CITY OF HILLSBORO

Resource Manual

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1. CATEGORIES OF PRESERVATION FOR HISTORIC BUILDINGS AND LANDMARKS

To provide clear and consistent guidance for owners, developers, and city officials, these guidelines are organized in order of historic preservation concerns so that a rehabilitation project may be successfully planned and completed. The intent of the guidelines is to assure the retention of a building's important or "character-defining" architectural materials and features, and, secondly, to make possible an efficient contemporary use.

Buildings more than 50 years old are considered historic and many historic structures in Hillsboro were built in different eras and reflect different architectural styles. Each historic structure has its own historic context that should be preserved. Many historic districts and neighborhoods reflect a certain historic era or context that should also be preserved.

Rehabilitation guidance begins with **protection and maintenance-**this work should be maximized in every project to enhance overall preservation goals. Next, where some deterioration is present, **repair and rehabilitation** of the building's historic materials and features is recommended. Finally, when deterioration is so extensive that repair is not an option, the most problematic area of work is considered: replacement of historic materials and features with new, but compatible, materials.

The preservation of historic structures may be defined in three categories of work:

> **The first category: *Stabilize*** the building, which is basic to preventing further deterioration, by weatherproofing surfaces, providing appropriate drainage, eliminating threatening plants and other destructive elements.
>
> **The second category: *Rehabilitate*** the building by making possible a compatible use for the property through repair, alterations and additions, while preserving those portions or features that convey its historical, cultural or architectural character.
>
> **The third category: *Restore*** the property by accurately depicting the form, features and character of its original condition.

Identification and Retention

The first level of guidance basic to the treatment of each historic building is ***identifying and retaining*** the form and detailing of those materials and features of a structure that are important in defining and preserving its historic character. Items cited as ***Prohibited*** list the types of actions that are most apt to cause the diminution or even loss of the building's historic character. (It should be remembered, however, that such a loss of character is often caused by the cumulative effect of a series of actions that would seem to be minor interventions.)

Protection and Maintenance

After identifying those materials and features that are important and must be retained in the process of rehabilitation work, ***protecting and maintaining*** these items is addressed. Protection generally involves the least degree of intervention and is preparatory to other work. For example, protection includes the maintenance of historic material through treatments such as rust removal, caulking, limited paint removal, and re-application of protective coating; the cyclical cleaning of roof gutter systems; or installation of fencing, protective plywood, alarm systems and other temporary protective measures. Although a historic building will usually require more extensive work, an overall evaluation of its physical condition should always begin at this level.

Repair

When the physical condition of character-defining materials and features warrants additional work, ***repairing*** is recommended. Guidance for the repair of historic materials such as masonry, wood, and architectural metals again begins with the least degree of intervention possible. Examples of repairing include: patching, piecing-in, splicing, consolidating, or otherwise reinforcing or upgrading materials or features according to recognized preservation methods. Repairing also includes the limited replacement in-kind or with compatible substitute material-of extensively deteriorated or missing parts of features when there are surviving prototypes (for example, brackets, dentils, steps, plaster, or portions of slate or tile roofing). Although using the same material is always the preferred option, substitute material is acceptable if the technical and structural requirements, visual appearance and finish of the new work matches in detail that of the original.

Replacement

Following repair in the hierarchy, guidance is provided for ***replacing*** an entire character-defining feature with new material because the level of deterioration or damage of materials precludes repair (for example, an exterior cornice; a complete porch; or a storefront). If the essential form and detailing are still evident, this physical evidence can be used to re-establish the feature as an integral part of the rehabilitation project.

Design for Missing Historic Features

When an entire interior or exterior feature is missing (for example, an entrance, or cast iron façade; or a principle staircase), its contribution to the definition of the former historic character of the building is lost, unless it can be accurately recovered in form and detailing through the process of carefully documenting the historical appearance. Where such an important architectural feature is missing, its recovery or recreation is always recommended in the guidelines as the ***first*** or preferred course of action. If adequate historical, pictorial and physical documentation exists, recreating the feature should be based on this information.

A second acceptable option for the replacement feature is a new design that is compatible with the remaining character-defining features of the historic building. The new design should always consider the size, scale and material of the historic building itself, and most importantly, should be clearly differentiated so that a false historical appearance is not created.

If a building's life spans several periods, there is always a question of which period the building's restoration should reflect. The period that best supports the building's current function should be chosen, as well as the period that is most compatible with the building's historic district or neighborhood.

Alterations/Additions to Historic Buildings

Generally, some exterior and interior alterations to historic buildings are needed to assure their continued use, but it is most important that such alterations do not radically change, obscure, or destroy character-defining spaces, materials, features or finishes.

Alterations may include providing additional parking space on a site; cutting new entrances or windows on secondary elevations; inserting an additional floor; installing an entirely new mechanical system; or creating an atrium or light well. Alteration may also include the selective removal of buildings or other features of the environment or building site that are intrusive and therefore detract from the overall historic character.

The construction of an exterior addition to a historic building may seem to be essential for the new use, but it is emphasized in the guidelines that such new additions should be avoided, if possible, and considered only after it is determined that those needs cannot be met by altering secondary, i.e. non-character-defining interior spaces. If, after a thorough evaluation of interior space solutions, an exterior addition is still deemed to be the only viable alternative, it should be designed to be clearly differentiated from the historic building, then approved by the Hillsboro Historic Preservation Commission before construction. The character-defining features of the original historic building must not be changed, obscured, damaged or destroyed.

An addition should carry out the same scale, proportions and materials as the original structure, such as the roofline and window and door patterns and sizes. Details should be distinct from the original, so that preservationists can easily detect when and where an addition was built.

Energy Efficiency/Accessibility Consideration/Health and Safety Considerations

Although these considerations are quite often an important aspect of rehabilitation projects, they are not usually a part of the overall process of protecting or repairing character-defining features. Rather, the means of accomplishing such work most often must be assessed for its potential ***negative*** impact on the building's historic character. Particular care must be taken ***not*** to radically change, obscure, damage or destroy character-defining materials or features in the process of rehabilitation work to meet code and energy requirements. Where compliance with code requirements is not feasible in the historic structure, appeals to the code authority may be in order.

2. APPLICATION TO RECEIVE A CERTIFICATE OF APPROPRIATENESS

Application

Prior to the commencement of any work requiring a Certificate of Appropriateness the owner shall file an application for such a certificate with the Historical Preservation Commission. The application shall contain:

1. Name, address, telephone number of applicant, and a detailed description of the proposed work.
2. Location and photographs of existing and adjacent properties.
3. Accurate, scaled, detailed drawings of the building's parts visible from the street indicating the proposed changes.
4. Samples of all the materials and colors to be used.
5. If the proposal includes signs or lettering, a scaled drawing shall be submitted which accurately shows the type and location of the lettering to be used, all dimensions and colors, and a description of materials and proposed method of illumination (if any). If a sign is not attached to the building, a scaled site plan showing the location of the sign on the property must also be submitted.
6. Any additional information which the Commission may deem necessary in order to visualize or understand the proposed work.

Certificate Required Before Building Permit

No building permit shall be issued for such proposed work until the Commission has first issued a Certificate of Appropriateness.

Time Frame for Review and Decision

The Commission shall review the application at a regularly scheduled meeting within 30 days from the date the application is filed, at which time an opportunity will be provided for the applicant to be heard. The Commission shall approve, deny or approve with modifications the permit within 15 days after the review meeting. In the event the Commission does not act within 90 days of the receipt of the application, a permit may be granted.

Decisions of the Commission

All decisions of the Commission shall be in writing. The Commission's decision shall state its findings pertaining to the approval, denial or modification of the application. A copy of the decision shall be sent to the applicant. Additional copies shall be filed as part of the public record on that property and distributed to all appropriate city departments.

Appeal of Decision

An applicant for a Certificate of Appropriateness dissatisfied with the action of the Commission relating to the issuance or denial of a Certificate of Appropriateness shall have the right to appeal to the Hillsboro City Council within 30 days after receipt of notification of such action. The City Council shall give notice, follow publication procedure, hold hearings, and make its decision in the same manner as provided in the general zoning ordinance of the city.

Please complete all information and submit all necessary drawings and documentation. Incomplete applications will not be accepted.

APPLICATION – CERTIFICATE OF APPROPRIATENESS

REFERENCE: ORDINANCE NO. 2004-01-01 DATE: ORDINANCE PASSED 1-06-2004

APPLICANT:
Name _____
Company _____
Address _____
Phone _____

PROPERTY OWNER (If Different from Applicant):
Name _____
Address _____
_____
Phone _____

Property Owners Signature
Required _____

PLEASE CHECK THE APPROPRIATE CONSTRUCTION ACTIVITY THAT APPLIES
___ Remodeling ___ New Construction ___ Demolition ___ Sign ___ Merchandise Display___ Other

A. Current or Intended use of the building: _____

B. Description of the nature of the proposed external alterations and /or repairs to be forwarded to the Historic Preservation Commission for their review and consideration: (Attach detailed descriptions and scaled drawings.)
_____
_____
_____
_____

C. Intended start and finish dates: Start _____ Finish _____

D. Architect's rendering or scale drawing of proposed change(s) is attached. This drawing shows what I plan to do. It also shows the color(s) proposed and the type of sign and lettering I plan to display in front of my business. Applications for signs shall accurately depict the size of the sign, font style and size of the lettering, as well as the sign's location on the building. (Please attach a color chip to application.)

E. COMPLETED APPLICATIONS AND DRAWINGS MUST BE IN THE COMMUNITY DEVELOPMENT OFFICE NO LATER THAN 10 DAYS BEFORE THE MEETING. (MEETINGS ARE ON THE 1st THURSDAY OF EACH MONTH AT 6:00 P.M. AT HISTORIC CITY HALL.)

F. Fees as specified in procedures for Hillsboro Historic District Certificate of Appropriateness are required at the time the application is submitted.

G. The presence of the applicant or his/her agent as designated herein is necessary at the Historic Preservation Commission Meeting.

NAME OF DESIGNATED AGENT (If Different From Applicant):_____

PHONE:_____ **APPLICATION FEE:** _____

Office use only
APPROVAL: _____**DATE:** _____

Application Procedures for Hillsboro Historic District and Historic Landmarks Certificate of Appropriateness

Note: Before restoring, renovating, demolishing or erecting a building or sign in the historic district or on historic landmark property, this procedure must be followed.
1. An application for a Certificate of Appropriateness must be secured from the Community Development Department.

2. Permanent address and telephone numbers of the applicant and property owner must be on the application.

3. A detailed description of the nature of the proposed external alteration or repairs, excluding ordinary maintenance as defined in Section 9 of Ordinance No. 2004-01-01 of the City of Hillsboro Code of Ordinances, and/or paint color schemes of the building must accompany the application. Scaled drawings of building alterations and samples of materials must accompany application.

4. If the application is for a sign, it must have a drawing giving the dimensions of the sign, size and style of lettering, what will be on the sign, how and where it will be mounted, and proposed method of illumination (if any).

5. The applicant must select paint colors from the approved color palette at City Hall. The applicant may select up to 3 color combinations and prioritize the selections. Do not proceed with painting until approval has been secured and permit has been issued.

6. Current or intended use of the building must be described on the application.

7. Intended start and completion dates for alterations and/or repairs must be on the application. The City's Historic Preservation officer must be notified when work begins so proper inspections can be conducted periodically.

8. The meeting dates for the Historic Commission are the first Thursday of each month at 6:00 p.m.

9. Completed applications and drawings must be in the Community Development Office no later than 10 days before the first Thursday of each month (by 5 p. m. on Monday the week before the meeting.)

10. The applicant or his designated agent must be present for the meeting.

11. The following fees will be charged for a Certificate of Appropriateness application at the time the application is submitted to the Community Development Department:
Renovation or Restoration Application $200.00
(any changes to a building other than the installation/revision of a sign or merchandise/
landscape display)

3. PROCEDURE TO OBTAIN DESIGNATION AS A CITY OF HILLSBORO HISTORIC LANDMARK OR A HISTORIC DISTRICT

1. Complete a Historic Landmark Zoning Petition application.

2. Submit a completed application to the Community Development Department 10 days before the Historic Preservation Commission's meeting date.

3. The meeting dates for the Historic Preservation Commission are the first Thursday of each month at 12:30 p.m.

4. You will be asked to pay a $50 filing fee with your application.

5. You will be notified prior to the Commission's hearing on your application. At the hearing, you may present testimony or documentary evidence on the importance of the proposed historic landmark or district.

6. If the Commission recommends your property for designation as a historic landmark, or your neighborhood for designation as a historic district, its recommendation will be submitted to the Zoning Commission within 30 days of your final application.

7. The Zoning Commission will provide public notice and hold a hearing on your application within 45 days. After its meeting, the Zoning Commission will make its recommendation to the City Council within 45 days.

8. The City Council will schedule a hearing on the Zoning Commission's recommendation within 45 days.

9. If the City Council votes to recognize your building as a historic landmark or your neighborhood as a historic district, the designation will be recorded with the County, City and the Tax Appraisal District. All zoning maps will indicate the designated historic landmarks or districts.

10. If the City Council votes to recognize your building as a historic landmark or your neighborhood as a historic district, you will have to pay for your landmark plaque.

Criteria for Hillsboro Historic Landmarks and Hillsboro Historic Districts

A property or neighborhood can be awarded designation as a Hillsboro Historic Landmark or a Hillsboro Historic District if it meets one or more of the following criteria:

1. Has been recognized as a Recorded Texas Historic Landmark or has been entered into the National Register of Historic Places.
2. Possesses significance in history, architecture, archeology, and culture.
3. Is associated with the lives of persons significant in our past.
4. Embodies the distinctive characteristics of a type, period, or method of construction.
5. Represents an established and familiar visual feature of the City.

Application No. _____
Date of Historical Commission Review _____
Council Action _____

Hillsboro TEXAS

APPLICANT:
Name _____
Address _____
Phone _____
Fax _____

OWNER (If Different from Applicant):
Name _____
Address _____
Phone _____
Fax _____

ADDRESS OF PROPERTY BEING CONSIDERED: _____

Legal description (Lot, block or Metes and Bounds - Attach exhibit A If necessary)

Attach street side photograph

_____

_____

_____

_____

Present Use: _____

Names of Owner(s) Address Phone

_____

_____

_____

NOTE: Additional owners may be attached on separate sheet of paper

Applicant (s) Name (if different from owner) Address Phone

_____

_____

_____

If you have a prepared application for a Recorded Texas Historical Landmark or National Register Designation; please attach it to this form. Additional information is not required.

Construction/Description:

1. Date built: _____

2. Architectural style or period: _____

3. Distinctive architectural features (design, detail material or craftsmanship):

_____

_____

_____

4. Why is this building/district historically significant? Please attach a documented written history and a chain of title for the property or properties.

_____

_____

_____

5. Attach at least four photographs of the exterior of the property, one view each direction (North, East, South and West). Also, attach photos emphasizing particular architectural detail, outbuildings, and landscaping. Also, attach a historical photograph of the exterior of the property. (All photos should be 3 x 5 inches or larger or no less than 500 kilobytes).

6. We, the undersigned, owner(s) of, or party(s) with financial interest in, all property herein described, do hereby file this, my/our petition, asking that the said property be designated as a historic landmark under the provisions of Ordinance # 2004-01-01 of the Code of Ordinances of the City of Hillsboro, Texas.

7. We herewith tender the fee of Two Hundred dollars ($200.00) We authorize the City of Hillsboro to place a sign or signs on the above property for public notification of the proposed historic designation.

Signature of property owner _____ Date _____

4. DEFINITIONS

Adam *(Adamesque, Adam style)* (1780-1820) An architectural style most commonly a simple box, two or three rooms deep, with doors and windows arranged in strict symmetry. The box may be modified by projecting wings or attached dependencies; the style is best known for chaste, low relief ornament; high-style examples having curved or polygonal projections to the side or rear.

Features may include a semi-circular or elliptical fanlight over the front door (with or without side lights), a decorative crown or small entry porch, windows with double-hung sash, usually having six-over-six lights, and windows aligned horizontally and vertically in symmetrical rows. This simple box style was carried through in much of Hillsboro's vernacular buildings.

Architrave In classical architecture, the lowest of the three main parts of the entablature.

Ashlar Squared building stone characterized by a high quality of finish in bonding surfaces and thin horizontal and vertical mortar joints.

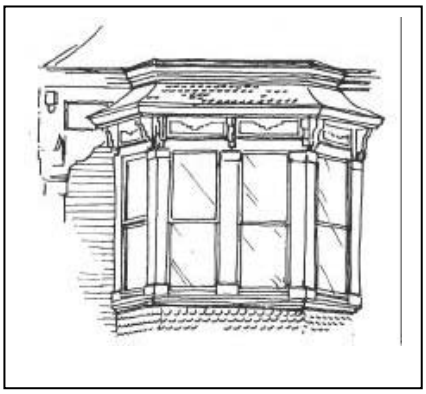
Awnings A roof-like shelter installed over a window, door or porch to protect from rain or sun. In historic times, usually movable , and of a flexible cloth material. Awnings may also be rolled material hung vertically, as at the edges of porches and commercial walkways.

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

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

Bargeboard A sometimes richly ornamented board placed on the verge or incline of a gable to conceal the ends of rafters. Also, known as a vergeboard.

Bay Window A protruding window defining a small sub-space, often with its own roof projecting outside the main wall of a building.



Blinds An interior window screening device to afford privacy while allowing breeze; usually moveable, as in venetian blinds.

Capital The ornamental uppermost part of a column or pilaster. In Classical orders, the Doric, Ionic, Corinthian or Composite Capital.

Chimney Shaft That part of a chimney visible above the roof surface.

Colonial Revival An architectural style (1870-1959) characterized by gable roofs, and a balanced, usually symmetrical, façade with features of decorative door crowns and pediments, sidelights, fan lights and porticos to emphasize the front entrance.

Colonnade A series of regularly spaced columns; an open passage defined by columns.

Column A pillar, square or circular in plan. The parts of a column are the plinth (or base), the shaft and the capital.

Coping The protective uppermost course of masonry of a wall or parapet. Sometimes it may project beyond the wall surface below it to throw off rain.

Corbel A masonry unit or block in a wall projecting from the surface below it, sometimes carved or molded, that acts as a support for floor and roof beams. May be stone, brick or timber.

Corbelling A series of projections, each stepped out further than the row below it; most often found in masonry walls and chimney stacks.

Cornice A horizontally projecting feature at the top of a wall or dividing it horizontally for compositional purposes; a term applied to construction under the eaves or where the roof and walls meet; the top course, or courses of a wall when treated as a crowning member.

Couple Window Two closely spaced windows that function independently, but visually form a pair.

Cupola A small domed structure crowning a roof or tower.

Dormer A minor gable extending out of a pitched roof, usually bearing a window or windows on its front vertical face.

Eclectic A style employing elements from various earlier styles in architecture. The mixing of elements from several styles.

Entablature In classical architecture, the part of a building carried by the columns, and consisting of the cornice, frieze and architrave.

Fenestration The arrangement of windows and other exterior openings within a façade.

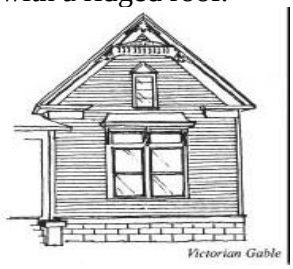
Façade The wall plane or vertical elevation of a building.

Fan Light A semi-circular or fan shaped window with a radial glazing unit system; often found over entrance doors.

Finial An ornament that caps a turret, gable, hip, pinnacle or other architectural feature.

Frieze In classical architecture, the member between the architrave and cornice. Also, any plain or decorative band, or board at the top of a wall or immediately below the cornice.

Gable The triangular upper end of an exterior wall in a building with a ridged roof.



Gable Roof A sloping roof composed of two equal (usually) planes rising to a ridge that terminates at one or both ends in a gable.

Glazing Framed sheets or panes of glass in windows, doors or mirrors.

Greek Revival (1825-1860) An architectural style characterized by a low pitched gable roof (or sometimes a hipped roof), a

frieze, a pedimented gable, a porch or portico with (usually) Doric columns, elongated six-over-six double hung windows, a four panel door flanked by sidelights and a transom window above, and beveled wood siding.

Hip Roof A roof formed by four pitched roof surfaces.

Head The top horizontal member over a door or window opening.

Hood Molding A protective and sometimes decorative molding found over doors or windows or other features. Used to prevent rain water from streaming over the window.

Italian Renaissance (1890-1930) An architectural style characterized by stone construction, low pitched hip (or sometimes flat) roof with widely overhanging eaves supported by decorative brackets or corbels, ceramic tiled roof, round arches incorporated into doorways and first story windows and the frequent use of porticos or columned recessed archways.

Italianate (1840-1880) An architectural style characterized by two or three stories, low pitched hip (or sometimes gabled) roof with widely overhanging eaves supported by large brackets (or corbels), a cupola or tower, visually balanced façades, decorative, bracketed crowns or lintels over doors and windows, and single -paned double-hung windows and double doors.

Jamb Vertical member or edge forming the sides of an opening for doors or windows.

Lights (Lites) Individual panes in a window. Windows are often described by the number of panes or lights. For example, double hung sash windows are described as having six -over-six lights, if each half of the window has six panes.

Mansard Roof A gable or hip roof having two slopes; the lower slope is much steeper than the upper.

Muntins The wood or metal elements separating and containing individual panes of glass in a door or window.

Mullion The vertical member between coupled windows; the central vertical member of a double -door opening.

Panel A recessed or raised portion of a door, usually rectilinear, set between its stiles and rails.

Paneled Doors A stile and rail door inset with one or more raised or recessed panels.

Pediment The crown part of a gable, which may be triangular and pointed, round or broken, typically with horizontal and raking cornices. It may surmount a major division of a façade, or at a smaller scale may be part of a decorative scheme over a door or window.

Pendant A hanging ornament; usually found hanging from the bottom of a bargeboard or the underside of a wall overhang.

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 (plinth), shaft and capital.

Plinth The square base of a column. Also, the base course on an exterior wall when such a course gives the appearance of a platform.

Porticos A covered entrance walk or porch supported by columns or pillars.

Prairie (1900-1920) An architectural style characterized by its emphasis overall on horizontal components (which is accomplished through the use of long, horizontal roof lines emphasized by deep overhangs, bands of casement windows, long terraces or balconies, flanking wings and

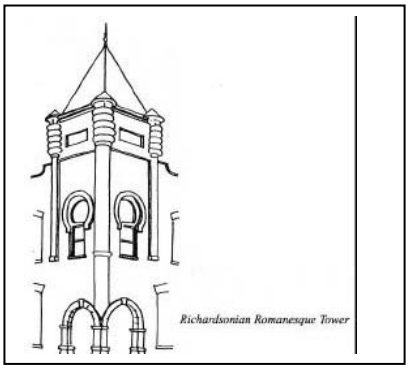
darkly colored stripes or bands on exterior walls.

Queen Anne (1880-1910) An architectural style characterized by irregularity of plan and massing, variety of color and texture, multiple steep roofs, turrets, porches with decorative gables, frequent use of bay windows, chimneys that incorporate molded brick and corbelling, and wall surfaces that vary in texture and material used.

Quoins Large, rectangular stones, or simulated stones in wood, stucco or brick, used to accentuate and decorate the corners of buildings; laid in vertical series with often alternating large and small blocks. Stone quoins integrated into the masonry walls served originally to reinforce the corners of a building, and evolved to have a decorative purpose. Also, referred to as cornerstones, coins or coin-stones.

Rail A horizontal member of a window or door; on a window, the element that separates the upper and lower sash is called a meeting rail; on a door, the uppermost member is called the top rail; the middle member the lock rail; and the lowest member, the bottom rail.

Richardsonian Romanesque (1880-1900) An architectural style characterized by steep roofs, gables, dormers and turrets, round-topped arches occurring over windows, porch supports, or entrances; masonry walls, usually with rough, rock cutfaced, ashlar stonework; most have towers which are normally round over conical roofs; façade usually asymmetrical.



Sash A frame in which the panes of a window or door are set. Also, a moveable part of a window, as in double- or single-hung window.

Second Empire (1855-1890) An architectural style characterized by two or three stories, mansard (double pitched) roof with multi-colored slate shingles or metal shingles and dormer windows, ornate moldings and brackets (especially under the eaves), arched double doors, and, oftentimes, porches or projecting pavilions.

Shingle	(1880-1915) An architectural style characterized by uniform wall covering of wood shingles, hip or gable roofs with dormer windows, irregular roof line, small paned windows, no corner boards and a generally toned down appearance from that found with Queen Anne style.
Shutters	Moveable panels or screens hung on two sides of a window on the interior or exterior of a building. May be plain or decorated, and operable in historic buildings. On the interior, they are sometimes concealed in jambs called shutter boxes.
Sidelights	A fixed sash of varying heights located beside a window or door; usually paired to flank the opening.
Sill	The horizontal framing member that forms the bottom side of an opening, such as a door sill or window sill.
Stile	The vertical member of a door, shutter, or cabinet door which together with the horizontal rail forms a framework into which panels are set.
Transom	A glazed opening above a door, or above a window, which may be hinged to permit ventilation.
Victorian	(1860-1900) Architectural styles during Queen Victoria's reign, generally referring to styles popular during the last decades of her reign. Loosely based on medieval prototypes, Victorian styles commonly feature multi-textured or multi-colored walls, strongly asymmetrical facades and steeply pitched roofs. Stylistic details are freely adapted from both Medieval and classic precedents. Victorian styles include Second Empire, Stick, Queen Anne, Shingle, Richardsonian Romanesque and Folk Victorian
Wainscot	Wooden paneling applied to the lower portion of a wall.
Window Guard .	A protective, and often decorative, grille placed over a window. .

5. PORCHES, DOORS, WINDOWS AND RELATED FAÇADE ELEMENTS

PORCHES AND ENTRANCE DOORS

Commentary:
Porches are often the focus of a historic building's façades. Their functional and decorative features in *columns, beams, roofs, steps, balustrades, pilasters* and *entablatures* are important to the overall character of a building

and often help focus design on the building's chief entrance.

In many instances, porches were energy-saving devices, providing shade for the south and west elevations, and are integral components of a historic building's design; for example, porches of *Greek Revival* styles introduced *Doric* or *Ionic columns* and *entablatures* imitating architectural elements and features of the ancient Greek style.

Central one-bay porches are evident in Hillsboro's *Italianate* style buildings of the 1880s. Porches and doors of Renaissance Revival designs frequently supported *entablatures* or *pediments.* Porches were particularly prominent features of Eastlake and Stick style designs emphasizing *posts, railings* and *balusters.* Porches of bungalows in the early 20th century were characterized by tapered posts, and emphasized post-and-beam structure and low pitched roofs with wide overhangs.

Doors and screen doors on principal facades before 1930 were made of wooden frames without exception in both residential and commercial buildings. Iron doors were used only in the façades of jails, or in security-sensitive rear doorways.

Identification, Retention and Preservation of porches and their functional and decorative features are essential to the historic character of Hillsboro's buildings. These porch elements of roofs, columns, decorated beams, balustrades and stairs frame the entrance doors and their transoms, fanlights, sidelights, pilasters and entablatures.

Prohibited:

- *Removing or radically altering entrances and porches, in turn diminishing the building's character. This includes enclosing or removing transoms, sidelights, fanlights or other original entry architectural features. If an interior dropped ceiling conflicts with façade door or window heights, hold such ceilings back five feet from the main façade.*

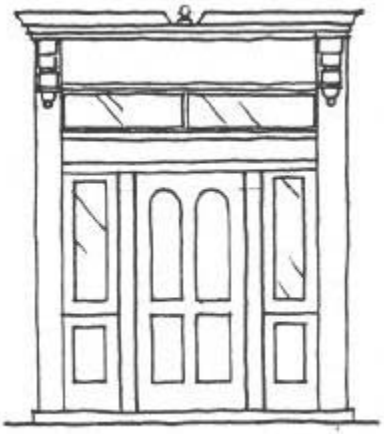
- *Stripping porches and entrance doors of historic materials such as wood, iron, cast iron, terra cotta, tile and brick.*

- *Cutting new openings in a primary elevation.*

- *Altering utilitarian or service entrances by adding decorative doors, fanlights and/or sidelights, so they appear to be formal entrances.*

Craftsman Style
Porch & Entryway

Protect and Maintain the masonry, wood and architectural metals that make up porches and entrance doors by cleaning, removing rust, re-flashing, carrying out limited paint removal and re-applying protective coatings.



Italianate Door

Conduct a survey of the conditions of existing porches and entrance doors in facades prior to work so as to identify original design, and possible repair options. Evaluate the overall condition of the materials that will determine whether more protection and maintenance shall be required and what type of repairs to the porch and entrance door features are appropriate. Before doing any work, submit survey to the Historic Preservation Commission and seek approval.

Prohibited:

¦ *Failing to adequately protect materials on a regular cyclical basis so that deterioration of entrances and porches result.*

¦ *Failing to undertake adequate measures to assure the protection of historic porches and entrance doors.*

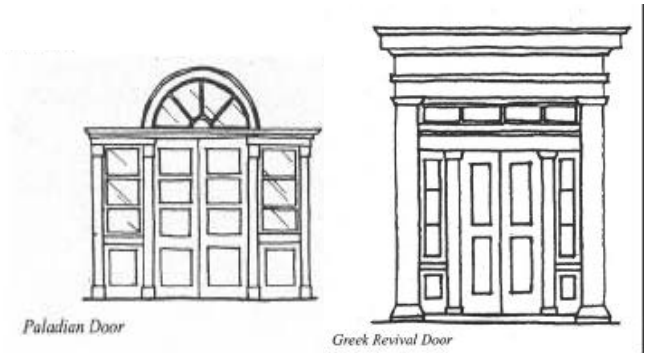
Repair porches and entrance doors by reinforcing the historic materials. Replacement with compatible substitute materials may be considered for extensively deteriorated or missing parts of repeated features, using surviving prototypes (such as roofs, columns, decorative beams, balustrades, cornices, entablatures, sidelights and stairs) as guides.

Prohibited:

¦ *Replacing an entire porch or entrance door when the repair of materials and limited replacement of parts is appropriate and feasible.*

¦ *Using substitute materials for replacement parts that do not convey the visual appearance of the surviving parts of the entrance and porch, or that are physically or chemically incompatible.*

When **Replacing** a porch or an entire entrance doorway that is deteriorated beyond repair, use existing, physical evidence from the original building as a model for reproduction of the feature(s). If using the same kind of materials does not appear to the applicant to be technically or economically feasible, then the Historic Preservation Commission will work with the applicant to overcome the technical or economic problem. The Commission may consider a substitute material on a case-by-case basis, after the proposed substitutions have been fully documented in drawings and samples of substitute materials submitted to the Commission for review.



Paladian Door

Greek Revival Door

Prohibited:

¦ *Removal of a historic porch or entrance door without a Certificate of Appropriateness. These features may be razed only after accurately scaled drawings illustrating both pre-and-proposed new conditions are submitted to the Historic Preservation Commission and have received the specific approval of the Commission.*

¦ *Metal doors on historic buildings, except where they were originally used, such as ferrous metal (iron) doors on the backs of some buildings in the downtown courthouse historic district.*

Shingle-Style (Arts & Crafts) Entryway

Designs for Missing Historic Features of a porch or entrance door are acceptable if restoration is based on historical, pictorial or physical documentation, submitted in accurately scaled drawings to the Historic Preservation Commission and approved.

Prohibited:

¦ *Creating a false historical appearance because the replacement entrance or porch is based on insufficient documentation.*

¦ *Introducing a new design incompatible with the historic character of the building and the original design's intent.*

Alterations/Additions for New Uses may be allowed if the design is compatible with the overall design of the historic building.

Designing and installing additional entrances or porches when required for a building's new use is acceptable, providing the design and materials preserve the historic character of the building and are limited to non-character defining elevations (facades not viewable from a street). All such requests shall be submitted in accurately scaled drawings, which portray both the element to be added and the complete context related to that addition, to the Historic Preservation Commission for review and approval.

Prohibited:

¦ *The enclosing of porches if visible from the street or under consideration by line of sight visibility and will be determined on a case by case basis by the Historic Preservation Commission.*

¦ *Installing secondary service entrances and porches that are incompatible in size, scale or material with the same elements of the historic building, or installing secondary entrances and porches that obscure, damage or destroy character-defining features.*

FLASHING AND WEATHERSTRIPPING

Commentary:

Concealed flashings with sealants of colors approved by the Commission shall be installed at all edges of all repaired and replaced historic openings.

Bronze or copper weather-stripping shall be allowed on historic doors. Concealed sweeps shall be allowed.

Shingle-Style (Arts & Crafts)Porch

Prohibited:

- *White metal, such as aluminum, shall be prohibited for weather-stripping.*

- *Modern commercial storm doors on any historic buildings. Historic doors can be insulated with concealed weather stripping.*

HARDWARE

Commentary:
Mortise locks, latch sets, hinges and miscellaneous other door hardware appropriate to the period of the building, and of yellow metal, shall be installed on all replaced historic doors.

Prohibited:

- *Decorative strap hinges.*

DOOR AND WINDOW SCREENS

Commentary:
Door and window screens on historic buildings shall have simple wooden frames matching door panel divisions. Frames of door and window screens shall be painted to blend with the door trim. Frames of screen doors and windows may be metal if they are of the same size and profile as if they were historic wood. Simple steel guy rods with turnbuckles may be used to stiffen frames of doors of one and two part divisions.

Prohibited:

- *All natural or duranodic finished aluminum doors, and all screen doors with decorative curving components. All screen fabric of unpainted aluminum.*

- *Hardware of white metal, unless entirely painted to appear as painted wood, and approved as appropriate by the Commission.*

- *Screens that do not match historic window or door sizes and locations.*

SECURITY DEVICES FOR DOORS AND WINDOWS

Commentary:
Motion detectors or sensors are the preferred types of security devices to be used for Hillsboro's historic buildings.

The Historic Preservation Commission will consider window guards (like iron bars) for windows on the sides and back elevations of historic buildings. Weather stripping on windows should be concealed in the frame of the windows.

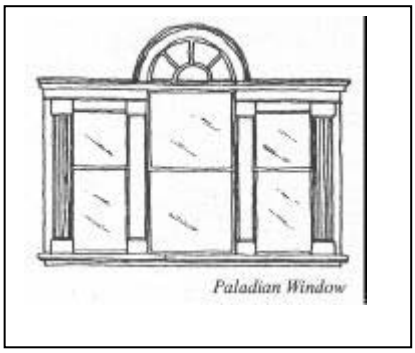
Prohibited:

- *Metal guards for doors or windows shall not be employed on facades of historic buildings visible from streets. Door and window guards shall be considered on the sides and rear elevations of historic buildings on a case-by-case basis.*

WINDOWS

Commentary:
Both from interior and exterior views, windows are always an essential part of the historic character of a building, and thus deserve special consideration.

Changes in technology led to the possibility of larger glass panes so that by the mid-19th century, two-over-two lights in double-hung windows were common in residential windows. Large panes of plate glass became available at the same time for cast-iron storefronts. After the turn of the 20th century, mass produced windows, mail order distribution, and changing architectural styles made possible a wide range of window designs and light patterns in sashes of residences. Lower sash panes of double -hung windows became wider in residential windows of these new designs.



In the second decade, popular versions of double -hung windows often used smaller lights in the upper sash set in groups or pairs, and saw the re-emergence of casement windows.

Identification, Retention, and Preservation of windows along with their functional and decorative features, are essential to the historic character of the building. Such features include frames, sashes, muntins, glazing, sills, heads, hoodmolds, paneled or decorated jambs and moldings, and interior and exterior shutters, awnings and blinds.

Conduct a survey of the conditions of existing openings in facades prior to reconstruction so as to identify original design, and possible repair options. Evaluation of the overall condition of the window's materials will determine whether more protection and maintenance shall be required and what type of repairs to the window and window features are appropriate. Submit survey to the Historic Preservation Commission.

Prohibited:

- *Removing or radically changing windows that are important in defining the historic character of the building so that, as a result, the character is diminished. Storm windows will be reviewed on a case by case basis.*

- *Unpainted aluminum windows*

- *Changing the number location, size or glazing pattern of windows, through cutting new openings, blocking-in windows, and installing a replacement sash that does not fit the historic window opening.*

- *Changing the historic appearance of windows through the use of inappropriate designs, material, finishes, or colors that noticeably change the sash, depth of window setback or reveal, muntin configuration, reflectivity and color of the glazing, and/or the appearance of the frame.*

- *Obscuring historic window trim with material other than originally used.*

- *Stripping windows of historic material, whether wood, cast iron, or bronze.*

- *Replacing windows solely because of peeling paint, broken glass, stuck sash, and high air infiltration. These conditions, in themselves, are no indication that windows are beyond repair.*

Protect and Maintain the wood and/or the architectural metal that comprises the window frame, sash, muntins, and surrounds through appropriate surface treatments such as cleaning, rust removal, and re-application of protective coating systems.

Make windows weather-tight by recaulking and replacing or installing weather-stripping, which will also improve the window's thermal efficiency.

Prohibited:

- *Failing to adequately protect materials on a regular cyclical basis whereby deterioration of the windows result.*

- *Retrofitting or replacing windows rather than maintaining the sash, frame and glazing.*

- *Failing to undertake adequate measures to assure the protection of historic windows.*

Repair window frames and sashes by patching, splicing, consolidating, inserting flashings or otherwise reinforcing. Replace extensively deteriorated or missing parts with compatible materials using surviving examples (such as architraves, hoodmolds, sashes, sills, interior and exterior blinds and/or shutters) as guides.

Replace in kind an entire window only when it is deteriorated beyond repair. Use the same sash and pane configuration and related design details as the original. Infusing the same kind of materials does not appear to the applicant to be technically or economically feasible, then, the Historic Preservation Commission will work with the applicant to overcome the technical or economic problem. The Commission may consider a substitute material on a case-by-case basis.

Prohibited:

- *Removal of a historic window and blocking in the void, or replacing it with a window that is not historically accurate or compatible with the original design.*

- *Replacing a window or door without all back -up support and flashings consistent with original installation.*

Designs for Missing Historic Features of a window (frames, sash and glazing) are acceptable if an accurate restoration can be duplicated using historical, pictorial or physical documentation.

Prohibited:

- *Creating a false historical appearance because the replacement window is based on insufficient documentation.*

- *Introducing a new design incompatible with the historic character of the building and the original design'*s *intent.*

Alterations/Additions for New Uses or installing additional windows on the rear or non-street-facing façade may be allowed if their design and placement is compatible with the overall design of the building and they are not visible from the street. These non-primary façade additions should duplicate the same scale and location of elements as the windows on the main historic street-facing façade.

If required, provide a setback in dropped ceilings to allow the new use to include full height and compatible windows, ensuring historical accuracy of the building's design features.

Prohibited:

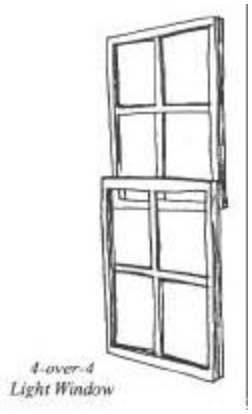
- *Installation of new windows not in keeping with the historical character of the building, or that obscure, destroy or change the building'*s *historical appearance.*

- *Construction of new interior components, such as floors, furred ceilings, vertical or slanting partitions that intersect with the glazed areas and frames of windows and are visible from the exterior.*

WINDOW GLAZING

Commentary:

Glass that is consistent with the original period of the building and that is compatible with the surrounding historic district shall be used for replacement.



Prohibited:

¦ *Plexiglas, mirrored glass, and other reflective glasses were not used in Hillsboro until the 1960s, and are not permitted on older historic buildings.*

¦ *Window tinting or covering.*

¦ *The use of black paint on the inside and/or outside of window glass.*

STORM WINDOWS

Commentary:
For windows on the concealed sides or rear of buildings in the downtown historic district, storm windows may be installed on the interior of windows.

In other historic districts or on Landmarks, install storm windows on the interior of windows where feasible.

Where exterior storm windows are necessary, wooden framed windows with sash and muntins matching that of the original windows are considered the norm.

Metal storm windows with frames of the same size and profile as the historic sash they cover, and that are painted, may be used with the approval of the Historic Preservation Commission.

Prohibited:

¦ *In the downtown historic district, storm windows may not be installed on the fronts of buildings.*

INTERIOR SUN CONTROL (See Awnings for Exterior Sun Control)

Commentary:
A Certificate of Appropriateness is required for interior sun control on windows in the downtown historic district. Neutral colored drapes or curtains are preferred.

Maintain the original operable wooden shutters on historic homes. **Replacement** shutters shall be consistent with the size, shape, widths and profiles of elements in the original. These replacement shutters should, in all cases, be fitted with appropriate operable hardware, and documented in drawings and photographs for approval of the Historic Preservation Commission.

6. COMMERCIAL FAÇADES INCLUDING GROUND FLOOR GLAZED STOREFRONTS

Commentary:
The building façade including its ground floor glazed storefront, is the most prominent feature of a historic commercial building. It plays a crucial role in a store's advertising and merchandising strategy. Although a storefront generally does not extend above the first story, the entire façade, which includes the storefront, makes up the historic character of the building, and should be carefully considered and retained. The window patterns on the upper floor as they relate to the ground floor storefront, the cornice elements and other decorative features define and often help focus the design of the building's primary elevation. (See also **Section 5 on Windows and Doors**).

Identify and Retain the functions of façades, including their ground floor storefronts, their decorative features such as display windows, signs, awnings, doors, transoms, kick-plates, hardware, entablatures, columns and pilasters.

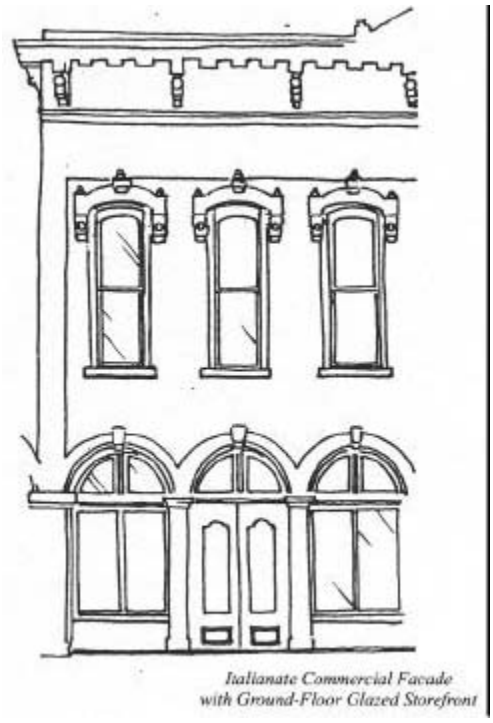
Changes that may have taken place in the course of time are evidence of the history and development of a building, structure, or detail. These changes may have acquired significance in their own right, and, if appropriate, should be recognized and respected. However, removal of inappropriate, non-historic, out of scale materials, cladding, false fronts and roofs, and other later alterations can help reveal the historic character of a storefront and façade.

Prohibited:
¦ *Removing or radically changing storefronts and façades, and their features.*

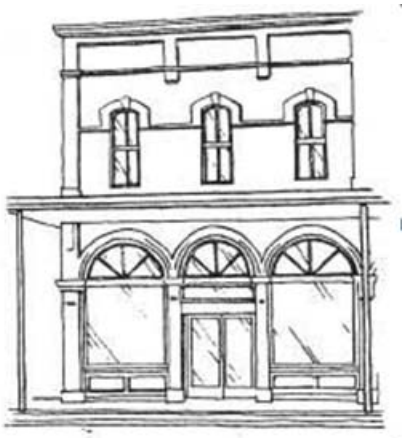
Protect and Maintain a façade's features of glass, masonry, wood, textiles and architectural metals by appropriate means such as cleaning, rust removal, limited paint removal and the reapplication of protective coating systems.

Before undertaking any work, protect storefronts against vandalism by boarding up windows and installing an appropriate alarm system.

Conduct a survey of the conditions of existing façades prior to work so as to identify original design, and possible options. For making repairs, evaluate the overall condition of the materials. That will determine whether more protection and maintenance shall be required and what type of repairs to the façade, its storefront or features is



Italianate Commercial Facade with Ground-Floor Glazed Storefront



Commercial Facade with
Original Ground-Floor Glazed Storefront Intact
(referred to as "Arch Block" in early advertisements)

Prohibited:

- *Stripping storefronts of historic material such as glass, wood, cast iron, terra cotta, and brick.*

Repair façades by reinforcing their historic materials. For extensively deteriorated or missing parts, make limited replacements in kind or with compatible substitute materials using surviving prototypes for cast iron columns and pila sters, transoms, kick plates, hardware or signs.

Prohibited:

- *Replacing an entire feature or storefront when repair of materials or limited replacement of parts or missing pieces is appropriate and feasible.*

- *Using substitute materials for replacement parts that do not convey the visual appearance of the surviving parts of the façade* s *storefront, or that are physically or chemically incompatible, such as aluminum doors and windows that do not match the original design.*

When **Replacing** a façade or storefront's details that are deteriorated beyond repair, existing, physical evidence from the original building should be used as a model for reproduction of the façade features. If using the same kind of materials does not appear to the applicant to be technically or economically feasible, then the Historic Preservation Commission will work with the applicant to overcome the technical or economic problem. The Commission may consider a substitute material on a case-by-case basis, after the proposed substitutions have been fully documented in drawings and samples of substitute materials submitted to the Commission for review.

Prohibited:

- *Removing a historic façade feature. These features may be razed only after submittal to the Historic Preservation Commission of accurately scaled drawings illustrating both pre-and-proposed new conditions, and with the specific approval of the Commission.*

Designs for Missing Historic Features of a storefront or façade must be accurate restorations, based on historical, pictorial or physical documentation, then submitted to the Historic Preservation Commission and approved.

Prohibited:

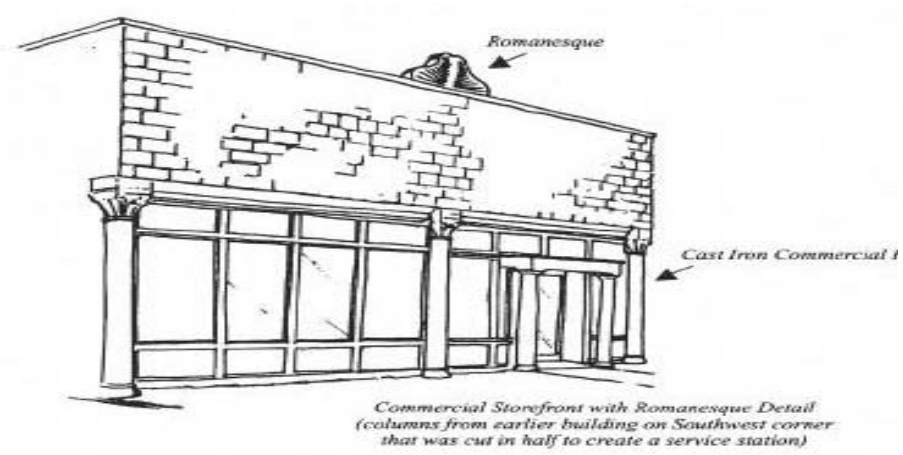
- *Creating a false historical appearance because the replacement façade feature is based on insufficient documentation.*

- *Introducing a new design incompatible with the historic character of the building and the design'*s *original intent.*

Alterations/Additions for New Uses may be allowed if the design is compatible with the overall design of the historic building, providing the design and materials preserve the historic character of the building and are limited to non-character defining elevations. *All such requests shall be submitted in accurately scaled drawings, which portray both the element to be added, and the complete context related to that addition, to the Historic Preservation Commission for review and approval.*

Prohibited:

- *Installing additional features that are incompatible in size, scale or material with the same elements of the historic building or ones that obscure, damage or destroy character-defining features.*



Commercial Storefront with Romanesque Detail (columns from earlier building on Southwest corner that was cut in half to create a service station)

7. AWNINGS, CANOPIES, SHUTTERS AND OTHER EXTERIOR WEATHER-CONTROL DEVICES

Commentary:
Before air conditioning, awnings (along with shutters and wooden venetian blinds) were a defense against heat and too much light. Awnings date back to the late 18th century when striped fabric was first used to cover entry porches. With development of iron and tin as building materials in the early 19th century, metal was substituted and painted in wide stripes to imitate fabric in more permanent form.

With little or no electricity, the light entering rooms needed to be managed more than is the case with our artificial light today. Shielding was desirable to admit the most light for seeing on gray days, and shield the most when the sun angle brought too much light into the building.

Awnings were raised and lowered around the building during the day as the sun moved, to reduce the heat, provide a soft light without blocking view, and protect furnishings. Walkways were protected in town squares with straight, roll-down awnings at the edges of permanent canopies, and with slanted and pivoted ones where no permanent walk covers existed.

Early 20th century houses (especially) were often designed with awnings as a design component; their removal thus eliminates a vital part of the design.

Materials for awnings before 1940 were canvas for residences, and canvas, metal, or wood for commercial buildings.

Wood or metal coverings or canopies over sidewalks on buildings in the main street historic district are considered to be porches (see **Section 5**).

All Awnings, Canopies, Shutters and other Exterior Weather-Control Devices will be reviewed by the Historic Preservation Commission on a case by case basis.

Architectural Character

¦ To maintain a clear presentation of the historic character and scale of buildings, fit awnings within the masonry or wood jambs and heads and restrict their sizes to the limits of original window forms of buildings.

Awning Shapes

¦ Movable awnings are preferred, because they were more often used in historic buildings.

¦ Slanted or straight awnings are acceptable.

¦ Awnings hanging vertically at the outer edge of street canopies are acceptable if they are movable (roll up and down).

¦ Frilly tails are discouraged.

Awning Fabrics

- Both simple, uniform fabrics without pattern and ones with stripes are acceptable.

- Fabrics with resistance to UV are recommended. Reinforced fabrics, such as vinyl-impregnated or nylon reinforced, are recommended for longer life.

Awning Construction

- Nylon lacings and nylon thread are recommended for their resistance to wind stress and longevity. Cotton materials and thread are discouraged for their short life.

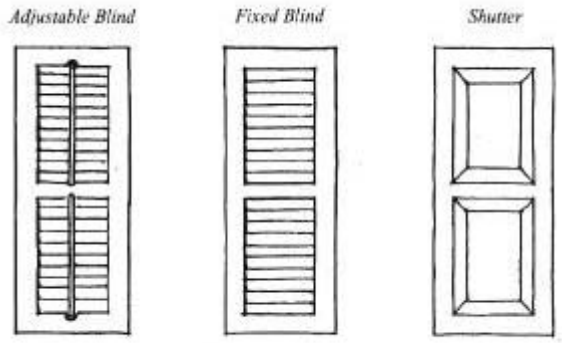
Advertising on Awnings

- Advertising signs silk-screened onto awning tails are acceptable if approved by the Commission.

Shutters and Other Sun Control Devices

- Shutter material, design, color and construction should be compatible with the design and period of the historic building.

- Whether or not made operable, new shutters shall be of sizes that faithfully reproduce the original dimensions that would close entirely over the opening.



Blinds and Shutters

Prohibited:

- *Signs on the awning field.*
- *Boxed awnings, and awnings stretched over curved frames.*
- *High shine materials (matte-finished materials are acceptable).*
- *Inappropriate design, color and material for shutters.*
- *Sizes of shutters that do not reproduce original dimensions.*

Cleaning with chemical products that will damage masonry, such as acid on limestone or marble, or leaving chemicals on masonry surfaces.

8. SIGNS

Commentary:

These guidelines apply to all signs within a City of Hillsboro historic district or signs on the property of a City of Hillsboro Historic Landmark.

A sign within a historic district or on the property of a historic landmark should be appropriate to the historic context of the particular building where the sign is being mounted.

Freestanding and hanging signs in a historic district should maintain a "family relationship ", even though many of the buildings are from different historic eras. Within individual districts there should be consistency in the heights of the signs and in the size of lettering. Where possible free-standing signs, within all individual districts, should be of the same material and have a similar method of support.

All signs within historic districts or on the property of a historic landmark must receive a Certificate of Appropriateness by the City of Hillsboro Historic Preservation Commission.

Definitions

Sign Means, in addition to its usual definition, any object, device, display, structure or part thereof, situated outdoors, or visible from the street, that is erected for the purpose of advertising or attracting attention to any business, person, location, or activity by any means, including words, music, figures, designs, symbols, colors, illumination, beacons, banners, merchandise or projected images. Signs include window signs, flags (other than the U.S. flag or Texas flag), and flush messages in walking surfaces.

Auxiliary Sign A sign indicating general information such as credit cards, pricing, official notices required by law, directions, shop hours, community services, occupant and profession, and realty information. Holiday decorations located on windows and doors are considered auxiliary signs.

Awning Sign Any sign painted or applied to the face, valance or side panels of an awning.

Catenary The natural drape of a wire hanging in the air.

Hanging Sign Any sign suspended from an awning or canopy or from a bracket off the face of the building.

Mini-Mall Any two or more occupants of a building leasing or sub-leasing space for retail purposes.

Moving Sign A sign where information within the frame of the sign moves.

Mural Sign A sign painted on the side of a building.

Portable Sign Any sign not permanently attached to any surrounding surface, or a sign that is designed to be moved from one location to another.

Projecting Sign Means any sign attached to and placed perpendicular to a building façade.

Real Estate Sign A sign that is advertising the sale or lease of the property.

Sandwich Board A free-standing sign.

Signboard Any flat sign or plaque mounted or applied to a building façade.

Temporary Sign Any sign intended to be displayed for a limited period of time. Examples of temporary signs are: any sign banner, pennant, valance, or advertising display constructed of cloth, canvas, light fabric, cardboard, wallboard, plastic or other light materials, with or without frames. (This list is not intended to limit the types of temporary signs-there are other types of temporary signs.)

Window Sign Any sign painted or applied to window glass or door glass or fixed parallel behind the glass.

Signs Prohibited and Other Sign Regulations
Prohibited:

¦ *Portable signs.*

¦ *Occupants of mini-malls exhibiting individual signs. One sign may list the name of the occupants of the mini-mall.*

¦ *Mural signs, except for restorations of signs 50 years or older. When restoring old mural signs, water based paints are required, because they allow stone or brick to breathe. Paint on masonry can adversely affect a historic building. A Certificate of Appropriateness is required when restoring a mural sign.*

¦ *Internally lit signs.*

¦ *Signs that eclipse or obstruct significant architectural detail.*

¦ *Off-premise signs.*

¦ *Roof signs.*

¦ *Temporary signs without a Certificate of Appropriateness from the Historic Preservation Officer. Temporary signs may only be displayed for a limited period of time, not to exceed 30 consecutive days in any 90-day period.*

¦ *Modern technology and signs like those on ATM machines and on telephone booths.*

¦ *Wheel-mounted signs or signs placed on movable vehicles.*

¦ *Detached pole signs, except signs erected by the City of Hillsboro for traffic control. The materials and shapes of support devices for these traffic control signs shall be reviewed by the Historic Preservation Commission so they are compatible with the historic context of the applicable historic district.*

¦ *Real estate signs larger than two-feet by two-feet in size. One real estate sign is allowed per property and it must be mounted inside the building'*s *window.*

Sign Colors
Sign colors must coordinate with colors from the original historic period for the particular style.

Prohibited:
¦ *Finishes imitating other materials, such as 1990s' "faux " finishes, on signs.*

Sign Lettering
The style of a sign's letters should be consistent with the historic period of the building. Classical serif lettering styles were generally used before World War I and different styles of Art Deco and other san serif lettering styles were developed after World War I.

Location of Signs
¦ **Awning signs** are allowed when they are painted or applied flat against the surface of the awning tail.

¦ **Signs** may be hung below rigid awnings or porches.

¦ **Projecting and/or hanging signs** are allowed when they have a minimum clearance of seven feet from the sidewalk and do not extend beyond the awning or canopy projection.

Prohibited:
¦ *Signs projecting above building façades.*

¦ *Signs on streets or sidewalk without a Certificate of Appropriateness.*

¦ *Signs mounted on top and at the edge of awnings or porches.*

Size of Signs

¦ The maximum size for signage on the front of a historic building is based on the following guideline: *For every one linear foot of building primary or entrance frontage, two square feet of sign area are allowed.*

¦ Signs on secondary or side-street frontage should not exceed the size of signs on the primary or entrance frontage, with the exception of historic murals.

¦ **Window signs** should cover no more than 20 percent of the total glass area of the window on which they are placed. The sign coverage is determined by an imaginary square or rectangle that encompasses the window sign graphics.

¦ Each face of a **hanging sign** should be no more than 12 square feet in size.

¦ **Awning sign** size should not exceed the border surface of the awning tail.

¦ **Projecting signs** should be no more than 15 square feet in size, with a maximum sign height of three feet.

¦ **Auxiliary signs** should be no more than 4 square feet in size.

¦ **All signs** should be sized to make walking on sidewalks easily accessible and safe.

Material

¦ Use of plastic on sign faces is restricted to signs that have an appearance compatible with the historic context of the building and are specifically approved by the Historic Preservation Commission.

¦ No fluorescent materials and/or paints are allowed (see lighting section for information on use of neon).

¦ No reflective materials and/or paints are allowed except for silver or gold leaf.

Lighting

¦ The lighting of a sign should be consistent with the building's historic period.

¦ The following types of sign lighting are prohibited: quartz halogen, xenon, metal halide, mercury vapor, sodium vapor and all light sources that emit extremely high light intensity or color.

¦ Neon is considered a limited special use consideration only applicable to signs for use on buildings originally constructed when neon was in use in Hillsboro (1930s to1949). If the predominance of neighboring buildings is of an earlier era, guidelines for the earlier era will be followed.

Sign Attachment

¦ Sign attachments, including wires, rods, brackets and other hardware will be compatible to the historic context of the building. Catenaries are not allowed.

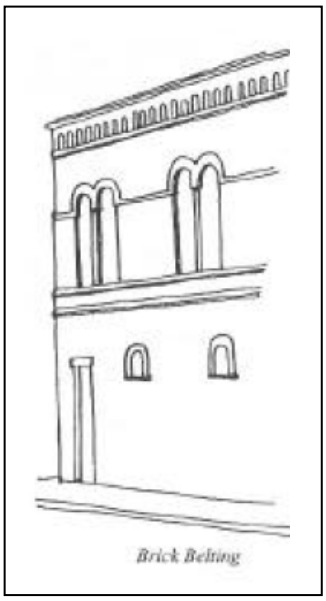
¦ No new holes will be made on or in a historic building for the purpose of hanging a sign.

9. BUILDING EXTERIOR MATERIALS

MASONRY: BRICK, STONE, TERRA COTTA, CONCRETE, STUCCO, AND MORTAR

Commentary:
Masonry features of brick cornices and door pediments, stone window architraves, terra cotta brackets and railings as well as masonry surfaces, modeling, tooling, bonding patterns, joint size and color are important in defining the historic character of a building. While masonry is among the most durable of historic building materials, it is also susceptible to damage by improper maintenance or repair techniques, and by harsh or abrasive cleaning methods. Most preservation guidance for masonry should focus on cleaning and the process of tuckpointing or filling in with fresh mortar of cut-out or defective mortar joints in old masonry.

Identify and Retain masonry features that define the historic character of the building including walls, brackets, railings, cornices, window architraves, door pediments, steps and columns, masonry joints and unit size, tooling and bonding patterns, coatings and color.



Protect and Maintain masonry by providing proper drainage so that water does not run on walls, stand on horizontal surfaces or accumulate in curved decorative features.

Clean masonry only when necessary using established industry standards, methods and products specifically for preservation of historic masonry structures to halt deterioration or remove heavy soiling.

Prohibited:

- *Removing or radically changing masonry features.*

- *Replacing or rebuilding a major portion of the exterior walls that could be repaired or patched resulting in essentially new construction rather than a historic original.*

- *Applying paint or other coatings such as stucco, to masonry that has been historically unpainted or uncoated, to create a new appearance.*

- *Removing paint from historically painted masonry.*

- *Radically changing the type of paint, or coating, or color.*

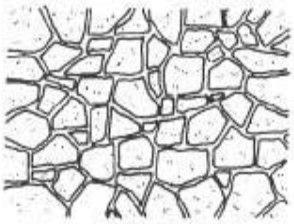
- *Failing to evaluate and treat the various causes of mortar joint deterioration such as leaking roofs, parapets or gutters, differential settlement of the building, capillary action or extreme weather exposure.*

- *Cleaning masonry surfaces when they are not heavily soiled to create a new appearance and needlessly introducing chemicals or moisture into historic materials.*

Random Stone (Peanut Brittle)

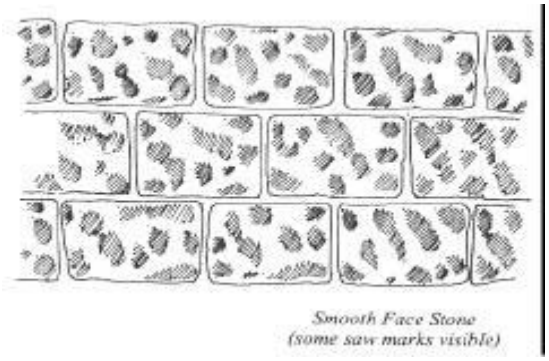
Cleaning

Masonry surface tests shall be performed to determine if cleaning is necessary. Tests should be observed over a sufficient period of time so that the immediate and the long term effects may be known to enable the appropriate and gentlest method of cleaning to be performed.



Mosaic Stonework (locally known as Peanut Brittle)

Clean masonry surfaces with the gentlest method possible, for example, low pressure water and mild detergents using natural bristle brushes.

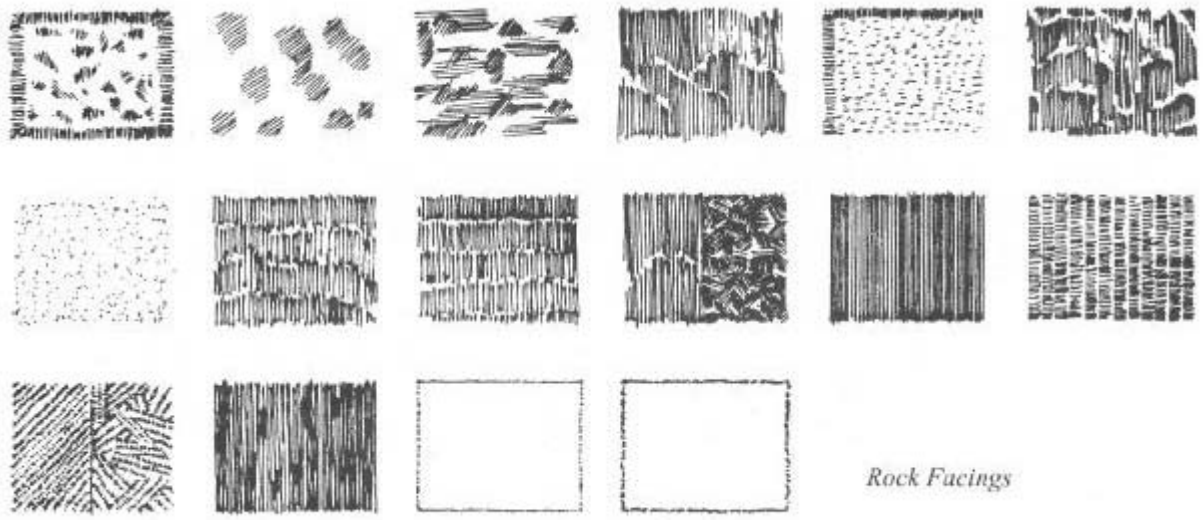


Smooth Face Stone (some saw marks visible)

Prior to any cleaning, inspect painted masonry surfaces to check for loss of adhesion, flaking and other coating failures to determine if repainting is required. Remove damaged or deteriorated paint only to the next sound layer using the gentlest method(s) possible, i.e. hand-scraping, prior to repainting.
Apply a compatible paint coating system following proper surface preparation and manufacturer's recommendations.
Repaint with historically accurate colors, which have been submitted to the Historic Preservation Commission and approved.

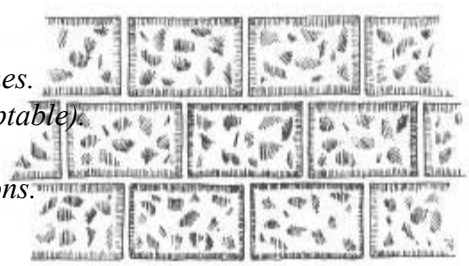
Prohibited:

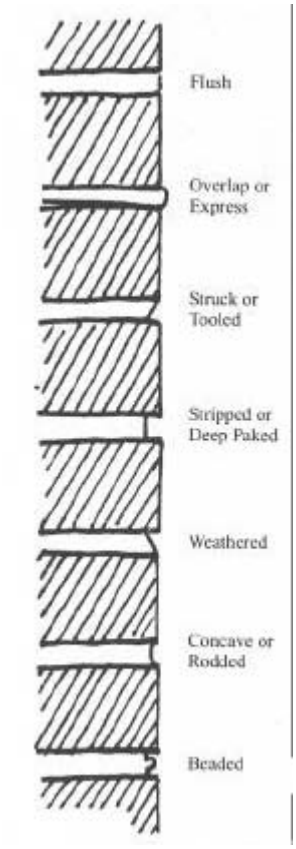
Cleaning surfaces without testing, or without sufficient time f or the testing results to be of value.



Sandblasting brick or stone surfaces using dry or wet grit or other abrasives. These methods of cleaning permanently erode the surface of the material and will accelerate deterioration.

Signs on the awning field.
Boxed awnings, and awnings stretched over curved frames.
High shine materials (matte-finished materials are acceptable).
Inappropriate design, color and material for shutters.
Sizes of shutters that do not reproduce original dimensions.
Cleaning with chemical products that will damage masonry, such as acid on limestone or marble, or leaving chemicals on masonry surfaces.





JOINTS

Repair masonry walls and other masonry features by tuckpointing the mortar joints where evidence exists of deterioration; disintegrating mortar, cracks in mortar joints, loose bricks, damp walls or damaged plasterwork are visible.

Remove deteriorated mortar by carefully hand-raking the joint to avoid damaging the masonry. *Duplicate new mortar in the old mortar's strength, composition, color and texture. Duplicate new joints to match old join ts in width and joint profile or tooling.*

STUCCO

Repair stucco by removing the damaged material and patching with new stucco that duplicates the original material in strength, composition, color and texture.

Prohibited:

- *Failing to undertake adequate measures to ensure the preservation of historic masonry features.*
- *Using power tools to remove failed mortar in joints.*
- *Tuckpointing joints with high strength mortar; such as Portland cement (unless this type of mortar was used in the historic building masonry). Often, using a modern high strength mortar will create a bond stronger or harder than the historic mortar and may cause damage to the masonry walls and joints when expansion, contraction or freeze thaw cycles affect dissimilar hardness in the fabric.*
- *Tuckpointing using a synthetic caulking compound.*
- *Using a "scrub" coating technique to repoint instead of the traditional tuckpointing methods.*

- *Changing the width or tooling of a joint when tuckpointing.*

- *Removing sound stucco or repairing with an incompatible stucco mix that may be stronger than the original surface or will appear visually different from the historic surface.*

Repair masonry features by patching or piecing-in the masonry, using recognized preservation methods. When parts of masonry features are extensively deteriorated or missing, repair may also include their limited replacement in kind, or with compatible substitute material that has been approved by the Historic Preservation Commission, using surviving prototypes as guides.

Apply new or non-historic surface treatments such as water repellent coatings to masonry only after tuckpointing and only if masonry repairs have failed to arrest water penetration problems.

Replace in kind an entire masonry feature only if it is too far deteriorated for repair. If the overall form and detailing are still evident, use the physical evidence to guide the new work. Examples include large sections of walls, cornices, balustrades, columns or stairways. If using the same kind of material is not technically or economically feasible, or compatible, the Historic Preservation Commission may consider a substitute material or help find funding after exhausting all other means.

Prohibited:

- *Replacement of an entire masonry feature such as a cornice or balustrade, when repair or limited replacement of the failed masonry is appropriate.*

- *Replacement of a feature using a substitute material that does not match the surviving parts or that is physically or chemically incompatible.*

- *Applying waterproofing, or water repellent, or non-historic coatings such as stucco to masonry as a substitute for tuckpointing and masonry repairs.*

- *Removing a masonry feature that is irreparable and not replacing it, or replacing it with a new feature that does not conform to the historic character and originally intended design.*

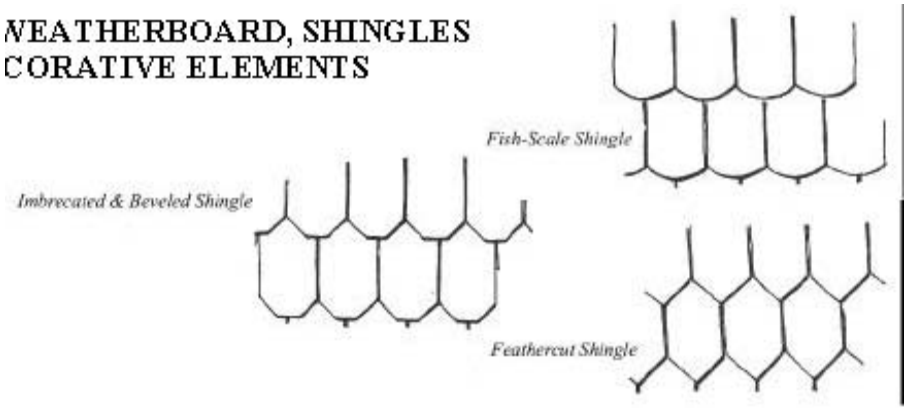
When Designing Missing Historic Features, such as steps or a door pediment, accurate restoration should be based on historic al, pictorial or physical documentation. The design must be submitted in accurately scaled drawings to the Historic Preservation Commission and approved.

Prohibited:

- *Creating a false historic appearance because the replaced masonry feature is based on insufficient historical, pictorial or physical documentation.*

- *Introducing a new masonry feature that is incompatible with the historic character of the building and the original design's intent.*

WOOD: CLAPBOARD, WEATHERBOARD, SHINGLES, SIDINGS, WOODEN DECORATIVE ELEMENTS



WOOD Commentary:
Because it can be easily shaped by sawing and planning, carving and gouging, wood is the most versatile and commonly used material for architectural features, both decorative and functional.

Identify, Retain and Preserve wood features such as siding, cornices, brackets, window and door architraves, and each feature's finishes, including paints and colors. To faithfully execute a historic restoration, painting the building with original colors is recommended, however, take note that when discovering the original colors, consider the fact that exposure to weather, sun and time have affected the actual color. Research to determine the true colors used at the time period for the historic building is highly recommended for an accurate palette.

Protect and Maintain wood features by providing proper drainage so that water is not allowed to stand on flat, horizontal surfaces or accumulate in decorative features.

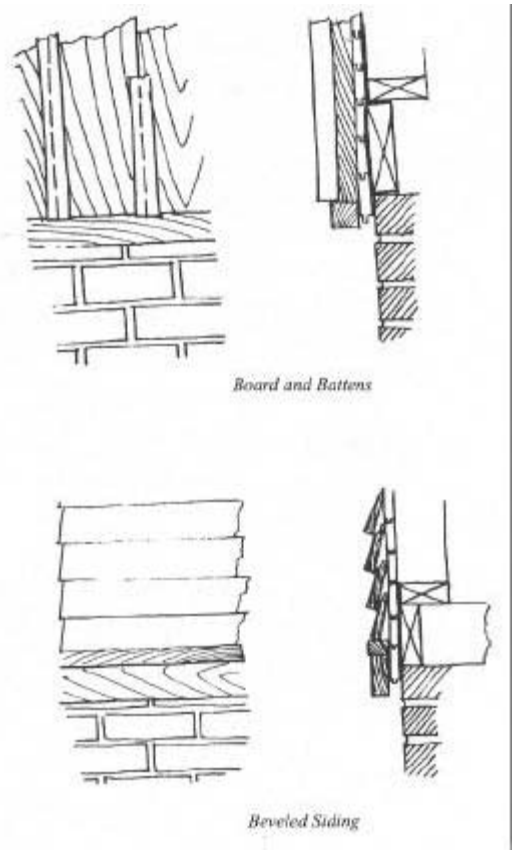
Apply chemical preservatives to traditionally unpainted wood features such as exposed beam ends, rafter tails or outriggers that are prone to decay.

Retain coatings such as paint that help protect wood from moisture and ultra-violet light. Paint removal should be considered <u>only</u> where there is paint surface deterioration and as part of a normal, cyclical maintenance program.

Inspect regularly all wood surfaces to determine whether repainting is necessary or if cleaning is appropriate.

Remove damaged or deteriorated paint to the next sound layer using the gentlest method possible, handscraping and handsanding, to prepare the surface for repainting. Use power tools or chemical strippers to supplement other methods only when absolutely necessary. Test chemical strippers to determine the effect on glued joints prior to any use.

Apply compatible paint coating systems following accepted industry standards for historic preservation and the manufacturer's recommended procedures for surface preparation and application.



Evaluate the overall condition of the wood to determine whether more than protection and maintenance are required and repair is necessary.

Repair wood features by patching, piecing-in, or otherwise reinforcing the wood using recognized preservation methods, including curfing and back priming. When portions of wood or parts of features are extensively deteriorated or missing, repair may also include their limited replacement in kind or with approved compatible substitute material. Use surviving prototypes for examples, such as original brackets, moldings, dentils or sections of siding.

Replace in kind an entire wood feature or façade only when it is deteriorated beyond repair. Use existing physical evidence from the original building and/or old photos as models for reproduction of the feature(s). If using the same kind of materials does not appear to the applicant to be technically or economically feasible, then the Historic Preservation Commission will work with the applicant to overcome the technical or economic problem. The Commission may consider a substitute material on a case-by-case basis, after the proposed substitutions have been fully documented in drawings and samples of substitute materials submitted to the Commission for review.

Prohibited:

- *Removing or radically changing wood features, in turn diminishing the buildings character.*
- *Removing a major portion of the historic wood from a façade instead of repairing or replacing only the deteriorated wood.*
- *Reconstructing the removed façade and/or changing the design, in order to achieve a uniform or improved appearance.*
- *Failing to identify, evaluate and treat the causes of wood deterioration from faulty flashing, leaking gutters, cracks and holes in siding, deteriorated caulking in joints and seams, plant material allowed to grow onto and in wood surfaces, or insect or fungus infestation.*
- *Using chemical preservatives such as creosote, which can change the appearance of wood features.*
- *Stripping paint or other coatings and leaving bare wood exposed.*
- *Removing good paint that is firmly adhered to the wood surface.*
- *Using destructive paint removal methods such as propane or butane torches to burn off the paint, sandblasting or water blasting.*

- *Failing to neutralize chemicals when used on wood surfaces, causing paint not to adhere to the surface or causing damage to the wood itself.*

- *Using colors inappropriate to the character of the building and the original design'*s *intent.*

- *Failing to undertake adequate measures to ensure the preservation of the wood features.*

- *Replacing an entire wood feature such as a cornice or a wall when repair and limited replacement of deteriorated or missing parts are appropriate.*

- *Using substitute materials for a replacement part that do not match or are physically or chemically incompatible with the original part.*

- *Removing an entire wood feature that is irreparable and not replacing it, or replacing the feature with a new one that does not conform to the original building or the design'*s *intent.*

When Designing Missing Historic Features, accurate restoration should be based on historical, pictorial or physical documentation. The design must be submitted in accurately scaled drawings to the Historic Preservation Commission and approved.

Prohibited:

- *Creating a false historical appearance because the replacement was based on insufficient documentation.*

- *Introducing a new design incompatible with the historic character of the building and the original design'*s *intent.*

10. ARCHITECTURAL METALS: CAST IRON, STEEL, PRESSED TIN, COPPER, ALUMINUM AND ZINC

Evaluate the overall condition of architectural metals to determine whether more protection and maintenance may be required and if repairs are warranted.

Most architectural features on Hillsboro's historic buildings were made of pressed tin. Most hardware on Hillsboro's historic buildings (before 1930) were made of brass, bronze and/or copper.

Identify and Retain architectural metal features, such as columns, pilasters, soffits, cornices, capitals, window frames, awnings or stairways that are important to defining the historic character of a building, its finishes and colors.

Protect and Maintain architectural metals from corrosion by providing proper drainage, preventing water from standing on horizontal surfaces or accumulating in curved, decorative features.

Clean architectural metals, when necessary, to remove corrosion prior to repainting or applying other appropriate protective coatings. Do not remove historic patinas found on some metals such as copper or bronze. This will diminish the metal's historic character and may damage it.

Prohibited:

- *Removing or radically changing architectural metal features, so that, as a result, their character is diminished.*
- *Removing a major portion of the historic architectural metal from a facade instead of repairing or replacing only the portion(s) of deteriorated metal.*
- *Radically changing a metal'*s *type of finish, patina, historic color or accent theme.*
- *Failing to identify, evaluate and treat the causes of corrosion, like moisture from leaking roofs or flashing.*
- *Placing incompatible metals together without first providing a reliable separation material, thus causing a galvanic or corrosive reaction, and damaging the adjacent metals.*
- *Exposing metals intended to be protected from the elements.*
- *Applying paint or other opaque coatings to metals meant to be exposed, unless required by the particular metal'*s *original finish. Examples of metals sometimes meant to be exposed are stainless steel, copper or bronze.*

Cleaning

Identify the particular metal prior to any type of cleaning procedure, then test to ensure that the gentlest method possible for cleaning is selected or to determine that cleaning is inappropriate for that particular metal.

Clean soft metals such as lead, tin, copper, terneplate or zinc with appropriate chemical methods to ensure their longevity and performance.

Use the gentlest cleaning methods for cast iron, wrought iron and steel (hard metals) in order to remove paint buildup and corrosion, such as appropriate chemical treatments. If hand-scraping and wire brushing these hard metals, take care not to abrade their surface more than necessary to remove the defective surface areas. If scraping or wire brushing is ineffective, low pressure blasting with dry grit may be used so long as no abrading damage occurs.

Apply appropriate and compatible paint or other coating system after cleaning in order to protect the metal or alloy's surface from damage (except for metals meant to be exposed, like some stainless steel, copper or bronze).

Repaint architectural metals with historically appropriate colors approved by the Historic Preservation Commission.

Apply an appropriate protective transparent coating such as lacquer to an architectural metal feature subject to heavy use in a protected location, for example, a bronze door.

Prohibited:

- *Using cleaning methods that alter or damage the historic color, texture or finish of the metal.*
- *Removing the patina of historic metal. The patina is a protective coating for metals, for example, on chemically oxidized bronze or copper.*
- *Failing to employ gentler cleaning methods in lieu of abrasion or high-pressure grit blasting on wrought iron or steel.*
- *Cleaning soft metals such as lead, copper; terneplate, tin or zinc by abrasive or inappropriate chemical methods.*
- *Failing to seal or reapply protective coating systems to architectural metals after they have been appropriately cleaned.*
- *Using unapproved colors when repainting architectural metals.*
- *Failing to assess pedestrian usage or new use access patterns that result in damage to architectural features.*
- *Using inappropriate maintenance, for example, salting sidewalks adjacent to architectural metal features.*
- *Failing to undertake adequate measures to ensure the preservation of architectural metal features.*

Repair architectural metal features by patching, splicing or otherwise reinforcing the metal following recognized preservation methods and techniques. Repairs may also include limited replacement in kind, or with an approved substitute material, of extensively damaged or missing parts. Use surviving prototypes of the feature as guides (such as cornices, balusters, column capitals or plinths).

Replacing in kind an entire architectural metal feature that is too deteriorated for repairing may be acceptable if the overall form and detailing is still evident or there is historic evidence and documentation available for the feature's reconstruction. Examples may include cast iron columns, porch steps or balusters. If using the same kind of material is not technically or economically feasible, the Historic Preservation Commission will work with the owner in an effort to find funding or a compatible substitute material.

Prohibited:

- *Replacing an entire architectural metal feature such as a column or balustrade when repair or limited replacement of deteriorated or missing parts is appropriate.*

- *Using a substitute material for the replacement part that is incompatible with the surviving features or using materials that are physically or chemically incompatible with the surviving features or surrounding substrate materials.*

- *Removing an architectural feature that is irreparable and not replacing it, or replacing it with a new architectural metal feature that does not convey the same historical appearance.*

When Designing Missing Historic Features in architectural metals, an accurate restoration should be based on historical, pictorial or physical documentation. The design must be submitted in accurately scaled drawings to the Historic Preservation Commission and approved.

Prohibited:

- *Creating a false historic appearance because the replaced architectural metal feature(s) is based on insufficient historical, pictorial or physical documentation.*

- *Introducing a new architectural metal feature that is incompatible in size, scale, material or color with the historic character of the building and the original design's intent.*

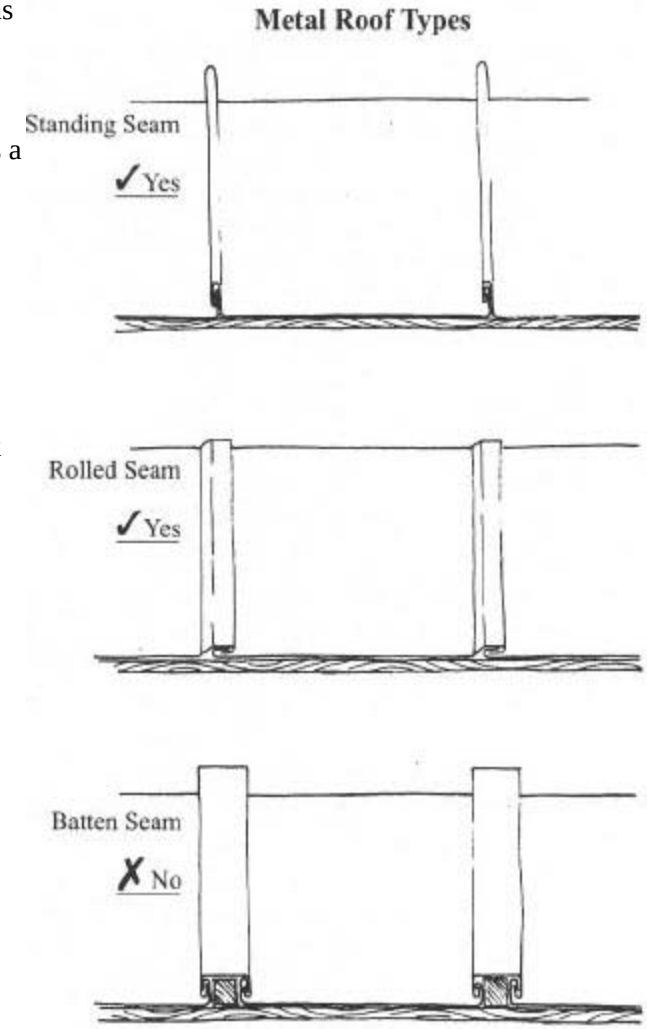
11. ROOF SYSTEMS INCLUDING MEMBRANES, FLASHINGS AND ROOF DRAINAGE

Commentary:
Roofs, which are major visual components of buildings, come in four basic shapes-gabled, hipped, gambreled and flat. They are often interrupted with dormers and sometimes with turrets and cupolas. The roof profile is usually the most distinguishing feature of an architectural style.

- Pitch: Roof styles vary in "pitch", or the steepness of the roof angles.

- Roofing Materials: The product of the earliest period of Hillsboro history, the hand-split shake, was changed to machine-cut, smooth shingles as soon as lumberyards were established. The roofing materials that were most typical of the late 19th century and early 20th century in Hillsboro were metal (including standing or flat seam and corrugated iron or steel roofs, and stamped or pressed metal shingles of varying shapes), wood shingles, composition shingles, asbestos shingles (today prohibited), and clay tiles in a few instances. Later in the 20th century, tar and gravel and bituminous asphalt flat roofs were also employed.

- Shingles: In the late 19th and early 20th centuries, craftsmanship in laying shingles was a much more developed art than found today. Before removing any shingles on a historic building, photograph and measure the dimensions of the original shingle and the number of inches laid to weather. Remember that standards for laying roof tile have fallen, and an experienced and knowledgeable craftsman is important to both the historic look and the life of the roof.



- Replacing shingles: If a roof must be replaced, consider that the rafters, lath and other wood support members were not originally designed to carry extra weight. Therefore the decayed material must be removed, and the sway-back set of the old timbers corrected before adding the new material.

- Metal Connectors: There were more iron mongers and other metal craftsmen in the Victorian era to made timber connectors for buildings. Regard carefully rusted iron connecting devices sometimes found in Victorian attics, and devise new connectors where necessary.

- Roof Drainage Systems: In many cases, gutters and downspouts were not used originally in Hillsboro buildings. Gutters and downspouts require constant clean-out maintenance, or they can cause eave decay. If gutters are not present to drain the roof, defense from splashing on the bottom three feet of the building should be considered. Concealed gutters or valley gutters, used in some building styles, require concealed downspouts. These may be behind cornices and within columns, pilasters, or within the walls of the building. They require vigilant maintenance.

- Crests: Metal and wooden crests or clay tile lined the ridges and hips of some roof styles, and decorative metal weathervanes, finials and lightning arrestors ornamented steep gables, turrets and hip ridges.

- Mortar Joints over Roofs: The mortar joints in masonry chimneys and parapets above roofs and the flashings of roofs into masonry chimneys and parapets are often a source of failure in the moisture envelop of the building. The temperature changes at the tops of buildings are subject to greater swings in the freeze-thaw cycle, and cause mortar to crack and decay faster than in other parts of the building.

Roof Shapes

Restoration of building roofs in a historic district generally shall be compatible with the district.

When restoring roofs and other architectural components, original architectural shapes and materials shall be used, which will maintain the building's compatibility with the historic period of the rest of the district.

Maintain / restore the original style, pitch, location and material of all components of a roof on every historic building.

Document in measured drawings and photographs the sizes and composition of materials employed in the original roof, and take care to repeat in restoration the original roof form. Be prepared to show the Historic Preservation Commission the evidence of precedence for replaced parts. Seek their approval for substitutions.

Avoid altering the angle or pitch of a building's roof.

Maintain the perceived line of the roof from the street.

Maintain the original size and shape of dormers, chimneys, roof ornaments and all components of the building silhouette. Do not enlarge or add new dormers to a historic building.

Preserve or restore original skylights. Flat skylights, mounted flush with the roof, ***may*** be considered where original glass skylights have been lost, with the approval of the Historic Preservation Commission. Use a glass or plastic approved for fire safety for skylights. Add new skylights to historic buildings only in concealed locations.

Roofing Materials

Identify and Retain the original roof materials where feasible.

Avoid removing roof material that is in good condition.

Replace roofing material only when necessary. Use the same material as the original, or with the approval of the Historic Preservation Commission, use a material and pattern that are historically appropriate to Hillsboro and to the building.

If there is documentation for the original or an early roof on a building, use roofing materials that are the same in size, shape, texture and color. Often, such evidence can be found under the roof or in the attic. If there is no documentation, use the roofing materials of similar historic buildings in Hillsboro, with approval by the Historic Preservation Commission.

Wood shingles that are specially treated to retard combustion and weathering may be considered for historic homes. Except for log cabin roofs, shakes shall not be used. Rafters and lath supporting fire-rated shingles shall be treated to retard combustion.

Metal shingles may be considered when faithful to the design and scale of the original. The ribbing of rolled, standing-or-flat seam metal roofs shall be fabricated to match the original.

Corrugated metal roofing seamed with U-shaped battens in imitation of old roofs shall not be allowed on historic buildings, though historic corrugated roofs shall be acceptable.

Roll roofing may only be installed where it is faithful to the original material.

Gutters and Downspouts

Maintain original downspouts and gutters when possible. If replacement is necessary, use a design similar to the original.

If gutters and downspouts must be added for proper drainage, use a design consistent with the original style of the building, or a design as simple as possible, and mount them to minimize their visual impact.

Metal gutters with appropriate colors or metal paint are allowed.

Chimneys and Vents

Maintain existing old chimneys. If repairs are necessary, match the original materials, colors, shape and masonry as closely as possible.

Use appropriate mortar mixtures, of a strength no more than the original. Portland cement mortars shall not be used. (See guidelines on exterior walls and masonry.)

Proposed new chimneys, and demolition of existing old chimneys must be approved by the Historic Preservation Commission. The Commission shall inspect them for unsightly crickets.

Place vents for wood stoves on the side or rear walls. Their placement must take into consideration neighboring buildings. Because of possible fire hazards, the addition of any type of burning or heating stove or fireplace must be approved by the Historic Preservation Officer or a city building inspector.

Run modern plumbing and HVAC vents to the roof in concealed locations behind ridges or parapets so as not to be visible from any major facade. Keep all such vents away from valleys and ridges in the roof.

Fire-safety in chimneys is a major concern in the protection of old buildings. Broken mortar within the chimney and the buildup of fire residue are the two chief causes of chimney fires. The safest answer is to recognize that the hazard to the fine old building is not worth the risk, and to close the chimney. Another answer is to rebuild decayed chimneys with a more modern flue liner, and of course, to have the used chimney cleaned and inspected on a regular basis.

Note that the technology for the rebuilding of fireboxes by masons has been lost since the 1950s. The principle of the Count Rumford fireplace, a high, almost square, shallow mouth with a narrow, 4-inch throat damper just behind the mouth at the front of the smoke chamber, has given way to deep low boxes that do not emit heat and offer less light than formerly.

Ridge, Turret and Chimney Decoration

Employ the original scale for metal replacements of finials and ornamental ridges.

Where there is evidence of elements lost from rust, employ photographs to have scaled drawings made of the replacement parts desired, and submit these drawings for approval to the Historic Preservation Commission before fabrication.

Prohibited:

¦ *Removing or radically changing roofs, roof lines, roofing materials or elements that are important in defining the historic character of the building so that, as a result, the building's character is diminished.*

¦ *Changing the historic appearance of roofs or features through the use of inappropriate designs, materials, finishes or colors.*

¦ *Repairing or replacing a roof or its feature using inappropriate materials.*

¦ *Bubble or domed skylights visible from the street shall not be permitted on historic buildings.*

¦ *Shake shingles.*

¦ *Demolition of old, existing chimney stacks.*

12. COLORS

Definitions

Primary Pigment Colors — A set of pigment colors that cannot be mixed from any others; from which all other colors may be derived, e.g. *blue, yellow and red.*

Secondary Pigment Colors — A color formed by mixing two primary colors in equal quantities, e.g. *green from blue and yellow, orange from yellow and red, and purple from blue and red.*

Tertiary Pigment Colors — A color produced by mixing two secondary colors in varying amounts, e.g. *olives from green and orange, deep browns from orange and purple, or maroons from red, brown and blue, etc.* Popular colors used in combinations for "Victorian" architecture exterior color schemes.

Primary Light Wave Colors — For pigment, a set of light wave colors visible on the electromagnetic spectrum that cannot be mixed from any others *(red, blue and yellow).* For light, a set of light waves from which other wave colors may be derived *(red, blue and green).*

Complementary Light Wave Colors — The complement of blue is yellow. The complement of red is blue-green. The complement of green is purple. The combination of two complementary colors yields white light.

Color Temperature — The temperature of particular light waves on the color spectrum expressed in degrees Kelvin. Color temperatures of lights used for historic buildings lie within 3000 degrees Kelvin and 3500 degrees Kelvin. An incandescent lamp may have a temperature range from 2850 to 3200 degrees Kelvin. The effect of light instruments above 3500 degrees Kelvin, for example in cool white fluorescent, (4100 degrees Kelvin) will be too cold; sodium vapor lamps at 2700 degrees Kelvin distort normal perception of color. Average daylight at midday has a temperature of 5400 to 5600 degrees Kelvin.

Regulations for Colors

Architectural styles found in Hillsboro have fairly definable color pigment palettes: Gothic (1860-1890); Greek and Italian Revival, c. 1840-1870 (which lagged to 1890 in Hillsboro); High Victorian, c. 1870-1900; and Neoclassical and Colonial Revival, c. 1890-1950.

Exterior pigment colors of buildings commonly ranged from dominant white of the late Greek Revival style through the pale earth tones of early Victorian and the dark, rich (muddy) colors most often associated with Victorian (see *Queen Anne* below), and to the gradual return to white in Classic Revival and light pastels during the Colonial Revival period.

Arts and Crafts styles continued to use rich color palettes of deep reds, browns and olive greens, during the same period as Colonial Revival architects specified white elevations with green shutters, or blue, gray or yellow elevations trimmed in white.

Queen Anne, Second Empire, and Shingle and Stick (Arts and Crafts styles), all circa the 1870s, featured rich, tertiary colors for exterior decoration; grouping parts of a building in one or more colors; and detailing in contrasting colors the shape of doors, windows and other feature elements.

Prohibited:

- *Individual colors other than those appropriate for the period.*
- *For the commercial and square district, pigment colors other than those from the original historic period for the particular style*
- *Changing paint colors on buildings in a historic district or on a historic landmark without approval by the Historic Preservation Commission.*
- *Color schemes other than those used in the original historic period for the particular style.*
- *Accessories* (*such as fencing, free standing and attached signs) of painted colors other than those appropriate to the period, and/or incompatible with those of the main building to which they are attached. (See* ***Section 8, Design Guidelines for Signs****.)*
- *Changing paint colors on signs or accessories in a historic district or on a historic landmark without approval by the Historic Preservation Commission.*
- *Street furniture of colors of other than the original historic period for the particular style.*
- *Plastics with integral color incompatible with the style.*
- *Lighting instruments with color temperatures higher than the* 3000 *to* 3500 *degrees Kelvin range, or lower than* 2850 *degrees. These include prohibited cool white fluorescent, mercury vapor; zenon, and sodium vapor (yellow) lamps.*
- *Faux finishes, such as marble, stipling, and copper patina.*

Restoration of Original Colors

Historic buildings in Hillsboro are likely to have been repainted at least three or more times. It is usually possible to ascertain original colors by laboratory analysis of paint scrapings. The process includes:

(I) Lay a 2-inch piece of 3M "Library" tape vertically over each area to be analyzed. With a sharp knife, cut through and lift a l-inch sample of paint down to the raw wood in five to six locations over the field of the façade, peeling the sample from the top down to prevent layers from flaking away, being careful to maintain all the layers of each sample intact. Label separate envelopes and key each sample to its location on a diagram of the façade.

(2) Seek areas behind trim or other obscure areas where paint may have bled. Scrape filings of paint from each area into separate bags. Filings may appear to be only oxidized gray powder, but lab analysis will show the original color wave spectrum. These scrapings may offer a verification check on the field samples.

(3) Building color palettes popular at the turn of the 19th to early 20th century often included five or more colors. Repeat this process on all architectural feature areas, such as columns, capitals, belt courses, corner boards, cornices, brackets, balustrades, railing tops, gable trim and infill, etc. Be sure to label each envelope and key it to a location diagram of the building façade. You may be very surprised at the colors hidden in your gray paint powder.

(4) Seal the envelopes and send to a laboratory for analysis (see the Hillsboro Historic Preservation Officer for recommendations). Include the keyed façade diagram for the interpretation of the laboratory. The laboratory will define the original color wave spectrums, and forward them to the Munsell Laboratory, who will have the specified color chips sent to you for use in matching pigments. If the process seems difficult, seek professional help to make the appropriate scrapings.

13. MECHANICAL, ELECTRICAL AND PLUMBING SERVICES IN EXISTING BUILDINGS

Commentary:
In order to maintain the historic character of a building, install necessary building services such as mechanical, electrical and plumbing systems in areas or spaces where they will not be visible and that will require the least possible alteration to the building's plan, materials and appearance.

Install vertical runs of ducts, pipes and cables in closets, service rooms or wall cavities. Consider selecting a mechanical system that best suits the building, such as a heat pump, which requires no outside equipment like compressors. Heat pumps may be suspended above a ceiling in an attic, or installed in a closet or bathroom, or even under a stairway. Heat pumps are environmentally friendly, energy efficient, easily maintained and present no fire hazard.

Also consider rewiring early light fixtures and having exterior electrical and telephone/television cables installed underground.

Comply with all Hillsboro code requirements in such a manner that the essential character of a building is preserved intact. Investigate variances for historic properties under local codes to ensure building and safety issues are addressed and will have no impact on the historic building,

Install adequate fire prevention equipment in a manner that has minimal impact on the appearance or fabric of a property.

Provide access for the handicapped without damaging or altering the historic character of a building. Refer to the ***Texas Accessibility Standards, Section 4.1.7, Accessibility Buildings: Historic Preservation*** for rules, procedures and exceptions for preventing damage and providing handicapped access to your historic building. You can also consult the Texas Historical Commission for information on handicapped accessibility in historic buildings.

Prohibited:

- *Causing unnecessary damage to the plan, materials and appearance of a building when installing mechanical, electrical or plumbing service.*
- *Installing vertical runs of ducts, pipes and cables where they will be visible.*
-
- *Cutting holes in important architectural features, such as cornices, decorative ceilings and paneling.*
- *Installing "dropped" ceilings to hide inappropriate mechanical, electrical or plumbing systems, which in turn destroy the proportions and character of the rooms.*
- *Having exterior electrical, telephone or television cables attached to the principal elevations of the building.*
- *Installing window air-conditioning units, television antennae or satellite dishes on primary building elevations.*

14. LANDSCAPE AND STREETSCAPE

Commentary:

Landscaping appropriately and in context with historic buildings has often been forgotten in restoration and preservation. Yet, to be faithful to all the precepts of historic preservation, landscape is highly important to the uniqueness of a sense of place and time in Hillsboro.

Hillsboro was located in a post oak forest of the western cross timbers, evidenced by the few remaining native oaks and the red clay soil. Nearly all of the immediate forest was initially cut for shelter and firewood. When settlement was secure, native plants brought into the village for the town square were “shade trees” used to mitigate summer heat, and were deciduous and fast growing. In Hillsboro's case they were hackberry, later cut down leaving today's pecans. A lawn was established around the courthouse without foundation planting to define the first urban space, and the trees planted at the lawn's perimeter.
Before reinforced concrete was available, sidewalks and curbs were quarried from weathered-surface hard limestone outcroppings. The limestone was quarried in large slabs, 4-to 6-inches thick, and roughly 18-inches wide by 40-inches long.

Before World War II, Bermuda grass was the only grass used because of its deep-root resistance to drought.

Definitions

Hardscape
A term used to define hard exterior surfaces such as walks, fountains, drives and curbs.

Landscape
A general term used to define all parts of the exterior environment, including vegetation, walks, drives, walls, fountains, gazebos, sculpture, etc.

Softscape
The vegetative parts of the landscape, including trees, shrubs, flowers and ground covers such as grass and vines.

Street Furniture
The manufactured elements introduced into the exterior environment, including benches, seats, bollards, traffic lights, street lights, freestanding signs, trash containers, news racks and plant containers of all kinds.

HISTORIC BUSINESS DISTRICTS

General Landscape Character

Landscaping, other than that in containers, shall be designed, as much as possible, using native plants and hardscape materials found in Hood and surrounding counties. To the extent possible, use plants compatible with Xeriscape water conservation principles.

Landscape Hardscape Character

The continued use of weathered local limestone for walks, curbs, and landscape hardscape within the district should be employed. Warm-tone cement compatible with Hillsboro's historic limestone should be used for other flat work to reinforce the visual uniqueness of the historic district.

Protection of Historic Walls from Plant Materials

A hard surface or grass is the preferred material at the immediate edge of historic structures. No shrubs, trees or plants requiring continual moist soil shall be planted within ten feet of the foundations of historic buildings in the district. Grades around buildings shall be maintained always to shed water away from the building, a minimum of 1/4-inch per foot, and preferably 1/2-inch per foot.

Landscape shall be designed so as to cause no damage to the exterior fabric of any historic structure. For example, no clinging vines shall be allowed.

Volunteer trees and plants growing in crevices must be removed to prevent them from threatening walls and foundations of historic structures.

Removal of free-standing mature trees over 6 inches in diameter in the district shall require approval by the Historic Preservation Commission.

Prohibited:

- *Landscaping with non-native plants within public view corridors.*
- *Planting shrubs, trees or plants requiring continual moisture within ten feet of historic building foundations.*
- *Allowing volunteer trees and plants to grow in wall and foundation crevices.*
- *Grades less than 1/4-inch per foot in slope.*

Plant Containers

Prohibited:

■ *Exterior landscaping in the main street historic district without a Certificate of Appropriateness, except for plant containers designated for staff approval as outlined below.*

■ *Not maintaining live plant material in a healthy and growing condition appropriate to the season of the year.*

■ *No landscaping, including plant containers, can obstruct the normal flow of pedestrian traffic on sidewalks.*

Criteria for the Staff Approval of Planter Pots (does require staff review)

Plant containers may be staff approved and not require a Certificate of Appropriateness from the Historic Preservation Commission if they meet the following criteria:

1) 1'5" - 2' in height and 1'5" - 2' in diameter.
2) Black, Rookwood Dark Green or similar dark green color.
3) Plantings must consist of living plant material.
4) Must maintain a minimum 36" of sidewalk clearance.
5) All staff approved pots must be placed so as to not interfere with pedestrian traffic along a sidewalk or storefront and must maintain a minimum 36" of sidewalk clearance.

▪ All planter pots to be considered in this category must receive either a Certificate of Appropriateness or staff approval prior to their placement. An applicant requesting staff approval in this category is required to submit a completed application and all supporting documentation to City Staff for review. If it is determined the application can be staff approved, the application will be signed and filed for record with the City. A copy of the signed application will be provided to the applicant for their record.

Merchandise Displays

Prohibited:

■ *Exterior arrangements of merchandise or furniture without a Certificate of Appropriateness to be issued on a yearly basis. Each Certificate of Appropriateness, regardless of date of issuance, shall be renewed by the first of every year. This does not include street furniture that has been designated for staff approval as outline below.*

Street Furniture

The locations and styles of benches or seating shall be approved by the Historic Commission, as well as the locations and styles of newspaper racks. Benches that are designated for staff approval will not require the approval of the Historic Commission if they meet the following criteria as determined by staff:

Criteria for the Staff Approval of Benches (does require staff review)

1) 1. Maximum size of 4'height x 5'width.
2) 2. No more than 2 benches per storefront.
3) 3. All staff approved benches must be placed so as to not interfere with pedestrian traffic along a sidewalk or storefront and must maintain a minimum 36" of sidewalk clearance.
4) 4. Must be constructed of either metal, wood, hardie board or a combination of said materials
5) Benches shall be black and/or dark green and wood shall be stained/sealed.

▪ All benches are required to receive either a Certificate of Appropriateness or staff approval prior to placement. Any location which exceeds the maximum amount of benches located along the storefront may replace an existing bench with a staff approved bench. An applicant requesting to place more than 2 benches along their storefront must receive a Certificate of Appropriateness from the Historic Preservation Commission. An applicant requesting staff approval in this category is required to submit a completed application and all supporting documentation to City Staff for review. If it is determined the application can be staff approved, the application will be signed and filed for record with the City. A copy of the signed application will be provided to the applicant for their record.

Trash cans that are uniform in appearance and are designated by the Historic Preservation Commission shall be used on the sidewalks for the convenience of shoppers and visitors. Trash can receptacles may be staff approved if they meet the following criteria:

Criteria for the Staff Approval of Trash Receptacles (does require staff review)

1. Height requirement of 34” - 38”.
2. Diameter requirement of 26” - 30”.
3. Trash receptacles must be comprised of metal and painted dark green.
4. All staff approved trash cans must be placed so as to not interfere with pedestrian traffic along a sidewalk or storefront and must maintain a minimum 36” of sidewalk clearance. Trash receptacles may not be placed in any required parking.
5. All staff approved trash receptacles will be of a design consistent with existing receptacles located along the Historic Square and surrounding properties. This design is illustrated at right.

▪ All trash can receptacles are required to receive either a Certificate of Appropriateness or staff approval prior to placement. An applicant requesting staff approval in this category is required to submit a completed application and all supporting documentation to City Staff for review. If it is determined the application can be staff approved, the application will be signed and filed for record with the City. A copy of the signed application will be provided to the applicant for their record.

Supports for light fixtures, signs and traffic lights shall be in keeping with the historic period of the district, and approved by the Historic Preservation Commission.

Supports for temporary signs, bunting, or festival decoration should not be affixed to historic building surfaces. All such manner of fixing materials to historic buildings shall be in a non-invasive manner and approved by the Historic Preservation Commission.

Prohibited:

■ *Styles and placement of street furniture and newspaper racks in locations without approval of the Historical Preservation Commission.*

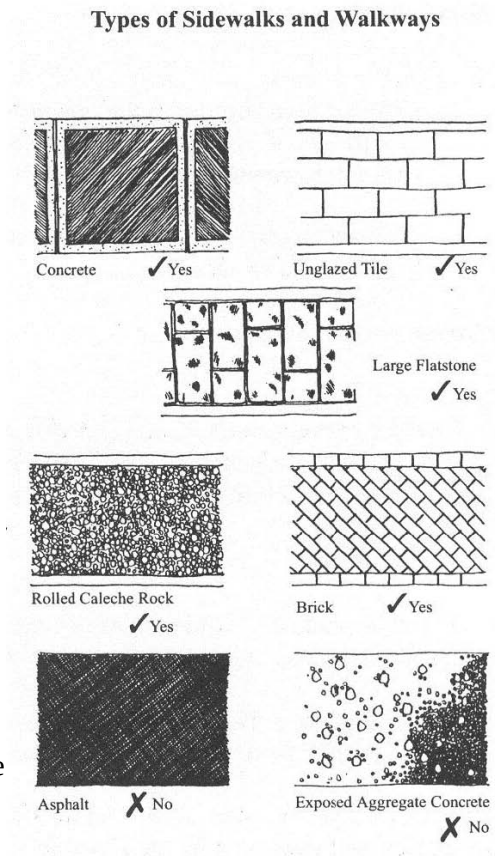
■ *The attachment of temporary signs, bunting and festive decorations to historic building surfaces.*

■ *New holes in historic fabric of buildings or hardscape.*

Sidewalks, Walkways and Curbs
Old stone sidewalks and curbs shall be maintained in all historic districts.

Where old sidewalks must be replaced, such replacement shall be made of similar material and of similar sizes. The walkways along the north side of the town square (Bridge Street) shall be used as a guide for unit sizes and pattern of laying.

In historic districts where the majority of buildings were built before World War II, privately-owned sidewalks should be built of weathered limestone or concrete made with warm-toned cement, and approved by the Historic Preservation Commission. In districts where the majority of buildings were built after World War II, sidewalks should be built of stone, brick, or concrete.



Where concrete is used for new construction of walks, a warm-toned cement, such as Alamo, shall be used in the mix, rather than the blue-toned cement typically manufactured in North Texas plants. Joints and patterns similar to those in historic walks as defined above should be employed in construction.

Prohibited:

■ *Replacing curbs and walks with inappropriate material.*

■ *Using non-historic construction methods or techniques, for example, joints or patterns inconsistent with the style or period of the area.*

Parking

The exterior design and materials of parking structures must be compatible with nearby historic buildings and districts.

Ramps of parking structures shall be contained within the structures, and concealed from street views by appropriate walls.

To supplement on-street parking, new construction is encouraged to provide parking behind buildings, out of view from the street.

Landscape hedges with a maximum height of three feet should be installed in conjunction with fences to screen parking areas in front yards of historic districts.

Prohibited:
■ *Design and construction of parking areas in historic districts without approval by the Historic Preservation Commission. Approvals may also be required by other permitting authorities.*

Lighting
Fixtures predating the original installation of electrical supply (early 1900s) to the site should be avoided. Carriage lamps and gaslights are examples of inappropriate fixtures because they date from a period earlier than Hillsboro's history.

Artificial Lighting was introduced in Hillsboro in about 1903. Street Lighting was probably added shortly thereafter. Illumination levels in public exterior spaces seldom exceeded 1- to 2-foot candles, a level unacceptable by current standards.

The type of fixture selected should be compatible with the original period of the building or buildings in the historic district, otherwise concealed or of a very simple design.
An average illumination level of 5-foot-candles or less is preferred, except where specific site conditions warranting different light levels are approved by the Historic Preservation Commission.

Among building features receiving lighting, the color and intensity of lighting should be balanced. Sign illumination should be balanced in color with light in display windows. Warm-colored light, 3000-3500 degrees Kelvin in temperature, is preferred for all exterior lighting, since this is most pleasing to the eye and will most easily draw attention to window displays. Concealed indirect lighting from spot and flood sources can effectively highlight features and surfaces for interest.

Prohibited:

■ *Blue-toned fluorescent or yellow sodium vapor for their unflattering effects on human features. Use of fluorescent lights for buildings dated before 1936.*

■ *Neon for buildings whose original period is before 1930, and in historic districts where the overall period is earlier.*

■ *H.I.D., halogen or xenon lighting.*

■ *Any lighting source higher than* 3500 *degrees Kelvin or lower than 2850 degrees Kelvin in temperature.*

■ *Illumination levels higher than 5-foot-candles without approval of the Historic Preservation Commission.*

Building Setbacks and Spacings

Historic town business centers of the 1880s were laid out with buildings abutting each other, to establish an urban place in the wilderness. There were no front yard or side yard setbacks, and all buildings presented an even street façade to the sidewalk.

New buildings within the courthouse square business district shall continue the historic building spacing. New buildings that break the wall of façades or create setback spaces shall not be permitted.

Except as approved by the Historic Preservation Commission, historic façades in rear yards shall be respected, and remain free of additions. Inappropriate existing conditions in rear yards will be encouraged to be removed so that public access to buildings behind those on the courthouse square may be invited, as well as rear access to buildings on the square. Storage shall be accommodated within buildings, and prohibited in rear yards.

Prohibited:

■ *Setbacks in side yards.*

■ *Storage in rear yards.*

■ *New buildings that create setback spaces in the downtown courthouse district.*

HISTORIC LANDMARKS OR NEIGHBORHOOD (NON-BUSINESS) HISTORIC DISTRICTS

Landscape Commentary:

Early historic landscape was minimal, and based on locally available plants. Few native trees or plants other than the live oak and cedar were evergreen in Hill County and on its surrounding prairies. Creek bottoms held sycamores, cottonwoods and mixed hardwoods while upland areas were covered with post oaks as part of the western cross timbers.

Bois d' Arc was used for fence rows and wind screens where enough water was available. For residential use, chinaberry, elm, hackberry and cottonwood were popular. Street trees were hackberry. Trees for practical use, such as the nut trees and soapberry, were encouraged, some medicinal plants were cultivated, and the wildflowers and grape were domesticated, the latter in arbors for shade as well as fruit.

Plants such as crepe myrtle, mimosa and all broadleaf evergreen shrubs were imported after Anglo settlement. Acid-loving plants from eastern Texas and the old south only succeeded as fashion where nostalgia was strong and time for constant cultivation was available.

In the 19th and early 20th centuries, Bermuda grass was used for lawns. St. Augustine, a water-loving grass, and other hybrids became fashionable after World War II.

Moisture from irrigation systems over time will cause “rising damp” in masonry foundations, which leaches the strength of masonry mortar. For protection of a building's foundation, plantings near it should be avoided.

Within neighborhoods built before World War II, employ native plant species wherever possible to reinforce the original character of Hillsboro, and conserve use of water.

Within neighborhoods built before World War II, Bermuda grass is preferred as an appropriate lawn cover.

Prohibited:

- *Grass or verdure no higher than six inches.*

- *Non-functioning equipment and debris in yards. These should be removed or concealed in an appropriate manner as approved by the Historic Preservation Commission.*

- *Slope grades away from historic buildings with a minimum of less than 1/4-inch per foot and plantings less than 10 feet from foundations.*

Curbs, Driveways and Sidewalks

Except in commercial historic districts, concrete sidewalks should have expansion divider strips every three feet in both directions. (See ***Sidewalks and Walkways*** in the **Historic Business Districts Section**.)

Curb cuts for driveways shall be a maximum width of 18 feet for two lanes.

Prohibited:

- *Adding or enlarging sidewalks, driveways, or walkways without a Certificate of Appropriateness.*
- *Removing historic material without a Certificate of Appropriateness*.

Accessory or Secondary Buildings

In addition to the primary structures, the neighborhoods in 19th and early 2Oth century Hillsboro often had smaller buildings located in backyards and alleys. These buildings were used for a variety of purposes such as privies, carriage houses, stables, kitchens and tenant or alley houses.

Some properties had more than one of these structures. In appearance, the secondary buildings usually matched the primary structures in materials and design, but were smaller and simpler. Many secondary or accessory buildings have disappeared because modem conveniences replaced their original usefulness. Other secondary buildings have survived and continue in their original use, such as carriage houses and stables that now function as garages or apartments or both.

The Historic Preservation Commission encourages keeping early secondary buildings in good repair and condition, just like the historic primary building. The guidelines that apply to primary residential buildings, also apply to detached structures, both original or new to the property. These are the most important points:

- Maintain materials that are in keeping with both the primary and secondary structures on the property.
- Keep details simple, including porches and stoops.
- Use wooden garage doors.

Prohibited:

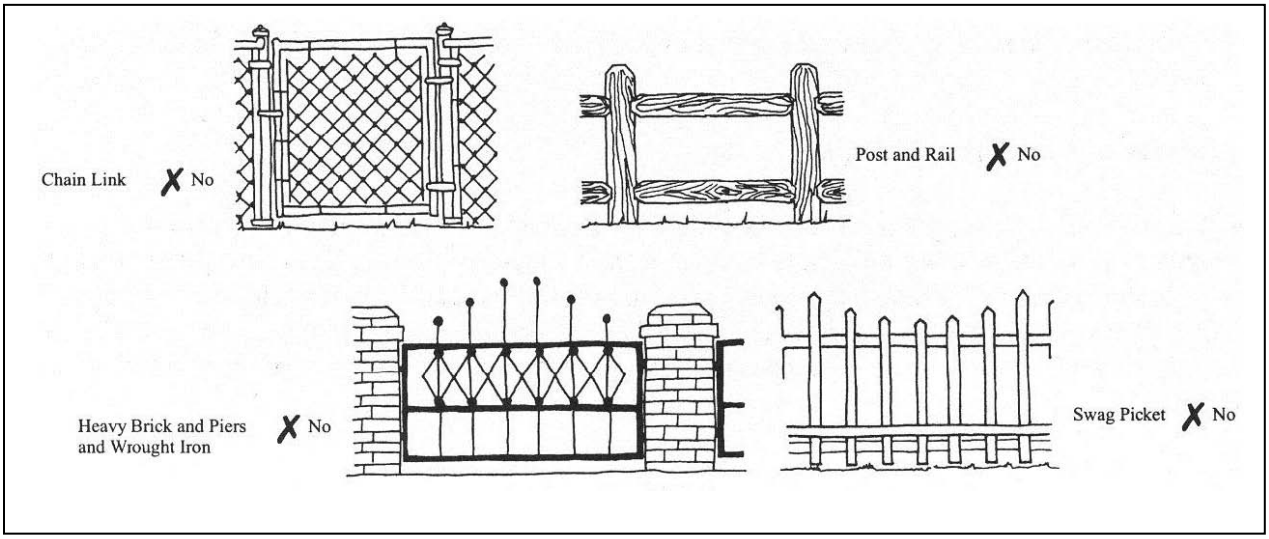
- *Demolishing an existing secondary building in lieu of repairing.*
- *Failing to maintain an original secondary building.*
- *Inappropriate materials, scale or design of a new secondary structure.*
- *Building or relocating a secondary structure that is as large or larger than the primary residence.*

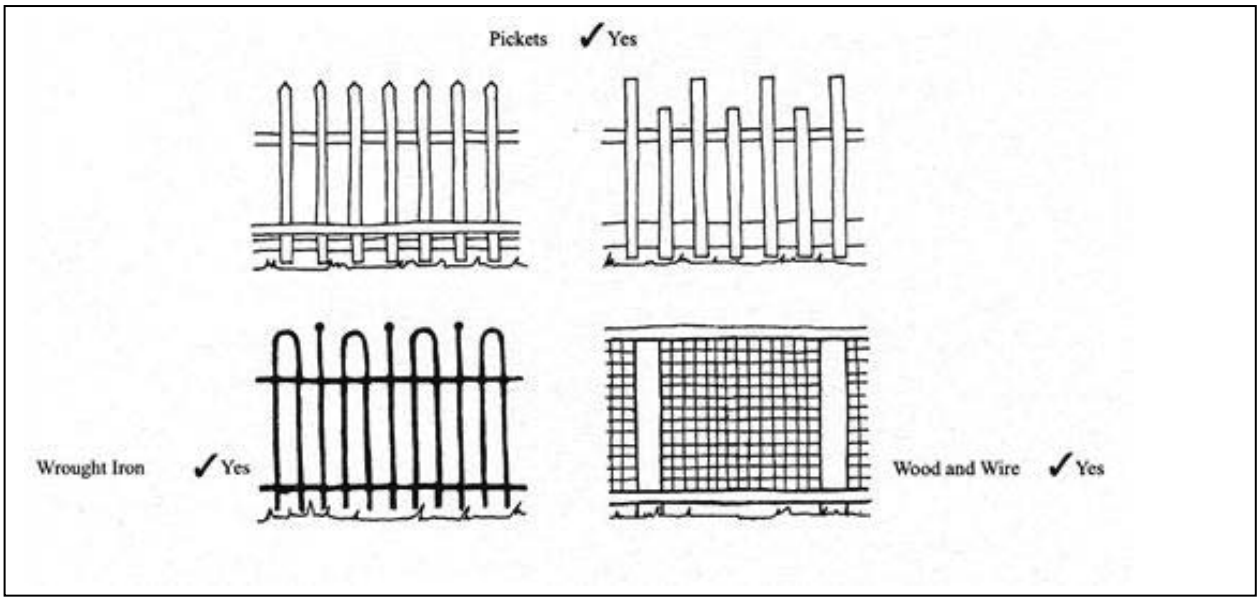
Fencing

Fences must be appropriate to the period of the historic structure and the surrounding neighborhood or district. Wrought iron, decorative wire with cast-iron post, and level-height picket fences are appropriate for most of Hillsboro's historic homes that are now in historic business districts, and for most of Hillsboro's historic homes in neighborhoods.

Decorative fences no higher than 30 inches are allowed in front yards. All fencing must maintain a 20-foot visibility triangle.

The Historic Preservation Commission will consider requests for other types of fences for backyards on an individual basis.





In the main street historic district, fencing is not permitted in the fronts of buildings. Fencing in the rear of a building on the square must not restrict public access to the back entrance, or restrict public access to buildings behind the square.

Prohibited:

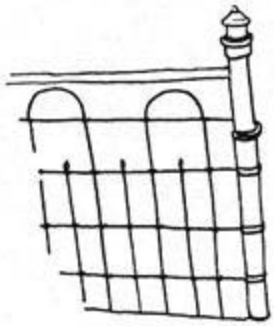
- *Erecting a fence without a Certificate of Appropriateness from the Historic Preservation Commission.*

- *Fencing in the fronts of buildings in the downtown courthouse square historic district.*

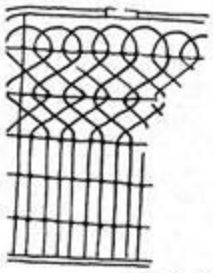
- *Fences higher than 30 inches in front yards will be reviewed by the Historic Preservation Commission on a case by case basis.*

- *Inappropriate styles of fencing (such as chain link around a Victorian dwelling) for a particular home or district.*

- *Lack of maintenance of historic fencing.*



Victorian Fencing



Victorian Gate

15. For Temporary Signs & Facade Lighting

For Use in Hillsboro's Main Street Historic District

The City of Hillsboro's Historic Preservation Design Guidelines shall apply to all properties within the Hillsboro's historic districts.

Permits Required
Just as with all signage, business and property owners must apply for a Certificate of Appropriateness for temporary signs at the City of Hillsboro Community Development Department.

Period of Time
Temporary signs may only be displayed for a limited period of time, not to exceed 90 days. After that period of time, the sign must be removed, and new signage approved.

Colors
Colors for temporary signs must coordinate with the colors of the original historic period for the particular style. Banners should be on matte, or non-glossy material.

Free-hanging paper banners are not permitted.

Size
In addition to the size limitations on page 4 of Design Guideline No. 8 Signs, the following limits also apply:

- Banners should be no larger than 12 square feet

Non-Invasive Sign Attachment Required
As stated in Chapter 8: Signs:

- No new holes will be made on or in a historic building for the purpose of hanging a sign.

- Sign attachments, including wires, rods, brackets, and other hardware will be compatible to the historic context of the building. Catenaries are not allowed.

Event Specific Signs
Applications will be considered for temporary signs used to advertise specific special events.

Permanent Façade Lighting
City staff may approve façade lighting for buildings located within the historic square as identified on the following map. To qualify for staff approval, the façade lighting must meet the following criteria:
1. Windows and balconies may be outlined in single strand, mini lights, C-7 lights or tube lighting.
2. Building rooflines may be outlined in C-7 or A-15 lighting.
3. Awnings may be outlined in single strand, string lighting and lighting may be allowed to hang from awning by no more than 1 foot from awning edge
4. Any lighting that blinks, flashes or changes intensity may not be staff approved.
5. All staff approved lighting must remain white.

Lighting that doesn't meet the criteria above may not be staff approved and must get approval from the Historic Commission prior to installation.

Holiday Lighting

City staff may approve holiday lighting for buildings located within the historic square as identified on the following map. The time frame for holiday lighting shall fall between November 15 – January 15. All other outdoor displays may be commiserating with the season in which they are displayed. Staff may approve holiday/seasonal lighting as follows:

1. Holiday lighting includes multi-strand white and/or colored lighting and may consist of C-7 lights, mini-lights, icicle lights, snow flake or other shaped lights. Tube lighting and fluorescent lighting may also qualify for staff approval.

2. Holiday lighting may be utilized to accent or outline roofs, awnings, support poles, windows and railings. Additionally, holiday lighting may also be used to wrap trees, pots, benches and tables.

3. Holiday lighting that blinks, flashes or changes intensity may not be staff approved.

Holiday Lighting that doesn't meet the criteria above may not be staff approved and must get approval from the Historic Commission prior to installation. Holiday lighting that obtains staff approval must be hung no earlier than November 15th and removed no later than January 15th.