
Balconet-A low, slightly projecting, ornamental railing around the lower portion of a window; false balcony.



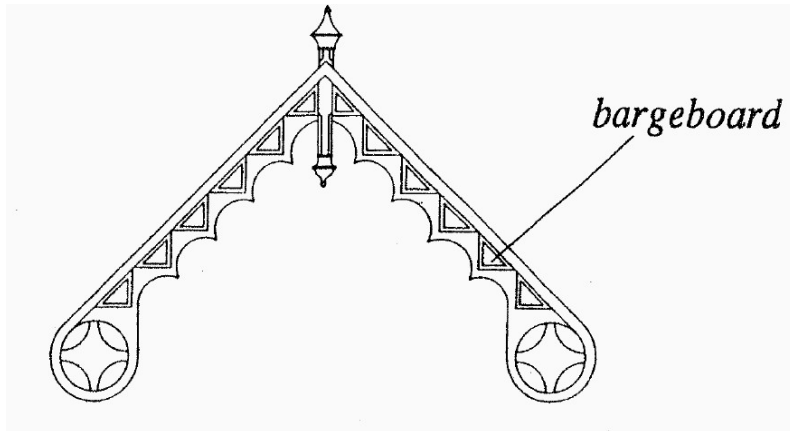
Balcony-A railed projecting platform found above ground level on a building.



Ballflower-A small spherical ornament that is formed by three folds enclosing a ball; most often found in hollow molding.



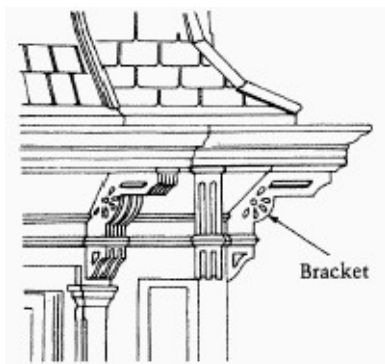
Balustrade-A series of balusters with a rail.



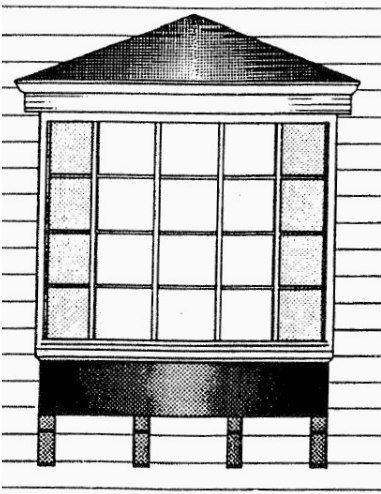
Bargeboard-A sometimes richly ornamented board placed on the verge (incline) of the gable to conceal the ends of rafters.



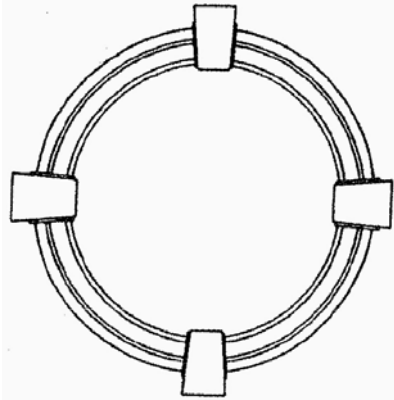
Bay Window-A window or set of windows which project out from a wall, forming an alcove or small space in a room, ordinarily begins at ground level, but may be carried out on brackets or corbels.



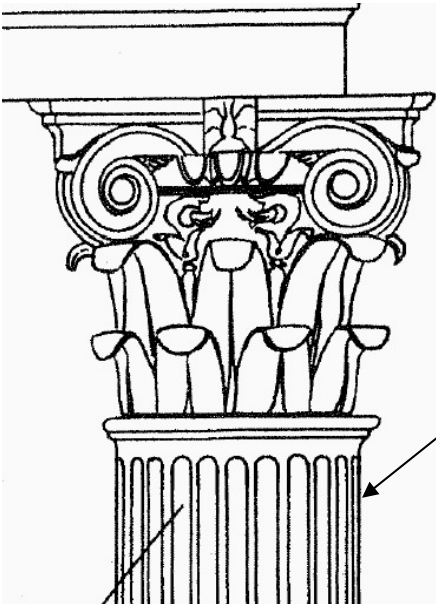
Bracket-A support element under eaves, shelves or other overhangs, often more decorative than functional.



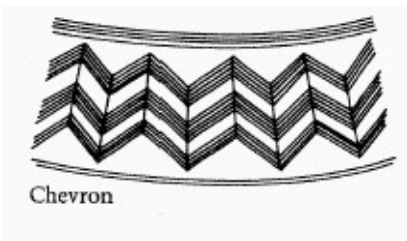
Bow Window-A rounded window; a window forming the segment of a circle.



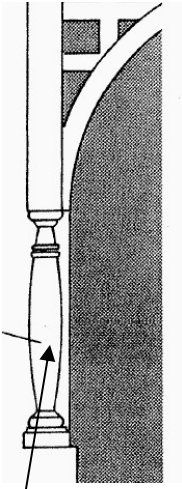
Bull's Eye-A round or oval panel or aperture. In the later case, it may be glazed, open or louvered. A bull's eye frame is often encircled by a double arched frame with voussoirs.



Channel-A groove cut or molded into an architectural member. A series of grooves, such as found on some columns and pilasters, is called channeling.



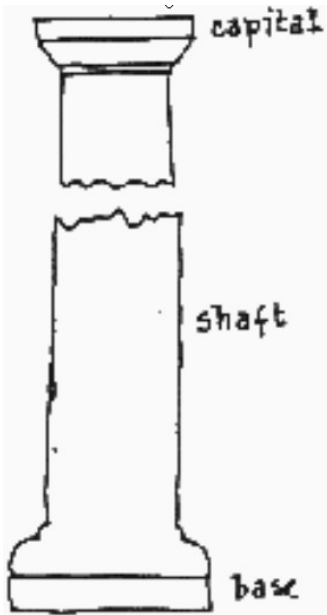
Chevron-A V-shaped decorations generally used as a continuous molding.



Colonette-A small or slender column, usually decorative in nature.

Column-A vertical structure, usually circular in form, designed to support an entablature or other weight above it. Used to strengthen and decorate a building, it may be made of any building material; e.g., stone, wood, metal, marble and brick.

A column has three main parts:

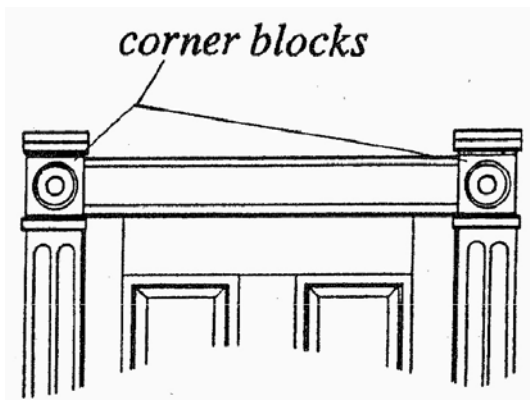
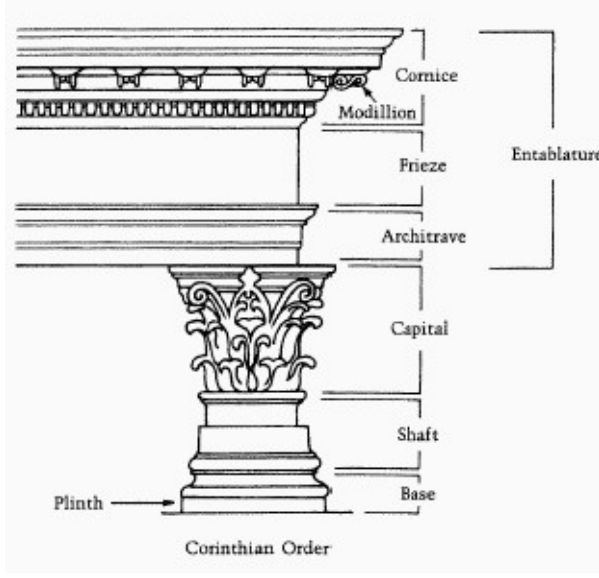


Capital-The upper decorative portion of a column or pilaster on which the entablature rest.

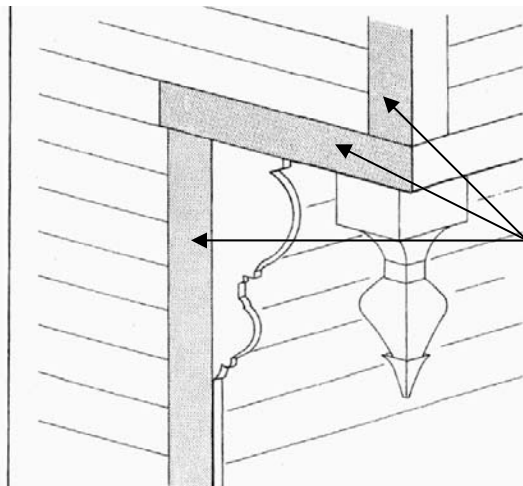
Shaft-The section of a column found between the base and capital.

Base-The lowest part of a column or architectural structure.

Corinthian Order-The most ornate of the classical Greek orders of architecture, characterized by a slender fluted column with a bell-shaped capital decorated with stylized acanthus leaves; variations of this order were extensively used by the Romans.



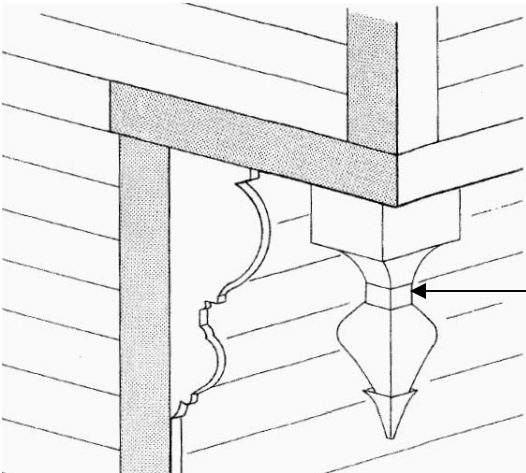
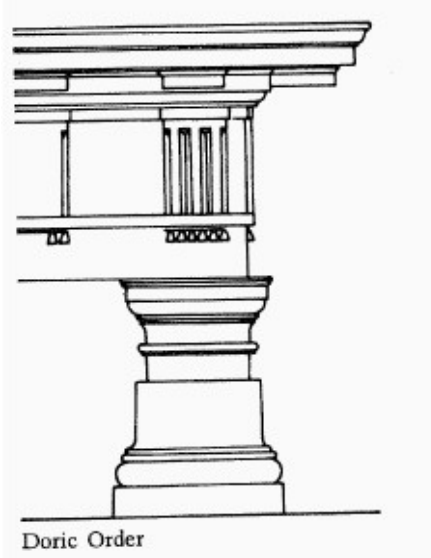
Corner Blocks-Blocks positioned at the corners of either window or door casings; often treated with design elements such as paterae (oval disks)



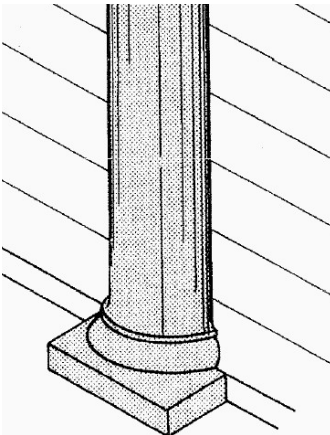
Corner Boards-Boards placed at the corners of exterior walls to provide a neater appearance and to protect the ends of the wood siding.



Doric Order-The oldest and simplest of the classical Greek orders, characterized by heavy fluted columns with no base, plain saucer-shaped capitals and bold simple cornice.

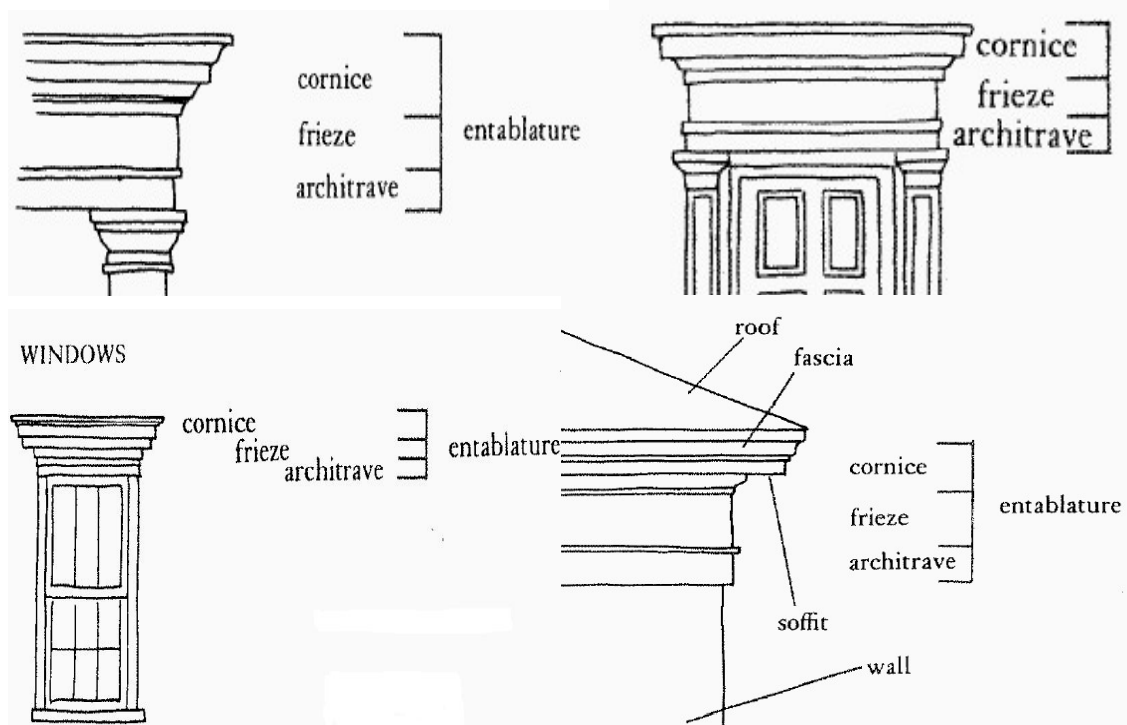


Drop-A small, often tear-shaped, ornament found on the bottom of newel, below a wall overhang, on a bargeboard, etc.; pendant.



Engaged Column-A column that is in direct contact with a wall; at least half of the column projects beyond the surface of the wall to which it is engaged.

Entablature-In classical architecture, the part of a structure between the column capital and the roof or pediment, comprising the architrave, frieze and cornice



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

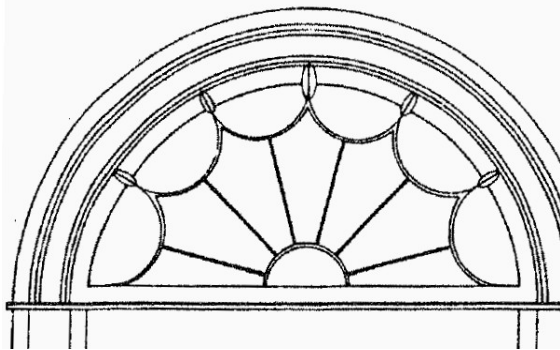
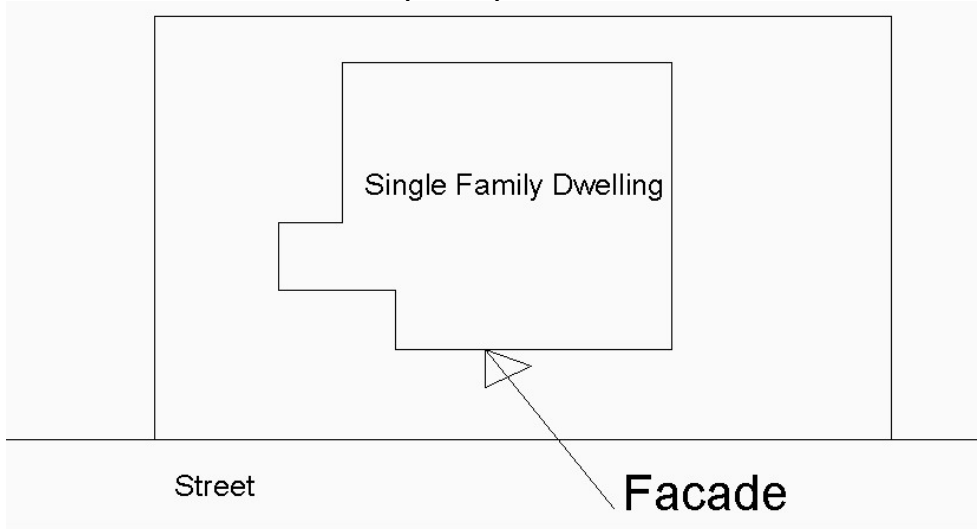
Frieze- In classical architecture, the middle section of an entablature, resting between the Cornice and the architrave.

Architrave-The lower part of a classical entablature, resting directly on the capital of a column, the molding around a window or door.

Fascia-The exposed vertical face of an eave.

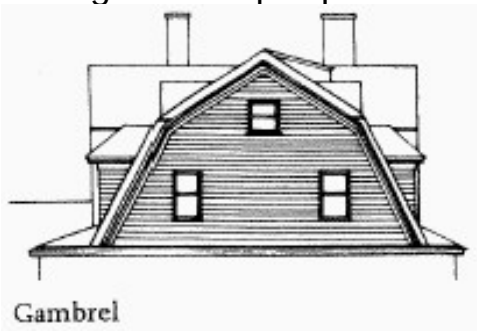
Soffit-The underside of a horizontal element of a building, underside of a roof over hang

Façade-Front or principle face of a building, any side of a building that faces a street or other open spaces.



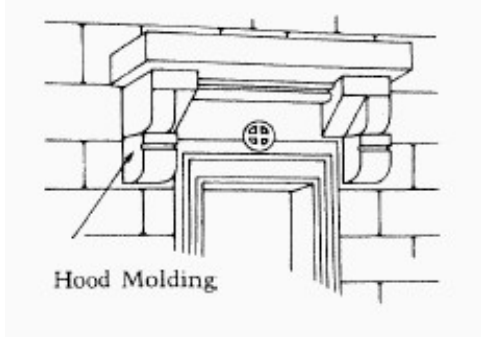
Fanlight-A semicircular or fan-shaped window with a radiating glazing bar system; usually found over entrance doors.

Gambrel-A ridged roof with two slopes on each side, the lower slope having the steeper pitch.

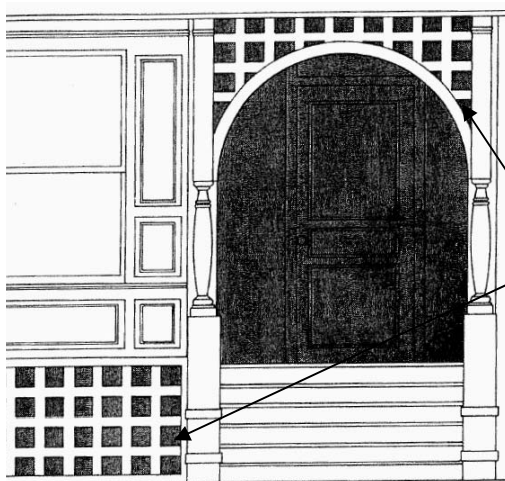
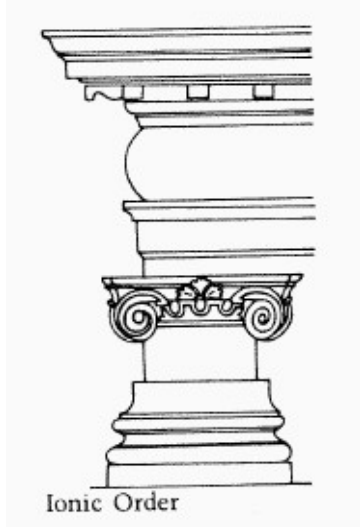


Gazebo-A small summerhouse or other space with a view, usually found in a garden or yard, but may also be incorporated into the façade of a building, or found on the roof of a house.

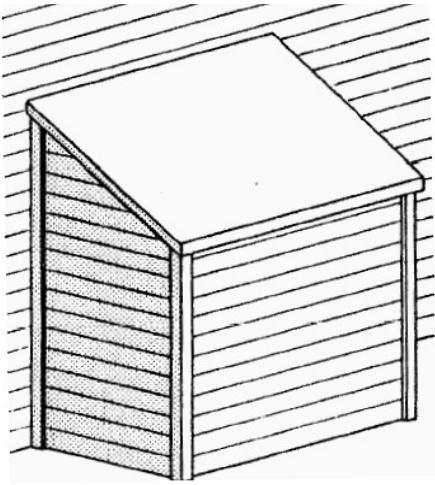
Hood Molding-A large molding over a window, originally designed to direct water away from the wall; also called a drip molding.



Ionic Order-An order of classical Greek architecture characterized by a capital with two opposed volutes.



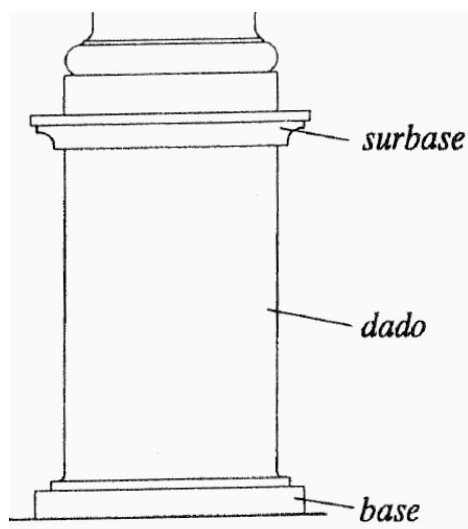
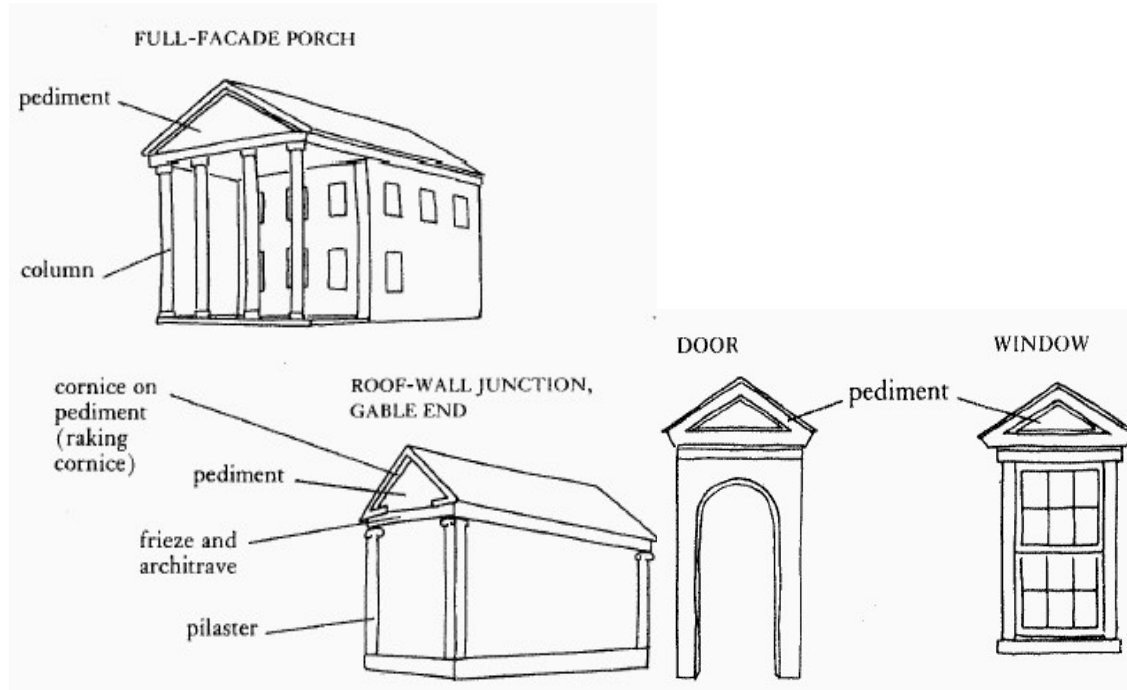
Latticework-Openwork produced by interlacing or crossing lath or thin strips of iron or wood.



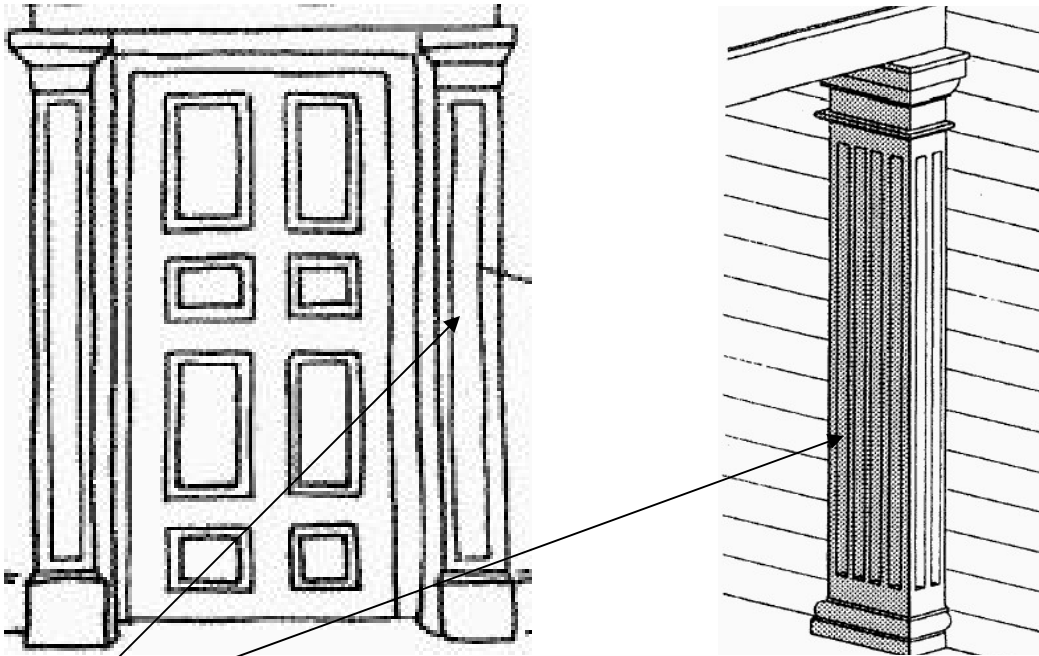
Lean-to-A house that has a small addition with a lean to (single-pitched) roof.

Lean-to Roof-Usually refers to a single-pitched roof that is carried by a higher wall.

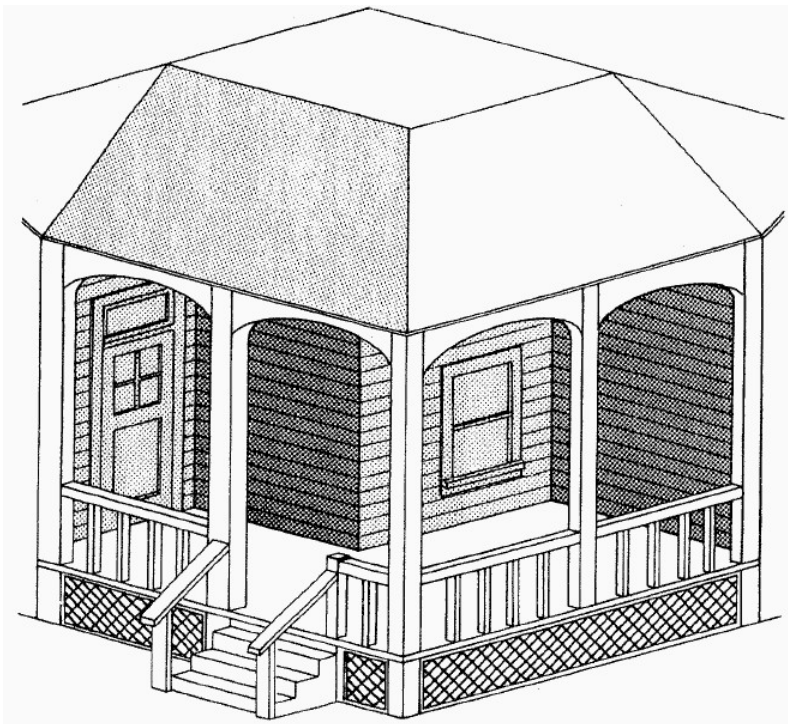
Pediment-A wide, low-pitched gable surmounting the façade of a building in a classical style; any similar triangular crowning element used over doors, windows and niches.



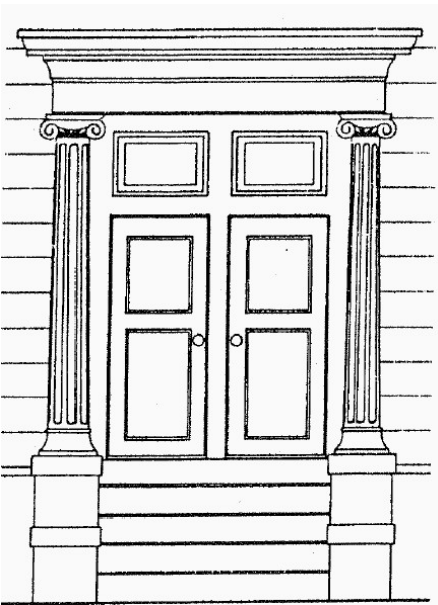
Pedestal-In classic architecture, the molded block that supports a column or colonnade; consists of base, dado, and surbase.



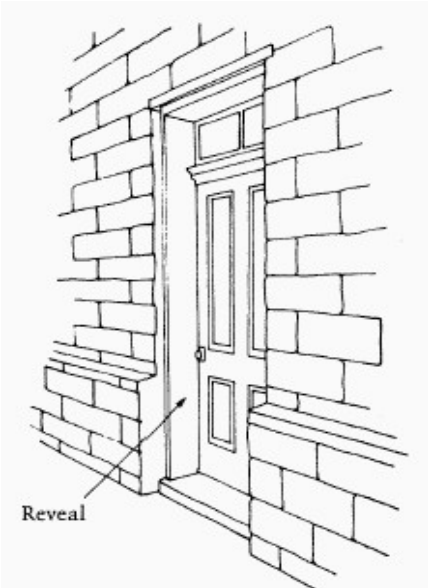
Pilaster-A rectangular column or shallow pier attached to a wall; quite frequently decoratively treated so as to represent a classical column with a base, shaft, and capital.



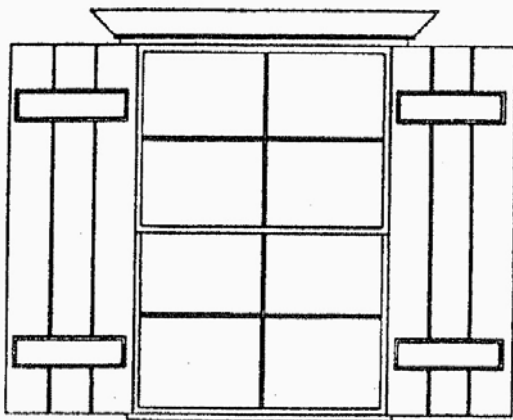
Porch-A covered entrance or semi-enclosed space projecting from the façade of a building; may be opened sided, screened, or glass enclosed



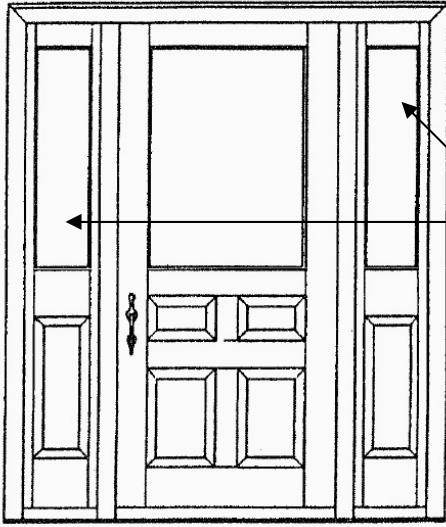
Portico-A covered walk or porch supported by columns or pillars; a colonnade porch.



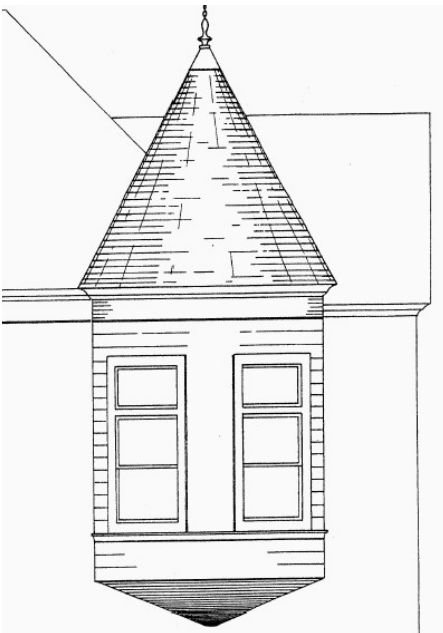
Reveal-The vertical side of a door or window opening between the frame and the wall surface.



Shutters-Solid blinds on either side of a window; may be plain or decorated, operative or purely ornamental, and on the inside or outside.

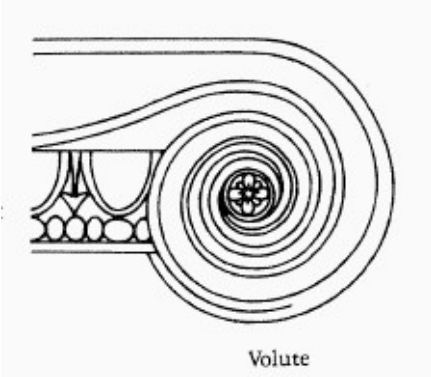


Side Lights-A usually long fixed sash located beside a door or window; often found in pairs.



Turret-A small and somewhat slender tower, often located at a corner of a building, in which case it is often referred to as a corner turret.

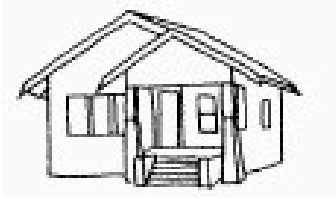
Volute-A spiral, scroll like ornament.







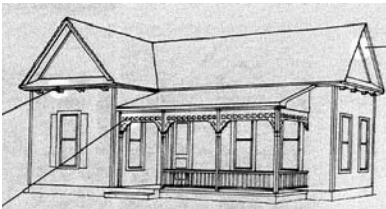
Colonial Revival (1880-1955)



Craftsman (Bungalow 1905-1930)



Farmhouse



Folk Victorian (1870-1910)



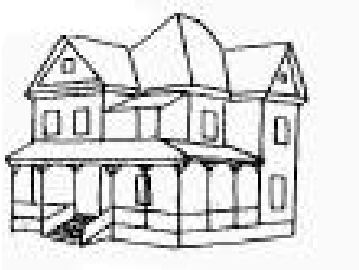
Neo-Classical (1895-1950)



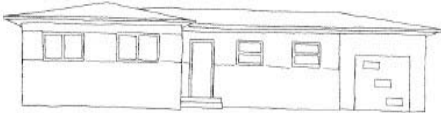
Minimal Traditional (1935-1950)



Prairie (1900-1920)



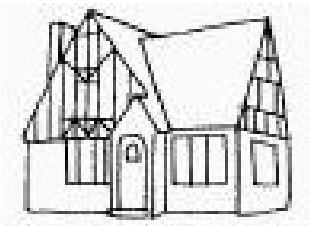
Queen Anne (Except Free Classic 1880-1910)



Ranch (1935-1975)

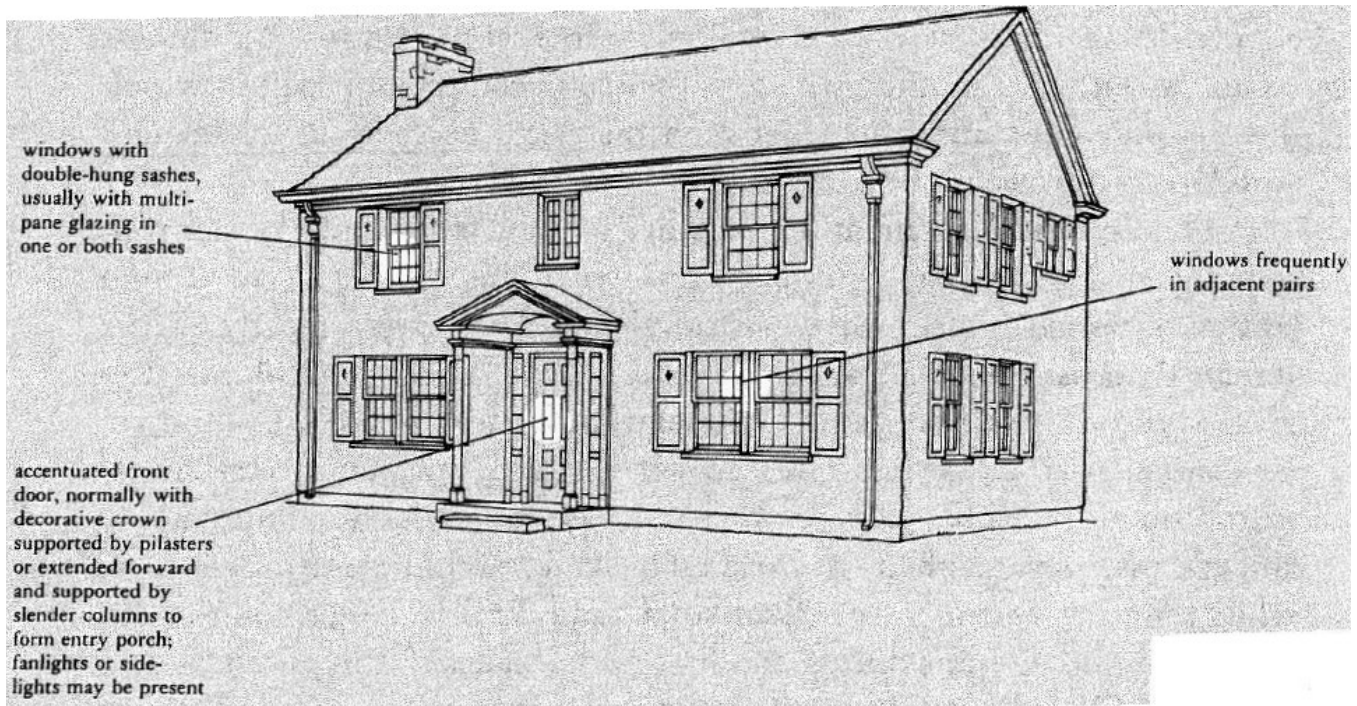


Traditional



Tudor (Except Parapeted 1890-1940)

## Colonial Revival

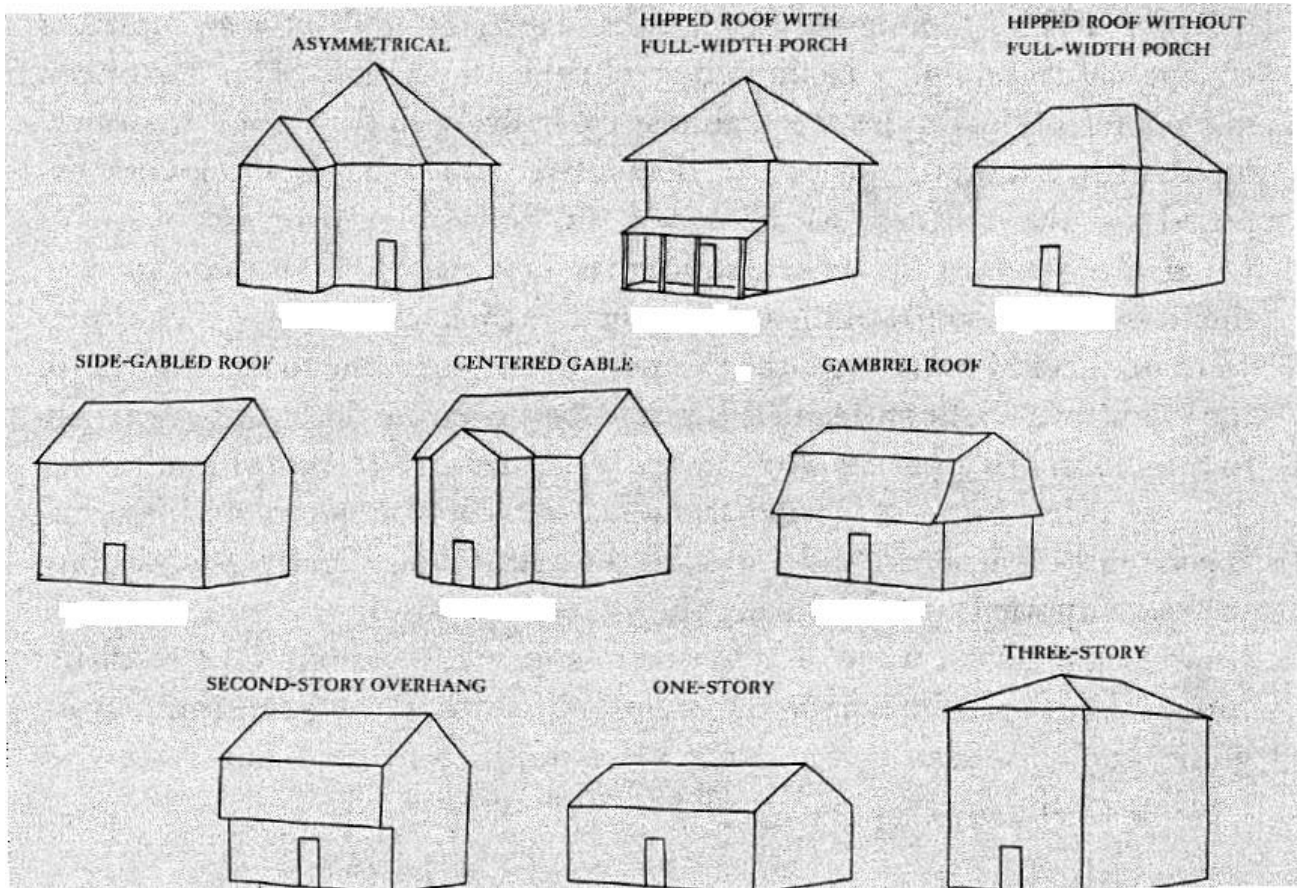


The term “Colonial Revival” as used here, refers to the entire rebirth of interest in the early English and Dutch house of the Atlantic Seaboard.

This was a dominant style for domestic building throughout the country during the first half of the century. After briefly passing from favor in mid-century, the style has recently reappeared in somewhat different form as a dominant Neoelectic style.

Identifying features are accentuated front door, with decorative crown (pediment) supported by pilasters, or extended forward and supported by slender columns to form an entry porch; doors commonly have overhead fanlights or sidelights; façade normally show symmetrically balanced windows and center door (less common with door off-center); windows with double-hung sashes, usually with multi-pane glazing in one or both sashes; windows frequently in adjacent pairs.

## Colonial Revival Subtypes

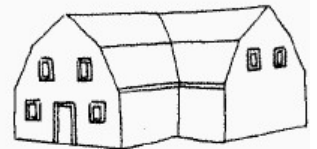


## Revival Examples

paired, triple, or bay windows  
never found in originals



front-facing gambrel roof with cross gambrel  
never found in originals



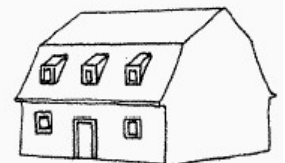
one-story side wings, either open or enclosed, usually with flat roof

if found on original probably an addition

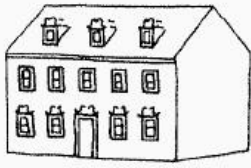


steeply pitched gambrel containing a nearly full second story

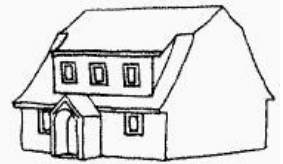
originals with moderate- to low-pitched roofs



broken pediments  
 segmental, triangular, or ogee  
 only ogees found on originals and even these not common



continuous dormer across front and/or Federal or Georgian entry detail  
 dormer never in originals



brick houses with Georgian doorways

originals primarily in Virginia, Maryland, or landmark examples



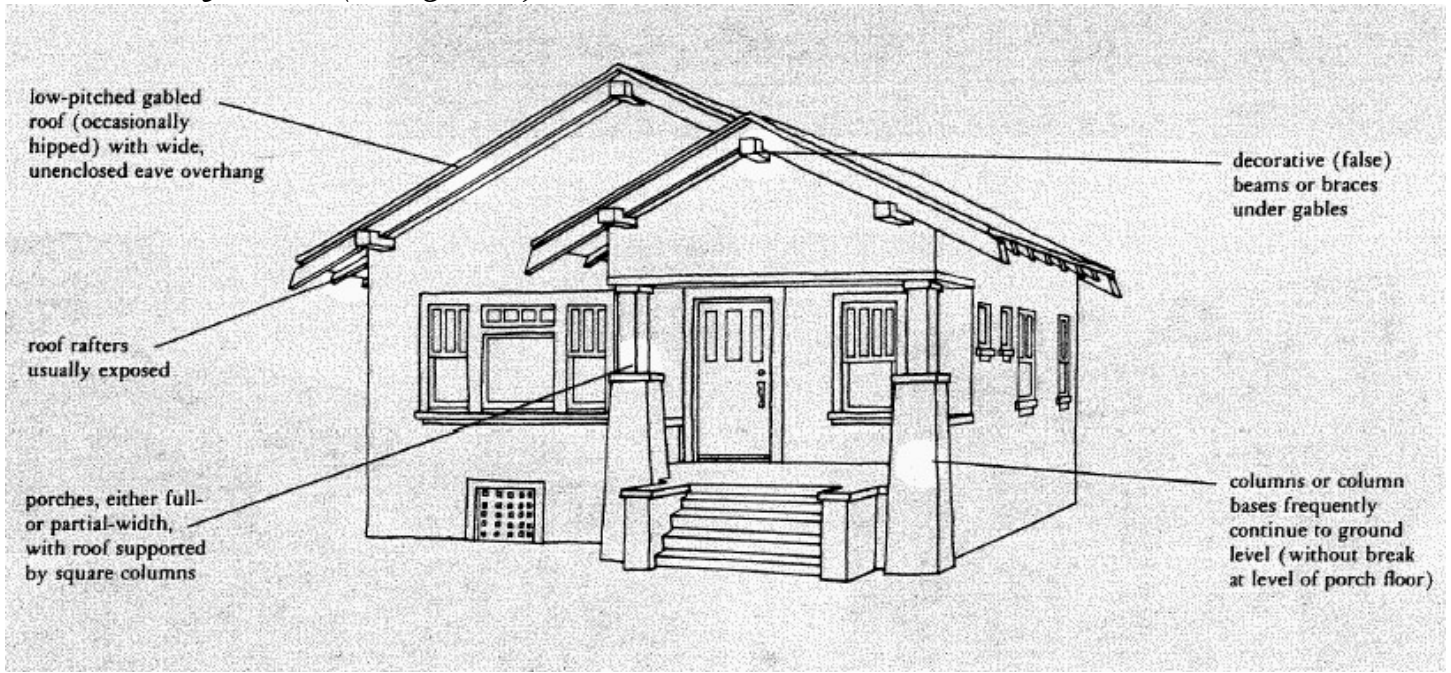
### Years When Most Frequently Built

	1880	1890	1900	1910	1920	1930	1940
ASYMMETRICAL							
HIPPED ROOF WITH FULL-WIDTH PORCH							
SIDE-GABLED & HIPPED WITHOUT FULL-WIDTH PORCH							
with exaggerated details							
with more accurate and/or simpler details							
vernacular brick examples							
Hipped predominate pre-1910, gabled predominate post-1910				ca. 1915- introduction of brick veneer			
ONE-STORY							
GAMBREL OR DUTCH COLONIAL							
front or cross gambrel							
side gambrel							
SECOND-STORY OVERHANG							



(1935) Colonial Revival, Glen Smith, 602 Williams Street, Rockwall, Texas

## Craftsman (Bungalow)



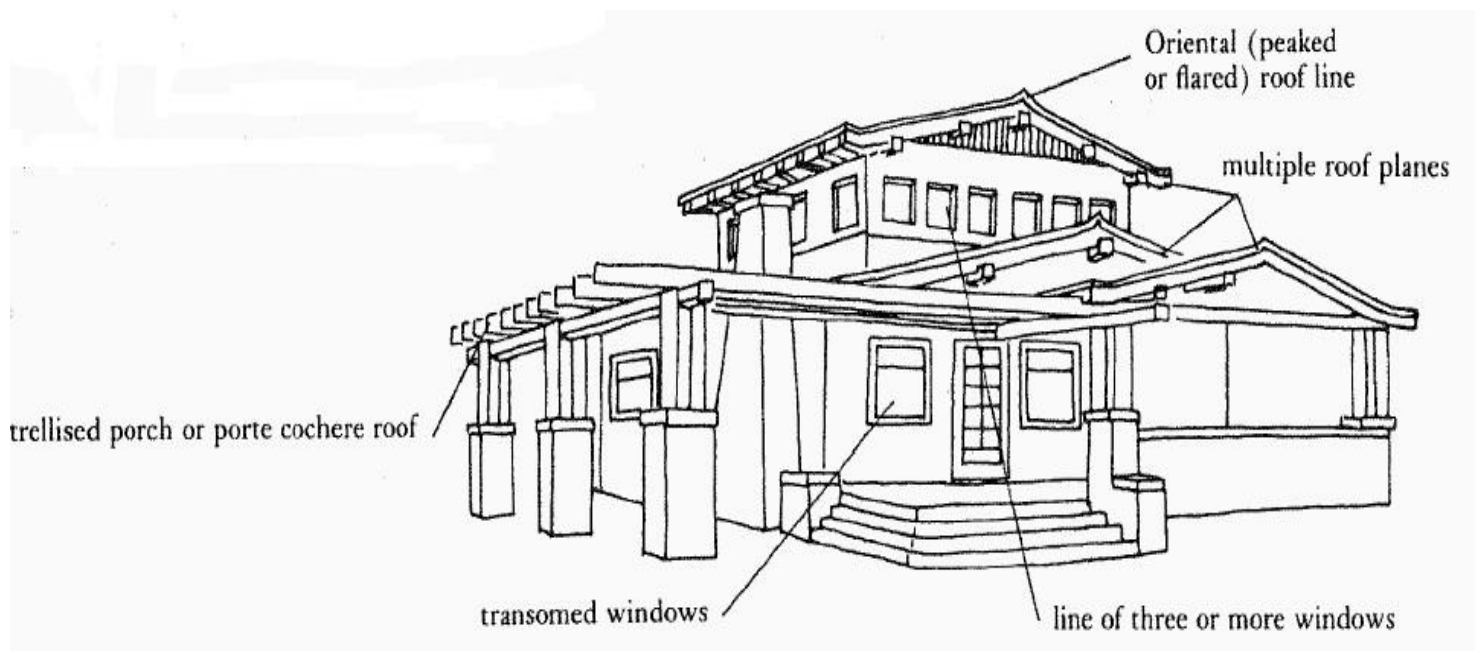
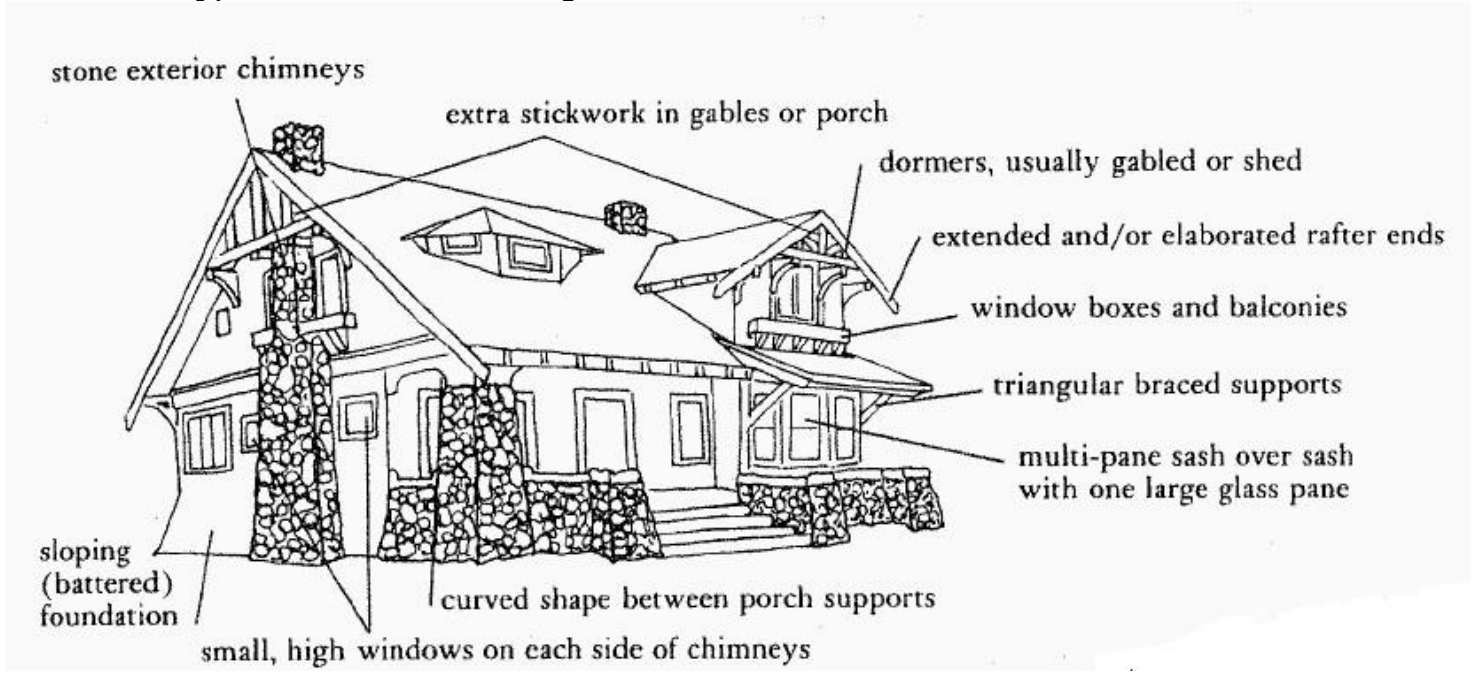
Craftsman houses were inspired by the work of two California brothers—Charles Greene and Henry Greene.

Several influences—the English Arts and Crafts movement, and interest in oriental wooden architecture and their early training in the manual arts—appear to have led the Greenes to design these intricately detailed buildings. One-story vernacular examples are often called simply bungalows or the Bungalowoid style.

Identifying features include low-pitched, gables roof (occasionally hipped) with wide, unenclosed eave overhang; roof rafters usually exposed; decorative (false) beams or braces commonly added under gables; porches; either full- or partial-width, with roof supported tapered square columns; columns or pedestals frequently extend to ground level (without a break at level of porch floor).

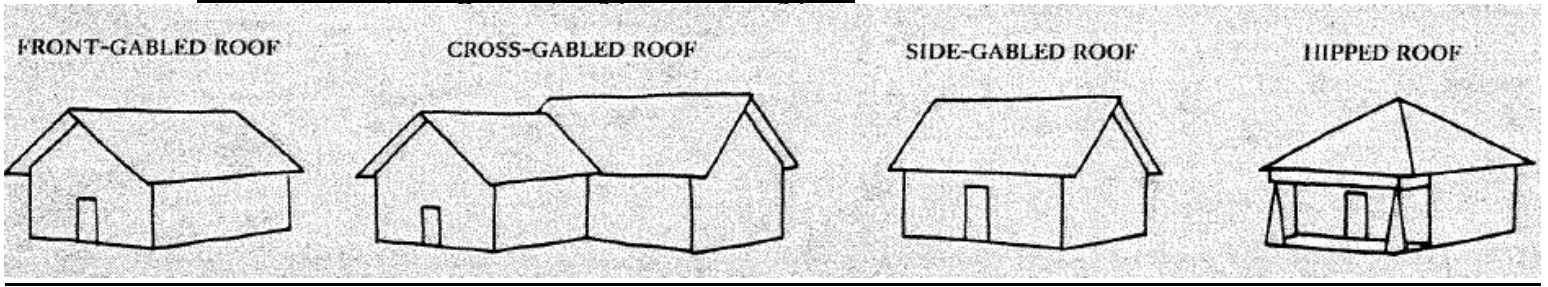


## Typical Craftsman (Bungalow) Elaborations

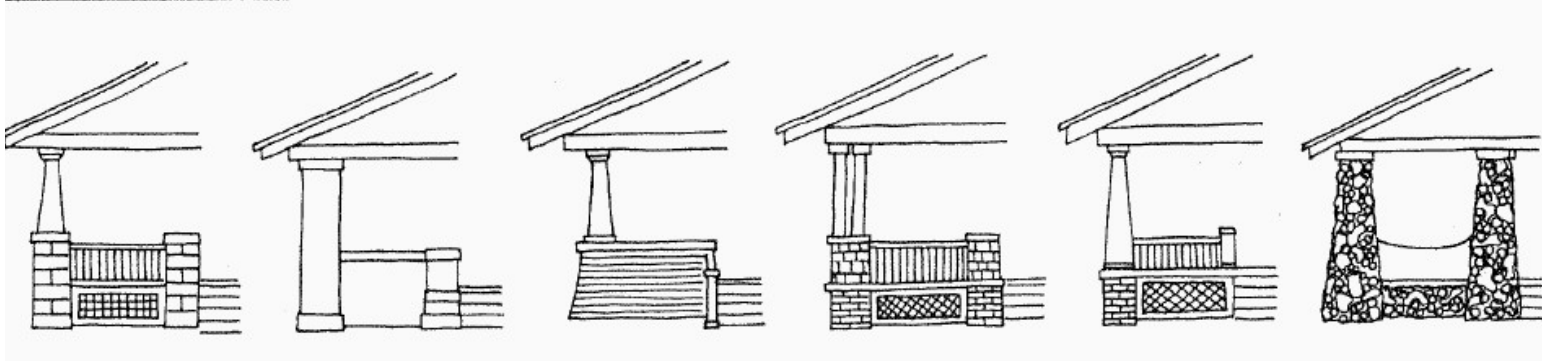




## Craftsman (Bungalow) Typical Subtypes



## Craftsman (Bungalow) Typical Porch Supports and Railing



(1920) Craftsman (Bungalow), Toby Cain, 404 E. Rusk, Rockwall, Texas

## Farmhouse



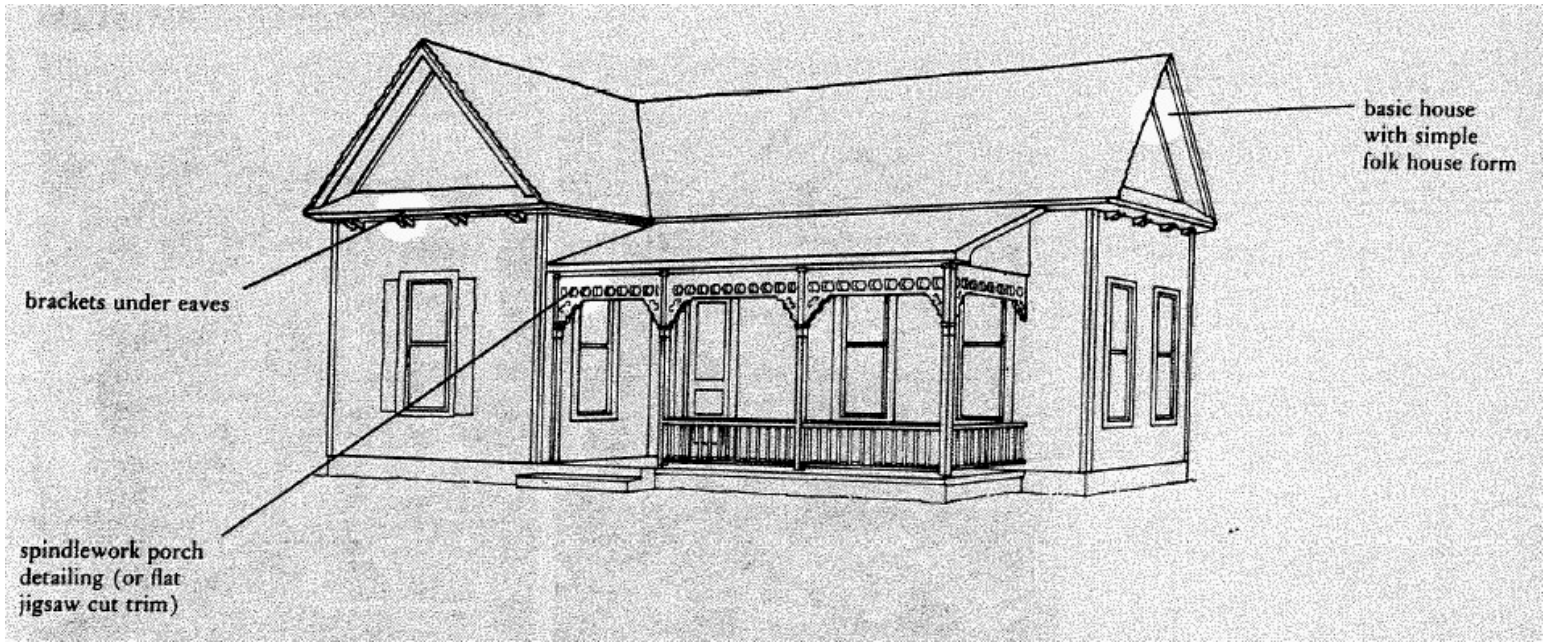
The farmhouse draws its inspiration from the Colonial Revival era and the large tracts of land it typically sits on. Unlike the country house, farmhouse plans have gables that face different directions. The farmhouse looks nice on a large tract of land, or will fit in nicely in larger lot communities.

The farmhouse is usually designed with the bedrooms upstairs and a spacious living area downstairs. Large porches with slender columns located are typically found along the front elevation.



(1920) Farmhouse, Eddie Walker, 506 N. Goliad, Rockwall, Texas

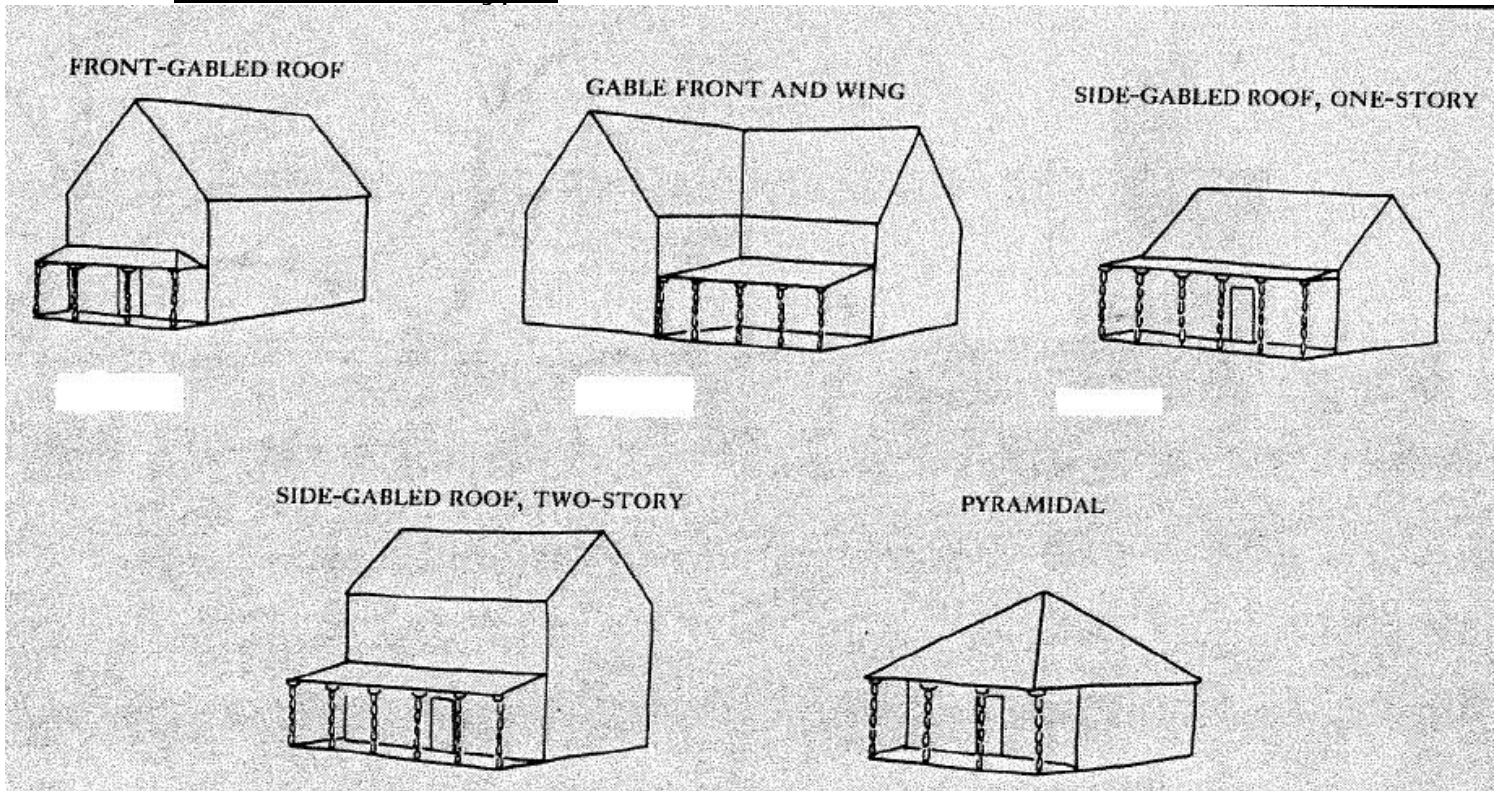
## Folk Victorian



The spread of the Folk Victorian style was made possible by the expansion of the railroads. Fashion-conscious homeowners also updated their older folk houses with new Victorian Porches. After about 1910 these Symmetrical Victorian houses, as they were sometimes called, were replaced by the more fashionable eclectic styles.

Identifying features include porches with spindlework detailing or flat, jigsaw cut trim appended to National Folk (post-railroad) house forms; symmetrical façade (except gable-front-and-wing subtype); cornice-line brackets are common.

# Folk Victorian Subtypes



(1900) Folk (L-Plan), Loren Willet, 401 S. Fannin, Rockwall, Texas

## Minimal Traditional



With the economic depression of the 1930s came the comprise style which reflects the form of traditional Eclectic housed, but lacks their decorative detailing.

Roof pitches are low or intermediate, rather than steep as in the proceeding Tudor style. Eaves and rakes are usually close rather than overhanging as in the succeeding Ranch style.

These houses were built immediately proceeding and following World War II; they commonly dominated the large tract housing developments of the period.



(1940) Minimal Traditional, W.D. Lillard, 411 S. Fannin, Rockwall, Texas

## *Neo-Classical*

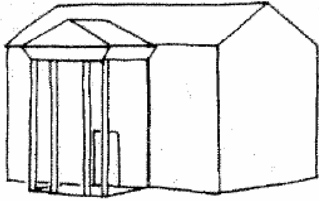


Neoclassical was a dominant style of domestic building throughout the country during the first half of the 20<sup>th</sup> century. Never quite as abundant as its closely related Colonial Revival contemporary, it had two principle waves of popularity. The first, from about 1900 to 1920, emphasized hipped roofs and elaborate, correct columns.

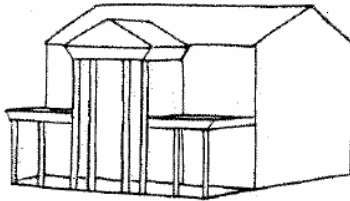
The later phase, from about 1925 to the 1950s, emphasized side-gables roofs and simple, slender columns. This revival of interest in classical models dates from the World's Columbian Exposition, held in Chicago in 1893.

## Neo-Classical Subtypes

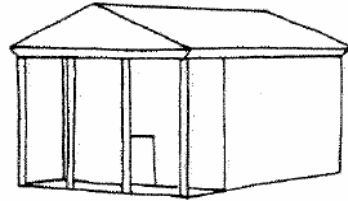
FULL-HEIGHT ENTRY PORCH



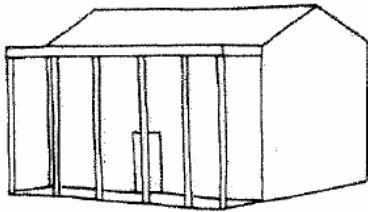
FULL-HEIGHT ENTRY PORCH WITH LOWER FULL-WIDTH PORCH



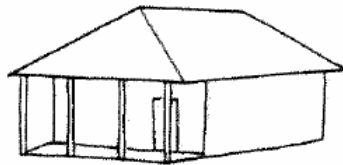
FRONT-GABLED ROOF



FULL-FACADE PORCH



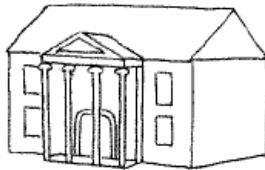
ONE-STORY



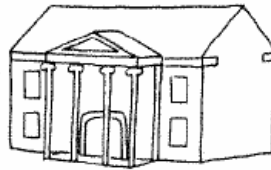
## Neo-Classical Examples

### NEOCLASSICAL EXAMPLES

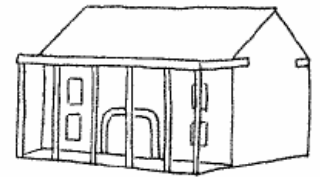
column capitals are usually ornate, columns are slender and simple post-1920



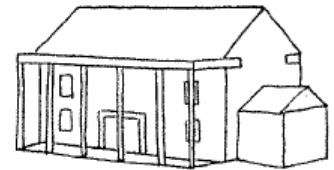
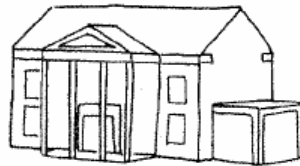
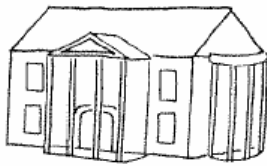
Corinthian Composite in only 5 percent of originals



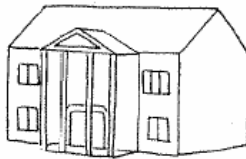
Ionic in only 15 percent of originals



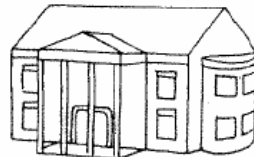
side extensions and porticos may be added, unusual in originals



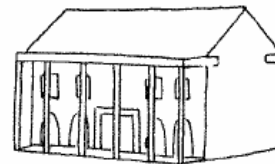
window variations not found in originals



paired and triple windows



transomed and bay windows

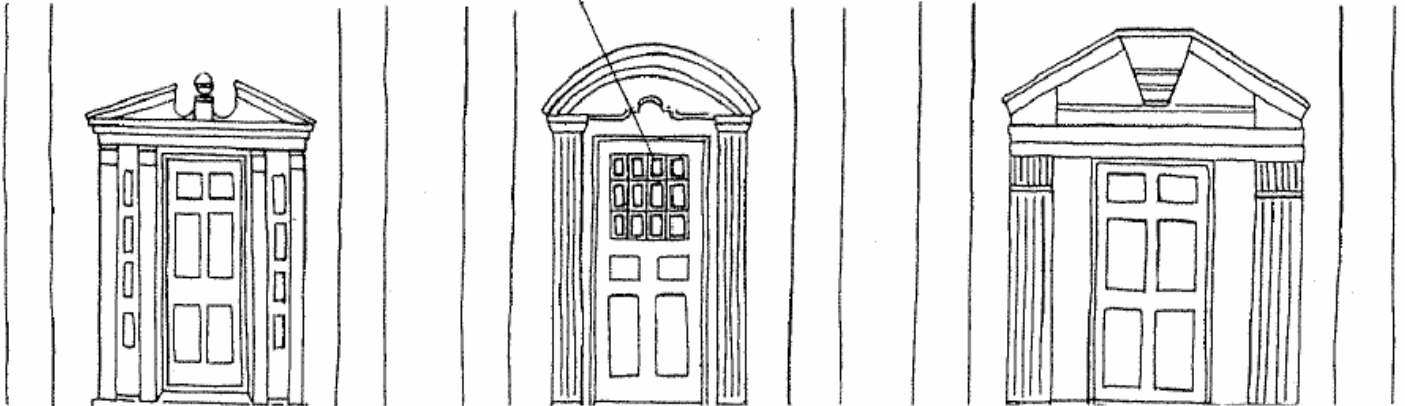


arched windows

## Neo-Classical Typical Elaborations

---

Door with more than one line of lights always post-1890 (it may, however, replace an original)



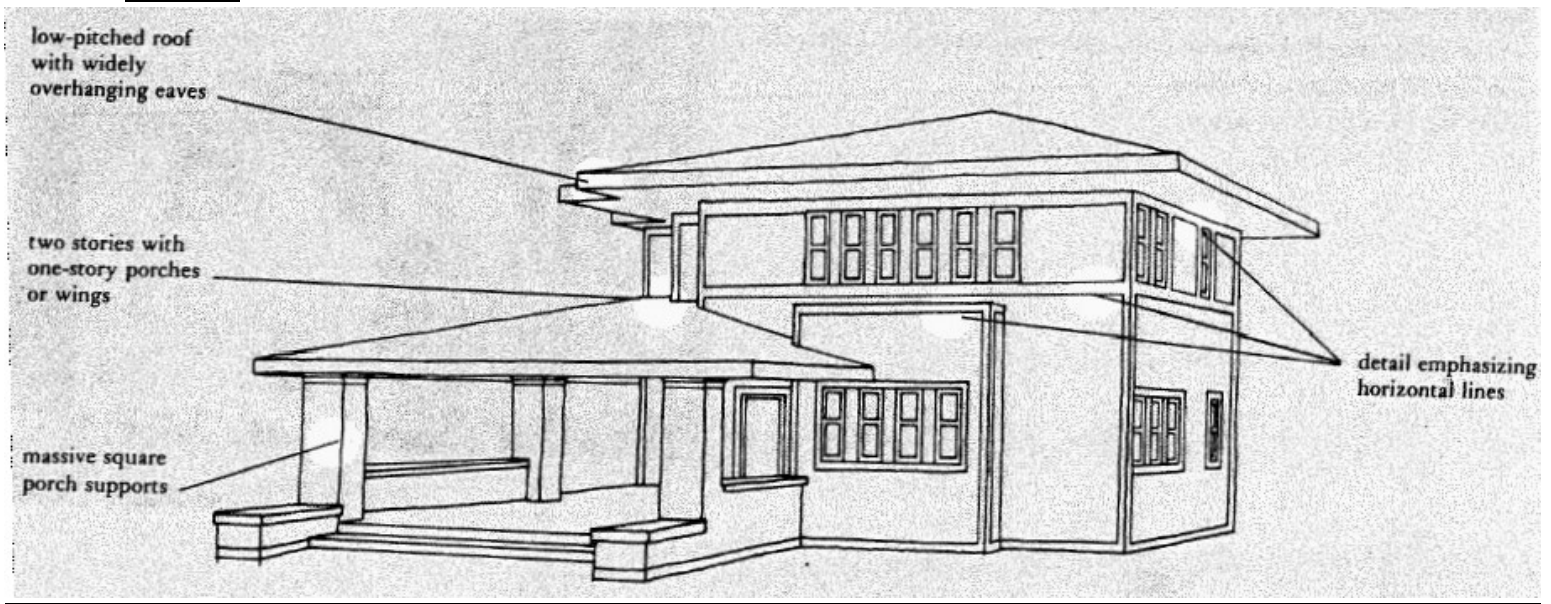
Houses with a broken pediment at the entrance or above a window and two-story columns are always Neo-Classical. Neo-Classical; houses with an unbroken pediment at the entrance and two-story columns are usually Neo-Classical.



(1911)Neo-Classical, Ken Jones, 908 N. Goliad, Rockwall, Texas



## Prairie

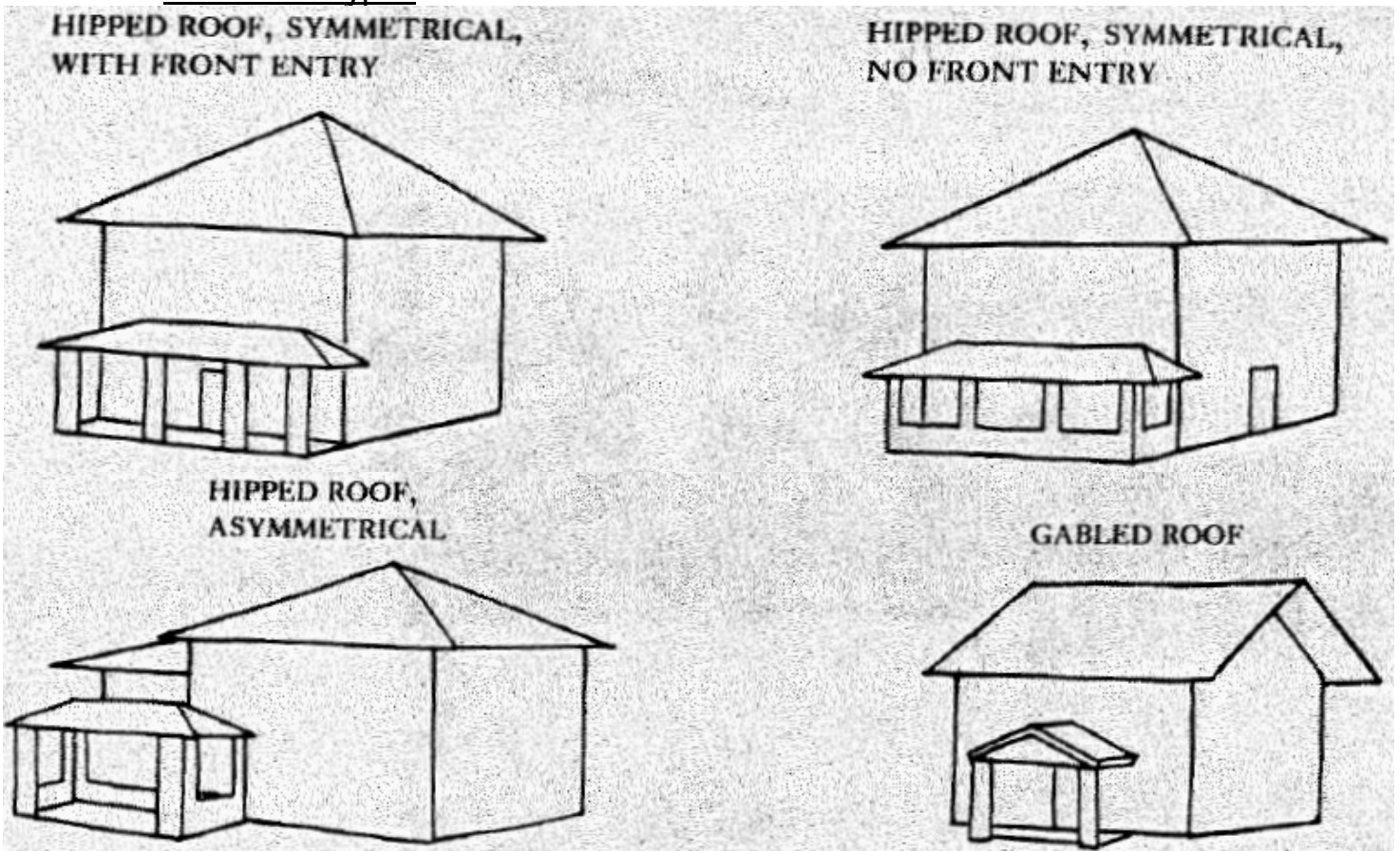


The Prairie style is one of the few indigenous American styles. It was developed by an unusually creative group of Chicago architects that have come to be known as the Prairie School. Frank Lloyd Wright is the acknowledged master of the Prairie style. Wright was unusual in that he turned his early creative genius toward the problems of domestic architecture rather than public buildings.

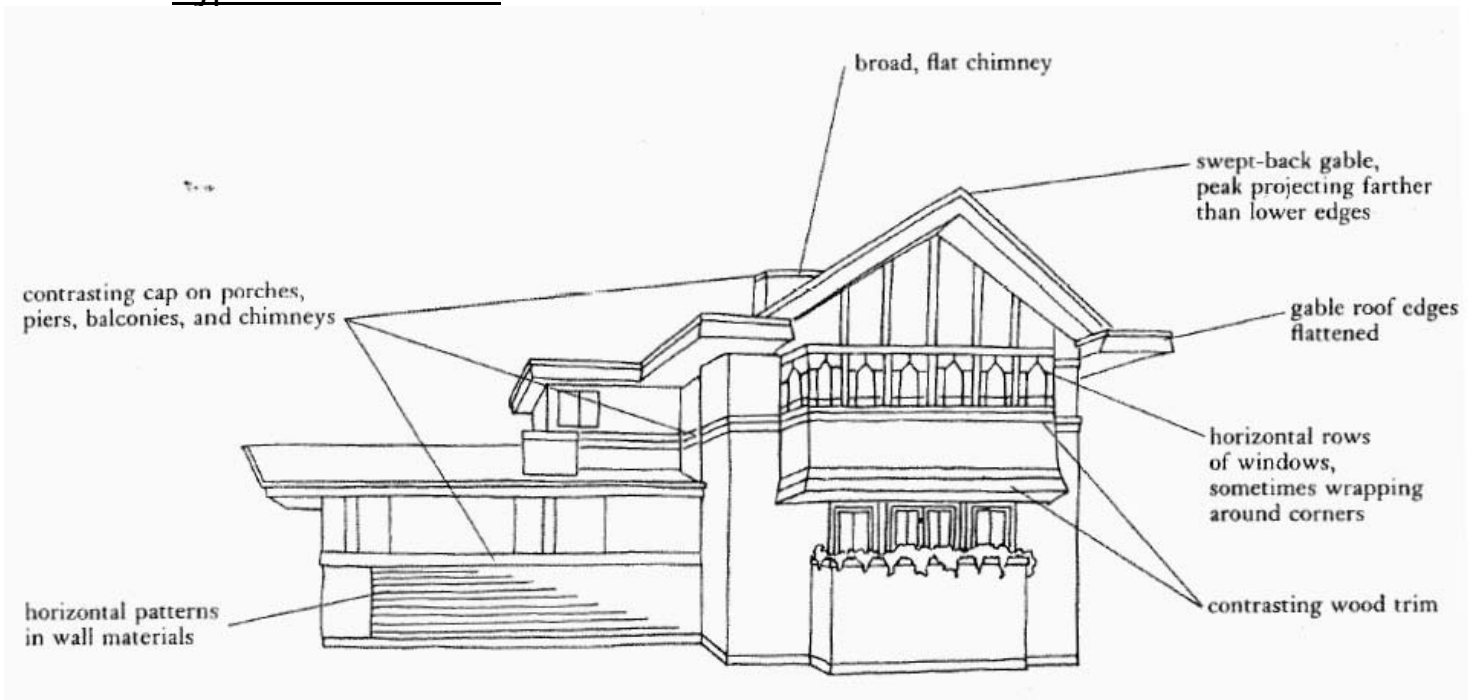
The style in its vernacular form was spread throughout the country by pattern books published in the Midwest. It is among the more short-lived styles, having grown, flourished, and declined in the years between 1900 and 1920.

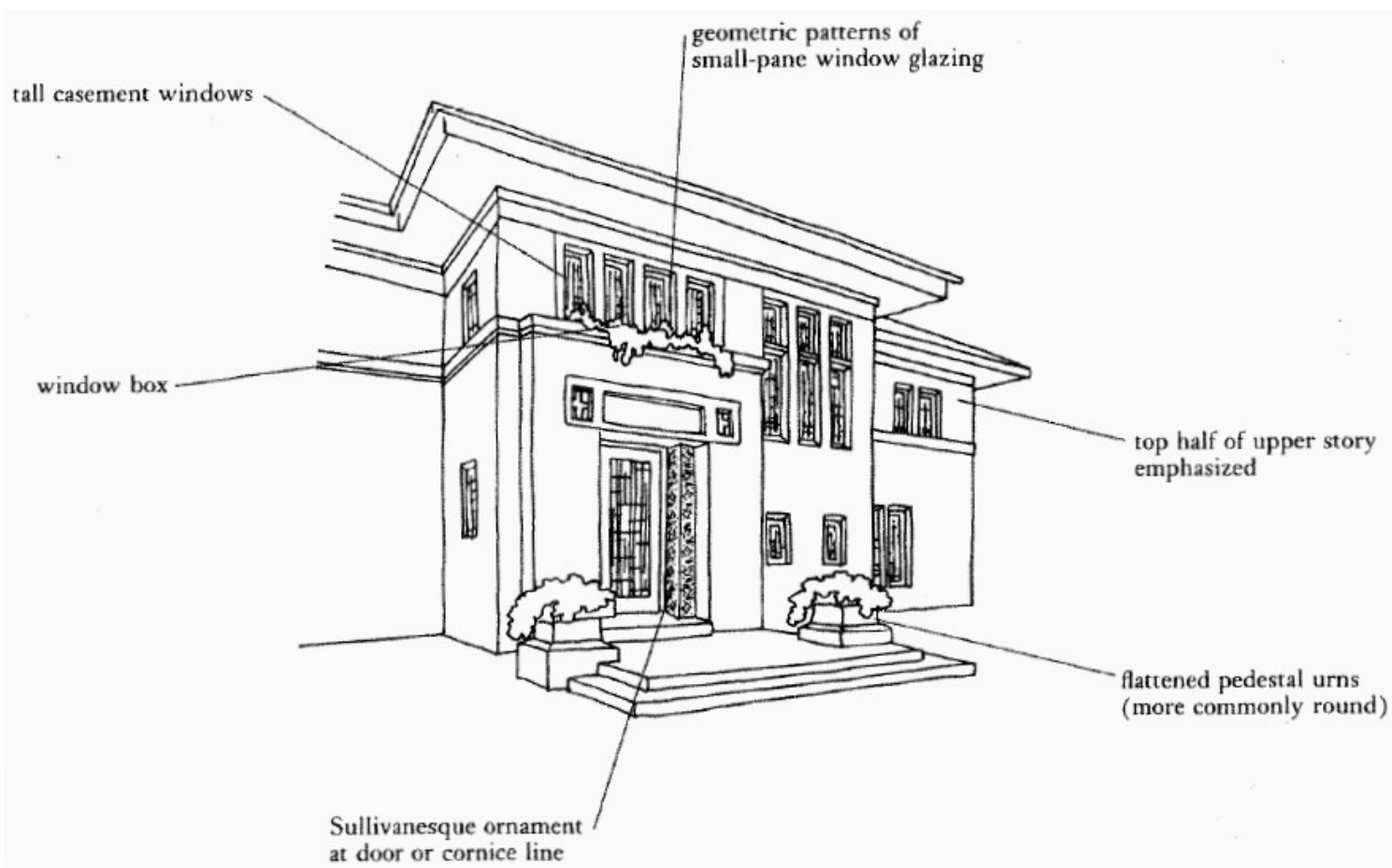
Identifying features include low-pitched roof, usually hipped, with widely overhanging eaves; two stories, with one-story or porches; eaves, cornices, and façade detailing emphasizing horizontal lines; often with massive, square porch supports.

## Prairie Subtypes

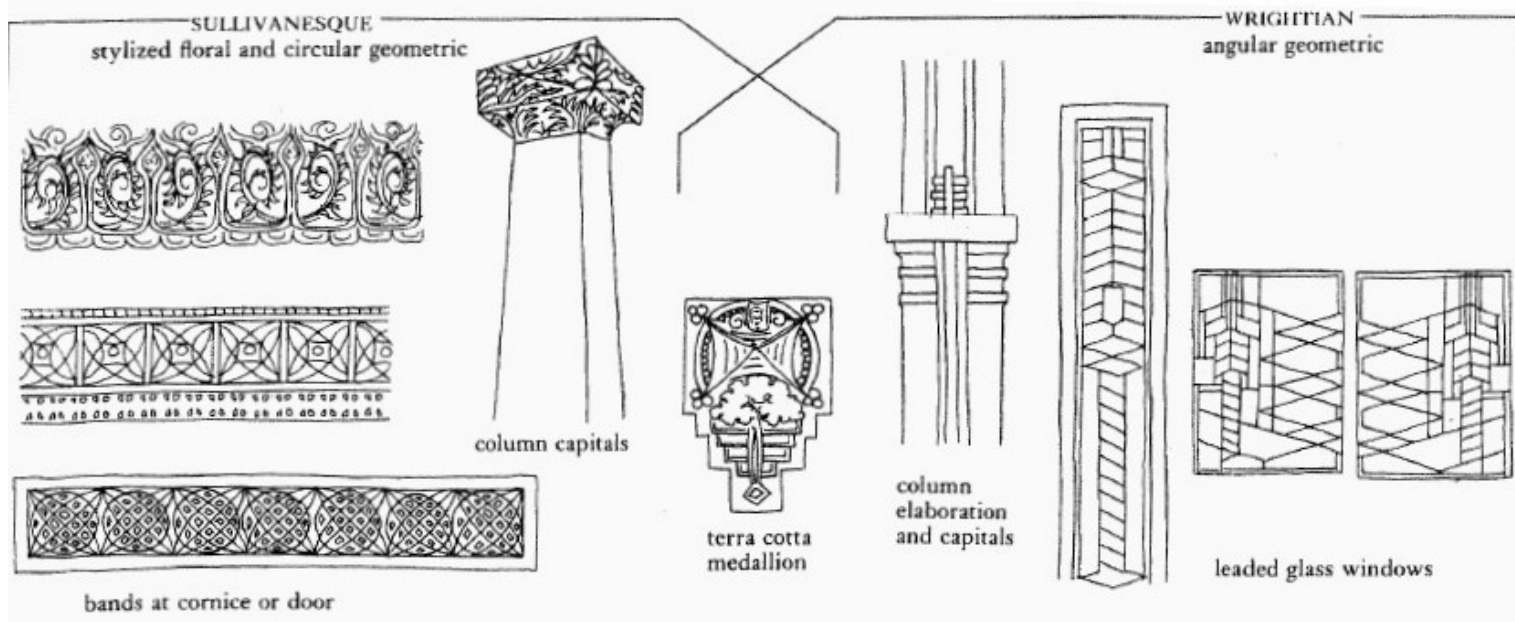


## Typical Elaborations

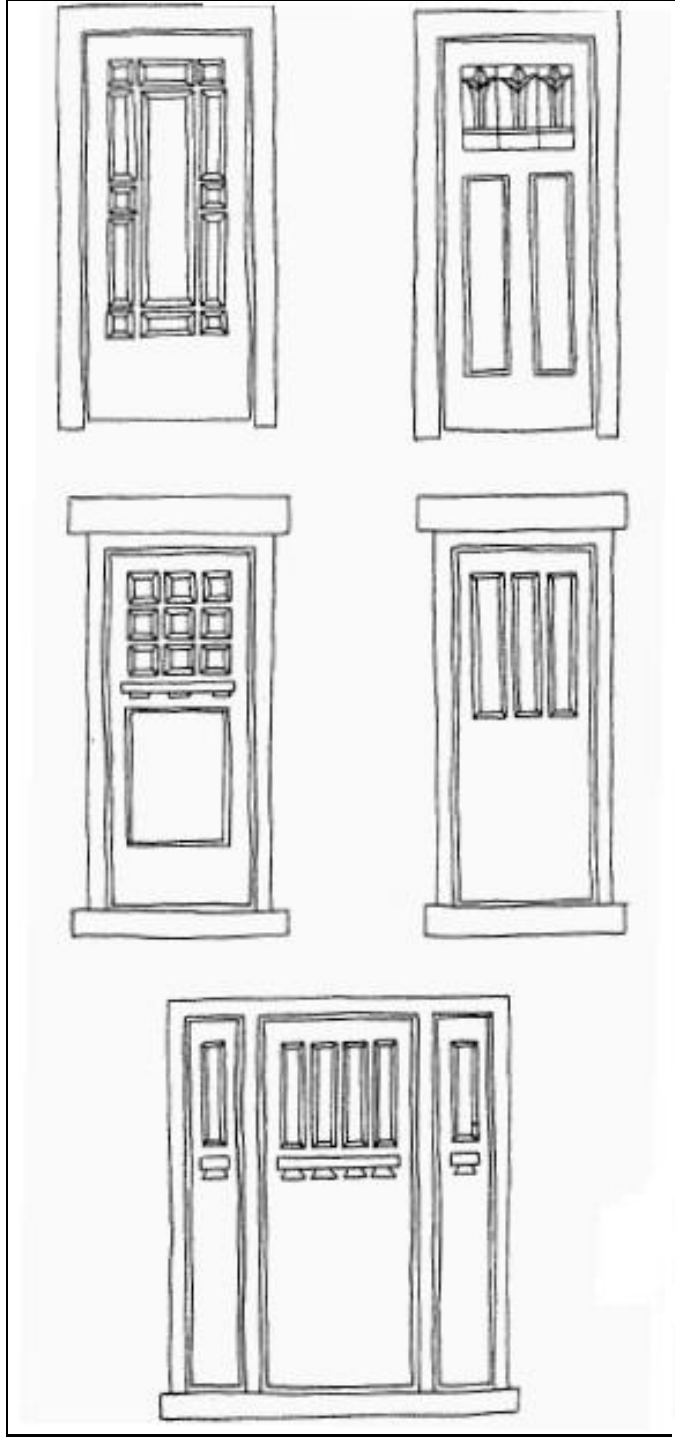




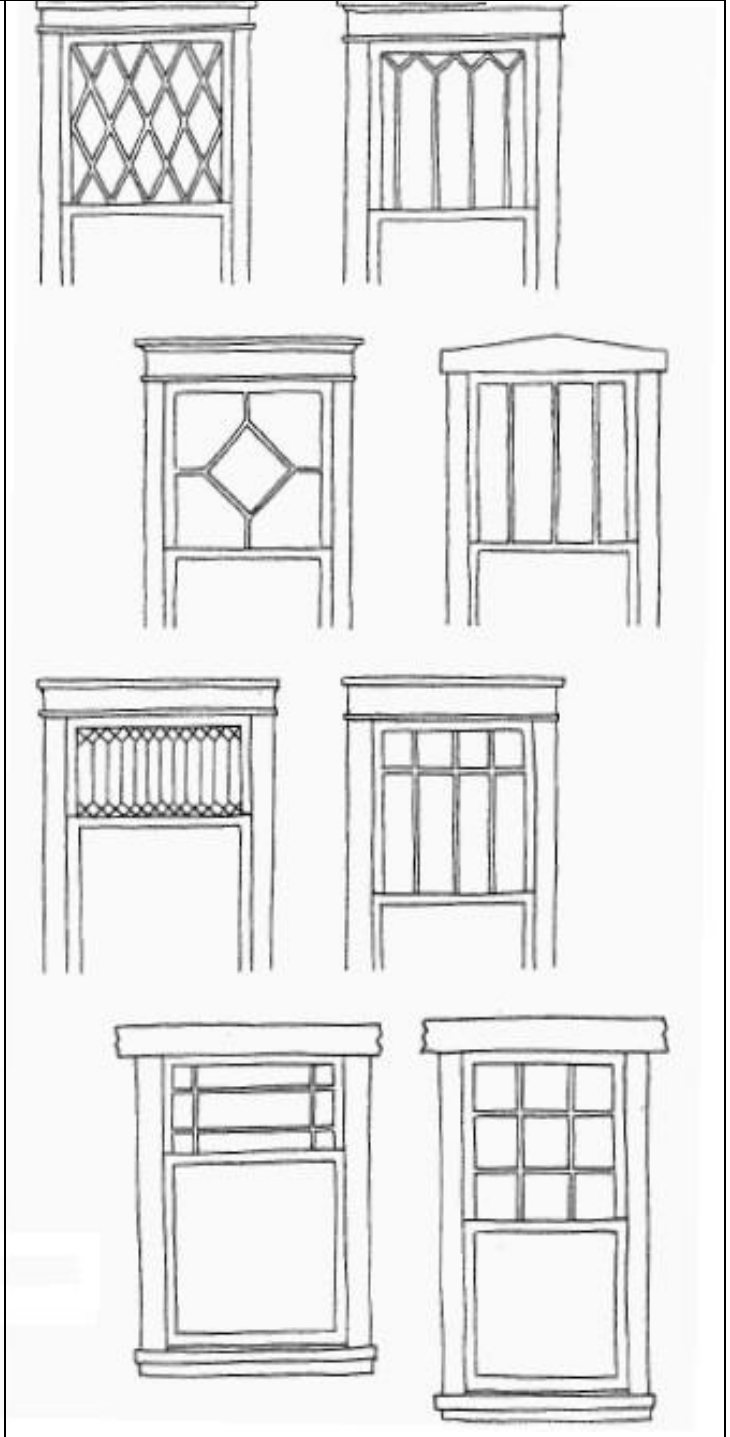
### Decorative Detail



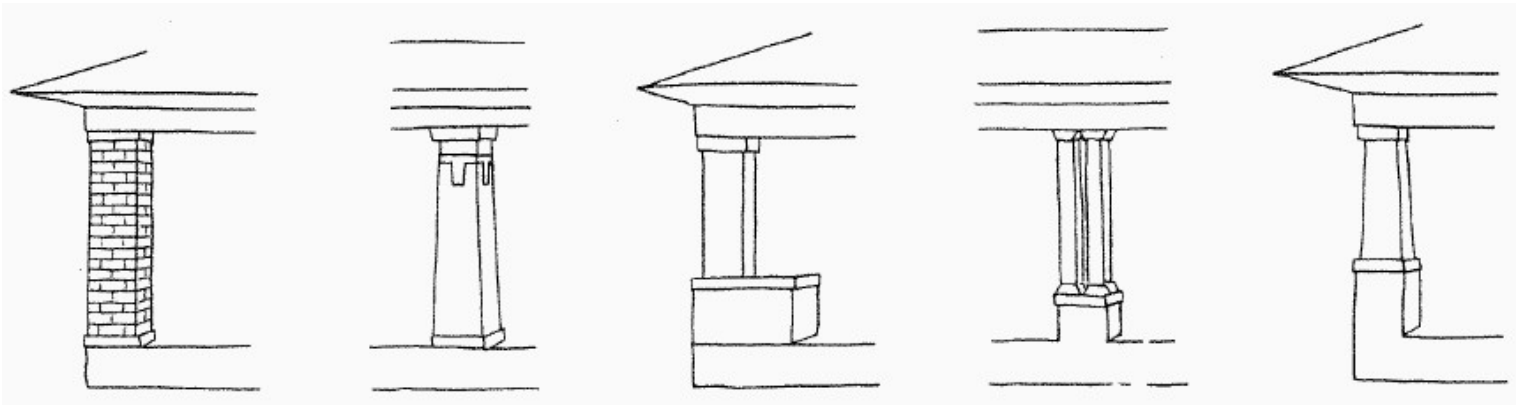
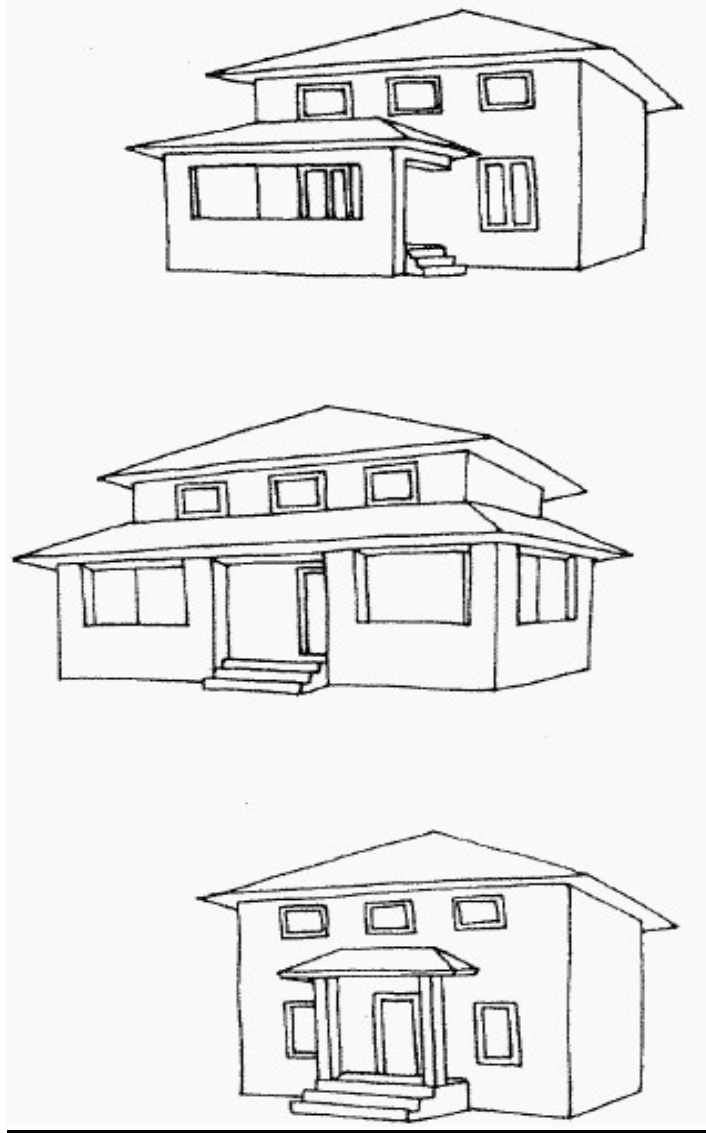
Typical Doors



Typical Windows



Common Porches and Porch Supports



Most Common Vernacular Form



(1920) Prairie, Floyd Allen, 406 E. Rusk, Rockwall, Texas

## Queen Anne

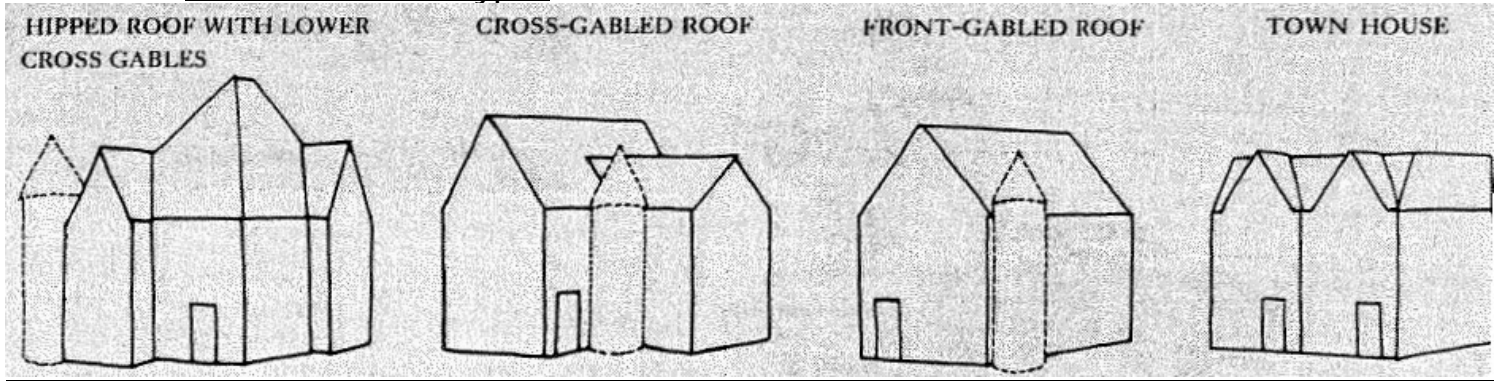


The style was named and popularized by a group of 19<sup>th</sup>-century architects led by Richard Norman Shaw. The name is rather inappropriate, for the historical precedents used by Shaw and his followers had little to do with Queen Anne or the formal Renaissance architecture that was dominant during her reign (1702-1714). Instead, they borrowed most heavily from late Medieval models of the preceding Elizabethan and Jacobean eras. The half-timbered and patterned masonry American subtypes are most closely related to this work of Shaw and his colleagues in England. The spindlework and free classic subtypes are indigenous interpretations.










In the decades of the 1890s the free classic adaptation became widespread. It was but a short step from these to the early, asymmetrical Colonial Revival houses which, along with other competing styles, fully supplanted the Queen Anne style after about 1910.

Identifying features include steeply high-pitched roof of irregular shape, usually with a dominant front-facing gable, patterned shingles, cutaway bay windows, and other devices used to avoid a smooth-walled appearance; asymmetrical façade with partial or full-width porch which is usually one story high and extended along one or both side walls.

### Queen Anne Subtypes



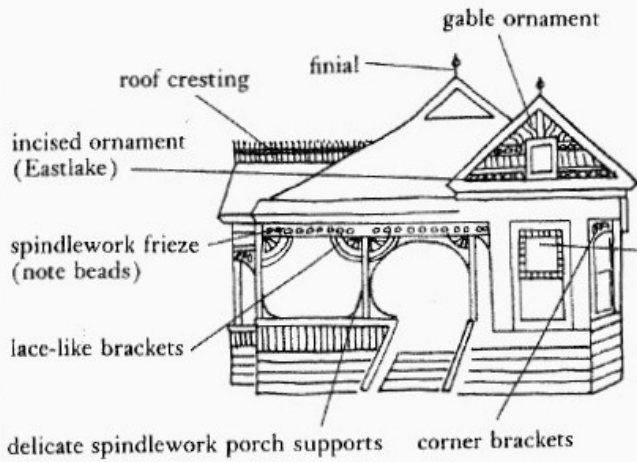
### Principal Roof Forms

 <b>HIPPED, WITH LOWER CROSS GABLES</b> most common	 <b>FULL-WIDTH FRONT GABLE</b>	 <b>CROSS GABLES ONLY</b>
		
		
These roof forms alone will normally identify the style		These roof forms must be accompanied by other details to identify the style



# Decorative Details

## SPINDLEWORK



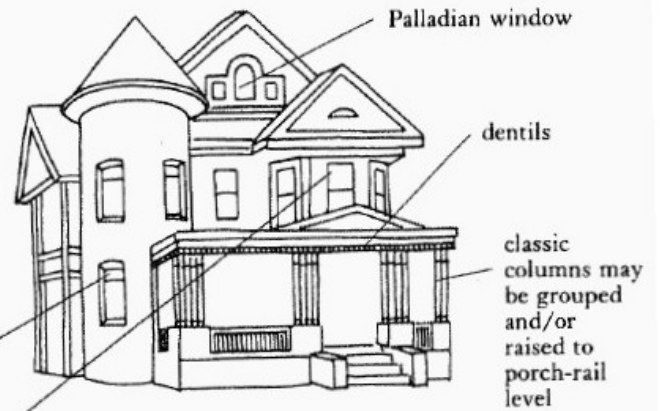
COMMON IN ALL FOUR TYPES

large panes of glass bounded by smaller panes

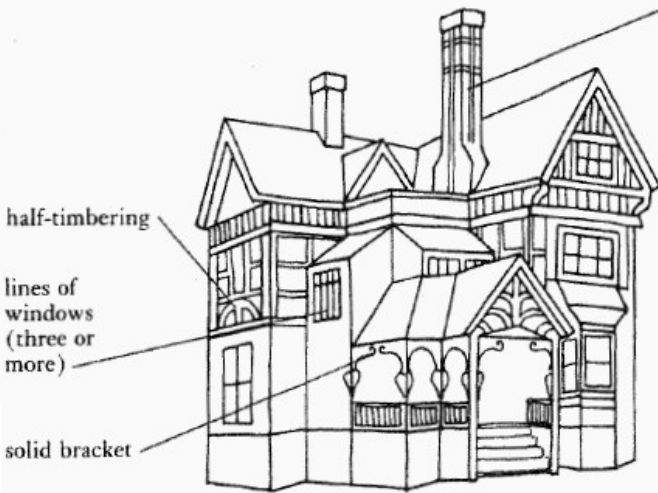
shallow rectangular window over main window

bay windows

## FREE CLASSIC

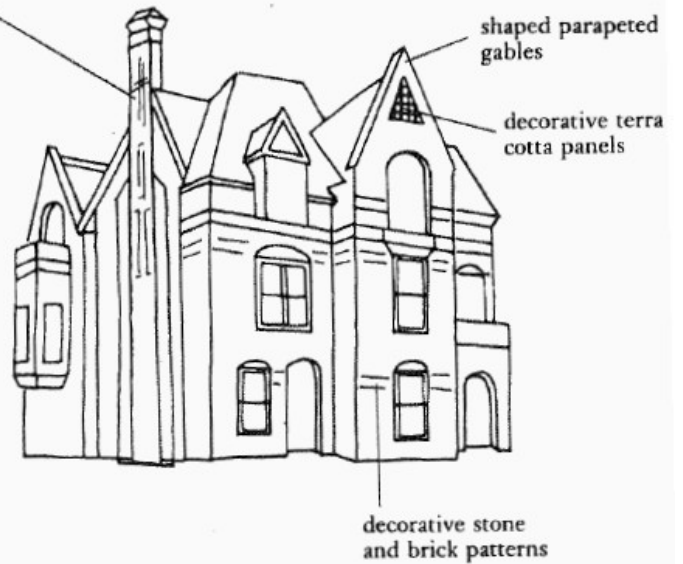


## HALF-TIMBERED



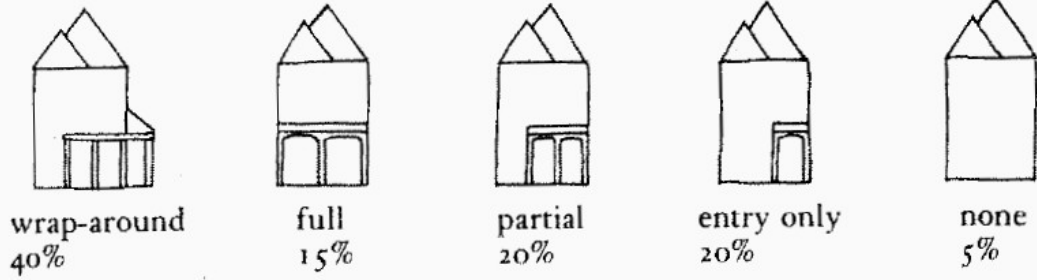
patterned masonry chimneys

## PATTERNED MASONRY

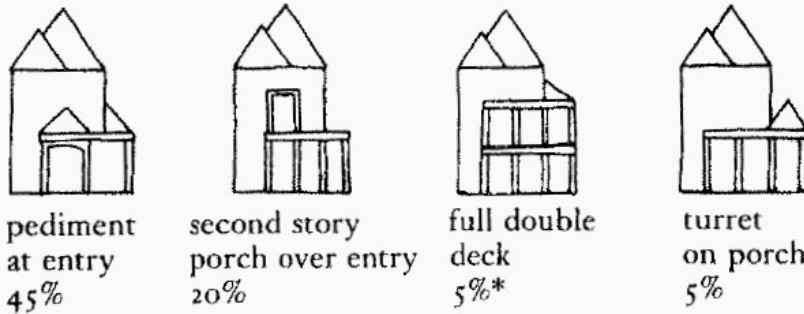


## Typical Porches

### PLACEMENT

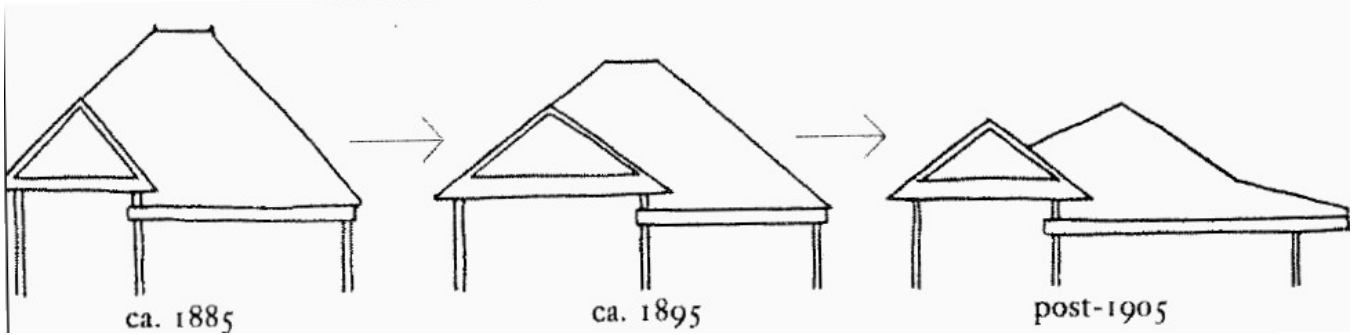


### TYPICAL EMBELLISHMENTS

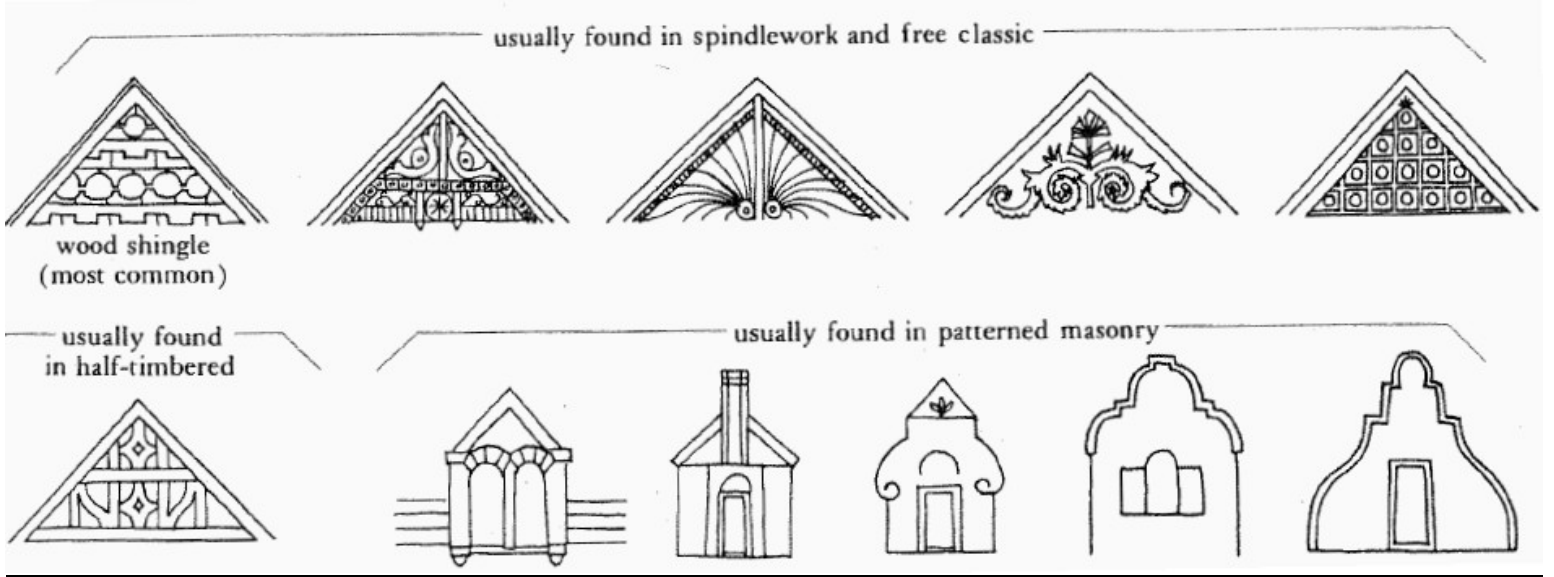


\*more common in Gulf coast and Texas

## Typical Roof-Pitched Chronology

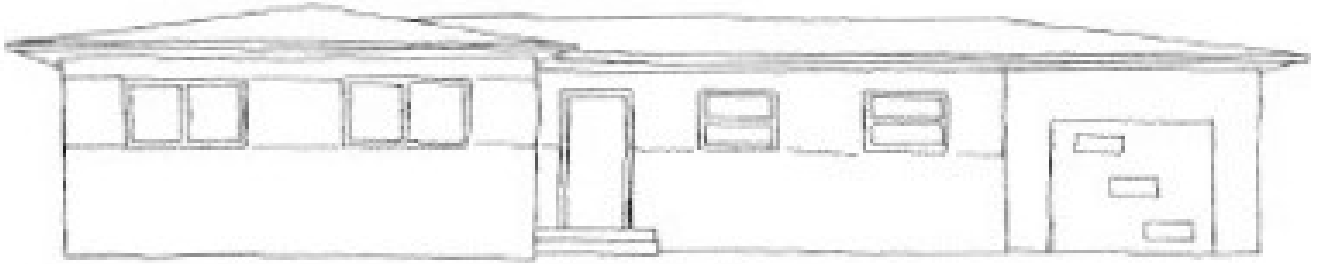


# Typical Gable Detailing



(1900) Queen Anne, James Buttgen, 501 Kernodle, Rockwall, Texas

## Ranch



This style was created by several California architects and during the 1950s and 1960s became the dominant style throughout the country. The popularity was made possibly by the increasing dependency on the automobile.

The style was loosely based on early Spanish Colonial precedents of the American southwest, modified by influences borrowed from Craftsman and Prairie modernism of the early 20<sup>th</sup> century.

Identifying features include one-story shapes with low-pitched roofs, three common roof forms; the hipped version probably the most common, the cross-gabled, and the side-gabled; moderate or wide eave overhang, decorative iron wooding porches, decorative shutters, ribbon windows and large picture windows, partially enclosed courtyards or patios.



Ranch, John Conatser, 307 Munson, Rockwall, Texas

## *Traditional*



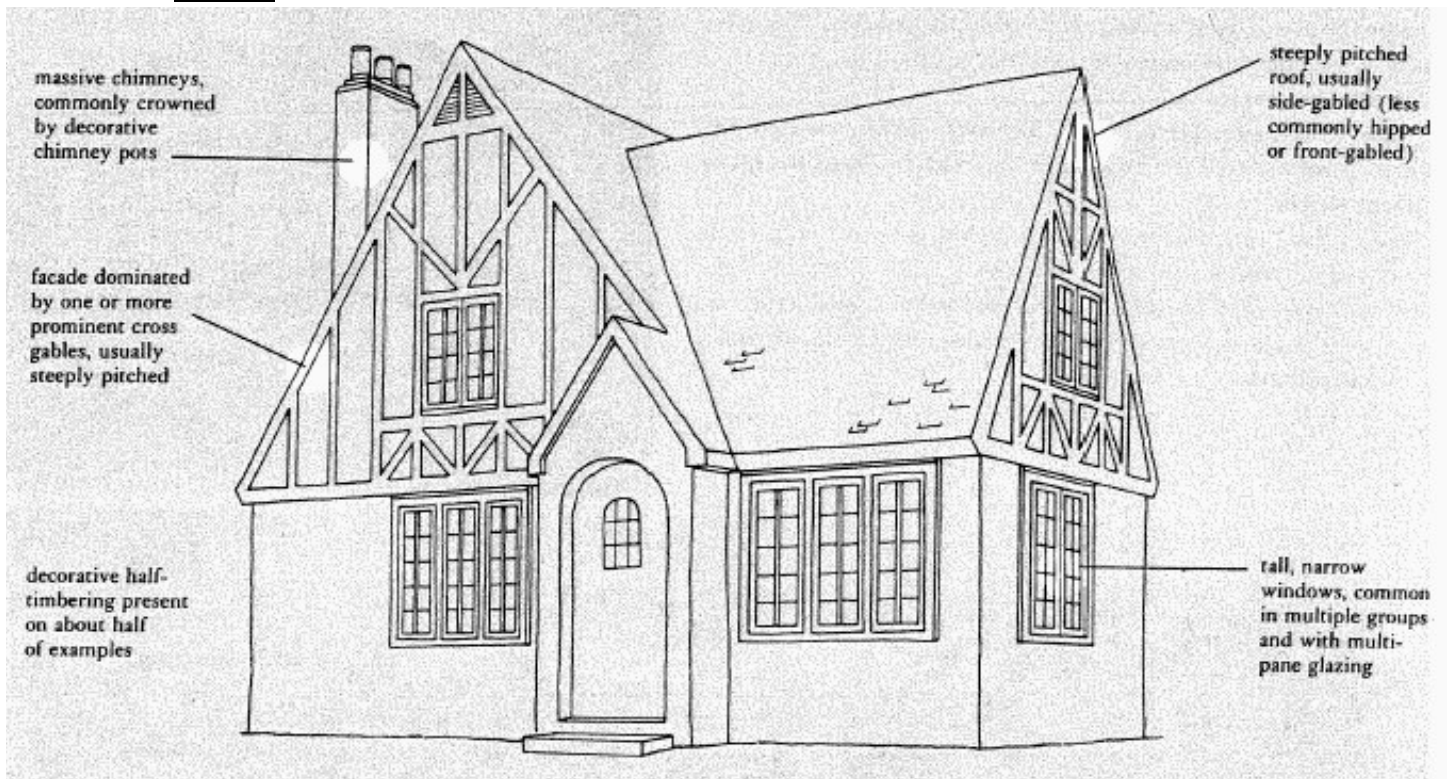
Traditional homes are some of the most common styles built throughout the United States. Traditional homes are kind of a mix of several other styles but there are some basics that are usually consistent throughout traditional designs: Simple, often hipped rooflines. Brick or stucco exteriors are most common.

Traditional homes are often single level floor plans with steeper roof pitches though lofts or bonus rooms are quite common, covered porches, open foyers.



(1955) Traditional, Courtney Alsobrook, 610 E. Kaufman, Rockwall, Texas

## Tudor

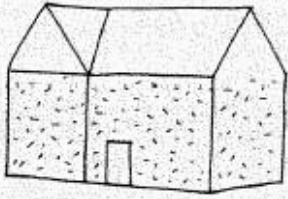


The popular name for the style is historically imprecise, since relatively few examples closely mimic the architectural characteristics of Tudor (early 16<sup>th</sup>-century) England. Instead the style is loosely based on late Medieval English prototypes, ranging from thatch-roofed folk cottages to grand manor houses. These traditions are freely mixed in their American Eclectic expressions but are united by an emphasis on steeply pitched, front-facing gables which, although absent on many English prototypes, are almost universally present as a dominant façade element in Tudor houses.

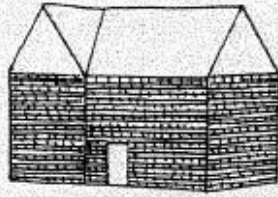
Identifying features include steeply pitched roof, usually single gabled (less commonly hipped or front gabled); façade dominated by one or more prominent cross gables, usually steeply pitched, decorative (i.e., not structure) half-timbering present on about half of examples; tall, narrow, windows, usually in multiple groups and with multi-pane glazing; massive chimneys, commonly crowned by decorative chimney pots.

# Tudor Subtypes

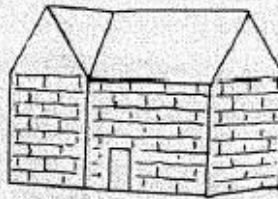
STUCCO WALL CLADDING



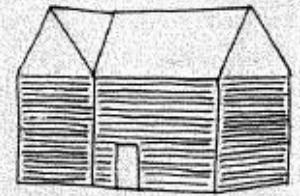
BRICK WALL CLADDING



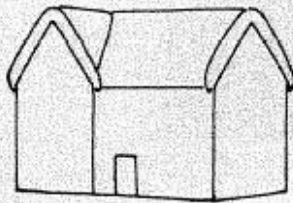
STONE WALL CLADDING



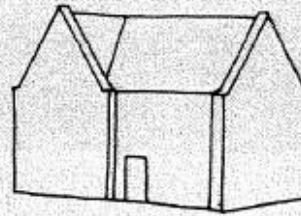
WOODEN WALL CLADDING



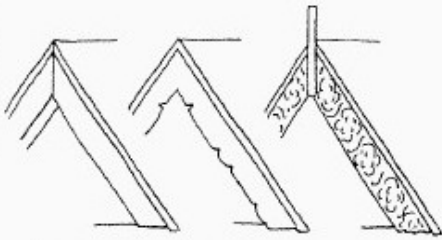
FALSE THATCHED ROOF



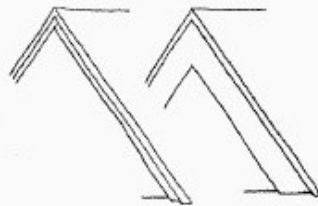
PARAPETED GABLES



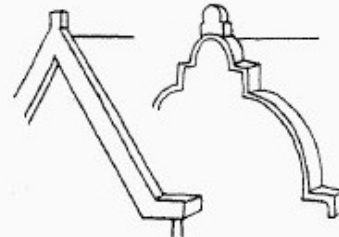
## Typical Gable Details



vergeboards, frequently half-timbered  
most common



plain,  
occasionally half-timbered



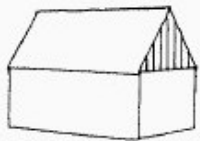
parapeted,  
never half-timbered



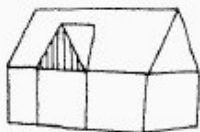
false thatched,  
occasionally  
half-timbered

### TYPICAL GABLE DETAILS

## Roof Variations



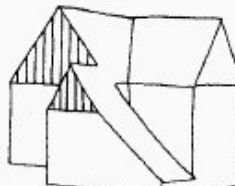
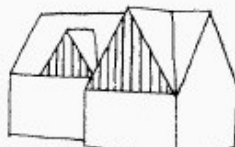
without front gable  
rare



with single dominant front gable

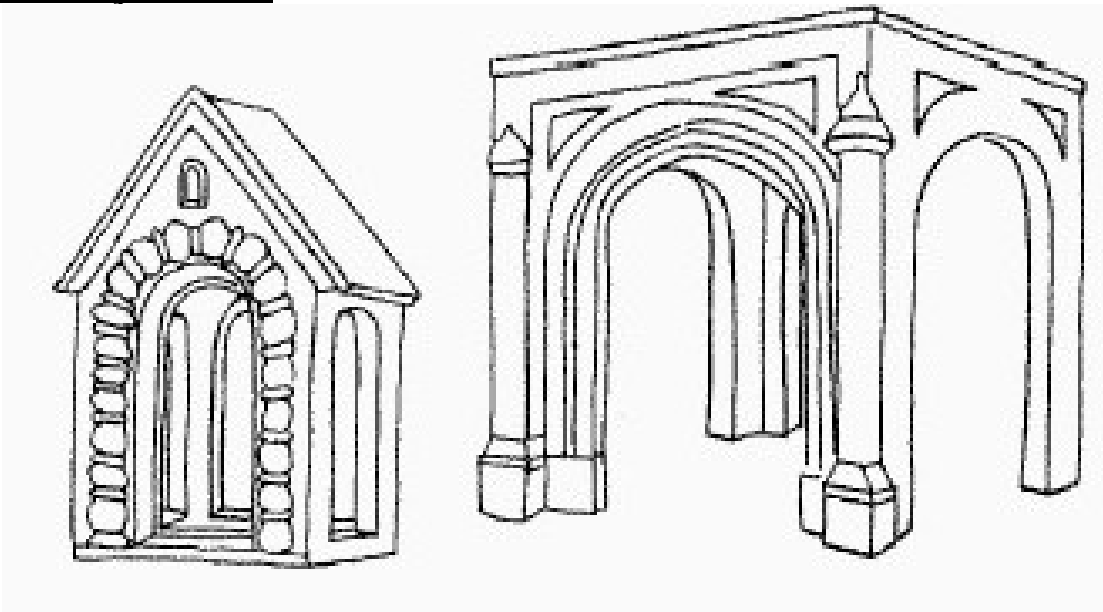


front gable  
dormer only

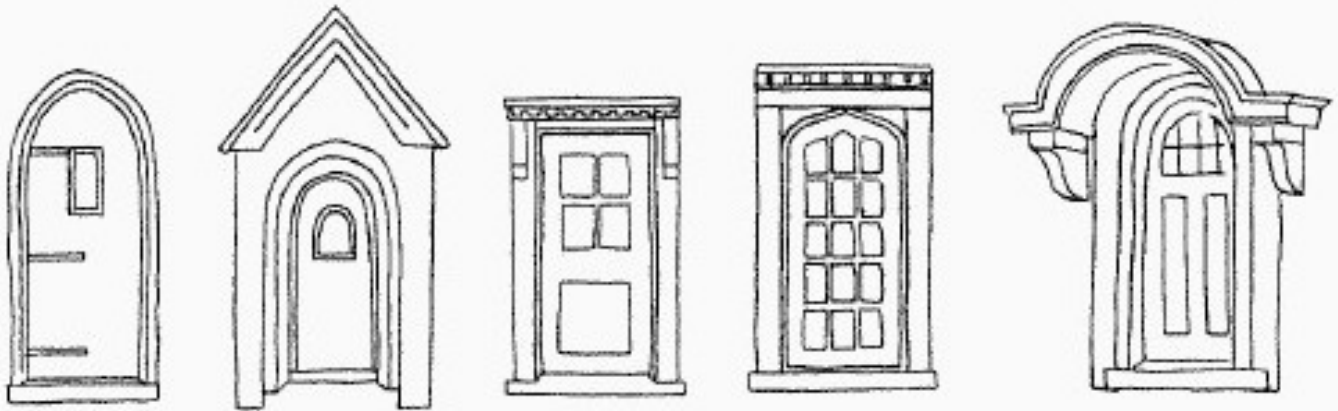


multiple front gables

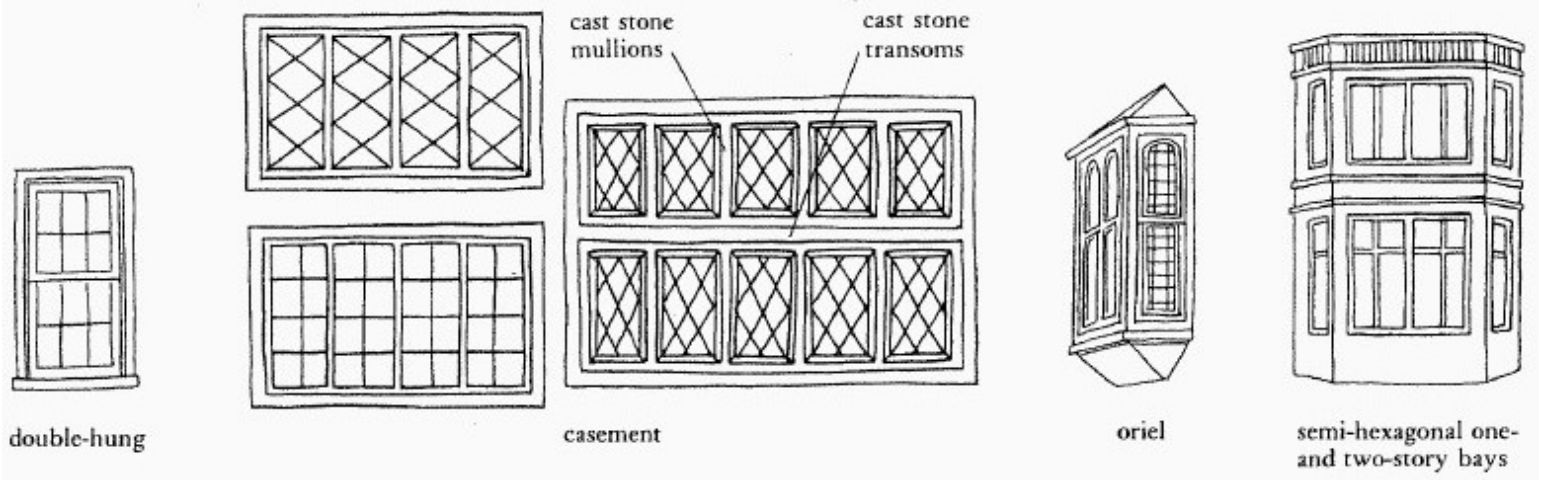
Typical Entry Porches



Typical Doors

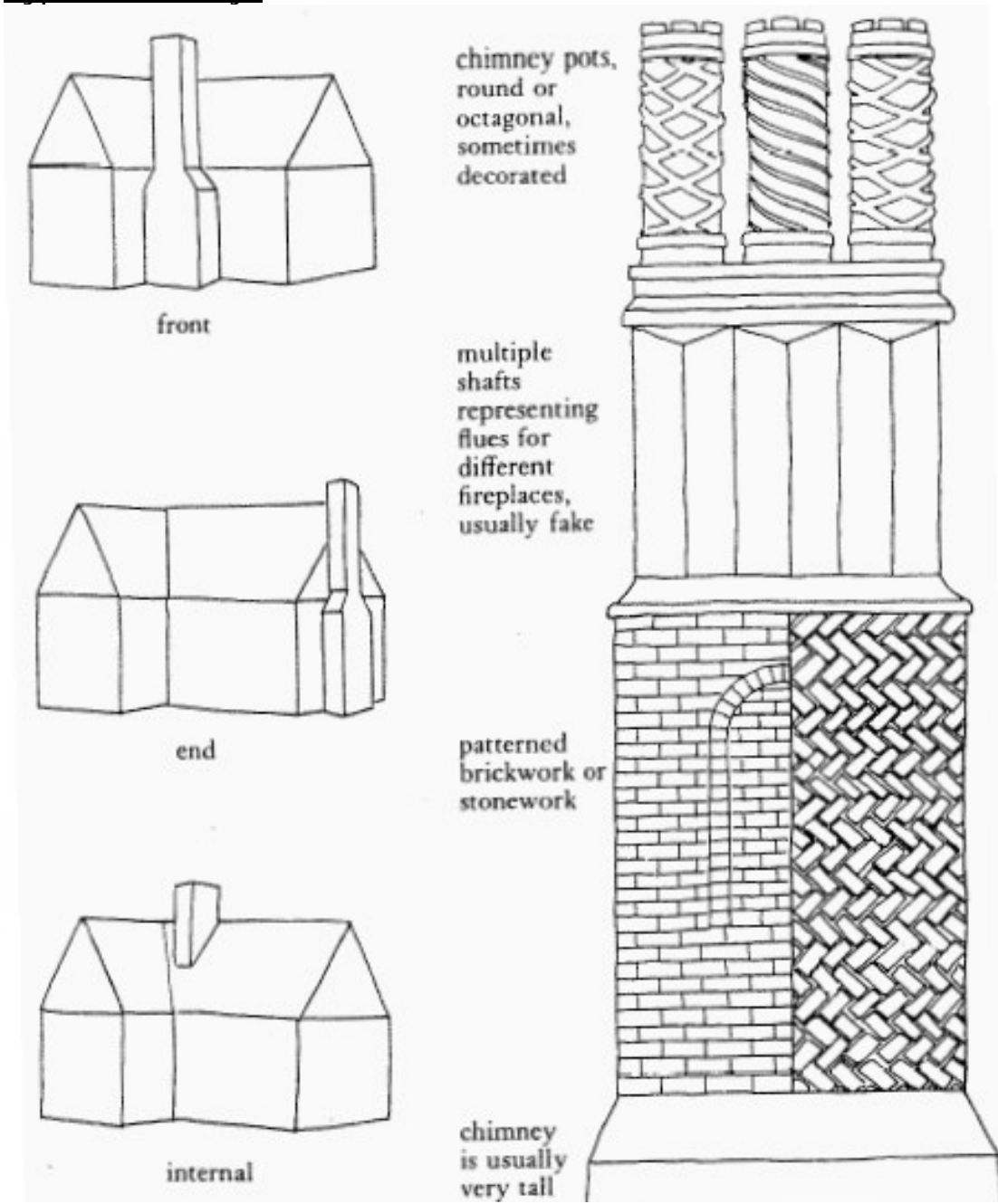


Typical Windows

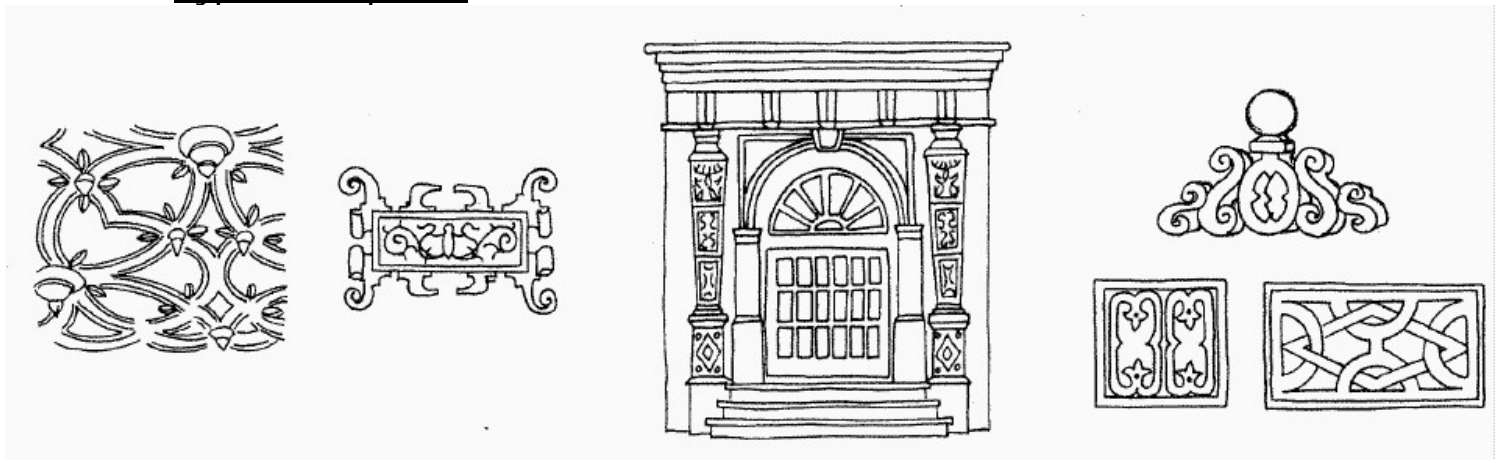




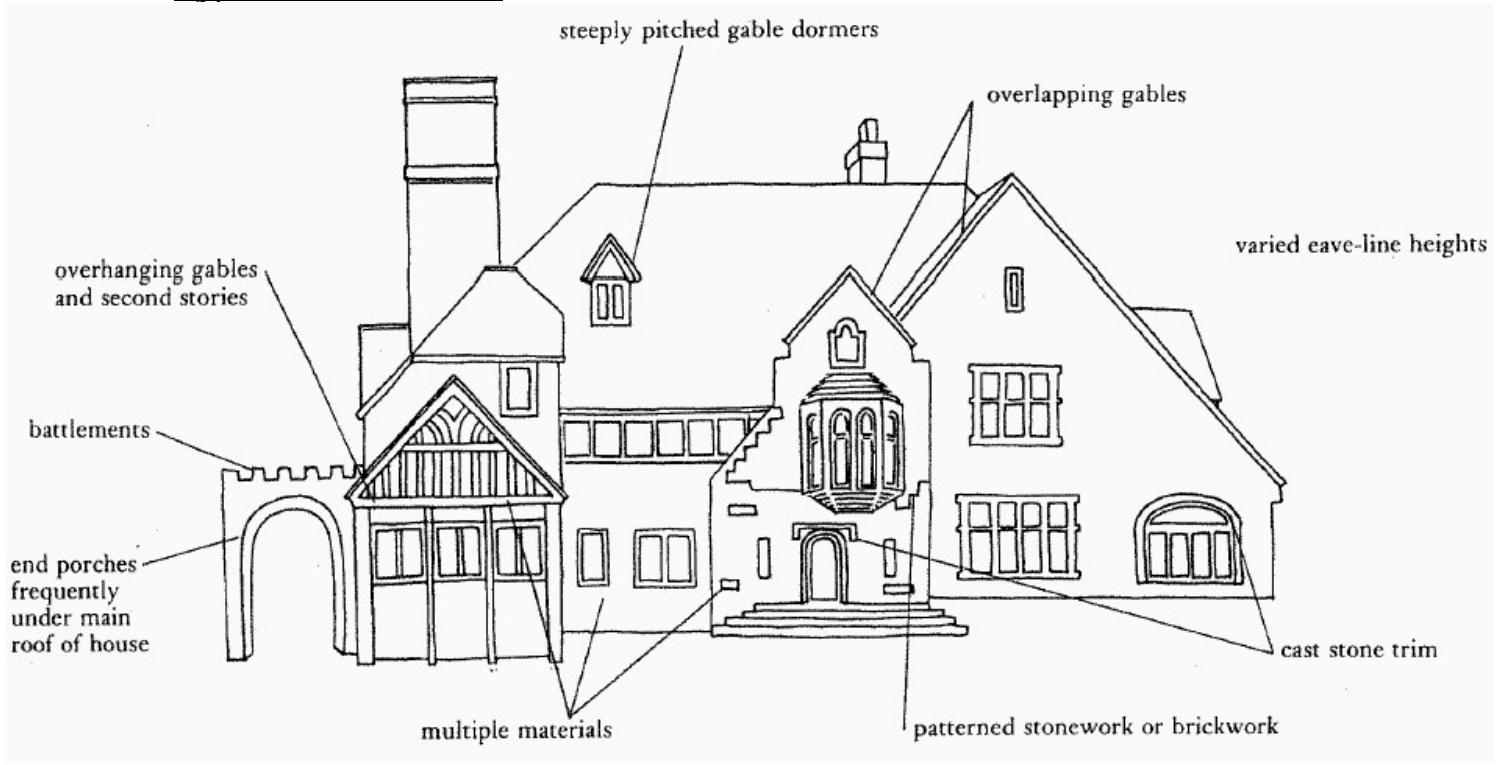
## Typical Chimneys



## Typical Strapwork



## Typical Elaborations



(1925) Tudor Cottage, James Crow, 505 Williams, Rockwall, Texas

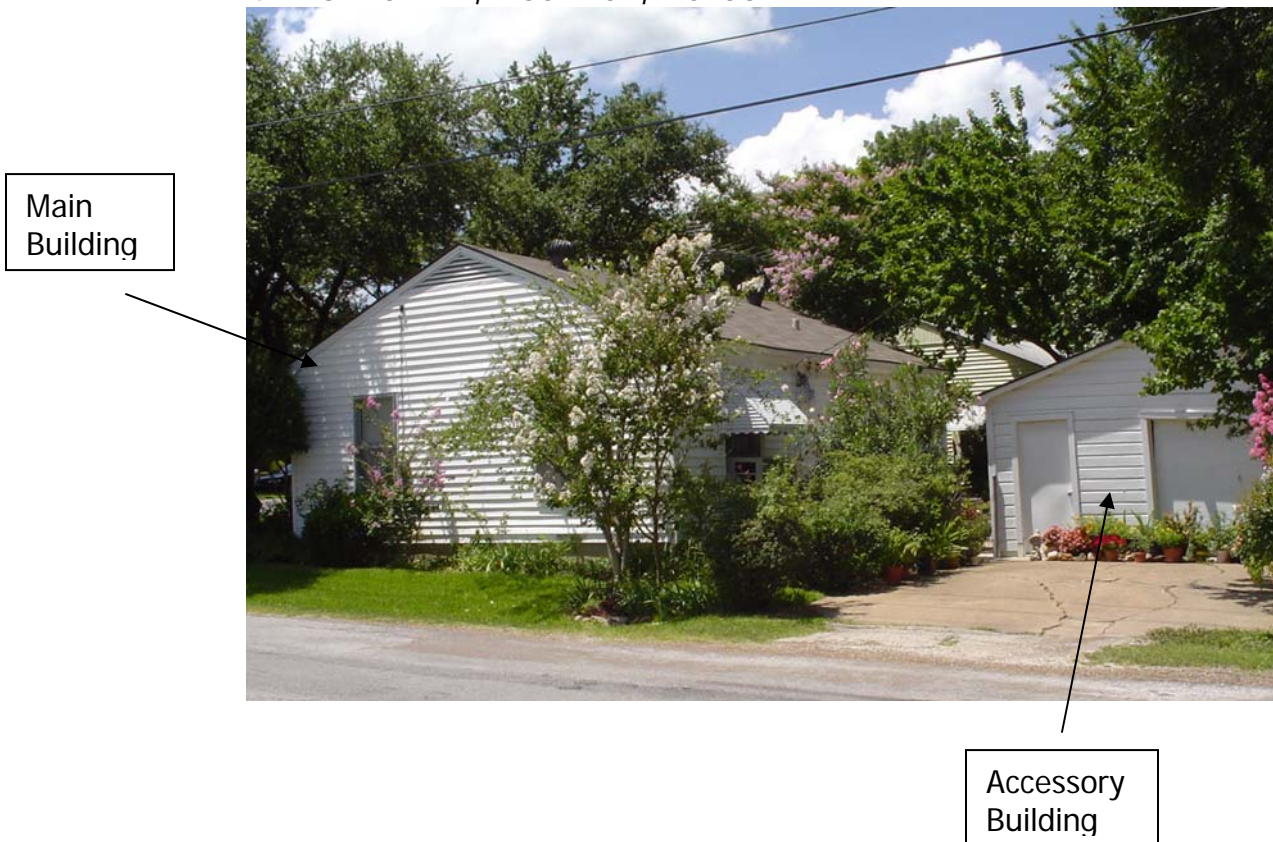
An Accessory Building is defined in the City of Rockwall Comprehensive Zoning Ordinance as “a subordinate building having a use customarily incidental to and located on the lot occupied by the main building; or a use customarily incidental to the main use of the property. A building housing an accessory use is considered an integral part of the main building when it has any part of a wall in common with the main building, or is under an extension of the main roof and designed as an integral part of the main building”.

All Accessory Buildings must meet the minimum front, side, and rear yard setbacks as set forth by the Comprehensive Zoning Ordinance and minimum separation requirements as outlined by the International Building Code.

All Accessory Buildings shall be comparable in style and color to the main building.

Below are a few examples of Accessory Buildings in the Historic District

411 S. Fannin, Rockwall, Texas



602 Williams, Rockwall, Texas



Main Building

Accessory Building

501 Kernodle, Rockwall, Texas



Main Building

Accessory Buildings

*Historic District Designation*

The "Old Town" Rockwall Historic District is "contiguous" in nature. However, due to the varied mixture of historic homes and non-contributing intrusions scattered within the District, a survey of the properties throughout the Historic District Overlay was conducted to determine "contributing" properties within the designated district(s). A list of the "Contributing" and Non-Contributing properties within the "Old Town" Rockwall Historic District are compiled shown below.

*Historic District Description*

The (Old Rockwall) Historic District is a irregularly shaped, approximately 30 block area bounded generally by blockfaces fronting Williams, North and South Fannin, Olive, San Jacinto, Interurban, Storrs and North and South Clark Streets just east of the courthouse square central business and general retail districts of Rockwall, County of Rockwall, Texas. The northern portion of the district is organized around a public landscaped space donated to the city in 1949 now known as Lofland Park; the district has approximately 69 contributing domestic buildings. The residential architecture forms a cohesive streetscape of vernacular and popular dwellings of the period from about 1899 to 1950. The buildings of the district possess identifiable characteristics of the late 19<sup>th</sup> through mid-20<sup>th</sup> century architectural designs reflected the historic development of Rockwall, and the area constitutes a distinct and identifiable area of historic importance to the community.

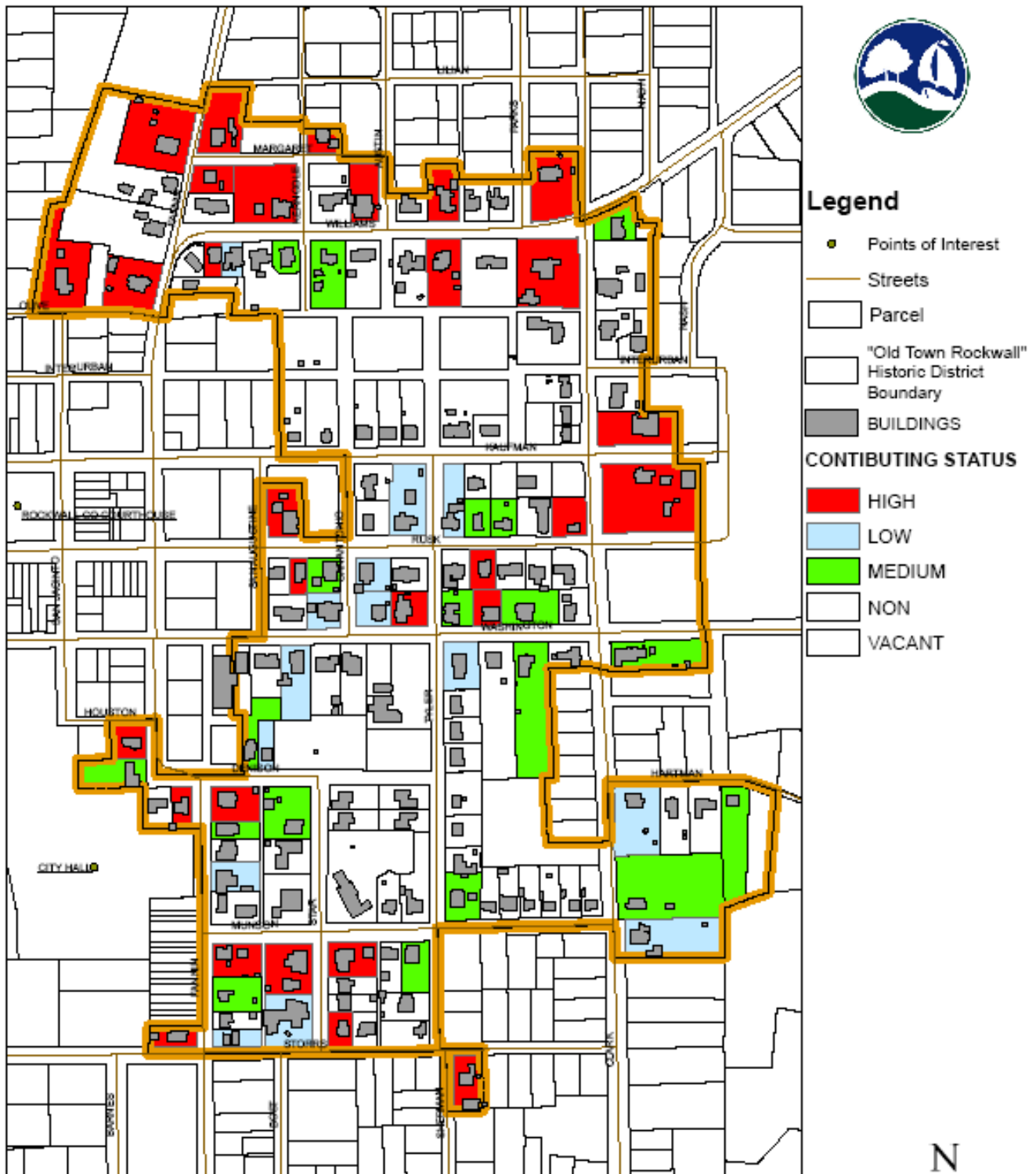
Of the 137 properties in the district, 69, or 47 percent, are considered Contributing. Of the Noncontributing buildings, many were built before 1950, their status established because of reversible modifications. Several post-1950 domestic and commercial properties detract from the cohesiveness of the area, and some vacant lots also do not contribute to the significance of the sector, but are not included as intrusive elements in the historic district.

The domestic architecture of the (Old Rockwall Historic District) is dominated by circa 1899 - 1950 vernacular and popular designs that include modified L-plan houses and bungalows, as well as later period revival and postwar minimalist traditional forms. The earliest domestic buildings incorporate irregular massing, a carryover from the late Victorian era, but original detailing shows a predilection for simple classical motifs, such as slender Doric porch columns on porches, an indication of shifting stylistic preferences. Alterations include the application of asbestos, metal or vinyl siding, replacement of wooden porch posts with wrought iron and the replacement of wooden sashes with aluminum windows.

Architectural historians have described the forty-year period from 1890 to 1930 as having more houses built in America than had been constructed in all of its previous history. Much of this building was linked to the availability of low cost, prefabricated or "pattern-book" housing. Many potential homebuyers could buy a set of plans for a few dollars from women's magazines or the Radford Architectural Company or Ye Planry in Dallas and then contract with a local builder who secured all necessary materials from a nearby lumberyard. Further research is needed to determine the detailed provenance of many of the houses in the Old Rockwall Historic District. Meanwhile, however, the Folk Victorian, Queen Anne, Craftsman Bungalow and other dwelling forms and styles represented in the district present a distinct and important snapshot of the domestic life of early 20<sup>th</sup> century Rockwall.

## Historic District Boundaries

Historic District boundaries of the inaugural Rockwall Historic District are reflected on the map shown below.



The City of Rockwall GIS maps are continually under development and therefore subject to change without notice. While we endeavor to provide timely and accurate information, we make no guarantees. The City of Rockwall makes no warranty, express or implied, including warranties of merchantability and fitness for a particular purpose. Use of the information is the sole responsibility of the user.

## "Old Town Rockwall" Historic District



Incentives are available for homeowners in the “Old Town” Rockwall Historic District if designated under the National Register of Historic Places. The National Register of Historic Places was created by Congress in 1935 under the Historic Sites Act. It is a catalog of properties especially worthy of preservation because of unique characteristics of location, materials, workmanship or association with persons or events significant to our past. National Register designation serves as an authoritative guide to assist federal, state and local governments, as well as private citizens, in planning new development while preserving the most important parts of our heritage. Designation also guarantees a state level review of any federal undertaking. National Register listing does not place any restrictions on the property owner unless grant assistance or tax incentives are involved. Also, financial advantages are available in the form of federal investment tax credit for income producing buildings that are listed in the National Register.

### *The National Historic Preservation Act*

---

In 1966 Congress enacted the National Historic Preservation Act in response to the widespread demolition of historic structures. Among the findings set out were:

- the spirit and direction of the Nation are founded upon and reflected in its historic heritage;
- the historical and cultural foundations of the Nation should be preserved as a living part of our community life and development in order to give a sense of orientation to the American people;
- historic properties significant to the Nation’s heritage are being lost or substantially altered, often inadvertently with increasing frequency;
- the preservation of this irreplaceable heritage is in the public interest so that its vital legacy of culture, educational, aesthetic, inspirational, economic, and energy benefits will be maintained and enriched for future generations of Americans.



The Texas Historical Commission is the State agency responsible for coordination of preservation activities in Texas. As the statewide preservation agency, it offers services to individuals and organizations regarding National Register nominations, Tax Act certifications, technical assistance and other preservation related inquiries. Structures listed as Contributors in the Rockwall Historic District may also be eligible for the Recorded Texas Historic Landmark designation. This special status conveys various benefits such as grant programs administered by the Architecture Division of the Texas Historical Commission. Other benefits include access to Historic Preservation grant-in-aid assistance for non-profit organizations and Texas Historic Preservation Grant funding.

There is hereby created a Historic Preservation Advisory Board (hereinafter "Board") that shall serve as the decision-maker on matters relating to Certificates of Appropriateness. In zoning matters regarding landmark properties and historic districts, the Board serves as recommending body to the Planning and Zoning Commission. The Board shall consist of seven (7) members to be appointed or removed by the City Council. The provisions of Ordinance 85-27 as amended shall be followed regarding the standards of conduct for members of the Board.

### *BOARD COMPOSITION AND QUALIFICATIONS*

The membership should include:

- at least one architect, planner or representative of a design profession;
- at least one member of the Rockwall County Historical Foundation;
- at least one general contractor; and
- at least four owners of property within the designated Historic District(s) established in accordance with this Ordinance.

### **Term of Office**

Each member shall serve staggered two (2) year terms shall expire on the last day of July or when a successor has been appointed, whichever is later. In the event that a vacancy occurs prior to the expiration of a full term the City Council shall appoint a new member to complete the unexpired term.

### **Officers**

The Board shall elect a Chairman and Vice-Chairman at the first meeting held after July 31<sup>st</sup>, for a term of one (1) year. In the event the chairman cannot complete the term of office, the vice-chairman shall become chairman for the remainder of that term. The Historic Preservation Officer shall act in an advisory capacity and serve as Secretary of the Board.

### **Meetings**

The Board shall meet as often as is required to carry out the assigned responsibilities. Meetings of the Board shall be called as needed by the Historic Preservation Officer, the Board's Chair or any three (3) of its members. Notice of Meetings will be posted as required by State law.

The proceedings of said meeting(s) shall be recorded with officially approved minutes.

### **Voting, Quorum**

A quorum exists when there is a simple majority of the number of members officially appointed to the Board physically present, regardless of the total number of members provided for in this Ordinance; however, a quorum may not be less than three (3) members.

### **POWERS AND DUTIES OF THE BOARD**

The Board shall:

1. Review the application for a Certificate of Appropriateness and determine whether it should be issued based upon site plans, building alternatives, and building plans submitted for the proposed construction, restoration and/or remodel of a property/structure within a District established in accordance with this Ordinance.

Act on applications for Certificates of Appropriateness within thirty (30) days after receiving completing documentation. Where applicable, review site plans and building elevations and make recommendations within the time frame for processing applications for submission to the Planning and Zoning Commission.

Cause a written assessment of the proposed project to be prepared for the record. This report shall state whether or not the project complies with approved guidelines for development within the District, and state its applicability in protecting property values and preserving and enhancing the history and culture of the District.

2. Maintain in the official files of the City the results of research, documentation and detailed information regarding the original construction and architecture of the District.

3. Develop and maintain guidelines regarding development and redevelopment within the District including architectural design, materials selections, building styles and other pertinent design considerations. The proposed guidelines shall be submitted to the Planning and Zoning Commission and City Council for approval.
4. Adopt rules and procedures as necessary to provide for the orderly conduct of Board meetings.
5. Recommend the designation of landmark properties and boundaries of historic districts.
6. Increase public awareness of the value of historic, cultural, and architectural preservation by encouraging and participating in public education programs either developed by the Historic Preservation Office or obtained from recognized sources.
7. Provide recommendations to the City Council concerning the historic preservation impact of proposed, announced or commenced actions by Federal, State or local authorities that affect streets, alleys, publicly-maintained utilities and any other public spaces, areas, improvements, other features or zoning within, around or through any District.

## *HISTORIC PRESERVATION OFFICER*

The City Manager shall appoint a staff person with demonstrated knowledge, competence or experience with historic preservation issues, to serve as Historic Preservation Officer. The Historic Preservation Officer shall administer this ordinance and advise the Board on matters submitted to the Board.

The Historic Preservation Officer is responsible for coordinating the city's preservation activities with those of state and federal agencies and with local, state, and national non-profit preservation organizations.

## *Secretary of the Interior's Standards for Rehabilitation Ch 14*

---

Work on historic structures which is undertaken by an owner who wishes to benefit from Federal, state or local tax incentives or grants is evaluated under the guidelines set out in The Secretary of the Interior's Standards for Rehabilitation. The Standards were originally published in 1877 and revised in 1990 as part of Department of the Interior regulations. Rehabilitation is defined as the process of returning a property to a state of utility, through repair or alteration, which makes possible an efficient contemporary use while preserving those portions and features of the property which are significant to its historic, architectural and cultural values.

The first eight Standards apply to all treatments undertaken on historic properties listed on the National Register. Numbers nine and ten are Standards specific to rehabilitation.

1. A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.
2. This historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.
3. Each property shall be recognized as a physical record of its time, place and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.
4. Most properties change over time. Those changes that have acquired historical significance in their own right (are now over fifty (50) years old) shall be retained and preserved.
5. Distinctive stylistic features, finished and construction techniques or examples of craftsmanship that characterize a property shall be preserved.
6. Deteriorated historic features shall be repaired rather than replaced. When the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical or pictorial evidence.
7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.

8. Significant archaeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.
9. New additions, exterior alterations or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale and architectural features to protect the historic integrity of the property and its environment.
10. New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

*What is a Historic District?*

An HISTORIC DISTRICT is designed to provide for the protection and preservation of places of historic and cultural importance and significance. Structures and sites in the Historic District carry historic overlay zoning.

*Does overlay zoning change the use of a structure or site?*

NO. The current use is retained. Most Rockwall Historic District zoning is single family.

*What is the primary reason for the Historic District?*

The Historic District overlay zoning is a tool which can be used to minimize the damage done to the character of Old Rockwall by incompatibility of new construction, inappropriate "muddling" of existing structures and other actions which had resulted in loss of the distinctive visual character of the neighborhood.

*How are historic properties identified?*

Historic properties are identified through a survey process, conducted by the historic preservation committee.

*How are the Guidelines used?*

If work on a registered Historic home requires a building permit under the terms of the City's building codes, an application for a "Certificate of Appropriateness" must also be submitted simultaneously with the building permit application. The Historic Preservation Officer shall review said application to determine whether he/or she is authorized to approve said application under the terms of these Guidelines, or if these Guidelines require consideration and approval by the Historic Preservation Advisory Board

*What responsibilities does a "Historic Preservation Committee" have?*

Historic preservation committees are primary responsible for: (1) identifying historic properties and districts for designation and, (2) reviewing and acting upon applications to alter or demolish properties protected by the historic preservation ordinance.

*The previous owners made changes to my house, which are not compatible with the Guidelines. Do I have to undo what has already been done?*

NO. The Rockwall Historic District Guidelines are not retroactive. Nothing that is in place before home was registered "Historic" will have to be changed.



*What are some of the things that would require a Certificate of Appropriateness?*

Any new construction or demolition or exterior alterations including but not limited to the following:

- |                        |                        |              |
|------------------------|------------------------|--------------|
| *Doors and Windows     | *Roofs                 | *Porches     |
| *Architectural Details | *Siding                | *Signs       |
| *Light Fixtures        | *Reconstruction        | *Alteration  |
| *Additions             | *Stabilization         | *Restoration |
| *Rehabilitation        | *Repair <sup>(1)</sup> | *Relocation  |
| *Demolition            |                        |              |

(1) Other than in-kind repairs and routine maintenance

*EXTERIOR FINISH MATERIALS:*

*WOOD*

Wood siding is the most common exterior finish material of the Historic District.

- All original wood siding should be maintained.
- Avoid changing width of the lap.
- Any new wood siding should match the original.
- The use of substitute siding is not recommended and will be considered on a case-by-case basis.
- Metal and vinyl siding are not considered appropriate.

*MASONRY*

With the exception of chimneys, masonry materials were rarely used in the Historic District.

- All original masonry should be preserved and maintained.
- If it is necessary to replace masonry, units should be replaced to match existing.
- Painting of masonry is not considered appropriate.

*FOUNDATIONS & ROOFS:*

*FOUNDATIONS*

The majority of the housing in the Historic District is Pier and Beam. Foundation repair is considered to be routine maintenance and does not require a CofA.

- Original skirting around foundations should be maintained.
- Changes to the original skirting are not recommended and require a CofA.

*ROOFS*

- Do not alter roof line.
- Introducing new dormers to the front of the house is not recommended and will be considered on a case-by-case basis.
- Do not replace metal, tile, or slate roof with composite materials.
- New chimneys, attic vents, sky lights, and plumbing vents should not be visible from the street.

## DOORS, WINDOWS & SHUTTERS:

### *DOORS*

- Original doors should be preserved and maintained.
- Missing and deteriorating elements should be replicated to match existing.
- No additional door opening or the removal of existing door openings, which are visible from the street or adjacent properties is permitted.
- Do not replace existing doors with ones that are historical and stylistically inappropriate.

### *WINDOWS*

- Original windows should be preserved and maintained.
- When necessary the replacement of windows should be replicated to match original.
- No additional window openings or the removal of existing window openings, which are visible from the street or adjacent properties is permitted.
- Do not replace existing windows with ones that are historical and stylistically inappropriate.

### *SHUTTERS*

- Do not install shutters on a house that did not originally have them.
- Do not remove original shutters.
- Original shutters should be preserved and maintained.
- When necessary replacement shutters should be replicated to match original.

## ARCHITECTURAL ELEMENTS, PORCHES & ACCESSORY BUILDINGS:

### *ARCHITECTURAL ELEMENTS*

Even the smallest architectural details contribute to the style and integrity of a house.

- Original architectural elements should be preserved and maintained.
- When necessary the replacement architectural elements should be replicated to match originals.

### *PORCHES*

- Original porches should be preserved and maintained.
- Original porches should not be alter in configuration or enclosed.

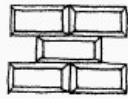



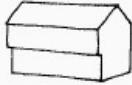
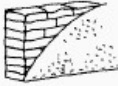

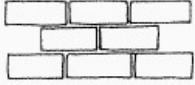


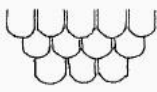
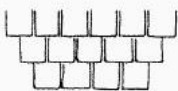


## *ACCESSORY BUILDINGS (including carports and garages)*












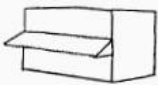









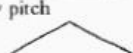
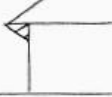



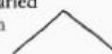
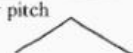
- Original accessory buildings should be preserved and maintained.
- Must comply with those requirements outlined in the Unified Development Code.
- Accessory buildings should be located behind the primary structure and must be consistent in design and materials with the primary structure. Accessory buildings will be considered on a case-by-case basis.


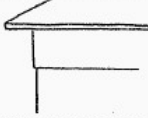
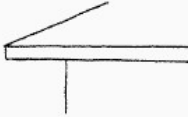

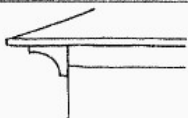

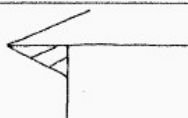




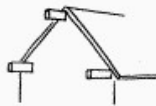












## *NEW CONSTRUCTION:*




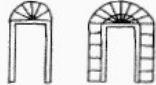
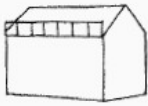













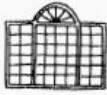

New construction should blend in to the surrounding built environment.

- New construction should integrate architectural elements and design from surrounding structures including but not limited to the following;
  - Doors
  - Windows
  - Skirting
  - Architectural details
  - Roof shape
  - Materials
  - Site layout
  - Height
- Must comply with those requirements outlined in the Unified Development Code.









Walls		TRY THESE FIRST	Roof form		TRY THESE FIRST
IF YOU SEE			IF YOU SEE		
			rusticated stone (joints exaggerated)		Beaux Arts, Italian Renaissance
logs		Pre-Railroad Folk	wall surface material extends up into gable without break		Gothic Revival, Tudor, Postmedieval English
half-timbering		Tudor, Craftsman, Queen Anne, French Eclectic, Prairie	second-story overhang		Colonial Revival, Tudor, Postmedieval English
adobe		Pueblo Revival, Spanish Colonial	<b>Roof form</b>		
rough-faced stone		Richardsonian Romanesque, Shingle (first story only)	side-gabled	steep pitch	Tudor, Gothic Revival, Stick, Queen Anne, French Colonial, Postmedieval English
smooth stone		Beaux Arts, Chateausque, Italian Renaissance		moderate or varied pitch	Colonial Revival, Georgian, Adam, Early Classical Revival, Folk Victorian, Neoclassical, Shingle, National Folk, Pre-Railroad Folk
stucco		Tudor, Mission, Spanish Eclectic, Prairie, Modernistic, International, Italian Renaissance, French Colonial, occasionally in most other styles		low pitch	Craftsman, Spanish Eclectic, Italianate, Monterey, Greek Revival, Dutch Colonial, Spanish Colonial, Adam
patterned wood shingles		Queen Anne, Shingle, Folk Victorian	front-gabled (also tri-gabled)	steep pitch	Gothic Revival, Stick, Queen Anne, less commonly Tudor
plain wood shingles		Shingle, Craftsman, Colonial Revival, Postmedieval English		moderate or varied pitch	National Folk, Shingle, Folk Victorian, Neoclassical, less commonly Colonial Revival
patterned stick-work on walls		Stick, Queen Anne, Exotic Revival (Swiss)		low pitch	Greek Revival, Italianate, Craftsman, less commonly Spanish Eclectic

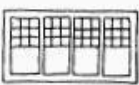













Roof form IF YOU SEE			TRY THESE FIRST			
cross-gabled (or gable front and wings) 	steep pitch 	Tudor, Queen Anne, Stick, Gothic Revival	mansard 	Second Empire, Beaux Arts, Richardsonian Romanesque		
	moderate or varied pitch 	Shingle, National Folk, Early Classical Revival			hipped with cross gables 	Queen Anne, Richardsonian Romanesque, Shingle
	low pitch 	Craftsman, Spanish Eclectic, Greek Revival, Monterey			flat 	symmetrical Beaux arts, Italian Renaissance, Adam (rare), town house subtypes
centered gable  or 	steep pitch 	Gothic Revival	asymmetrical International, Modernistic, Pueblo Revival, Spanish Eclectic, Spanish Colonial, town house subtypes			
	moderate or varied pitch 	Colonial Revival, Georgian, Adam, Beaux Arts		pent or visor 	Georgian, Colonial Revival, Mission	
			<b>Roof-wall junction</b> IF YOU SEE TRY THESE FIRST			
	low pitch 	Italianate, Italian Renaissance	parapet on flat roof (wall extends up beyond roof edge) 	Beaux Arts, Italian Renaissance, Pueblo Revival, Spanish Eclectic, Mission, Modernistic, International, Spanish Colonial		
gambrel 		Dutch Colonial, Shingle, Colonial Revival, Georgian	parapet on gabled roof 	Tudor, Queen Anne, Richardsonian Romanesque, Mission, French Colonial		
hipped (with ridge) 	steep pitch 	French Eclectic, Chateausque, French Colonial	no eaves (little or no overhang) 	International, Modernistic, Spanish Eclectic, Postmedieval English		
	moderate or varied pitch 	Colonial Revival, Georgian, Adam, Early Classical Revival, Folk Victorian, Mission, Neoclassical	slight eave overhang, boxed with modillions, dentils, or other classical moldings 	Colonial Revival, Neoclassical, Beaux Arts, Adam, Georgian, French Eclectic, Early Classical Revival, Chateausque, Italian Renaissance		
	low pitch 	Italianate, Adam, Greek Revival, Italian Renaissance, Spanish Eclectic, Prairie		slight eave overhang, open, not boxed 	Stick, Gothic Revival	
hipped (pyramidal) 	steep pitch 	Chateausque, French Eclectic	slight eave overhang with brackets 	Second Empire, Folk Victorian, Italianate		
	moderate or varied pitch 	National Folk, Colonial Revival, Neoclassical, Folk Victorian, Mission				
	low pitch 	Prairie, Italianate				

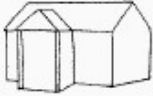


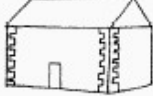


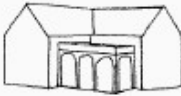


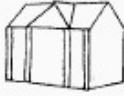
<b>Roof-wall junction</b>			shaped		Mission, Queen Ann Tudor	
IF YOU SEE		TRY THESE FIRST	<b>Other roof elaborations</b>			
slight eave overhang with wide band of trim below		Greek Revival	<b>IF YOU SEE</b>			
wide eave overhang, boxed without brackets		Prairie	towers, square		Italianate, Stick, Second Empire, occasionally Queen Anne, Mission, Italian Renaissance	
wide eave overhang, boxed with brackets		Italianate, Italian Renaissance, Prairie, occasionally Mission	towers, round		Queen Anne, Richardsonian Romanesque, Chateausque, Shing French Eclectic, occasionally Spanish Eclectic	
wide eave overhang, open, not boxed		Craftsman, Mission	roof-top cupolas		Italianate, Octagon, Second Empire, Greek Revival	
<b>Dormers</b>			decorated verge boards		Tudor, Gothic Reviv Queen Anne	
IF YOU SEE		TRY THESE FIRST	trusses in gables		Craftsman, Stick, Gothic Revival, Queen Anne, Tudor	
hipped		Prairie, French Eclectic, Shingle	false beams at gable end		Craftsman, Prairie	
gabled		Craftsman, Colonial Revival, Adam, Georgian, Shingle, Queen Anne, Stick, Gothic Revival, Tudor, Chateausque, French Eclectic	flared eaves		French Eclectic, Fren Colonial, Prairie, Stick, Dutch Colonial Craftsman	
shed		Dutch Colonial, Craftsman, Colonial Revival	multi-level eaves		Tudor, Shingle, French Eclectic, others occasionally	
arched top		French Eclectic, Second Empire, Beaux Arts	tile roof		rounded tiles, usually red	Spanish Eclectic, Mission, Italian Renaissance, Prairie
round or oval		French Eclectic, Beaux Arts	flat pantiles		Tudor, occasionally Neoclassical, Colonial Revival, Italian Renaissance	
pedimented		Colonial Revival, Georgian, Adam	exposed rafters		Craftsman, Stick, Mission, occasionally Prairie or Gothic Revival	
wall dormers		Gothic Revival, Chateausque, Richardsonian Romanesque, Mission				
eyebrow		Shingle, Richardsonian Romanesque				

Other roof elaborations			Doors		
IF YOU SEE		TRY THIS FIRST	IF YOU SEE		TRY THIS FIRST
pinnacles		Chateausque, Richardsonian Romanesque	transom lights		Georgian, Colonial Revival, Pre-Railroad Folk
castellations		Gothic Revival, Tudor	round fanlight or elliptical fanlight with sidelights		Adam, Colonial Revival, Early Classical Revival, Neoclassical
roof-top or roof-line balustrade		Neoclassical, Colonial Revival, Adam, Georgian, Beaux Arts, Early Classical Revival, Italian Renaissance	rectangular transom and side lights		Greek Revival, Neoclassical
metal roof cresting		Queen Anne, Chateausque	six- to eight-panel door		Adam, Georgian, Colonial Revival, Early Classical Revival
<b>Arched doors, windows, porches</b>			board-and-batten door		Postmedieval English, Spanish Colonial, Tudor, Spanish Eclectic, Pueblo
IF YOU SEE		TRY THIS FIRST			
segmental		Georgian, Adam, Colonial Revival, Italianate	pilasters to sides of door (may have pediment)		Georgian, Adam, Early Classical Revival, Greek Revival, Italianate, Second Empire, Colonial Revival, Neoclassical, Chateausque, Beaux Arts, Italian Renaissance, French Eclectic
round		Italian Renaissance, Italianate, Richardsonian Romanesque, Spanish Eclectic, less common in Adam, Colonial Revival, Beaux Arts, Mission, Tudor			
Syrian		Richardsonian Romanesque, Shingle	pediment broken pediment		Colonial Revival, Georgian, Neoclassical, Italian Renaissance, Beaux Arts, Italianate, Greek Revival (triangular only)
pointed (Gothic)		Gothic Revival			
Tudor (flattened Gothic)		Tudor, Gothic Revival	<b>Windows</b>		
baskethandle (elliptical)		Chateausque, Beaux Arts, Italianate	IF YOU SEE		TRY THIS FIRST
ogee		Exotic Revivals, Chateausque	Palladian		Adam, Queen Anne (free classic), Shingle, Colonial Revival, Neoclassical
			casement		Prairie, Tudor, Spanish Eclectic, Postmedieval English, Dutch Colonial, Modernistic, International (metal only)



<b>Windows</b> IF YOU SEE		TRY THESE FIRST	<b>Chimneys</b> IF YOU SEE		TRY THESE FIRST
pediment	unbroken 	Colonial Revival, Georgian, Adam, Italianate, Beaux Arts, Italian Renaissance, Neoclassical	dominant decorated chimneys 		Tudor, Queen Anne, Postmedieval English
	broken 	Colonial Revival, Neoclassical, occasionally Georgian, Queen Anne			
oriel		Gothic Revival, Tudor, Chateausque	<b>Porch supports</b> IF YOU SEE		
label mold		Gothic Revival, Chateausque, occasionally Tudor, French Eclectic	classical columns, two-story (colossal) 		TRY THESE FIRST Neoclassical, Greek Revival, Early Classical Revival, Beaux Arts
hood mold		Italianate	classical columns, one-story 		Italianate, Greek Revival, Early Classical Revival, Neoclassical, Beaux Arts, Adam, Colonial Revival, Queen Anne (free classic), Italian Renaissance

ribbon (three or more contiguous windows) 	Prairie, Craftsman, Modernistic, International, all post-1900 Eclectic styles may have such windows, but usually on side wings, not on main house block 	columns with cushion capital 	Richardsonian Romanesque
		chamfered (corners shaved off at 45° angles) 	Italianate, Gothic Revival, Second Empire, Stick
large pane surrounded by smaller panes 	Queen Anne	turned spindles 	Queen Anne (except free classic), Folk Victorian
		heavy squared piers 	Prairie, Mission, Craftsman
blank lower pane with patterned pane above 	Queen Anne, most Eclectic styles	piers with slanted sides 	Craftsman, Prairie, Mission
paired window 	Italianate or later style	rough hewn 	Pueblo, Pre-Railroad Folk
attic story 	Greek Revival, Beaux Arts, Italian Renaissance	<b>Porches</b> IF YOU SEE	
bracketed tops 	Italianate, Second Empire, Gothic Revival, Stick	entry 	TRY THESE FIRST Can occur on most styles

<b>Porches</b>					
<b>IF YOU SEE</b>		<b>TRY THESE FIRST</b>			
full-height entry (commonly with pediment)		Early Classical Revival, Greek Revival, Neoclassical, Folk Victorian (two-tier)	three or more sides		Greek Revival, French Colonial, Folk Victorian
<b>Other decorative details</b>					
<b>IF YOU SEE</b>		<b>TRY THESE FIRST</b>			
full-facade		Greek Revival, Neoclassical, Folk Victorian (two-tier)	quoins		Georgian, Adam, Italianate, Colonial Revival, French Eclectic, Beaux Arts, Italian Renaissance, Second Empire
full-width, one-story		Prairie, Craftsman, Colonial Revival, Folk Victorian, Italianate, Gothic Revival, Dutch Colonial, Italian Renaissance, Queen Anne, Shingle, Stick, French Colonial, Second Empire, Octagon, Greek Revival, Mission	belt course		Georgian, Adam, Italianate, Colonial Revival, French Eclectic, Beaux Arts, Italian Renaissance, Second Empire
partial (often inset in L.)		Gothic Revival, Italianate, Second Empire, Stick, Queen Anne, Richardsonian Romanesque, Folk Victorian, Monterey (upper-story), Craftsman	Garlands, floral ornament		Beaux Arts, Adam, Colonial Revival
wrap		Queen Anne, occasionally in other styles	pilasters		Georgian, Adam, Italianate, Colonial Revival, French Eclectic, Beaux Arts, Italian Renaissance, Greek Revival, Neoclassical

McAlester, Virginia and Lee. *A Field Guide to American Houses*. New York: Alfred A. Knopf, INC., 1984.

Popperliers, John C., Chambers, S Allen Jr. *What Style Is It: A Guide to American Architecture*. New Jersey: John Wiley & Sons, INC., 2003.

Phillips, Steven J. *Old House Dictionary: An Illustrated Guide to American Domestic Architecture 1600 to 1940*. New York: John Wiley & Sons, INC., 1994.