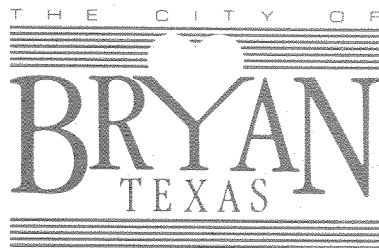
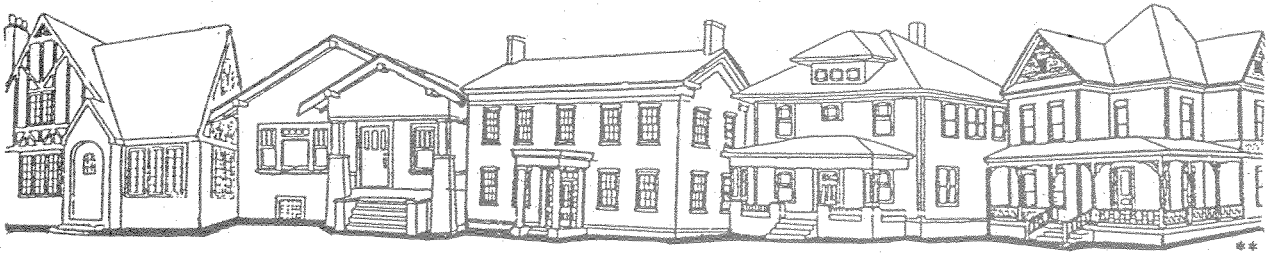


# DESIGN GUIDELINES FOR HISTORIC DISTRICTS, BRYAN, TEXAS.\*



\* This publication was supported by a Certified Local Government Grant through the Texas Historical Commission

\*\* The Design Guidelines drawings are from the book *A Field Guide to American Houses* by Virginia & Lee McAlester Copyright (c) 1984 by Virginia Savage & Lee McAlester. Reprinted by permission of Alfred A. Knopf, Inc.



## DESIGN GUIDELINES FOR HISTORIC DISTRICTS, BRYAN, TEXAS.\*

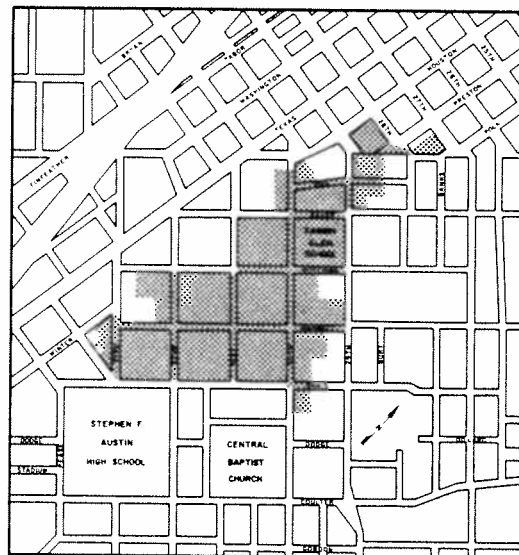
The City of Bryan has almost 2000 significant historic structures. These buildings represent a wide variety of architectural styles forming several distinctive neighborhoods in Bryan. It is this variety that gives the city its remarkable historic architectural richness. In 1983, in order to preserve and protect the special qualities of older city properties, the Bryan City Council adopted a local historic preservation ordinance and formed the *Historic Landmark Commission (HLC)*. HLC members are appointed by the Bryan City Council and are charged with the protection and enhancement of Bryan's historic resources. The Commission administers and regulates the renovation, rehabilitation, construction and demolition of buildings in locally designated historic districts and for local historic landmarks.

### Background of the East Side Historic District

In 1983 the East Side Historic District was established by the City Council under the historic preservation ordinance. The Bryan Zoning Ordinance designates the East Side Historic District as a single family residential area where the historic district is an overlay district with additional rights and limitations.

The East Side Historic District is roughly bounded by E.29th Street, Baker, Ennis, and 33rd Streets. Its boundaries can and do change as new buildings are added to the district.

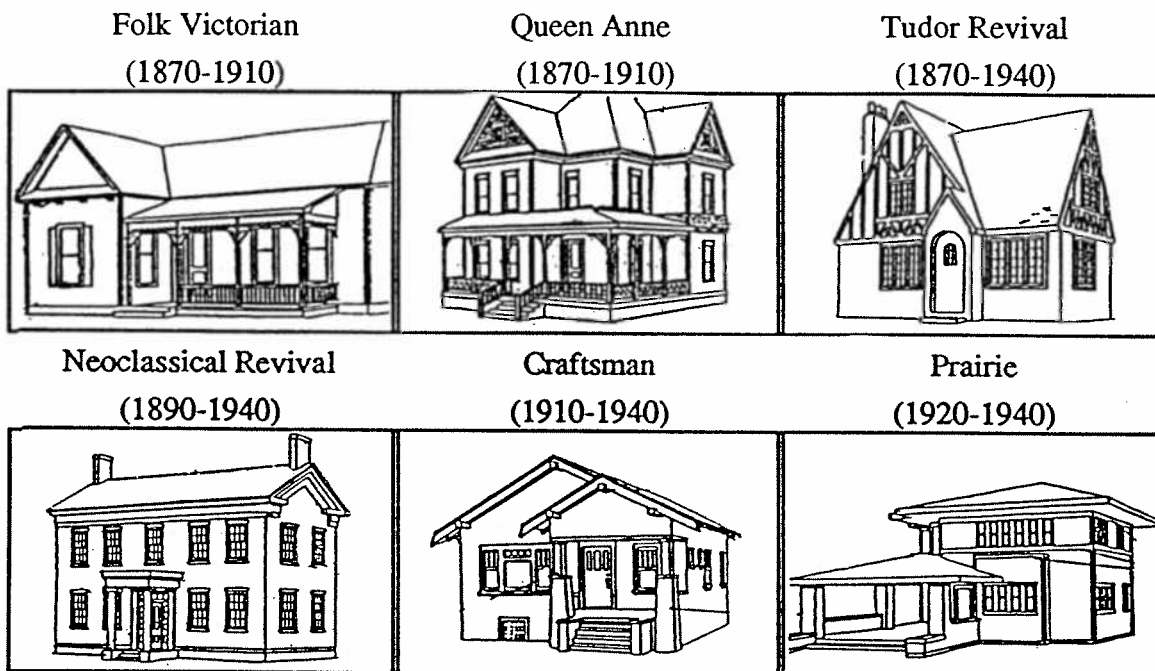
**Bryan East Side  
Historic District**



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\* This publication was supported by a Certified Local Government Grant through the Texas Historical Commission

This historic district has been a cohesive residential neighborhood unit throughout its history and illustrates the development of Bryan's architecture from the 1870's through the 1930's. Of its 96 properties, 87 are designated as structures contributing to the historic integrity of the district. These represent a great variety of architectural styles. For example:



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### Basic Principles of the Design Guidelines for Historic Districts in Bryan

The Secretary of the Interior's Standards for Rehabilitation\* are used by local governmental units, including the Bryan Historic Landmark Commission, as the basis for ordinances and administrative decisions governing the rehabilitation of structures in historic districts. These Standards provide both the basic philosophy of rehabilitation and the traditional and contemporary techniques for treating historic properties. The following Design Guidelines for Historic Districts in Bryan are adapted from the general principles of the Secretary of the Interior's Standards for Rehabilitation while expressing local needs. These Design Guidelines will help you, the property owner, to understand and identify the historically significant elements of your house and the techniques involved in preserving those elements.

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- The Secretary of the Interior's Standards for Rehabilitation is available free of charge through the Technical Preservation Service Division, National Park Service, U.S. Department of the Interior, Washington, D.C. 20240. Reading copies are available in Bryan Public Library and the HLC office in the City of Bryan Municipal Building.

These Design Guidelines for Historic Districts apply only to residential buildings within historic districts in the City of Bryan. In most cases, only the exterior of a building is designated for preservation because this is the most important aspect to the community. Therefore, the guidelines apply to the parts of the building visible from city streets and expressed through surviving features such as height, volume, roof-line, doors and windows, paint, trim and ornamentation. Separate guideline sheets have been developed for the following preservation topics: openings (doors & windows), roofs, paint, and new construction.

There are several points to remember when using the guidelines:

1. Old buildings need special care. Each building has its own life cycle and grows old with the weathering of its component materials. The best method for preserving buildings is not a hasty restoration every 75 or 100 years but rather a continuous and careful maintenance program that restores the damaged or worn parts before their deterioration becomes serious and the resulting repairs more expensive.
2. Frequently, old buildings require improvements that will make them more comfortable for living and increase the value of the property. Practical modernization such as new energy and mechanical systems should be integrated in rehabilitation so they will require the least possible alteration to the structural integrity and physical appearance of the building.\* For example:
  - Install air conditioners in areas not visible from the street.
  - Prevent moisture damage by insuring adequate ventilation of attics, crawl spaces, and cellars.
  - Conserve energy by installing thermal insulation in ways that do not affect the building's appearance.
3. The following general principles are recommended for the preservation of a building:
  - If the original feature is intact, RETAIN it as is, without altering it or covering it.
  - If the original feature is in need of REPAIR, do the repair work in place, using the gentlest possible methods to avoid damaging the original materials.
  - If the original feature has deteriorated beyond repair, REPLACE it with materials that duplicate the original in size, shape, and texture as closely as possible. Do not

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\* For further details on the energy issues for historic buildings, please refer to Energy Conservation and Solar Energy for Historic Buildings, Guidelines for Appropriate Designs, prepared for the National Park Service and published by the U.S. Department of Interior, Washington D.C. Reading copies available in HLC office in the City of Bryan Municipal Building.

- add historic features to a building to make it cute or quaint.
  - If some of the original features have been altered or lost in the past, the decision whether to restore the original, retain the present appearance, or perhaps go in a new direction will depend on the character or historical significance of the building.
  - Never attempt to change a building's style or make it appear different from its original age by using elements and details associated with another style.
4. Every building is unique. Even buildings that appear identical may have details or a setting that distinguish them from other buildings. Each building must be examined individually both by the property owner and by the Historic Landmark Commission. Thus, not all the recommendations listed under a particular treatment will apply to each project proposal. Usually, a project may consist of more than one treatment.
5. The property owner's plans for any preservation work will have to conform to current zoning and comply with the building code requirements in such a way that the essential character of a building is preserved intact.

#### **COA: The Certificate of Appropriateness.**

**Remember, if you own property in an Historic District in Bryan you will need to get approval from the Historic Landmark Commission (HLC) for any exterior changes to your building before any work is begun.** Changes in the property's appearance include, among others, color changes, new additions, replacement of windows and/or doors, and roof repairs. This approval is called The Certificate of Appropriateness (COA). \*

The Historic Landmark Commission uses these design guidelines when reviewing a project for approval. Therefore, it is very important for property owners to be aware of the guidelines when planning changes. The guidelines are applied on an individual basis to recognize the distinctive stylistic or historic characteristics of each property.

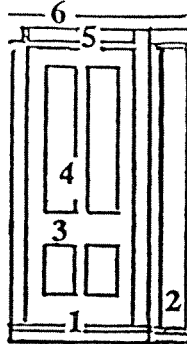
Owners of buildings that are 50 years old or more that are not designated landmarks or are not in a historic district are encouraged, nevertheless, to use these guidelines when planning changes. A careful rehabilitation of your building can play an important role in preserving Bryan's historic character and can also enhance the value of your property.

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\* The COA application is available at the HLC office, City of Bryan. Please remember, the HLC is available and eager to answer questions and assist in the development of successful projects. For additional information, contact the HLC Office, in the City of Bryan Municipal Building, at 821-3410.

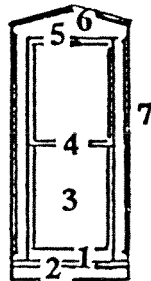
## Main Components of Doors and Windows

- Door components:



1. Threshold
2. Sidelight
3. Stiles and Rails
4. Panes or Panels
5. Transom window
6. Crown molding

- Window components:



1. Sill
2. Apron
3. Pane
4. Sash
5. Head
6. Face, Hoods or Lintels
7. Chamfer

## Preserve, Protect, Repair, and Replace\*

- Protect the different openings with routine maintenance. Routine maintenance is usually within the range of do-it-yourself, dealing with openings which are operationally sound.
- Repairs may require a professional contractor. These repairs include:
  - Stabilization: maintaining the stability of the opening's parts-most work can be done on site.
  - Replacement: when parts are so badly deteriorated that they cannot be stabilized, there are methods for replacing these parts with new matching pieces.
  - Weatherization :
    - A stabilized or repaired opening should be made as energy efficient as possible by the use of appropriate weatherstripping to reduce infiltration. A wide variety of products are available.
    - Storm doors and windows should be detachable and

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\* For more details, refer to the following publications. These publications are available at the HLC office in the City of Bryan Municipal Building:  
Preservation Briefs # 3: for Weatherization w/storm windows  
Preservation Briefs # 9: for Historic Wooden Windows  
Preservation Briefs # 13: for Historic Steel Windows (p.8-9)

# DESIGN GUIDELINES FOR HISTORIC DISTRICTS, BRYAN, TEXAS.\*

## OPENINGS: DOORS AND WINDOWS

"Many kinds of architectural details contribute to the external appearance of houses. The most important of these are windows and doors..." V. & L. McAlester

Openings are a significant feature in defining the historic character of older buildings as they are highly visible parts of the exterior and are often a distinctive element of the interior. The ease with which the openings can be replaced and the mistaken assumption that they cannot be made energy efficient typically lead to the decision to remove them. In most cases, preservation by repair and retrofit of the historic openings is more economical than their replacement and, furthermore, more appropriate to the rehabilitation process.

The Secretary of the Interior's Standards for Rehabilitation call for respecting the significance of original material and features, repairing and retaining them wherever possible, and when necessary, replacing them in kind.

### **Openings Treatment - Prior Considerations**

- Evaluate the architectural or historical importance of the opening by considering the significance of the openings to the building (see typical historic doors and windows tables) :
  - Are the openings original?
  - Do the openings reflect a period or a style (shape, scale, and proportion)?
  - Are the openings examples of exceptional craftsmanship or design ( characteristic details)?
- Understand the function of the openings in relation to the building's historic use and historic character.
- Evaluate the physical condition of the openings in order to determine the strategy of preservation. Consider the opening location and its overall level of preservation:
  - Condition of the frame and other opening details (e.g. sill, stile, crown molding, threshold, and jamb)
  - Condition of the hardware
  - Condition of the paint
  - Glazing problems
  - Condition of the wall surrounds

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\* This publication was supported by a Certified Local Government Grant through the Texas Historical Commission



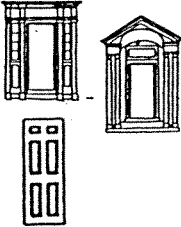
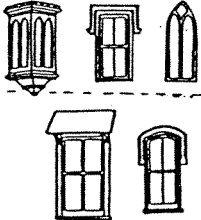
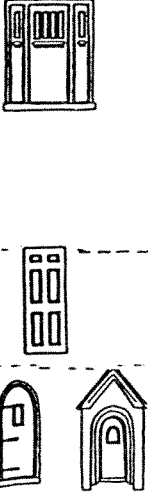
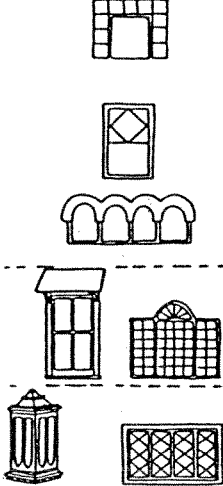
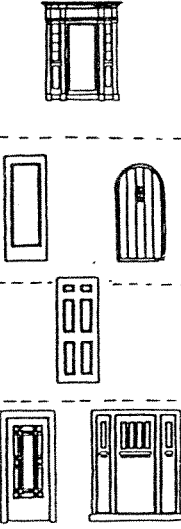
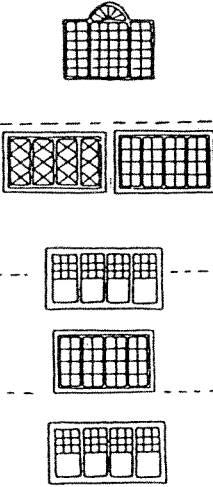
match as closely as possible the regular door or window. They should not obscure the view of the original opening. Although interior storm doors or windows appear to offer an attractive option, be aware of the potential for damaging condensation problems. These recommendations also apply to screen doors and windows.

- Replacement of openings: Replacement of the entire opening may be justified only when the extent of deterioration or the unavailability of replacement sections renders repair impossible. Do not alter the size and shape of the door and window openings.
  - In case of significant openings, replacement in-kind is essential in order to maintain the historic character of the building. Be aware of the significance of the existing window or door while searching for a proper replacement. A number of manufacturers can reproduce the historic configuration if requested.
  - In case of less significant openings, replacement with compatible new openings may be acceptable: Select the material, configuration, color, number and size of panes, profile and proportion of the frame sections, and reflective quality of the glass that are as close as possible to the original openings.
- Glass: Maintain and rehabilitate art or stained glass. Requests to install new art or stained glass will be considered on an individual basis, depending on the house style.
- Security considerations: Most measures that provide security will not affect the appearance of your building. These include adequate exterior lighting for the front and the back of your house, strong locks, and trimmed trees and shrubs.
  - When door and window bars are considered and approved by the HLC, install simple forms painted with the color of the opening framing\*.
- Shutters and Awnings: Maintain existing shutters and awnings. They serve as accents, provide security, and offer climate protection.
  - If it is necessary to replace the shutters or the awnings, the new ones should match as closely as possible the original shutters or awnings, match the size of their openings, and look as if they can be operated.

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\* If you use windows bars, the Bryan Housing Code requires bedroom window bars that can be released from the interior in case of an emergency.

## Typical Historic Doors and Windows

Style	Doors	Windows
<b>Early Victorian</b> (1840-1870): Gothic Revival Italianate	Pilasters to sides (may have pediment).	Oriel. Drip mold. Pointed arch.
	Six to eight panels.	Bracketed tops. Hood mold. Framed.
		
<b>Late Victorian</b> (1870-1910): Queen Anne Shingle Folk Stick Tudor Revival	Transom and side light.	Large pane surrounded by smaller panes. Lower pane with patterned pane above. Arched ribbon.
	Six to eight panels.	Bracketed tops. Palladian.
	Board and Batten door.	Oriel. Casement.
		
<b>(1890-1950):</b> Colonial Revival Spanish Eclectic Craftsman Prairie	Pilasters to sides with pediment.	Paladian.
	Board and Batten door.	Casement.
	Six to eight panels.	Ribbon. Casement.
	Combination of transom and side light.	Ribbon.
		

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# DESIGN GUIDELINES FOR HISTORIC DISTRICTS, BRYAN, TEXAS.\*

## PAINTING AND SURFACE COLORS

*"Next to the form itself, the color is the first impression which the eye receives in approaching the house..."* Architect Andrew J. Downing (1850).

In general, only those surfaces of a structure which have historically been painted should be repainted during restoration. Many historic styles of architecture relied upon the natural color of brick or stone and these should not be covered with modern paint.

### **Preparing the Exterior Surface for Paint**

Proper treatment of the wall surfaces of historic buildings is crucial for the success of the painting process and will guarantee the durability of the paint for a longer period of time.

The **recommended** general steps for a cautionary approach\*\* to the preparation of the surfaces prior to any repaint/paint jobs are:

**A.** Identify the material of the painted exterior surfaces: wood, metal, stucco, masonry.

**B.** Inspect the surface material to make sure that it has not decayed making repainting superfluous. Repair or replacement of deteriorated material or surface texture should take place before repainting.

**C.** Examine the surface conditions of each item of painted exterior, such as brackets or window sashes. Paint surface conditions can be noted according to their relative severity:

- Conditions including minor blemishes or dirt collection, generally requiring NO PAINT REMOVAL.
- Conditions including failure of the top layer/layers of paint, generally requiring LIMITED PAINT REMOVAL.
- Conditions including substantial or multiple-layer failure, generally requiring TOTAL PAINT REMOVAL.
- Each condition level requires different treatment. For a detailed description of the different treatment for exterior paint surfaces, see :

The Preservation Brief # 10, for Historic Wood Surfaces;

The Preservation Brief # 22 (p. 11-13), for Historic Stucco surfaces;

The Preservation Brief # 27 (p.7-9), for Architectural Cast Iron;

The booklet: "Keeping It Clean" (p. 31), for Historic Masonry Surface\*\*\*

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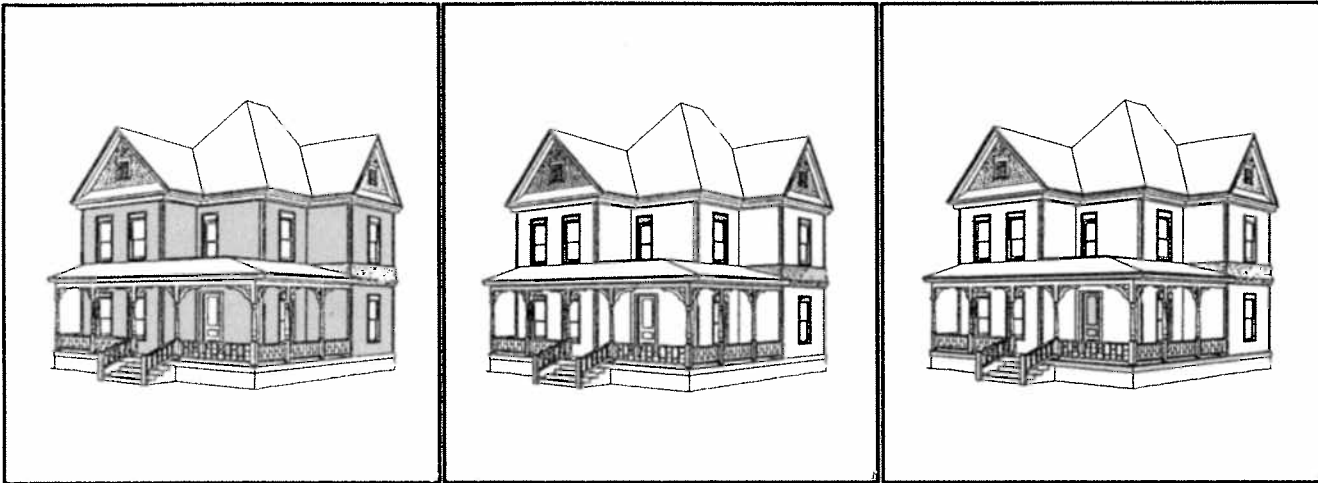
\* This publication was supported by a Certified Local Government Grant through the Texas Historical Commission.

\*\* From The Secretary of the Interior Standards for Historic Preservation Projects.

\*\*\* All the above publications are available at the HLC office in the City of Bryan Municipal Building

## Planning the Color Scheme: Principles

Many elements of the historic facade require painting to prevent deterioration. The choice of colors is an important part of the restoration design. Color experts usually recommend to use no more than three colors (including the color of any natural brick) for the exterior painting of a house. When selecting a color scheme, the color of the existing roof should be considered.



a. Body Color

b. Major Trim Color

c. Minor Trim Color- detail

**A** The first color to be considered is the **body color**: the color of the facade wall. (If the wall is unpainted brick, it should remain that color).

**B.** The second color to be selected is the **major trim color**: for many houses built between 1840 and 1900 this color defines decorative elements including the outlining of corner boards, cornices, window and door frames, shutters (the backs of these shutters should be painted in the body color with the recessed panels painted out in the trim color so when they are closed there will be a distinction between the window frames and the shutter rails).

**C.** The third color is the **minor trim color (details)**: the color to accent the architectural details such as window and door sashes. This color is usually a darker shade of the major trim color for many houses erected between 1840 and 1900.

**D.** While it is not necessary to duplicate the exact original colors, it is **recommended** to be faithful to the original color scheme, if this can be identified (see next page for procedure).

**E.** Consult the **Table of Color Schemes** which provides customary preservation palettes for different architectural styles/periods.

### **Planning the Color Scheme: Procedures**

**A.** Determine the original color scheme by using simple paint analysis techniques:

- Cut several paint samples from locations shielded from the sun. Examine the layers using a magnifying glass or a microscope.
- Look for old photographs in black and white. A photograph can reveal the principles for using color because it shows what features the contrasting colors were emphasizing and where the bright colors were used.
- If it is necessary, a thorough and accurate investigation of the original house color can be done by experts using microscopic analysis.

**b.** Maintain the original relationship of light and dark colors.

**c.** Maintain the original chroma and value, measures of a color's deepness and brilliance. Stick to glossy if the original was glossy and to flat if the original was flat. (18th and 19th century houses usually used high-gloss paint).

**d.** Use Historic Color Schemes based upon Preservation/Heritage Color Palettes and not modern exterior color selections. Several paint companies have developed these kind of palettes, trying to match authentic historic exterior colors. It is **recommended** to use the catalogue illustrations together with color chips made from the actual paint.

**Table of Typical Color Schemes for Bryan**

Style	Body Color	Major Trim Color	Details
<u>Early Victorian:</u> Gothic Revival, Italianate (1840 - 1870)	Beige sand, Gray, Grayed-brown.	Grays, Grayed-brown, Beige, Gold, Yellows; Blue-Greens for contrast.	
	Beiges.	Beiges, Gray, Grayed-violet, Grayed-blue, Dark Brown, Classical Gold.	Porch, ceiling: Grayed-violet. Foundation, steps, sash, roofs: Greens, Browns.
	Dark mustard, Light Amber.	Gray, Grayed-Brown, Grayed-Blue, Beige, Medium Brown.	
	Brown.	Good with other soft colors for contrast: Olives.	
	Clay.	Grays, Gold, Grayed-Brown, Dark Brown.	Porch ceiling, gables: Yellows, Gold.
	Light Blue.	Classical White, Ivory.	
<u>Late Victorian:</u> Stick, Queen-Anne, Folk, Shingle, Tudor Revival (1870-1910)	Lower part: Red-Brown Upper part: Dark Green.	Very dark Green.	Accent: Amber.
	Light-medium Green.	Dark Greens, Browns, Gold, Terra Cotta, Reds, earth tones.	Roofs: Red.
	Blue.	Classical White, Ivory.	
	Dark mustard, Light Amber.	Gray, Grayed-Brown, Grayed-Blue, Beige, Medium Brown.	
	Amber.	Amber, Browns, Terra-Cotta, Red-Brown.	Second story, gables, roofs: Amber.
Colonial Revival Craftsman  Prairie (1890-1950)	Grays: Grayed-Brown Grayed-green, Grayed -Blue.	Grays, White, Vellum for contrast: Browns, Reds.	
	Medium color.	Vellum, Classical White for contrast: Dark Gray trim.	
Postwar- Romanticism (1945-1970)	Dark Pink, Light Green, Blue, Gold-Orange.	Classical White.	

For more details see different Preservation Color Palettes available at HLC office in the City of Bryan Municipal Building.

# DESIGN GUIDELINES FOR HISTORIC DISTRICTS, BRYAN, TEXAS.\*

## ROOFS

"A weather-tight roof is basic in the preservation of a structure, allowing a building to work as a shelter. A good roof stays dry inside and out, and can serve as an object of beauty." Architectural Historian S. M. Sweetser

The goal of preservation and rehabilitation of a historic building's roof is to retain the original roof shape, the original roofing material, and the original roofing features, such as dormer windows, cupolas, cornices, brackets, chimneys, weather vanes, gutters, down spouts, and lightning rods. The color of the roof should be part of the house color scheme.

Before any repair work is performed, the historical value of the materials used on the roof should be understood. This includes the roof's shape, size, structure, roofing material, color, and pattern.

### Understanding and Identifying the Roof\*\*

**Roofs shape:** There are four fundamental shapes which determine the external appearance of the house :

1. Gable: Two sloping planes supported at their ends by triangular upward extensions of two walls. Gables can appear as side gable, front gable, or as cross gable (front and wings).



Front



Side



Cross

2. Hipped: Four sloping surfaces form the roof which meets the walls in a single horizontal plane. This shape can appear as hipped with ridge, pyramidal hipped, or as mansard.



W/Ridge



Pyramidal



Mansard

3. Combination of Gable and Hipped Roofs: usually hipped with cross gable.

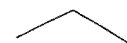


4. Flat: The roof meets the walls in a single horizontal plane.

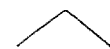


**Roofs pitch:** The angle between the sloping roof and the horizontal plane:

1. Low pitch (under 30 degrees)



2. Normal/ moderate pitch (30-45 degrees)



\* This publication was supported by a Certified Local Government Grant through the Texas Historical Commission

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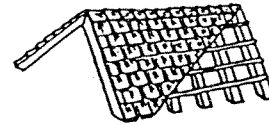
### 3. Steep pitch (over 45 degrees)



**Roofs structure:** Most American houses are supported by a wooden frame structure based on principal rafters of heavy timber or light weight rafters with underlying supporting systems of joists/trusses. Horizontal logs rather than a wooden framework are typical for the Spanish Colonial style. The lines of junction between roof and wall are crucial features, both aesthetically and structurally.

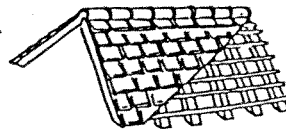
**Roofing materials:** Four principal kinds of roofing materials are used:

1. Organic coverings - wooden shingles: Since colonial times, wooden shingles have remained a dominant roofing material for American houses. For further details, see Preservation Brief # 19: "The Repaired Replacement of Historic Wooden Shingle Roofs."\*

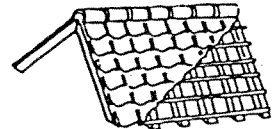


Wooden Shingles

2. Mineral materials - roofs of earthen materials: Thin, flat pieces of natural stone such as slate and clay tiles with several systems of interlocking tile units.

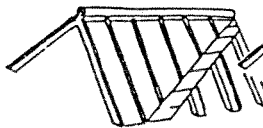


stone, slate

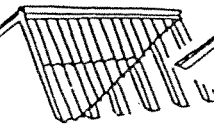


clay tiles

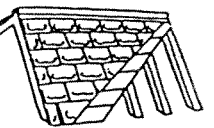
3. Metal roofs - sheets of lead, tin, or copper. Also in late 19th century corrugated panels of iron or aluminum. Today there are metal roofs composed of smaller units shaped to resemble shingles or tiles.



sheet

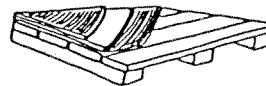


corrugated panels

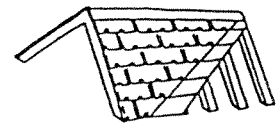


metal tile shingles

4. Bitumen, tar and asphalt: "Built-up" roofs and composition shingles.



Tar "Built-up"



Composition

To identify which features of the roof are related to the house's historic style, look at the table on the last page of these guidelines.

### Inspection of the Roof

A complete internal and external inspection of the roof should be planned to determine all the causes of failure such as dampness, corrosion, or cracks. See the enclosed instruction sheet for conducting your own inspection or contact a professional roofer.

\* The above publication is available at the HLC office in the City of Bryan Municipal Building


















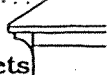
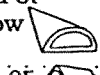






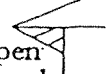


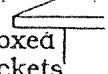


### **Preserve, Protect, Repair, Replace**

- Identify the original roof's shape and roofing materials. It can be done by analyzing historic photographs, old layers of roof covering, scraps of original materials cast aside during construction, or consulting professional experts.\*
- Maintain the essential character of the roof. Do not add inappropriate features such as new dormer windows, vents, or skylights that are visible from the street.
- Protect the roof by cleaning, repairing or replacing deteriorated elements:
  - Repair a roof by reinforcing the historic materials which comprise roof features. Focus on repair and preservation rather than replacement.
  - If repair is not possible, replace deteriorated roof coverings with new materials that match the old in composition, size, shape, color and texture. Replacement materials that replicate historic roofing are available at builders' supply companies and companies specializing in restoration products. **Be careful**, some new materials touted as "old fashioned" or "antique looking" may be inappropriate for your house style or period.
  - Replace an entire feature of the roof only if it is too deteriorated to repair, using the old physical evidence to guide the new work. Place the old and new elements in their original configuration. Do not add ridge cresting, spires, bracketing or other non-historic elements.
  - Designing and constructing new features for missing historic features can be done as an accurate restoration using historical and pictorial documentation or may involve a new design compatible with size, scale, material, and color of the historic building.
  - Install proper ventilation and top quality roof flashing material on all edges and junctures. New gutters and downspouts, if visible, should be painted with a color compatible with the nearby wall or trim.
- Alterations/Additions for the new use such as mechanical and service equipment on the roof (air conditioning, transformers, solar collectors, dormers, skylights, new rooms, vents for modern new plumbing, TV antennas) should be incorporated into the roof areas not seen from the street facade.

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\* **Please remember**, the HLC will do whatever it can to help you identify the original shape and materials of your roof.

**Table of Bryan Typical Roofs, Shapes, and Features**

Style	Shape			Pitch			Wall-roof junction		Dormers	Roof elaborations
	Gable	Hipped	Flat	Steep	Moderate	Low	Parapet Roof rail	Eaves overhang		
<u>Early Victorian</u> (1840-1870) Gothic Revival	side front cross	w/ridge, pyramidal		v v v				slight open 	gabled  wall 	castellations  decorated verge boards 
Italianate	side front center	w/ridge, pyramidal				v v v		slight with brackets 		tower sq.  roof top cupolas 
<u>Late Victorian</u> (1870-1910) Stick Queen Anne Shingle, Folk Tudor Revival	side front cross	w/cross gables		v v v				slight open 	gabled 	tower sq. trusses in gable  tower sq. or tower round or decorated verge boards  decorated verge boards or trusses in gable or castellations 
	side front cross	w/cross gables		v v v			on gabled roof 		gabled or shaped 	
	side front cross	w/cross gables or w/ridge		v v v				slight with brackets 	gabled or hipped or eyebrow 	
	side cross			v v			on gabled roof 	multi level 	gabled or shaped 	
(1890-1950) Colonial Revival Spanish Eclectic Craftsman Prairie	side front center	w/ridge, pyramidal		v v v				slight w/classical moldings 	pedimented or gabled or shed 	
	side front cross	w/ridge	v			v v v	on flat roof 			
	side cross					v v v		wide open not boxed 	gabled or shed 	trusses in gable exposed rafters 
		w/ridge, pyramidal				v		wide boxed no brackets 	hipped 	false beams at gable end 

## Inspection of the Roof

- Examine the roof surface and sub-surface as well as the roof structure in order to determine if it is able to support new and possibly larger loads. If the roof structure appears sound and nothing indicates recent movement, the area to be examined most closely is the roof substrate - all the wooden strips that cover or fasten parts of the roof. The danger spots are near roof plates, under any exterior patches, at the intersection of the roof planes, and at vertical surfaces such as dormers.

- Climb into the attic looking for water damage, damp spots or stains, sunlight leaks, insect presence and dry rot. Look for sag or splitting on roof rafters or joists. Membranes may require reinforcement or have to be replaced with new wood.

- Mount the roof, checking for patterns of cracks or bumps which indicate potential points of moisture penetration. Notice missing shingles or roof tiles, especially along ridges and valleys. Be aware that the point of penetration through the exterior roof surface may not be the point of entry on the inner roof. The path of damage may have to be traced.

- Look for the common indicators or signs of imminent failure of roofing materials:

- (1) Wood - the flat surface of wood shingles eroded from exposure to rain and sun.
- (2) Composition materials - accumulation of mineral granules in gutters or at the base of the building.
- (3) Built-up roofs - blistering of the felts and cracking of the asphalt.
- (4) Metal - corrosion or rust indicate that the coating materials such as paint, tin plating, and galvanizing are not intact or that dissimilar metals were placed in direct contact and caused a chemical reaction.
- (5) Slate and tiles - soft slate wears at nail holes and delaminates or breaks. Tiles tend to crack or break when hit (tree branches or walking on the roof). Low quality tiles tend to crack.

- Carefully inspect for failures of the flashing system caused by either poor workmanship, thermal stress, or metal deterioration. The drainage system contains: leader head, downspouts, gutters, and downspout hangers. These features need periodic cleaning and maintenance.



# DESIGN GUIDELINES FOR HISTORIC DISTRICTS , BRYAN, TEXAS.\*

## NEW CONSTRUCTION

As with any changes to the fabric of a historic structure, the Historic Landmark Commission (HLC) must approve the design and location of new construction within the Historic District. The HLC and City Staff encourage you to begin working with them in the early planning stages of your project to avoid unnecessary expense and delays. We gladly review proposed projects informally without going through the entire COA procedure.

New construction that is proposed for the Historic District can include requests for:

- A new single-family dwelling.
- Secondary structures such as garages and storage sheds.
- Additions to existing buildings such as rooms, porches, decks, and stairs.
- Demolition of any existing structure or part of one.

## Recommendations

**A new building should reflect and represent the period in which it is built and fit within the neighborhood.**

The HLC does not encourage new buildings or additions that imitate or copy the architectural style of an earlier period, nor does the HLC encourage applying details from earlier buildings to new design.

- Maintain the shape, size, materials, and color of the new structure as appropriate within the neighborhood.
- Place new additions and secondary structures to the rear.
- Maintain existing building and fence setbacks.
- Design secondary structures in smaller scale than the primary structure, using the same materials and scheme of colors as those of the primary structure.
- Comply with the City's Building and Zoning Codes.
- Attempt to maintain existing mature trees.

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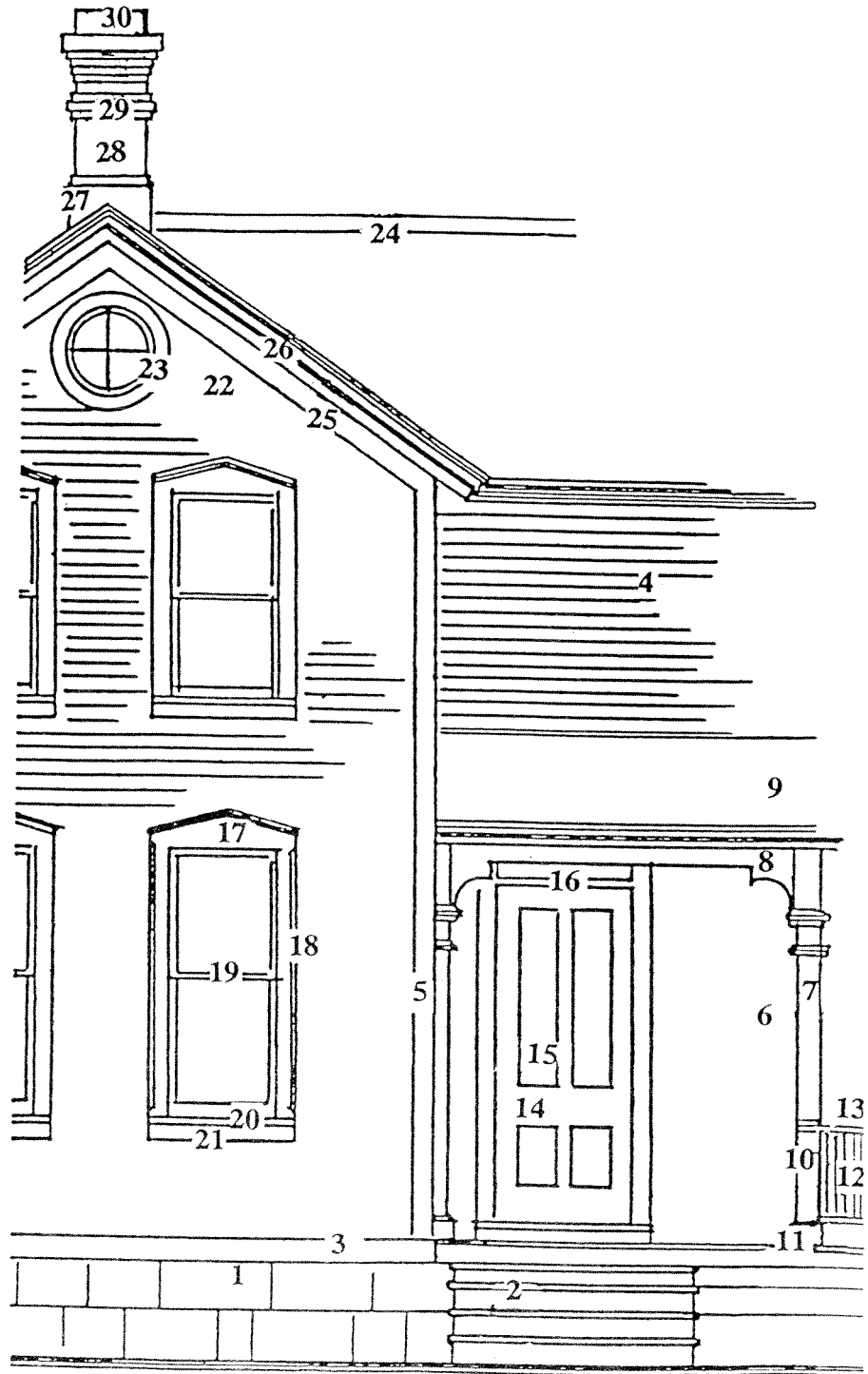
\* This publication was supported by a Certified Local Government Grant through the Texas Historical Commission.



# DESIGN GUIDELINES FOR HISTORIC DISTRICTS, BRYAN, TEXAS.

## GLOSSARY OF ARCHITECTURAL TERMS

1. Foundation or piers
2. Step Riser
3. Water Table
4. Siding
5. Corner Board
- Porch
6. Shaft
7. Porch Column
8. Cornice or Bracket
9. Roof
10. Post
11. Base
12. Balustrade or pickets
13. Rail
- Door
14. Stiles and Rails
15. Projecting or Receding parts of panels
16. Transom window
- Window
17. Face, Hoods or Lintels
18. Chamfer
19. Sash
20. Sill
21. Apron
- Roof
22. Gable
23. Round gable window
24. Ridge roll
- Cornice
25. Bracket and Frieze
26. Crown
- Chimney
27. Base
28. Shaft
29. Architrave
30. Top of Cap



Based in part on the book: The Century of Color,  
by R. Moss, published by ALF, Watkins Glen, N.Y. 1981





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