SECTION

1

INTRODUCTION AND ARCHITECTURAL STYLE













INTRODUCTION

This guide has been compiled for the residents and property owners in the Fairmount/Southside Historic District. Preservation, restoration and adaptive reuse of old structures makes sense aesthetically, environmentally, and economically. Restoration is often less expensive than demolition or new construction. We hope this guide will aid current residents and property owners in restoring and maintaining the exterior of their property. In addition, we hope that anyone interested in buying property in Fairmount/Southside will find this guide helpful in deciding to become part of our neighborhood where we are "Preserving the Past and Planning the Future."

HISTORY OF FAIRMOUNT NEIGHBORHOOD

PERIOD OF SIGNIFICANCE: 1890-1940

CONTRIBUTING STRUCTURES:

Any building within a historic district that adds to the overall historic integrity and architectural quality of the district.

NON-CONTRIBUTING STRUCTURES:

A building within a historic district that does not contribute to the historic character of the district. These buildings were usually constructed prior to or after the era of significance. (1890-1940).

The Fairmount/Southside Historic District is a remarkably intact neighborhood, representative of the early twentieth-century streetcar suburb, with a diversity of house forms and related institutional and commercial properties. Fairmount/Southside is situated on the near south side of Fort Worth, approximately two miles south of downtown. Boundaries of the area form a rectangle of about 375 acres (or 0.6 square mile). Fairmount was developed as a middle class residential area between 1883 and 1940 with the largest concentration of houses dating from 1903 to 1920. The predominant structure is the single-family residence, with wood frame bungalows being the most common configuration. Variations on the Four Square form are scattered throughout the District. Fairmount/Southside's grandest homes are concentrated in the eastern sections of the District and reflect a variety of stylistic influences.

Growth in the district generally reflected proximity to downtown and transportation routes. The streets were established on a grid with elongated blocks running north and south bisected by alleyways. Streetcar lines ran along Magnolia, Fairmount, College and Hemphill Streets, defining growth patterns and areas of commercial development.



RIGHT: *Early streetcar lines in Fairmount.*

REMEMBER: *All exterior work requiring a building permit requires a Certificate of Appropriateness and must conform with all of City of Fort Worth ordinances. It is helpful when using these guidelines to be familiar with your architectural style.*

Although Fairmount/Southside contains parts of six subdivisions, the core area has a consistent, unified feeling. While variations in scale do appear, the dominant impression of Fairmount/Southside is of block upon block of small houses, closely spaced, with small front yards, set back from the street. Although alleyways were platted, few were open or in use at the time of the original survey. Currently most alleyways were open and usable, although some had been vacated to the owners on either side or gated at each end. Shade trees occur in places throughout the District, with no regular pattern of landscaping. In places, the collision of subdivisions creates a jog in the street or a shift in the street axis.

The earliest homes built in Fairmount/Southside reflect Victorian influences dominant in residential architecture throughout the turn of the century. Examples of Victorian architecture occur in the northern section between Henderson Street and Sixth Avenue. The move away from Victorian and Queen Anne toward symmetry in the early twentieth century is illustrated by the popularity of the Four Square in Fairmount/Southside. This form allowed for more substantial homes than the modest bungalow. Four Squares generally are two or two and one-half stories.

While Fairmount/Southside includes many large homes, it was predominantly a middle-class neighborhood where the modest bungalow was the most common house form. Some of the early Fairmount/Southside houses, particularly in the northern sector of the District, show the evolution of a bungalow form merged with vestiges of a Queen Anne cottage. After this transitional style came the Arts & Crafts style bungalow with their exposed rafter tails or cove brackets that are this style's main identifying elements.

With the great growth of Fairmount/Southside after 1903, apartment buildings became a significant element in the District. Two of the earliest apartment buildings, both of three stories, are reminiscent of the 'triple deckers' common in New England and the Midwest, and unusual in this region. Fairmount's Tudor Revival apartment buildings were a very popular style for apartment construction in Texas during the 1920's.

The District includes many early twentieth-century commercial buildings. Commercial buildings are clustered along Magnolia Avenue and Hemphill Street. Pockets of commercial buildings survive along former streetcar routes, notably at the intersection of College Avenue and Jefferson Street, at the intersection of Fairmount and West Allen Avenues, at and near the intersection of Fifth and West Allen Avenues, and at the south end of College Avenue. Most are simple, one or two story Commercial style brick structures with storefront windows. Fairmount/Southside contains quite varied examples of church and school architecture. The styles include French and Tudor Gothic Revival, and Classical Revival.

District Boundaries

The Fairmount Southside Historic District is roughly bounded by Magnolia to the North, 8th Avenue to the West, Jessamine to the South, and Hemphill to the East, although there are many exceptions along the perimeter. The map below highlights the area of the District:

Fairmount Southside Historic District



Fairmount Southside Historic District Boundaries

Layman's Version

Beginning at the center line of Magnolia Avenue and Hurley Avenue, continue south to the rear property line of 1301 Magnolia, thence west to 8th Avenue, thence south to Morphy, thence east to the alley behind lots facing east on Hurley Avenue, thence following the alley south continuing south where it becomes the parking lot in front of 1719 8th Avenue to the center line of Jessamine Street, thence east on Jessamine Street to the alley behind lots facing west on Lipscomb Street, thence to the rear property line of 811 Powell Avenue, continue east along the rear property line of 717 Powell Avenue, thence north to the center line of Powell Avenue, thence west on Powell Avenue to the alley behind the lots facing west on Lipscomb Street, thence north to the southwest corner of 2200 Hemphill Street, follow the south property line to the center line of Hemphill Street, thence north along the center line at Hemphill Street across Hawthorne Avenue to the north property line of 2008 Hemphill, follow the north property line to the center line of Travis Avenue, thence north along the center line of Travis Avenue continuing north where it becomes the alley between Lipscomb and Hemphill Streets, thence to the east following the rear property line of 803 Jefferson Street to the center line of Hemphill Street, thence north to the center line of Allen Avenue, thence west to the alley between Lipscomb and Hemphill Streets, thence north along the alley to the center line of Myrtle Street, thence continue north along Travis Avenue to the intersection of Magnolia Avenue, thence west along the center line of Magnolia Avenue to the intersection of College Avenue; thence north to the rear property line of 1500 W. Magnolia Avenue, thence west to the intersection of Washington Avenue, thence south along the center line of Washington Avenue to the intersection of Magnolia Avenue, thence west along the center line of Magnolia Avenue to the intersection of Adams Street, thence north to the north property line of 1228 Adams Street, thence west along the north property lines of 1228 Henderson to the intersection of Fifth Avenue, thence south along the center line of Fifth Avenue to the intersection of Magnolia Avenue, thence west along the center line of Magnolia Avenue to the beginning at Hurley Avenue.

Legal Subdivision Description of the Fairmount Historic District

1 BEGINNING at the intersection of the centerline of West Magnolia Avenue with the centerline of Hurley Avenue, as projected from the south; (1301 Hurley Av)

2 THENCE: with said centerline, east to its intersection with the centerline of Fifth Avenue; (1300 5th Av)

3 THENCE: with said centerline, north to its intersection with the north line of Lot 9R, Block 3, McClelland Addition, projected west; (1218 W. Magnolia Av)

4 THENCE, east, to and along the north line of said Lot 9-R, and to and along the north line of Lot 8-R, of said Addition, to the southwest corner of Lot 7-R of said Addition; (1200 W. Magnolia Av)

5 THENCE: with the west line of said Lot 7-R, north, to its northwest corner;

6 THENCE: with the north line of said Lot 7-R, east, to its northwest corner, passing its northeast corner, to the centerline of South Henderson Street;

7 THENCE: with said centerline, south to the northwest corner of Lot 9-R

8 THENCE: with the north line of said Lot 9-R, east to its northeast corner

9 THENCE: north to its intersection of the north line of the south half of Lot 7, of said Addition projected west; (1220 W. Magnolia)

10 THENCE: east, to and along the north line of the south half of said Lot 7, passing its northeast corner to its intersection with the centerline of South Adams Street; (1228 E. Henderson)

11 THENCE: with said centerline, south to its intersection with the centerline of West Magnolia Avenue;

12 THENCE: with said centerline, east to its intersection with the centerline of Washington Avenue;

13 THENCE: with said centerline, north to its intersection with the north line of Lot 14-R-1, Block 3, McAnulty and Nesbitt Addition, projected west; (1000 W. Magnolia parking lot)

14 THENCE: east, to and along the north line of said Lot 14-R-1, to the centerline of the alley within said Block;

15 THENCE: with said centerline, south to its intersection with the most easterly north line of said Lot;

16 THENCE: with said line, to and along the north line of Lot 13-R, of said Addition, passing its northeast corner, to its intersection with the centerline of College Avenue; (1000 W. Magnolia Av)

17 THENCE: with said centerline, south to its intersection with the centerline of West Magnolia Avenue;

18 THENCE: with said centerline, east to its intersection with the centerline of Travis Avenue; (800 W. Magnolia)

19 THENCE: with said centerline, south to the northeast corner of Lot 1-R of Hendrick's Subdivision; (to Ingram)

20 THENCE: with the east line of said Lot 1-R, south, passing its southeast corner to its intersection with the centerline of Felix Gwozdz Place; (1501 Lipscomb)

21 THENCE: with said centerline, west, to its intersection with the most northerly east line of the A. Brown Subdivision of Block C-1, of Bellevue Hill Addition, projected north; (1500 Lipscomb, 1529 Lipscomb)

22 THENCE: south to and along said east line, crossing West Maddux Avenue, and to and along the east line of Block 1, Fire Station Park Addition, to its intersection with the centerline of W. Allen Avenue; (1600 Lipscomb to Allen)

23 THENCE, with said centerline, west, to its intersection with the centerline of South Lipscomb Street; (excludes Chase Court)

24 THENCE: with said centerline, south to its intersection with the centerline of Jefferson Ave

25 THENCE: with said centerline, east to its intersection with the centerline of Hemphill Street; (1800 Hemphill)

26 THENCE: with said right-of-way, south, to the southeast corner of Lot 3, Block F, Bellevue Hill Addition;

27 THENCE: with the south line of said Lot, west, passing its southwest corner, to the east line of Block J, Bellevue Hill Addition;

28 THENCE: with said east line, passing its southeast corner, to its intersection with the centerline of West Richmond Avenue;

29 THENCE: with said centerline, east, to its intersection with the centerline of Travis Avenue;

30 THENCE: with said centerline, south to its intersection with the north line of Lot A-1, of E. R. Webster's Subdivision of Block K, Bellevue Hill Addition, projected west;

31 THENCE: east, to and along said north line, to the east right-of-way of Hemphill Street; (2008 Hemphill)

32 THENCE: with said right-of-way, south, crossing Hawthorne Avenue, and crossing Lilac Street, to the southeast corner of Lot A, of Powell's Subdivision of Block B2, Bellevue Hill Addition; (2008 Hemphill, 2100 Lipscomb, and 2200 Lipscomb)

33 THENCE: with the south line of said Lot, west, passing its southwest corner, to the centerline of the alley between Blocks B2 and C3, Bellevue Hill Addition;

34 THENCE: with said centerline, south, to the centerline of West Powell Avenue;

35 THENCE: along said centerline of West Powell Avenue east to the northeast corner of Lot A, of Powell's Subdivision of Block A1, Bellevue Hill Addition;

36 THENCE: south along the east boundary of said Lot to the southeast corner; (717 W. Powell)

37 THENCE: west along the south boundary of said Lot to the centerline of the alley between Blocks A1 and D4; (721 W. Powell)

38 THENCE: along the centerline of the alley between Blocks A1 and D4, Bellevue Hill Addition, to its intersection with the centerline of West Jessamine Street; (800 W. Jessamine)

39 THENCE: with said centerline, west, to its intersection with the centerline of College Avenue;

40 THENCE: with said centerline, south, to its intersection with the centerline of West Jessamine Street; (2260 College Av)

41 THENCE: with said centerline, west, to its intersection with the centerline of the alley within Block 28, Fairmount Addition, projected south; (alley between Hurley and 8th Av)

42 THENCE: north, to and along said centerline, crossing Mitchell Avenue, and with the centerline of the alley included within Block 21, Fairmount Addition, crossing West Arlington Avenue, and with the centerline of the alley included within Block 20, Fairmount Addition, crossing West Richmond Avenue, and with the centerline of the alley included within Block 11, Fairmount Addition, crossing Park Place, and with the centerline of the alley included within the original Block 10, Fairmount Addition, crossing Allen Avenue, and with the centerline of the alley included within Block 1, Fairmount Addition, to and along the centerline of the alley within Block 1, Stewart Addition, to and along the centerline of the alley within Block 9, Loyd's Addition, to the south right-of-way of Myrtle Street; (alley from Jessamine to Myrtle)

43 THENCE: northwesterly, crossing Myrtle Street, to the south line of Block F, McAnulty and Nye Subdivision, at a distance of some 70 feet west of the southeast corner of said Block;

44 THENCE: with a line some 70 feet westerly of the east line of said Block, north, to the south right-of-way of West Murphy Street; (parking lot at Hurley & Murphy)

45 THENCE: northwesterly crossing West Murphy Street, to the centerline of the alley included within the original Block A, McAnulty and Nye Subdivision;

46 THENCE: with the centerline of the alley included within the original Block A, north, to the south line of Lot 4-R, of said Block A;

47 THENCE: with the south line of said Lot, to and along the original north line of Lot 12, of said Block A, passing the west right-of-way of Hurley Avenue, to its intersection with the centerline of Hurley Avenue;

48 THENCE: with said centerline, north, to the Place of Beginning.

Purpose

A. The Fairmount/Southside H&C Landmark District Design Standards and Guidelines for residential and commercial areas shall establish the acceptable physical characteristics of each building or structure and site, and any modifications thereto, including layout and location of site, size, shape, materials, and fenestration.

B. The Standards and Guidelines shall be applicable to all structures and sites located in the district (Contributing and Non-Contributing) and visible from the public right of way.

C. The Standards and Guidelines shall direct the future use and development of the District, discouraging alterations and modifications that detract from the historical significance of the District.

D. The Standards and Guidelines shall preserve and protect places of historic and cultural importance as well as the overall visual characteristics of the District.

E. The Standards and Guidelines shall encourage proper land-use transitioning and adequate buffering between commercial and residential areas and discourage commercial expansion and encroachment into established residential areas.

F. As required by Fort Worth City Ordinance covering the creation of a Historic and Cultural Landmark District, these Standards and Guidelines shall be published for the use of property owners in the Historic District. The published version shall contain an explanation of the process required for implementation of these Standards and Guidelines in this District (e.g., definitions of such things as routine maintenance, terminology used in the Guidelines, applications for permits and review by the Historic and Cultural Landmark Commission).

G. The Standards and Guidelines are designed to provide as much flexibility as possible while continuing to promote the stated objectives. To achieve maximum adherence to the Standards and Guidelines with a minimum of delay or confusion to District property owners, a committee of preservation-minded Fairmount/Southside Historic District residents shall be available to serve in an advisory role for individual projects in the District. The committee shall be established as a standing committee of the Fairmount Neighborhood Association. The committee will be available to assist the Landmark Commission and applicants at the discretion and instruction of the Commission.

H. The land area covered by the Standards and Guidelines shall be that area designated as the Fairmount/Southside National Register Historic District (roughly defined as bounded on the north by Magnolia Avenue, on the south by Jessamine Street, on the east by Hemphill Street and on the west by Eighth Avenue).

I. In situations where these Standards and Guidelines do not address a specific situation, consultation with the Fairmount Historic Preservation Committee is strongly recommended.

Development Standards

A. The development standards in the Fort Worth Development Code as applicable to the Fairmount/Southside H&C District shall apply to all properties within the District.

B. All ordinances and guidelines shall be followed, including: Fairmount/Southside H&C Landmark District Design Guidelines; Secretary of the Interior, Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings; City of Fort Worth Ordinances.

C. In the event of a conflict, Fairmount/Southside H&C Landmark District Design Standards and Guidelines shall prevail or in the absence of a specific directive in these Standards and Guidelines , a decision of the Historic and Cultural Landmarks Commission shall prevail.

Definition of "Standards" and "Guidelines"

Standards are objective, measurable regulations, often illustrated through diagrams and sketches with which all projects must comply. They will use language such as "shall" and "prohibit". If a project of exceptional design is clearly consistent with the Purpose of the Standards and Guidelines but does not conform to a certain standard, the Historic and Cultural Landmark's Commission (HCLC) may approve a Certificate of Appropriateness (COA) that cites the project's compliance with that purpose. Design Guidelines are more subjective statements through which the City proposes additional design strategies and will use language such as "should" and "may". The guidelines should be suitable for most projects, and developers should endeavor to ensure that guidelines are followed to the extent possible. City staff and the HCLC will work with developers to explore design approaches that maximize conformance with guidelines. The HCLC shall not deny a COA solely because a project fails to comply with guidelines.

Texas Historic Commission

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

The Secretary of the Interior's Standards for Rehabilitation

The Secretary's Standards along with applicable City of Fort Worth development codes are the basis for the Fairmount/Southside Historic District Standards and Guidelines. Restoration is defined as the process of returning a property to a state of utility, through repair or alteration, which makes possible an efficient contemporary use while preserving those portions and features of the property which are significant to its historic, architectural and cultural values.

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

1. A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.

2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.

3. Each property shall be recognized as a physical record of its time, place and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.

4. Most properties change over time; those changes that have acquired historical significance in their own right shall be retained and preserved.

5. Distinctive stylistic features, finished and construction techniques or examples of craftsmanship that characterize a property shall be preserved.

6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical or pictorial evidence.

7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.

8. Significant archaeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.

9. New additions, exterior alterations or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale and architectural features to protect the historic integrity of the property and its environment.

10. New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.



Fort Worth Historical And Cultural Landmark Commission

The Fort Worth Historic and Cultural Landmark Commission (HCLC) was created by City Ordinance No. 8410, adopted on September 8, 1981. The HCLC receives its directives from Comprehensive Zoning Ordinance No. 10414, adopted November 14, 1989. The HCLC functions under the mandate of the Certified Local Government program administered by the Texas Historical Commission. The nine members of the Commission are appointed by the City Council. The Development Director, the Planning Director, and the Building Official shall be ex officio, non-voting members. The Commission enforces and amends design standards and guidelines for "HC" Overlay Districts; holds hearings and makes decisions concerning the issuance of Certificates of Appropriateness; and administers the City's program of Historic Site tax exemptions. The Fort Worth Appeals Board hears appeals of HCLC rulings.

Administrative Approvals

There may be some projects, though visible from the public right-of-way, which are not required to go before the HCLC.

The following are typical projects that may be staff approved:

- Repair or replacement of missing or damaged architectural features including porch posts, siding, window trim, etc.
- Removal of non-original material
- Emergency repairs

What Does Not Need A Certificate Of Appropriateness?

A. Routine in-kind repair using same materials and design that does not require a city permit.

B. Landscaping

C. Paint. Unpainted masonry does require a Certificate of Appropriateness.

D. Roofing material. Metal roofs require a Certificate of Appropriateness.

Contact City Planning Department for further clarification

Questions And Answers:

What is a Historic and Cultural Landmark District?

An H&C Landmark District is designed to provide for the protection and preservation of places of historic and cultural importance and significance. Structures and sites in the Historic District carry HC overlay zoning.

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

No. The current use is retained. Most Fairmount/Southside Historic District zoning is single family, two-family, or multi-family and some commercial.

What is the primary reason for the Historic and Cultural Landmark District?

The district overlay zoning is a tool which can be used to promote appropriate restoration in Fairmount/Southside by encouraging compatibility of new construction, and appropriate restoration of existing structures and other actions which would result in preservation of the distinctive visual character of the neighborhood.

What serves to attain these objectives?

The ordinance regulating H&C Landmark districts requires that guidelines be written to oversee these types of activities. The minimum standards are the Secretary of the Interior's Standards for Rehabilitation. Original guidelines written for Fairmount/Southside Historic District were approved on November 5, 1991.

How are the Guidelines used?

All work requiring a permit from the Department of Development which is done on structures in Fairmount/Southside Historic District is reviewed by the Fort Worth Historic and Cultural Landmark Commission Staff to insure the plans are in accordance with the City of Fort Worth Zoning Ordinance and these Standards and Guidelines.

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

No. The Fairmount/Southside Historic District Standards and Guidelines are not retroactive.

Architectural Styles in the District

Victorian- 1870-1910



Above: Folk Victorian Cottage

Folk Victorian style was common throughout the country. Like that of the National Folk forms on which they are based, the spread of Folk Victorian houses was made possible by the railroads. The growth of the railroad system made heavy woodworking machinery widely accessible at local trade centers, where they produced inexpensive Victorian detailing.

The railroads also provided local lumber yards with abundant supplies of pre-cut detailing from distant mills. Many builders simply grafted pieces of this newly available trim onto the traditional folk house forms familiar to local carpenters. Fashion-conscience homeowners also updated their older folk homes with new Victorian porches. These dwellings make strong stylistic statements and are therefore treated here as distinctive styled houses, rather than pure folk forms. After about 1910 these symmetrical Victorian houses, as they are sometimes called, were replaced by the Craftsman, Colonial Revival, and other fashionable eclectic styles.

Common Features and Building Materials

Architectural Precedent: National Folk, Queen Anne, Italianate

Roof Type: Asphalt/ fiberglass shingles

Roof Forms: Front-gabled, gable front and wing, side-gabled, pyramidal with moderate pitch.

Heights: One and two stories

Eave: Boxed or open

Building Materials: Wood siding, patterned wood shingles

Detailing: Porches with spindlework detailing and jigsaw cut trim. Lace-like spandrels and turned balusters may be used in porch railings and in friezes suspended from the porch ceiling. Window surrounds may have simple pediments above

Other Features: Spindlework details and jigsaw cut trim is sometimes used in the gables.



Above: Queen Anne Cottage



ABOVE: *American Foursquare– Prairie Style*

The Prairie style originated in Chicago and landmark examples are concentrated in that city's early twentieth century suburbs, particularly Oak Park and River Forest. Examples can also be found in other large Midwestern cities. Vernacular examples were spread widely by pattern books and popular magazines and are common in early twentieth century suburbs throughout the country.

Most were built between 1905 and 1915. The style quickly faded from fashion after World War I. Massive square or rectangular piers of masonry used to support porch roofs are an almost universal feature of high-style examples. They remain common in vernacular examples, which also show squared wooden imitations. The characteristic horizontal emphasis is achieved by such decorative devices as: (1) contrasting caps on porch and balcony railings, (2) contrasting wood trim between stories, (3) horizontal board-and-batten siding, (4) contrasting colors on eaves and cornice, and (5) selective recessing of only the horizontal masonry joints. Other common details in both landmark and vernacular examples include window glazing, broad, flat chimneys, contrasting wall materials or trim emphasizing the upper part of the upper story, and decorative door surrounds consisting of bands of carved geometric or stylized ornamentation. This type of decoration is sometimes called "Sullivanesque" named after Chicago architect Louis Sullivan.

Common Features and Building Materials

Architectural Precedent: Mission and Italian Renaissance

Roof Type: Tile and Asphalt / fiberglass shingles

Roof Forms: Hip or gable with low pitch

Heights: One to two and half stories

Eave: Wide

Building Materials: Wood stone or brick

Other Features: The American Foursquare is a common vernacular variant of the Prairie style. A large central roof dormer is a common feature of this subtype.





ABOVE LEFT: *American Foursquare with craftsman influence.* ABOVE RIGHT: *American Foursquare with Classical Revival influences.*



ABOVE: Craftsman or double front gable Bungalow

This was the dominant style for smaller houses built throughout the country during the period from about 1905 until the early 1920s. The craftsman style originated in southern California and most landmark examples are concentrated there. Like vernacular examples of the contemporaneous Prairie style, it was quickly spread throughout the country by pattern books and popular magazines. The style rapidly faded from favor after the mid-1920s and few were built after the 1930s.

Craftsman houses were inspired primarily by the work of two California brothers—Charles Sumner Greene and Henry Mather Greene—who practiced together in Pasadena from 1893 to 1914. About 1903 they began to design simple Craftsman-type bungalows. By 1909, they had designed and executed several exceptional landmark examples that have been called the "ultimate bungalows." Several influences—the English Arts and Crafts movement, an interest in oriental wooden architecture, and their early training in the manual arts—appear to have led the Greenes to design and build these intricately detailed buildings. These and similar residences were given extensive publicity in such magazines as the *Western Architect*, *The Architect*, *House Beautiful*, *Good Housekeeping*, *Architectural Record*, *Country Life in America*, and *Ladies Home Journal*, thus familiarizing the rest of the nation with the style.

Common Features and Building Materials

Architectural Precedent: English Arts and Crafts movement, oriental wooden architecture, and the manual arts

Roof Type: Asphalt/ fiberglass shingles

Roof Forms: Front, cross, side, or hipped gabled roofs with low-moderate pitch

Heights: One and one-half to two stories

Eave: Intermediate to deep with or without exposed rafter tails

Building Materials: Wood weatherboards or shake is most common; stone, brick, concrete block, and stucco are also used

Detailing: Columns for supporting the porch roofs are a distinctive and variable detail. Typically short, square upper columns rest upon more massive piers, or upon a solid porch balustrade. Roof timbers either extend trough the wall to support the eave or false rafter ends are added

Other Features: Craftsman doors and windows are similar to those used in vernacular Prairie houses



ABOVE: Airplane Bungalow

CRAFTSMAN BUNGALOW





Above: Hipped/ Gable Bungalow



Above: Hipped Roof Bungalow.



Above: A frame or front facing gable Bungalow.

Tudor– 1890-1940



Above: Tudor/ English Revival

The Tudor style is another architectural style that grew out of the 19th century movement away from the "modern" industrial revolution and towards a more "romantic" historicism. The style is based on late Medieval English cottage styles. The English Revival Cottage is a smaller version of the Tudor with brick walls instead of stucco and less half-timbering.

The Tudor and English Revival styles features can be found mixed with Shingle, Queen Anne Revival, and Stick and Eastlake styles.

Common Features and Building Materials

Architectural Precedent: English Medieval

Roof Type: Asphalt/ fiberglass shingles

Roof Forms: Gable with steep pitch

Heights: One to two and half stories

Eave: Wide

Building Materials: Stone or brick

Transitional



Above: The majority of Fairmount houses are a mix of architectural styles, like these Queen Anne derivatives with classical revival elements.

Minimal Traditional– 1935-1950



Above: The Minimal Traditional structure has almost no overhangs, a large window and geometric columns, door and shutters.

SECTION

2

STANDARDS AND GUIDELINES FOR ACCESSORY STRUCTURES









INTRODUCTION

Accessory structures are an important component of a residential and commercial site. They contribute significantly to the overall property, setting, historic context and are part of the historic fabric of the neighborhood. They contribute to our understanding of a neighborhood's history and character and to the overall organization and use of a site. The most common types of accessory structures are sheds, garages, garage apartments or carriage houses. Garages or carriage houses are the most typical accessory structures found in the Fairmount Historic District.

Accessory structures can be considered contributing if:

- Constructed at the same time as the main structure and/ or shares distinctive characteristics with other structures on the site.
- Constructed prior to or after the main structure was constructed on the site but had a significant function.
- Representative of an important architectural style or construction method.
- Associated with an important event or person related to the property.

DEMOLITION

In the case of demolition, accessory structures that contribute to the historic character of a site and neighborhood, shall follow the Criteria for Demolition.

REMINDER: *All exterior work requiring a building permit requires a Certificate of Appropriateness and must conform with all of City of Fort Worth ordinances. It is helpful when using these guidelines to be familiar with your architectural style.*

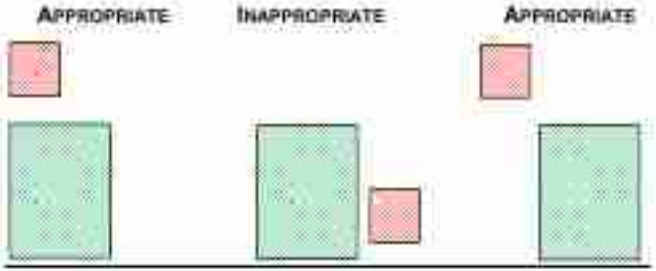
HISTORIC GARAGES

Shelter for the automobile became an increasingly important consideration after 1905 and by the 1915s garages were standard. Garages were almost always detached from the main structure due to common fear of exploding gasoline. At the time gasoline was kept in the garage as gas stations had yet to be invented. As a result of this fear, it wasn't uncommon for garages built prior to 1920 to be built of brick, concrete block, hollow clay tile or pressed tin rather than wood; even if the house was wood framed and had wood siding. Many garages were built with a side, rear or second floor apartment. Often the garage with an apartment was built first and occupied by the home owner until the main structure was built. On rare occasion, detached garages were attached to the main house by a pergola or a roofed breeze way. Garages were not integrated into the main structure until the 1950's. After 1920 it became more common to see garages built in the same style as the main structure. These similarities can include the building form, materials and simplified detailing; however, it wasn't uncommon for it to have a different type of cladding or roof material or roof shape than the main house.



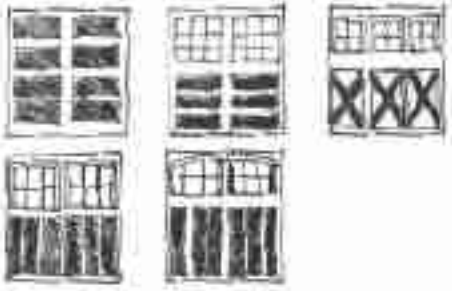
Construction of a New Accessory Structure

Like additions, accessory structures should be subordinate to and visually compatible with the main structure on the site. Accessory structures should match in form and materials, and, have simplified detailing. In the construction of a new garages only single car openings are appropriate.



ABOVE: Accessory structures are typically located to the rear of the main structure.

Appropriate Garage Doors



Inappropriate Garage Doors



Accessory Structure Standards

(Required)

1. Contributing accessory structures shall be maintained.
2. Original garage doors shall be repaired and retained.
3. When necessary replacement garage doors shall be compatible with the garage design. Metal roll-up doors are acceptable, however, historic garage doors are typically wood with recessed panels, and therefore a wood replacement door should be considered.
4. New accessory structures shall be designed to complement the period and style of the main structure and shall meet all other design guidelines.
5. New accessory structures shall be located at the rear of the property or zero lot line when appropriate.
6. Garages shall not be attached to the main structure.
7. Garages shall not exceed two bays unless replacing an existing three bay garage.
8. Pre-manufactured or metal carports and outbuildings, sheds (over 150 square feet) are prohibited.

Accessory Structure Guidelines

(Recommended not required)

1. Garages on corner lots should have the driveway approach from the side street, and should be located no more than one car length from the sidewalk.

Additional Resources

- Bungalow Details: Exteriors by Jane Powell and Linda Svendsen
- NPS Preservation Brief #20: The Preservation of Historic Barns

SECTION

3

STANDARDS AND GUIDELINES FOR COMMERCIAL STRUCTURES











INTRODUCTION

Commercial spaces in the 18th and early 19th Century were typically located on the ground floor of a building. They had residential scaled opening that made them almost indistinguishable from residential structures. During the early part of the 19th Century commercial structures began distinguishing themselves from residential building by incorporating storefronts at the ground level. The storefronts typically had a recessed entry or an awning to protect customers from the weather. The entrance was flanked by large display windows. As time progressed signs, lighting became regular components of the storefronts and commercial properties. This chapter will explore the different aspects of commercial structures.

TYPES OF COMMERCIAL STRUCTURES

STOREFRONT COMPONENTS

SIGNS AND AWNINGS

LIGHTING

BUILDING EQUIPMENT

PARKING

REMINDER: *All exterior work requiring a building permit requires a Certificate of Appropriateness and must conform with all of City of Fort Worth ordinances. It is helpful when using these guidelines to be familiar with your architectural style.*

TYPES OF COMMERCIAL STRUCTURES



RETAIL/ OFFICE SPACE: *Can be multiple stories with storefront on the ground floor and residential or office space above.*

INSTITUTIONAL: *These buildings provide public services. Typically they are schools, churches, banks and government buildings.*





LARGE SCALE RESIDENTIAL: *Condominiums and apartments constructed to house multiple families. These building are similar to commercial structures in terms of signage, lighting and building code.*

Components of a Storefront

Top or Cornice:

A decorative feature, typically projecting, that provides a visual cap to the building.

Middle or Upper Floors:

Usually non-retail space above the ground floor. Can be multiple stories. This section will have operable windows. The windows do not have to align with the storefront.

Bottom or Storefront:

This is typically commercial space with large spans of glass. Comprised of an entrance, typically recessed, and display windows capped by transoms and a cornice.



Signs

Signs are an important component of commercial structures. They identify and advertise for the business and decorate the commercial structure. The provide a continuity to the streetscape and reflect the architecture and technology of their time. They typically are comprised of letters and logos that express the nature of the building's use to the public. The intent of standards for signs are not to dictate the design but to ensure that type , size and location are sympathetic to the historic fabric and character of the streetscape. **The size of signs shall conform with the base zoning and should be proportional to the structure. Signs should be located in a manner that they do not cover, destroy of detract from any architectural features on the structure.** There are various types of signs most are appropriate for historic structures.

INAPPROPRIATE SIGNS



Internally illuminated box cabinet wall signs



Projecting internally illuminated box cabinet signs



Pole Signs

APPROPRIATE SIGNS



Wall painted signs



Blade sign with individual illuminated channel letters



Flush mounted wall sign



Wall mounted channel letters



Window decal

Awnings

Awnings like signs are an important component of commercial structures. The help to protect the customer from the weather, provide shade to the window displays, decorate the structure and can act as signage. Awnings for commercial structures can be made out various materials. Metal and fabric awnings are the most typical.



The slate fabric awnings provide protection as well as advertise.



This metal decorative awning protects patrons from the elements.

Lighting

Lighting for historic structures should be placed in a location that does not distract or conceal architectural features. Lighting should be appropriate for the architectural type of structure or should not suggest a period or style. In addition, lighting should be and moderate in placement. On commercial structures lighting is often used to help identify the entrance.



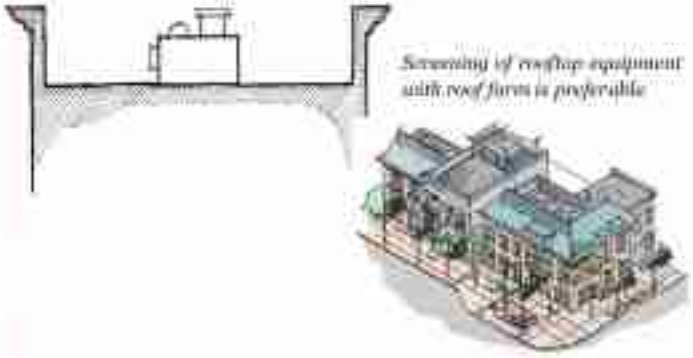
The simple Art Deco light fixtures flanking the door identify the entrance and match the architectural style of the structure.



Non-decorative down lighting fixtures are used to light the entrance. The fixtures are moderate in placement and do not suggest a period or time.

Building Equipment

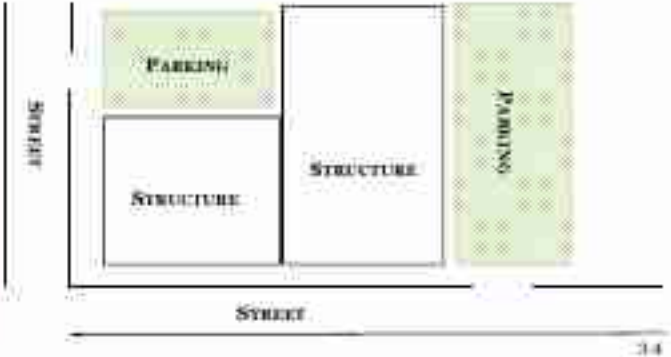
Screening of mechanical, electronic, and communication equipment including HVAC, restaurant exhaust fans, generators on the roof should be organized, proportioned, detailed, and colored to be an integral element of the building as seen from the points of high elevation, streets and adjacent residences.



Screening of rooftop equipment with roof form is preferable

Parking

When possible parking should be located at the rear of the structure. When necessary it can be located to the side of the structure, but should be screened from the public right of way by either fencing or landscaping.



Storefront Standards

1. Historic storefronts shall be maintained and repaired. Wood storefronts including bulkhead shall be repaired.
2. Recessed entries shall be maintained.
3. Upper story windows shall be maintained and repaired.
4. Decorative cornices shall be maintained and repaired.
5. Historic unpainted brick and masonry shall not be painted.

Building Equipment Standards

6. Screening of mechanical, electronic, and communication equipment including HVAC, restaurant exhaust fans, generators on the roof should be organized, proportioned, detailed, and colored to be an integral element of the building as seen from the points of high elevation, streets and adjacent residences and should be concealed from the public right of way.

Parking Standards

7. The paving of driveways and parking lots shall be of natural concrete, brick, cut stone, pavers, natural rock or asphalt, or green grass pavers.
8. All parking lots for more than five vehicles having frontage on a residential property shall be screened from the street. A four foot hedge can be used.
9. Vacant lots used as parking lots shall be screened.
10. Parking lots shall be located to the rear and shall not front the street.

**See Standards and Guidelines for New Construction for parking structures.

Additional Resources

- NPS Preservation Brief #11: Rehabilitating Historic Storefronts
- NPS Preservation Brief #25: The Preservation of Historic Signs
- NPS Preservation Brief #44: The Use of Awnings on Historic Building: Repair, Replacement and New Design

Sign Standards

11. Historic signs shall be maintained and repaired.
12. Signs shall use materials that are consistent with the character of the building.
13. Signage shall complement the style of the building and shall be appropriately scaled/ sized for its location.
14. Signs shall not conceal, destroy or distract from character defining features.
15. Internally illuminated cabinet/ box signs and pole signs shall be prohibited.
16. Exposed wiring, conduit, junction boxes and raceways for channel letters or sign lighting shall be prohibited.
17. Flashing, flickering or moving signs shall not be permitted.

Awning Standards

18. Awing shapes shall correspond to the openings they protect.
19. Awning material shall be fabric or a material compatible with the style of the structure and shall be located between storefront bays or at entrances. The primary colors of awnings should be slate, green, tan or stripe.
20. Lettering and logos shall be limited to the valances of awnings.
21. Vinyl, plastic and internally illuminated awnings shall be prohibited.

Lighting Standards

22. Placement of outdoor security lights and their mounting shall not damage, detract from, or conceal character defining features of the structure.
23. Flood/ security lights are prohibited at primary street elevations.
24. Lighting shall be compatible in age, style and scale to the building or unobtrusive and not suggestive of a style or age. Their mounting shall not damage, detract from, or conceal significant features of the structure.

STANDARDS AND GUIDELINES FOR DOORS AND WINDOWS









INTRODUCTION



Doors and windows comprise roughly 30% of the surface area of walls on historic structures. Traditionally they are spaced in orderly fashion with each room having at least one opening. The header of the openings typically align. Doors and windows are important components as they help to identify and define the architectural style and period of construction of a structure, while providing natural light and ventilation. This chapter will review the many styles and components of doors and windows; the following sections can be found:

WINDOW TYPES AND STYLES

COMPONENTS OF A WOOD WINDOW

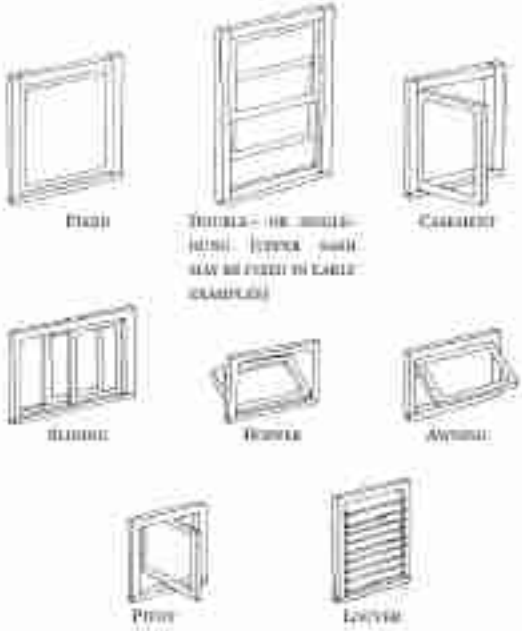
DOOR TYPES AND STYLES

SCREEN DOORS AND WINDOWS— See Sustainability Chapter

SHUTTERS— See Sustainability Chapter

STORM WINDOWS AND DOORS— See Sustainability Chapter

TYPES OF WINDOWS



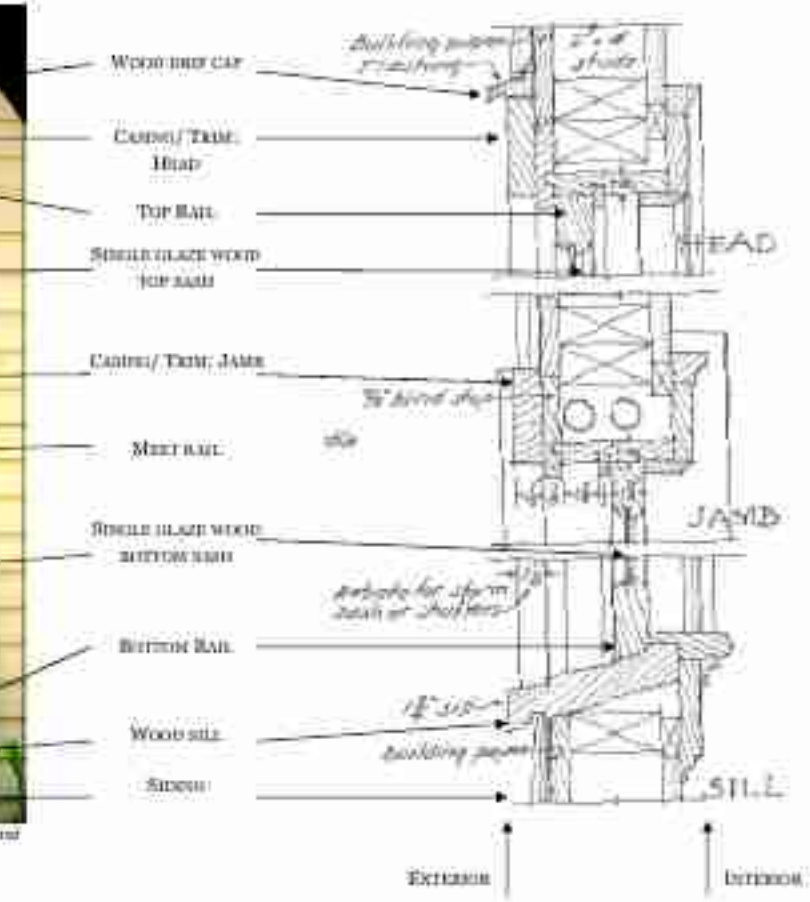
ABOVE: The types of windows images are from A Field Guide to American Houses by Virginia and Lee McAlester.

REMINDER: *All exterior work requiring a building permit requires a Certificate of Appropriateness and must conform with all of City of Fort Worth ordinances. It is helpful when using these guidelines to be familiar with your architectural style.*

COMPONENTS OF A WINDOW



ABOVE: Traditional 1/1 wood window found in the Fairmount Historic District.



ABOVE: The section is an excerpt from Architectural Graphic Standards published in 1932 by John Wiley and Sons, Inc.

Do's and Don't of Windows

Do

Uneven sashes are only appropriate if the bottom sash can slide up into the wall. This is known as a slip head condition or pocket window. This window has a wood sill cut at a 15 degree angle, which will allow water to drip off the edge instead of seeping behind the window unit and damaging the wall.





If a wood window is deemed non-repairable give special attention when choosing a replacement. Consider material, size, grid pattern and installations. Material changes **MUST** be approved by the HCLC but are generally not approved. Replacement windows should be recessed mounted, meaning they are not flush with the exterior of the wall and fit the original opening. Often the dimensions are difficult to replicate, ask Staff for assistance.



Always double the width of trim between paired windows. Make sure to include a wood drip cap above the trim and a wood sill. Drip caps help to prevent water from seeping behind the window unit and prevent water damage to the wall.

Don't



Don't have uneven sashes. Uneven sashes are only appropriate if the bottom sash can slide up into the wall. This window is also missing a sill which allows water to drip instead of seeping behind the weatherboards.

Don't change the size of the original opening, surface mount the window unit or mitered the corners. It is inappropriate to change the size of the original opening. Traditional wood windows are recessed within the wall to allow space for shutters and screens. Mitered corners allow for water to seep behind the weatherboards, causing water damage to the wall.





Don't install siding between paired windows. Paired windows should have shutting trim.

Entrance components



Inappropriate alterations to doors





Left, right and below: The transoms and sidelights of these examples have all been significantly altered by either being covered or removed. In some cases the original door has been removed and the opening has been reduced in size and the trim has been altered.







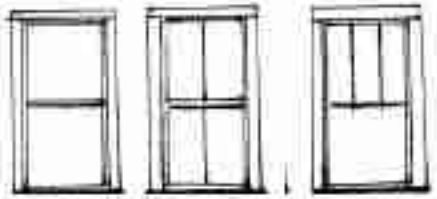
Inappropriate Styles for Historic Districts



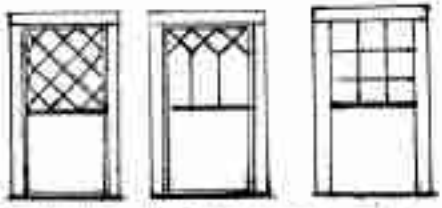




Windows by Architectural Movement



A. 1/1 B. 2/2 C. 3/1



D. Diamond/1 E. Half diamond/1 F. 6/1

During the 17th century window sashes were often glazed with many small panes of glass either in a square or diamond pattern. Often these windows were fixed. This was mostly due to glass-making techniques and cost. As it became easier to make glass and the cost fell, panes of glass became bigger. At the beginning of the 19th century windows were 6 panes over 6 panes (6/6). As Victorian architecture became prominent toward the later part of the century 4/4 windows began to replace the 6/6. By the turn of the century 2/1 were being used and by the 1910 that was the prominent window configuration. As the Arts and Crafts movement took over the nation small panes of glass often over a single pane of glass were used as a design feature rather than a technology necessity. As the Arts and Crafts movement transitioned to the Modern movement aluminum windows became fashionable.

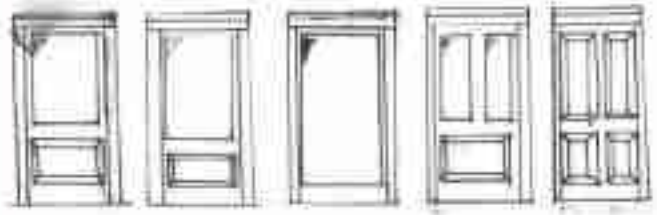
Victorian Windows: A, B, C, D, E, F

Arts and Crafts: A, C, D, E, F

European Revivals: A, D, F and multipane casement windows

Door by Architectural Movement

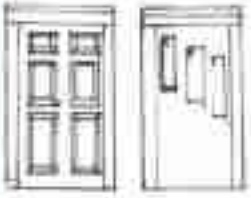
Victorian



Arts and Crafts



Minimal Traditional









Additional Resources

- NPS Preservation Brief #9: The Repair of Historic Wooden Windows
- NPS Preservation Brief #33: The Preservation and Repair of Historic Stained and Leaded Glass
- A Field Guide to American Houses by Virginia and Lee McAlester

Opening Standards

1. Original windows, doors, transoms, side lights, and trim shall be repaired rather than replaced. (For maintenance tips on wood windows see the Sustainability Chapter.)
2. When necessary, replacement windows, doors, transoms, side lights, and trim shall match existing in size, shape, configuration, type, operation, muntin and mullion pattern, dimensions, profiles and detailing.
3. Replacement windows for wood windows shall have true divided lights.
4. Aluminum windows and doors are prohibited.
5. Fiberglass doors are prohibited.
6. Vinyl windows are prohibited on primary street elevations and shall not be installed when visible from the public right of way. When installed in a location not visible from the public- right- of way vinyl windows should be 1/1 recess mounted with appropriate trim. (Visibility of public- right- of- way is determined by the HCLC or their staff).
7. When restoring, windows, doors, transoms, side lights, and trim, shall be typical of the size, location, profile, exposure, detail, relief and dimension of the style and period of the structure.
8. Security bars shall not be installed.
9. Original openings shall not be altered in size or location or removed. Window to door and door to window conversions shall maintain the header height and width of original opening.
10. New openings shall be typical of the size, location, material, profile, exposure, detail, relief and dimension of the style and period of the structure.

*For awnings see chapter on outdoor spaces.

** See chapter on Sustainability for standards pertaining to screens for door and windows , storm doors and windows, and shutters.

SECTION

5

STANDARDS AND GUIDELINES FOR NEW CONSTRUCTION, ADDITIONS, DEMOLITIONS AND RELOCATION

INTRODUCTION

Fairmount Historic District is fortunate to have such a diverse mix of architectural styles throughout the neighborhood. Each of these styles is equally important; just as each house and the way it has, or will, develop is important. The historic district designation is not meant to freeze the neighborhood in time, but rather to guide the neighborhood into the future. The most significant events that effects the change of character in a historic district is demolition and new construction. When constructing a new home in the district, it is important to draw upon the context of the local neighborhood for inspiration. This does not mean that new construction should mimic existing homes. However, new construction should be sympathetic to the existing building typologies within the district and, more specifically, in the sub-district and block face, if applicable. This chapter will explore how demolition, the relocations of structures and new construct can affect the historic fabric and character of a neighborhood.

DESIGN PRINCIPLES OF ADDITIONS AND NEW CONSTRUCTION

DEMOLITION

RELOCATION

REMINDER: *All exterior work requiring a building permit requires a Certificate of Appropriateness and must conform with all of City of Fort Worth ordinances. It is helpful when using these guidelines to be familiar with your architectural style.*

DESIGN PRINCIPALS OF ADDITIONS AND NEW CONSTRUCTION

New construction should reflect design concepts of the period in which it is created, while recognizing that a new building or additions must fit within an existing framework of a variety of older structures. New structures and additions should harmonize with older structures, while at the same time remain distinct from the old so that the evolution of the district can be clearly read. Means for differentiating may include materials, form and construction method. Style is discouraged from being the primary indicator of differentiation. To achieve this goal, several aspects of the existing context should be analyzed by the applicant and integrated into their proposal including:

COMPLEMENTARY ROLE OF AN ADDITION

SCALE: HEIGHT AND WIDTH

BUILDING FORM AND MASSING

SETBACKS

SITE CONFIGURATION AND ORIENTATION

ARCHITECTURAL ELEMENTS

RHYTHM OF OPENINGS

MATERIALS

Complementary Role

If possible, new additions to an existing historic structure should occur to the rear of the house. This has the least impact on the historic integrity of the home. In some cases, however, a side addition may be necessary based on the programmatic needs of the client. In these cases, the addition shall take a subordinate or complementary role to the main structure in setback, size, scale, and design. All additions should be compatible in design, yet differentiate from the historic building. This is usually accomplished through a simplification of the new structure. If the addition is ever removed from the structure, the guidance listed above will allow the house to return to its original condition.

Design Tips

- Avoid constructing an addition on a primary or character defining elevation. Place the new addition on an inconspicuous side or rear elevation.
- Make the size, scale, massing, and proportions of the new addition compatible with the historic building to ensure that the historic form is not expanded or changed to an unacceptable degree.
- Consider constructing an infill addition or connector from the historic building's wall plane to the new addition, so that the form of the historic building-or buildings-can be distinguished from the new construction.
- Set additional stories sufficiently back from the roof edge to ensure that the historic building's proportions and profile are not radically changed.
- Plan the new addition in a manner that provides some differentiation in material, color, and detailing, so that the new work does not appear to be part of the historic building; the character of the historic resource should be identifiable after the new addition is constructed.

Scale: Height and Width

Each historic district and neighborhood has a consistent dominant height throughout the district. Structures located with the residential portion of Fairmount Historic District are typically 1 or 2 stories, while the commercial corridor structures have additional height of up to 4 stories. **The proposed height and width of a new building shall relate to the typical height and width of the neighboring historic structures.**



Design Tips

- Make the height of the structure consistent with the existing height of adjacent structures.
- Structure should be vertical in orientation.
- Use a minimum 9 foot floor to ceiling height on the first story and 8 feet on the second story of residential structures.

Building Form and Massing

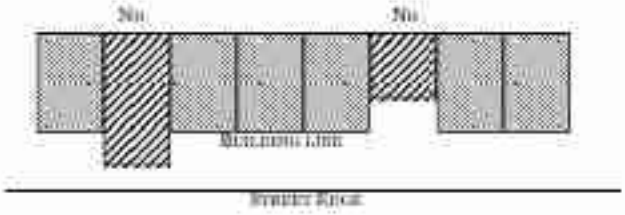
Massing may be defined as the three-dimensional geometric composition, or envelope of a building. Massing is the combination of the building footprint, height and width. **The massing of a building shall be consistent with that of the neighboring structures.**

Design Tips

- Make the roof line consistent with adjacent rooflines by not exceeding rooflines or stepping back from a prevailing roof or cornice line
- Consider aligning foundation heights, floor to ceiling heights and cornice lines with the adjacent structures on the immediate block.

Setbacks

Setback refers to the distance a building is located from a property line. Front setbacks are very important to the character of a historic district. To maintain the character of a district is important that new buildings maintain a similar setback to the historic structures on the block. Consistent spacing between buildings helps to establish an overall rhythm along a particular street.

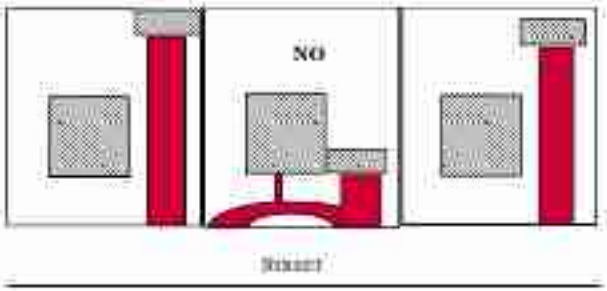


Design Tip

- Align porch and front facing walls of structure with adjacent historic structures or use the average setback of structures on the block.

Site Configuration and Orientation

The site configuration and orientation of new buildings or structures shall be compatible and consistent with the orientation of existing buildings or structures on the next adjacent lots within the block face.



Architectural Features

Architectural elements such as balconies, roofs, porches, chimneys, dormers, parapets, and other parts of a building that contribute to its overall shape and silhouette. The choice and arrangement of elements of a proposed building should reflect those of older buildings in the neighborhood. A building should not draw unnecessary attention to itself by failing to relate to neighboring styles; however, neither should it necessarily copy the neighboring styles. The objective is to complement the context of the neighborhood.

Design Tips

- When a front porch is incorporated into the design of a structure **the porch shall be a minimum of eight (8) feet deep.**
- Roof shapes should be similar to those on the block face. Roof material should be asphalt shingles.
- The overhangs and eave should be similar to that of the block face.

Ornamentation and Detail

Ornamentation or embellishment, at times independent of construction, although elements of construction may be decorative. These include cornices, lintels, arches, balustrades, chimneys, shutters, columns, and other common details. When used, details should create a unifying effect on a building and should be compatible with the context of the neighborhood.

Design Tips

- Recess mount new windows (see Section 4: Openings for detail).
- Use simplified detailing as not to imitate historic ornamentation. Detailing should be inspired by historic structures rather than mimic historic detailing.
- Align all header heights.
- Use at least 4" trim for windows, doors and corner boards on residential structures.



Above: The photo depicts a structure that uses traditional materials, simplified detailing and has a traditional opening pattern.

Materials

The building envelop material contributes to the exterior character and appearance of a building. Appropriate materials include those which are predominant in a district. However, materials need not be identical to those in a district if they are complementary. Inappropriate materials include those which unsuccessfully pretend to be something they are not, such as plastic "bricks" and aluminum or vinyl "weatherboards." All are imitations which fail to produce the texture, proportions and colors of the real materials.

Design Tips

- Use brick, stucco, or wood drop, wood false bevel, or wood lap siding as the primary building envelope material.
- When using cement fiber board use the smooth finish; properly sanded and painted wood does not have visually visible grain.
- Use wood windows and doors on residential structures.

Rhythm of Openings

Doors and windows comprise roughly 30% of the surface area of walls on historic structures. Openings are spaced in an orderly fashion with each room having at least one opening. The header of the openings align. Maintaining a consistent opening pattern creates a continuity of wall surface thus allowing for a harmonious pedestrian experience.



Above: The structure's opening pattern is not consistent with the neighborhood. Blank walls should be avoided.

Design Tips

- Avoid blank walls. Incorporate at least one window per room or every 10 -15 feet on side elevations and align header heights.
- Incorporate window and doors openings with a similar proportion of window space as typically found on the block face.

Demolition and Relocation of a Structure

Demolition

Demolition of a structure will **NOT** be allowed if:

1. A structure is of architectural or historical interest and/or value or its removal would be detrimental to the public interest, or
2. The building contributes significantly to the character of the historic district and demolition would create a detrimental view or adversely affect the existing buildings on the block, or
3. A structure is of old or unusual or uncommon design and materials and it could not be reproduced without great difficulty and/or expense, or
4. If its proposed replacement would not make a positive visual contribution, would disrupt the character or be visually incompatible within the historic district.

Demolition of a structure **MAY** be allowed if:

1. The building has lost its architectural and historical integrity and importance and its removal will not result in a negative, less appropriate visual effect on the historic district, or
2. The structure does not contribute to the historical or architectural character and importance of the historic district (e.g. a non-contributing structure), and its removal will result in a positive, appropriate visual effect in the district.

Relocation

A building may only be moved from one site to another site **within** the historic district under the following conditions:

1. The building is seriously threatened in its original location,
2. The integrity and structural soundness of the building will be maintained,
3. The building will be compatible with the overall character, visual appearance and site orientation of existing buildings on the block at the new location, and
4. The removal of the building from its original site will not create a detrimental view or loss of integrity on its immediate block.





Above and below: This structure was moved to this location and does not fit on lot with adequate side setbacks.



A building may be moved from a site **outside** of the historic district to a site **within** the historic district under the following conditions:

1. The integrity and structural soundness of the building will be maintained,
2. The building will be compatible with the overall character, visual appearance, and site orientation of existing buildings on the block at the new location, and
3. Any proposed replacement at the original site will result in a more positive visual effect on its immediate block.
4. Any relocated building in the historic district shall be rehabilitated (i.e. repaired and/or rehabilitated) in accordance with the applicable sections of these guidelines so as to retain the original character, architectural details, design, and materials of the structure.

Standards

1. The height and overall scale of new construction and additions shall be consistent with that of adjacent structures. In residential areas, the height and scale of new construction should generally not exceed that of adjacent structures by more than one story. In commercial areas, a greater variation in height may be appropriate with appropriate transitions. Step downs in building height, wall plane offsets and other variations in building massing should be utilized to provide transition when height of new construction exceeds adjacent structures by more than a half story.
2. Roof pitch, form and orientations shall be consistent with those predominantly found on the block face.
3. The orientation of the front façade shall be consistent with the predominant orientations of historic structures found on the block face.
4. The orientation of primary building entrances, porches and landings shall be consistent with those found on the block face.
5. Where used front porches shall be a minimum of 8 feet deep.
6. Setbacks shall be the average of the historic structures on the block face.
7. The site configuration and orientation of new buildings or structures shall be compatible and consistent with the orientation of existing buildings or structures on adjacent lots within the block face.
8. Blank walls on residential structures and street elevations of commercial structures are prohibited.
9. Window and door openings shall use similar proportion of wall to window space as typically found in the district.
10. Building envelope, roof, windows and door materials shall complement the type, texture and detail, including dimensions, of materials traditionally found in the district.
11. Vinyl siding, plastic, and EIFS are prohibited for use of building envelope materials.
12. Metal roofs and metal sheeting used as the primary building envelope material on primary residential structures are prohibited.
13. Additions shall not be constructed on a primary or character defining elevation.
14. Additional stories shall be set back from the roof edge to ensure that the historic building's proportions and profile are not radically changed.
15. The size, scale, massing, and proportions of the new addition shall be compatible with the historic building.
16. Additions shall be differentiated but compatible, so that the new work does not appear to be part of the historic building; the character of the historic resource should be identifiable after the new addition is constructed.
17. Demolition of a structure shall be prohibited if a structure is of architectural or historical interest, the building contributes to the character of the historic district.
18. Relocation of a structure within the district may be allowed provided that the building is seriously threatened in its original location and the integrity and structural soundness of the building is maintained.
19. A relocated building shall be compatible with the overall character, visual appearance and site orientation of existing buildings on the block at the new location.
20. Any relocated building in the historic district shall be rehabilitated (i.e. repaired and/or rehabilitated) in accordance with the applicable sections of these guidelines so as to retain the original character, architectural details, design, and materials of the structure.

Additional Resources

- NPS Preservation Brief #14, New Exterior Additions to Historic Buildings: Preservation Concerns

STANDARDS AND GUIDELINES FOR OUTDOOR SPACES











INTRODUCTION

Outdoor spaces such as front yards, rear yards, pergolas, and porches act as transitional space between the public sidewalk and street and the privacy of one's home. In addition, the architectural components of outdoor spaces define the appearance of the streetscape in our historic neighborhoods. This chapter will address the different types of outdoor spaces, how they are defined and their many architectural components.

TYPES OF OUTDOOR SPACES

LIGHTING

COMPONENTS OF PORCHES

FENCES

PAVERS



Types of Outdoor Spaces



PORCH

Porches are often referred to as outdoor parlors and act as living space where property owners can greet their neighbors and guests. The roof form of a porch provides shelter from the elements protecting not only the property owner but also the structure's doors and windows. Porches are typically located on the first floor at the structure's main entrance, are 10 to 6 feet deep, partially span or are the full width of the façade and sometimes wrap to the side elevation, and always have a roof. The photo above is of a structure with a column supported porch which is the full width of the front façade and wraps around to the side elevation of the structure. It is deep, and covered by the roof structure of the main house.

REMINDER: *All exterior work requiring a building permit requires a Certificate of Appropriateness and must conform with all of City of Fort Worth ordinances. It is helpful when using these guidelines to be familiar with your architectural style.*

Balcony

A balcony is a projecting structure that often acts as an outdoor corridor between rooms. It is generally 4 feet deep, cantilevered, enclosed by a railing or balustrade and can be covered or uncovered.





Gallery

A gallery is a long covered area that can act as a corridor, typically elevated and supported by columns.

Portico

A portico is covered entrance having a roof supported by a series of columns. Typically two stories and can be on the front and rear of residences. They are typically found on institutional and Neo Classical style structures. They are rare in Fairmount and are usually an alteration.



Stoop

A stoop consists of steps that lead directly to the entrance of a structure; it can have a 3 foot landing and it may be covered by an awning or canopy.





Canopy

A canopy is column supported covering. Its frame is supported by the ground and projects from the wall over an entrance.

Awning

An awning is a covering that is not supported by the ground. It is either hung or supported by brackets. It is intended to protect doors and windows from the elements, as well as, add decorative details.



Terrace

A terrace is an elevated platform. Typically it is the extension of the floor from the main structure or it is built upon a solid base. It is deeper than a balcony and is always uncovered.





Porte-Cochere

A porte cochere is a covered passage way for carriages or automobiles. They are attached to the main structure and correspond to a primary entrance.

Arbor

An arbor is a free standing structure that provides shade through the use of open timber-frame construction. It is supported by evenly spaced columns and often has lattice to support vines or climbing plants.





Pergola

A pergola is a shaded walkway or passage way with open timber-frame construction attached to a structure. It is supported by evenly spaced columns and often has lattice to support vines or climbing plants.

Non-visible spaces

Deck

A deck is an elevated platform which is attached to the main structure. It is built on an open support system and is uncovered. It is different from a terrace in that the elevated platform is not built on a solid base. **Decks are not appropriate for historic districts and can only be constructed in non visible locations.**

Patio

A patio is typically a paved area at ground level.

Courtyard

An interior patio. Typically surround by structure and is open to the sky above.

Lighting

Lighting for historic structures should be placed in a location that does not distract or conceal architectural features. Lighting should be appropriate for the architectural type of structure or should not suggest a period or style. In addition, lighting should be discreet and moderate in placement.



Left: These light fixtures are appropriate only for Arts and Crafts style structures.



Left: These light fixtures are not suggestive of a period of type of architecture and are appropriate for most structures.

COMPONENTS OF A PORCH



ROOF: *Providing covering to space below. Generally the same material as the main structure.*

SOFFIT: *The underside of the eave. Typically wood tongue and groove beaded board. The same material can be found on the porch ceiling.*

EXPOSED PORCH BEAM: *Sometimes doubled and covered in wood siding depending on architectural style.*

COLUMN: *Provides support to the roof structure above and differs depending on architectural style. Columns, especially in Arts and Crafts structures can be placed on top of a* **PEDESTAL**, *also known as a* **BASE**.

BALUSTRADE: *Comprised of a wood or brick top and rail and balusters.*

PORCH FLOOR: *Floor should have a slight slope away from the structure to provide proper drainage. Typically is wood tongue and groove or concrete.*

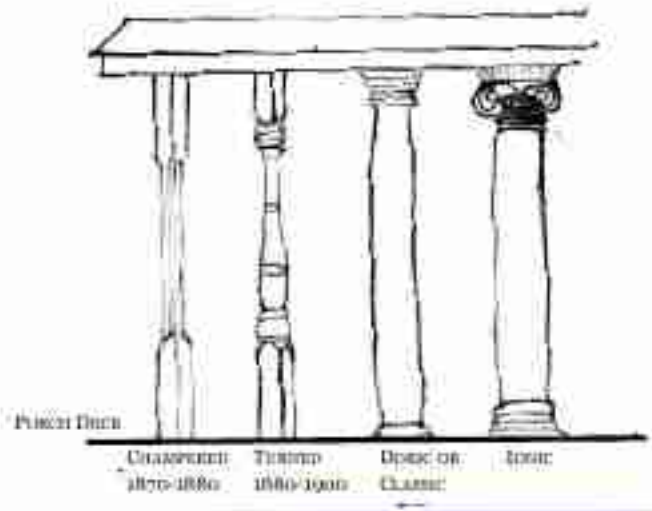
APRON: *Conceals the wood sill and floor joist. Typically a 1"x10" wood board.*

CHAIN WALL: *Continuous foundation which is always masonry. When the chain wall and apron are absent and wood siding is present this is called* **SKIRTING**.

Columns

Columns are long vertical structurally supporting members. They come in a variety of styles.

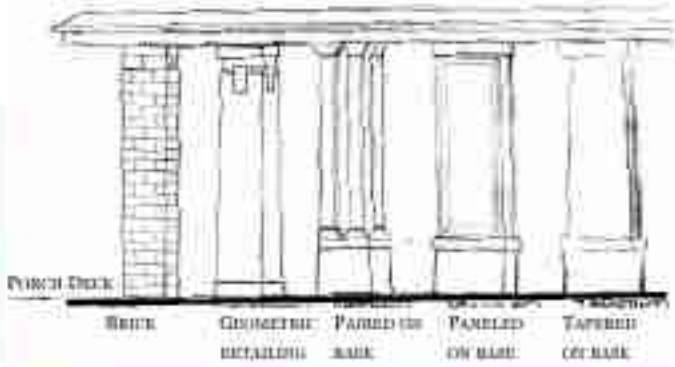
Examples of Victorian Columns



Right: The two story Victorian structure has classic round wood columns. These columns are typical on Victorian structures built after 1880.



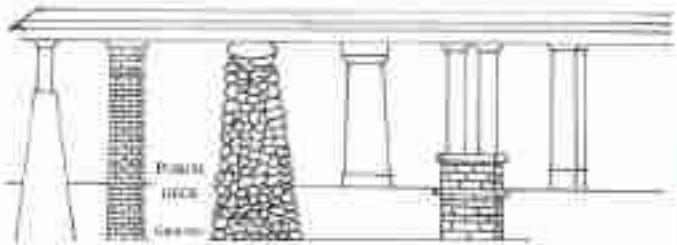
Examples of Prairie Columns





Above: The American Four Square style structure has square brick columns.

Examples of Craftsman Columns

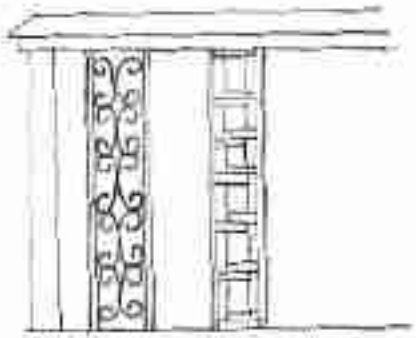




Above: This one story masonry bungalow has square brick columns that extend to the ground. This type of column is also the prominent column style for Tudor style structure (above).



Examples of Minimal Traditional Columns



Top right: This one story, wood clad Minimal Traditional structure has wood geometric columns. As Victorian and Arts and Crafts columns required repair they were often replaced with inappropriate columns from this the modern architectural style (below).

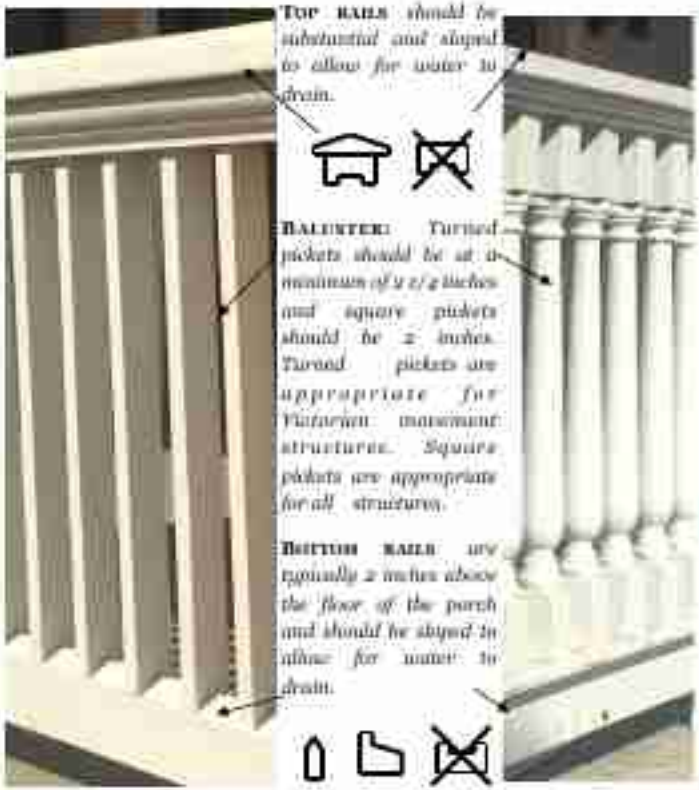




BALUSTRADES

Balustrades are comprised of three pieces: a top rail, a bottom rail, and a baluster. When replacing a balustrade it is important to take into consideration style and character of the structure , as well as, existing building code. It was not unusual for porches to be open and not have a balustrade. When installing a new balustrade it should be sympathetic to the architectural style or have simplified detailing.

Top Rail and Bottom Rail

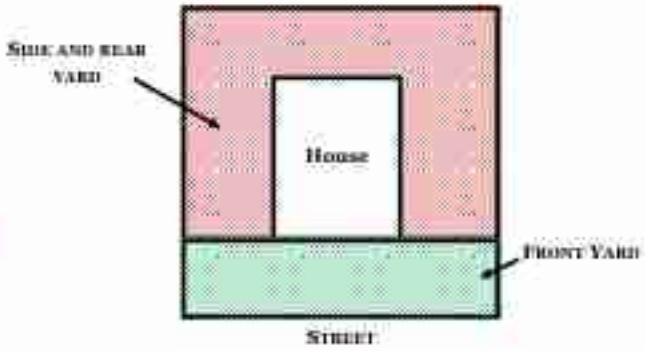


Top rails *should be substantial and sloped to allow for water to drain.*

Baluster: *Turned pickets should be at a maximum of 2 1/2 inches and square pickets should be 2 inches. Turned pickets are appropriate for Victorian movement structures. Square pickets are appropriate for all structures.*

Bottom rails *are typically 2 inches above the floor of the porch and should be sloped to allow for water to drain.*

FRONT AND REAR YARDS



The move towards rear yards can be traced back to the 1940s. Prior to World War II (WWII) America adopted a policy of isolation, the country would not align itself with any foreign countries nor get involved in any war outside of the western hemisphere. After WWII, in 1944, Congress passed the G.I. Bill allowing returning Veterans access to low cost mortgages. The economic incentives combined with the newly improved highway and interstate infrastructure helped to fuel a suburban housing market. So-called "Levittowns", named for the brothers William and Alfred Levitt, consisting of identical homes, white picket fences, green lawn and modern kitchens were constructed across America. These rapidly built homes offered an alternative to the cramped living quarters in the city, were economical in size and featured larger yards in the front and more importantly, in the rear.

At the same time there was sharp focus of domestic issues. America's involvement in war had deep social implications. Access to low-cost mortgages and a prospering post war economy allowed for the expansion of the American middle class. An emphasis was placed on the nuclear family. With the looming Cold War, families began to enjoy the privacy that came with large backyards. Large rear yards could provided occupants with both protection and food. Air raid shelters could be constructed in case of nuclear fallout. The backyard became both a place to escape the perils of the war and symbolic of the "American Dream".

Fences

Front yard fencing was typically reserved for substantial or high style houses. Fencing front yards fell out of favor during the Arts and Crafts period and by the 1940s almost no one fenced their front, but rear yards were almost always fenced. Double loop wire fences were very popular at the turn of the century. As Arts and Crafts style structures became popular the iron fences most likely would have been on a masonry base and in front of a high style house. As for design, geometric earth designs were much more popular during the 1920's-1940's. Scroll work went out of style and didn't reappear until the 1960's. Front yard fences are typically 4 feet in height and at least 50% open. Side and rear yard fences may be opaque and between 6 and 8 feet in height.

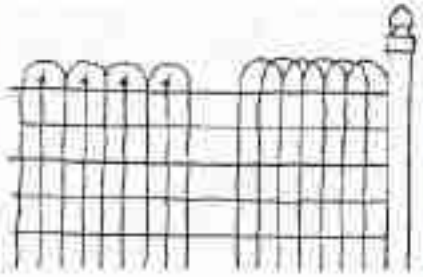
Appropriate Front Yard Fences



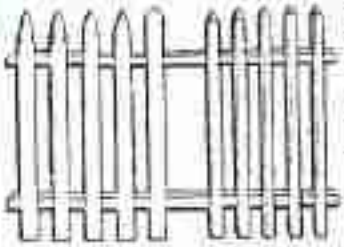
Left: A simple 4 foot high iron picket fence with simple finials and no decorative elements.

Below: Traditional wire mesh fences are only allowed with a Board of Adjustments variance; however, the 4 foot high iron loop fence with simple finials is an appropriate alternative.





Left: A 4 foot high iron picket fence with geometric shapes and simple finials.



Left: 4 foot high wood fences are appropriate for the front yard. Wood fences at the front yard must be at least 50% open and can either be a flat or square picket.

Below: Traditional flat picket fence.





Above: This high style structure's front yard is enclosed by a wood square picket fence with a pedestrian gate to match.

APPROPRIATE SIDE AND REAR YARD FENCES



Left: 6 to 8 foot high wood privacy fences are appropriate for side and rear yards.



Left: It is preferable for wood privacy fences to be capped. The wood cap helps to shed water, increasing the longevity of the fence.



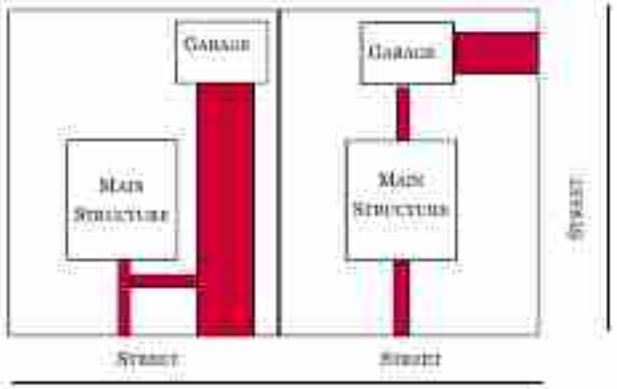
Left: Like front yard fencing, simple iron picket fences with geometric shapes and simple finials are appropriate for side and rear yards and can have an increased height of 6 to 8 feet.

PAVING

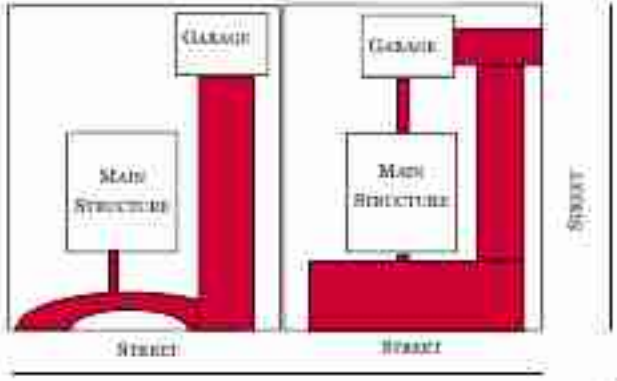
DRIVEWAYS AND WALKWAYS

Paving should be kept minimal and should not disrupt the rhythm of the streetscape. The following are illustrations of appropriate and inappropriate paving patterns.

APPROPRIATE



INAPPROPRIATE



Porch Standards

(Required)

1. Original porch and other outdoor space components (columns, railing, skirting, decking and soffit) shall be maintained.

2. When necessary, porch and other outdoor space components (columns, railing, skirting, decking and soffit) replacement shall match existing in size, material, profile, exposure, detail, relief and dimension.

3. Primary porches such as first floor front porches shall not be enclosed.

4. Secondary porches such as second story and rear porches may be enclosed by screens only.

5. Porch flooring shall be 5 ¼" tongue and groove wood installed with a floor-nailer and corners on a wrap-around porch shall be mitered.

6. Synthetic tongue and groove flooring may be approved provided that it match existing in size, material, profile,, exposure, detail, relief and dimension.

7. Porch railings shall be made of wood or masonry and be typical and appropriate to the style of the structure.

8. Metal handrails shall be reviewed on a case by case basis and shall be simple in design and detailing.

9. Columns shall be masonry or wood and of a style and material typical of the period and style of the structure.

10. Synthetic columns may be substituted for wood provided that they match size, profile, exposure, detail, relief and dimension and are typical of the period and style of the structure.

11. Decks, patios and courtyards shall be not be visible from the public right of way.

12. Enclosed decks, second story or rooftop decks shall not be visible from the public right of way.

Paving Standards

(Required)

13. Paving of private sidewalks and driveways shall be of natural concrete, brick, cut stone, pavers, or natural rock or asphalt.

14. In no instance shall the front yard of any lot be paved or graveled except for a driveway or walkways.

15. There shall be no front yard area designated as a vehicle parking area or paved as such.

16. Walkway paving in the front yard shall be:

- A walkway from the front property line to the front entry of the structure or, on a corner lot, from the side property line to a side entry of the structure.
- The walkway shall not be wider than the width of the entry steps and in no instance shall the walkway be wider than ten (10) feet.
- A walkway from the driveway to the front and/or side entry walkway. Shall be a maximum of four (4) feet in width.

17. A front entry driveway shall be no wider than one car width or ten (10) feet maximum but may widened just prior to a two car garage.

18. A front entry driveway may extend along the side of the residence or structure, through the Porte Cochere if applicable, to the garage or out-building, or to the rear yard.

19. On a corner lot, the driveway may extend from the side street to the garage. It shall be no wider than one car width or ten (10) feet maximum to a one-car garage, or eighteen (18) feet maximum and widening to a two car garage.

20. Circular and semicircular driveways are prohibited.

21. Driveways shall be not be widened or extended into the project fronted yard.

22. Ribbon driveways are permitted, provided that the paved ribbons are no greater than three (3) feet in width.

23. Any new driveway constructed through a front yard must be spaced a minimum of one (1) foot from an existing driveway on the adjacent lot.

Fence Standards

(Required)

22. Front yard fences shall be a maximum height of four (4) feet, 50% open and compatible to the architectural style of the primary structure.
23. Side and rear yard fences shall have a maximum height of eight (8) feet.
24. Side yard fences shall not project into the projected front yard.
25. Fence materials shall be wood, antique wire fencing, or iron.
26. Plastic, chain link, barbed wire, or other synthetic materials used as fencing is prohibited.
27. Masonry may be used for posts and bases for metal iron fencing only.

Lighting Standards

(Required)

28. Placement of outdoor security lights and their mounting shall not damage, detract from, or conceal significant features of the structure.
29. Porch fans shall be mounted in a manner that will not damage, detract from, or conceal significant features of the structure and shall be simple in design.
30. Lighting installed at the front porch shall be compatible in age, style and scale to the building or unobtrusive and not suggestive of a style or age. Their mounting shall not damage, detract from, or conceal significant features of the structure.

Other Applicable Standards

(Required)

31. Stairs providing entrance to a second story shall not be visible from the public right of way on primary structures.
32. Pergolas must be historically appropriate and compatible to the style of the existing structure.
33. Mechanical equipment (air conditioning units, and satellite dishes) located in the yard shall not be visible from the public right of way.

Outdoor Space Guidelines

(Recommended not required)

1. The use of the front and side yards should be reserved for landscaping.
2. The parkway between the sidewalk and the curb shall be reserved for landscaping.
3. Care should be taken to preserve existing trees or replant with long-living trees.
4. Mailboxes should be typical of the style and period of the structure and be affixed to the front of structure.
5. Ramps installed for access or mobility purposes should be made of wood. Care should be taken not to detract from the design of the structure.

Additional Resources

- A Field Guide to American Home by Virginia and Lee McAlester
- Bungalow Details: Exteriors by Jane Powell and Linda Svendsen
- NPS Preservation Brief #17: Architectural Character– Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving their Character
- NPS Preservation Brief #32: Making Historic Properties Accessible
- NPS Preservation Brief #45: Preserving Historic Wood Porches
- Old House Journal: Porch Details by Brent Hall

STANDARDS AND GUIDELINES FOR ROOFING











INTRODUCTION

Roofs are one of the most important components of a structure. They are the first line of defense against the elements and are a major architectural feature. This chapter will address its many components. In this chapter you will find the following sections:

ROOF FORMS AND PITCHES

ROOF MATERIALS

VENTILATION SYSTEMS

EAVES, OVERHANGS AND GUTTERS

DORMERS AND SKYLIGHTS

CHIMNEYS

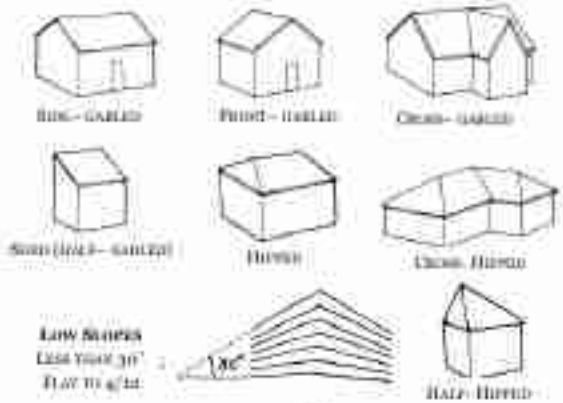
MECHANICAL EQUIPMENT

FORM AND PITCH

There are three basic roof forms gable, hipped and flat. These forms combined with each other and pitch create dominant and character defining features on a structure. Altering the roof form and pitch can negatively impact a historic structure and neighborhood. **Therefore, existing roof lines and the architectural features that give the roof its essential character shall be preserved.** The following roof forms are most commonly found in the Fairmount Historic District.

REMINDER: *All exterior work requiring a building permit requires a Certificate of Appropriateness and must conform with all of City of Fort Worth ordinances. It is helpful when using these guidelines to be familiar with your architectural style.*

COMMON ROOF FORMS



Above and Left: Low sloped roofs are categorized as flat to 4/12. Normal sloped roofs are categorized as 5/12 to 8/12 and steep sloped roofs are generally above 9/12. The images are from A Field Guide to American Houses by Virginia and Lee McAlester.

Roof Materials

Roof materials are important because not only do they create a water-tight covering, protecting and helping to preserve your structure, they also add color and texture to the slope. Often the pitch of the roof slope will dictate the type of material used. Low-pitched to flat roofs depend upon an almost continuous roof surface that lacks breaks and seams to prevent moisture intrusion. Typically, low-pitched to flat roof materials include built-up hot tar roofing, roll roofing and flat seam metal roofing. Low-pitched to flat roofs are unusual in the Fairmount Historic District and therefore, **metal roofs, unless installed on an accessory structures or secondary roof structure (such as porch or addition), are not permitted.** Most of the roofs in the Fairmount Historic District have moderately sloped roofs and would have been clad in asphalt/ fiberglass roof shingles.

Asphalt Shingles

Introduced in 1903 asphalt shingles were a by-product in the manufacturing of the tar and asphalt felt paper (commonly know as tar paper) used on flat roofs. For shingles, the felt was saturated with asphalt and then covered with crushed limestone, slate or another types of rock. The addition of the rock added color, protected the felt from the sun and increased the fire resistance. The shingles were typically sold as individual shingles measuring 12"x 16" or 12" x 36" (standard measurement for 3 tab shingles). The square cut tabs were the most popular, but there were other shapes including hexagons, diamonds, dog-eared, and t-shaped. The colors were limited to red, green and black. It was not until the 1950's that asphalt shingles acquired the blended colors they have now. Today asphalt shingles are made with fiberglass and generally have a lifespan of 15 to 25 years. Architectural or dimensional shingles typically last longer.



Scalloped red asphalt shingle



Architectural Grade green asphalt shingle



Three tab black asphalt shingle

Roof Ventilation Systems

Ventilation systems greatly reduce the amount of heat in an attic or home during the summer months. They can be installed in three locations: the roof ridge, slope or at the gable end.



Ridge vents are appropriate for most structures.



Low profile vents are not appropriate on front facing roof slopes and should be placed in a location minimally visible from the public right of way.



Turbine vents are only appropriate in locations not visible from the public right of way.



Gable vents are appropriate for structures that have gable roof forms. They come in a variety of shapes and sizes. They should be louvered and in a wood frame. Gable vents are inappropriate as a replacement for gables that feature decorative windows or stained glass.

Eaves and Overhangs

Where your roof meets the wall, also known as an eave, is important both aesthetically and structurally. The roof and wall must meet, and the materials used to clad such element must create a watertight juncture, protecting the structure below. Overhangs and gutters help to create the watertight seal.

Types of Eaves and Overhangs





Closed eave, no overhang

Appropriate for:

- *Minimal Traditional*





Open eave, exposed rafter

Appropriate for:

- *Craftsman*
- *Tudor*





Open eave, enclosed rafter

Appropriate for:

- *Prairie*
- *Tudor*
- *Queen Anne*





Closed (boxed) eave

Appropriate for:

- *Minimal Traditional*
- *Prairie*

Gutters

Gutters and downspouts help shed water away from your structure; protecting the walls and foundation system of your home.

Types of Gutters



K-style gutters are appropriate for closed eaves and open eaves with a closed rafter. They are not appropriate when fascia board is not present.



1/2 round gutters are appropriate for all types of eaves, especially where the fascia board is absent.



Roof mounted gutters are appropriate for all types of eaves.



Built-in gutters are appropriate for open eaves and boxed eaves.

Dormers

Dormer comes from the French word meaning "sleeping room". They are small rooms that protrude from the main roof surface allowing light and air into the attic area. Dormers can have a variety of different roof shapes with gable, hip and shed being the most popular, other types of dormers such as an eyebrow dormer can also be found in the Fairmount Historic District.



Gable Shed Hipped

Above: The dormer type images are from A Field Guide to American Houses by Virginia and Lee McAlester.

Restoration of Existing Dormers

Original dormers should be retained and maintained. Property owners are encouraged to reconstruct dormers based on photographic evidence or ghosts within the roof framing.

Construction of New Dormers

When considering construction of a new dormer property owners are encouraged to use a comparable structure in style and period as a guide for the location, form, spacing and detailing of a new dormer. The most crucial aspect of a dormer is having the correct proportions. The size of a window in a dormer should correspond in proportion to the windows on the uppermost floor of the main structure. Should they vary in proportion then they should be slightly shorter. Window proportion should determine the proportion of the body of the dormer. The window and trim should fill the dormer face. The less cheek wall cladding that is visible, the closer the dormer will be to having the correct proportions. For more information about correct dormer proportion refer to the do and don't dormer guide.



A Do and Don't Visual Guide to Dormers



Do use modest proportions for both the roof and body. This dormer's eaves mimic the width of the main structure's eave but are proportional to the body of the dormer.

Do fill the face of the dormer with window and trim, leaving little to no room for siding on the front of the dormer.



Don't replicate the main structure's eave line on the dormer or overstep the roof. It makes the dormer top heavy. The dormer roof proportion is typically 125% to 140% of the dormer body.

Don't use a window that is too small. Use the floor below windows as a guide for determining the size of the window in the dormer. Should the window size need to be decreased, shorten the window or use only the top sash. The windows and trim should fill the majority of the dormer's face.

Chimneys

Chimneys are a standard feature on American structures. Often referred to as the soul of a home, chimneys were used for heating and cooking. The rhythm and placement of chimneys often reflect the internal layout, while the detailing helps indicate the period and architectural style of a structure. During the Arts and Crafts era (c. 1900-1930) the chimney was a place for the mason to show his/her craft, and for most architectural styles, and is considered a prominent architectural feature. **Because of their importance, historic chimneys shall be maintained and preserved.**



Tips for Maintaining your Historic Chimney

1. Repointing: Often chimneys need repointing which is the act of removing deteriorated mortar and replacing it. When replacing the historic mortar be sure to use a mortar that has little to no Portland cement. A high concentration of Portland cement in mortar can cause damage to historic brick. For more information on repointing historic brick, check out #2 *Preservation Brief: Repointing Mortar Joints in Historic Masonry Buildings* made available by The National Park Service.

2. Flashing: Where the chimney interacts with the roofline of a structure is the most likely place for a leak. Metal z-flashing or step-flashing are recommended to ensure that there is no water intrusion. Often roofing cement is applied to the joint to create a water-tight juncture; however, the cement will eventually crack, thus allowing water in.



LEFT: A properly flashed chimney. Image Source: www.allbrassmfg.com

Roof Top Mechanical Equipment

Rooftop equipment such as satellite dishes should be located in non-visible locations or minimally visible location. Location on a primary roof slope is inappropriate. Rooftop equipment located on secondary roof slopes should be at least 15 feet back from the front facing wall of the structure.



The installation of other roof top mechanical equipment such as air conditioning units and telecommunications equipment is not appropriate and can only be installed in non-visible locations.

Property owners are encouraged to locate solar collectors on secondary and non-visible roof slopes. For more information on the installation of solar panels on historic structures refer to the section on sustainability.

Skylights

Skylights are typically found in commercial structures. They are rare on residential structures, however, occasionally they can be found on Bungalows, typically on a secondary roof slope in a minimally visible location. This rule should still be followed today. They should rise off the roof surface no more than eight (8) inches and be flat. Bubble and round skylights are inappropriate. If multiple skylights are desired, they should be arranged in an orderly fashion.

Roofing Standards
(Required)

1. Original roof shape, form, design, eave depth, and other architectural elements shall be maintained.
2. Original tile and slate roofs shall be maintained.
3. Asphalt/fiberglass (composite) roof shingles as an in kind replacement is allowed.
4. Metal roof shingles are permitted only if the shingle accurately replicates original shingle materials in appearance, scale, and texture.
5. Standing seam metal roofs can be installed on secondary roof slopes with roof pitches of less than four and twelve (4/12) and on accessory roof structures.
6. Metal roof profiles such as R-panel and rib panel are prohibited on residential structures.
7. Appropriate metal profiles, tile, slate and asphalt/ fiberglass roofs shall be considered an appropriate or compatible replacement material for asbestos roof shingles provided that the new material is appropriate for the period and style of the structure.
8. Exposed rafter tails may not be boxed in, concealed and/or removed.
9. Original gutter profile shall be maintained.
10. New gutters shall not damage or conceal rafter tails or other significant details of the structure.
11. Vinyl and plastic gutters are prohibited.
12. The exterior portion of chimneys shall be maintained even if the fireplace is not functional and/or the interior portion has been removed.
13. New chimneys shall be of a style, proportion and materials compatible with the period and style of the structure.
14. New dormers shall be appropriate in mass, scale, fenestration pattern and detail to the period and style of the structure.
15. Roof-mounted satellite dishes, skylights, alarms, air-conditioning units and all roof- or wall-mounted accessories shall be located where its view from the public right of way is minimized.
    - If a non-visible location is not feasible for rooftop equipment then it can be installed at least 15 feet back from the primary wall of the structure.

Roofing Guidelines
(Recommended not Required)

1. The primary roof colors should be:
    - Asphalt /fiberglass: red, green and black. Brown should be used to imitate the color of wood shingles.
    - Metal roofs: white, galvanized or neutral.
2. The primary gutter profile should be half round or box gutter.
3. Interior chimneys below the roofline should be maintained.

Additional Resources

- NPS Preservation Brief #2: Repointing Mortar Joints in Historic Masonry Buildings
- NPS Preservation Brief #4: Roofing for Historic Buildings
- NPS Preservation Brief #19: The Repair and Replacement of Historic Wooden Shingle Roofs
- NPS Preservation Brief #29: The Repair, Replacement and Maintenance of Historic Slate Roofs
- NPS Preservation Brief #30: The Preservation and Repair of Historic Clay Tile Roofs
- Bungalow Details: Exterior by Jane Powell and Linda Svedsen
- NPS Technical Preservation Services: From Asbestos to Zinc: Roofing for Historic Buildings
- Old House Journal: Assizing Asphalt by Gordon Bock

STANDARDS AND GUIDELINES FOR SIDING AND MASONRY








INTRODUCTION

Wood frame structures must have some type of exterior cladding. Wall structure systems are clad in either a wood or masonry material to protect the wall structure beneath. Wood cladding is typically made up of either horizontal or vertical boards. This type of cladding is unusual for masonry structures. Around the turn of the century, as veneering techniques became easier to install and more popular, wood frame buildings can be found clad in a masonry material, typically brick or stucco. This chapter will explore the most common types of cladding found in the Fairmount Historic District. The following can be found in this chapter:

TYPES OF WOOD SIDING

ASBESTOS SIDING

ALTERNATIVE SIDING

MASONRY

DECORATIVE ELEMENTS

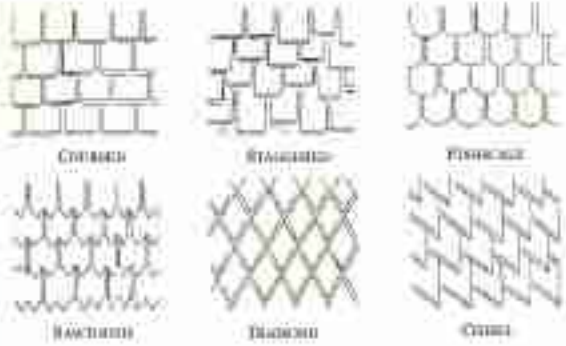


TYPES OF WOOD SIDING

Wood wall cladding can be divided into three broad categories: shingles, vertical and the most common horizontal.

SHINGLE CLADDING

Wood shingles are typically only used in gable ends; however, some structures are clad entirely in shingles. The shingles are tapered and installed in an overlapping pattern to prevent moisture infiltration. Below are common patterns.

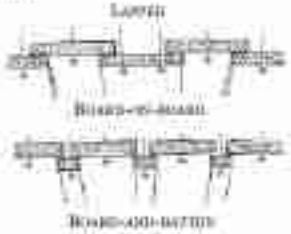


ABOVE: The images of wood shingles are from A Field Guide to American Houses by Virginia and Lee McAlester.

REMEMBER: *All exterior work requiring a building permit requires a Certificate of Appropriateness and must conform with all of City of Fort Worth ordinances. It is helpful when using these guidelines to be familiar with your architectural style.*

Vertical Siding

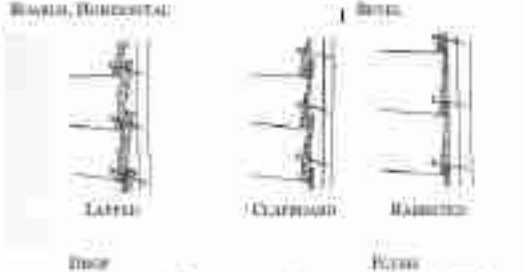
In the image to the right from *A Field Guide to American Houses* by Virginia and Lee McAlester, you can see that vertical siding is often lapped with either board on board or with a batten.



Horizontal Siding

Until the mid-19th Century most wood frame houses could be found with a square boards that were over lapped to prevent water intrusion. Toward the latter part of the 19th century drop siding became popular. **Simple drop siding in the 103 profile and false bevel siding in the 117 profile are the most common in the Fairmount Historic District.** Flush siding is typically found on the interior of the structures as a wall finish.

Right: The images of wood weatherboards are from A Field Guide to American Houses by Virginia and Lee McAlester.



Asbestos Siding

Asbestos siding became popular at the beginning of the 20th century. With appropriate maintenance, asbestos shingles can be expected to last over 30 years. The EPA banned asbestos in 1973, as a result, the repair of asbestos roof shingles and siding is not always feasible. If more than 20% of siding is damaged then replacement is most likely warranted. **The removal of asbestos siding and the restoration of the wood siding is encouraged.**



Alternative Siding

Artificial siding and veneers such as vinyl and asphalt siding are not appropriate for historic districts are not suitable materials. Currently there is not a cement fiber board available in the prominent 105 and 117 siding profile. As more profiles become available they will be reviewed by the HCLC on a case by case basis.



Above: The structure has a brick veneer on the front and inappropriate vinyl siding on the side.

Brick Masonry

Wood mold brick– Is wet or dry clay that is pressed into a wood mold allowed to dry and then fired. Depending on the firing method used strength (soft vs. hard) and color (shade) can vary. These are typically solid. They are most prevalent in structures constructed prior to 1900; however, can still be found today at various brick factories. Wood mold bricks can be identified by their rounded edges and corners and by holes and voids in the surface.



Extruded Brick– Is very dry clay that is forced through a form (creating a long ribbon) and cut by either a machine or by a wire into individual bricks and then fired. They are often hollow. Because they are produced on a massive scale they are typically very hard and the color (shade) is more consistent. These bricks were popularized in the early 20th century. Extruded brick can be identified by its smooth surface and hard edges and corners. Wire cut brick can be identified by a series of vertical ridges in the surface and by hard edges and corners.



Mortars

Basic Mortar ingredients/ formula: Lime or Portland cement (binder), sand, water and additives (animal hair, oyster shells, etc.)

Prior to mid-19th Century: Lime based. High lime mortar is soft, porous and varies little in volume with seasonal temperatures.

Mid-19th Century- Early 20th Century: Lime and Portland cement based. The amount of Portland cement used in mortar was gradually increased during this time. This corresponds with the evolution of brick. As the brick became harder the mortar became harder.

Early 20th Century- Present: Portland cement based. Portland cement is extremely hard, resistant to water movement and is sensitive to seasonal temperatures.

Masonry Veneers

Masonry veneer is most commonly found in 20th Century structures. These are wood frame buildings that are clad in brick, stucco or stone. The masonry materials on these building are not structural and are purely decorative. After World War I, veneer techniques advanced significantly and thus more homes were built using this technique.



Trim and Decorative Elements

Trim and decorative elements often have a strong visual impact and aesthetic value which functionally serves as a transition between building elements and often acts as a sealant, providing protection from water intrusion. Examples include corner boards, fascia, window and door trim, half timbering, brackets, shingle banding, brick and wood quoins and dentil work.



Left: The half timbering in the front gable of this structure identifies it as an Arts and Crafts structure, but it also serves as expansion and ventilation joints for the stucco veneer.

Right: The corner boards, fascia and trim surrounding the windows and creates a water tight seal at the siding joints. The trim provides weather proofing to the interior wall system and decreases water intrusion.



Siding and Masonry Standards
(Required)

1. Original siding, brick, stone, stucco and decorative elements shall be maintained.
2. Original siding, brick, stone, stucco and decorative elements on a structure shall not be changed or concealed by the introduction of a different material.
3. When restoring wood siding, masonry and decorative elements, the manner in which they are used, applied or joined together shall be typical of the style and period of the existing structure.
4. Use of synthetic materials may be permitted on a case by case basis provided the material accurately replicates original materials in size, profile, exposure, detail, relief and dimension.
5. Vinyl, plastic, metal and E.I.F.S cladding is prohibited.
6. Historic brick, stone or other naturally unpainted materials shall not be painted unless the material has been previously painted.
7. Fluorescent, neon, and metallic paint colors are prohibited.

Siding and Masonry Guidelines
(Recommended not required)

1. Appropriate colors are those which are complimentary to the style and period of the structure, as well as the overall character and colors of adjacent structures.

Additional Resources

- NPS Preservation Brief #2: Repointing Mortar Joints in Historic Masonry Buildings
- NPS Preservation Brief #6: Dangers of Abrasive Cleaning to Historic Buildings
- NPS Preservation Brief #10: Exterior Paint Problems of Historic Woodwork

STANDARDS AND GUIDELINES FOR SUSTAINABILITY









INTRODUCTION

Design and construction of historic structures maximized the use of natural resources such as light and ventilation. This chapter will explore old and new techniques to assist you in maintaining your home and provide additional energy efficient options. These techniques and options will allow your home to operate efficiently while maintaining its character defining features.

MAINTAINING WOOD WINDOWS

STORM DOORS AND WINDOWS

SHUTTERS

SCREEN DOORS AND WINDOWS

AWNINGS

COOL ROOFS

SOLAR TECHNOLOGY



WOOD WINDOWS—MAINTENANCE AND EFFICIENCY

The US Department Of Energy estimates that windows account for roughly 10% of a structure's air loss. Three basic steps can be taken to reduce the amount of air loss through the window unit; maintenance and the installation of low-e film and storm windows.



Graphic from #3 NPS Preservation Brief depicts where energy loss occurs.

MAINTENANCE: WEATHER STRIPPING AND CAULKING

Maintaining windows on a regular basis to ensure that they operate properly will significantly reduce the amount of air loss. This includes replacing rotten wood, painting, and adding weather stripping and caulk. Weather stripping should be used between the movable parts of a window. It can easily become ripped, torn, loose, bent or otherwise damaged so follow the manufacturers instructions for installation and routinely inspect and replace if needed. Caulk and other sealants can be used on the exterior of your building where different materials meet or where expansion and contraction occur.

REMEMBER: *All exterior work requiring a building permit requires a Certificate of Appropriateness and must conform with all of City of Fort Worth ordinances. It is helpful when using these guidelines to be familiar with your architectural style.*

Low-E Film

A quick and inexpensive fix is to apply Low-emissivity film (Low-E). This can reduce your window energy loss by 30% to 70%. In warmer climates the film should be applied to the exterior of the window pane to reflect solar radiation out. In cooler climates the film should be place on the interior of the window pane. So heat is reflected back into the house. The film can be purchased at your local hardware store and has a lifespan of approximately 10-15 years.





Left: Windows with Low-E coating reflect back part of the summer sun. Above: Windows with Low-E coating reflect back part of room's heat. Image source: Energy Saiers, U.S. Department of Energy

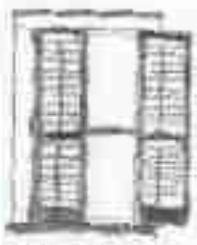
Storm Windows and Doors

Storm windows can be installed either on the interior or exterior of the structure to increase the thermal performance of your window. The addition of a storm window to a single pane window will have an energy rating close to that of a double pane replacement unit. Storm windows avoid the irreplaceable seal failure on insulated glass units (IGU's). The typical life span of an IGU is approximately 25 years. Storm windows can also be purchased with a Low E coating. Storm windows and doors should not be installed in locations where they damage or conceal significant features and should fit the opening.

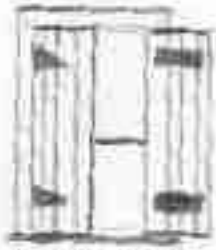


Shutters

Historic windows are recessed within the wall of the structure. This allows for either a shutter or a screen to sit within the frame of the window unit. When the shutter is closed it creates a flush condition that provides protection from storms and intruders. Exterior shutters, historically have been used to provide privacy and security while controlling light and air circulation. For this reason, **all shutters shall be operational (hinged).** The style of shutter is dependent upon the architectural style and not all styles can accommodate shutters. Styles that cannot accommodate shutters can accommodate wood screens and awnings on the exterior and blinds on the interior.



A. Louvered



B. Board and Batten



C. Paneled

A. Louvered: Provide the most control for light and air circulation. They can be closed and locked, with the louvers open. This provides protection from rain and security while allowing light and air in. Louvered shutters are appropriate for all style of homes.

B. Board and Batten: Are vertical boards, usually beaded tongue and groov, fastened by horizontal battens. They provide security , but do not allow for the control of air circulation and light. They are appropriate for Arts and Crafts style structures, with or without a decorative cutout and Tudor style structures. They are NOT appropriate for Victorian style structures.

C. Paneled: These shutters have panels and don't afford much control of air circulation or light infiltration. They are appropriate for Arts and Craft style structures, with a decorative cutout, and for ground floor commercial Victorian style structures, without a decorative cutout.

Screens for doors and windows







Screening became popular in the 1880s and remained popular throughout the United States. It fell out of favor as air conditioning became affordable. During the beginning of the 20th century it was so popular that a 1930 survey from *The Journal of Home Economics* ranked window screening as the third most important "household appliance" behind running water and sewage disposal. Screen doors can be simple in design or can match the style of the main structure. Paired and ribbon windows will not accommodate shutters; however, wood screens can be installed to help control light and air circulation. Screens also provide some protection from rain and sun. Screens can be combined with shutters. Structures that have shutters located on the exterior will have screens located on the interior; while, windows that can not accommodate shutters will often have screens on the exterior with blinds on the interior.

Solar Screen



Solar screening is more opaque than traditional screening. This allows for more privacy while still allowing for air circulation. It will reduce the amount of light infiltration, by reflecting the sun's rays and because of its thickness it will help to trap heat in the winter months. The reflection of the sun ray's will also extend the life of your window unit.

Awnings



For nearly two centuries awnings have helped to define the American streetscape. Awnings first made an appearance in America in the first part of the 19th Century. These awning were simple and utilitarian in design. After the Civil War awnings became more popular; industrialization made the frame work of awnings affordable. By the later part of the 19th Century operable and roller awnings were common. They allowed for more flexibility in the shading of shops and residences.

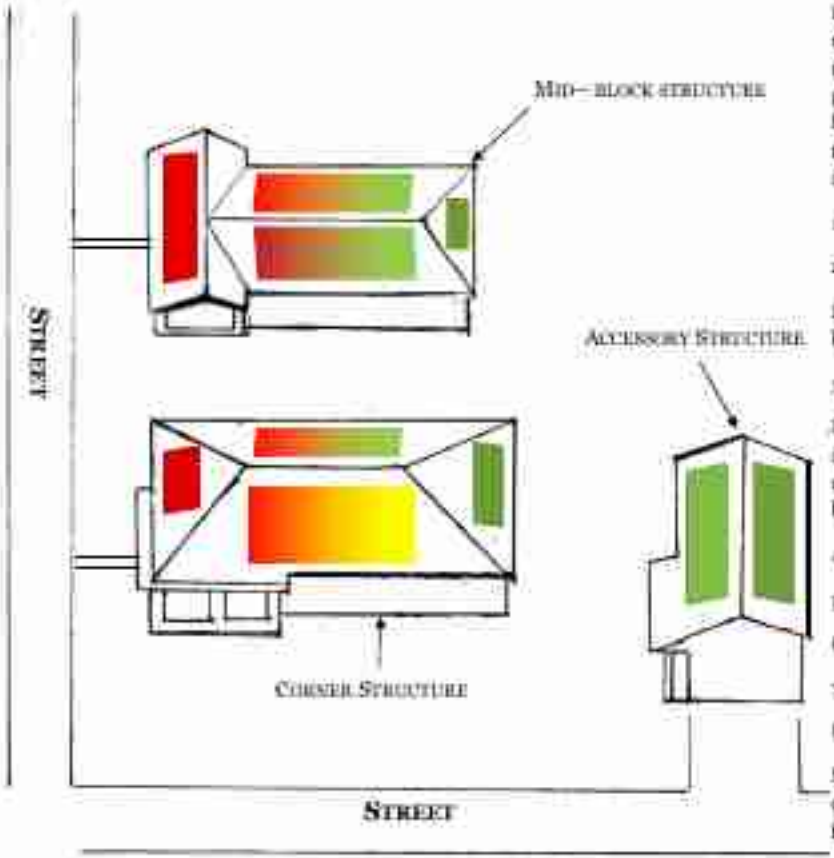


Historically their primary use has always been to regulate light infiltration. The US. Department of Energy states that awnings can reduce heat gain by up to 65% in south facing windows and up to 77% in east facing windows. They reduce the stress on air conditioning units and can lower the cost of cooling a building by up to 25%. They reduce glare and heat gain as efficiently as tinted windows and window film. During serve weather they provide protection to the structure while allowing the window or door to remain open, circulating air.

Awnings were typically triangular in shape with a simple metal frame to which dyed canvas was attached. Slate, tan and green were the most popular colors. Sometimes stripes were painted to the top portion of canvas. The color of the stripes typically corresponds to the color of the structure. Shed like awnings with free hanging valances are appropriate for most structures in the Fairmount Historic District. Awnings should be installed only where needed, typically the south and west elevations of a structure or on selected openings.



Solar Panels



Above: *The above illustration shows where the most and least appropriate locations for solar panels.*

Most Appropriate

Least Appropriate

Appropriate

Prior to installing solar technology on-site, try improving the energy efficiency of the structure through other passive methods such as awnings, and screens. When placing solar panels on-site, consider the impact that the technology will have on the historic character and fabric of the site. Consider the following locations prior to requesting the installation of solar technology on historic structures:

1. Pole mounted below the fence line
2. Non-historic structures on the site

If the desired energy efficiency cannot be achieved in the above location then consider the following location:

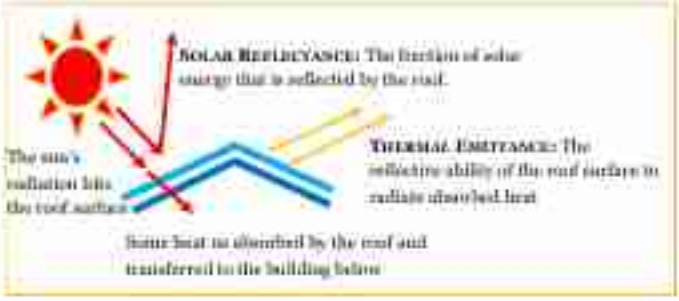
3. Historic Accessory structures

If the desired energy efficiency cannot be achieved by placing solar technology in the above three areas, and the technology must be place on the historic structure, then the following locations should be considered in the order listed below.

4. Non-visible roof slope
5. Rear roof slope
6. Rear portion of side or secondary roof slope
7. Side or secondary roof slopes
8. Front or primary roof slope

In addition solar panels installed on the main structure should conform to the slope of the roof and not extend past the ridge line or eave line of the roof.

Cool Roofs



Cool roofs reflect and emits the sun's heat back into the sky instead of transferring it to the structure. Their average energy saving range from 7-10%. There are several different types of cool roofs. They range from coatings for metal roofs and flat roofs to reflective granules on asphalt and other synthetic shingles.



Above: Cool Roofs come in three colors to asphalt/ fiberglass shingles. They are typically lighter and more reflective than traditional roof shingles.

Additional Resources

- NPS Preservation Brief #3 Improving Energy Efficiency in Historic Buildings
- NPS Preservation Brief #9: The Repair of Historic Wooden Windows
- NPS Preservation Brief #44: The Use of Awnings on Historic Buildings: Repair, Replacement and New Design
- The Secretary of the Interior's Standards for Rehabilitation & Illustrated Guidelines on Sustainability for Rehabilitating Historic Buildings
- Energy Savers, US Department of Energy

Sustainability Standards

1. Desired locations of solar panels shall be: pole mounted (not visible above fence line), accessory structures, rear roof slopes and rear portion of side (secondary) roof slopes.
2. Solar panels located on front roof slopes or primary roof slopes shall only be permitted provided that they increase energy production by more than 10%.
3. Solar panels shall conform to the slope of the roof.
4. Solar panels shall not extend above the ridge line of the roof.
5. Shutters shall be operational (hinged) and fit the opening.
6. Shutters on paired or ribbon windows are prohibited.
7. Vinyl and metal shutters are prohibited.
8. Storm doors and windows shall not damage or conceal significant features and shall fit the opening.
9. Screen doors and widows should be made of wood and shall not damage or conceal significant features and shall fit the opening.
10. Metal screens or storm doors and windows shall have a factory painted finish or shall be painted to match the window frame or sash.
11. Metal, corrugated and slatted plastic awnings are prohibited.
12. Fabric awnings with simple metal frames shall be allowed provided that the shape, and size of the awning is compatible with the structure and does not conceal or damage any significant architectural elements. Primary colors of awnings should be slate, tan, green or stripe.

SECTION

10

DEFINITIONS



Apron: A raised panel below a window sill.

Arbor: A detached lattice-work structure for climbing vines.

Architrave: The lowest part of an entablature, sometimes used by itself.



Balustrade: An entire railing system including a top rail, balusters, and a bottom rail.

Batten: A narrow strip of wood applied to cover a joint along the edges of two parallel boards in the same plane.



Brackets: Ornamental carpentry, used frequently to give the overhangs of houses a sense of exterior support.

Beaded-Profile Panels: Panels manufactured to resemble traditional bead board.



Boxed Eave: (boxed cornice). A hollow eave enclosed by the roofing, the soffit, and the building wall.

Bricked Eave: Eave condition where the top of the brick masonry wall is corbelled out to the eave eliminating the soffit.

Brickmold: Window or door trim that covers the seam between the jamb and the wall, typically two inches wide.



Carpenter Gothic: A nineteenth century architectural style found in the United States. It is evidenced by the application of Gothic motifs (typically wooden) by artisan-builders.



REMEMBER: *All exterior work requiring a building permit requires a Certificate of Appropriateness and must conform with all of City of Fort Worth ordinances. It is helpful when using these guidelines to be familiar with your architectural style.*

Carriage Porch: A roofed structure constructed over a driveway at the main entrance of a building; it was designed to protect individuals from the weather when entering or exiting into the main residence.

Casement: A window sash that swings open along its entire length, usually on hinges fixed to the sides.

Chimney Cap: The cornice forming the crowning termination of a chimney.

Classical Revival: An architecture movement in the early nineteenth century based on the use of Greek and Roman forms.

Colonial Revival: The revival of Georgian and Early Colonial designs in the United States in the late nineteenth century and early twentieth century.

Contributing Structure: A contributing building, site, structure or object which adds to the historical architectural qualities, historical associations or archaeological values for which a property or district is significant and possesses historical integrity reflecting its character at that time or is capable of yielding important information about the period, or it independently meets the National Register criteria. They include, but are not limited to:

- Original structures built before 1940
- Historic structures moved into or moved within the District have the same contributing qualities as if they were built at their current location.
- Specific structures designated contributing by the architectural survey.

Corbels: A bracket which fits under a horizontal surface.

Corbelling: An overlapping arrangement of bricks or stones in which each course (row) extends farther out from the vertical surface of the wall. It usually supports a cornice or overhanging member.

Corinthian Order: The most slender and ornate of the three classical Greek orders, typically having elaborate capitals with volutes and acanthus leaves as decoration.

Corner Board: A board which is used as trim on the external corner of a wood frame.

Cornice: An ornamental molding at the meeting of the roof and walls; it usually consists of bed molding, soffit, fascia, and crown molding.

Crown Molding: Projecting molding forming the top member of a cornice, door, or window frame.

Dentil: One part of a band of small, square, tooth-like blocks forming part of the characteristic ornamentation of some classical orders.

Doric Order: The column and entablature developed by the Dorian Greeks. It is sturdy in proportion with a simple square capital and no base.

Dormer: A projection from a wall or roof structure. When it rises from a roof is called a roof dormers and when it is an extension of a wall it is called a wall dormer. When the dormer is located between the wall and roof it is referred to a cornice line dormer.

Driveway: The purpose of the driveway shall be to create a paved surface for the movement of vehicles to their designated parking areas. The driveway shall be defined as the paved area within the property line extending from the back of the sidewalk or lot line to the side yards, garage, out building or through a porte cochere.

Entablature: In classical architecture, the elaborated beam member carried by the columns. It is horizontally divided into architrave, frieze, and cornice.

Eaves: The edge of the roof, with or without exposed rafter tails, which extends beyond the side of the structure usually twelve to twenty-four inches.

EIFS: Exterior insulation finishing system

Fascia: Vertical board that terminates a sloped roof at the eave.

Frieze: The middle horizontal member of a classical entablature located above the architrave and below the cornice.

Front yard: The front yard shall be defined as yard across the full width of a lot extending from the front line of the main building to the front sidewalk.

Gable: The vertical triangular portion at the end of a building having a double sloping roof from the level of the cornice or eaves to the ridge of the roof.

Gable 1: Describes the massing of a house having a hipped roof with a projecting gable form at the front, typically two-thirds the width of the façade.

Gable Roof: A roof having a gable at one or both ends.

Gambrel Roof: A roof with two slopes of different pitch on either side of the ridge.

Half-timbering: A technique of wooden frame construction in which the timber members are exposed on the outside of the wall.

Hipped Roof: A roof that slopes upward from all four sides of a building, requiring a hip rafter at each corner.

Hood: A cover placed above an opening or an object originally meant to shed water from the opening. Often found over windows and seen as trim.

In-kind repair: Repair with like materials which does not change the historic appearance of the structure (i.e. wood replaced with wood, brick with brick, repairing a tongue and groove wood porch floor by using new tongue and groove wood where needed, etc.).

In-kind replacement: Duplicating the original feature or a missing feature; (i.e. replacing an unsalvagable 4 over 1 wood window with a recycled 4 over 1 wood window, or adding a matching 1 over 1 wood window to a window opening where a window had been removed in the past).

Ionic Order: One of the three classical Greek orders of architecture characterized by a capital with large paired volutes.

Jack Arch: A flat or straight masonry arch.

Knee braces: Ornamental carpentry, used frequently to give the overhangs of hemos a sense of exterior support.

Knee Wall: A short, vertical wall that closes the low space created by a sloping ceiling and floor.

Light: A pane of glass, a window or a subdivision of a window.

Lintel: A horizontal structural member (such as a beam) over an opening that carries the weight of the wall above it.

Louver: An assembly of sloping, overlapping blades or slats designed to admit air and/or light. They also offer protection from adverse weather like extreme sunlight.

Mullion and Muntin: The vertical and horizontal members (respectively) separating (and often supporting) windows, doors, or panels.

Non-contributing structure: A building, site, structure or object within a historic district that does not add to the values or qualities of that district because it was not present during the period of significance or because it no longer retains integrity.

Ogee Curve: A double curve resembling an S-shape.

Oriel Window: In medieval English architecture, a window corbelled out from the wall of an upper story.

Palladian Motif: A door or a window opening having three parts. Flat lintels are found over each side opening; the center opening having an arched top.

Parkway: The space between the public sidewalk and curb.

Pediment: In classical architecture, the triangular gable end of the roof above the horizontal cornice. Also, a surface used ornamentally over doors or windows.

Pergola: An attached structure of posts with carrying beams and trellis work for climbing plants.

Period of significance: Structures built between 1885 and 1941.

Pilaster: An engaged pier, pillar or column, often seen with a capital and base.

Porte-cochère: A passageway through a building or across wall to let vehicles pass from the street to an interior courtyard.

Portico: A porch or covered walk consisting of a roof supported by columns; a colonnaded porch.

Post-and-beam framing: A type of timber framing where heavy horizontal beams (joists) hang from heavy vertical corner posts. It began to fall out of favor in the United States by the early nineteenth century with technological advances in lumber and fasteners (nails) that improved efficiency.

Public Right of Way: Any area of public use, including the public sidewalk, or street which is open to traffic.

Rafter Tails: A rafter, bracket, or joist that projects beyond the side of a building and supports an overhanging portion of the roof.

Rear Yard: The rear yard shall be defined as a yard extending across the full width of the lot and measured between the rear line of the lot and rear line of the main building.

Relocation: Moving a structure in the District from one site to another within the District, or moving a structure from outside the District into the District, or moving a structure from within the District to outside the District boundaries.

Roof Pitch: The slope of a roof expressed as a ratio of its vertical rise to its horizontal run.

Routine Maintenance: Repair, cleaning, painting, etc. which does not change the historic appearance of the structure.

Sash: The framework of a window. It may be movable or fixed and may slide in a vertical plane or pivoted.

Shed Dormer: A dormer window whose eave line is parallel to the eave line of the main roof instead of being gabled.

Shed Roof: A roof shape having only one sloping plane.

Shutter Dog: A pivoting bar for fixing shutters in the open position against a wall.

Side Gable: Describes the massing of a house having the gable end (or roof ridgeline) perpendicular to the street.

Side yard: The side yard shall be defined as a yard between the building and the sideline of the lot extending from the front yard to the designated rear yard.

Skirt Board: A board set horizontally at the bottom of exterior wall cladding along the ground line or building foundation.

Soffit: The exposed undersurface of any overhead component of a building, such as a beam, cornice, lintel, or vault.

Stile-and-groove: A type of door construction that utilizes a framework of vertical and horizontal members with inset panels.

Verge: The edge projecting over the gable of the roof. Also, the area of planting, lawn or pavement between the sidewalk and the street curb.

Vergeboard: An ornamental board hanging from the rake, or verge, of a gable roof.

Water Course or Water Table: A horizontal projecting stringcourse, molding, or ledge constructed to divert rainwater from a building. Typically made of stone or wood.

Wing: A secondary part of a building that extends out from the main portion or "block" of the structure.

SECTION

11

ACKNOWLEDGEMENTS













Fairmount/Southside Historic District was established on the National Register of Historic Places in April 1990. Subsequently, guidelines were established to maintain the standards that assured the preservation and architectural integrity of the historic district. We owe an immeasurable debt of gratitude to a number of dedicated individuals for their role in the preservation of Fairmount and the development of this document.

THE FIRST PRINTING OF THE FAIRMOUNT SOUTHSIDE GUIDE TO REHABILITATION, RESTORATION AND NEW CONSTRUCTION WAS IN OCTOBER 1994 AND WAS PREPARED BY:

FAIRMOUNT ASSOCIATION HISTORIC ISSUES COMMITTEE:

Phil Bordelon	Dorothy McKinney
Judi Cole	Kenneth McKinney
Ruth Goolsbee	Gary Miller
Glen Loveday	Betty Mitchell

CITY OF FORT WORTH DEPARTMENT OF PLANNING & GROWTH MANAGEMENT SERVICES:

Julia Hertenstein, Associate Planner;
Emil Moutsoulis, AIA, AICP, Assistant Director;
Paul Nedde, AICP, Associate Planner;

CITY OF FORT WORTH DEPARTMENT OF DEVELOPMENT:

Jolene Loftus, Assistant Building Official

TEXAS HISTORICAL COMMISSION:

W. Dwayne Jones, Preservation Planner

FUNDING PROVIDED BY: Fairmount Association and The U.S. Department of the Interior through a certified local government grant administered by Texas Historical Commission.

THIS UPDATE OF THE FAIRMOUNT STANDARDS AND GUIDELINES WAS DEVELOPED BY:

Fairmount /Southside Historic District Design Guidelines Revision Committee and Fairmount Neighborhood Association Historic Preservation Committee:

David Cantu-Crouch	Michael McDermott
Deanna Cronk	Sue McLean
Martin Dahl	Patti Randle
Meghan Dennis	Alex Selemy
Susan Harper	Kathleen Selemy
Mike Howe	Rodney Wade
Barbara Koerble	Robert Wedding

CITY OF FORT WORTH
DEPARTMENT OF PLANNING AND DEVELOPMENT:

Liz Casso, Historic Preservation Officer
Randy Hutchinson, Planning Manager
Seymour Skinner, Senior Planner

Special thanks to:

- The many residents of the Fairmount/Southside Historic District who have worked tirelessly for years to protect and improve the historic neighborhood.
- Those residents who provided comments through online surveys.
- Members of the Fairmount Neighborhood Association who voted unanimously to adopt these standards.
- Joel Burns, District 9 City Councilmember, for championing Fort Worth City Council's adoption of the standards.
- The members of the Fort Worth Historic and Cultural Landmarks Commission.