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16 April 1981

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Jerrel Northcutt  
Zoning Administrator  
Department of Planning  
P.O. Box 2000  
Lubbock, Texas 79457

Dear Jerrel:

We are proud to provide you with a preliminary copy of the Guide to the Identification and Preservation of El Paso's Cultural, Historic and Architectural Resources, made possible largely due to the fine work you and your department produced for the City of Lubbock and to the excellent advice you have us at your visit to El Paso of June 26, 1980.

Our first designation involves Manhattan Heights, requested by a determined neighborhood improvement association. This Guide will greatly facilitate the process of architecturally describing and regulating this large area.

Sincerely,

Patrick Abel  
Historic Preservation Coordinator

PA/ba

Enclosure



**Guide to the Identification**  
**and Preservation of El Paso's**  
**Cultural, Historic and**  
**Architectural Resources**



## ACKNOWLEDGMENTS

Honorable Mayor Thomas D. Westfall and  
Members of El Paso City Council

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### HISTORIC AMERICAN BUILDINGS SURVEY

Paul Dolinsky  
Richard Solomon

Photographs by Peter Ashkenaz

Special thanks to Rick Solomon for the use of extensive excerpts from Design Review Criteria for the Architectural Preservation District and To Dr. W. H. Timmons, Professor Emeritus of History, University of Texas at El Paso, for use of "Four Centuries at the Pass of the North."



GUIDE TO THE IDENTIFICATION AND PRESERVATION  
OF EL PASO'S  
CULTURAL, HISTORIC AND ARCHITECTURAL RESOURCES

Prepared for the El Paso Historic Landmark Commission  
by the Office of Historic Preservation, City of El Paso,  
2 Civic Center Plaza, 8th Floor, El Paso, Texas 79999

Fall, 1980

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Architectural Styles and Periods of Development and Archi-  
tectural design Standards prepared by Frank M. Correa,  
Technical Advisor to the El Paso Historic Landmark Commission  
Manuscript editing by Patrick Abel



## POLICY STATEMENT

The City of El Paso has made a commitment to historic preservation. As set forth in the El Paso Landmark Preservation Ordinance Number 6248 (June 27, 1978), the City Council has found and declared that as a matter of public policy:

The protection, enhancement, preservation and use of historic landmarks is a public necessity and is required in the interest of the culture, prosperity, education and general welfare of the people.

The purposes of this El Paso City Council policy are:

- 1) to protect, enhance, and perpetuate historic landmarks which represent or reflect distinctive and important elements of the City's or State's architectural, archeological, cultural, social, economic, ethnic and political history and to develop appropriate settings for such places;
- 2) to safeguard the City's historic and cultural heritage, as embodied and reflected in such historic landmarks by appropriate regulations;
- 3) to stabilize and improve property values in such locations;
- 4) to foster civic pride in the beauty and accomplishments of the past;
- 5) to protect and enhance the City's attractions to tourists and visitors and provide incidental support and stimulus to business and industry;
- 6) to strengthen the economy of the City; and
- 7) to promote the use of historical and cultural landmarks for the culture, prosperity, education and general welfare of the people of the City and visitors to the City.



## PREFACE

This guide is to describe El Paso's cultural, historic, and architectural resources and the proper means and methods of preserving, restoring, reconstructing, and rehabilitating them.

The El Paso Historic Landmark Commission has adopted the Rehabilitation Guidelines of the Department of the Interior, as amended, and will rely on the Technical Manual for Historic Preservation, in preparation by the Office of Historic Preservation, Frank M. Correa. Other appropriate guidelines are contained in a series by the Office of Archeology and Historic Preservation, Heritage Conservation and Recreation Service as amended, called Preservation Briefs, and the Old House Journal, as amended, a restoration and maintenance magazine. Other information will be evaluated and adopted as appropriate.

The protection of a site or structure's historic, cultural, and/or architectural integrity is the desired goal of preservation -- not the promotion of any one style or construction technique. The National Trust for Historic Preservation recognizes the Oxford Dictionary definition of architectural style as:

"a definite type of architecture, distinguished by special characteristics of structure and ornament."

Most styles are associated with periods of history.

Conformance with the criteria and standards of this guide will identify resources and assure the Citizens of El Paso and the El Paso Historic Landmark Commission that their character, integrity, and fabric will be preserved for the enjoyment and use of future generations of El Pasoans.



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## INTRODUCTION

El Paso's history embraces four hundred years of exploration, settlement, revolution, intercultural contact, technological innovation, and common to all, the adaptation and acceptance of the relentless yet restful pace of desert living. Four cultures, Native American, Spanish, Mexican and Anglo-American, coexisting under a domineering climate have worked together to provide not only water but something just as basic and not so easily recognized: a unique character, atmosphere and quality of life.

A City's built environment, like architecture itself, is a reflection of its needs and aspirations. The form and character of that environment comes from the collective memories and visions of its builders. El Paso's architecture is our most visible art form and constitutes the largest element of that form and character.

El Paso was a frontier outpost of Spain's Colonial Empire. Early travelers brought with them memories of Spanish and Central Mexican architecture. Those, combined with Native American construction techniques, created a new architecture which continued unchanged into the Mexican period of El Paso's history (1810-55). Not until the introduction of fired bricks in the 1880's, which coincided with an increasingly larger immigration from the East coast of the United States, did El Paso architecture take on Victorian and Northern European designs.

Chicago-style office buildings reached a fine development in El Paso because of the work of architect Henry C. Trost, who trained with Louis Sullivan and Frank Lloyd Wright. He lived in El Paso from late 1903 until his death in 1933. The damming of the Rio Grande River at Elephant Butte, completed in 1916, created an enormous increase in El Paso's arable lands. This project, advertised extensively by the El Paso Chamber of Commerce, effectively controlled the flow of the Rio Grande and prevented its yearly flood. El Paso experienced rapid growth in land dealing, population and construction. The style of residence most prevalent in the period of 1915 to 1930 was the prairie bungalow which featured large overhanging roofs for insulating air-space and shade.

El Paso's architectural, historic and cultural heritage contains elements from each of its four distinct peoples, from each of its four centuries. It is incumbent upon us to recognize the value of our heritage. Only by knowledge of our past can we prepare for our future.

Hopefully, this guidebook will not only lead El Pasoans to discover our cultural, historic and architectural resources, but will aid them and design professionals in the planning of the development and redevelopment of this city.



## FOUR CENTURIES AT THE PASS OF THE NORTH

Dr. W. H. Timmons  
Professor of History  
University of Texas at El Paso

### The First Century

The history of the El Paso area spans four hundred years and began when the first Spaniards in 1581 came through the Pass of the North to test the missionary and mining possibilities of the province of New Mexico. The area had been inhabited for centuries by various Indian groups, and in 1536 Cabeza de Vaca and his companions may have come within a hundred miles of the Pass in their travels across the Chihuahua desert. But it was the Rodriguez-Chamuscado expedition of 1581 and the Espejo expedition of 1582 which stimulated interest in New Mexico that led to the historic colonizing enterprise of Juan de Oñate in 1598 and the subsequent establishment of Spanish rule throughout the Southwest area.

Oñate brought his party northward across the *médanos* (sand dunes) of Chihuahua, camped on the banks of the Rio Grande, and on April 30, 1598, took formal possession of the kingdom of New Mexico (this is called La Toma -- the act of taking possession) for his monarch Philip II. Subsequently, the Oñate party crossed the river near a site west of the present downtown El Paso area, which he called "El Paso del Rio del Norte", meaning the crossing or fording of the river -- the first use of the name "El Paso". It should be pointed out that Oñate's La Toma is one of the great events in North American history, comparable to the work of Menéndez de Aviles in Florida, Champlain in Canada, La Salle in Louisiana, the London Company in Virginia, and the Pilgrims in Plymouth, yet he has never received the recognition in this area which he deserves.

With the founding of Santa Fé in 1609 and the establishment of a caravan service through the Pass over the *Camino Real* (the Royal Highway), Fray Alonso de Benavides in 1630 recommended the building of a mission to minister to the Manso Indians and to serve as a way station between Parral and Santa Fé. Benavides' recommendation was not acted upon until 1659, when Fray Garcia de San Francisco y Zúñiga founded the mission of Nuestra Señora de Guadalupe on the south bank of the Rio Grande, "the flower of all the New Mexico missions" and the beginning of the first settlement at the Pass of the North.

### The Second Century

The Pueblo Indian Revolt of 1680 in New Mexico sent Spanish colonists and Tigua Indians fleeing southward from Santa Fé to take refuge at the Pass, transplanting the names of the New Mexico river pueblos -- San Lorenzo, Senecú, Ysleta, and Socorro -- to the El Paso area where they were reestablished in a chain along the south bank of the Rio Grande. The Mission of Corpus Christi de la Isleta and the Mission of Nuestra Señora de la Concepción de Socorro were founded in 1682 on the south side of the river and were

moved to or near their present locations a year or so later. Placed on the Texas side with the shifting of the river in the 19th century, they are the oldest missions established on the soil of what is now the State of Texas. The presidio of El Paso del Norte was founded in 1683 near the Guadalupe mission, and from that time to the present there has been a concentration of population at the Pass of the North.

By the middle of the 18th century about 5,000 people lived in or around this oasis in the desert -- Spaniards, mestizos, and Indians, most of whom belonged to the Piro, Suma, and Tigua tribes. It was the largest community on the frontier of the Viceroyalty of New Spain, with more than twice the population of Santa Fé, New Mexico or San Antonio, Texas. Contemporary records affirm that the pueblos flourished and produced wheat, corn, and beans in great quantity. A dam across the Rio Grande and a series of *acéquiás* (irrigation canals) provided an ample supply of water for the fertile soil of the valley. The large number of vineyards produced grapes in abundance, and the quality of the wine and brandy was said to have ranked with the best in the realm.

The Apache problem of the second half of the 18th century demanded a comprehensive reorganization of Spain's northern frontier defenses. In accordance with the Regulations of 1772, a chain of fifteen presidios, roughly 45 to 50 leagues (100 to 130 miles) apart and extending from the Gulf of Mexico to the Gulf of California, was established in a line approximating the boundary fixed between the United States and Mexico some 75 years later. Since El Paso del Norte was considered to have sufficient population to organize a militia for its own defense, the presidio was moved south to Carrizal, and a recommendation to establish a new presidio north of the El Paso settlements to protect the Camino Real was never implemented. Thus, the *Paseños* (El Pasoans) were forced to rely on their own resources in a struggle for survival against Apache depredations. In 1780 Spanish officials ordered the presidio of San Elizario to move up the river to its present location, but the transfer was not actually accomplished until 1788. As a result, there was a significant decline in population in the El Paso settlements during those years.

### The Third Century

The first Anglo-Americans entered the El Paso area in the early years of the 19th century. Zebulon Pike, captured by Spanish officials above Santa Fé in 1807, was brought to Chihuahua for questioning. Pike found El Paso del Norte to be a friendly and flourishing community, and the hospitality of San Elizario, he said, was unmatched. Future events would prove that Pike's arrival at the Pass of the North was no isolated case; it was the beginning of a significant trend -- the Anglo-American advance into the area.

With the establishment of Mexican independence in 1821 and the subsequent adoption of the Mexican Constitution of 1824 which created a federal republic, the El Paso settlements were incorporated into the state of Chihuahua, and El Paso del Norte was accorded its own *ayuntamiento* (city council). In 1827 this body granted two tracts of land north of the river to Juan Ponce de León, an influential *Paseño*, on what would become the future site of downtown El Paso, Texas.

Although the area seemed to have been little affected by the Texas Revolution of 1835-1836 and the establishment of the Republic of Texas, a number of significant developments in the late 1840's had profound implications for El Paso history -- the outbreak of the Mexican War in 1846, the invasion of Chihuahua by American forces under Colonel Alexander Doniphan; the signing of the Treaty of Guadalupe-Hidalgo of 1848, which fixed the boundary between the United States and Mexico at the Rio Grande as far north as the 32nd parallel, giving the United States the Mexican Cession; the arrival of the Forty-Niners en route to California; the establishment of a military post in the area, the future Fort Bliss; the authorization of a post office for El Paso, Texas; and the periodic shifting of the Rio Grande, which placed Ysleta, Socorro, and San Elizario first on islands in the river and then on the Texas side. The Pass of the North retained its traditional role of continental crossroads, but the traffic axis had shifted from north-south to east-west.

Four settlements along the north bank, all of which had been established by the early 1850's, form the nucleus of modern El Paso, Texas. The first was Franklin, located on the Ponce de Leon property, which Franklin Coons bought soon after the Mexican War. The second was down the river on property which had been granted to the Ascárate family. Hugh Stephenson (Don Hugo) married Juana Ascárate and developed the property which he called Concordia, where a cemetery is now located. Between the Ponce de León and Ascárate grants, James Wiley Magoffin (Don Santiago) established Magoffinsville in 1850, and a fourth settlement developed around Simeon Hart's mill to the west of Franklin near the river, the present site of La Hacienda Cafe. Visitors found a population of some 6,000 on the south bank and 300 on the Texas side. All were impressed with the fertility of the soil, the delightful climate, the vineyards and the wine, and the possibilities for ranching and agriculture. With proper cultivation, observed one, the area could support a million inhabitants.

During the Civil War the vast majority of the Anglo-American population in El Paso supported the Confederacy and voted for secession. Confederate troops occupied Fort Bliss briefly, but in August, 1862, a force of California volunteers took Fort Bliss, and El Paso remained in Union hands for the duration of the war. Moreover, about this time the itinerant republican government of Benito Juárez took refuge in El Paso del Norte from the French forces of Napoleon III in 1865-1866, and in 1888 the town was re-named Ciudad Juárez in honor of this great Mexican patriot.

### The Fourth Century

In 1881, a memorable date in El Paso history, the railroads arrived, and the future of a western town, already bilingual, binational, and bicultural was assured. For two decades or more, the gunfighters, gamblers, and girls prevailed, but in due time, the familiar processes of civilized society in the Anglo-Saxon tradition -- local government, courts, churches, schools, shops, and stores -- gained the upper hand.

Three major trends are discernible in the history of El Paso in the 20th century. One is the city's population growth and economic development. From a community of some 16,000 people at the turn of the century and an economy largely geared to "copper, cotton, and cattle", it has grown to a metropolis of nearly 500,000 with a diversified economy based on natural gas, electric

power, oil refining, textiles, banking and finance, building materials, international trade, agriculture and ranching, governmental and military establishments, and tourism.

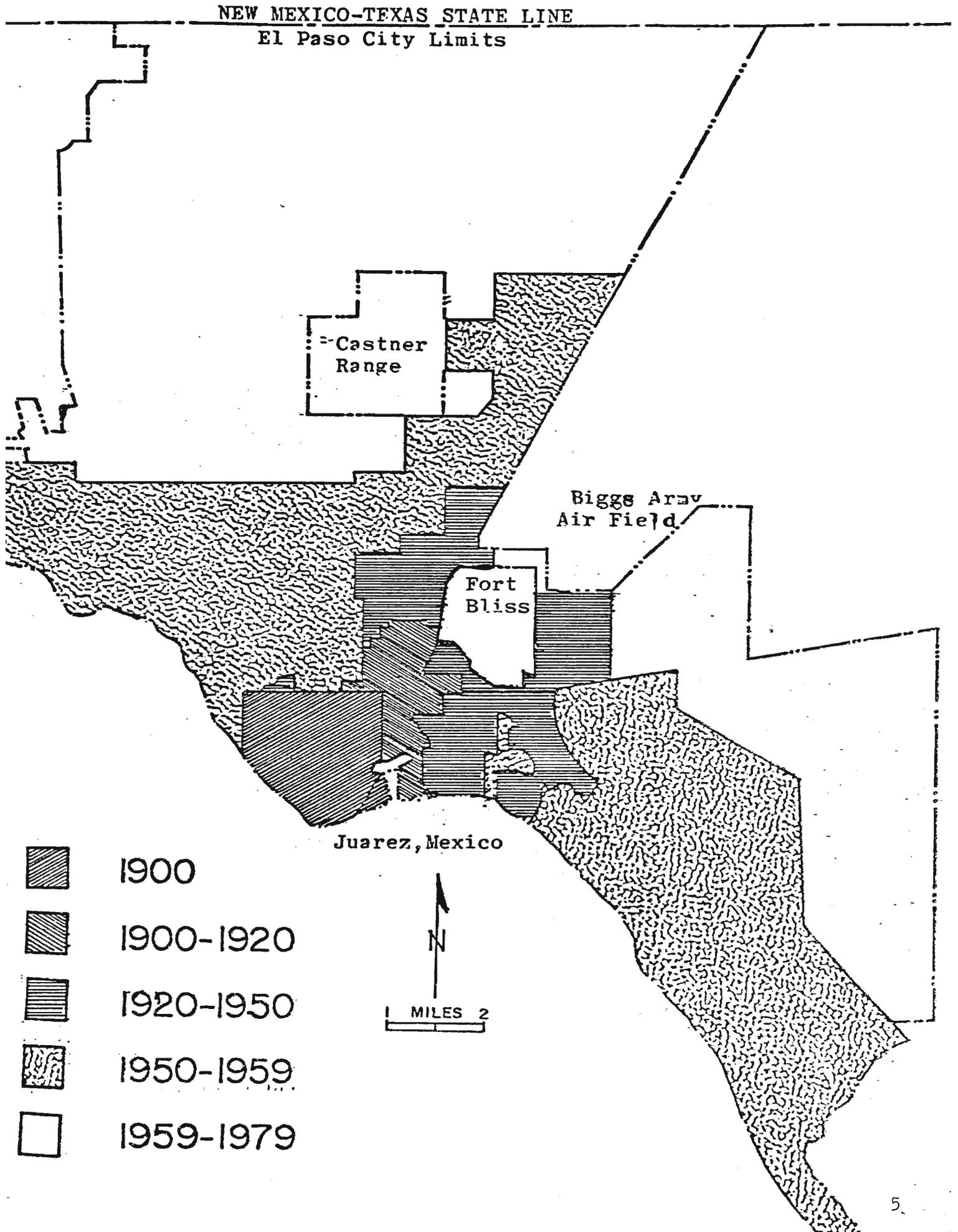
A second trend is the growth in size and influence of military establishments such as Fort Bliss, all of which was augmented greatly by the nation's involvement in four major conflicts in the past sixty years and by the new advance in missile warfare. During the period of the Mexican Revolution, Fort Bliss became a major cavalry post. General John J. Pershing, who took command in 1916, led the expedition into Mexico in pursuit of the revolutionary chieftain, Pancho Villa. Military aircraft was used for the first time in the search. During World War II Fort Bliss became an anti-aircraft artillery post. Today it is the Army Air Defense Center, where training is conducted in the latest missile systems and anti-ballistic warfare.

Thirdly, there is the special relationship with Mexico in general and Ciudad Juárez in particular. The historic Taft-Diaz meeting in 1909 was marked with appropriate ceremonies on both sides of the border. For a brief time, Ricardo Flóres Magón, best known of the precursors of the Mexican Revolution, made El Paso his headquarters. Francisco Madero, whose revolt eventually overthrew Porfirio Diaz, visited El Paso on numerous occasions, and in the battle of Ciudad Juárez in 1911, El Pasoans by the thousands stood on the hills and roof tops to watch the revolutionary forces take the city. Pancho Villa purchased arms and supplies in El Paso and was frequently entertained by national and local dignitaries. But with the United States' recognition of Villa's enemy, Venustiano Carranza, came the retaliatory attack on Columbus, New Mexico, followed by the Pershing Punitive Expedition of 1916. For three years or more a tense situation prevailed on the border before conditions returned to normal.

Many Mexicans of property such as Luis Terrazas of Chihuahua fled the Revolution and came to El Paso, followed by great numbers of Mexican immigrants in the 1920's, all of which intensified the city's basic bilingual, binational, and bicultural character. Moreover, the smuggling and bootlegging activities during the Prohibition Era, the Chamizal dispute and settlement, and the growing economic interdependence of the two cities within recent decades were additional factors nurturing the unique relationship which exists between El Paso and Ciudad Juárez. The future thus demands a high degree of cooperation between the two cities if the border is to remain a corridor rather than an area of conflict.

Finally, El Pasoans should be looking forward to the year 1981, which promises to be one of the greatest in the history of the community. Not only will it mark four hundred years of history at the Pass of the North, but it will also offer an unparalleled opportunity to celebrate four centennials -- the four hundredth anniversary of the arrival of the first Spaniards at the Pass; the three hundredth anniversary (approximately) of the founding of the Ysleta and Socorro missions; the two hundredth anniversary (approximately) of the order establishing the presidio of San Elizario in its present Texas location; and the one hundredth anniversary of the coming of the railroad. We should start preparing for 1981 now.

# CITY GROWTH, 1900 - 1979



## CRITERIA FOR ESTABLISHING CULTURAL, HISTORIC, AND/OR ARCHITECTURAL SIGNIFICANCE

The El Paso Historic Landmark Commission has adopted the U.S. Department of the Interior National Register Criteria, which appear in the Federal Register, Vol. 41, No. 28, February 10, 1976. These are broad criteria which are amplified by those in the El Paso Historic Landmark Ordinance. In addition to these, the Commission adopted an age criteria of 50 years for historic designation.

The guidelines applied to evaluate properties for possible inclusion in the National Register are listed below. These criteria are worded in a manner to provide for the diversity of resources. The following criteria are used in evaluating properties for nomination to the National Register, by the Heritage Conservation and Recreation Service in reviewing nominations, for evaluating National Register eligibility of properties affected by Federal agency undertakings, and by the Texas Historical Commission in recommending National Register nominations. The Landmark Commission uses the criteria for recommending properties for inclusion in the El Paso Historic Register.

### National Register Criteria for Evaluation

The quality of significance in American history, architecture, archeology, and culture is present in districts, sites, buildings, structures, and objects of state and local importance that possess integrity of location, design, setting, materials, workmanship, feeling, and association, and

- 1) that are associated with events that have made a significant contribution to the broad patterns of our history; or
- 2) that are associated with the lives of persons significant in our past; or
- 3) that embody the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction; or
- 4) that have yielded, or may be likely to yield, information important in pre-history or history.

### Criteria Considerations

Ordinarily, cemeteries, birthplaces, or graves of historical figures, properties owned by religious institutions or used for religious purposes, structures that have been moved from their original locations, reconstructed historic buildings, properties primarily commemorative in nature, and properties that have achieved significance within the past 50 years shall not be considered eligible for the National Register. However, such properties will qualify if they are integral parts of districts that do meet the criteria or if they fall within the categories listed on the next page.

- 1) A religious property deriving primary significance from architectural or artistic distinction or historical importance.
- 2) A building or structure removed from its original location but which is significant primarily for architectural value, or which is the surviving structure most importantly associated with a historic person or event.
- 3) A birthplace or grave of a historical figure of outstanding importance if there is no appropriate site or building directly associated with his productive life.
- 4) A cemetery which derives its primary significance from graves of persons of transcendent importance, from age, from distinctive design features, or from association with historic events.
- 5) A reconstructed building when accurately executed in a suitable environment and presented in a dignified manner as part of a restoration master plan, and when no other building or structure with the same association has survived.
- 6) A property primarily commemorative in intent if design, age, tradition, or symbolic value has invested it with its own historical significance.
- 7) A property achieving significance within the past 50 years if it is of exceptional importance.

## HISTORIC REHABILITATION GUIDELINES

The Landmark Commission has adopted the U.S. Department of the Interior's guidelines for rehabilitation of historic structures. Rehabilitation projects which preserve or enhance historic architectural detail should give consideration to several items of building treatment:

- 1) Use proper color combinations -- in most cases, subtle tones are best.
- 2) Use compatible materials -- avoid shiny metal over-hangs, large picture windows, metal awnings, and other "fad" treatments.
- 3) Emphasize original building design details rather than obscure them -- avoid false fronts and aluminum siding.
- 4) Use roof materials and colors that are appropriate to the structure and area.
- 5) In the case of commercial structures, remove large protruding and obscuring signs -- replace with signs of proper scale and design to avoid cluttering.
- 6) Clean brick or masonry with an approved chemical wash or water wash. Sandblasting damages brick and is not recommended.
- 7) The backsides of commercial buildings should be cleaned and provided with safe, attractive entrances.
- 8) Access for handicapped persons should be added in a way that is most compatible with the architectural character of the building (see Handicapped Access to Historic Properties, National Trust Bulletin, 1979)
- 9) Finally, overall coordination by neighborhood and with adjacent structures is important. This means, in the case of commercial areas, appropriate pedestrian scale lighting, landscaping along walks, similar signing, compatible lower front remodeling, possible awning coordination, and well designed parking areas. In residential areas, landscaping and yard upkeep is important, as is good color coordination on building exteriors.

NOTE: A manual for restoration is now being prepared by the Technical Advisor to the Landmark Commission, Frank M. Correa. This volume, now in first-draft form, will soon be available as a comprehensive guide to restoration in El Paso.

"It is better to preserve than repair; it is better to repair than restore; it is better to restore than reconstruct."

THE SECRETARY OF THE INTERIOR'S  
STANDARDS FOR HISTORIC PRESERVATION PROJECTS

with Guidelines for  
Applying the Standards

# CONTENTS OF STANDARDS FOR HISTORIC PRESERVATION PROJECTS

PART 1	GENERAL STANDARDS SPECIFIC STANDARDS
PART 2	GUIDELINES FOR APPLYING THE STANDARDS Acquisition Protection Stabilization Preservation Rehabilitation Restoration Reconstruction

The Secretary of the Interior's Standards for Historic Preservation Projects are the required basis for State Historic Preservation Officers and the Heritage Conservation and Recreation Service to evaluate Historic Preservation Fund grant-assisted acquisition and development project work proposals for properties listed in the National Register of Historic Places.

The Secretary of the Interior's Standards for Historic Preservation Projects are used as the basis for advising other Federal agencies under Executive Order 11593, and evaluating reuse proposals submitted with State and local government applications for the transfer of federally-owned surplus properties listed in the National Register.

The Secretary of the Interior's Standards for Historic Preservation Projects (Standards for Rehabilitation) are also the program regulations used by State Historic Preservation Officers and the Heritage Conservation and Recreation Service to determine if a rehabilitation project for a certified historic structure qualifies as a "certified rehabilitation," pursuant to the Tax Reform Act of 1976 and the Revenue Act of 1978, as amended in 1980.

## GENERAL STANDARDS for Historic Preservation Projects

The Following general standards apply to all treatments undertaken on historic properties listed in the National Register.

1. Every reasonable effort shall be made to provide a compatible use for a property that requires minimal alteration of the building structure, or site and its environment, or to use a property for its originally intended purpose.
2. The distinguishing original qualities or character of a building, structure, or site and its environment shall not be destroyed. The removal or alteration of any historic material or distinctive architectural features should be avoided when possible.
3. All buildings, structures, and sites shall be recognized as products of their own time. Alterations which have no historical basis and which seek to create an earlier appearance shall be discouraged.
4. Changes which may have taken place in the course of time are evidence of the history and development of a building, structure, or site and its environment. These changes may have acquired significance in their own right, and this significance shall be recognized and respected.
5. Distinctive stylistic features or examples of skilled craftsmanship which characterize a building, structure, or site, shall be treated with sensitivity.
6. Deteriorated architectural features shall be repaired rather than replaced, wherever possible. In the event replacement is necessary, the new material should match the material being replaced in composition, design, color, texture, and other visual qualities. Repair or replacement of missing architectural features should be based on accurate duplications of features, substantiated by historical, physical, or pictorial evidence rather than on conjectural designs or the availability of different architectural elements from other buildings or structures.
7. The surface cleaning of structures shall be undertaken with the gentlest means possible. Sandblasting and other cleaning methods that will damage the historic building materials shall not be undertaken.
8. Every reasonable effort shall be made to protect and preserve archeological resources affected by, or adjacent to, any acquisition, protection, stabilization, preservation, rehabilitation, restoration, or reconstruction project.

## SPECIFIC STANDARDS for Historic Preservation Projects

The following specific standards for each treatment are to be used in conjunction with the eight general standards and, in each case, begin with number 9. For example, in evaluating acquisition projects, include the eight general standards plus the four specific standards listed under Standards for Acquisition.

### Standards for Acquisition

9. Careful consideration shall be given to the type and extent of property rights which are required to assure the preservation of the historic resource. The preservation objectives shall determine the exact property rights to be acquired.
10. Properties shall be acquired in fee simple when absolute ownership is required to insure their preservation.
11. The purchase of less-than-fee-simple interests, such as open space or facade easements, shall be undertaken when a limited interest achieves the preservation objective.
12. Every reasonable effort shall be made to acquire sufficient property with the historic resource to protect its historical, archeological, architectural, or cultural significance.

### Standards for Protection

9. Before applying protective measures which are generally of a temporary nature and imply future historic preservation work, an analysis of the actual or anticipated threats to the property shall be made.
10. Protection shall safeguard the physical condition or environment of a property or archeological site from further deterioration or damage caused by weather or other natural, animal, or human intrusions.
11. If any historic material or architectural features are removed, they shall be properly recorded and, if possible, stored for future study or reuse.

### Standards for Stabilization

9. Stabilization shall reestablish the structural stability of a property through the reinforcement of loadbearing members or by arresting material deterioration leading to structural failure. Stabilization shall also reestablish weather resistant conditions for a property.
10. Stabilization shall be accomplished in such a manner that it detracts as little as possible from the property's appearance. When reinforcement is required to reestablish structural stability, such work shall be concealed wherever possible so as not to intrude upon or detract from the aesthetic and historical quality of the property, except where concealment would result in the alteration or destruction of historically significant material or spaces.

## Standards for Preservation

9. Preservation shall maintain the existing form, integrity, and materials of a building, structure, or site. Substantial reconstruction or restoration of lost features generally are not included in a preservation undertaking.
10. Preservation shall include techniques of arresting or retarding the deterioration of a property through a program of ongoing maintenance.

## Standards for Rehabilitation

9. Contemporary design for alterations and additions to existing properties shall not be discouraged when such alterations and additions do not destroy significant historic, architectural, or cultural material and such design is compatible with the size, scale, color, material, and character of the property, neighborhood, or environment.
10. Wherever possible, new additions or alterations to structures shall be done in such a manner that if such additions or alterations were to be removed in the future, the essential form and integrity of the structure would be unimpaired.

## Standards for Restoration

9. Every reasonable effort shall be made to use a property for its original intended purpose or to provide a compatible use that will require minimum alteration to the property and its environment.
10. Reinforcement required for structural stability or the installation of protective or code required mechanical systems shall be concealed whenever possible so as not to intrude or detract from the property's aesthetic and historical qualities, except where concealment would result in the alteration or destruction of historically significant materials or spaces.
11. When archeological resources must be disturbed by restoration work, recovery of archeological material shall be undertaken in conformance with current professional practices.

## Standards for Reconstruction

9. Reconstruction of a part or all of a property shall be undertaken only when such work is essential to reproduce a significant missing feature in a historic district or scene, and when a contemporary design is not acceptable.
10. Reconstruction of all or a part of a historic property shall be appropriate when the reconstruction is essential for understanding and interpreting the value of a historic district, or when no other building, structure, object, or landscape feature with the same associative value has survived and sufficient historical documentation exists to insure an accurate reproduction of the original.

11. The reproduction of missing elements accomplished with new materials shall duplicate the composition, design, color, texture, and other visual qualities of the missing element. Reconstruction of missing architectural features shall be based upon accurate duplication of original features substantiated by historical, physical, or pictorial evidence rather upon conjectural designs or the availability of different architectural features from other buildings.
12. Reconstruction of a building or structure on an original site shall be preceded by a thorough archeological investigation to locate and identify all subsurface features and artifacts.
13. Reconstruction shall include measures to preserve any remaining original fabric, including foundations, subsurface, and ancillary elements. The reconstruction of missing elements and features shall be done in such a manner that the essential form and integrity of the original surviving features are unimpaired.

The following guidelines are designed to facilitate the interpretation and application of the Secretary of the Interior's Standards for Historic Preservation Projects and to assist individual property owners formulate plans for the acquisition, development, and continued use of historic properties and buildings in a manner consistent with the intent of the standards. The guidelines may be applied to buildings of all occupancy and structures, objects, and buildings of all construction types, sizes, and materials.

Separate guidelines are given for each of the seven treatments, as defined in the Secretary of the Interior's Standards for Historic Preservation Projects (Part 1). Preservation approaches, materials, and methods consistent with the standards are listed in the "Recommended" column on the left. Not all recommendations listed under a treatment will apply to each project proposal. In addition, a project may consist of more than one treatment. Preservation approaches, materials, and methods which may adversely affect a property's architectural, historical, or archeological qualities, and are therefore not consistent with the standards, are listed in the "Not Recommended" column on the right.

Every effort will be made to update and expand the guidelines as additional information becomes available.

## ACQUISITION

Recommended

Not Recommended

### The Environment

Developing, whenever possible, plans for the preservation, maintenance, and compatible use of the property prior to purchase of the property.

Acquiring sufficient property or easements to protect the historic resource and its environment.

Purchasing a structure with the intent of moving it from its original site unless it has been clearly demonstrated that the only feasible way to save the structure is by moving it.

### Building Site

Insuring that all the property to be purchased is included in the property's boundaries as defined in the National Register of Historic Places.

Establishing the market value by having the property appraised by an independent appraiser, recognized by the American Institute of Appraisers. Properties over \$100,000 should receive two appraisals.

Insuring in the purchase of an archeological site that sufficient property is acquired to include all significant aspects of the archeological resource.

## PROTECTION

### The Environment

Protecting distinctive features such as the size, scale, mass, color, and materials of buildings (including roofs, porches, and stairways) that give a neighborhood its distinguishing character.

Introducing security lighting, fencing, walkways, and street signs that are compatible with the character of the neighborhood or provide a minimum intrusion on its size, scale, material, and color.

Introducing security lighting, fencing, and paving materials that are out of scale or inappropriate to the neighborhood.

### Archeological Sites and Features

Retaining archeological resources intact, whenever possible.

Causing ground disturbances without evaluating the archeological potential of the area.

## Recommended

## Not Recommended

Minimizing disturbance of terrain around the property, thus reducing the possibility of destroying unknown archeological resources.

Failing to properly monitor all ground disturbances on a property for possible archeological data that could provide information relating to the history or interpretation of the property.

Introducing heavy machinery or equipment into areas where their presence may disturb archeological resources.

Installing underground utilities, pavements, and other modern features that disturb archeological resources.

Undertaking archeological investigations in accordance with the Recovery of Scientific, Prehistoric, and Archeological Data: Methods, Standards, and Reporting Requirements) (36 CFR 1210, formerly 36 CFR 66 Proposed Guidelines published in the Federal Register, Vol. 42, No. 19, Friday, January 28, 1977).

Undertaking an archeological investigation without professional guidance, or without utilizing professional curatorial techniques.

### Building Site

Protecting plants, trees, fencing, walkways, outbuildings, and other elements that might be an important part of the property's history and development.

Making changes to the appearance of the site such as removing trees, walls, fencing, and other elements unless these elements pose a threat to the physical condition or environment of a property which could cause further deterioration.

Using nonhistoric protective features such as security chain link fencing, or other forms of cordoning that are of a temporary nature, and imply future, more compatible solutions to security problems.

Providing proper site and roof drainage to assure that water does not splash against building or foundation walls, nor drain toward the building.

### Building: Structural Systems

Recognizing the special problems inherent in the structural systems of historic buildings, especially where there are visible signs of cracking, deflection, or failure.

Disturbing existing foundations with new excavations that undermine the structural stability of the building.

## Building: Exterior Features

### Roofs and Roofing

#### Recommended

Retaining the original roofing material, whenever possible.

Safeguarding by temporary protective measures all architectural features that give the roof its essential character, such as dormer windows, cupolas, cornices, brackets, chimneys, cresting, weather vanes, gutters, downspouts, and lightning rods.

Utilizing temporary roofing such as plastic, tar paper, inappropriate shingles, etc., to temporarily protect the extant roof and the structure from damage by water, wind, or animal intrusion. This treatment implies a future more permanent, compatible treatment.

#### Not Recommended

Removing, damaging, or altering architectural features that give the roof its essential character when applying temporary, protective measures.

### Windows and Doors

Installing storm or insulating windows that protect important historic fabric such as carved or panelled doors, antique glass, or art glass in such a manner as to cause minimal intrusion on the windows or doors.

Installing inappropriate new window or door features such as aluminum storm and screen window combinations that require the removal of original windows and doors.

### New Construction

New construction is not an appropriate undertaking in a protection project.

### Mechanical Systems: Heating, Air Conditioning, Electrical, Plumbing, Fire Protection

Installing temporary security and fire protection systems in such a manner that no damage is caused to the historic fabric.

Causing unnecessary damage to the appearance of the building when correcting deficient electrical or mechanical systems or installing temporary protective systems.

Repairing or installing temporary electrical service to prevent damage from hazardous conditions such as faulty wires.

## STABILIZATION

### The Environment

Retaining distinctive features such as the size, scale, mass, color, and materials of buildings (including roofs, porches, and stairways) that give a neighborhood its distinguishing character.

Introducing new structural systems, buttresses, or steel frames that are incompatible with the character of the district because of size, scale, color, and materials.

## Archeological Sites and Features

### Recommended

Retaining archeological resources intact, whenever possible.

Minimizing disturbances of terrain around the structure, thus reducing the possibility of destroying unknown archeological resources.

Arranging for an archeological survey of all terrain that must be disturbed by the project. If the survey reveals sites or features that might be adversely affected, the area should be avoided or an archeological investigation conducted in accordance with the Recovery of Scientific, Prehistoric, and Archeological Data: Methods, Standards, and Reporting Requirements (36 CFR 1210).

### Not Recommended

Causing ground disturbances without evaluating the archeological potential of an area.

Failing to properly monitor all ground disturbances on a property for possible archeological data that could provide information relating to the history of the property.

Introducing heavy machinery or equipment into areas where their presence may disturb archeological resources.

Installing underground utilities, pavements, and other modern features that disturb archeological resources.

Undertaking an archeological investigation without professional guidance, or without utilizing professional curatorial techniques.

## Building Site

Retaining plants, trees, fencings, walkways, street lights, signs, and benches that reflect the property's history and development.

Making changes to the appearance of the site by removing old trees, wall fencings, walkways, and other elements unless these elements endanger the building's structural stability.

## Building: Structural Systems

Recognizing the special problems inherent in the structural systems of historic buildings, especially where there are visible signs of cracking, deflection, or failure.

Undertaking stabilization and repair of weakened structural members and systems.

Supplementing existing structural systems when damaged or inadequate. Replace historically important structural members only when necessary.

Disturbing existing foundations with new excavations that undermine the structural stability of the building.

Leaving known structural problems untreated that will cause continuing deterioration and will shorten the life of the structure.

## Building: Exterior Features

Masonry: Adobe, brick, stone, terra cotta, concrete, stucco, and mortar

Retaining original masonry and mortar, whenever possible, without the application of any surface treatment.

Applying waterproof or water repellent coatings or other treatments unless required to solve a specific technical

## Recommended

Duplicating old mortar in composition, color, and texture.

Duplicating old mortar in joint size, method of application, and joint profile.

Repairing stucco with a stucco mixture that duplicates the original as closely as possible in appearance and texture.

Cleaning masonry only when necessary to stabilize the brickwork by halting deterioration. Always use the gentlest method possible, such as low pressure water and soft natural bristle brushes.

Repairing deteriorated material with new material that duplicates the old as closely as possible.

Retaining the original or early color and texture of masonry surfaces, wherever possible. Brick or stone surfaces may have been painted or white-washed for practical and aesthetic reasons.

Wood: Clapboard, weatherboard, shingles, and other wooden siding

Retaining original material, whenever possible.

Repairing or replacing, when necessary, to reestablish structural stability of deteriorated material with new material that duplicates in size, shape, texture, and appearance of the old.

## Not Recommended

problem that has been studied and identified. Coatings are frequently unnecessary, expensive, and do not stabilize masonry by preventing further deterioration.

Repointing with mortar of high Portland cement content, thus creating a bond that can often be stronger than the building material. This can cause deterioration as a result of the differing coefficient of expansion and the differing porosity of the material and the mortar.

Repointing with mortar joints of a differing size or joint profile, texture, or color.

Sandblasting brick or stone surfaces; this method of cleaning should never be considered when the objective is the stabilization of a masonry surface. Sandblasting erodes the surface of the material and accelerates deterioration.

Using chemical products that could have an adverse chemical reaction with the masonry materials, i.e., acid on limestone or marble.

Using visible new material, which is inappropriate or was unavailable when the building was constructed, such as artificial brick siding, artificial cast stone, or brick veneer.

Removing paint from masonry surfaces indiscriminately. This may subject the building to damage and change its historical appearance.

Resurfacing frame buildings with new material, which is inappropriate or was unavailable at the time of construction, such as artificial stone, brick veneer, asbestos or asphalt shingles, and plastic or aluminum siding. Such material can also contribute to the deterioration and eventual structural failure of building material resulting from moisture and insects.

## Architectural Metals: Cast iron, steel, pressed tin, aluminum, zinc

### Recommended

### Not Recommended

Retaining original material, whenever possible.

Removing architectural features that are an essential part of a building's character and appearance and thus illustrate the continuity of growth and change.

Cleaning, when necessary, with the appropriate method to prevent deterioration leading to structural failure. Cast iron and steel are usually not affected by mechanical cleaning methods while pressed tin, zinc, and aluminum should be cleaned by the gentlest method possible.

Exposing metals originally intended to be protected from the environment and thus encouraging structural failure. Do not use cleaning methods that alter the color or texture of the metal.

## Roofs and Roofing

Preserving the original roof shape when introducing structural reinforcement.

Changing the original roof shape or adding features inappropriate to the essential character of the roof as a part of reestablishing structural stability.

Retaining the original roofing material, whenever possible, when reestablishing structural stability.

Replacing deteriorated roof coverings with new materials that differ to such an extent from the old in composition, size, shape, color, and texture that the appearance of the building is altered, after the roof has been stabilized.

Replacing deteriorated roof coverings with new material that matches the old in composition, size, shape, color, and texture after reestablishing the structural stability of the roof.

## Windows and Doors

Retaining existing window and door openings including window sash, glass, lintels, sills, architraves, shutters, doors, pediments, hoods, steps, and all hardware that may be affected in reestablishing structural stability.

Using inappropriate new windows or doors such as aluminum storm and screen window combinations when the removal of original windows and doors is required as a part of reestablishing the structural stability of the wall.

Duplicating the material, design, and the hardware of the older window sash and doors if new sash and doors are required after structural repairs are completed.

## Entrances, Porches, Porte-cocheres, and Steps

### Recommended

Retaining and reestablishing the structural stability of porches and steps that are appropriate to the building and its development. Porches or additions reflecting later architectural styles are often important to the building's historical integrity and, wherever possible, should be retained.

Repairing or replacing, where necessary, deteriorated wooden members and architectural features of wood, iron, cast iron, terra cotta, tile, and brick when they begin to fail structurally as a result of age or deterioration.

### Building: Exterior Finishes

Preserving existing paint color and finishes, or repainting to match existing conditions.

### Building: Interior Features

Retaining original material, architectural features, and hardware, whenever possible, such as stairs, elevators, handrails, balusters, ornamental columns, cornices, baseboards, doors, doorways, windows, mantel pieces, paneling, lighting fixtures, and parquet or mosaic flooring that may be affected when reestablishing structural stability.

Repairing or replacing, where necessary, deteriorated material with new material that duplicates the old as closely as possible.

Retaining original plaster, whenever possible.

Retaining the basic plan of a building and the relationship and size of rooms, corridors, and other spaces when adding structural reinforcement.

### Building: Interior Finishes

Retaining and protecting original paint colors, finishes, wallpapers, and other decorative motifs or,

### Not Recommended

Removing or altering porches and steps when they become structurally unstable.

Stripping porches and steps of original material and architectural features, such as handrails, balusters, columns, brackets, and roof decorations of wood, iron, cast iron, terra cotta, tile, and brick, or replacing structurally deteriorated members such as porch columns with inappropriate new material such as aluminum or wrought iron.

Removing existing paint color and finishes.

Removing original material, architectural features, and hardware, except where essential to reestablish structurally safe conditions.

Destroying original plaster except where necessary to reestablish structurally safe conditions.

Altering the basic plan of a building by introducing new load bearing walls or partitions.

Recommended

Not Recommended

where necessary, replacing them with colors, wallpapers, or decorative motifs based on the original.

#### New Construction

Keeping required structural work to a minimum, making it compatible in scale, building materials, and texture.

Designing required structural work to be compatible in materials, size, scale, color, and texture with the other buildings in the neighborhood.

Protecting architectural details and features that contribute to the building's character, when undertaking required structural work.

Designing new work required for structural stability that is incompatible with the other buildings in the neighborhood in materials, size, scale, and texture.

#### Safety and Code Requirements

Installing adequate fire prevention equipment in a manner that does minimal damage to the appearance or structure of a property.

### PRESERVATION

#### The Environment

Retaining distinctive features such as the size, scale, mass, color, and materials of buildings (including roofs, porches, and stairways) that give a neighborhood its distinguishing character.

Retaining extant light fixtures and devices, signs, telephone poles, and other street furniture that may possess associative value with the historic scene.

Removing signs, wires, and street furniture that possess associative value with the historic scene.

Retaining landscape features such as parks, gardens, street lights, signs, benches, walkways, streets, alleys, and building set-backs that have traditionally linked buildings to their environment.

## Archeological Sites and Features

### Recommended

Retaining archeological resources intact, whenever possible.

Minimizing disturbance of terrain around the property, thus reducing the possibility of destroying unknown archeological resources.

Undertaking archeological investigations in accordance with the Recovery of Scientific, Prehistoric, and Archeological Data: Methods, Standards, and Reporting Requirements (36 CFR 1210).

### Not Recommended

Causing ground disturbances without evaluating the archeological potential of an area.

Failing to properly monitor all ground disturbances on a property for possible archeological data that could provide information relating to the history or interpretation of the property.

Introducing heavy machinery or equipment into areas where their presence may disturb archeological resources.

Installing underground utilities, pavements, and other modern features that disturb archeological resources.

Undertaking an archeological investigation without professional guidance, or without utilizing professional curatorial techniques.

## Building Site

Identifying plants, trees, fencings, walkways, outbuildings, and other elements that might be an important part of the property's history and development.

Retaining plants, trees, fencings, walkways, street lights, signs, and benches that reflect the property's history and development.

Providing proper site and roof drainage to assure that water does not splash against building or foundation walls, nor drain toward the building

Making changes to the appearance of the site by removing old plants, trees, fencings, walkways, outbuildings, and other elements before evaluating their importance in the property's history and development.

## Building: Structural Systems

Recognizing the special problems inherent in the structural systems of historic buildings, especially where there are visible signs of cracking, deflection, or failure.

Undertaking stabilization and repair of weakened structural members and systems.

Disturbing existing foundations with new excavations that undermine the structural stability of the building.

Leaving known structural problems untreated that will cause continuing deterioration and will shorten the life of the structure.

Supplementing existing structural systems when damaged or inadequate. Replace historically important structural members only when necessary.

### Building: Exterior Features

Masonry: Adobe, brick, stone, terra cotta, concrete, stucco, and mortar

Retaining existing masonry and mortar, whenever possible, without the application of any surface treatment.

Repointing only those mortar joints where there is evidence of moisture problems or when sufficient mortar is missing to allow water to stand in the mortar joint.

Duplicating old mortar in composition, color, and texture.

Repairing stucco with a stucco mixture that duplicates the original as closely as possible in appearance and texture.

Cleaning masonry only when necessary to halt deterioration and always with the gentlest method possible, such as low pressure water and soft natural bristle brushes.

Repairing or replacing, where necessary, deteriorated material with new material that duplicates the old as closely as possible.

Replacing missing architectural features, such as cornices, brackets, railings, and shutters.

Retaining the extant or early color and texture of masonry surfaces, where possible. Brick or stone surfaces may have been painted or whitewashed for practical and aesthetic reasons.

Applying waterproof or water repellent coatings or other treatments unless required to solve a specific technical problem that has been studied and identified. Coatings are frequently unnecessary, expensive, and can accelerate deterioration of the masonry.

Repointing mortar joints that do not need it. Using electric saws and hammers to remove mortar can seriously damage the adjacent brick.

Repointing with mortar of high Portland cement content, thus creating a bond that can often be stronger than the building material which can cause deterioration as a result of the differing coefficient of expansion and porosity of the material and the mortar.

Sandblasting, including dry and wet grit and other abrasives, brick, or stone surfaces; this method of cleaning erodes the surface of the material and accelerates deterioration. Do not use chemical cleaning products that would have an adverse chemical reaction with the masonry materials, i.e., acid on limestone or marble.

Applying new material, which is inappropriate or was unavailable when the building was constructed, such as artificial brick siding, artificial cast stone, or brick veneer.

Removing architectural features such as cornices, brackets, railings, shutters, window architraves, and doorway pediments.

Removing paint from masonry surfaces discriminately. This may subject the building to damage and may change its historical appearance.

## Recommended

Retaining existing material whenever possible.

Repairing or replacing, where necessary, deteriorated material with new material that duplicates in size, shape, and texture the old as closely as possible.

### Architectural Metals: Cast iron, steel, pressed tin, aluminum, zinc

Cleaning, when necessary, with the appropriate method. Cast iron and steel are usually not affected by mechanical cleaning methods while pressed tin, zinc, and aluminum should be cleaned by the gentlest method possible.

## Roofs and Roofing

Preserving the existing roof shape.

Retaining the existing roofing material, whenever possible.

Replacing deteriorated roof coverings with new material that matches the old in composition, size, shape, color, and texture.

Preserving or replacing, where necessary, all architectural features that give the roof its essential character, such as dormer windows, cupolas, cornices, brackets, chimneys, cresting, and weather vanes, gutters, downspouts, and lightning rods.

## Windows and Doors

Retaining existing window and door openings, including window sash, glass, lintels, sills, architraves, shutters, doors, pediments, and all hardware.

## Not Recommended

Removing architectural features such as siding, cornices, brackets, window architraves, and doorway pediments. These are, in most cases, an essential part of a building's character and appearance that illustrates the continuity of growth and change.

Resurfacing frame buildings with new material, which is inappropriate or was unavailable when the building was constructed. Such material can contribute to the deterioration of the structure from moisture and insects.

Removing architectural features that are essential part of a building's character, and appearance and thus illustrate the continuity of growth and change.

Exposing metals that were intended to be protected from the environment. Do not use cleaning methods that alter the color or texture of the metal.

Applying new roofing material that is inappropriate to the style and period of the building and neighborhood.

Replacing deteriorated roof coverings with new materials that differ to such an extent from the old in composition, size, shape, color, and texture that the appearance of the building is altered.

Stripping the roof of architectural features important to its character.

Altering the size of window panes or sash. Such changes destroy the scale and proportion of the building.

## Recommended

Installing storm or insulating windows when old glass, art glass, or fragile sash require protection from the weather. Protective windows should be as unobtrusive as possible and should be removable without damaging original fabric.

Using existing doors and door hardware when they can be repaired and used in place.

## Not Recommended

Installing inappropriate new window or door features such as aluminum storm and screen window combinations that require the removal of or cause damage to original windows and doors.

Discarding original doors and door hardware when they can be repaired and reused in place.

### Entrances, Porches, Porte-cocheres, and Steps

Retaining porches and steps that are appropriate to the building and its development. Porches or additions reflecting later architectural styles are often important to the building's historical integrity and, wherever possible, should be retained.

Repairing or replacing, where necessary, deteriorated architectural features of wood, iron, cast iron, terra cotta, tile, and brick.

Removing or altering porches and steps that are appropriate to the building's development and style.

Stripping porches and steps of original material such as handrails, balusters, columns, brackets, and roof decorations of wood, iron, cast iron, terra cotta, tile, and brick.

Enclosing porches and steps in a manner that destroys their intended appearance.

### Building: Exterior Finishes

Preserving existing paint color and finishes, or repainting to match existing conditions.

Removing existing paint color and finishes.

### Building: Interior Features

Retaining existing material, architectural features, and hardware, whenever possible, such as stairs, elevators, handrails, balusters, ornamental columns, cornices, baseboards, doors, doorways, windows, mantel pieces, paneling, lighting fixtures, and parquet or mosaic flooring.

Repairing or replacing, where necessary, deteriorated material with new material that duplicates the old as closely as possible.

Retaining existing plaster, whenever possible.

Removing existing material, architectural features, and hardware, except where essential for safety or efficiency.

Destroying original plaster, except where necessary for safety and efficiency.

### Building: Interior Finishes

Preserving and retaining existing paint colors, finishes, wallpapers, and other

## Recommended

decorative motifs or, where necessary, replacing them with colors, wallpapers, or decorative motifs that duplicate the existing decorative scheme.

## Not Recommended

### New Construction

Mechanical Systems: Heating, Air Conditioning, Electrical, Plumbing, Fire Protection

Installing new mechanical systems or additional mechanical services in areas and spaces that will require the least possible alteration to the plan, materials, and appearance to the building.

Causing unnecessary damage to the plan, materials, and appearance of the building when installing new mechanical systems or additional mechanical services that are required to preserve important historic fabric.

Selecting suitable mechanical systems and the most sensitive method of installation in order to preserve important interior and exterior architectural features.

Rewiring early electrical lighting fixtures.

Attaching exterior electrical and telephone cables to the principal elevations of the building.

Installing exterior electrical and telephone cables underground, unless they were part of the historical setting.

### Safety and Code Requirements

Complying with code requirements in such a manner that the essential character of a building is preserved intact.

Investigating variances for historic properties afforded under some local codes.

Installing adequate fire prevention equipment in a manner that does minimal damage to the appearance or fabric of a property.

Providing access for the handicapped without damaging the essential character of a property.

## REHABILITATION

### The Environment

#### Recommended

Retaining distinctive features such as size, scale, mass, color, and materials of buildings, including roofs, porches, and stairways that give a neighborhood its distinguishing character.

Retaining landscape features such as parks, gardens, street lights, signs, benches, walkways, streets, alleys, and building set-backs that have traditionally linked buildings to their environment.

Using new plant materials, fencings, walkways, street lights, signs, and benches that are compatible with the character of the neighborhood in size, scale, material, and color.

#### Not Recommended

Introducing new construction into areas that is incompatible with the character of the district because of size, color, and materials.

Destroying the relationship of buildings and their environment by widening existing streets, changing paving material, or by introducing inappropriately located new streets and parking lots that are incompatible with the character of the neighborhood.

Introducing signs, street lighting, benches, new plant materials, fencings, walkways, and paving materials that are out of scale or inappropriate to the neighborhood.

### Archeological Sites and Features

Retaining archeological resources intact, whenever possible.

Minimizing disturbances of terrain around the structure, thus reducing the possibility of destroying unknown archeological resources.

Arranging for an archeological survey of all terrain that must be disturbed by the project. If the survey reveals sites or features that might be adversely affected, the area should be avoided or an archeological investigation conducted in accordance with the Recovery of Scientific, Prehistoric, and Archeological Data: Methods, Standards, and Reporting Requirements (36 CFR 1210).

Causing ground disturbances without evaluating the archeological potential of an area.

Failing to properly monitor all ground disturbances on a property for possible archeological data that could provide information relating to the history of the property.

Introducing heavy machinery or equipment into areas where their presence may disturb archeological resources.

Installing underground utilities, pavements, and other modern features that disturb archeological resources.

Undertaking an archeological investigation without professional guidance, or without utilizing professional curatorial techniques.

### Building Site

Identifying plants, trees, fencings, walkways, outbuildings, and other elements that might be an important part of the property's history and development.

## Recommended

Retaining plants, trees, etc. that reflect the property's history and development.

Basing decisions for new site work on actual knowledge of the past appearance of the property found in photographs, drawings, newspapers, and tax records. If changes are made, they should be carefully evaluated in light of the past appearance of the site.

Provide proper site and roof drainage to assure that water does not splash against building or foundation walls, nor drain toward the building.

## Building: Structural Systems

Recognizing the special problems inherent in the structural systems of historic buildings, especially where there are visible signs of cracking, deflection, or failure.

Undertaking stabilization and repair of weakened structural members and systems.

Supplementing existing structural systems when damaged or inadequate. Replace historically important structural members only when necessary.

Masonry: Adobe, brick, stone, terra cotta, concrete, stucco, and mortar

Retaining original masonry and mortar, whenever possible, without the application of any surface treatment.

Repointing only those mortar joints where there is evidence of moisture problems or when sufficient mortar is missing to allow water to stand in the mortar joint.

Duplicating old mortar in composition, color, and texture.

Duplicating old mortar in joint size, method of application, and joint profile.

## Not Recommended

Making changes to the appearance of the site by removing old plants, trees, fences, walkways, outbuildings, and other elements before evaluating their importance in the property's history and development.

Leaving plant materials and trees in close proximity to the building that may be causing deterioration of the historic fabric.

Disturbing existing foundations with new excavations that undermine the structural stability of the building.

Leaving known structural problems untreated that will cause continuing deterioration and will shorten the life of the structure.

Applying waterproof or water repellent coatings or surface consolidation treatments unless required to solve a specific technical problem that has been studied and identified. Coatings are frequently unnecessary, expensive, and can accelerate deterioration of the masonry.

Repointing mortar joints that do not need repointing. Using electric saws and hammers to remove mortar can seriously damage the adjacent brick.

Repointing with mortar joints of a differing size or joint profile, texture, or color.

## Recommended

Repairing stucco with a stucco mixture that duplicates the original as closely as possible in appearance and texture.

Cleaning masonry only when necessary to halt deterioration or to remove graffiti and stains and always with the gentlest methods possible, such as low pressure water and soft natural bristle brushes.

Repairing or replacing, where necessary, deteriorated material with new material that duplicates the old as closely as possible.

Replacing missing significant architectural features, such as cornices, brackets, railings, and shutters.

Retaining the original or early color and texture of masonry surfaces, including early signage, wherever possible. Brick or stone surfaces may have been painted or whitewashed for practical and aesthetic reasons.

Wood: Clapboard, weatherboard, shingles, and other wooden siding

Retaining and preserving significant architectural features, whenever possible.

Repairing or replacing, where necessary, deteriorated material that duplicates in size, shape, and texture the old as closely as possible.

Architectural Metals: Cast iron, steel, pressed tin, aluminum, zinc

Retaining original material, whenever possible.

Cleaning, when necessary, with the appropriate method. Metals should be cleaned by methods that do not abrade the surface.

## Not Recommended

Repointing with mortar of high Portland cement content, thus creating a bond often stronger than the building material causing deterioration due to the differing coefficient of expansion and porosity of the material and the mortar.

Sandblasting, including dry and wet grit and other abrasives, brick, or stone surfaces; this method of cleaning erodes the surface of the material and accelerates deterioration. Do not use chemical cleaning products that would have an adverse chemical reaction with the masonry materials, i.e., acid on limestone or marble.

Applying new material, which is inappropriate or was unavailable when the building was constructed such as artificial brick siding, artificial cast stone, or brick veneer.

Removing architectural features such as cornices, brackets, etc.

Removing paint from masonry surfaces indiscriminately. This may subject the building to damage and change its appearance.

Removing architectural features such as siding, cornices, brackets, window architraves and doorway pediments. These are, in most cases, an essential part of a building's character and appearance that illustrates the continuity of growth and change.

Resurfacing frame buildings with new material, which is inappropriate or was unavailable when the building was constructed. Such material can also contribute to the deterioration of the structure from moisture and insects.

Removing architectural features that are an essential part of a building's character and appearance and thus illustrate the continuity of growth and change.

## Recommended

## Not Recommended

Exposing metals that were intended to be protected from the environment. Do not use cleaning methods which alter the color or texture of the metal.

### Roofs and Roofing

Preserving the original roof shape.

Retaining the original roofing material, whenever possible.

Providing adequate roof drainage and insuring that the roofing materials provide a weathertight covering for the structure.

Replacing deteriorated roof coverings with new material that matches the old in composition, size, shape, color, and texture.

Preserving or replacing, where necessary, all architectural features that give the roof its essential character, such as dormer windows, cupolas, cornices, brackets, chimneys, cresting, weather vanes, gutters, downspouts, and lightning rods.

Changing the essential character of the roof by adding inappropriate features such as dormer windows, vents, or skylights.

Applying new roofing material that is inappropriate to the style and period of the building and neighborhood.

Replacing deteriorated roof coverings with new materials that differ to such an extent from the old in composition, size, shape, color, and texture that the appearance of the building is altered.

Stripping the roof of architectural features important to its character.

### Windows and Doors

Retaining and repairing existing window and door openings, including window sash, glass, lintels, sills, architraves, shutters, doors, pediments, hoods, steps, and all hardware.

Duplicating the material, design, and hardware of the older window sash and doors if new sash and doors are used.

Installing visually unobtrusive storm windows and doors that do not damage existing frames and that can be removed in the future.

Using original doors and door hardware when they can be repaired and reused in place.

Introducing new window and door openings into the principal elevations, or reducing window or door openings to fit new stock window sash or new stock door sizes.

Altering the size of window panes or sash. Such changes destroy the scale and proportion of the building.

Installing inappropriate new window or door features such as aluminum storm and screen window insulating glass combinations that require the removal of original windows and doors or the installation of plastic, canvas, or metal strip awnings or fake shutters that detract from the character and appearance of the building.

Discarding original doors and door hardware when they can be repaired and reused in place.

## Entrances, Porches, Porte-cocheres, and Steps

Retaining porches and steps that are appropriate to the building and its development. Porches or additions reflecting later architectural styles are often important to the building's historical integrity and, wherever possible, should be retained.

Repairing or replacing, where necessary, deteriorated architectural features of wood, iron, cast iron, terra cotta, tile, and brick.

Removing or altering porches and steps that are inappropriate to the building development and style.

Stripping porches and steps of original material and architectural features such as handrails, balusters, etc. and roof decorations of wood, iron, cast iron, terra cotta, tile, and brick.

Enclosing porches and steps in a manner that destroys their intended appearance.

## Building: Exterior Finishes

Discovering the historic paint colors and finishes of the structure and repainting with those colors to illustrate the distinctive character of the property.

Removing paint and finishes down to the bare surface, strong paint strippers whether chemical or mechanical, can permanently damage the surface. Also, stripping obliterates evidence of the historical paint finishes.

Repainting with colors that cannot be documented through research and investigation to be appropriate to the building and neighborhood.

## Building: Interior Features

Retaining original material, architectural features, and hardware whenever possible, such as stairs, elevators, handrails, balusters, ornamental columns, cornices, baseboards, doors, doorways, windows, mantel pieces, paneling, lighting fixtures, parquet, or mosaic flooring.

Repairing or replacing, where necessary, deteriorated material with new material that duplicates the old as closely as possible.

Retaining original plaster, whenever possible.

Enclosing an important interior stairway, where required by code, in such a way as to retain its character. In many cases, glazed fire-rated walls may be used.

Retaining the basic plan of a building, the relationship and size of rooms, corridors, and other spaces.

Removing original material, architectural features, and hardware, except where essential for safety or efficiency.

Replacing interior doors and transoms without investigating alternative fire protection measures or possible code variances.

Installing new decorative material and paneling, which destroys significant architectural features or was unavailable when the building was constructed, except in utility areas such as bathrooms and kitchens.

Removing plaster to expose brick to give the wall an appearance it never had.

Enclosing important stairways with ordinary fire-rated construction which destroys the architectural character of the stair and the space.

Altering the basic plan of a building by demolishing principal walls, etc.

## Building: Interior Finishes

### Recommended

Discovering and retaining original paint colors, finishes, wallpapers, and other decorative motifs or, where necessary, replacing them with colors, etc. based on the original.

### Not Recommended

Changing the texture and patina of exposed wooden architectural features (including structural members) and masonry surfaces through sandblasting or use of other abrasive techniques to remove paint, discoloration, and plaster, except in certain industrial and warehouse buildings where the interior masonry or plaster surfaces do not have significant design, detailing, tooling, or finish; and where wooden architectural features are not finished, molded, beaded, or worked by hand.

Removing paint from wooden architectural features that were never intended to be exposed.

### New Construction

Keeping new additions and adjacent new construction to a minimum, making them compatible in scale, building materials, and texture.

Designing new work to be compatible in materials, size, scale, color, and texture with the other buildings in the neighborhood.

Using contemporary designs compatible with the character and mood of the building or the neighborhood.

Protecting architectural details and features that contribute to the character of the building.

Placing television antennae and mechanical equipment, such as air conditioners, in an inconspicuous location.

Designing new work which is incompatible with the other buildings in the neighborhood in materials, size, scale, and texture.

Imitating an earlier style or period of architecture in new additions, except in rare cases where a contemporary design would detract from the architectural unity of an ensemble or group. Especially avoid imitating an earlier style of architecture in new additions that have a completely contemporary function such as a drive-in bank or garage.

Adding new height to the building that changes the scale and character of the building. Additions in height should not be visible when viewing the principal facades.

Adding new floors or removing existing floors that destroy important architectural details, features, and spaces of the building.

Placing television antennae and mechanical equipment such as air conditioners where they can be seen from the street.

## Mechanical Systems: Heating, Air Conditioning, Electrical, Plumbing, Fire Protection

### Recommended

Installing necessary mechanical systems in areas and spaces that will require the least possible alteration to the structural integrity and physical appearance of the building.

Utilizing early mechanical systems, including plumbing and early lighting fixtures, where possible.

Installing the vertical runs of ducts, pipes, and cables in closets, service rooms, and wall cavities.

Insuring adequate ventilation of attics, crawlspaces, and cellars to prevent moisture problems.

Installing thermal insulation in attics and in unheated cellars and crawlspaces to conserve energy.

### Not Recommended

Causing unnecessary damage to the plan, materials, and appearance of the building when installing mechanical systems.

Attaching exterior electrical and telephone cables to the principal elevations of the building.

Installing vertical runs of ducts, etc. in places where they will be a visual intrusion.

Concealing or "making invisible" mechanical equipment in historic walls or ceilings. Frequently, this concealment requires the removal of historic fabric.

Installing "dropped" acoustical ceilings to hide mechanical equipment. This destroys the proportions and character of the rooms.

Installing foam, glass fiber, or cellulose insulation into wall cavities of either wooden or masonry construction. This has been found to cause moisture problems when there is no adequate moisture barrier.

## Safety and Code Requirements

Complying with code requirements in such a manner that the essential character of a building is preserved intact.

Working with local code officials to investigate alternative life safety measures that preserve the architectural integrity of the building.

Investigating variances for historic properties allowed under some local codes.

Installing adequate fire prevention equipment in a manner that does minimal damage to the appearance or fabric of a property.

Adding new stairways and elevators that do not alter existing exit facilities or important architectural features and spaces of the building.

Adding new stairways and elevators that alter existing exit facilities, etc. of the building.

## RESTORATION

Recommended

Not Recommended

### The Environment

Retaining distinctive features such as the size, scale, mass, color, and materials of buildings, including roofs, porches, and stairways that give a neighborhood its distinguishing character.

Retaining early lanterns, light standards, telephone poles, utility poles, painted signs, and other street furniture that may be important to the historic setting.

Retaining landscape features such as parks, gardens, street lights, signs, benches, walkways, streets, alleys, and building set-backs that have traditionally linked buildings to their environment.

Removing lighting devices, telephone poles, painted signs, or other street furniture that may be important to the historic setting.

### Archeological Sites and Features

Retaining archeological resources intact, whenever possible.

Minimizing disturbances of terrain around the structure, thus reducing the possibility of destroying unknown archeological resources.

Arranging for an archeological survey of all terrain that must be disturbed by the project. If survey reveals sites or features that might be adversely affected, the area should be avoided or an archeological investigation conducted in accordance with the Recovery of Scientific, Prehistoric, and Archeological Data: Methods, Standards, and Reporting Requirements (36 CFR 1210).

Causing ground disturbances without evaluating the archeological potential of an area.

Failing to properly monitor all ground disturbances on a property for possible archeological data that could provide information relating to the history of the property.

Introducing heavy machinery or equipment into areas where their presence may disturb archeological resources.

Installing underground utilities, pavements, and other modern features that disturb archeological resources.

Undertaking an archeological investigation without professional guidance, or without utilizing professional curatorial techniques.

### Building Site

Identifying plants, trees, fencings, walkways, outbuildings, and other elements that might be an important part of the property's history and development.

Retaining plants, trees, fencings, walkways, street lights, signs and benches that reflect the property's history and development.

Making changes to the appearance of the site by removing old plants, etc. before evaluating their importance in the property's history and development.

Giving the site an appearance it never had.

Basing decisions for new site work on actual knowledge of the past appearance of the property found in photographs, drawings, newspapers, and tax records. If changes are made, they should be carefully evaluated in light of the past appearance of the site.

Providing proper site and roof drainage to assure that water does not splash against building or foundation walls, nor drain toward the building.

#### Building: Structural Systems

Recognizing the special problems inherent in the structural systems of historic buildings, especially where there are visible signs of cracking, deflection, or failure.

Undertaking stabilization and repair of weakened structural members and systems.

Supplementing existing structural systems when damaged or inadequate. Replace historically important structural members only when necessary.

Disturbing existing foundations with new excavations that undermine the structural stability of the building.

Leaving known structural problems untreated that will cause continuing deterioration and will shorten the life of the structure.

#### Building: Exterior Features

Masonry: Adobe, brick, stone, terra cotta, concrete, stucco, and mortar

Retaining original masonry and mortar, whenever possible, without the application of any surface treatment.

Repointing only those mortar joints where there is evidence of moisture problems or when sufficient mortar is missing to allow water to stand in the mortar joints.

Duplicating old mortar in composition, color, and texture.

Duplicating old mortar in joint size, method of application, and joint profile.

Repairing stucco with a stucco mixture that duplicates the original as closely as possible in appearance, color, and texture.

Cleaning masonry only when necessary to halt deterioration and always with the gentlest method possible, such as low pressure water and soft bristle brushes.

Applying waterproof or water repellent coatings or other treatments unless required to solve a specific studied and identified problem. Coatings are frequently unnecessary, expensive, and can accelerate deterioration of the masonry.

Repointing mortar joints that do not need it. Using electric saws and hammers to remove mortar can seriously damage the adjacent brick.

Repointing with high Portland cement content can create a bond stronger than the building material which can cause deterioration due to the differing coefficient of expansion and porosity of the material and mortar.

Sandblasting, including dry and wet grit and other abrasives, brick, or stone surfaces; this method of cleaning erodes the surface of the material.

## Recommended

Repairing or replacing, where necessary, deteriorated material with new material that duplicates the old as closely as possible in bond, pattern, shape, and coursing.

Replacing missing architectural features, such as cornices, brackets, and railings.

Retaining the original or early color and texture of masonry surfaces, wherever possible. Brick or stone surfaces may have been painted or whitewashed for practical and aesthetic reasons.

## Wood: Clapboard, weatherboard, shingles, and other wooden siding

Retaining original material, whenever possible.

Repairing or replacing, where necessary, deteriorated material with new material that duplicates in size, shape, and texture the old as closely as possible.

## Architectural Metals: Cast iron, steel, pressed tin, aluminum, zinc

Retaining original material, whenever possible.

Cleaning, when necessary, with the appropriate method. Cast iron and steel are normally not affected by mechanical cleaning methods while pressed tin, zinc, and aluminum should be cleaned by the gentlest method possible.

## Not Recommended

and accelerates deterioration. Do not use chemical cleaning products that would have an adverse chemical reaction with the masonry materials, i.e., acid on limestone or marble.

Applying new material which is inappropriate or was unavailable when the building was constructed, such as artificial brick siding, artificial stone, or brick veneer to simulate a historic appearance.

Removing architectural features such as cornices, brackets, railings, window architraves, and doorway pediments.

Removing paint from masonry surfaces indiscriminately. This may subject the building to damage and may change its appearance.

Removing architectural features such as siding, cornices, brackets, etc. These are, in most cases, an essential part of a building's character and appearance that illustrates the continuity of growth and change.

Resurfacing frame buildings with new material, which is inappropriate or was unavailable when the building was built. Such material can also contribute to the deterioration of the structure from moisture and insects.

Removing architectural features that are an essential part of a building's character and appearance and thus illustrate the continuity of growth and change.

Exposing metals which were intended to be protected from the environment. Do not use cleaning methods which alter the color or texture of the metal.

## Roofs and Roofing

### Recommended

Preserving the original roof shape.

Retaining the original roofing material, whenever possible.

Replacing deteriorated roof coverings with new material that matches the old in composition, size, shape, color, and texture.

Preserving or replacing, where necessary, all architectural features which give the roof its essential character, such as dormer windows, cupolas, cornices, brackets, chimneys, cresting, weather vanes, gutters, downspouts, and lightning rods.

### Not Recommended

Replacing deteriorated roof coverings with new materials which differ to such an extent from the old in composition, size, shape, color, and texture that the appearance of the building is altered.

Stripping the roof of architectural features important to its character.

## Windows and Doors

Retaining existing window and door openings, including window sash, glass, lintels, sills, architraves, shutters, doors, pediments, hoods, steps, and all hardware.

Installing storm or insulating windows when old glass, art glass, or fragile sash require protection from the weather. Protective windows should be removable without damaging original fabric.

Duplicating the material, design, and the hardware of the older window sash and doors, if new sash and doors are used.

Using original doors and door hardware when they can be repaired and reused in place.

Installing inappropriate new window or door features such as aluminum storm and screen window combinations that require the removal of original windows and doors.

Discarding original doors and door hardware when they can be repaired and reused in place.

## Entrances, Porches, Porte-cocheres, and Steps

Retaining steps and porches that are appropriate to the building and its development. Porches or additions reflecting later architectural styles are often important to the building's historical integrity and, wherever possible, should be retained.

Repairing or replacing, where necessary, deteriorated architectural features of wood, iron, cast iron, terra cotta, tile, and brick.

Removing or altering porches and steps that are inappropriate to the building's development and style.

Stripping porches and steps of original material and architectural features such as handrails, balusters, columns, brackets, and roof decorations of wood, iron, cast iron, terra cotta, tile, and brick.

## Building: Exterior Finishes

### Recommended

Discovering original paint colors and finishes; repainting with colors based on the original, when appropriate, to illustrate the distinctive character of the property.

### Not Recommended

Stripping down to the bare surface without some evidence of original exterior surface.

Repainting with colors that cannot be documented through research and investigation to be appropriate to the building and the neighborhood.

## Building: Interior Features

Retaining original material, architectural features, and hardware, whenever possible, such as stairs, elevators, handrails, balusters, ornamental columns, cornices, baseboards, doors, doorways, windows, mantel pieces, paneling, lighting fixtures, and parquet or mosaic flooring.

Installing new decorative material that is inappropriate or was unavailable when the building was constructed, such as vinyl, plastic, or imitation wood wall and floor coverings.

Destroying original plaster except where necessary for safety.

Repairing or replacing, where necessary, deteriorated material with new material that duplicates the old as closely as possible.

Retaining original plaster, whenever possible.

Retaining the basic plan of a building, the relationship and size of rooms, corridors, and other spaces.

## Building: Interior Finishes

Discovering and retaining original paint colors, finishes, wallpapers, and other decorative motifs or, where necessary, replacing them with colors, wallpapers or decorative motifs based on the original.

### New Construction

New Construction is not an appropriate undertaking in a restoration project.

Mechanical Systems: Heating, Air Conditioning, Electrical, Plumbing, Fire Protection

Installing necessary building services in areas and spaces that will require the least possible alteration to the plan, materials, and appearance of the building.

Causing unnecessary damage to the plan, materials, and appearance of the building when installing mechanical systems that are required to preserve important historic fabric.

## Recommended

Selecting mechanical systems that best suit the restored building and are as inconspicuous as possible.

Rewiring early lighting fixtures to comply with safety codes.

Installing exterior electrical and telephone cables underground to preserve the historic setting, unless they were part of the historic scene.

## Not Recommended

Installing heat pumps, compressors, etc. so that they intrude upon the historic appearance of the resource.

Attaching exterior electrical and telephone cables to the principal elevations of the building, unless they were part of the historic scene.

## Safety and Code Requirements

Complying with code requirements in such a manner that the essential character of a building is preserved intact.

Investigating variances for historic properties allowed under some local codes.

Installing adequate fire prevention equipment in a manner that does minimal damage to the appearance or fabric of a property.

Providing access for the handicapped without damaging the essential character of a property.

## RECONSTRUCTION

### The Environment

Retaining landscape features such as parks, gardens, street lights, signs, benches, walkways, streets, alleys, and building set-backs which have traditionally linked buildings to their environment.

### Archeological Sites and Features

Retaining archeological resources intact, whenever possible.

Minimizing disturbance of terrain around the structure, thus reducing the possibility of destroying unknown archeological resources.

Undertaking archeological investigations in accordance with the Recovery of Scientific, Prehistoric, and Archeological Data: Methods, Standards, and Reporting Requirements (36 CFR 1210).

Causing ground disturbances without evaluating the potential of the area.

Failing to properly monitor all ground disturbances on a property for possible archeological data that could provide information relating to the history of the property.

Introducing heavy machinery or equipment into areas where their presence may disturb archeological resources.

Recommended

Not Recommended

Installing underground utilities, pavements, and other modern features that disturb archeological resources.

Undertaking an archeological investigation without professional guidance, or without utilizing professional curatorial techniques.

### Building Site

Identifying plants, trees, fencings, walkways, outbuildings, and other elements that might be an important part of the property's history and development.

Retaining plants, etc. that reflect the property's history and development.

Basing decisions for reconstructing the site on actual knowledge of the past appearance of the property found in photographs, drawings, newspapers, and tax records.

Providing proper site and roof drainage to assure that water does not splash against building or foundation walls, nor drain toward the building.

Making changes to the appearance of the site by removing old plants, trees, etc. before evaluating their importance in the property's history and development.

Giving the site an appearance it never had.

### Plan

Reproducing the basic plan of a building, the relationship and size of rooms, corridors, and other spaces.

Altering the basic plan of a building by failing to reconstruct principal walls, partitions, and stairways.

### Building: Exterior Features

Masonry: Adobe, brick, stone, terra cotta, concrete, stucco, and mortar

Duplicating the original plaster in composition, color, and texture.

Duplicating old mortar in joint size, method of application, and joint profile.

Reconstructing stucco with a stucco mixture that duplicates the original as closely as possible in appearance, texture, and color.

Reconstructing with mortar of high Portland cement content may create a bond often stronger than the building material causing deterioration as a result of differing coefficient of expansion and porosity of the material and the mortar.

Repointing with mortar joints of a differing size of joint profile, texture or color.

## Recommended

Replacing, where necessary, missing material with new material that duplicates the old as closely as possible in size, color, and texture.

Replacing missing architectural features, such as cornices, brackets, and railings.

Duplicating the original or early color and texture of masonry surfaces, wherever possible. Brick or stone surfaces may have been painted or whitewashed for practical and aesthetic reasons.

Wood: Clapboard, weatherboard, shingles, and other wooden siding

Duplicating original material, whenever possible.

Reconstructing missing material with new material that duplicates in size, pattern, shape, and texture the old as closely as possible.

Architectural Metals: Cast iron, steel, pressed tin, aluminum, zinc

Reproducing the original form, design, and texture of the missing element, wherever possible.

## Roofs and Roofing

Reconstructing the original roof shape.

Replacing missing roof coverings with new material that matches the old in composition, size, pattern, shape, color, and texture.

Reproducing, where necessary, all architectural features that give the roof its essential character such as dormer windows, cupolas, cornices, brackets, chimneys, cresting, weather vanes, gutters, downspouts and lightning rods.

Utilizing new materials for reconstruction, which are inappropriate or were unavailable when the building was built.

Applying waterproofing or water repellent coatings. They are frequently unnecessary, expensive, and can accelerate deterioration of new masonry.

Changing the original roof shape or adding features inappropriate to the essential character of the roof such as oversized dormer windows or picture windows.

Applying new roofing material that is inappropriate to the style and period of the building and neighborhood.

Replacing missing roof coverings with new materials which differ from the old to an extent that the appearance of the building is altered.

Omitting architectural features important to the character of a reconstructed building.

## Windows and Doors

Reproducing original window and door openings, including window sash, glass,

Reproducing new window and door openings in the principal elevations

## Recommended

lintels, sills, architraves, shutters, doors, pediments, hoods, steps, and all hardware.

Duplicating the material, design, and hardware of the older window sash and doors in the new sash and doors.

## Not Recommended

which are inaccurate in size or shape, or enlarging or reducing window or door openings to fit new stock window sash or new stock door sizes.

Altering the size of the original window panes or sash. Such changes destroy the scale and proportion of the building.

Using inappropriate designs for new window or door features such as aluminum storm and screen window combinations.

## Entrances, Porches, Porte-cocheres, and Steps

Reproducing porches and steps that are appropriate to the building and its development.

Replacing missing architectural features of wood, iron, cast iron, terra cotta, tile, and brick.

Omitting or altering the design of porches and steps that are appropriate to the building's style.

Omitting porches and steps and other architectural features such as handrails, balusters, columns, brackets, and roof decorations of wood, iron, cast iron, terra cotta, tile, and brick from the reconstruction.

## Building: Exterior Finishes

Discovering original paint colors and finishes. Reproducing the colors based on the original evidence, when appropriate, to illustrate the distinctive character of the property.

Painting with colors that cannot be documented through research and investigation to be appropriate to the building and neighborhood or using nondocumented finishes other than paint.

## Building: Interior Features

Reproducing original material, architectural features, and hardware, whenever possible, such as stairs, elevators, handrails, balusters, ornamental columns, cornices, baseboards, doors, doorways, windows, mantel pieces, panelings, lighting fixtures, and parquet or mosaic flooring.

Replacing missing material with new material that duplicates the old as closely as possible.

Duplicating original plaster, whenever possible.

Installing new decorative material that is inappropriate or was unavailable when the building was constructed, such as vinyl, plastic, or imitation wood wall floor coverings.

## Building: Interior Finishes

### Recommended

Discovering and reproducing original paint colors, finishes, graining, wallpapers, and other decorative motifs where necessary.

Mechanical Systems: Heating Air Conditioning, Electrical, Plumbing, Fire Protection

Installing necessary building systems in areas and spaces that will require the least possible alteration to the plan, materials, and appearance of the building.

Installing the vertical runs of ducts, pipes, and cables in closets, service rooms, and wall cavities.

Selecting mechanical systems that best suit the building and are as inconspicuous as possible.

Installing exterior electrical and telephone cables underground, unless they were part of the historic scene.

### Not Recommended

Causing unnecessary damage to the plan and appearance when installing mechanical services.

Installing vertical runs of ducts, etc. in places where they will be a visual intrusion.

Attaching exterior electrical and telephone cables to the principal elevations of the building.

## Safety and Code Requirements

Complying with code requirements in such a manner that the essential character of a building is preserved intact.

Investigating variances for historic properties allowed under some local codes.

Installing adequate fire prevention equipment in a manner that does minimal damage to the appearance or fabric of a property.

Providing access for the handicapped without damaging the essential character of a property.

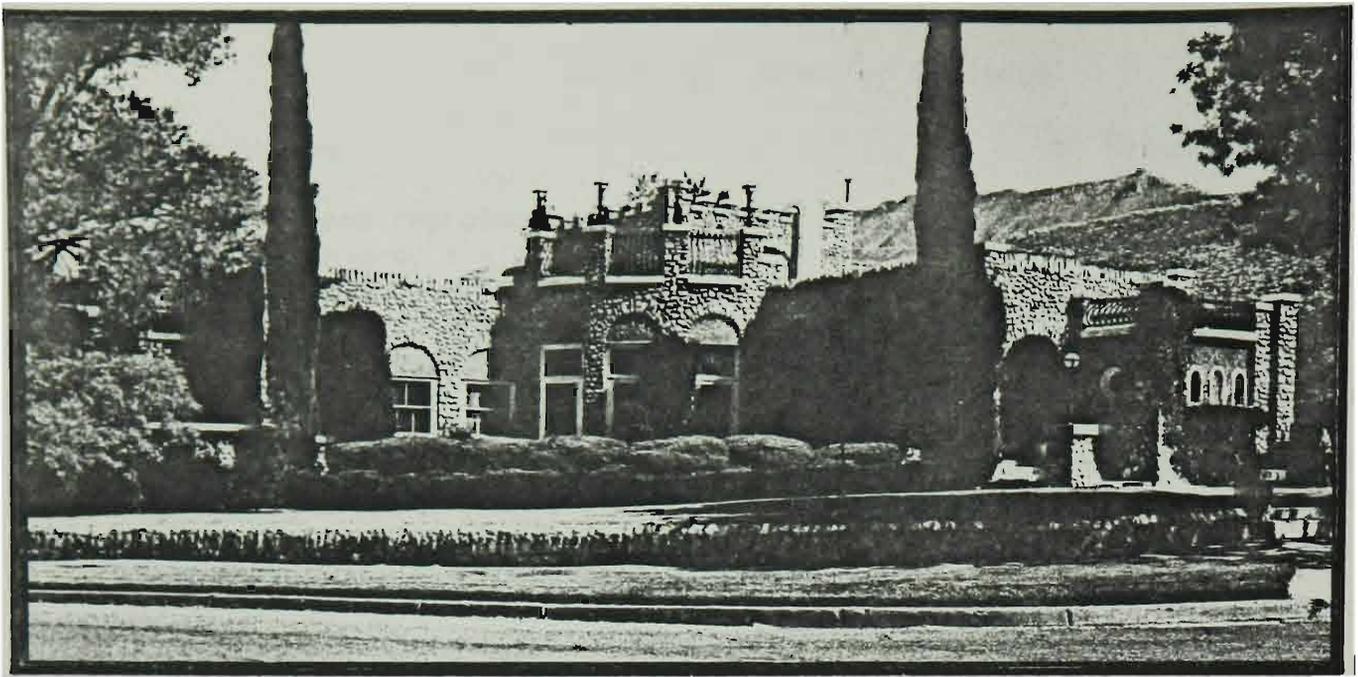
## ARCHITECTURAL STYLES AND PERIODS OF DEVELOPMENT IN EL PASO

This chapter will give you a brief sketch of El Paso's architectural history by styles. The history, development, and characteristics of each architectural style found in El Paso refers to most types of residential, commercial, and transportation related construction of this area.

Property owners of historic structures within El Paso's oldest areas will be able to identify the particular style or styles of their property and will become knowledgeable of the reasons for its architectural significance because of the information in this chapter.

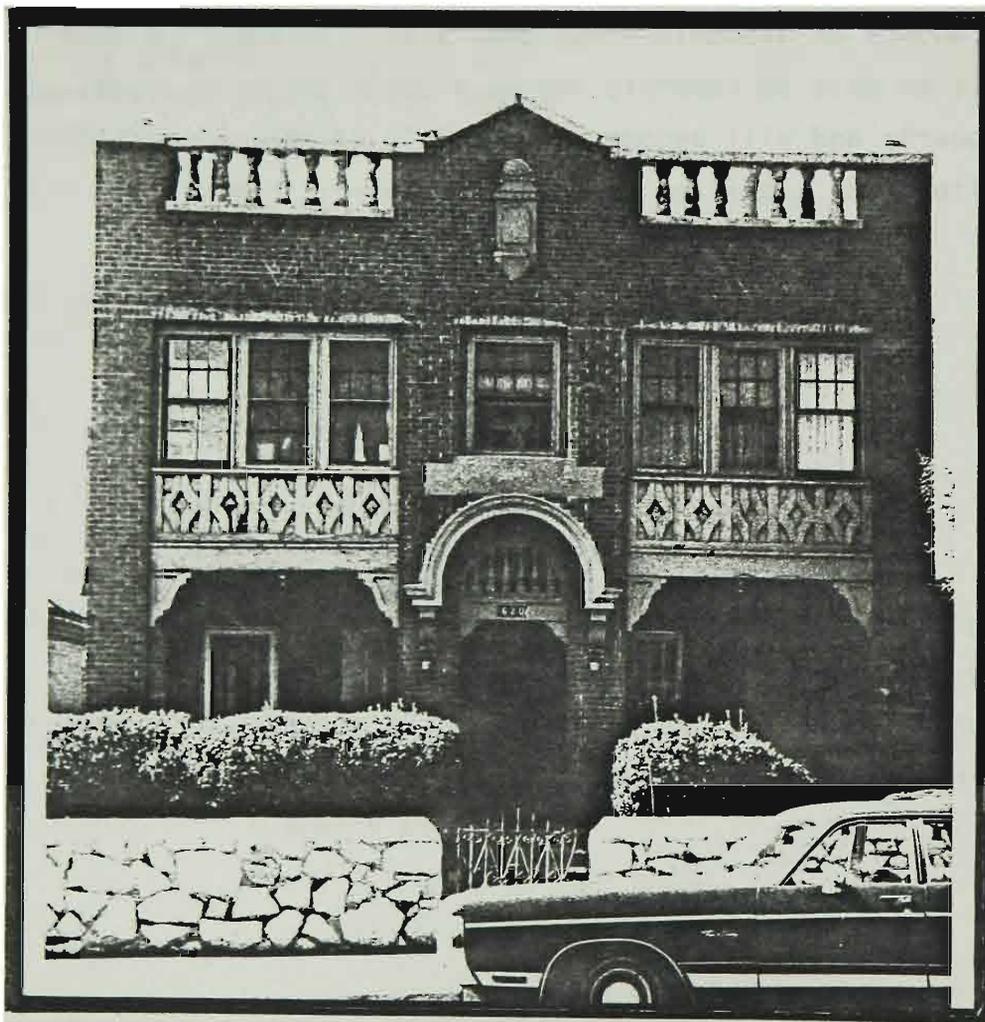
"Building is a circumstance man shares with animals, birds, the fish, and the insect. But with architecture-great mother art-begins where such creature-building leaves off and man's sovereignty-his spirit-reigns."

Frank Lloyd Wright



INFLUENCES

Spanish Colonial, Roman arches, walls designed in a stone castle version of Gothic Revival. 1201 Cincinnati



INFLUENCES

Predominate Italianate detailing in corbels, friezes, and eyebrow at main entrance. Georgian pedimented and balustraded parapet. 620 Prospect

## ECLECTICISM

According to a book by Walter G. Kidney, the architectural terms "eclectic" and "eclecticism" were first applied to buildings constructed during the period from 1880 to 1932 in which time a movement was originated by the predecessors and founders of the American School of Architecture.

Well-known architects such as Henry Hobson Richardson, Richard Morris Hunt, Charles Follen McKim, Stanford White, Ralph Adams Cram, Bertran Grosvenor Goodhue and John Russell Pope created original, versatile styles, in the eclectic mode.

In the 1920's, skyscrapers, works of civil engineering and other modern expressions demanded something more than the historic styles for ornamentation. The more promising solution for this type of design was the second-prize submission to the Tribune Architectural Competition. This entry was made by a Finnish architect, Eliel Saarinen (1873-1950) who was still practicing in Finland when he created this work.

Modernism created the belief that the new construction methods and materials should be used "freely", disregarding any intention to cover them, and therefore any attempt to bring them into conformity with the classic styles was considered dishonest and, therefore, bad architecture.

Art Deco was formally introduced to the United States at the Exposition des Arts Decoratifs held in Paris in 1925. In March 1932 a formula was created for Free-Expressionism at the First American Modern Architecture Exhibition, organized by the Museum of Modern Art, held in New York City. The Exhibition helped to turn architects towards an open acceptance of Modernism. From this acceptance Neo-Free-Expressionism was established, which granted the right of free expression to the architect without the risk of being called eclectic. The use of "good judgment" in the design of ornamentation was demanded from the architect who, by studying the scale, proportions, massing, colors and textures of a selected historic style would create a revival.

Following the standards dictated by the tenants of "Free Expressionism" we may classify buildings as to their architectural style and identify those which do not observe the characteristics of any precise style with the word "eclectic".

This classification process may be done through a numerical analysis by studying a design on its scale, proportion, massing, fenestration and ornamentation including, detail, colors and textures.

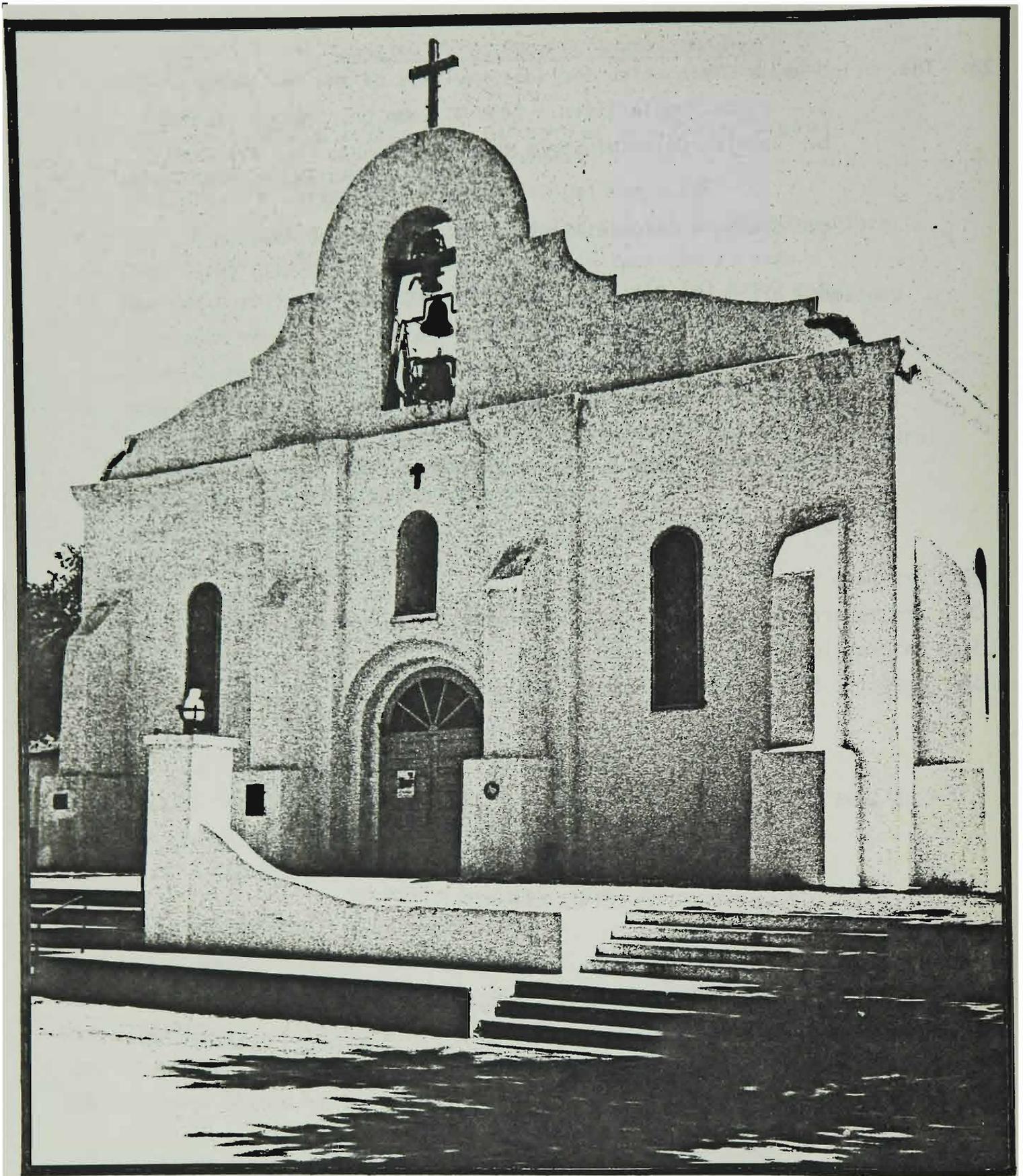
Stylistic classification of buildings erected during the past four centuries in El Paso requires us to recognize every one of the styles as listed.

## Examples In El Paso By Street Address

1. Spanish-Franciscan Style: San Elizario, Presidio Chapel  
4110 Alameda
2. Indian-Pueblo Style: 600 Linda/Vista Del Monte SWC\*
3. Provincial-Presidio Style: Los Portales-San Elizario At The Plaza
4. Spanish-Colonial Style: Plaza Theatre In Downtown El Paso
5. Mexican-Territorial Style: 1120 Magoffin Ave. - Magoffin Homestead
6. Southwest Vernacular Style: 3029 Savannah Ave.
7. Dutch Colonial Revival: 1520 Montana Ave.
8. Georgian Revival: 3037 Federal Ave.
9. Jeffersonian or Roman Revival: 1012 N. Mesa - St. Patrick's Cathedral  
104 Fewel - Holy Family Church
10. Federal-Adamesque Revival: 2000 N. Stanton St.
11. Greek Revival: 1224 Prospect, 711 Cincinnati Ave.
12. Egyptian Revival: 1205 N. El Paso St.
13. Moorish Revival: 207-211 S. El Paso St.
14. Gothic Revival: 810 N. Campbell - St. Clement's Church  
237 Tobin Pl. - Father Yermo Chapel
15. Italianate Revival: 324 S. El Paso St., 111 S. El Paso St.
16. Richardsonian-Romanesque: 420 N. Campbell St.
17. Octagon Style: 2871 Grant Ave./Elm St. NEC\*
18. Second Empire Style: 202, 204 S. El Paso St./E. San Antonio Ave. SEC\*
19. Western Stick Style: 1204 W. Missouri
20. Queen Anne Style: 1400 W. Yandell Dr./Mundy St. SWC\*  
Senator J.J. Mundy Home
21. Eastlake Style: 607 W. Yandell Dr.
22. Sullivaneseque Style: 222 Texas Ave./N. Stanton St. SWC\*
23. Classic Revival (Beaux-Arts) Style: 1600 N. Virginia - El Paso High School
24. Neo-Classic Style: 219 Mills Ave./N. Stanton St. NWC\* - U.S. Post Office
25. Bungalow Style: Common In Manhattan Heights Historic District
26. Chicago School Style: 115 S. El Paso St./W. San Antonio Ave. NWC\*  
Paso Del Norte Hotel
27. Prairie Style: 1201 Arizona Ave./Noble St. NEC\*,  
1013 W. Yandell Dr./Hawthorne St. NEC\* (Henry  
C. Trost Home)

\*NEC, NWC, SEC, SWC - Northeast corner, Northwest corner, Southeast corner, and Southwest corner

28. The Period-House Style which includes revivals of the following styles:
- a. Indian Pueblo Style: 7436 N. Loop Dr./Stewart St. SWC\*
  - b. Spanish Colonial Style (Mediterranean): 811 Rim Road  
1100 Los Angeles/823 W. Rio Grande  
1401 N. El Paso St.
  - c. Southern Colonial Style: 4500 Trowbridge Ave./  
Radford St. SEC\*
  - d. Dutch Colonial Revival: 1520 Montana Ave.
  - e. Georgian Revival: 3037 Federal Ave.
  - f. Federal-Adamesque Revival: 2000 N. Stanton St.
  - g. Moorish Revival: Previously Listed
  - h. Second Empire Revival: Previously Listed
  - i. Bungalow Revival (California Bungalow): Most Common In  
Manhattan Heights Historic District
  - j. Asiatic Revival: 714, 716, 720 E. Fifth Ave.  
2735 Federal Ave.
29. Art-Deco Style: 505 S. El Paso St.
30. Art Moderne Style: 501, 503, S. El Paso St./W. Paisano Dr. SWC\*
31. International Style: 929 Rim Road
32. Eclectic Style: 620 Prospect, 1201 Cincinnati



San Elízario, Presidio Chapel

## Spanish - Franciscan Style

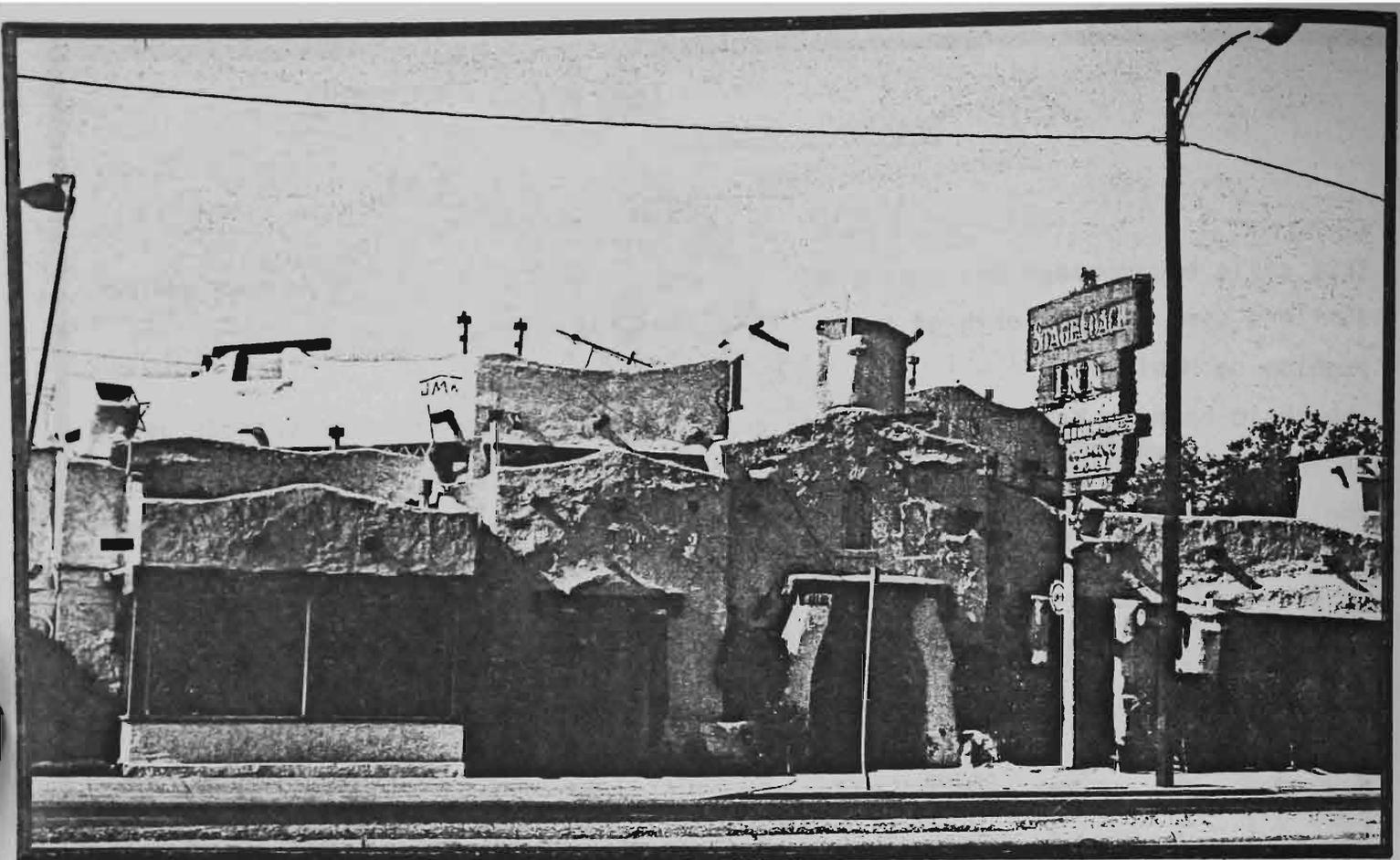
1649 - 1700

This style encompasses the period of time when the first Spanish missionaries and settlers came to the north of Nueva Vizcaya Province to establish the so-called Pueblos de Misiones.

The basic Spanish building technology was modified by adopting some methods used by the Indians, due to the limited availability of materials and in some occasions, the lack of specialized craftsmanship. All types of buildings, residential as well as ecclesiastical were designed and constructed with the same characteristics:

### Characteristic Components

1. Adobe walls erected, in most of cases, without foundations.
2. Mud plastered inside and outside to give a smooth finish over the rough adobe masonry.
3. The metal tools of the Spaniards made possible wood ornamentation, the use of wood doors and windows.
4. The fenestration was quite limited, with exposed rough hewn wooden lintels.
5. Larger beams (vigas), were used to span wider rooms, and these beams were mounted over corbeled-brackets (Zapatatas), which were used also as capitals over columns for the construction of open porches, (Portales).
6. With the exception of chapel buildings, all buildings were constructed of one story whose interior width was limited to about 15 feet.
7. Roofs of all buildings were flat with exposed and projecting vigas, which in chapel buildings were specially hand-carved and ornamented with a mixture of Indian and Spanish detailing.
8. Roofs were constructed with mud or earth, a very well known system called Terrado Roof. The perimeter of the roof was limited by corbeled adobe parapets which were extensions of the walls. These parapets were penetrated by wooden hand-worked canales, which were used to provide drainage to the roof.
9. The ceilings were exposed and showed the bay system (Entramado), between viga and viga which was constructed with jaras, mezquite and /or sabinos.
10. The Spanish-Indian detailing offers an impressive contrast between the rough bay work (Entramado) and the well carved and decorated, vigas, columns and corbels.



4110 Alameda :



600 Linda/Vista Del Monte SWC\*

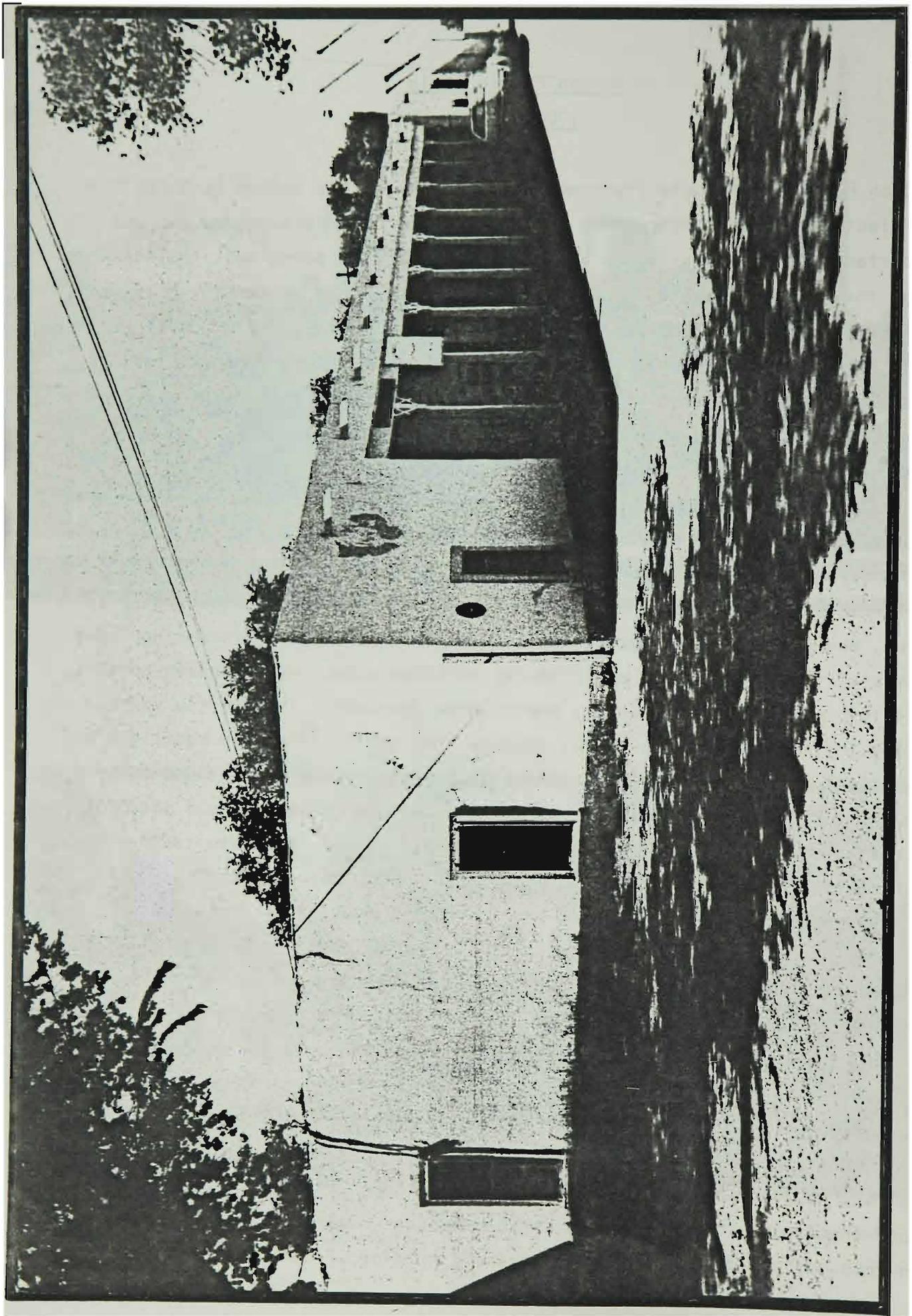
## Indian Pueblo Style

1700 - 1780

The Indian Pueblo Style gets its name from the Spanish and Indian cultures. In the earliest period of construction in El Paso, the colonists graded the quality and importance of their buildings as either temporary or permanent. As permanent building they included churches, presidios, and residences of wealthy colonists, which followed the best techniques, methods, materials and workmanship characteristic in the Spanish-Franciscan style. In the category of temporary buildings, huts and shelters (jacales), which were built without the refined detailing and workmanship of the established Spanish-Franciscan Style. The construction of jacales followed Indian technology, using round timbers as vigas, columns, lintels and all structural members. An improvement in the fenestration which increased the window area in comparison to the native Indian design resulted when a repetition of straight headed windows generally set deep into walls with rough, round wooden lintels was used. The imprecise construction methods, weathering of wall surfaces, and deterioration covered with uneven periodic mud replastering, gave the walls of these structures an irregular battered aspect with rounded corners, out-of-plumb walls at the exterior, and rounded parapets. Through the years, according to the needs of the owner, jacales underwent innumerable additions and modifications. In some cases, second and third floor levels were added in a stepped or terraced manner (usually not in El Paso). Access to these additions sometimes was from the exterior by means of a step-ladder fabricated with rough round timbers. The simple ornamentation was limited to corbeled brackets used as capitals in portales, in all columns and in rough-carved panel doors.

Later on in El Paso's history and after this stage of construction, the design was generally known as the Indian Pueblo Style. All types of buildings, both residential and ecclesiastical before 1850, follow this style. Basic items to this style are as follows which includes changes in construction techniques the years:

1. Foundations were constructed with unfinished ashlar stone, in the beginning.
2. Many buildings were hard-plastered.
3. In this century wall materials have included concrete masonry units with wood-framed and insulated walls, hard-plastered outside.
4. In this century foundations have included reinforced concrete construction.



Los Portales-San Elizario At The Plaza

## Provincial Presidio

1720 - 1810

The continual arrival of new settlers and missionaries from the Capital City of Nueva España and the Iberian Peninsula to El Paso, brought to the northern region of Nueva Vizcaya Province, new needs and architectural concepts. The Chihuahua-Santa Fé Trail was the only means of communication, and its traffic consisted of travelers, merchants, missionaries and settlers of different trades. This increasing activity created the need for military protection, and with the significant increase in population, "Presidios" were justified and therefore established.

The word "Presidio" means the following:

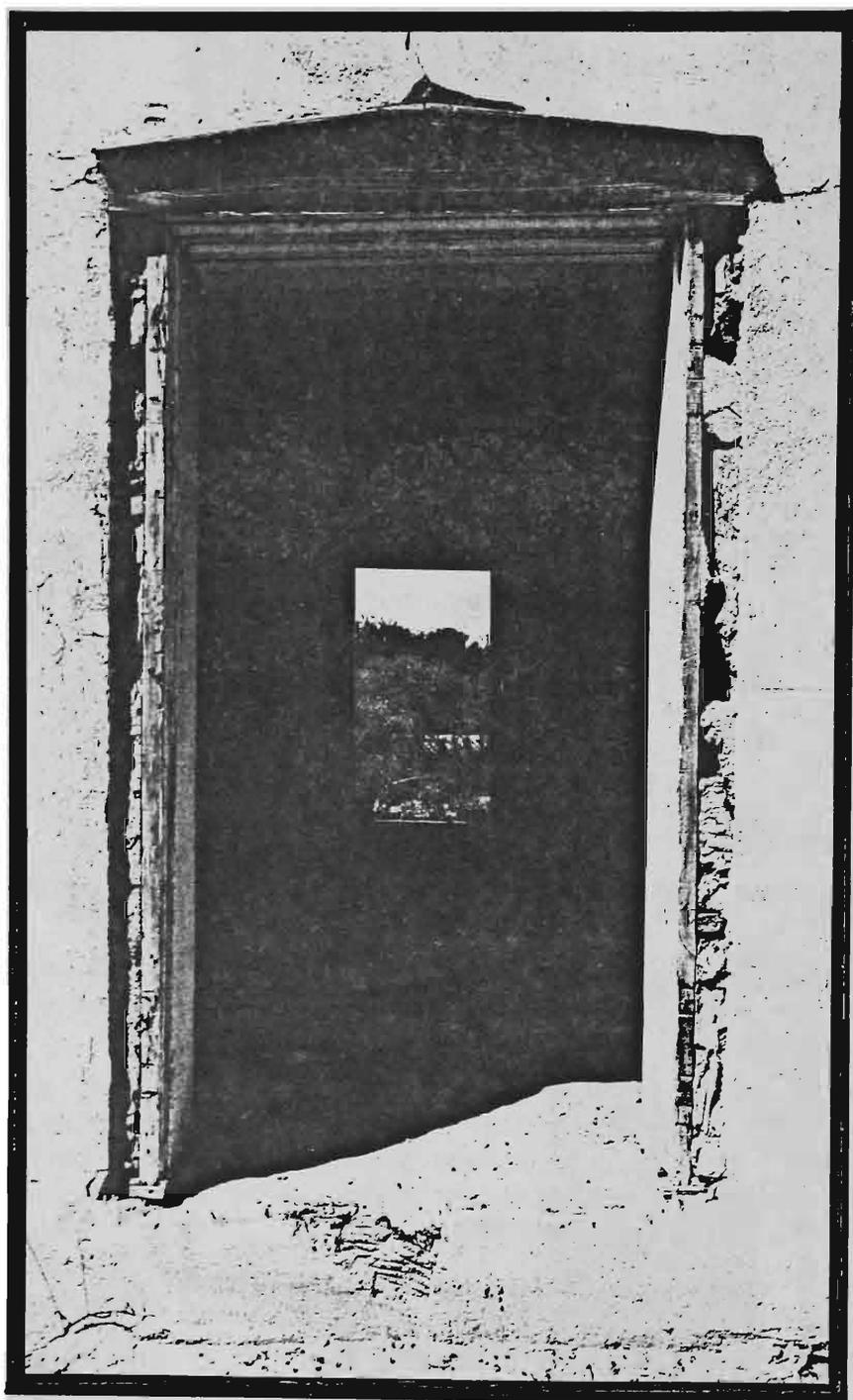
1. Garrison of soldiers
2. Fortress
3. Citadel
4. Building used as quarters by a garrison of soldiers

In the construction of presidios, newer architectural styles were adopted, typical features of presidio type construction were as follows:

### Characteristic Components

1. The shape of the buildings was rectangular, and the rooms were built in consecutive order, one next to the existing,
2. Rooms were interconnected sometimes, but usually, every room had its own door and window to the exterior with operating outside shutters ("persianas" or "Postigos") for protection.
3. Walls were built with the traditional adobe masonry and the roofs were of the Terrado System.
4. Walls were plastered on both sides and finished on the outside with graffito work. (Esgrafiados)
5. The jambs of doors and windows were of embossed plaster crowned with a pediment.
6. Floors were constructed of wooden planks resting over rabbeted vigas in such form that the planks and vigas met at the same level (Pisos de Tarima or Entarimados).
7. At the front of the buildings a porch (portal) was built, which was used as a corridor to connect all the rooms. The word portal describes the type of construction, which derives from the permanent portion of the building, and was constructed using the same methods and materials as the building itself.
8. The Portal or Portales, if more than one, were sometimes built as temporary additions, and in this condition, they were called "Enramadas". When this construction was of a temporary character, the columns and vigas were usually built with permanent bases, but the roof was always unfinished.

The branches of Jaras, mesquite and/or sabinos were completely exposed. By way of explanation, the words "Tree Branch" in Spanish is "Rama", so "Enramada" is a conjunction of tree branches. So, generally speaking in architectural terms, this style follows simple, straight lines and the sobriety of the Spanish-Franciscan style, imposed by the rigidity of the Franciscan Rule.



Detail of rough opening  
Ronquillo House, San Elizario

## Spanish Colonial

1810 - 1853

The design of buildings erected in the Spanish Colonies underwent an extensive and radical development through time. New concepts were brought by the Jesuit Order to the Land of La Nueva España and consequently to the northern region of Nueva Vizcaya province in the years 1810-1853. These concepts formed a basis for denominating a new architectural style.

Traditionally, early builders respected methods then in use, and enriched them with the Baroque, Mudejar, Gothic and Herrerian styles with churrigueresque ornamentation or simplified detailing, which flourished during the Spanish Renaissance.

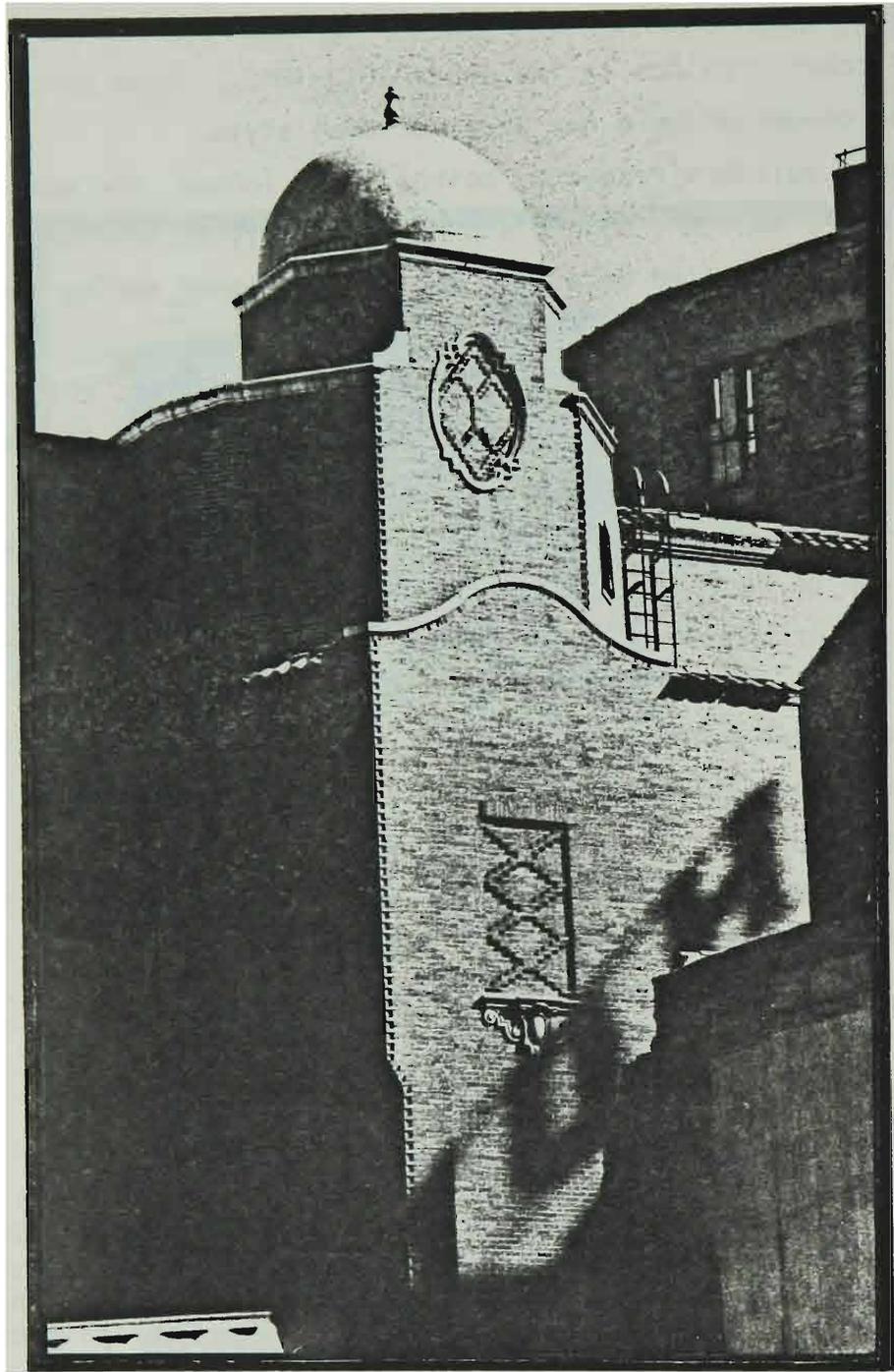
Many buildings were constructed in the beautiful Mudejar style, which is characterized by graffito work (esgrafiados) which, due to their fine workmanship are classified as sculpture.

Other buildings of this period display motifs of the Herrerian style which was named after Juan de Herrera, Spanish architect, who contributed to the evolution of Spanish architecture in the XVI century (1530-1597). Pyramidal Finials are the principal motif of this architectural style.

Other buildings were made with a combination of Baroque or Gothic styles mixed with the traditional native Indian designs, expressed by strong detailing of furbelows and flounces in the form of fretted trim.

In order to achieve these beautiful compositions, changes were made in the use of materials and methods:

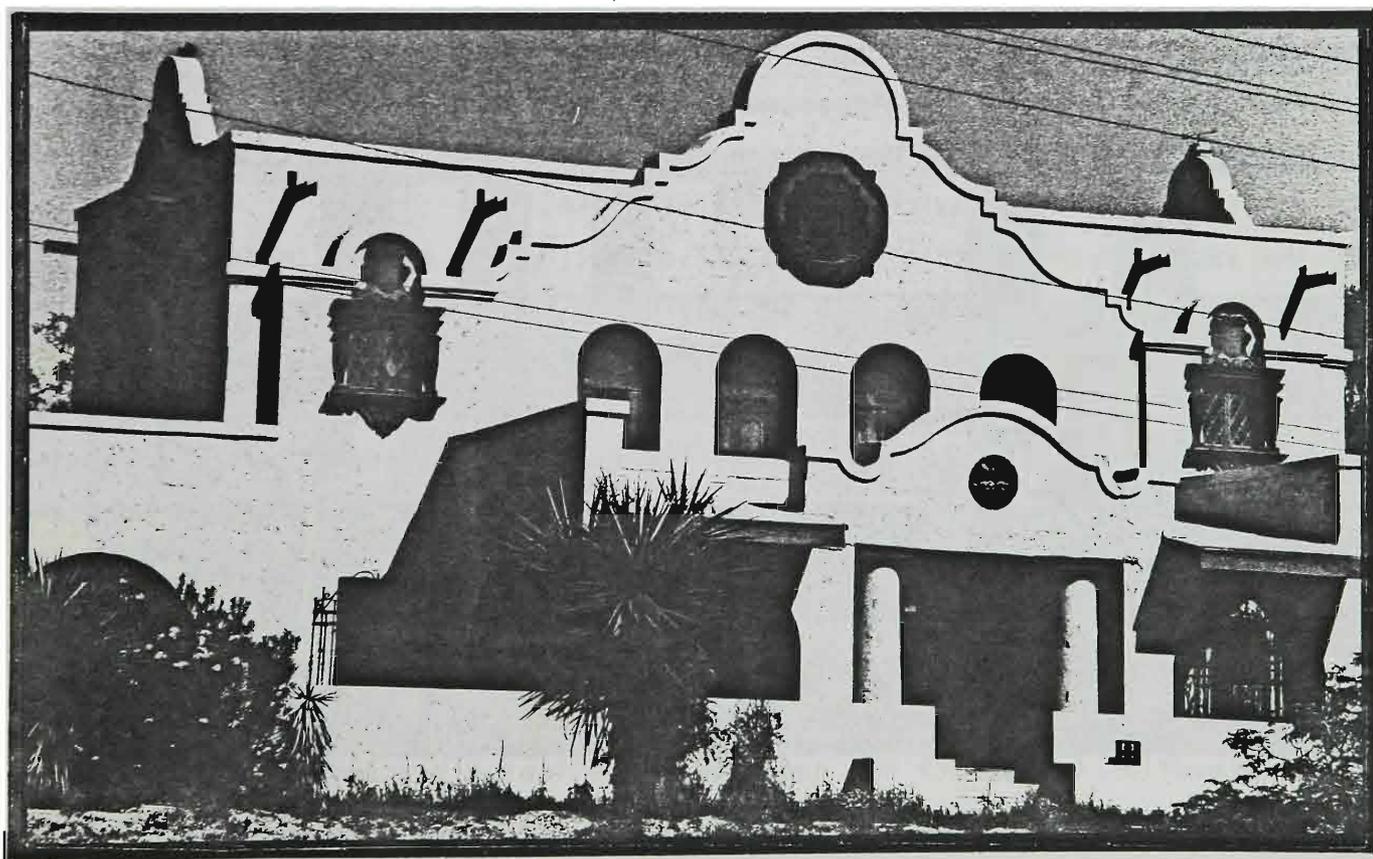
1. Rock masonry foundations began to be incorporated in the construction of the buildings.
2. Walls were built with a combination of adobe and hewn stone.
3. Corners were built with stone quoins.
4. Jambs of windows and doors were made of hewn stone.
5. Main entrances were designed with heavy detailing and fabricated in hewn stone work, displaying Mudejar, Gothic, Baroque and/or Herrerian styles, which were combined at times, with traditional and original Indian motifs. Generally, medallions, emblems and coats of arms, characteristic of the Spanish architecture, were featured.
6. Roof systems continued in the traditional terrado system with some exceptions: the scuppers or canales were made of carved stone, and the parapet coping was built with fired adobe called "adobon", which allowed the architect to elaborate his designs with corbels and other details. Sometimes, the roof was covered with fired-clay tiles, but the exposed vigas and entramados were conserved in the interior.
7. The floor plan was modified to a "U" shape plan, with an enclosed landscaped patio and built-in furniture and ornamental fountains.



Plaza Theatre, center of block

3. The open end of the "U" was closed with a wall decorated on its parapet, at times with the profile of an embrasure or merlons. In the same wall was located the main entrance, big enough to permit the entrance of a carriage, called "Porton" or "Puerta Cochera". The construction of the door for the entrance included heavy carvings, iron spikes and escutcheons. This door, usually massive, had a small standard size door for the use of pedestrians, whose design was a continuation of the detailing of the Puerta Cochera.
9. Usually in the back portion of the "U" was another puerta cochera connecting to a second patio in which were located the stables and servants quarters.
10. The rooms were built in the Presidio style, with access to the courtyard or patio. Windows were located in the exterior wall of the building with easy access to the outside, with shutters or persianas installed on the outside. The windows and doors facing the courtyard or patio had postigos installed inside the rooms.
11. The construction of a continuous arcade-corridor, to connect all the rooms around the courtyard or patio was also characteristic.
12. The interior decoration of the main rooms were improved with the installation of cloth ceilings, heavy mouldings of plaster of paris, castings and fresco paintings.
13. The floors were of the traditional plank floor style (entaramados), but with trap doors, that were usually close to a far corner of the room, for access to the crawl space or the cellar.

All these changes with the application of Baroque, Mudejar and Gothic styling, created the Spanish Colonial style which formed the prototype of the epoch and of any revivals.



1100 Los Angeles/823 W. Rio Grande

## Mexican Territorial

1853 - 1920

The emigratory movement of people out of Mexico in 1810 who did not recognize the independence of Nueva España, which created the Republic of Mexico as a new nation, was intense, and a large number of them settled in El Paso del Norte.

The architectural character of the original Provincial Presidio Style was modified thereby, with so many variations for such a long period of time that it became a new style and has now been used for at least five generations. This period of time comprises the Independence of Mexico in 1810 to the Mexican Revolution in 1910.

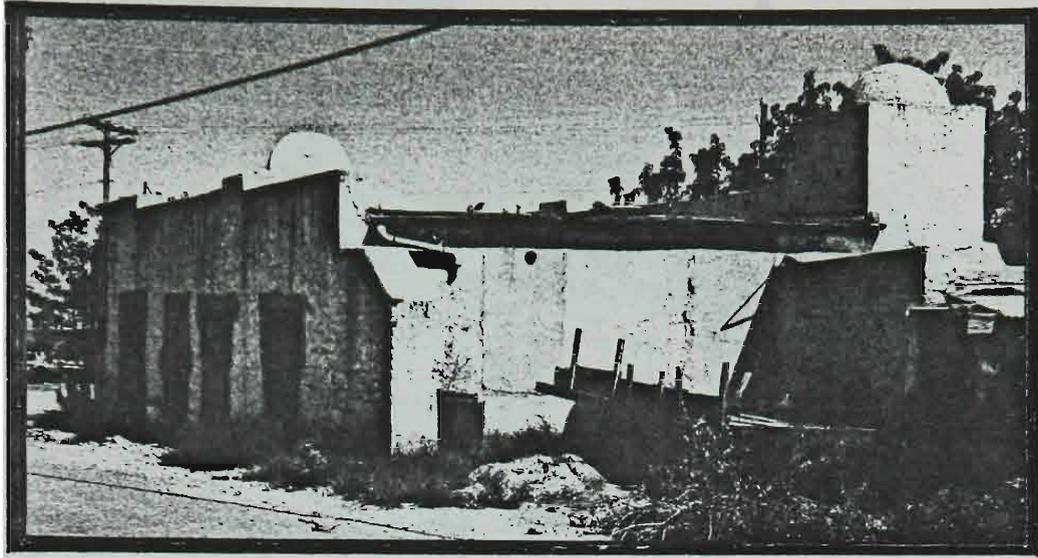
The Mexican Territorial Style was applied to the design of commercial buildings and multi-family dwellings that originally were known as "Vecindades". But the conservative character of the settlers of El Paso del Norte, led them to retain the traditional name of "Presidios" for structures built in this style.

Commercial buildings were erected with no setbacks and followed the basic design of the Provincial Presidio style, except at the front facade, which showed a composition and detailing of the Spanish Colonial Style with a rich variation of corbeled parapets.

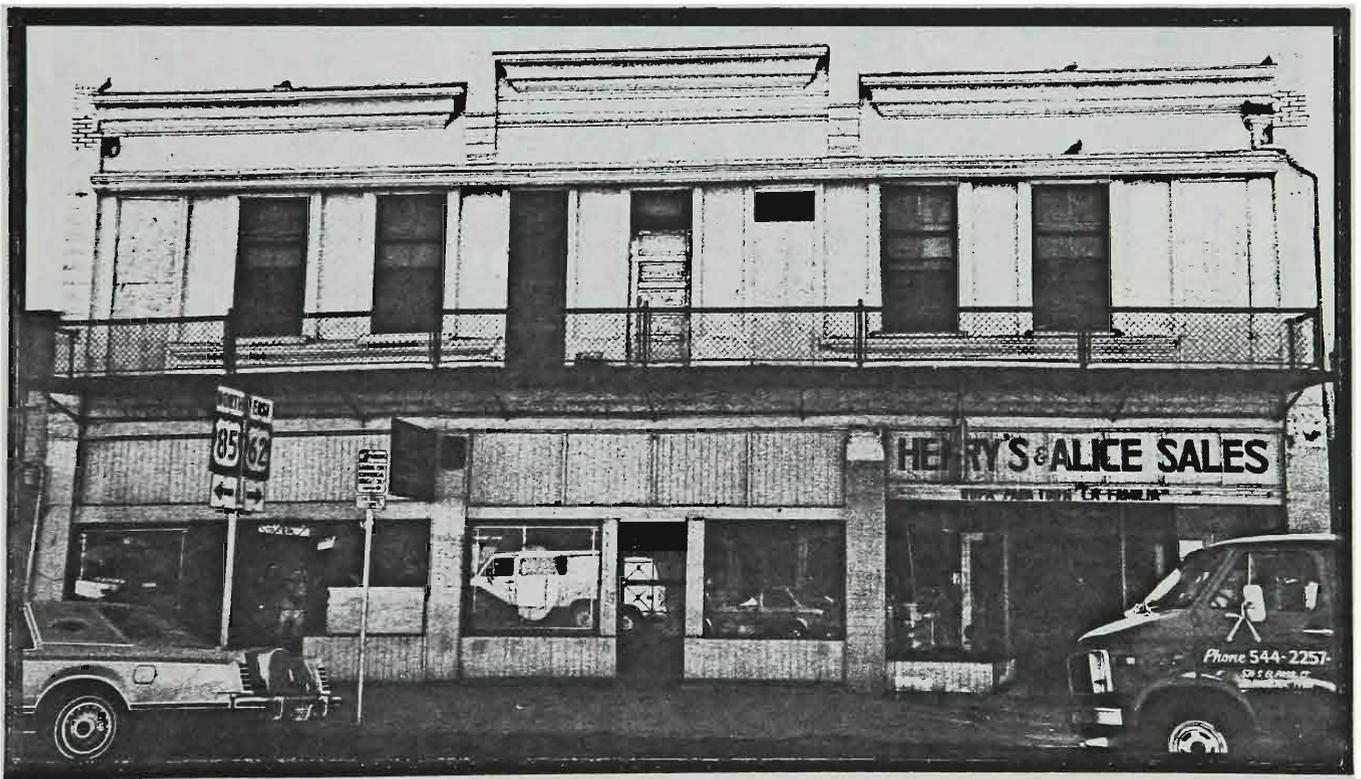
The "Espadaña" style with niches instead of openings, stepped profiles adopting the lines of the Jesuit architecture and heavily decorated cornices, with doors and window jambs made from hewn stone and crowned with pediments were also used in the facades of the Mexican Territorial Style.

In the last decades of this period, all detailing was highly influenced by ideas brought from the east. In the beginning of this time period adobe masonry was the common material used, sometimes mixed with hewn stone, but by the turn of the 19th century, brick was more commonly used, and then the ornamentation and detailing became richer; incorporating in their design composition ideas from other styles brought from the northeast. Multi-family dwellings (vecindades or presidios) preserved the original design concept of a corridor as a common communication, until brick was used, and at that time a two story building design became more common. Nevertheless, the concept of a common corridor was preserved. The construction of the corridor on the second floor elevation (exterior) was supported by either a bracketed or cantilevered form. Wall parapets underwent changes due to the same influences as the commercial buildings. In buildings of two stories, canales were replaced with down-spouts with piping to the ground, but roofs continued to be flat in the traditional form.

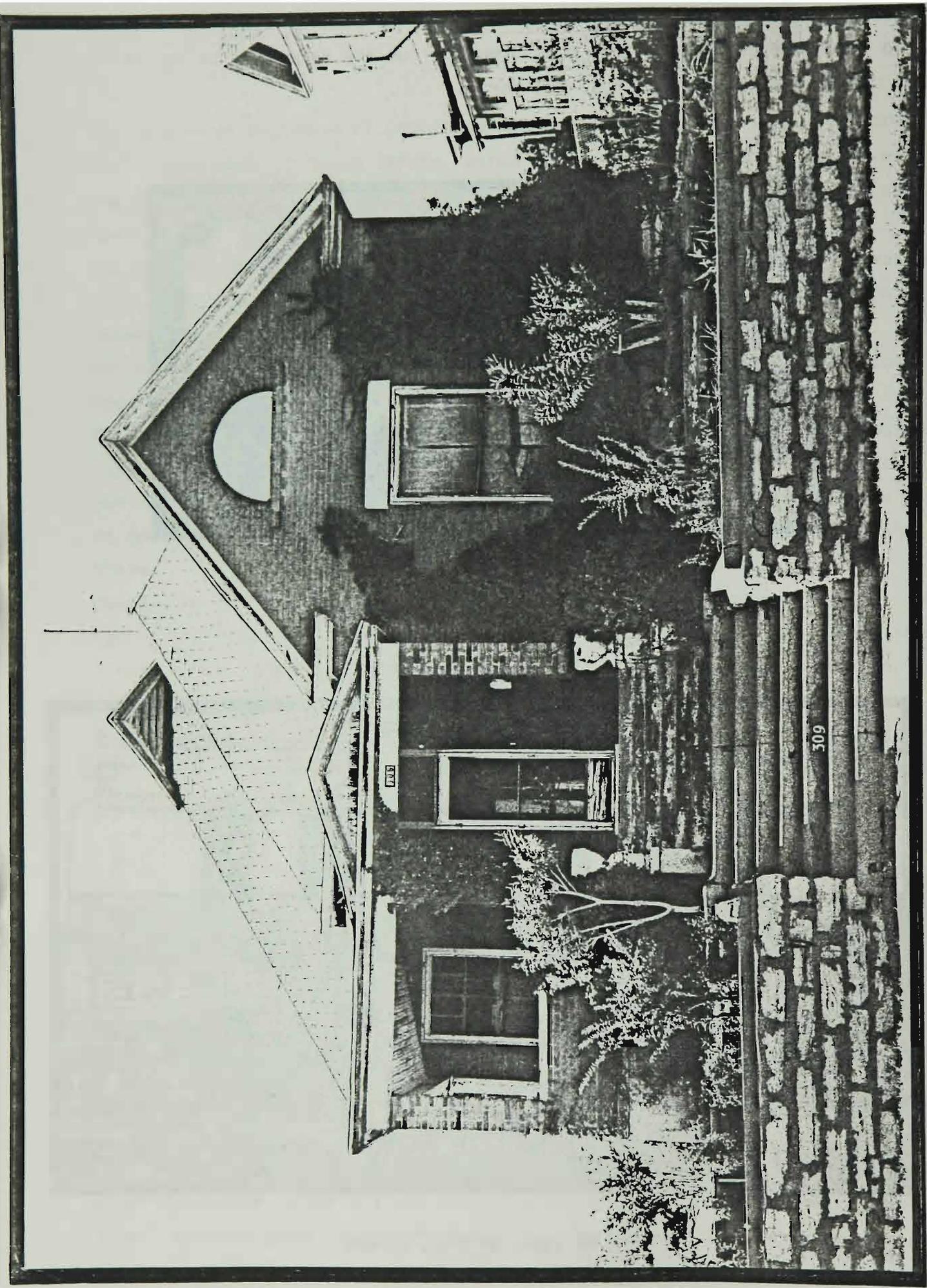
This period overlapped that of strong traditional construction which adhered to the Provincial Presidio and the Spanish Colonial styles, with that which accepted the new architectural concepts brought from the northeast by the arrival of the railroads to El Paso del Norte.



In San Elizario



On South El Paso Street



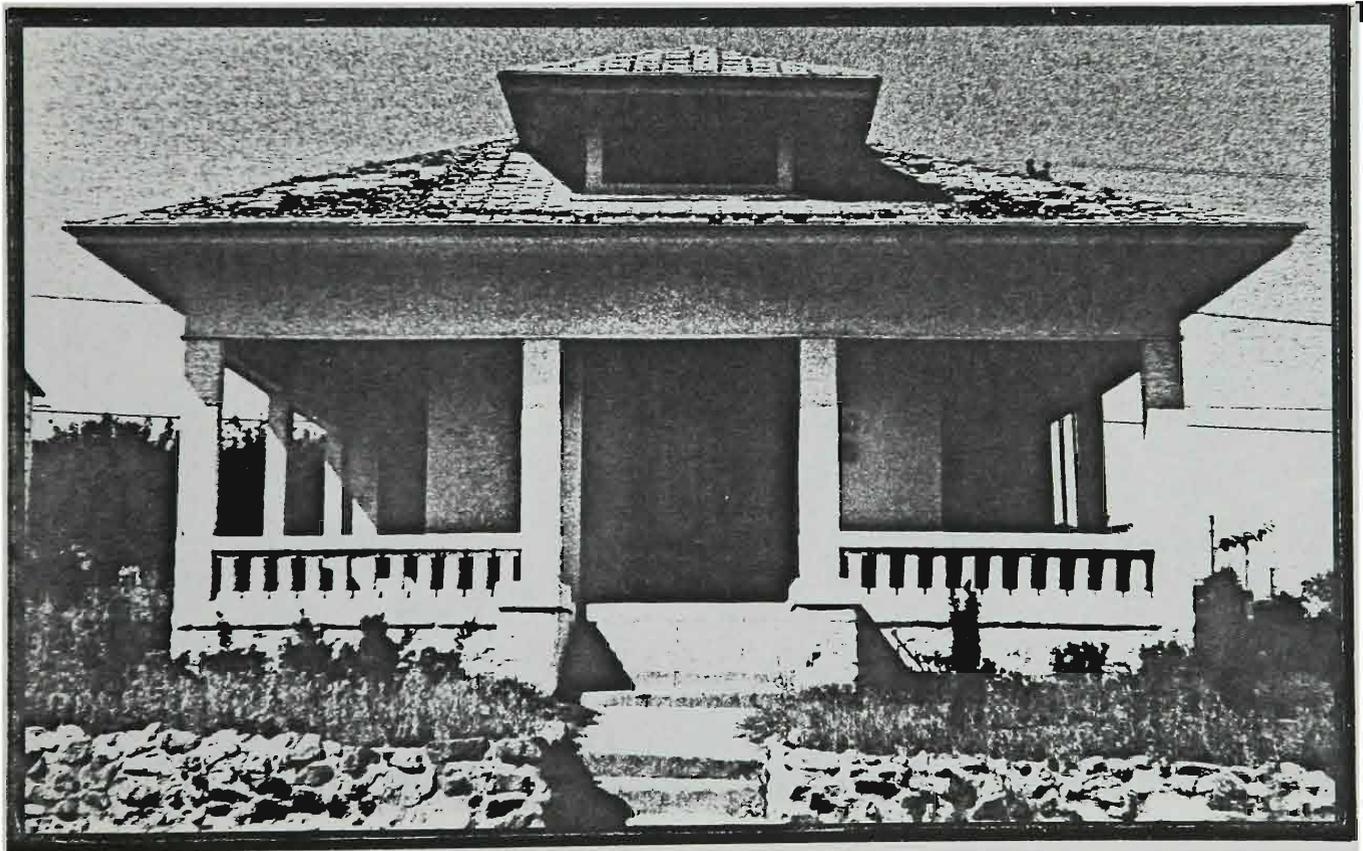
309 Lawton in Sunset Heights

## Southwest Vernacular

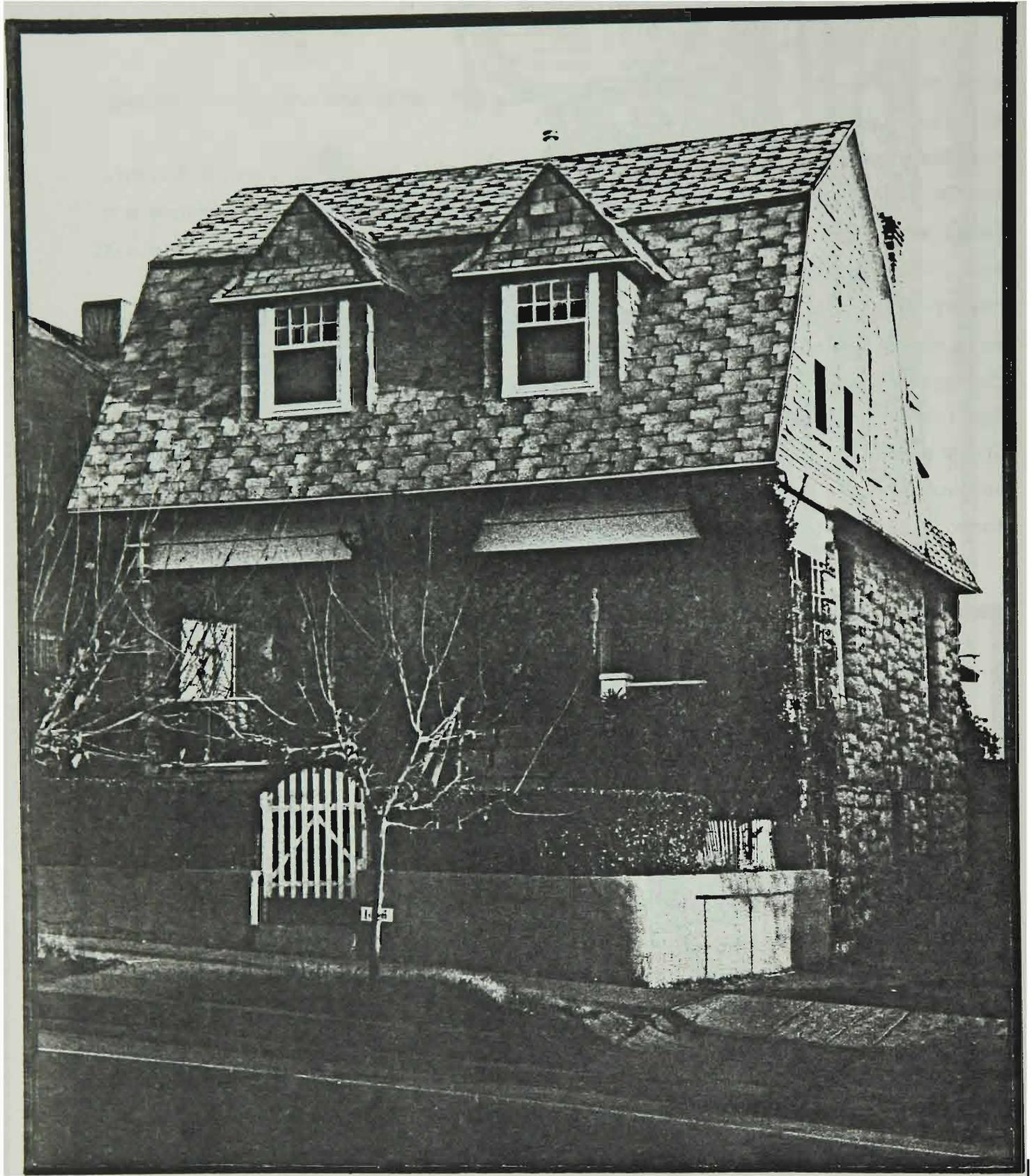
1880 - 1930

With the arrival of the railroads in 1881, new ideas and materials flooded El Paso, creating new architecture.

The Spanish-Franciscan, Indian Pueblo, Provincial Presidio, Spanish Colonial and Mexican Territorial styles lost their by-then-traditional dominance and faded away from the pages of El Paso's architectural history. Nevertheless, from time to time these styles reappeared as revivals with modifications resulting from the use of new materials and methods. Traditional building with adobe was modified by the addition of pitched roofs, fabricated with corrugated metal or wood shingles, which were also used in the gables. The traditional ornamentation was adapted to new designs. A mixture of Greek pediments, hand-made trim with Gothic detailing, Italianate brackets and wood-turned columns were included. Portions of the Sunset Heights Historic District (proposed) consists of this old type of architecture.



3029 Savannah Avenue



1406 Arizona Avenue west of Golden Hill Terrace

Dutch Colonial Revival  
1700-1830

In El Paso 1881-1930

The origin of this style stemmed from the Dutch people of the Palatinate, southwest Germany and Switzerland, who settled in Pennsylvania in the 17th and 18th centuries. Later, in the early 18th century, the descendants of these immigrants created a new style by accumulating all the ideas, concepts, and details brought to this country by their ancestors.

The most noticeable features of the late 18th and early 19th centuries of the Dutch Colonial house were masonry walls fabricated with rough textured brick or tumbled stone to obtain a certain aspect similar to rounded edges.

In El Paso this style was expressed using modular and uniformly fabricated brick, but in order to give the texture of the original Dutch Colonial style, the builders and architects usually used weeping mortar joints. The walls were covered by a steeply pitched gable roof.

The straight-sided gables were finished with parapets raised on elbows. The use of the gambrel roof was also characteristic. The lower slope of the roof was always extended beyond the vertical projection of the wall, forming a deep overhang. Windows were double hung, protected outside with operable board and batten shutters, which were also an ornamental motif. The doors were built with transoms and side-lights with small glass panes.

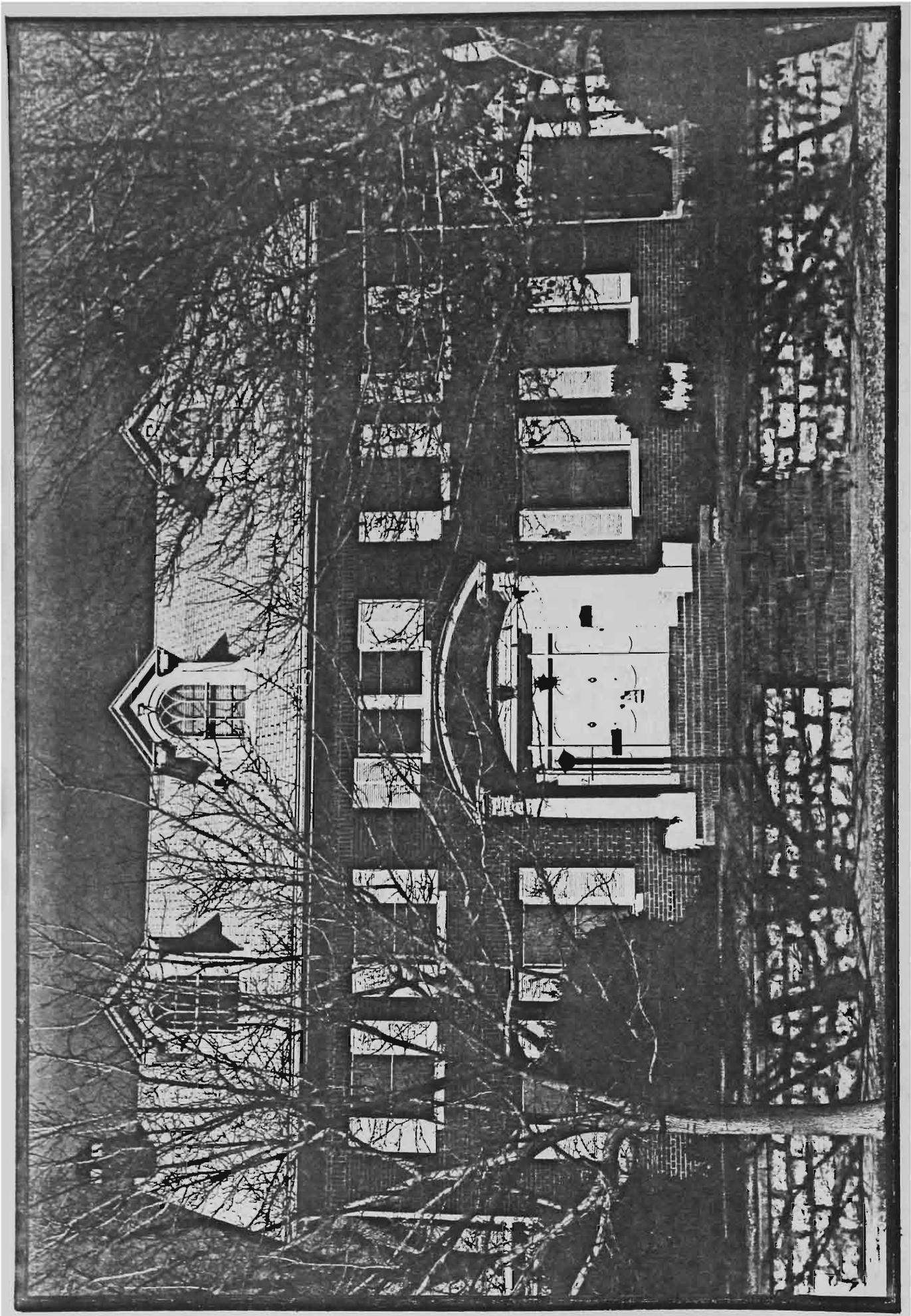
Detailing and decoration were very simple or non-existent.

Depending on the roof proportion and on the lay-out of the second floor, some dormer windows may have been added. Sometimes when the overhang was extended enough to form a porch, it was supported by simple slender, round columns.

This style appeared in El Paso after the year 1881.

CHARACTERISTIC COMPONENTS

1. Steeply pitched gable or gambrel roof
2. Parapet walls
3. Elbows
4. Brick or rock masonry walls with weeping mortar joints
5. Dutch cross bond under windows
6. Iron anchor beams (this was eliminated in El Paso)
7.  $\frac{1}{4}$  round lights - windows installed in the gables for ventilation and lighting or attic space, and most frequently when the attic was used for living area
8. Board and batten shutters
9. Gable with deep overhangs and smooth extended eaves
10. Stoops at entrance
11. Gable-end with half exposed chimney
12. Windows in gable or gambrel end
13. Dormer windows



Georgian Revival  
1700-1800

In El Paso 1881-1940

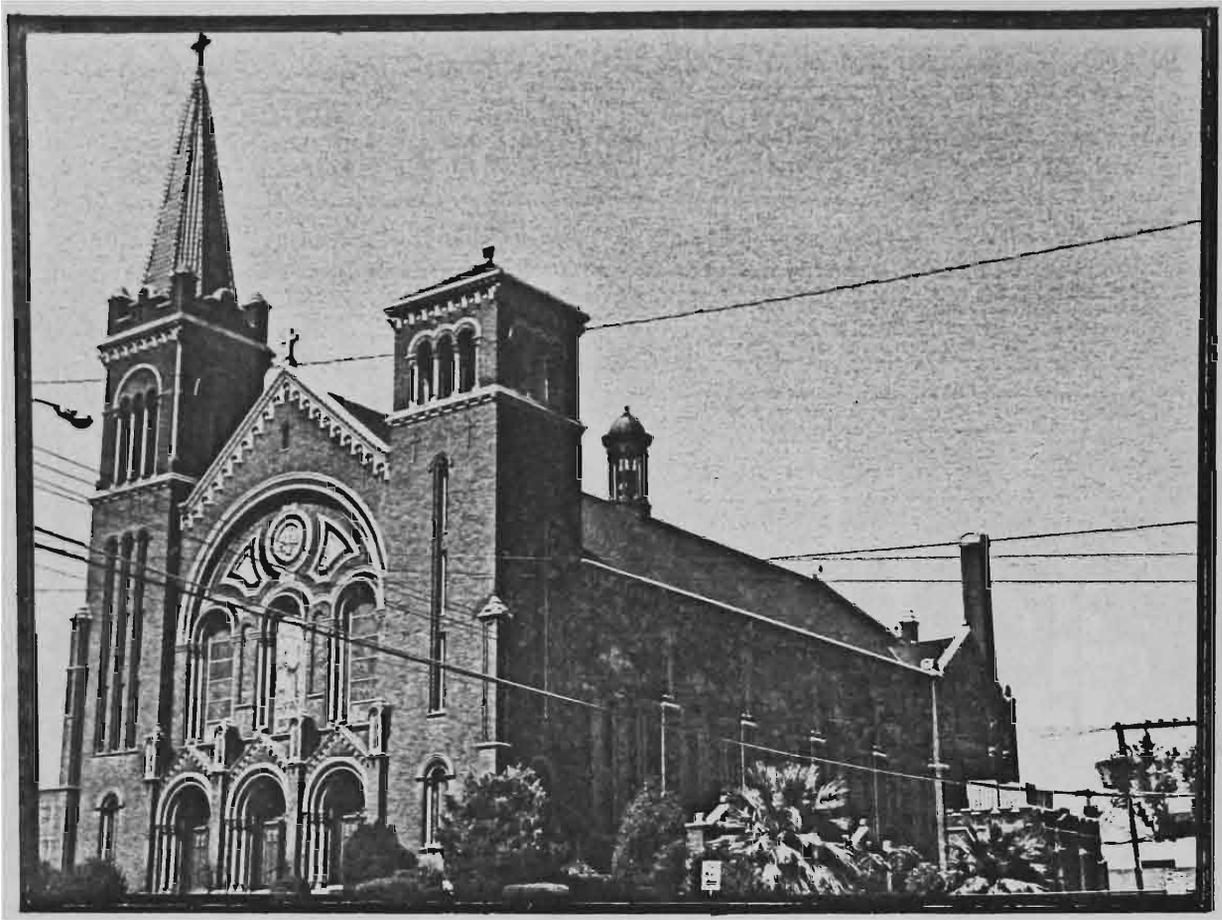
The two Adam Brothers of Scotland created a new architectural style in 1776 which overcame the styles then popular. The creation of this new style was mainly a product of the work and ideas of Robert Adam (1728-1792). In 1764, after a two-year tour of Italy including a profound study of the palace of Roman emperor Diocletian in Spalato, he published the first volume of architectural measured drawings of domestic Roman architecture.

With these facts he established a pattern for the design and classification of the Georgian style. Houses built in this style followed a formal arrangement of component portions using a rigid symmetrical composition enriched with Roman classical detail. The facades often are accentuated by pedimented porticos or pavillions with robust pilasters or columns, and palladian windows. There were hipped roofs, sometimes with ballustrades, quoins or corner pilasters, dormer windows and sash windows. The glass in these windows varied from six to as many as twenty panes per sash.

Basically, the Georgian Style reflects its origin of Renaissance influences, and the portional ideas of the Palladian style, which also includes freely adapted Roman classical forms. This style was developed in El Paso after the arrival of the railroads in 1881.

CHARACTERISTIC COMPONENTS

1. Coursed ashlar masonry walls or brick masonry
2. Water table
3. Modillioned cornice
4. Belt course
5. Pedimented dormer windows
6. Urns on pedestals
7. Flat arch with enlarged keystone
8. Paneled doors
9. At times, simulated ashlar masonry finish walls
10. Quoins
11. Robust and colossal columns, and pilasters
12. Balustrade on upper slope
13. Double hung sash windows
14. Pedimented entry or portico
15. Fluted columns
16. Transom light
17. Palladian window above entry
18. Sidelights
19. Hipped roofs



1012 N. Mesa - St. Patrick's Cathedral



104 Fewel - Holy Family Church

Jeffersonian or Roman Revival  
1790-1830

In El Paso 1855-1880

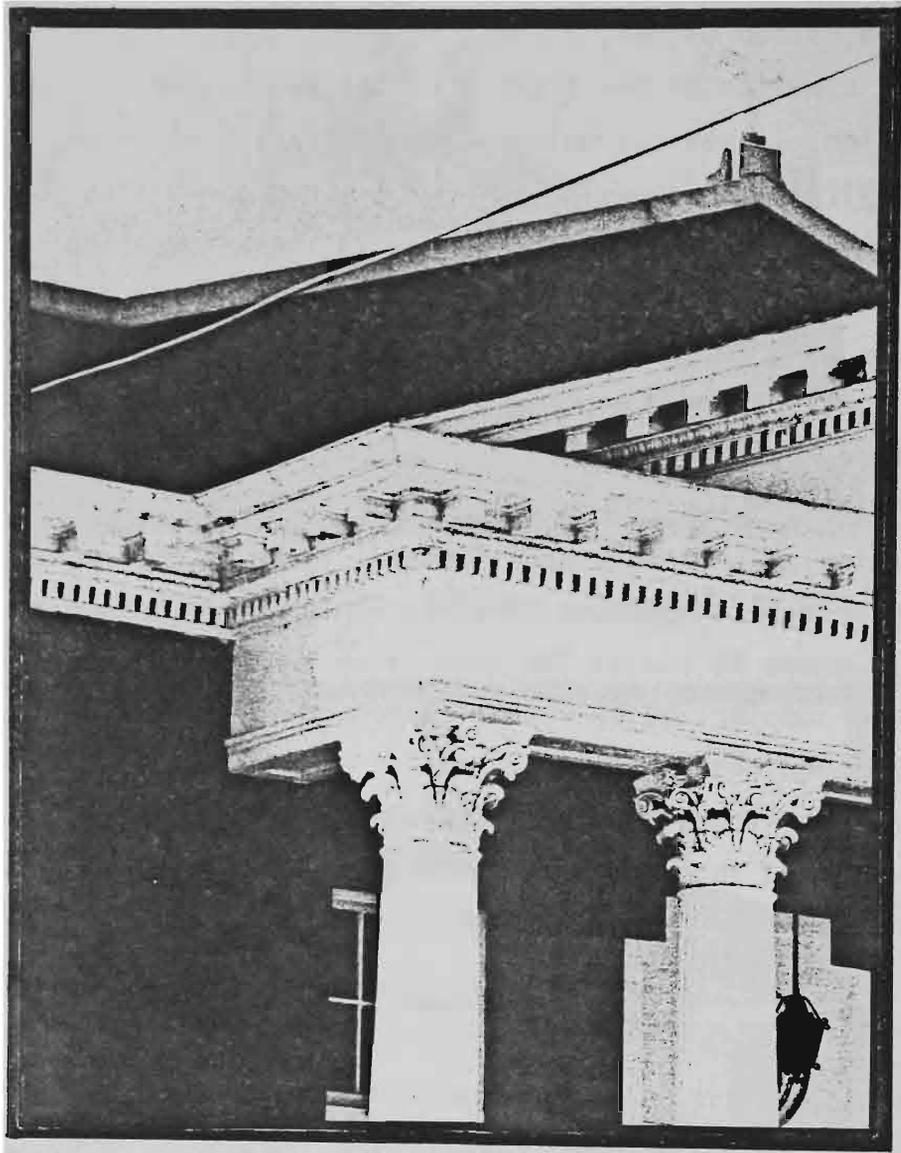
Thomas Jefferson initiated the Roman Classicism movement in America when he designed the capitol building in Richmond, Virginia. He accepted the responsibility of preparing the drawings and even of building a scale model. His inspiration was the Maison Carrée, a Roman temple at Nîmes in southern France. The result was the creation of the first pure temple form in American architecture. In addition, it was his unique architectural achievement to design the University of Virginia. These buildings were designed to be models "of taste and good architecture" and to "serve as specimens for the architectural lecturer".

Jefferson's designs were derived from a typical Roman Classicism, employing all the variations of the Roman orders, but using Roman temples and public structures as models and not the homes and villas of the Roman nobility or wealthy Roman citizens.

The general characteristic of this architectural style is the raised first floor built on a platform or podium. The four-columned portico with pediment enclosing a lunette is one of the most often copied feature of the Roman expression, and was popularized by Thomas Jefferson (1743-1826). To complete the design, he included heavy modillions, large verandas, arched windows mixed with lintel-type window head openings, pitched roofs with continuous heavy cornices, returned through plain gables, in some instances. Generally, classical mouldings were left plain without enrichment and painted white.

CHARACTERISTIC COMPONENTS

1. Raised basement
2. Lunette as decor element in pedimented porticos
3. Plain entablature
4. Tall windows
5. Polygonal bays
6. Pedimented portico
7. Typanum within the coping of the pediments
8. Podium
9. Semi-circular fanlight
10. Square plinth in columns
11. Torus molding separated by Scotia molding at base of columns
12. Columns with smooth shafts
13. Plain capitals of geometrical forms
14. Smooth architrave
15. Bracketed projecting cornice
16. Arched window openings and lintel-type window head openings
17. Roman orders for the complete detailing
18. Imbricated hipped roofs combined with pitched roofs

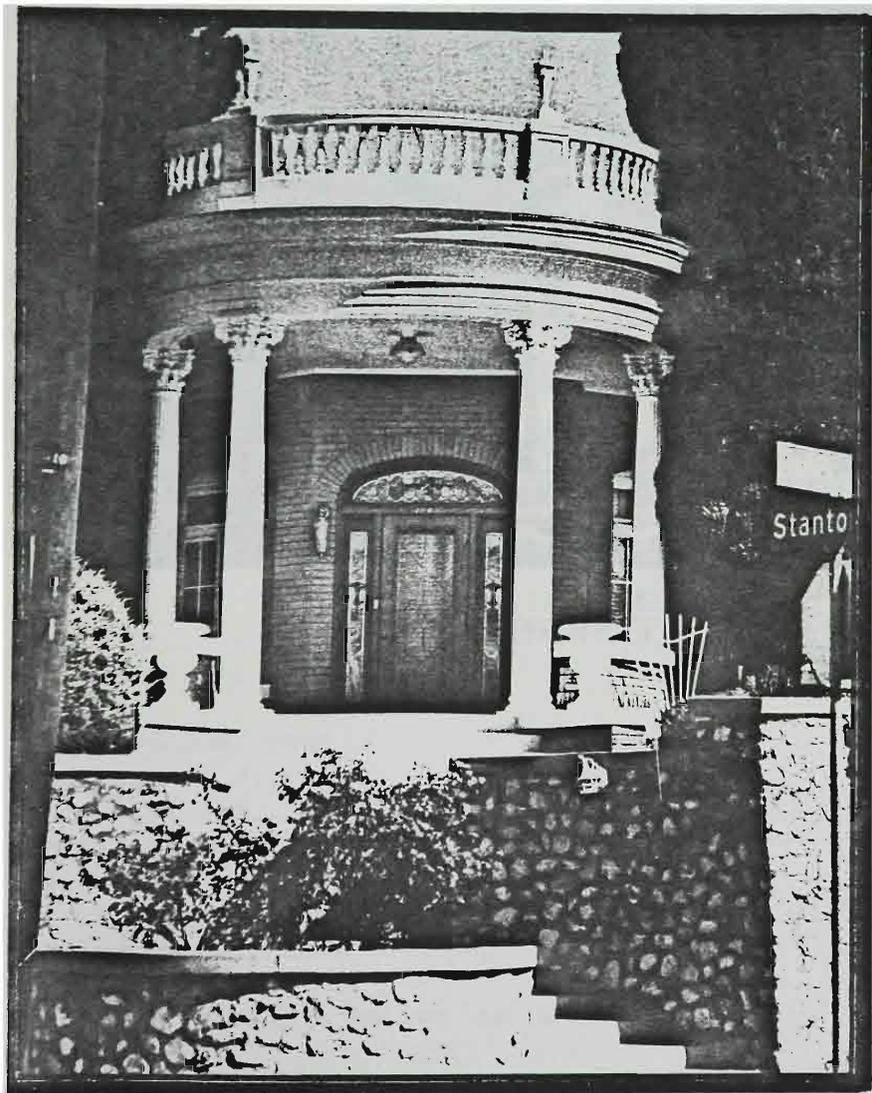


Holy Family Church - detail of columns entablature and pediment. See description previous page.

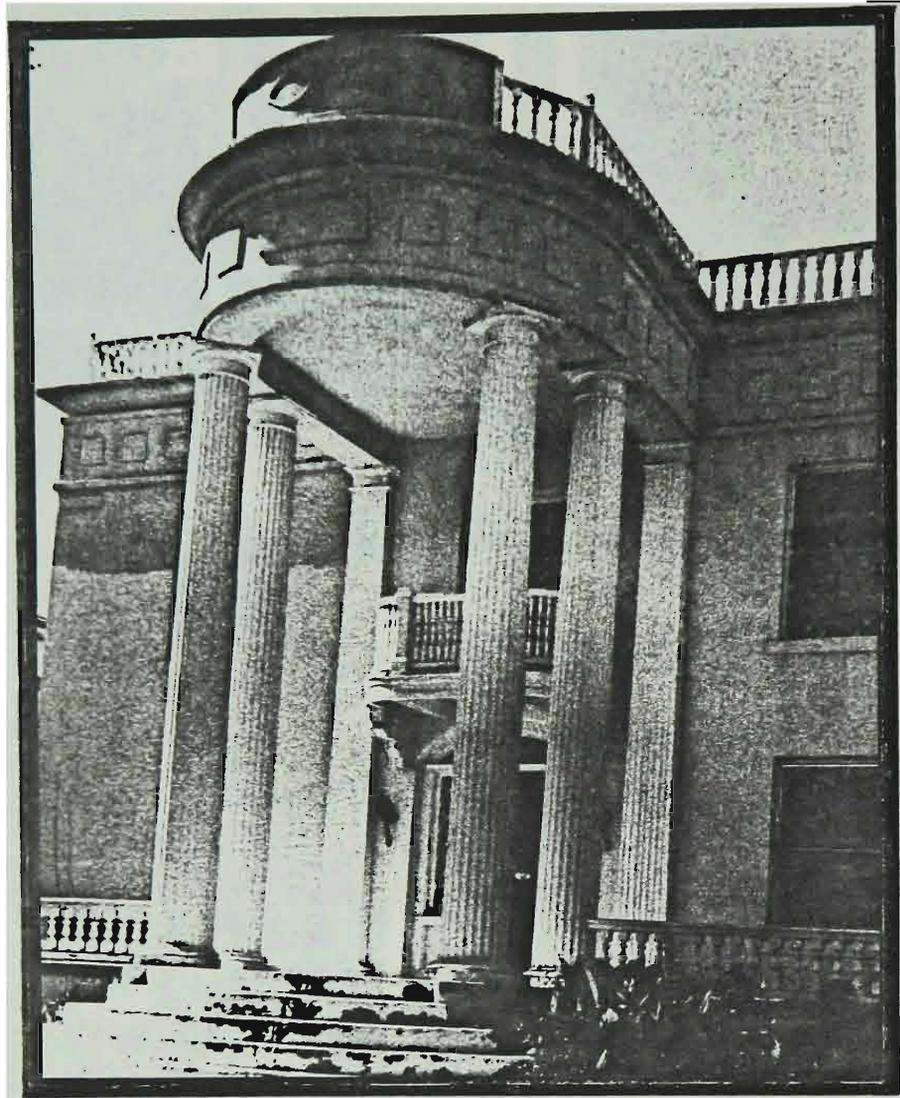
Federal-Adamesque Revival



1918 N. Stanton



2000 N. Stanton St.



1309 Montana Avenue

Federal-Adamesque Revival  
1780-1820

In El Paso 1855-1880

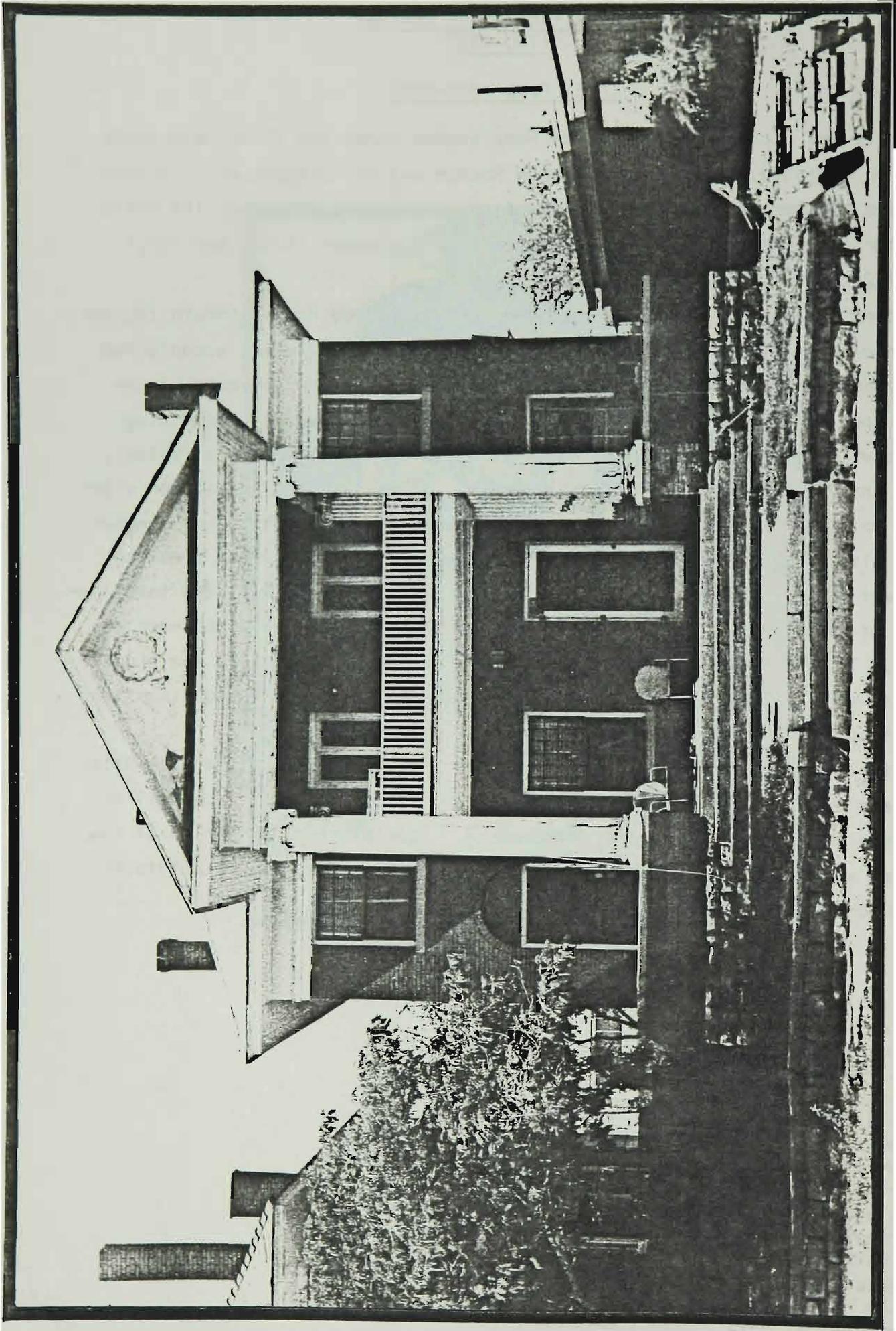
This style was a creative amalgam of Renaissance forms and those introduced by Andrea Palladio, which is the French Rococo and the classic architecture of Greece and Rome. The coordination of these styles was used as the basic motif for the composition by Robert Adam and his brother in the period of 1728-1792.

The Federal-Adamesque style is expressed by low-pitched roofs, smooth facades, geometric forms such as polygonal or party-circular bays, which accentuated the rhythm of the exterior and indicated the new forms and lay-outs of interior spaces. Tripart windows framed in recessed arches, and the mixing of windows with flat arches, and those with shelf entablatures are typical. In the entrances the semi-elyptical arch was used with flanking slender sidelights which were united with shelf entablatures and fan lights, and complemented with a delicate tracery. The entrances were over-elevated from the outside finish grade, which effected the partial, and sometimes, the total exposure of foundation walls enclosing an area that was used as a basement or cellar. The accesses to main entrances were designed parallel to the front facades, with ornamental wrought iron railing, and were used in continuation to a stoop, balcony, or terrace.

The pitched roof was characteristic in the design of this style, ending with elaborate cornices that continued through gables that were used as shelf entablature to a fan light in the attic space. The interior decoration of the ceilings was characterized by very delicate plaster and moulding-sculptured work which contrasted with plain walls.

CHARACTERISTIC COMPONENTS

1. Elyptical fan light
2. Sidelights
3. Lintel-type window heads
4. Bull's eye corner block
5. Large window lights
6. Thin muntins
7. Low-pitched roof
8. Domed circular portico
9. Tripart windows in arched opening
10. Jalousied shutters
11. Drooping pendants, festoons and garlands
12. Elyptical arch
13. Reduced architrave
14. Slim and attenuated columns
15. Geometrical bays
16. Smooth brick finish with thin joints



1224 Prospect

Greek Revival  
1830-1930

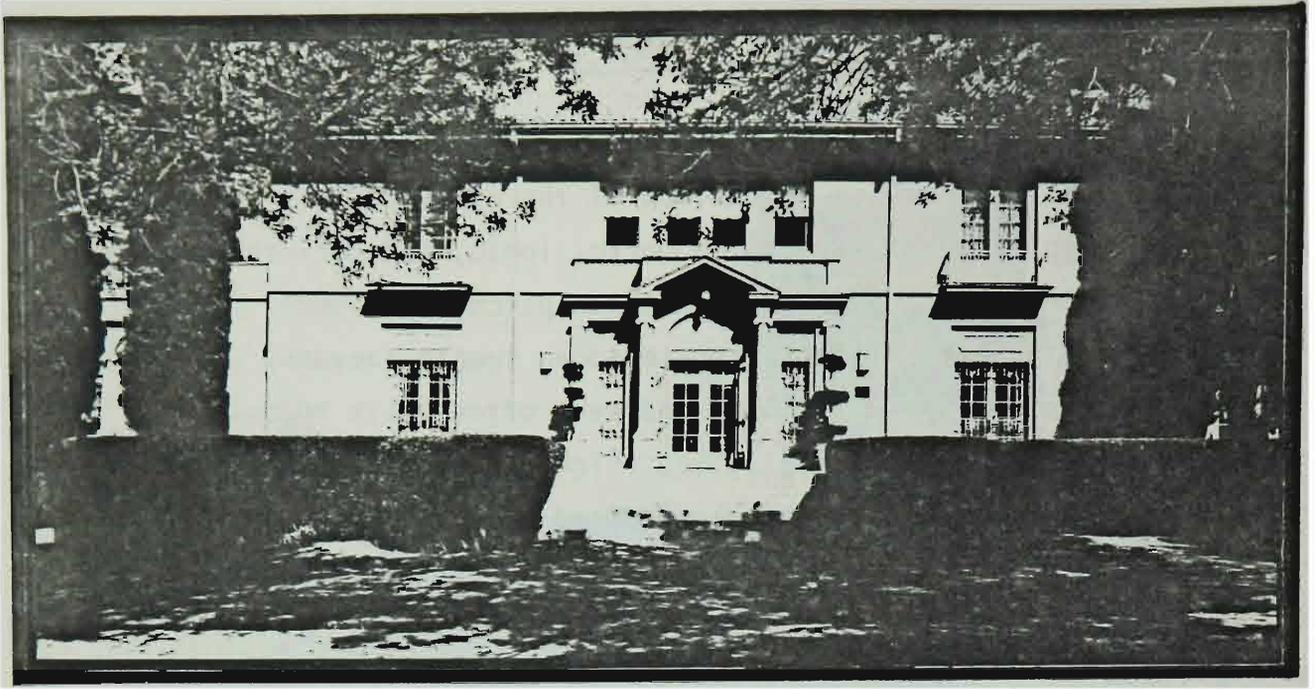
In El Paso 1881-1930

The Greek Revival Style is an adaptation of the classic Greek temple front facade, which employed details of the Doric, Ionic, and Corinthian orders. Columns support a full entablature and a low-pitched pediment. Many structures of this style were built with scaled-down temple facades. Rectangular transoms over the doors were popular and were often built to cover the full projection of the door with sidelights, which were designed and built with archetypical columns surrounding the door and sidelights. A shouldered architrave trim was widely used for all openings. Upper floor lighting was incorporated into the enlarged frieze of the entablature. This adaptation was developed in the northeast from 1770 to 1820 by Benjamin Henry Latrobe, who was born in England, educated on the Continent, and immigrated to the United States in 1796. By 1798, he had designed the Bank of Pennsylvania which was the first American building of the Greek Revival style. Its detailing was of the Classical Greek Ionic order.

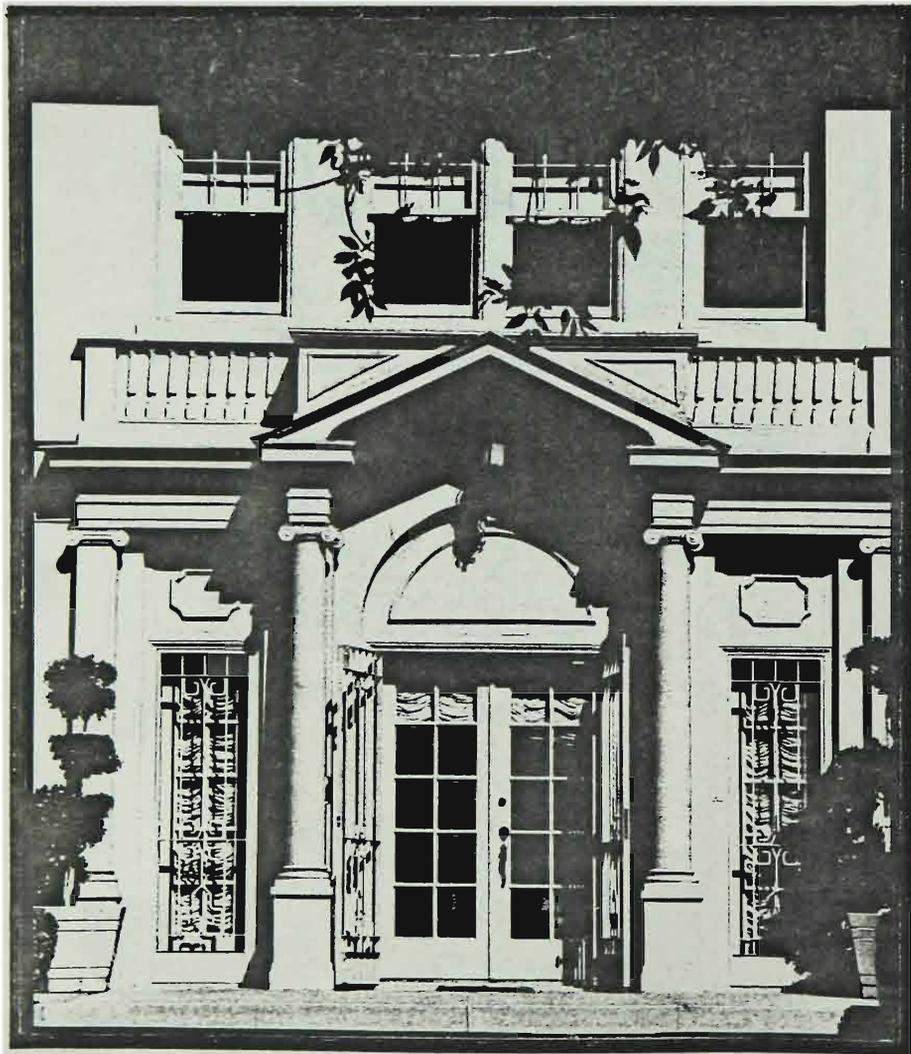
The Greek Revival style flourished in the United States during the 1830's and 40's. In El Paso it was developed after the arrival of the railroad.

CHARACTERISTIC COMPONENTS

1. Doric, Ionic, or Corinthian basic orders
2. Pedimented roof
3. Raking cornice
4. Typanum
5. Shouldered architrave trim
6. Tall first floor windows
7. Dentils
8. Entablature (architrave, frieze, cornice)
9. Attic windows located in the frieze
10. Transoms
11. Sidelights at main entrances
12. Cornice returns
13. Pediment-shaped window lintels

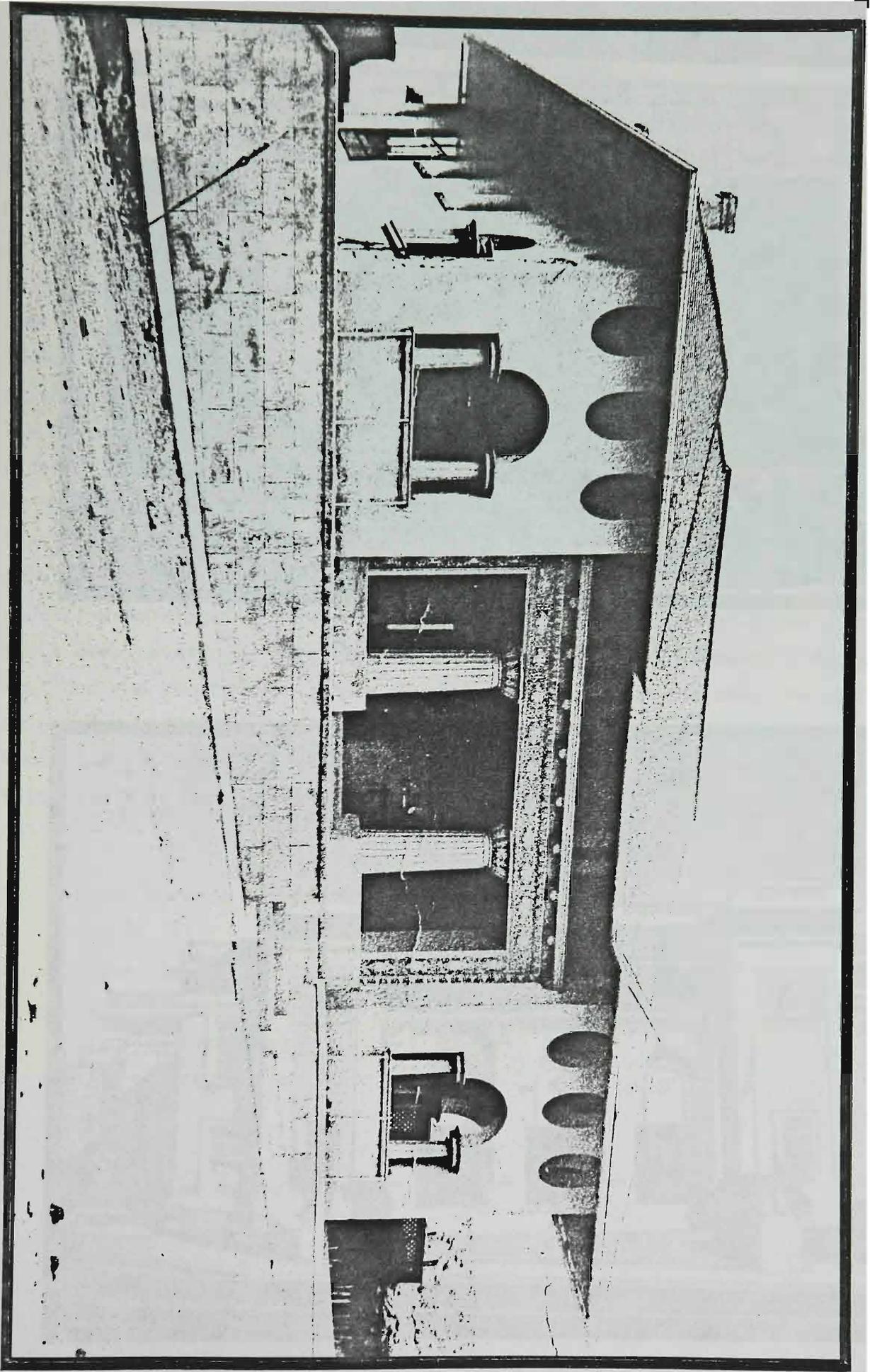


711 Cincinnati Avenue

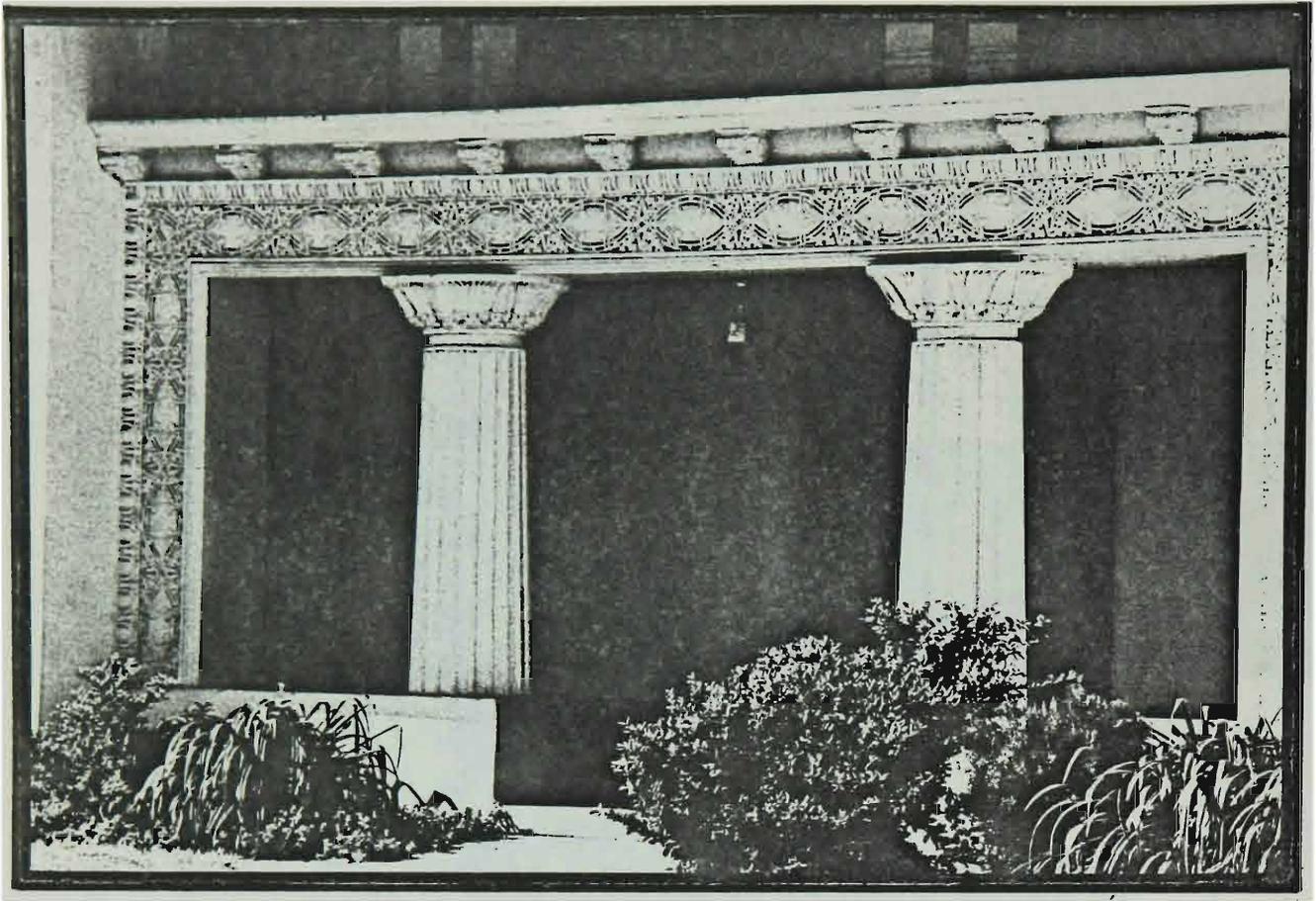


Detail of columns, entablature and pediment

Egyptian Revival



1205 N. El Paso Street



Detail of Columns and Entablature



301 W. Missouri

Egyptian Revival  
1835-1865

In El Paso 1900-1930

Nineteenth-century architects searched historical styles of the world for interesting motifs. They focused their attention on Egyptian forms due to the archaeological discoveries in Egypt by Napoleon's scientists.

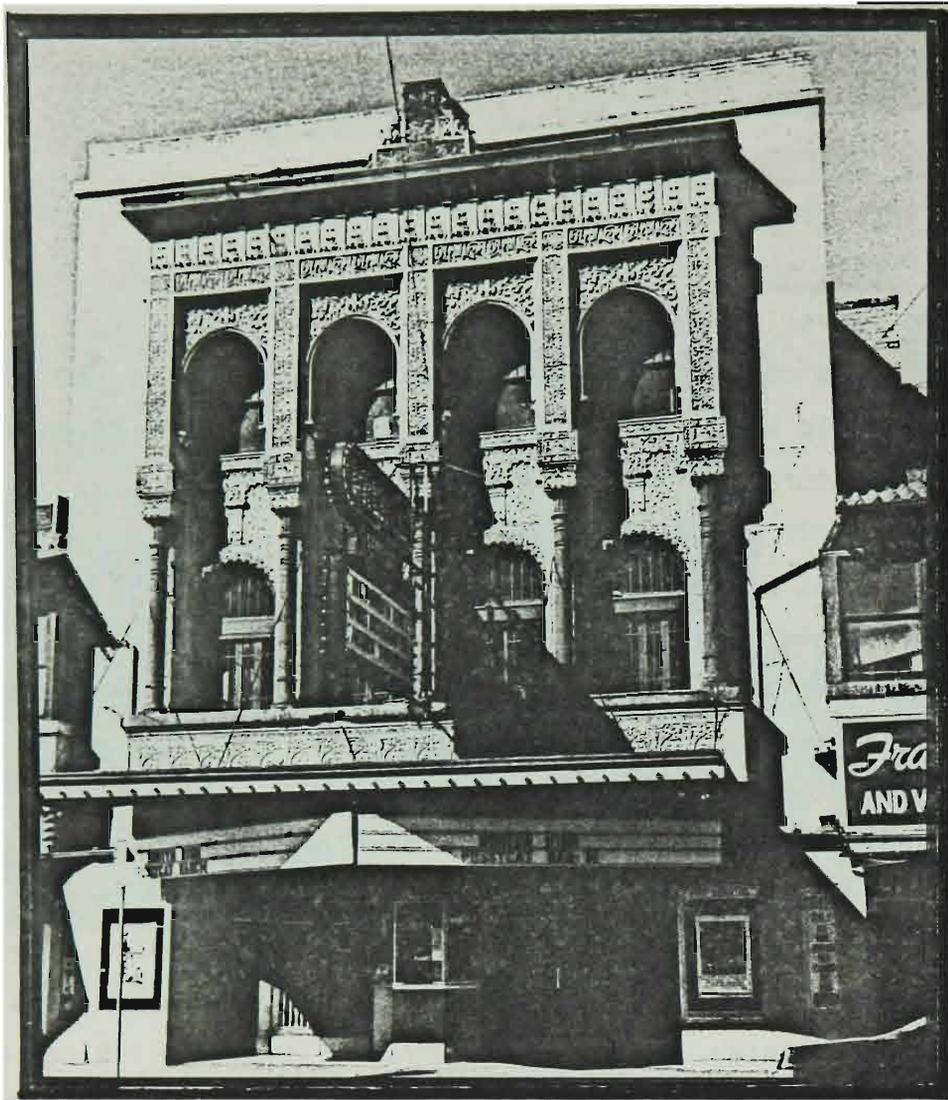
Relatively few structures of this style were built in the United States, and all implied a relationship with their expression of durability and longevity to the original architectural character of the massive ancient Egyptian monuments. Several architects initiated this new style. Among them were William Strickland and James Keyes Wilson who introduced this style in the designs of prisons, mausoleums, cemetery gates, churches, monuments and mansions.

The Egyptian Revival style included the obelisk, which the architects considered to be particularly appropriate for public memorials. The Washington Monument was based on this Egyptian form.

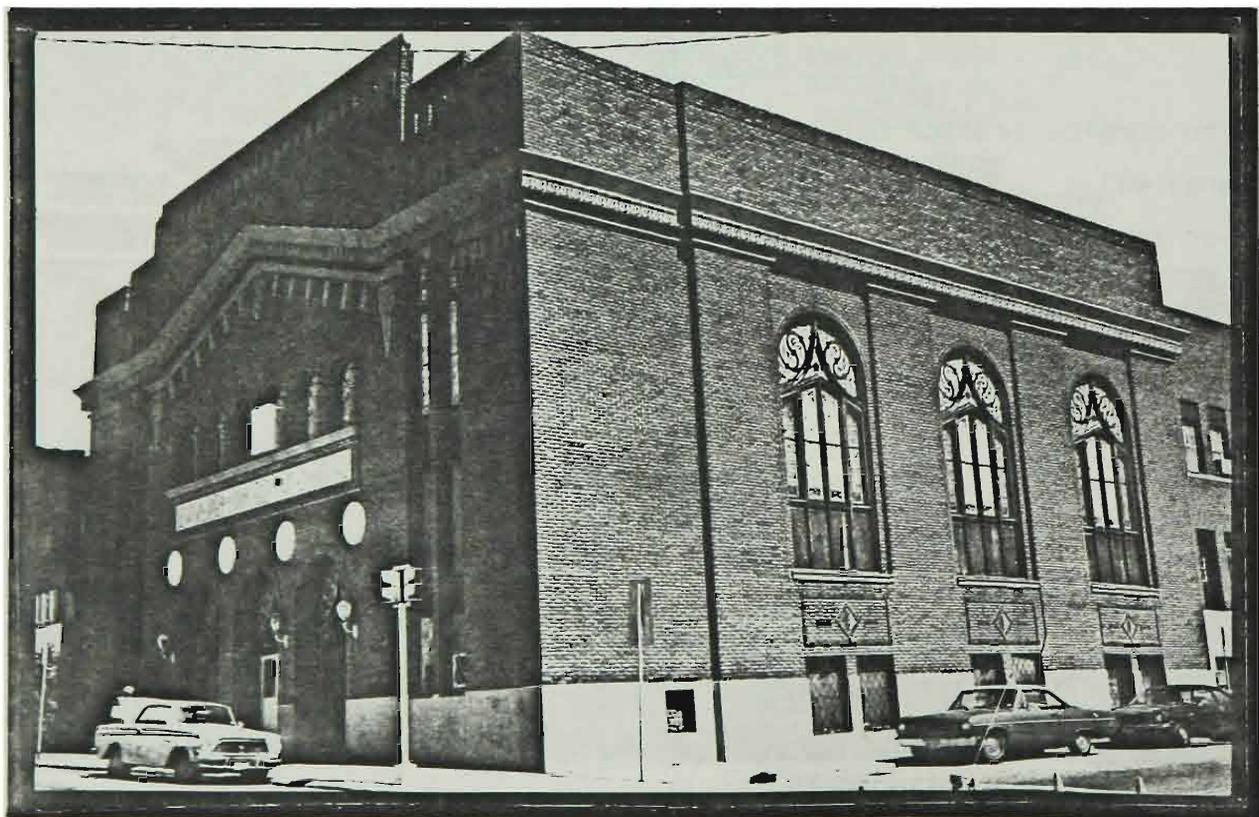
The Egyptian Revival style is recognized by its distinctive columns and smooth exterior finish. Its characteristics are battered walls edged with roll or rope-like moldings, tall straight-headed windows, with out-of-plumb jambs, and a deep cavetto or gorge-and-roll (esgucio) cornice. Generally roofs are flat and the smooth wall finish gives the sensation of the monolithical and colossal magnificence of Egyptian temples. Later examples of the Egyptian Revival style used a cement or smooth ashlar masonry finish to accomplish this effect in large buildings such as theaters.

CHARACTERISTIC COMPONENTS

1. Cavetto cornice (called Esgucio)
2. Battered walls
3. Roll or rope-like molding
4. Columns with bundled shaft
5. Lotus flower capital
6. Random-coursed ashlar masonry finish
7. Pylon tower
8. Sphinx
9. Smooth ashlar masonry finish
10. Raven
11. Cavetto cornice window head
12. Vulture and sun disk symbol
13. Flat roofs with cornices combined with roofs of one slope over closed galleries; or pedimented roofs



207-211 S. El Paso Street



900 N. Oregon

Moorish Revival  
1835-1865

In El Paso 1900-1930

The architectural heritage of the United States reflected the diverse ideas, cultures and tastes of our immigrant ancestors. National groups remembered their folk architecture and re-created it here. Due to the massive destruction and relocation caused by the American Civil War, entire regions needed reconstruction. It was in the last half of the 19th century which is especially remembered as the period in which every new architectural composition of Europe fought to obtain a place in the esteem of the public of America. Architect James Keyes Wilson incorporated the characteristic intricate exterior ornamentation and minaret-like spires and towers into his designs to obtain a Southern Spanish or Near-Eastern flavor.

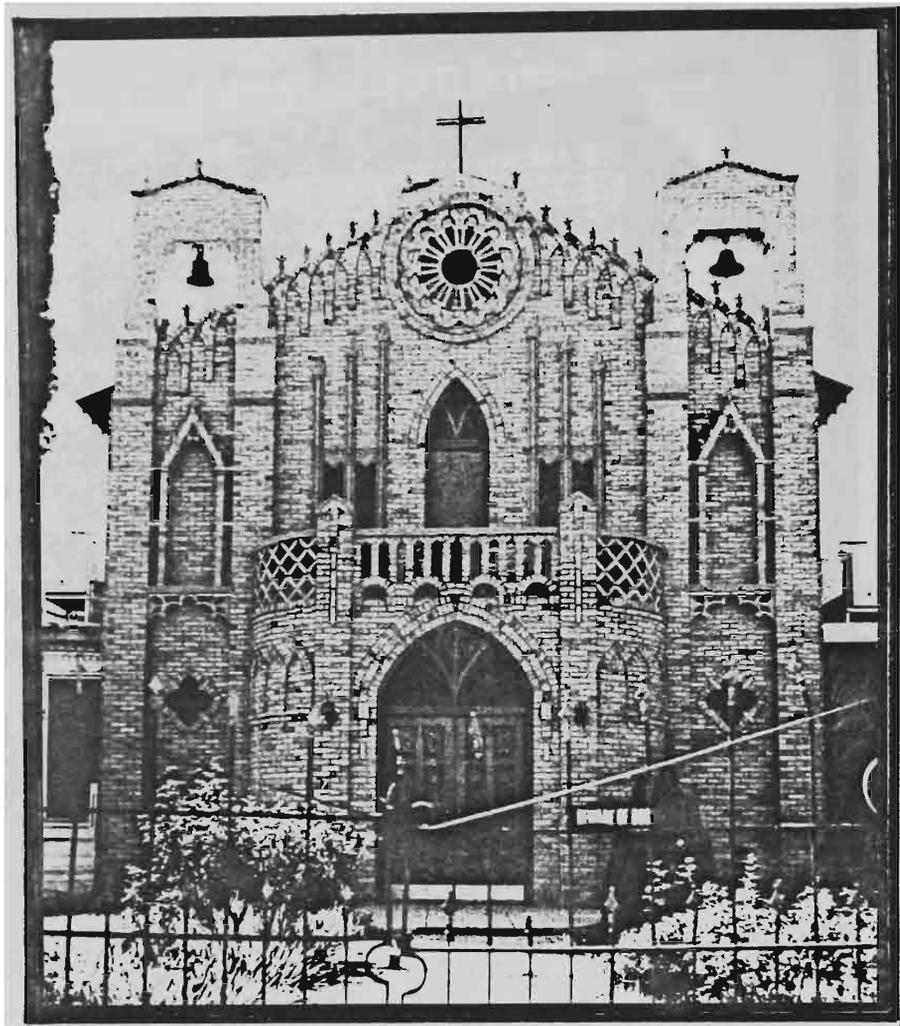
The Moorish Revival Style became associated with the Jewish Reform movement in America, and its use by them distinguished synagogues from churches, which featured an enriched detailing obtained from the beautiful Mudejar synagogues of Spain that were built prior to the 15th century.

Although many 19th century mansions were built following the lines of the Moorish Revival style, this style was more popular for garden structures, and pleasure buildings such as clubs, hotels, and theatres.

In El Paso, Henry C. Trost has left beautiful examples of his work of the Moorish Revival style, most notably the Alhambra Theatre on South El Paso Street.

CHARACTERISTIC COMPONENTS

1. Corbeled parapet copings with dentils
2. Battlemented parapets in continuous angles supported by slim columns
3. Cavetto cornice (called esgucio)
4. Sprouted bulbous domes
5. Minaret-like slim towers
6. Turkish corners
7. Horseshoe arches
8. Wheel window ornamented with tracery of Mudejar detailing
9. Simulated graffito work (called esgrafiados) in pre-cast stones and terracotta with Mudejar detailing
10. Brick masonry with tapestry work
11. Flat roof with parapets over towers and very low hipped roof over building lateral wings



237 Tobin Pl./104 Washington Park



810 N. Campbell St./500 Montana Ave.

GOTHIC REVIVAL  
1799-1860

IN EL PASO 1855-1900

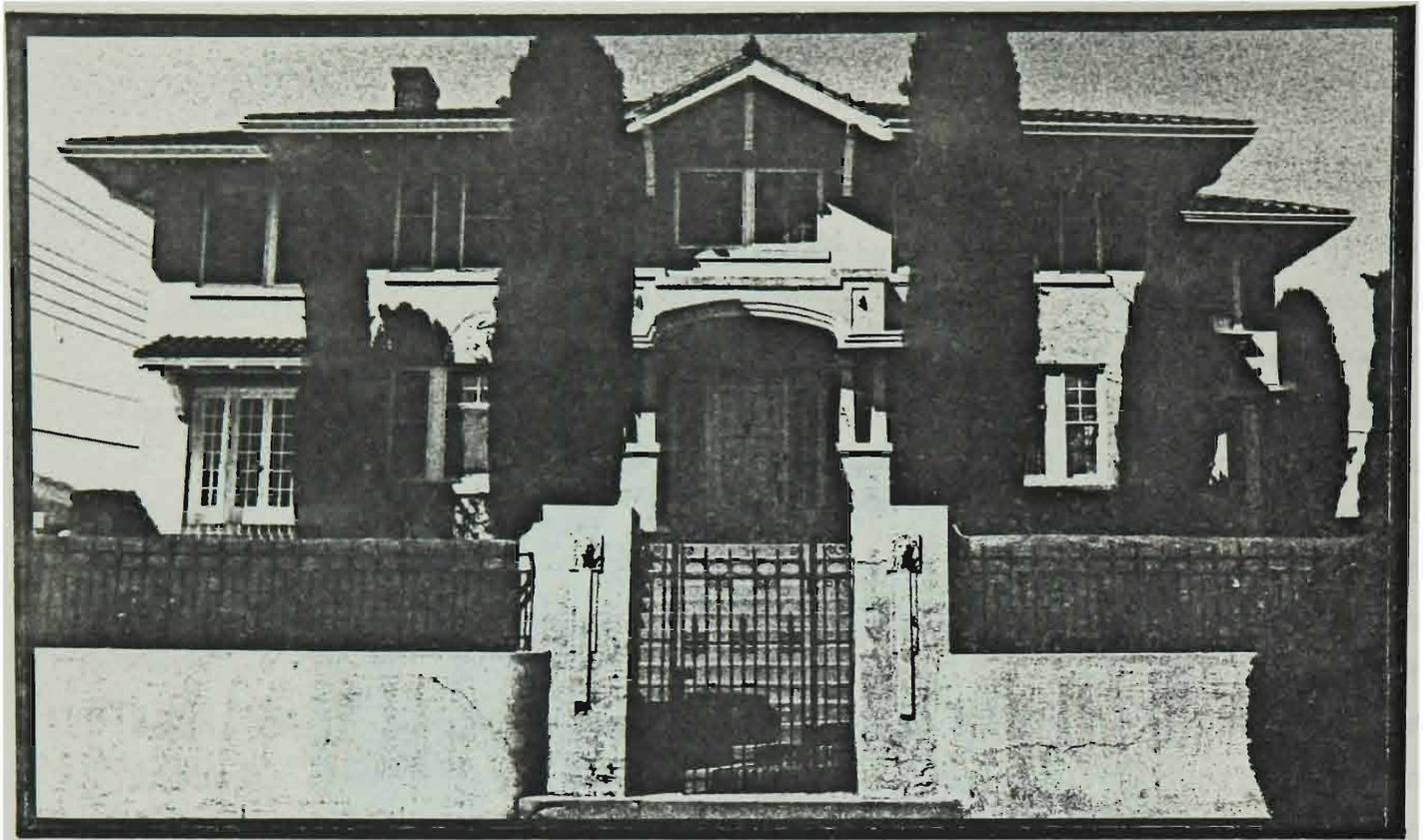
The Gothic Revival architectural style came to America from England in the late 18th and early 19th centuries, however, it never attained general popularity. The first American residence designed and built with Gothic detailing was Sedgeley, a suburban residence outside Philadelphia erected in 1799 by Latrobe. Later, during the first quarter of the 19th century, other architects of recognized ability experimented with the Gothic Revival style.

Alexander Jackson Davis and Andrew Jackson Downing advanced its popularity in the design of suburban mansions and churches in the 1840's and 50's. In some regions of the country, structures of this style continued to be built well after the Civil War.

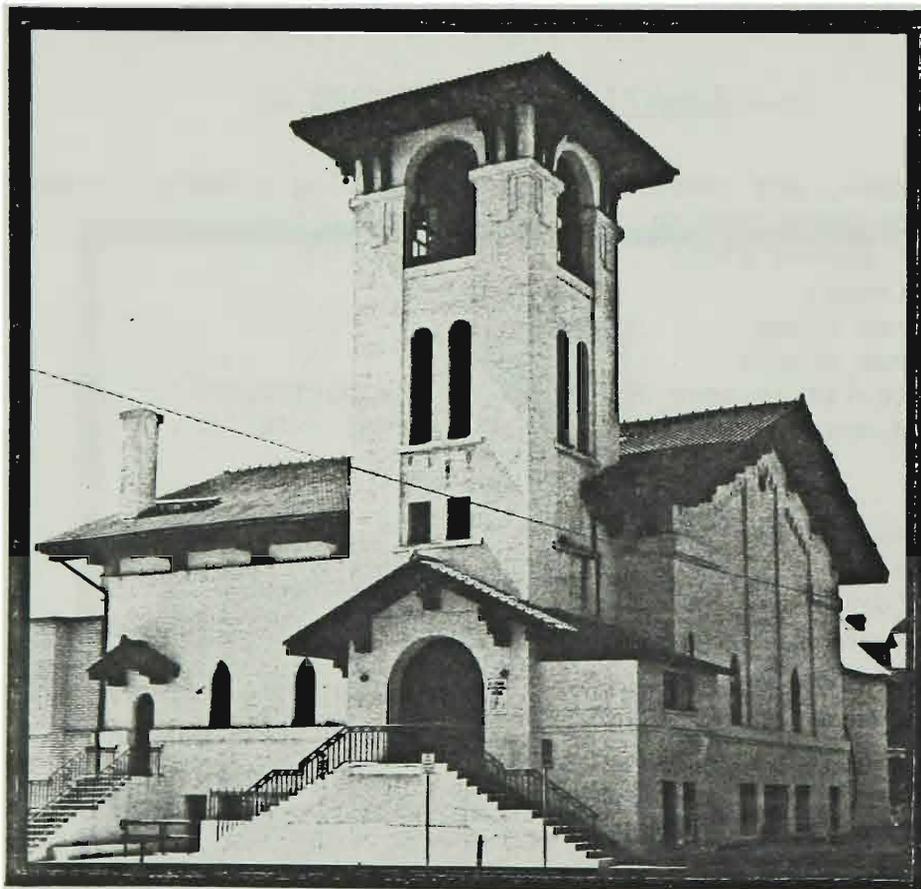
The Gothic Revival is distinguished by steeply pitched roofs, pointed arches on all openings that have been combined with towers, wall dormers, polygonal chimney flues, hood molds over the windows, heavily decorated indented parapets, laced fascias, verandas, clustered columns, foliated ornamental detailing, bay and oriel windows, tracery and leaded stained glass. The major constructions in this style were public buildings, such as schools, libraries and churches.

CHARACTERISTIC COMPONENTS

1. Wall Dormers
2. Oriel, bay windows, and lancet windows often using a trefoil arch
3. Quatrefoil porch trim pattern
4. Hood molds with corbel stops
5. Wheel windows (rose)
6. Polygonal chimney flues
7. Gingerbread verge boards
8. Stucco finish (built in some locations of the northeast)
9. Rough cut stone masonry walls, or brick (normal exterior)
10. Slate roofs
11. Pointed arches
12. Carriage porches in some instances
13. Tracery windows
14. Label molds or dripstone over openings
15. Tower with battlements
16. Lanterns
17. Pinnacles with crockets and fine ornamentation
18. Corner buttress
19. Tudor arches
20. Weatherings
21. Board and batten finish
22. Nave, Transepts, Apse, (in church buildings)
23. Gable with crockets and fine ornamentation



2901 Federal Ave./N. Piedras St.



913-15 N. Florence St./E. Rio Grande

ITALIANATE  
1850-1880

IN EL PASO 1885-1910

American architects selected details from the rural architecture of northern Italy and created a new style for the design of buildings that gained immense popularity in the ten years before the Civil War. This style was known as the Tuscan, Lombard, Round, Bracketed, and even the American Style.

It was the architectural genius of Alexander Jackson Davis who introduced this style to America by way of England in the late 1830's. Andrew Jackson Downing popularized the style.

The Italianate house has a low-pitched roof topped with a cupola, overhanging eaves with decorative brackets, a towered entrance, round-headed and tall thin first floor windows with hood moldings, accentuated by pronounced moldings and details such as a string course and rusticated quoins, a central arcaded porch or long porches and ballustraded balconies.

In its simplest form, the Italianate style could be a square house with a low pyramidal roof, bracketed eaves and perhaps a cupola or lantern.

Both the round-headed windows of the Tuscan villas and the classical architraves of Renaissance palaces were frequently used to ornament the facades of urban houses or commercial buildings. The development of cast iron and pressed metal technology permitted the economical mass production of decorative features that few property owners could have afforded in carved stone.

CHARACTERISTIC COMPONENTS

1. Wide eaves
2. Large brackets
3. Tall first floor windows
4. Low pitch hip roof or flat roof (on commercial buildings)
5. Cupola or lantern
6. Double doors with glass panels
7. String course
8. Rusticated quoins
9. Stilted segmental window
10. Round arch
11. Hood mold or eyebrow window heads
12. Paired brackets
13. Two light or glass panes per sash
14. Enriched overdoor
15. Anconal ornamentation



III S. El Paso St./W. San Francisco Ave.

RICHARDSONIAN ROMANESQUE  
1870-1900

IN EL PASO 1885-1915

American architects had experimented with the Romanesque Revival in the 1840's and 50's, using round arches, corbels and features such as chevrons and lozenges borrowed from the pre-Gothic architecture of Europe in the design of churches, and public buildings. In texture and outline these early Romanesque Revivals resembled their Gothic Revival contemporaries.

As interpreted by Henry Hobson Richardson (1838-86) in the 1870's and late 80's, the Richardsonian Romanesque style became a uniquely American style. Still present were round arches framing windows and door openings, but deleted were vertical silhouettes and smooth stone facings. The structures designed under the Richardsonian Romanesque Revival were characterized by an improvement in the treatment of the stone masonry of the walls, broad roof planes and a select distribution of openings. The overall effect depends on mass, volume, and scale rather than enriched or decorative detailing. The buildings were more horizontal and rougher in texture. Heaviness was an ever-present characteristic of the style, emphasized by uniform and rough textured rock masonry of the exterior finish, which were highlighted with an occasional enrichment of foliated forms on capitals or belt courses.

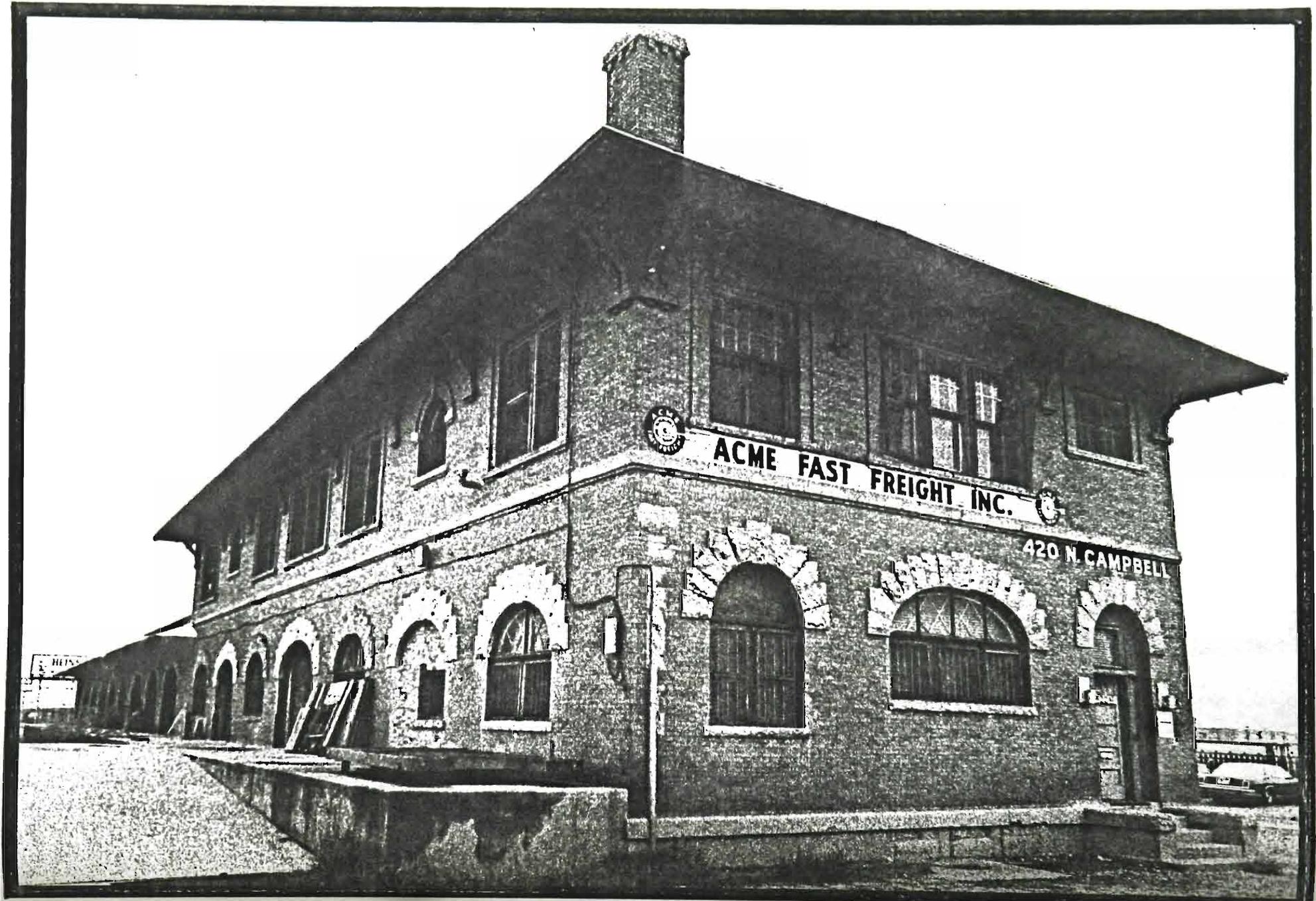
The complements to this style were deep transomed windows, reveals, cavernous door openings and occasional bands of windows. These openings were often further defined by a contrasting color or texture of stone or by short and robust columns. The large arched entry without columns for support is the feature most often used. Towers were short and chimneys were usually of chubby form so as not to distract from the solid shape of the building.

The Richardsonian Romanesque style was used for churches, university buildings, railroad stations, and court houses.

CHARACTERISTIC COMPONENTS

- |   |  |
|---|--|
| 1. Short towers                                       | 12. Broad hip roof with cross gables         |
| 2. Carved tympanum                                    | 13. Smooth piers with enriched capitals      |
| 3. Brackets   | 14. Rock-faced coursed ashlar masonry finish |
| 4. Corbels  | 15. Decorative flashing ridge                |
| 5. Hip roll   | 16. Eaves close to wall (short overhang)     |
| 6. Deep-set windows                                   | 17. Large hip roof with flared eaves         |
| 7. Relieving round arch                               | 18. Broad round arch without columns         |
| 8. Segmental arched entry                             |  |
| 9. Short and chubby chimneys                          |  |
| 10. Transomed windows arranged in ribbon-like fashion |  |
| 11. Round arched entry with return at impost level    |  |

Richardsonian-Romanesque Style



THE OCTAGON STYLE  
1850-1860

IN EL PASO 1900-1920

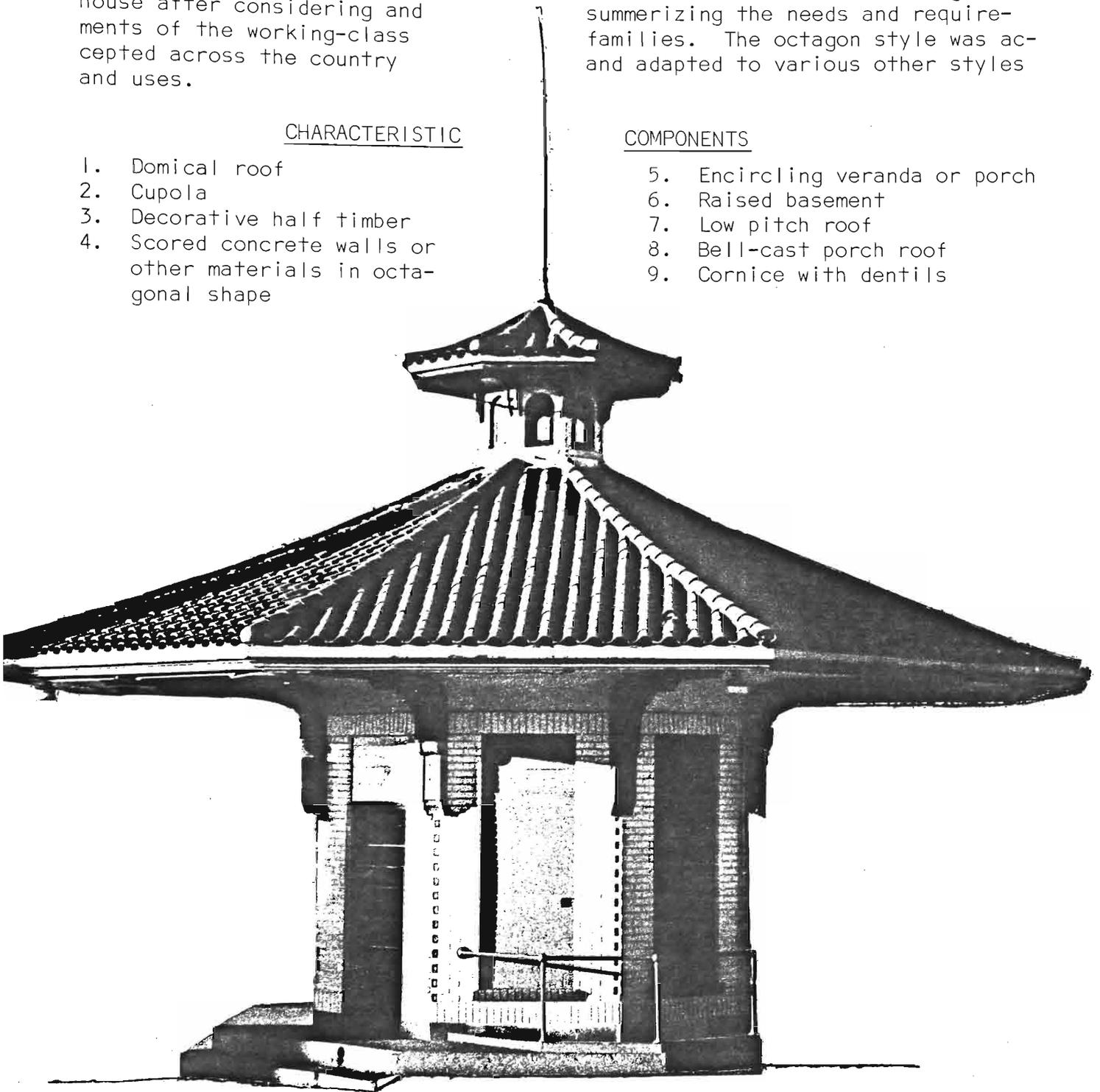
The Octagon style was an innovation unique to American domestic architecture. The concept of a centrally planned structure was far advanced for its time. The ideal octagon style was a two- to three-story building characterized by a raised basement, encircling verandas or porches, a cupola, belvedere or roof deck, and minimal ornamental detailings. According to Orson Fowler (1809-1887) the inventor of the octagon house, the beauty of the house rests with its forms, the economy of materials (sometimes concrete), the functional interior and the splendid views offered by any one of the eight exposures in addition to observations from the roof. Fowler conceived of the octagon house after considering and summerizing the needs and requirements of the working-class and uses.

CHARACTERISTIC

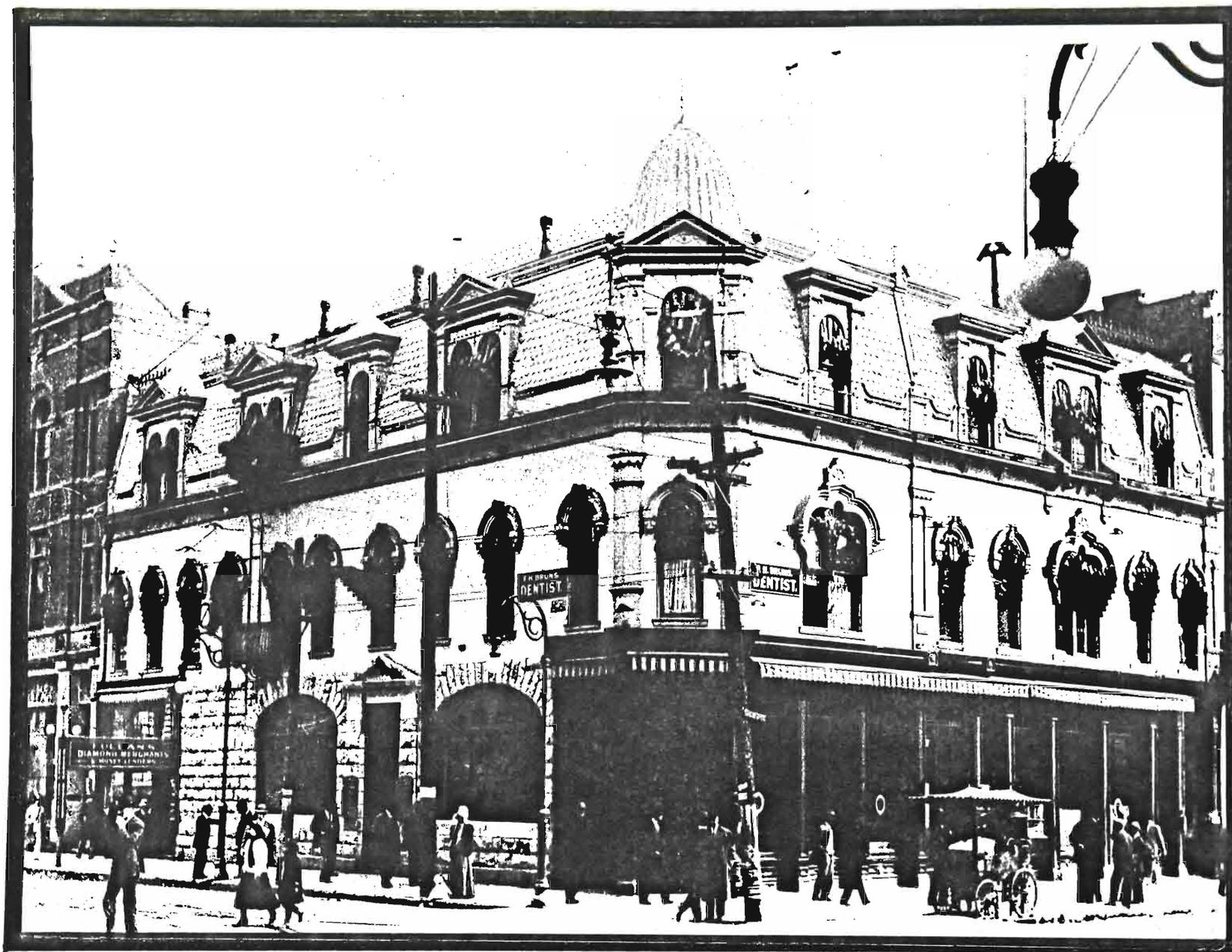
1. Domical roof
2. Cupola
3. Decorative half timber
4. Scored concrete walls or other materials in octagonal shape

COMPONENTS

5. Encircling veranda or porch
6. Raised basement
7. Low pitch roof
8. Bell-cast porch roof
9. Cornice with dentils



2371 Grant Ave./Elm St.



202, 204 S. El Paso St./E. San Antonio Ave.

SECOND EMPIRE  
1860-1890

IN EL PASO 1880-1920

The Second Empire style, popular in the 1860's and 70's in the northeastern part of the United States, was borrowed from France during the reign of Napoleon III. In France the most famous project of this epoch was the enlargement of the Louvre (1852-57), which brought back to popularity a roof form developed by the architect Francois Mansart in the 17th century.

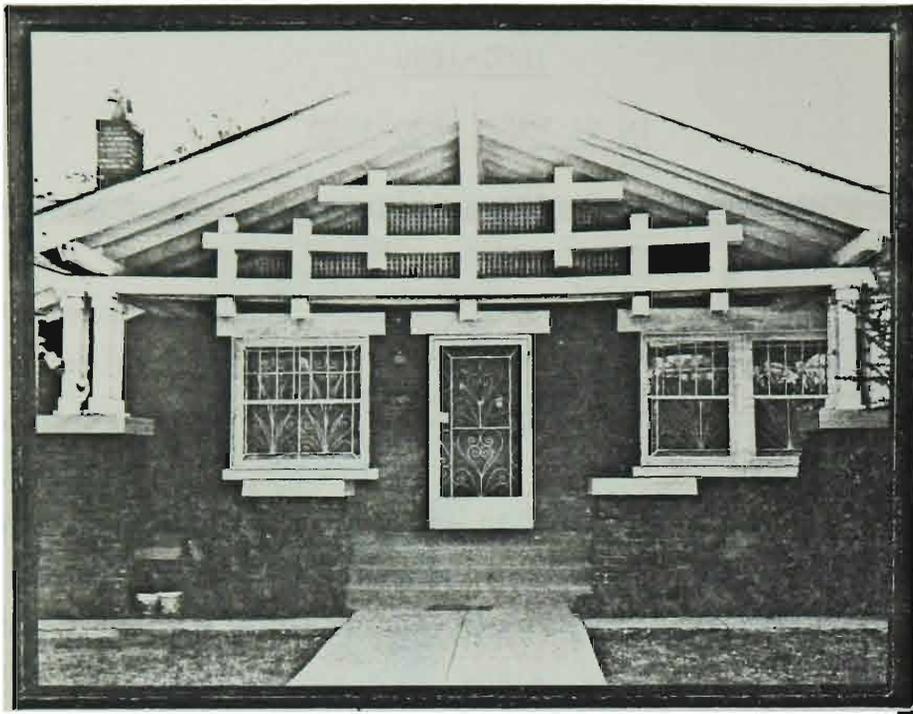
One of the first major Second Empire style buildings of the United States was what is now known as the Smithsonian Institution Renwick Gallery in Washington, D.C., which was designed by the architect James Renwick in 1859. Buildings of the Second Empire style feature a form imposed on two or three story, symmetrical square block buildings, with prominent projecting and receding surfaces in the form of central and end pavillions.

The main characteristic of this style is the mansard roof which could be described as a double-pitched roof with steep lower slope. By using this type of roof, architectural planning and construction projects in general improved because additional usable floor space was created by increasing the head room of the attic. To provide light on this new floor space, the architects pierced the mansard roof with dormers. In addition to the shape of the mansard roof, coloring was a part of the ornamentation. Such roofs were covered with multi-colored slates or tinplates. The ornamentation of the building usually included quoins, cornices, belt courses and classical pediments, and often included sculptured groups, balustrades and windows flanked by columns or pilasters.

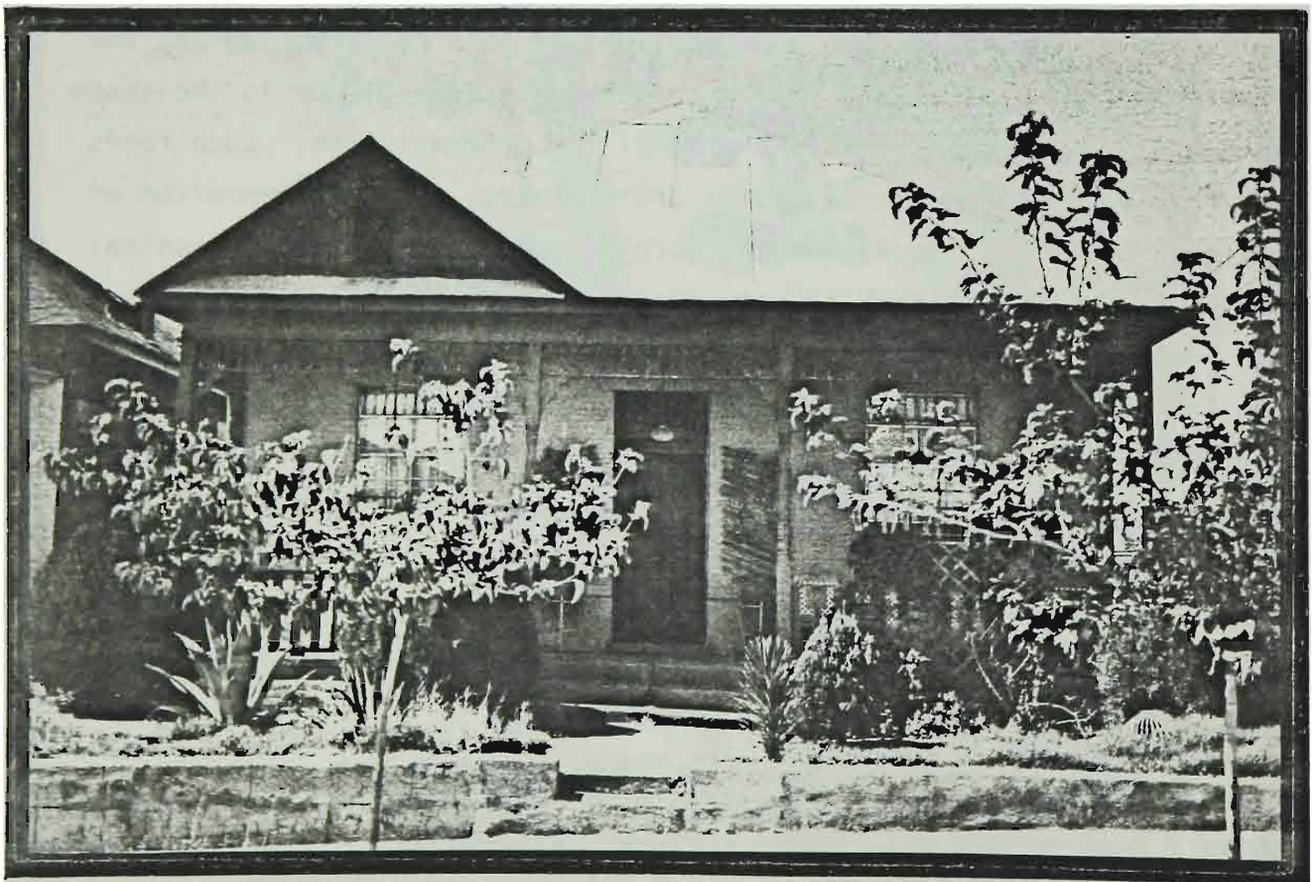
Columns were usually paired, with supported entablatures dividing the floors of the building. Windows were arched and pedimented, sometimes in pairs with moulded surrounds. First floor windows were usually very tall. Entrance doors often were arched, using double sash doors with upper panels of glass. The interiors were generally elaborations of the Italianate style, with bold plaster cornices and medallions, and featured marble fireplaces with arched openings.

CHARACTERISTIC COMPONENTS

1. Mansard roof with:
  - a. Straight sides and/or
  - b. Convex sides and/or
  - c. Concave sides
2. Dormer windows
3. Roof cresting
4. Paired brackets supporting eaves
5. Stone quoins with brick masonry
6. Multi-colored slate tiles or tinplates simulating slate tiles
7. Bracketed cornice
8. Metal curbs
9. Porthole dormer
10. Paneled frieze boards
11. Belt course



1204 W. Missouri Ave. in Sunset Hgts.



1219 N. Ochoa St.

WESTERN STICK STYLE  
1890-1920

IN EL PASO 1910-1930

The open and irregular Western Stick style house was characterized by a very low pitched gable that extended well beyond the walls, projecting balconies, porches, recessed entries and attached open galleries that formed wider overhangs where structural framing was exposed, including roof rafters and purlings that projected even beyond the ends of the roof.

Window lintels, railings and some structural components protruded through vertical posts. Wooden pegs were usually used to join the horizontal and vertical members. The ends of wooden pegs were left exposed, and were rounded, sanded and finished in a similar manner to corners of posts, beams and rafters. The exterior finish of wood shingles or wood siding were protected with earth-tone paints, stains and/or varnishes.

CHARACTERISTIC COMPONENTS

1. Very low pitched gable roofs
2. Projecting balcony
3. Projecting second story porch
4. Exposed and extended rafters with slender ends
5. Projecting purlings
6. Window sill
7. Extended balcony sill
8. Protruding balcony rail
9. Attached open gallery
10. Casement-type windows
11. Shingle or wood siding



1400 W. Yandell Drive/Mundy Street SWC\* (Senator J.J. Mundy Home)

QUEEN ANNE STYLE  
1880-1900

IN EL PASO 1880-1920

The name, Queen Anne, suggests eclecticism, and was minted in England to classify buildings that were inspired by the transitional Pre-Georgian period, when classical ornamentation was introduced into buildings of basically Medieval form. The English architect Richard Norman Shaw (1831-1912) was most closely associated with the Queen Anne style. The first American building of this style was the Watts Sherman House, designed by architect H. H. Richardson in 1874.

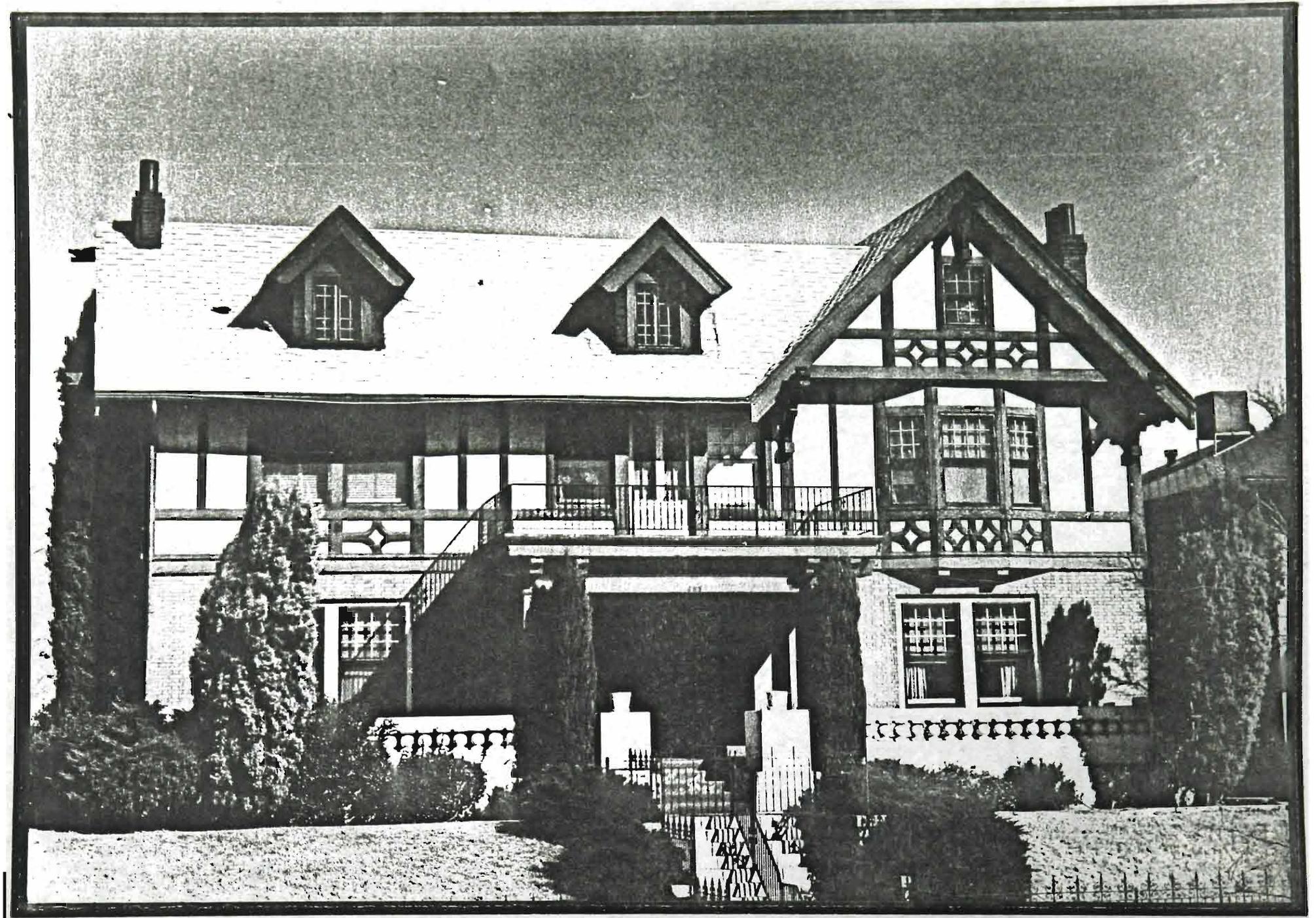
The Queen Anne style is most varied in forms and decoratively enriched in detailing. Its asymmetrical composition consists of a variety of forms conjugated with dissimilar materials which provides high contrast in color and texture. First floors were often of brick or stone, upper stories were usually of stucco, clapboard or decorative shingles, which were used frequently in the United States, instead of the materials popular in England. Huge medieval-type chimneys were common, roofs were gabled or hipped and often there were second-story projections and corner turrets. Gable ends were ornamented with half-timbering or stylized relief decoration. Molded or specially-shaped bricks were used as decorative accents.

Banks of casement windows were common and upper panes were often outlined with stained glass squares. Verandas and balconies opened these houses to the outdoors. Interior floor plans were given greater freedom in design, because the architects abandoned classical symmetry.

The fully developed Queen Anne style floor plan featured a living hall, which was a central living and circulation area with fireplace and grand staircase. This space connected freely to the other rooms and allowed free-flowing traffic with all rooms in the house. Interior decoration consisted of rich and dark wood wall panelings and beamed ceilings, replacing the detailed ornamentation of plaster and the bright wall papers of the Italianate and Second Empire styles which occurred just previously.

CHARACTERISTIC COMPONENTS

- |  |                                      |
|--|--------------------------------------|
| 1. Roof cresting   | 20. Variant of Palladian window      |
| 2. Eyelid dormer   | 21. Diagonal pattern shingles        |
| 3. Tower with conical roof                                 | 22. Polygonal turret with tent roof  |
| 4. Multi-planed roof                                       | 23. Encircling porch or veranda      |
| 5. Fish scale shingles                                     | 24. Stained glass transoms           |
| 6. Horizontal siding                                       | 25. Pedimented and projecting dormer |
| 7. Swags   | 26. Brick or stone masonry walls     |
| 8. Finial  |                                      |
| 9. Pendant   |                                      |
| 10. Verge boards   |                                      |
| 11. Circular bay   |                                      |
| 12. Multi-gabled roof                                      |                                      |
| 13. Carved wood panels                                     |                                      |
| 14. Upper sash with a border of small tinted square lights |                                      |
| 15. Projecting attic gable with recessed porch             |                                      |
| 16. Tall thin chimney with terra cotta panels              |                                      |
| 17. Flared second story with shingle siding                |                                      |
| 18. Board and batten in some gables                        |                                      |
| 19. Domed turret with recessed porch                       |                                      |



607 W. Yandell Dr.

EASTLAKE STYLE  
1870-1890

IN EL PASO 1880-1920

The Eastlake was a popular style for the ornamentation found on houses of various other styles, usually, Gothic Revivals, Stick style and in particular, the Queen Anne style.

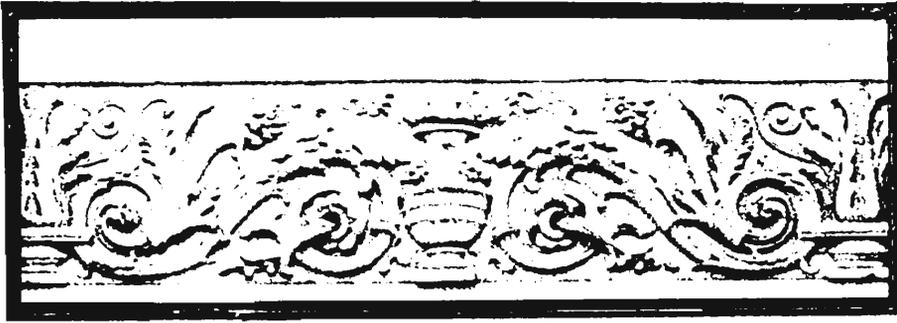
The Eastlake influence on the Queen Anne style was so intense that some claim its architectural design was changed. The conical roofs and spherical domes of the Queen Anne style disappeared, and instead, roofs and domes with octagonal projection and sharp pyramidal design appeared.

This decorative style was named for Charles Locke Eastlake (1883-1906), an English interior designer and critic of the Gothic Revival style. This new creative design gave to architecture a feeling of vigor, which was expressed in porch posts, railings, balusters and pendants. These ornamental motifs were characterized by a massive and robust design, and were worked or turned on mechanical lathes, giving the appearance of the heavy-legged furniture of the period.

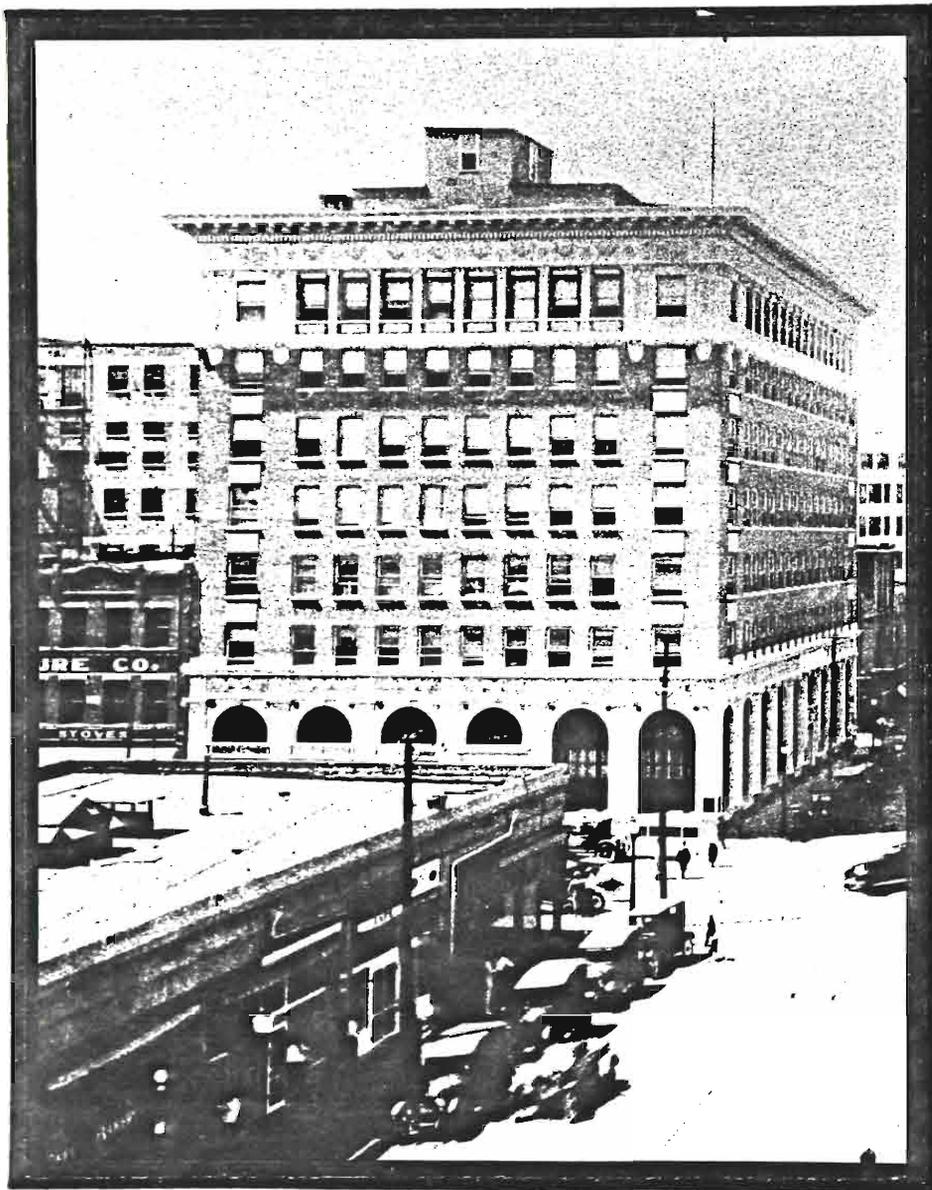
The complements to the Eastlake style were large curved brackets, scrolls and other stylized elements that often were placed at every corner, turn or projection along the facade. Other complements were perforated gables, pediments, carved panels, a profusion of spindles and lattice work found along porch eaves; all of which added character to the complexity of the facade. These lighter elements combined with the heavier and exaggerated design of the architectural members helped to accentuate the three-dimensional quality to a superlative degree.

CHARACTERISTIC COMPONENTS

1. Tapered round posts
2. Spindle and spool-like balusters
3. Spindles along porch frieze
4. Carved panels
5. Round porch posts
6. Fan-like brackets
7. Lattice-like porch base
8. Cutout pattern between porch balusters
9. Massive turned posts with knobs
10. Moldings
11. Scroll brackets
12. Multi-gabled roof



Sullivan-esque Panel Detail



N. Stanton St./Texas Ave.

SULLIVANESQUE STYLE  
1890-1920

IN EL PASO 1900-1920

The most unique element of the Sullivanesque style originated by Louis Sullivan (1856-1924) is the complicated conjugation of linear and geometric forms with stylized foliage in a symmetrical pattern.

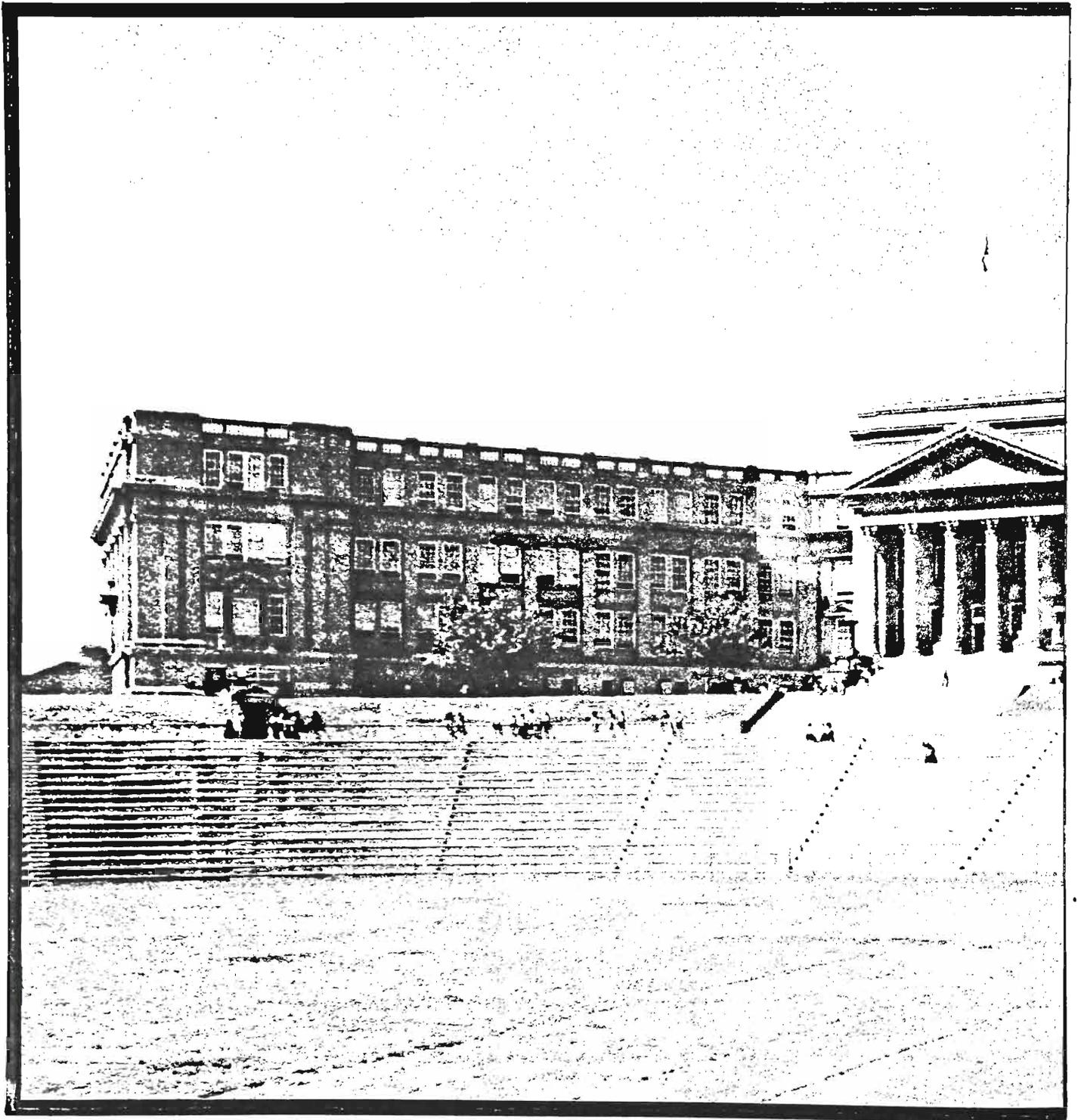
Bold geometric facades were pierced with either arched or lintel-type openings. The wall surfaces were emphasized with extensive quarter-relief sculptural ornamentation in terra-cotta. Buildings often were topped with deep projecting eaves limited by highly ornamented fascias, and flat roofs.

The typical multi-story office complex was of a highly uniform design regulated into specific zones such as ground story, intermediate floors, and the attic or roof.

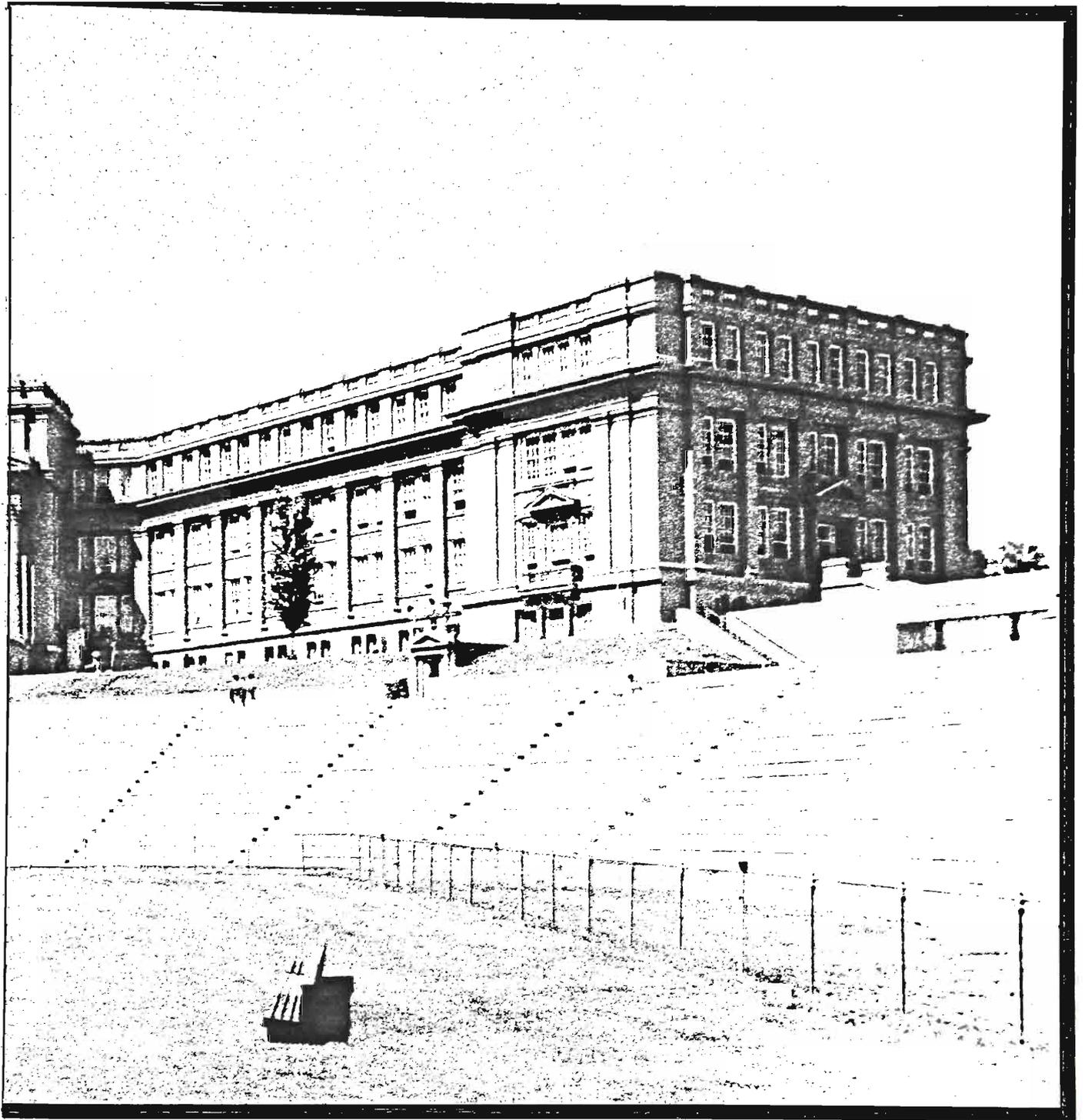
The intermediate floors were distributed in vertical bands and the fenestration followed a columnar form.

CHARACTERISTIC COMPONENTS

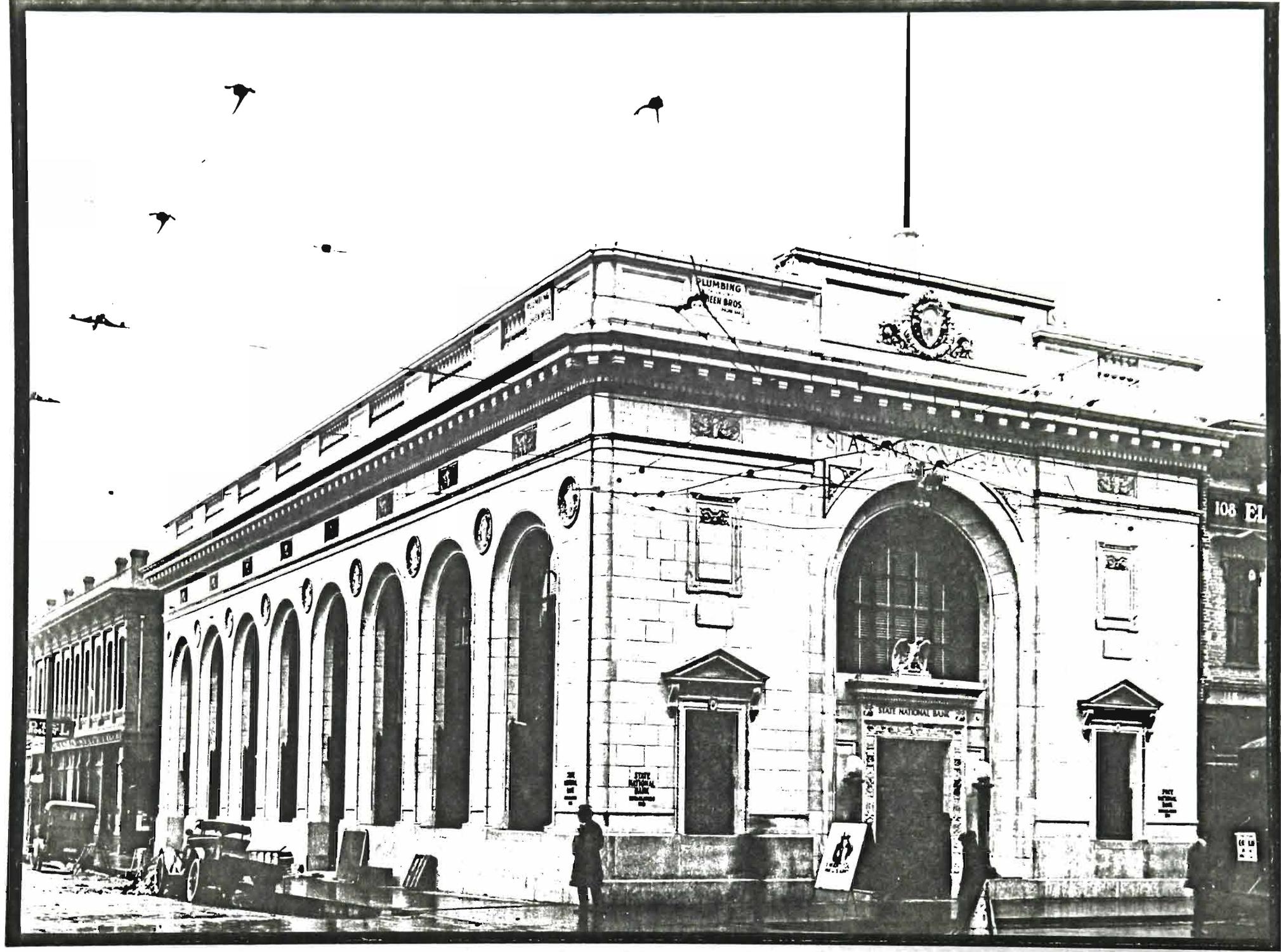
1. Large arched window
2. Decorative terra-cotta panels
3. Decorative band
4. Vertical strips of windows
5. Pilaster-like mullions
6. Projecting eaves
7. Lintel-type opening
8. Highly decorated frieze
9. Decorated fascia
10. Porthole windows
11. Decorated terra-cotta spandrels
12. Capital of pilaster strips
13. Guilloche enrichment
14. Foliated and linear enrichments along jambs or entry
15. Flat roof with deep projecting eaves limited with ornamented fascias



1600 N. Virginia



El Paso High School



San Antonio Ave./Oregon St. SWC\*

CLASSIC REVIVAL (BEAUX-ARTS) STYLE  
1875-1905

IN EL PASO 1895-1915

Les Beaux-Arts, a French expression, refers fundamentally to the aesthetic principles established and perpetuated by the Ecole des Beaux-Arts of Paris during the Napoleonic era. The Ecole was the successor to that portion of the French Academie that was founded in the 17th century to monitor painting, sculpture and architecture.

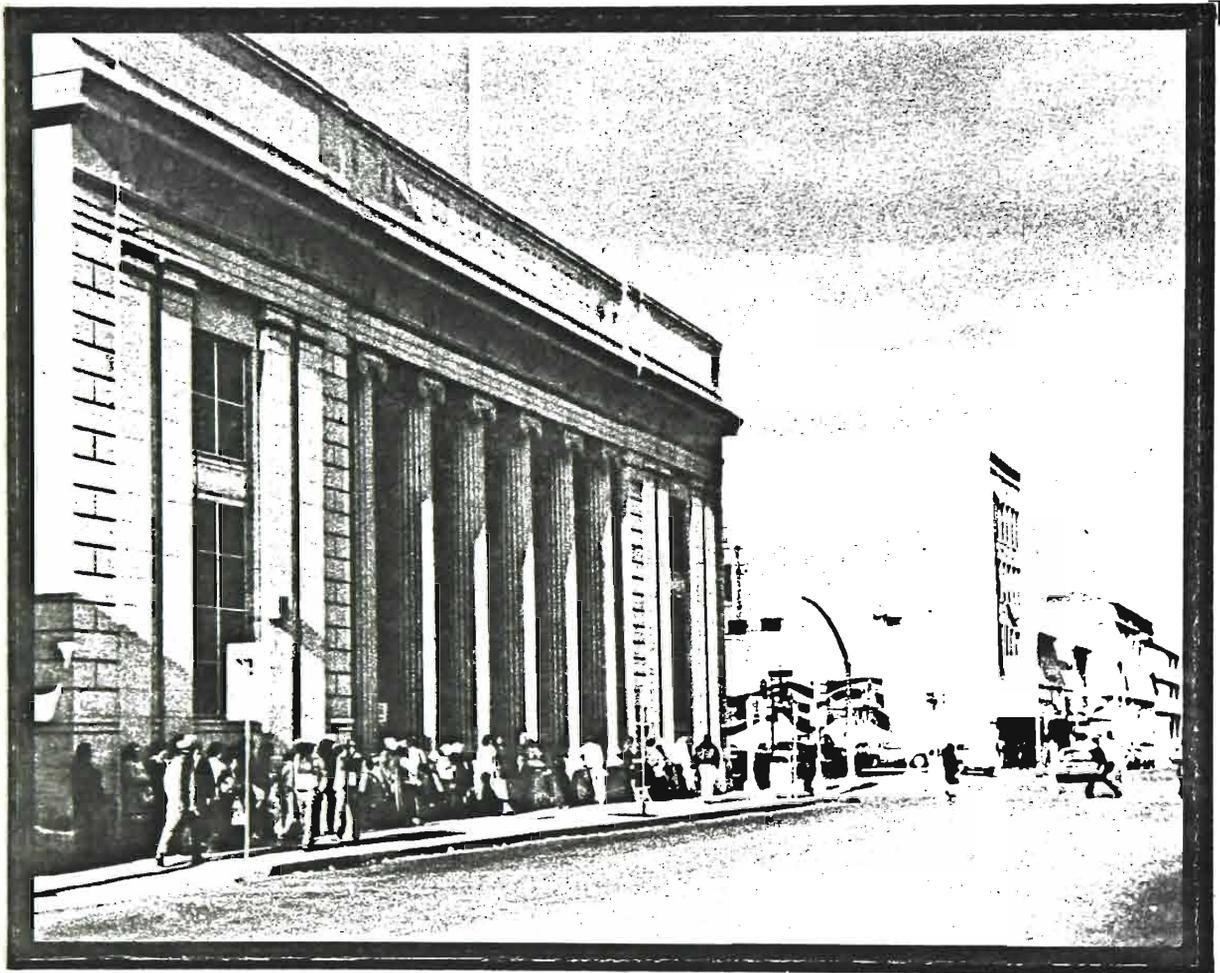
The doctrines and teaching techniques of this institution dominated French architecture for a period of 250 years. It includes designs that stylistically exemplify the "Horror Vacui" which is the fear of undecorated surface areas. The horizontalism, elegance and rhythms of this style merely described in words would also summarize the Second Empire style.

A great number of American architects were trained in Paris at the Ecole or by one of the American architects who had been to the Ecole. To name them we should start with Richard Morris Hunt, who in 1846 was the first American to attend the Ecole, Louis Sullivan, H. H. Richardson, John Stewardson, Bernard Maybeck, Addison Mizner, Julia Morgan, John Mervin Carrere, Thomas Hastings, Hermann J. Schwarzmann and the firms of Reed & Stem, also Warren and Wetmore, and John Russell Pope.

The Classic Revival (Beaux-Arts) style is characterized by enormous compositions of impressive magnificence with an exuberance of detail and a variety of stone finishes. Elements include heavy ashlar stone bases, grand stairways, paired columns with plinths, monumental attics, enriched mouldings, free-standing statuary, grand arched openings, windows enframed by free-standing columns, cartouches, decorative swags, medallions, balustrades, sills, and pedimented entablatures. Pronounced cornices and enriched entablatures were topped with tall parapets, balustrades or attic stories.

CHARACTERISTIC COMPONENTS

1. Pedimented central pavillion
2. Monumental coupled columns
3. Niche or tabernacle window enframement
4. Balustrade
5. Pedestal with rusticated ashlar finish
6. Enriched cornice with rinceau frieze
7. Statuary
8. Pilastered parapet with sculptured rondelles or medallions
9. Sculptured spandrels
10. Attic story
11. Rusticated raised basement and ground story
12. Caryatides and atlantes
13. Flat or low pyramidal roof



219 Mills Avenue - U.S. Post Office

NEO-CLASSIC STYLE  
1900-1920

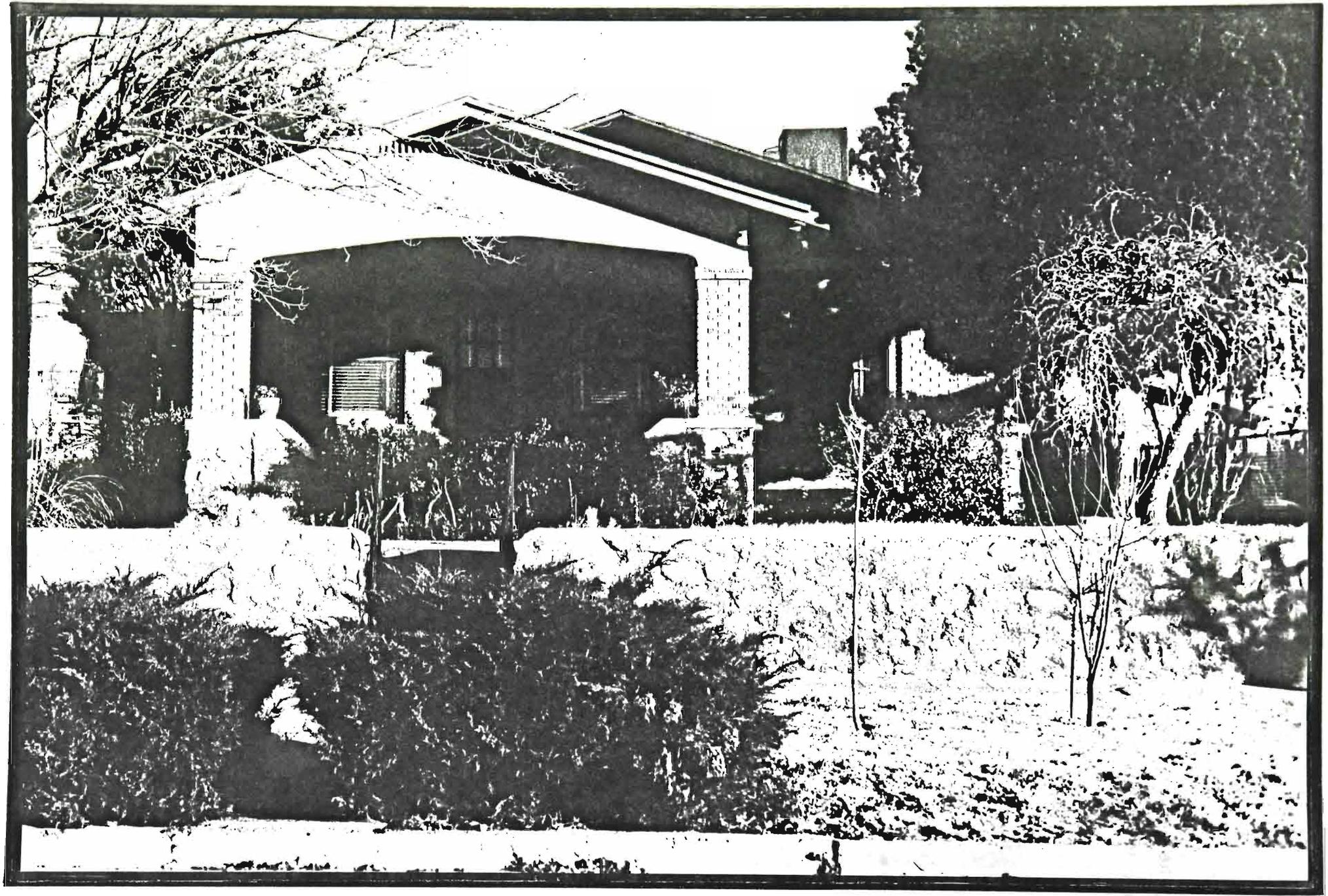
IN EL PASO 1910-1930

Near the end of the 19th century in Europe, the designs of the Classic Revival (Beaux-Arts) style, gave way to more serene forms which were used for town houses, country homes, and pleasure villas of wealthy people.

This last stage of the Beaux-Arts tradition influenced the Neo-Classic style in the United States. Federal Government buildings of the first decades of the 20th century owed much to the Beaux-Arts interpretation of Neo-Classic style. Neo-classicism was primarily based on the Greek, but to a minor degree the Roman architectural orders. Neo-Classicism is distinguished by its symmetrically arranged buildings of monumental proportions finished with a smooth or polished stone surface. Colossal pedimented porticos emphasized the facades which were flanked by series of colossal pilasters. When windows were used, they were large single-light sashes. Attic stories and parapets were popular, but statuary along the roof lines were never used. Since the Greek orders were preferred, rounded arches were not often used, and enriched mouldings were rare.

CHARACTERISTIC COMPONENTS

1. Colossal portico usually in Ionic order
2. Attic story
3. Unenriched entablature
4. Large single-light sash
5. Parapet
6. Pilasters
7. Unadorned roof line
8. Smooth ashlar finish
9. Roman Doric colossal columns
10. Flat or low pyramidal roof



Bungalow Style - Common in Manhattan Heights Historic District and other areas

BUNGALOW STYLE (CALIFORNIA BUNGALOW)  
1890-1940

IN EL PASO 1910-1940

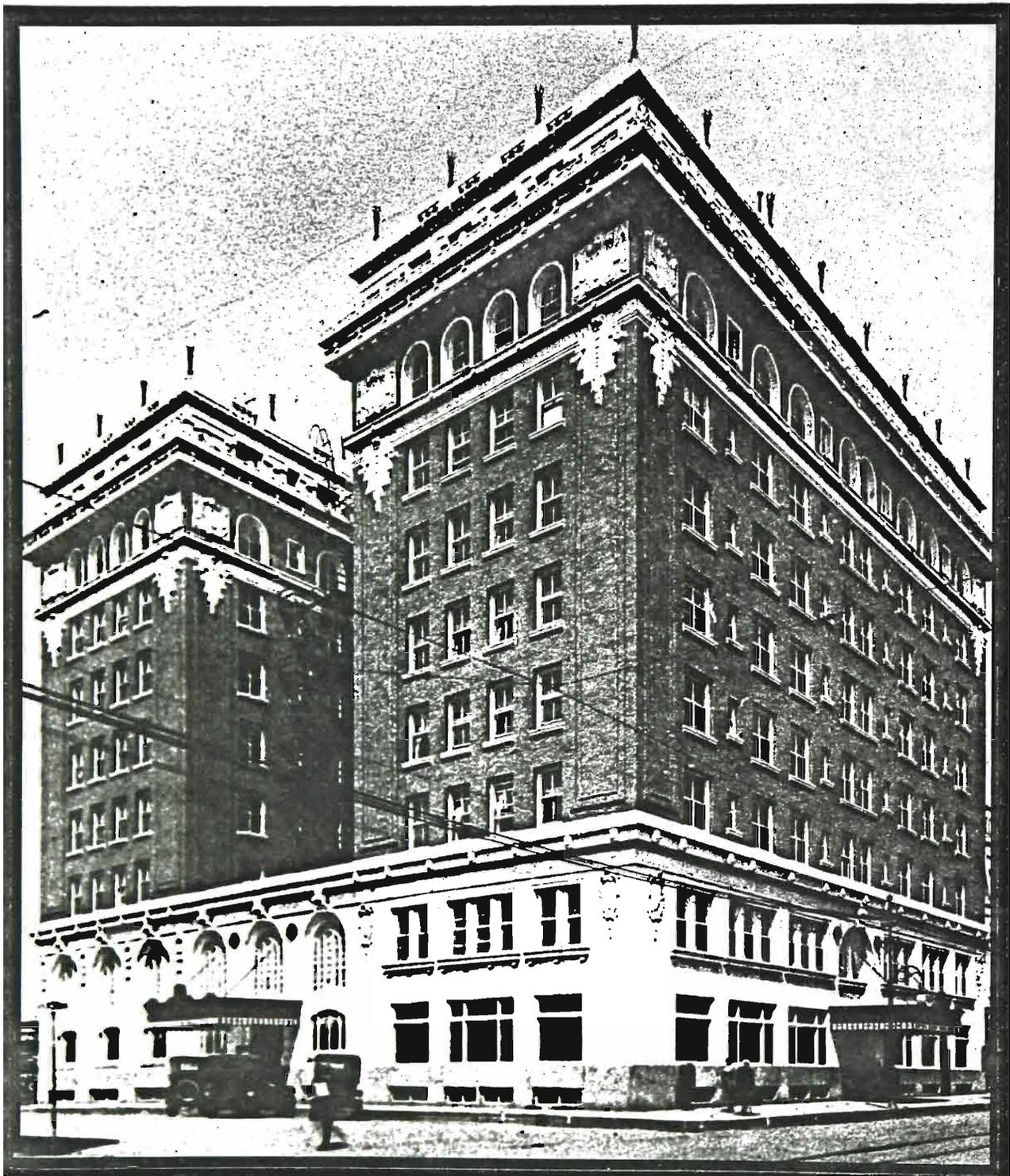
This style was popular during the period of 1890-1940. The term Bungalow gets its name from the Hindu name "bangla", meaning "travelers rest house" or "belonging to Bengal". During the first quarter of the nineteenth century, bungalows were being used by the British in India to describe a low house surrounded by a veranda.

Such houses were used by the Indian Government at intervals along main roads to serve as rest houses for travelers. The bungalow, as much as any other kind of house, inspired the "living rooms", and "outdoor-indoor" living spaces. Its open verandas were well suited to climatic adaptations and harmony with landscaping. For these reasons, it flourished in California, where milder climates made it well suited to "indoor-outdoor" living.

A popular alternative for housing in El Paso during the first decades of the 20th century was the creation of the Bungalow style. The typical bungalow was a one-story house with a gently pitched roof and broad gables. This style featured a floor plan that assured a maximum of functional economy. A lower gable usually covered an open or screened porch. A larger one covered the main portion of the house. In larger bungalows the gable is steeper with intersecting cross gable or dormers. Rafters, ridge beams and purlings, extended beyond the walls, and sometimes, beyond the roof. Chimneys were of rubble, cobblestone or rough-faced brick. Porch columns often were tapered. Wood shingles were the favorite exterior finish, although many used stucco, brick, rubble stone or quarry stone. Exposed structural members and trim work usually were painted, but the shingles were left in their natural state or treated with earth-tone stains. Windows were either sash or casement with many lights or single glass panes. Shingled porch railings often terminated with a flared base. Houses of Bungalow style, like other simple but functional houses, were subject to variations such as the California, the Swiss Chalet, the Colonial, Tudor styles, and others according to location and fashions of the time.

CHARACTERISTIC COMPONENTS

- |                                |                                    |
|--------------------------------|------------------------------------|
| 1. Shed dormer                 | 9. Gabled roof facing the street   |
| 2. Wood shingle siding         | 10. Knee braces                    |
| 3. Tapered porch posts         | 11. Wide window opening            |
| 4. King post                   | 12. Battered porch columns         |
| 5. Tie beam                    | 13. Flared base                    |
| 6. Rafters with decorated ends | 14. Sun porch                      |
| 7. Wall plate                  | 15. Exterior chimney               |
| 8. Collar beam                 | 16. Small windows flanking chimney |



115 S. El Paso St. - Paso del Norte Hotel

CHICAGO SCHOOL STYLE  
1880-1900

IN EL PASO 1890-1910

In the last quarter of the 19th century new technologies and materials were adopted by innovative architects and engineers to produce the skeleton-framed skyscraper. Before this time, building height had been limited by the massiveness of the masonry walls needed for support, even after the invention of the passenger elevator had made upper stories easily accessible.

Numerous architects experimented with the use of cast and wrought-iron members to carry the weight of interior floor. It was not until 1883 to 1885 that a complete iron and steel skeleton was first used and incorporated into building design by the American architect William Le Baron Jenney.

The combination of fire proofing, wind bracing, new foundation technology and the skeleton frame, made possible the construction of very tall buildings. The general characteristics were rectangular design, steel skeleton framing structure, flat roof, ornamented terminating cornice, large areas of glass, and terra cotta or other nonsupporting materials subordinated to the functional expression of the internal skeleton which appeared as a grid of intersecting piers and horizontal spandrels. Windows filled a great portion of the wall space and two types of windows were generally characteristic of the style. One was the projecting bay or oriel type, which ran the full height of the building, emphasizing the verticality. The other was the so-called Chicago Window which was composed of a large fixed central pane flanked by two narrow casements for ventilation. Large display windows usually occupied the ground floor level. The above floors were of identical office space. Facades were organized in a number of bays. Some borrowed elements from the Richardsonian Romanesque, Gothic Revival, or Classic Revival were used to enrich the detailed ornamentation.

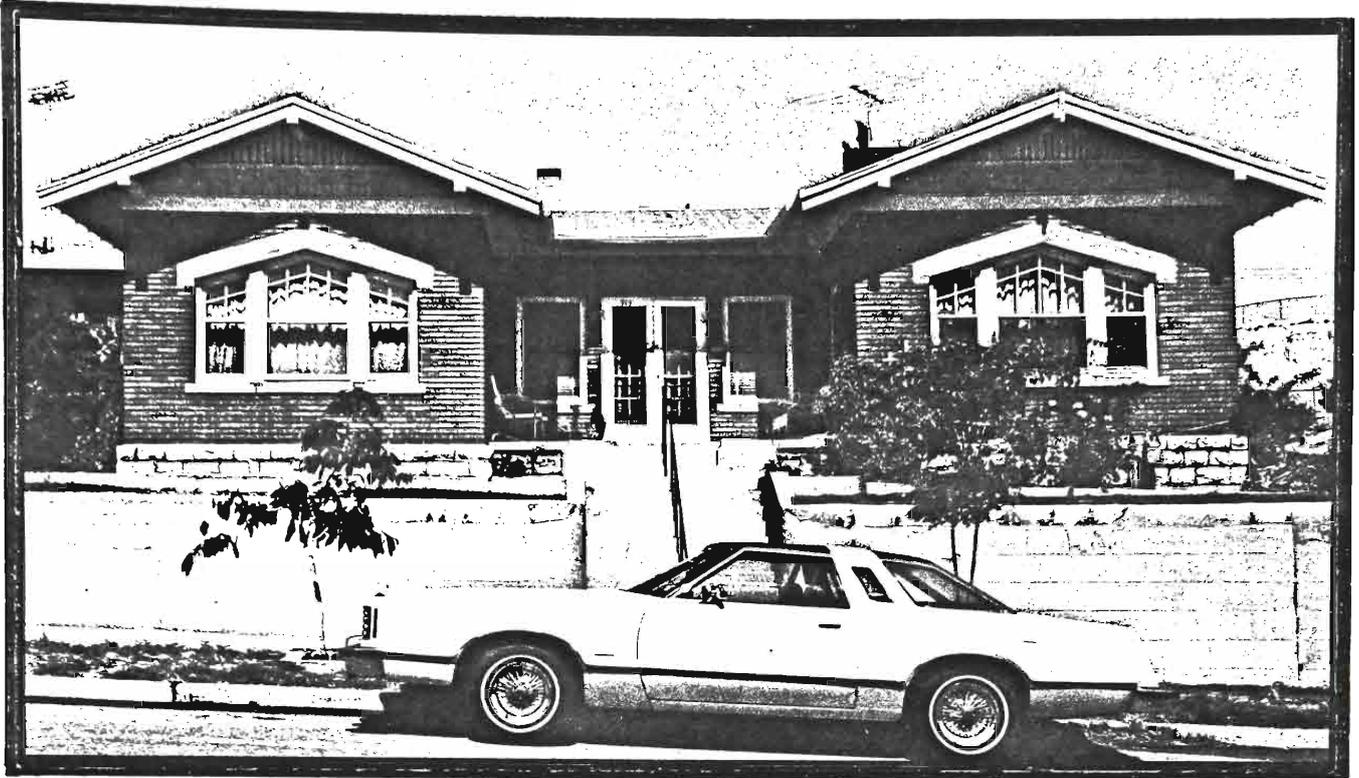
CHARACTERISTIC COMPONENTS

1. Rectangular or "U" shape
2. Steel skeleton framing structure
3. Identical floor plans at every story
4. Flat roof
5. Terminating cornice with elaborate detailing
6. Projecting eaves highly decorated
7. Symmetrical fenestration expressed in vertical and horizontal ribbons
8. Circular arches at main entrances
9. Pilaster-like mullions
10. Porthole windows at attic space
11. Decoration in terra cotta panels
12. Decorated terra cotta spandrels
13. Foliated and linear quarter-relief ornamentation in terra cotta
14. 3 part expression of facades



303 N. Oregon St. - Mills Bldg.  
3 Part Expression of Facade and 3 Part Chicago Windows

Prairie Style



1201 Arizona Ave.



1013 W. Yandell Dr./Hawthorne St. NEC\*

PRAIRIE STYLE  
1900-1920

IN EL PASO 1905-1930

At the beginning of the 20th century, an architectural development was initiated by Frank Lloyd Wright and a group of young architects from Chicago, some of whom worked in his studio. To name a few, they were Walter Burley Griffin, Marion Mahoney, George W. Maher, William E. Drummond, William G. Purcell and George C. Elmslie.

These architects rejected the then popular academic revival styles and created buildings that reflected the rolling midwestern prairie terrain on which they stood. Prairie style architecture consists of one or two-story houses built with brick or wood framing covered with stucco. The appearance was predominantly horizontal and low to the ground with broad hipped or gabled roofs and widely overhanging eaves. Often the roofs were penetrated with large, low chimneys located at the axis of the intersecting roof planes. By extending the walls upwards from the first floor, the sides of terraces, balconies or open galleries and entrances were formed. Casement windows usually arranged in horizontal bands, continued at times around the corners, emphasized the length of the house. The exterior walls at the second story were highlighted by dark wood strips against a lighter stucco finish or by a coping or ledge of smooth stucco along the brick walls, revealing the influence of traditional Japanese architecture.

Walls were arranged at right angles. There were no curves in Prairie Style houses. They often featured stained glass stylized in floral or geometric patterns. One story porches, walls and terraces, often extended out from the main structure and further emphasized the horizontal apparition. These houses had the flowing interior spaces of the Queen Anne style. Walls were plain, except when accented by wooden strips in the same manner as on the exterior. Wood trim was in simple geometric shapes and was used for stairways, built-in cabinets, and all decor. After World War I, the Prairie style changed according to European ideas.

CHARACTERISTIC COMPONENTS

- |  |                                   |
|--|-----------------------------------|
| 1. Low-pitch hip roof with projecting eaves                                | 10. Stucco finish at second story |
| 2. Brick wall with stucco ledge or coping                                  | 11. Dark wood bands or strips     |
| 3. Raised central block or anchor  | 12. Continuous band of windows    |
| 4. First story with brick finish   | 13. Flanking wings                |
| 5. Terraces  | 14. Central block                 |
| 6. Balconies   |                                   |
| 7. Gabled roofs with horizontal projecting eaves                           |                                   |
| 8. Casement-type windows with leaded panes or lights in geometric patterns |                                   |
| 9. Chimneys at intersection of roof planes                                 |                                   |

THE PERIOD-HOUSE STYLE  
1905-1930

IN EL PASO 1915-1950

Between the two world wars, a group of comely buildings were constructed as revivals of the architectural styles previously described in this manual, some of which had never been seen in El Paso. An example is the Southern Colonial Revival period house which is described separately, and included in the list of Period House style revivals.

There are two conditions to be analyzed in describing the style of the Period House. While individual houses may have a complete fidelity to their particular design heritage, their plans, site orientations, and general scale were similar and consequently, they can be described stylistically under the general term of Period House. This classification indicates that all Period Houses should also be identified with a description of their decoration or stylistic influence by which every one was constructed.

The Period House was frequently built on newly plotted lots incorporating contemporary ideas of interior arrangement and planning. Typical Period Houses were far more functional than their stylistic archtypes. Often the facades of Period Houses were spread across the width of the lot and always observed zoning requirement in setbacks. For this reason, Period Houses had two yard areas, a formal front and an informal backyard. In rare cases, Period Houses did not have rear terraces, porches or patios. Inside, Period Houses had fewer but more functional rooms than their typical predecessors, and their interior spaces flowed more freely.

Often the formal dining room was replaced with a dining area at one end of an over-sized room. This reflects the open planning and the more informal life-style of the times. Historically, the Period House is basically a distinctive American architectural development.

The styles most used as revivals in the design of Period Houses were as follows:

Indian Pueblo Style

Spanish Colonial Style (Mediterranean)

Southern Colonial Revival

Dutch Colonial Revival

Georgian Revival

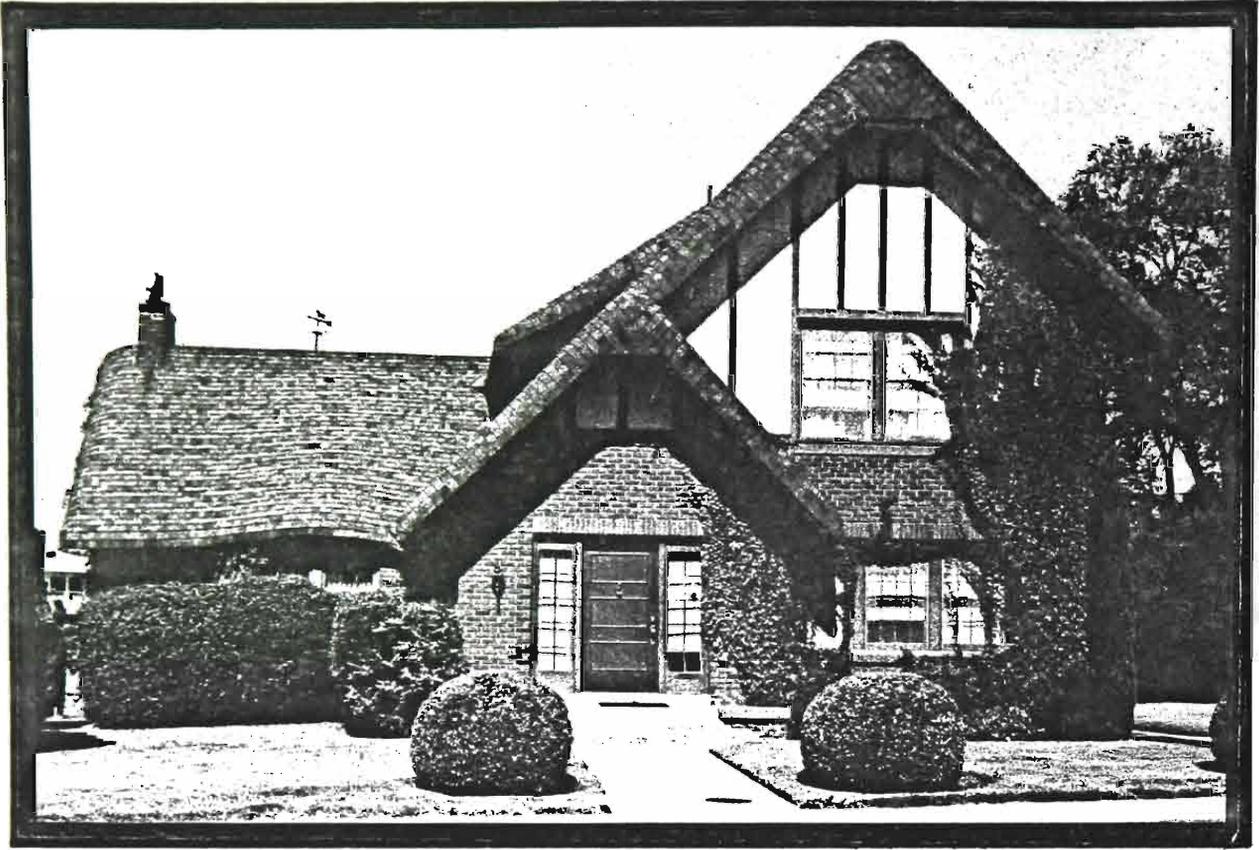
Federal-Adamesque Revival

Moorish Revival

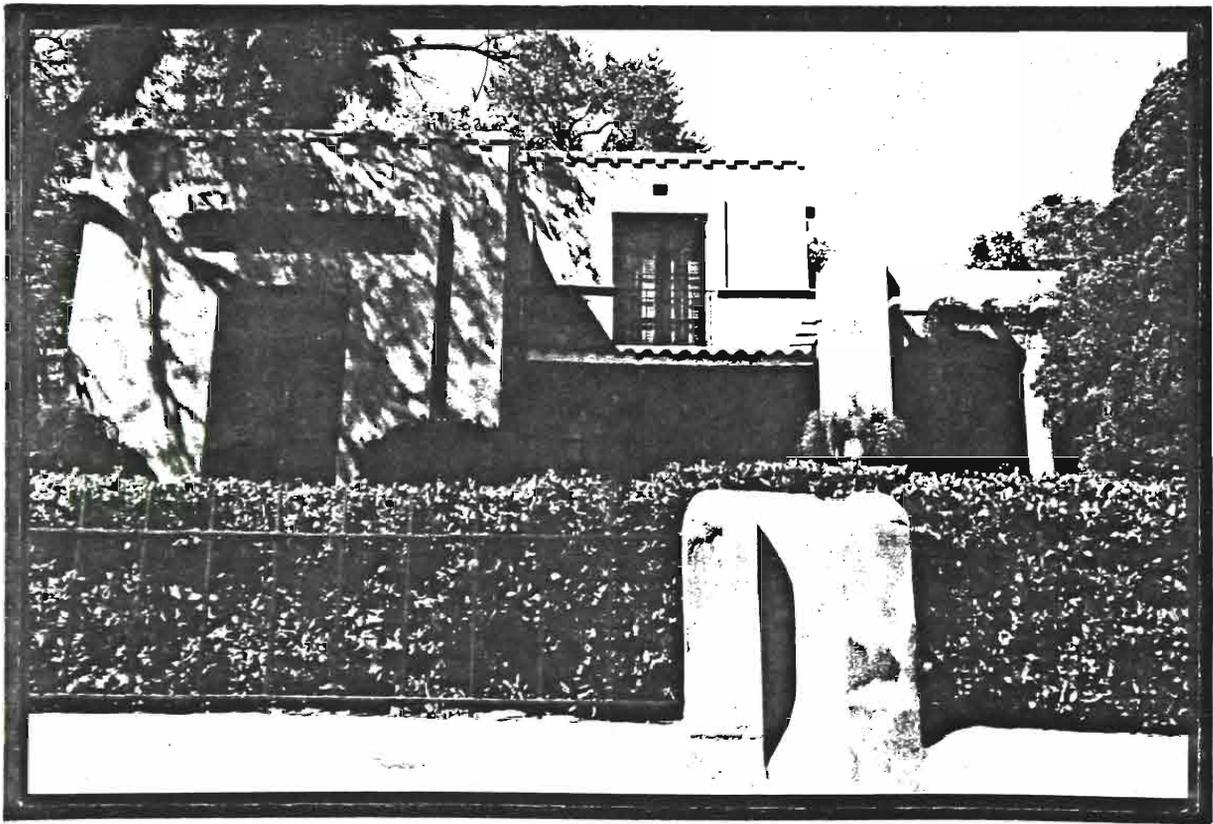
Second Empire Revival

Bungalow Style

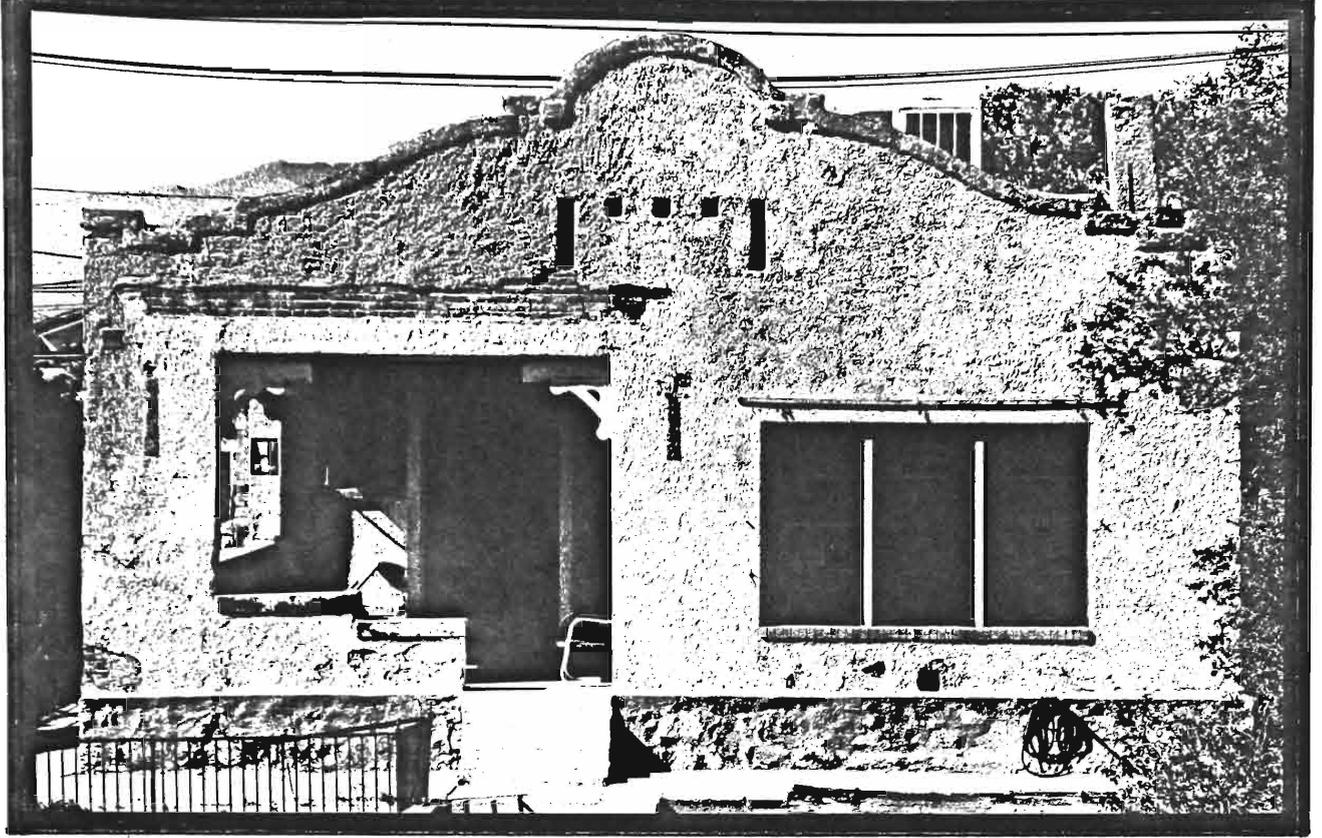
Asiatic Revival (Chinese or Japanese Styles)



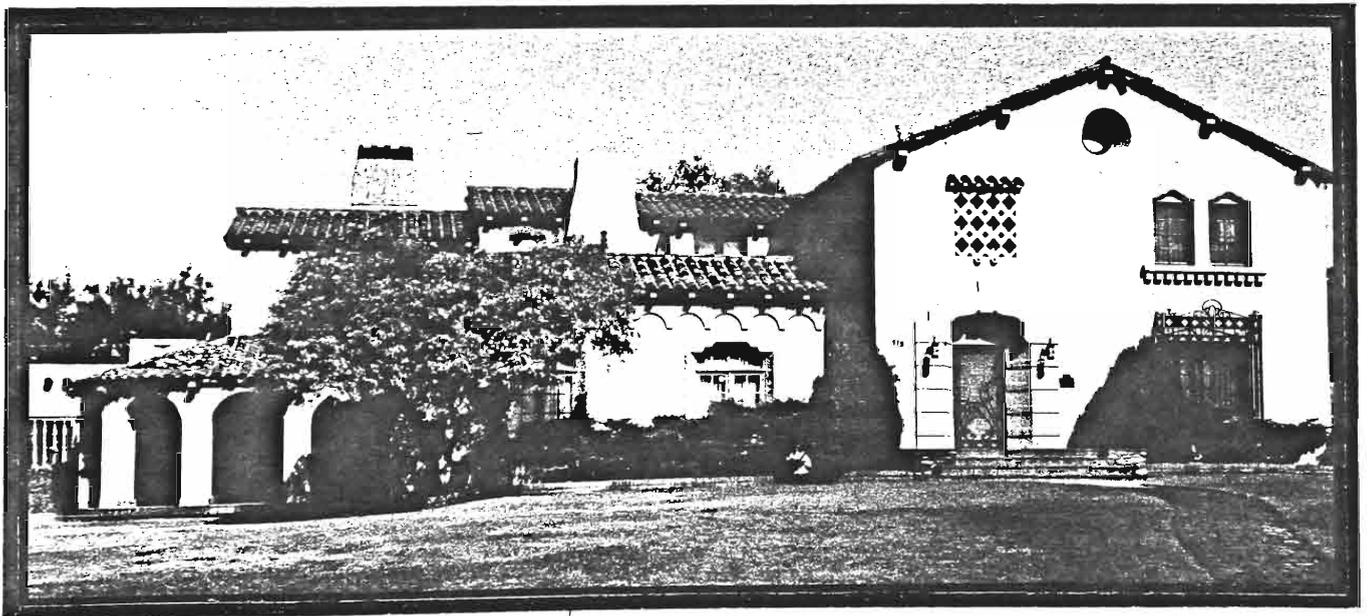
Period House - Dutch Revival



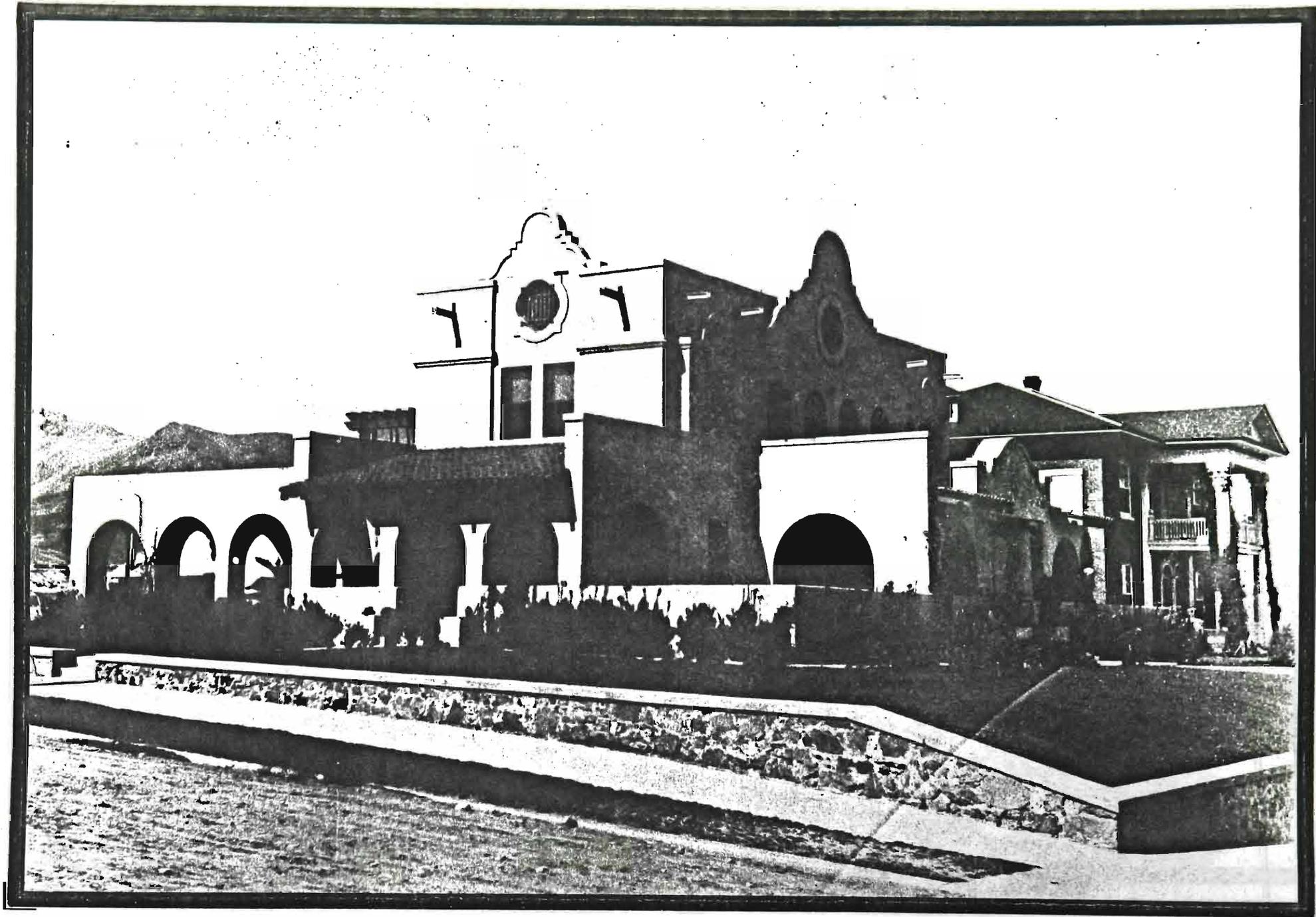
Period House - Pueblo Revival



Period House - Spanish Colonial Revival



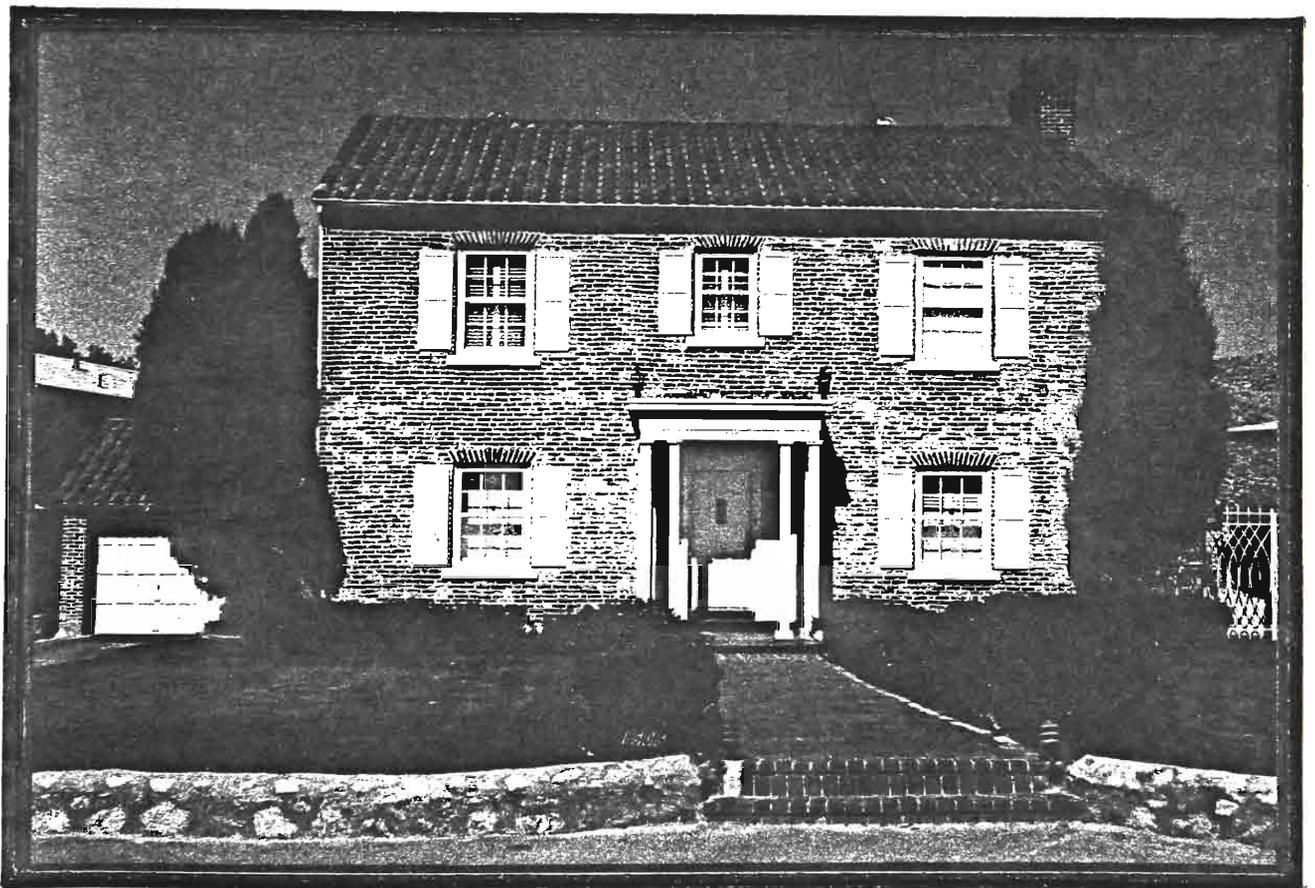
Period House - Spanish Mediterranean Revival



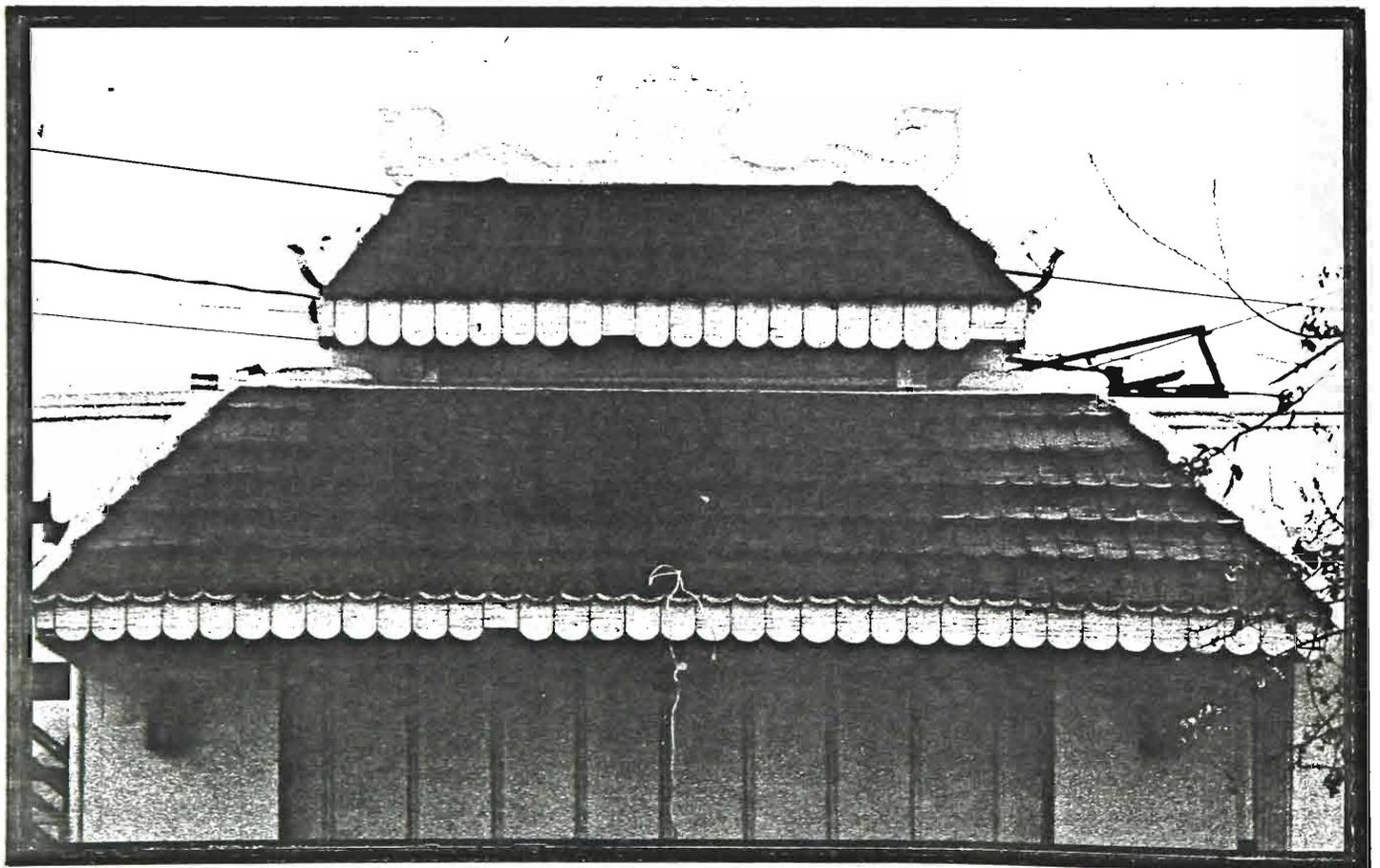
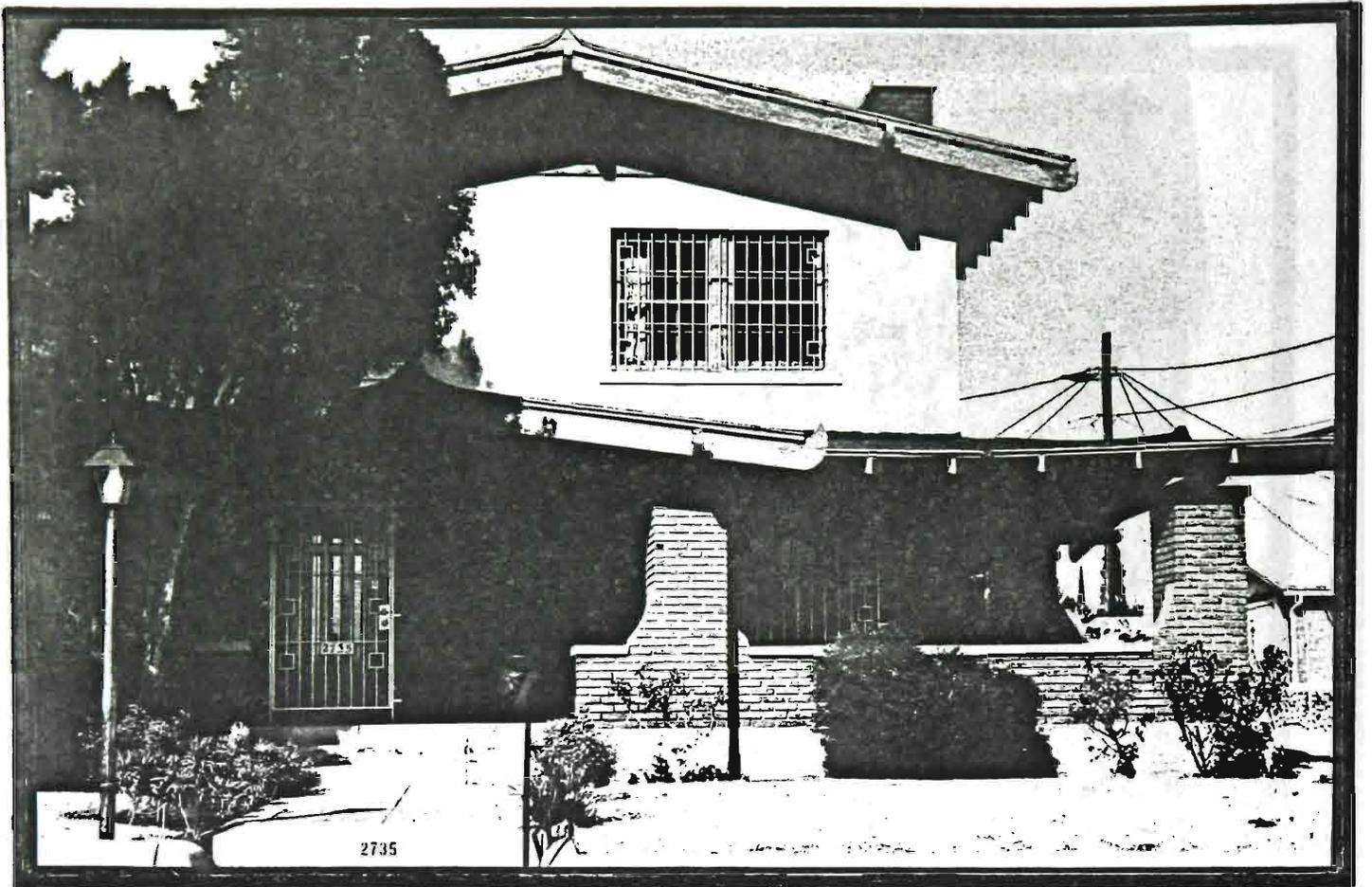
Period House - Spanish Mediterranean Revival



Period House - Georgian Revival



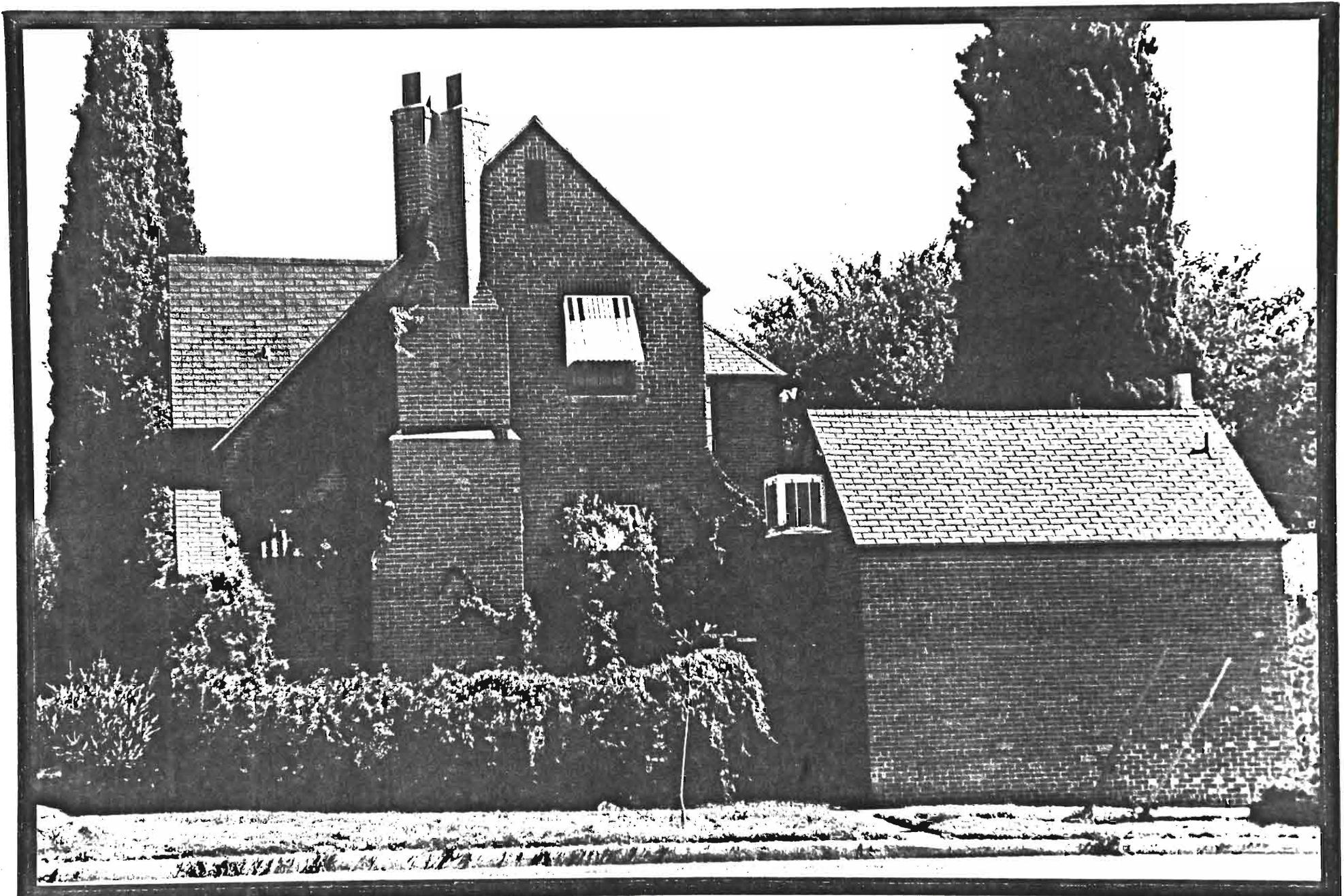
Period House - Federal Revival



Period House - Asiatic Revivals

Found in Manhattan Heights Historic District and in south El Paso

Period House - Southern Colonial Revival



PERIOD HOUSE OF SOUTHERN COLONIAL REVIVAL  
1600-1700

IN EL PASO 1910-1925

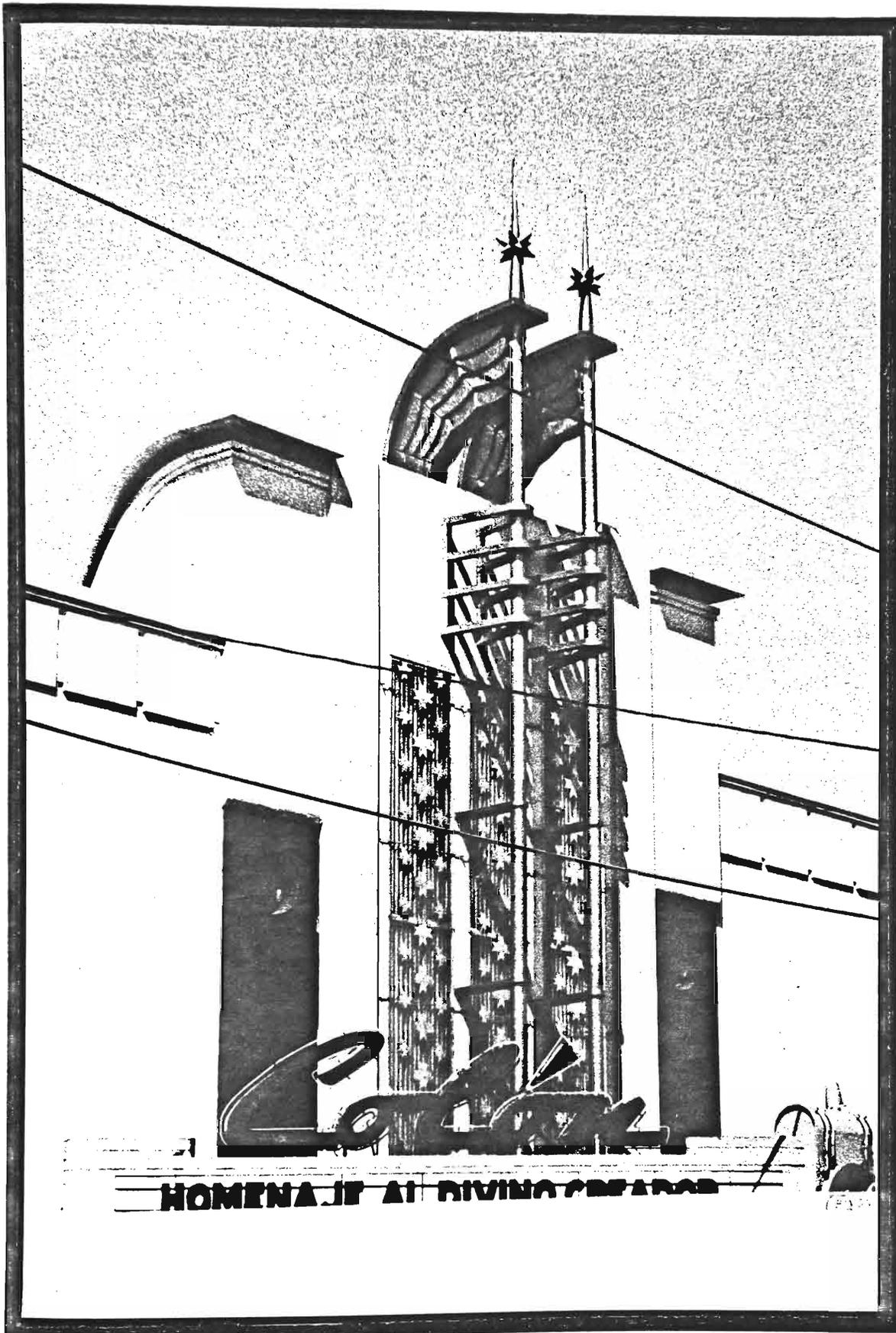
The Southern Colonial style, and its derivative the Southern Colonial Revival, were built of brick or wood frame. They were generally narrow, only one room deep, and were covered with a steeply pitched roof. In the Southern Colonial Revival the architects intended to preserve the feeling of narrowness using scale and proportion which gave the advantage of altering floor plans which were modified according to the needs of the period house.

Other complementing elements were of medieval origin such as curvilinear roof profiles at lower slopes and stepped gables, massive chimneys, diagonal stacks, belt course of brick with a variety of brick bonds often combined with classical elements such as symmetrical arrangements of openings, modillioned cornices, narrow gabled projecting pavillions and, sometimes, molded belt courses.

CHARACTERISTIC COMPONENTS

1. Belt course
2. Narrow gabled projecting pavillion
3. Segmental relieving arch
4. Riven or handsplit shingles combed at ridge
5. Corbeled shoulder
6. Gable roof
7. Exterior chimneys
8. Chimney pent
9. Sloped weatherings
10. Narrow window openings
11. Diagonal stacks
12. Corbeled chimney caps
13. Flemish gable
14. Stacks rise separate from end wall
15. Brick Flemish bond
16. Chevron pattern bond
17. Modillion-like brackets along cornice
18. Water table

Art Deco Style



505 S. El Paso St.

ART DECO STYLE  
1925-1940

IN EL PASO 1930-1950

New stylistic influences emanating from twentieth century Europe impacted on American architecture, and the Art Deco style was the first widely popular style in the United States to discontinue the revivalistic tradition represented by earlier styles. Art Deco takes its name from the 1925 Paris "Exposition Internationale Des Arts Decoratifs and Industriels Modernes" which was organized as a showcase for works of "new inspiration and real originality". Promotional literature for the "Expo Deco" stated that "reproductions, imitations, and counterfeits of ancient styles will be strictly prohibited." Art Deco was essentially a decorative style and its futuristic ideas were principal characteristics. In Europe the Art Deco style was inspired by Cubism and was expressed in cubistic forms, in America, by North and South American Indian art.

Art Deco design is characterized by a linear, sharply edged or angular composition often with a vertical element emphasizing streamlined and futuristic motifs. The facades of Art Deco buildings often were arranged in a series of setbacks highlighting the geometric form.

Concrete, smooth-faced stone and metal were characteristic exterior ornamental coverings with accents in terra cotta, glass and colored mirrors. Polychromy, often in vivid colors, was frequently an integral part of the design. Strips of windows with decorated spandrels added a vertical feeling to the composition. Sharp-edged low relief ornamentation was used around door and window openings, string courses, and along the roof edges or parapets. Straight-headed windows, metal sash or casement type, were more popular and only occasionally a circular window or arched window was used.

CHARACTERISTIC ELEMENTS

- |  |                                 |
|--|---------------------------------|
| 1. Stepped or set back facade                        | 13. Metal casement-type window  |
| 2. Stylized figure sculpture                         | 14. Metal sash-type window      |
| 3. Lamps of polygonal design                         | 15. Chevron and lozenge molding |
| 4. Polychromatic mosaic tiles                        | 16. Stilized volutes            |
| 5. Stepped frontispiece                              | 17. Window spandrel             |
| 6. Octagonal clock                                   | 18. Flat roofs                  |
| 7. Zig-zag parapet trim                              |                                 |
| 8. Metal panel                                       |                                 |
| 9. Stepped window head                               |                                 |
| 10. Stylized sunburst and floriated patterns         |                                 |
| 11. Zig-zag decorative bands and trimmings           |                                 |
| 12. Iron grille work in spandrel and window surround |                                 |

ART MODERNE STYLE  
1930-1945

IN EL PASO 1935-1955

The Art Moderne Style is a variation of the Art Deco Style from which all the integral parts and forms of the design were derived. These elements were modified and simplified to create a futuristic effect. Soft or rounded corners, flat roofs, smooth wall finishes without surface ornamentation, and horizontal bands of windows created a distinctive streamlined look which is the general characteristic of the Art Moderne style.

The streamlined effect was emphasized by the use of curved window glass that wraps around corners. Ornamentation consists of mirrored panels, cement panels, and an occasional metal panel with low relief decoration around doorways and windows. Aluminum and stainless steel often were used for door and window trim. Metal or wooden doors may have had circular windows, large panels of glass or patterns with circular and angular outlines.

CHARACTERISTIC COMPONENTS

1. Mirrored panels
2. Rounded corners
3. Curved glass
4. Ribbon or bands of windows with metal frames
5. String courses along coping of wall
6. Flat roofs
7. Curved canopies
8. Smooth wall finishes
9. Cement panels with streamlined mouldings and reliefs



501, 503, S. El Paso St./W. Paisano Dr. SWC\*

INTERNATIONAL STYLE  
1920-1945

IN EL PASO 1945-1970

The Museum of Modern Art in New York City stated in March of 1932 that the stylistic "confusion of the past 40 years....would shortly come to an end."

This statement was supported with photographs and drawings of works done by then practicing architects in fifteen different countries. Their work was of similar style and was grouped under the term International Style. The International Style is based on modern structural principles and materials. Concrete, glass and steel were most commonly used. The rejection of non-essential decoration was the major distinguishing characteristic.

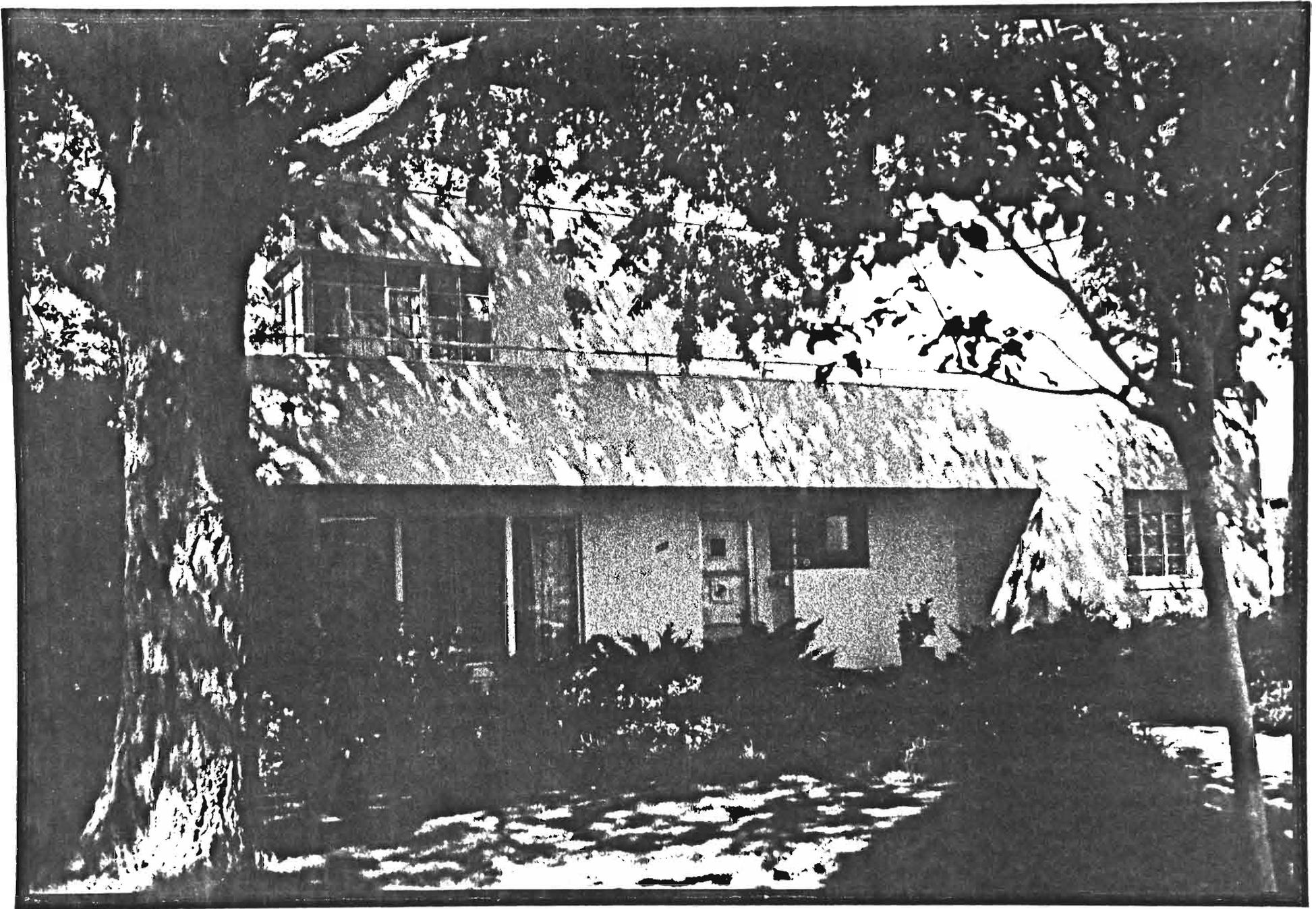
International stylists viewed a skyscraper essentially as floors of office space stacked on top of one another. Artificial symmetry was avoided. Balance, regularity, and continuation was accepted and enhanced. The International style rejected the tripartite expression of the base, shaft and capital which was the norm in highrise Chicago School construction.

Commercial building components such as elevator shafts, compressors and ducts for air conditioning became highly considered aspects of design. Cantilever structural forms and ground floor supporting columns were often used in this style to create parking space, contributing to the vigorous functionalism of the International Style.

Other characteristic elements of the International style are flat roofs, smooth, uniform wall surfaces, extensive areas of windows and cantilevered balconies in upper floors. These asymmetrically balanced compositions are, at times, placed in dramatic orientations with the landscape. Projecting eaves are closed or boxed and covered with the same finish as the wall surface. Roofs without eaves terminate flush with the plane of the wall. Wood and metal casement windows are set flush to the wall. Sliding doors and windows are very common. A series of small rectangular windows often are placed high up along the wall surface forming a clerestory. Some permanently closed or stationary windows extend from floor to ceiling in single panes creating large curtain walls of glass. Wooden trim often is painted or stained in earth-tones to contrast with the white or lightly colored surfaces.

CHARACTERISTIC COMPONENTS

- |                                   |   |
|-----------------------------------|---|
| 1. Curtain wall of glass          | 6. Plain stucco or plastered surfaces   |
| 2. Flat roofs                     | 7. Cantilevered balcony or upper floor  |
| 3. Closed or boxed eaves          | 8. Absence of cornice or projecting eaves   |
| 4. Clerestory windows             | 9. Masonry bulkheads limiting open terraces and balconies instead of using any kind of railings |
| 5. Metal or wood casement windows |   |



929 Rim Road

## ARCHITECTURAL DESIGN STANDARDS

When asked why a property or district is attractive, most of us would say because it looks attractive. Yet the reasons or elements of that attractiveness are more precise and numerous than we would imagine. Their individual impacts add up to the architectural styles and visual character of a place.

Some elements are: the lay of the land whether it be flat, hilly or adjacent to a mountain or river; the siting of structures on the land; ground cover and trees; the height and bulk of the structures, their massing, their relationship to other structures and features like streets; the materials of the structures, the sizes and shapes of the roofs, windows, doors, and their interrelationships; and the presence and nature of architectural features like columns, cornices and detailing. The City of El Paso hopes to show you that your property does possess architectural style (see Architectural Styles and Periods of Development in El Paso) and visual character and that by protecting them you will preserve and enhance the appearance and value of your property. How can you protect the architectural style and visual character of your property? Simple, just make sure that whatever you do to your property, whether it be repairing, remodeling or adding-on is compatible with its style and character.

This chapter will show you how to do that by identifying the various elements that create the style and visual character of your property and then by showing you how to protect or preserve those elements.

Design criteria or standards as a basis for design review of proposed improvements, new construction, demolition, preservation, rehabilitation, restoration, and repair within or on historic properties and districts are used to provide guidelines for the protection and preservation of the style and character of historic property, consistency and legal stature. Design standards are established on either general or specific characteristics of the property or district. Usually general design standards would be appropriate and applicable to any district which is a part of the contemporary community because its architectural styles and visual characteristics vary. In districts, the construction of new buildings or the replacement of irretrievably deteriorated structures should not be copies of the historic architecture within the district but should be of contemporary design such that the overall form, materials, colors, textures, placement, dimensions, and details provide a continuity and blending with the existing structures of the district. More specific standards may be appropriate to individual properties or sites.

It is only in very special cases where very restrictive design criteria should be used, such as a property or district which is to be primarily a museum function or where the building(s) of the property or district are all of the same architectural style.

These criteria or standards include provisions relating to, but are not limited to:

1. Height and scale
2. Massing and building modules
3. Roof shapes
4. Streetscape and setbacks
5. Rhythms, proportions, and fenestration

6. Construction materials
7. Architectural details
8. Signs
9. Landscaping, screening, fencing

The design standards attempt to provide working guidelines for construction projects as to their design, their materials, and the methods of assembling the materials. These guidelines do not dictate specific limits, do not guarantee outstanding architectural design, nor promote any particular architectural style for new construction. Their role is to protect the continuity and architectural unity of historic property or districts as construction occurs. By following the standards, the historic, and architectural integrity of historic property should be retained as well as the fragile and irreplaceable environment created. The El Paso Historic Landmark Commission (Architectural Review Committee) will also use the standards to evaluate the designs and plans of proposed construction effecting historic property. The impact of the designs and plans on the surrounding neighborhood and district will be considered. Hopefully, construction which would erode the historic, cultural, architectural, and economic value of historic property will be prevented or redesigned into a positive contribution. The buildings and landscapes are themselves the guide to the architectural style and visual character of an historic property or district. Each building is a revelation of the historic, architectural and cultural values and traditions of its builders. The values and traditions are clearly discernable, thus the buildings can be categorized.

El Paso will be four hundred years old in 1981. Our built environment reflects Native American, Spanish, Mexican, and Anglo traditions. The diversity and beauty of El Paso is one of its greatest assets. Historic construction in El Paso embraces everything from the lowly jacal of mud and sticks, to the magnificence and grandeur of the Plaza Theatre. (see Figure 1)

Buildings are a permanent connection to the origins, traditions, and motives of our forefathers.

Each and every building is worthy of consideration as an historic property according to the Criteria for Establishing Cultural, Historic, and/or Architectural Significance contained in this publication.

Districts convey to an even greater extent the nature and atmosphere of previous human settlement, however ancient or recent. Some districts are relatively homogenous indicating they were developed in a brief time period, for example Chihuahuita or Sunset Heights. Other districts offer a greater diversity of architecture like Kern Place or Manhattan Heights. These districts were built over a longer period and at a time when different styles of architecture had become popular. South El Paso and Ysleta with the old Tigua settlement offer an architectural and cultural window to El Paso's Mexican and Native American Heritage.

South El Paso Street and parts of downtown El Paso are scaled and characteristic of pre-industrial settlement as El Paso was up until the coming of the railroads in 1881. Lot sizes, streets, building heights, door and window dimension, and other elements were designed according to "human scale". This commercial zone has a visual character readily observable and usable for the

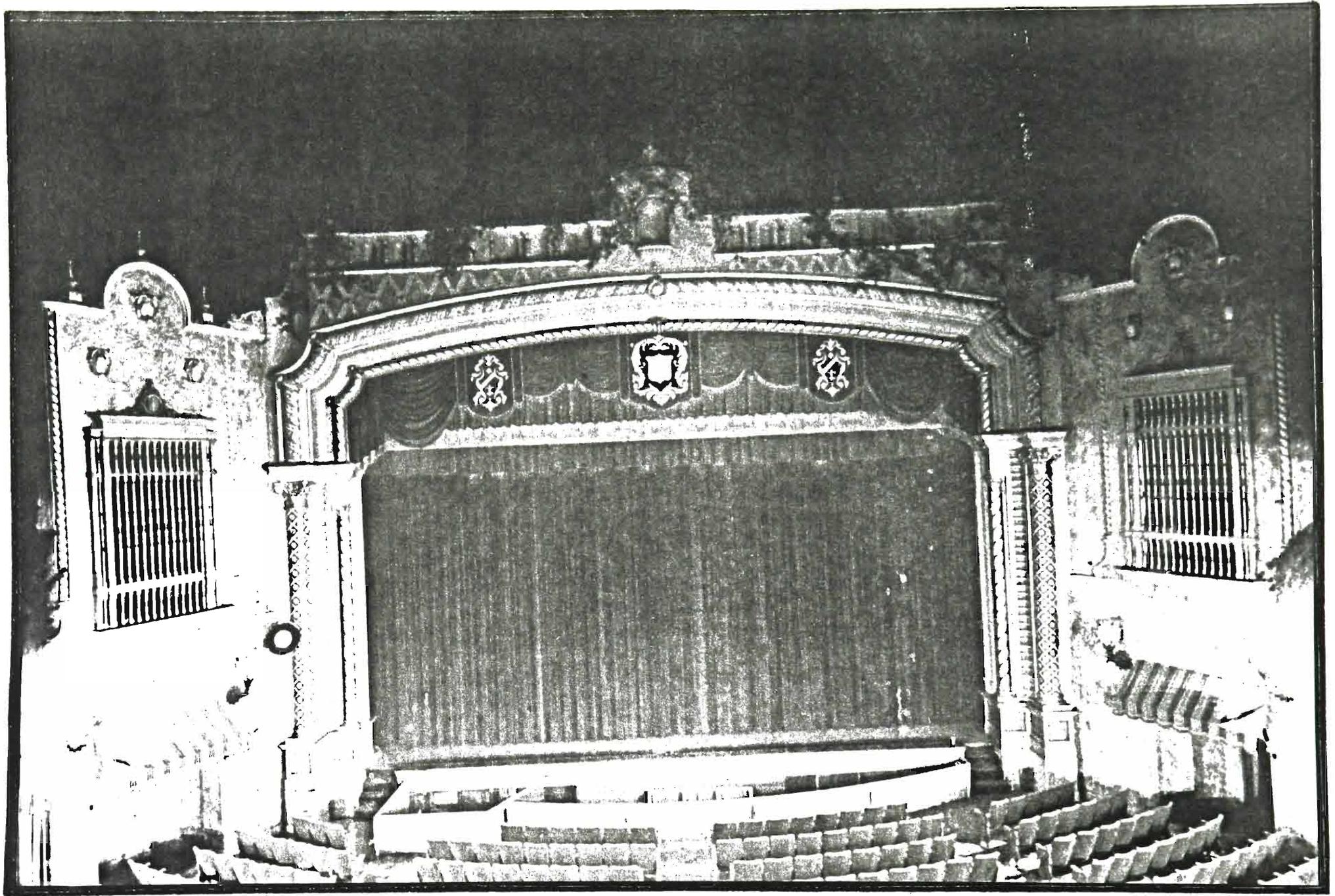


Figure 1 Interior of Plaza Theatre, Architect: W. Scott Dunne, 1931

promotion of business and tourism as do the other historic areas.

After 1881, El Paso entered mechanized age concepts and space changed, architectural scale increased, human craftsmanship gave way to machine made, mass-produced items, and design influences from the eastern United States and Northern Europe changed the ever-growing skyline of the Pass of the North.

City government began to regulate the architectural scale and spaces in 1923 when El Paso established the El Paso Planning Commission.

The appearance of El Paso's first National Register Historic District is a direct result of the 1925 City Plan for Development of El Paso put forth by George Kessler, (one of the first in the nation).

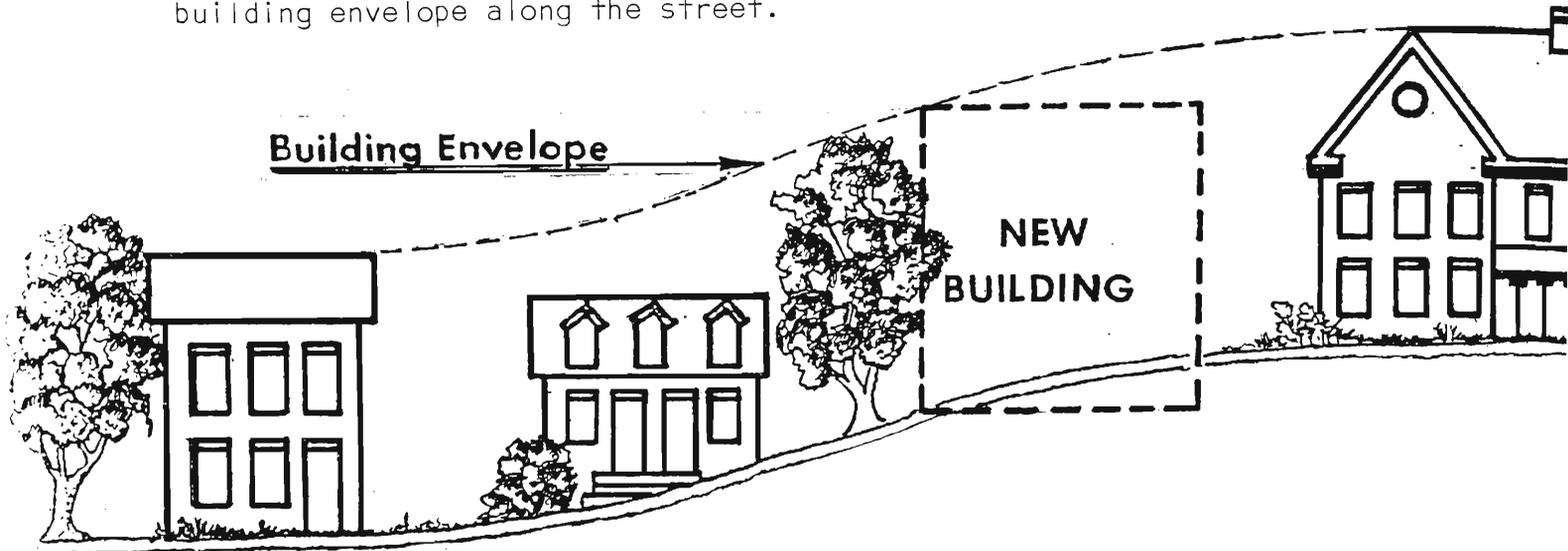
Memorial Park in Manhattan Heights was the reclaimed site of a slag heap produced by the Federal Smelter.

In summary, the purposes of these design standards are to:

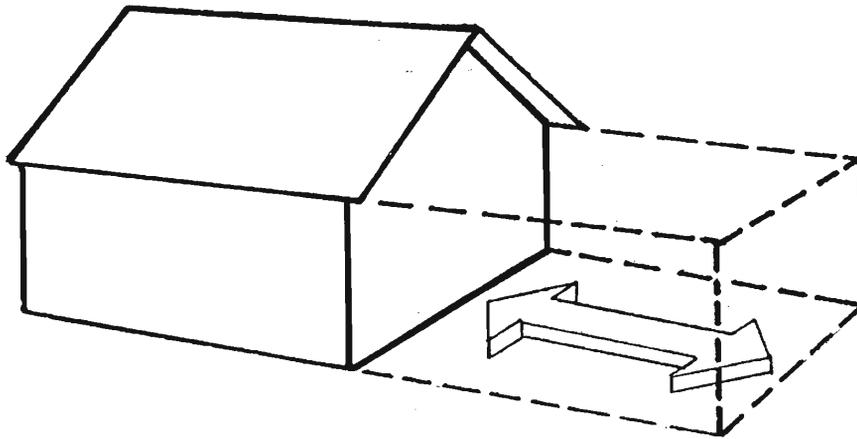
1. Identify the most important design concerns within an historic district or on an historic property.
2. Clarify the standards of appropriateness for applicants, architects and contractors, making it easier for them to formulate compatible plans.
3. Inform property owners of historic properties or within historic districts about restoration; preservation; rehabilitation; and maintenance techniques, methods and materials that respect and preserve the original architectural design and fabric of the property or district, which will also enhance the owner's investments.
4. Speed the processing of the plans and drawings for restoration, preservation, rehabilitation, and alteration projects by the City of El Paso for necessary approvals and permits.
5. Increase public awareness of the desirable character of any historic property or district and the elements that contribute to it.
6. Provide to the El Paso Historic Landmark Commission minimum standards for decisions regarding construction projects on historic property.
7. Promote consistency in decisions.
8. Assure that all applicants are treated uniformly and fairly.

# Height & Scale

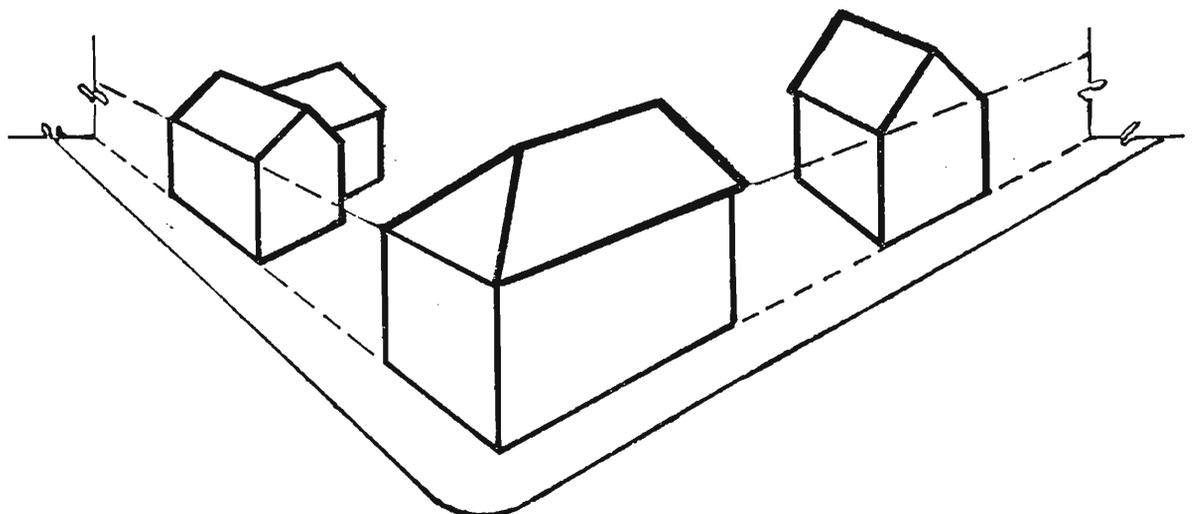
The height of a new building should conform with the height of the existing building envelope along the street.



Remodelings and new buildings should maintain the building emphasis whether vertical or horizontal. The directional expression of each elevation should also be maintained.



Buildings on corners should relate to the scale of the buildings on their respective streets, and complete the street forms.

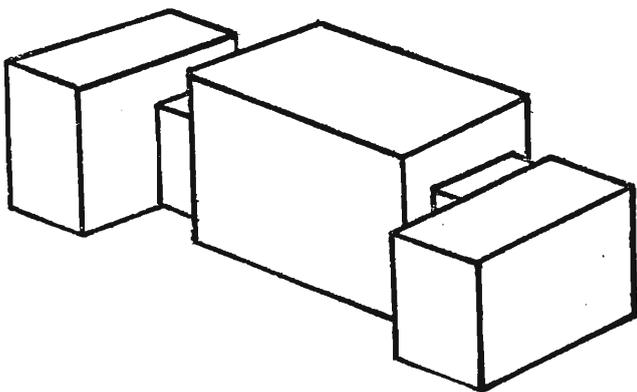


# Massing and Bldg. Modules

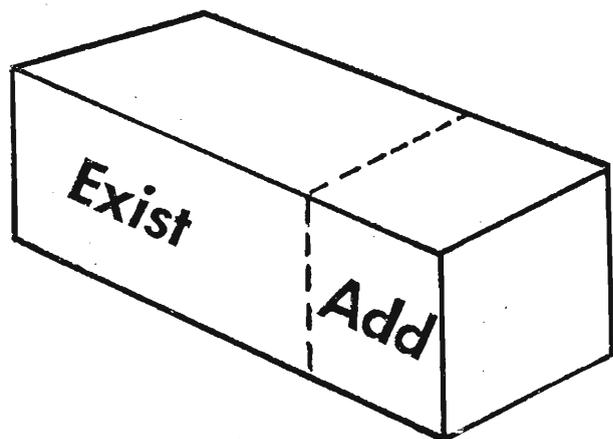
A new facade should have a relationship to the street which is consistent with its neighbors. The new building's facade should reflect the size, scale, and setbacks of adjacent buildings and those across the street. The proportions of open space between facades should remain constant so that the rhythm of the street is maintained.

New buildings should be composed predominantly of rectangular or block components characteristic of adjoining existing structures. New buildings and additions should assume simple forms.

Very large new buildings and additions to existing buildings should be composed of small or in-scale blocks of varied sizes grouped together.

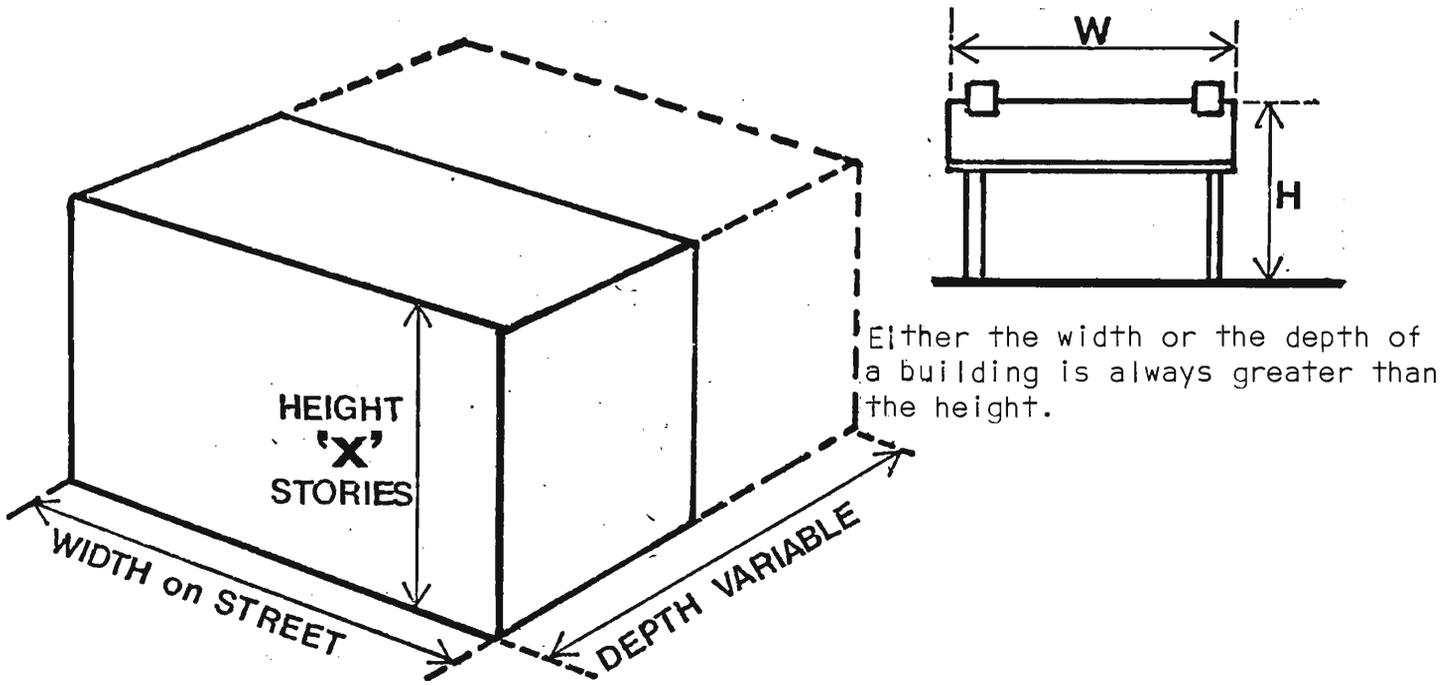


Existing and new are similarly scaled.

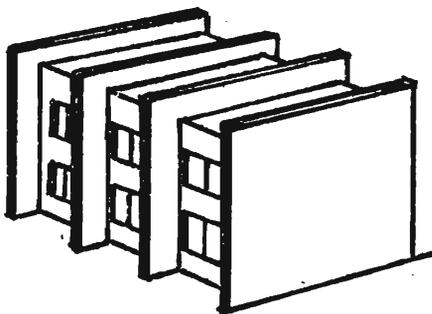


Existing and new are out of scale and, therefore incompatible.

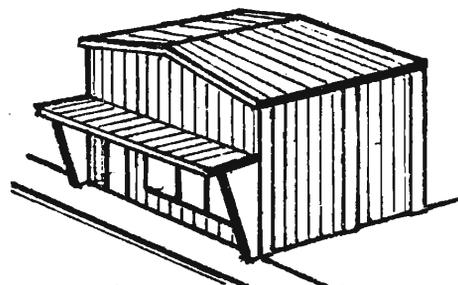
When a typical building in a historic district is designed as a simple, solid rectangular building block, the corners are clear and defined, and the walls extend to the ground. Building blocks having a similar scale and proportion define the streetscape.



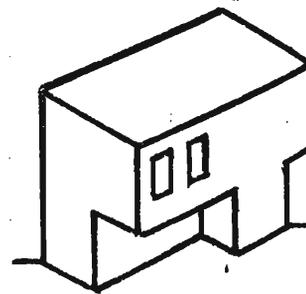
These designs are not acceptable within the historic district.



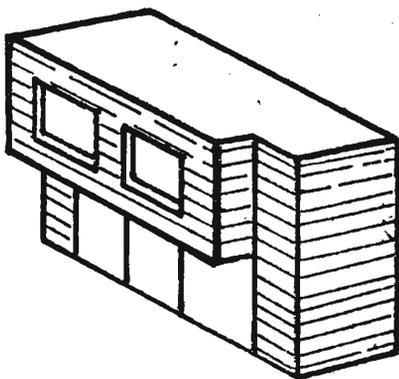
Fin walls



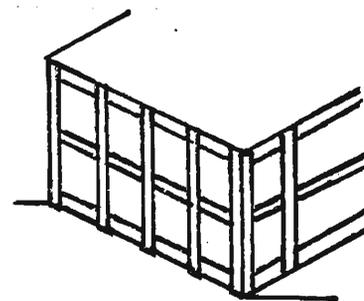
Metal building of any kind



cantilevered forms

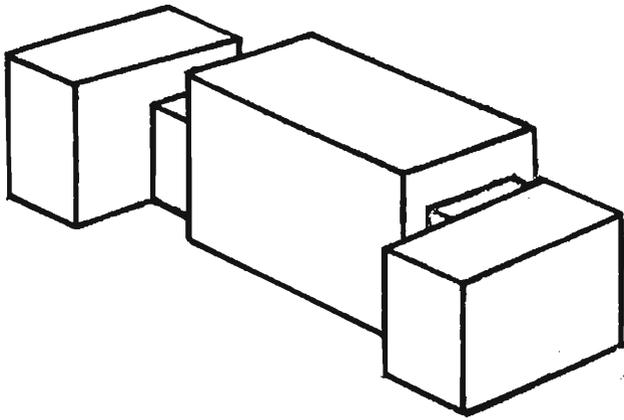


cantilevered forms

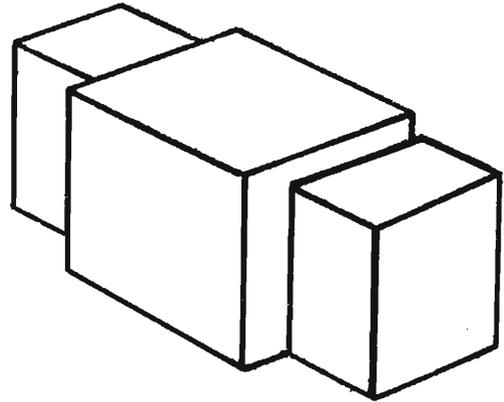


exposed frames with in-fill panels

When larger buildings or additions are needed they should be made up of groups of smaller building blocks. The massing of blocks is done like this:

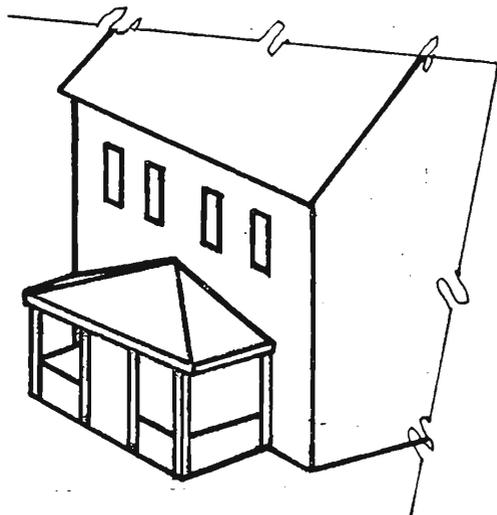


OR

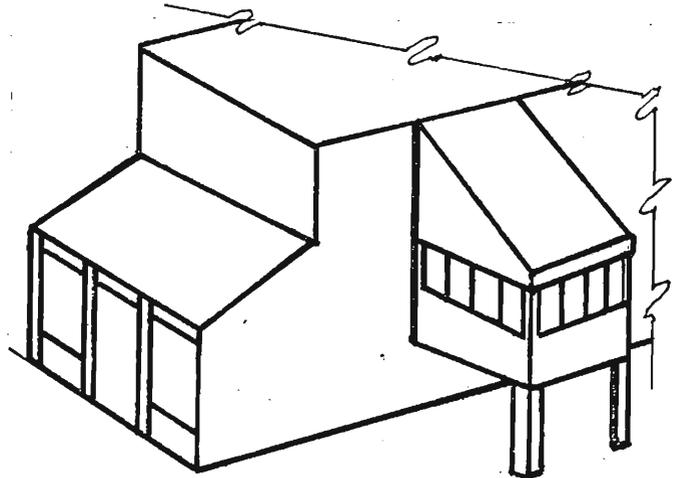


Massing of blocks should respect the scale and proportional relationship of their surrounding neighbors. Many buildings have complex shapes resulting from additions through the years. In the past, when it was necessary to add to the building block or cut into it, the flat walls and the corners of the existing building were maintained, and the walls were clearly supported on the ground. Forms were added to a block like this:

Historically accurate

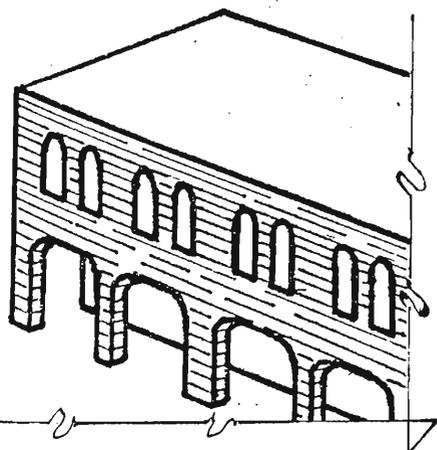


Historically inaccurate and inappropriate



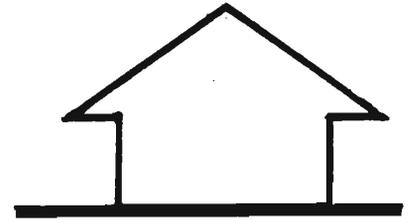
One compatible variation of the Spanish Colonial architecture includes the use of open arcades, but does not include cantilevered forms as mentioned above.

Rendering of poor infill construction.

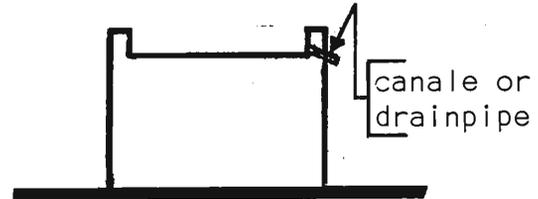


# Roof Shapes

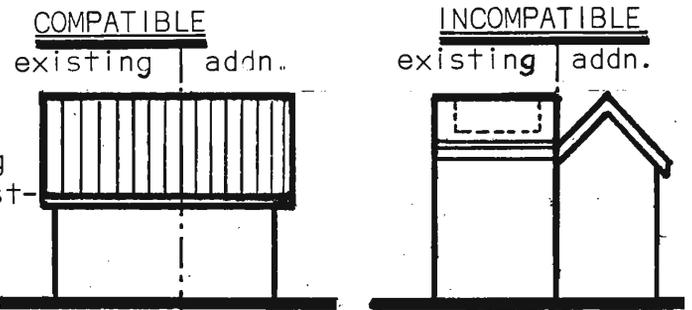
The overall appearance of an historic property or historic district is formed to a large part by the shapes of the roofs, be they sloped, pitched roofs with overhangs or flat roofs with parapets, sloped for drainage purposes only, or with more elaborate styling.



Pitched roof with eaves



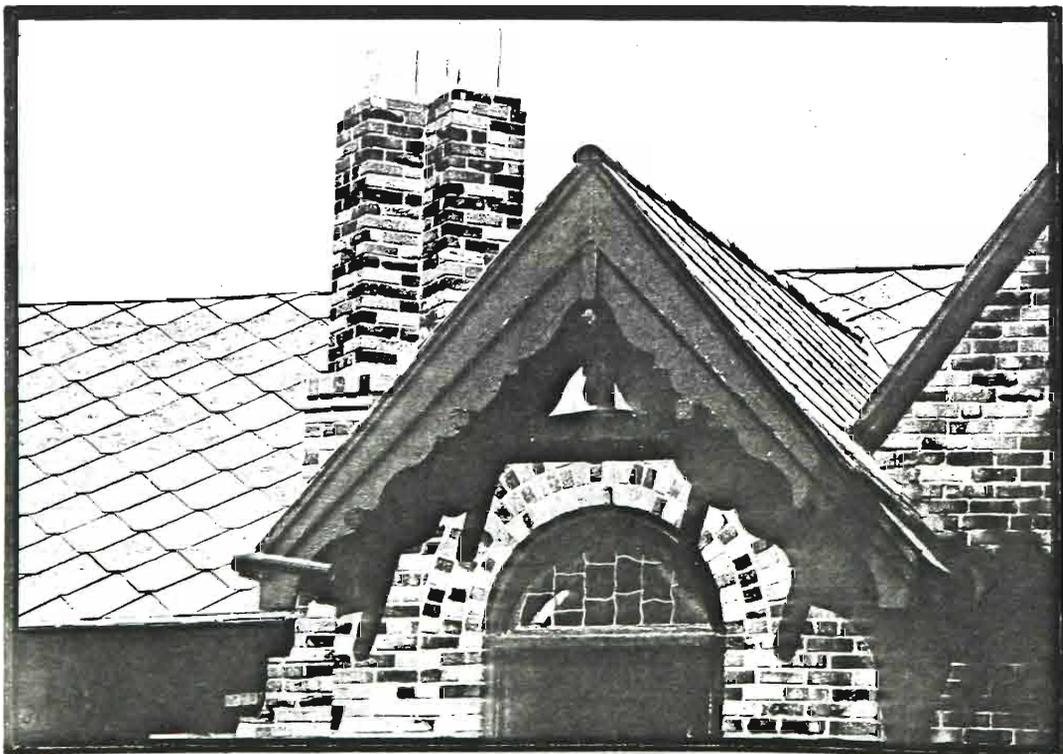
Flat roof with parapets



In the design of any addition to existing buildings, the type and slope of the existing roof should be preserved.

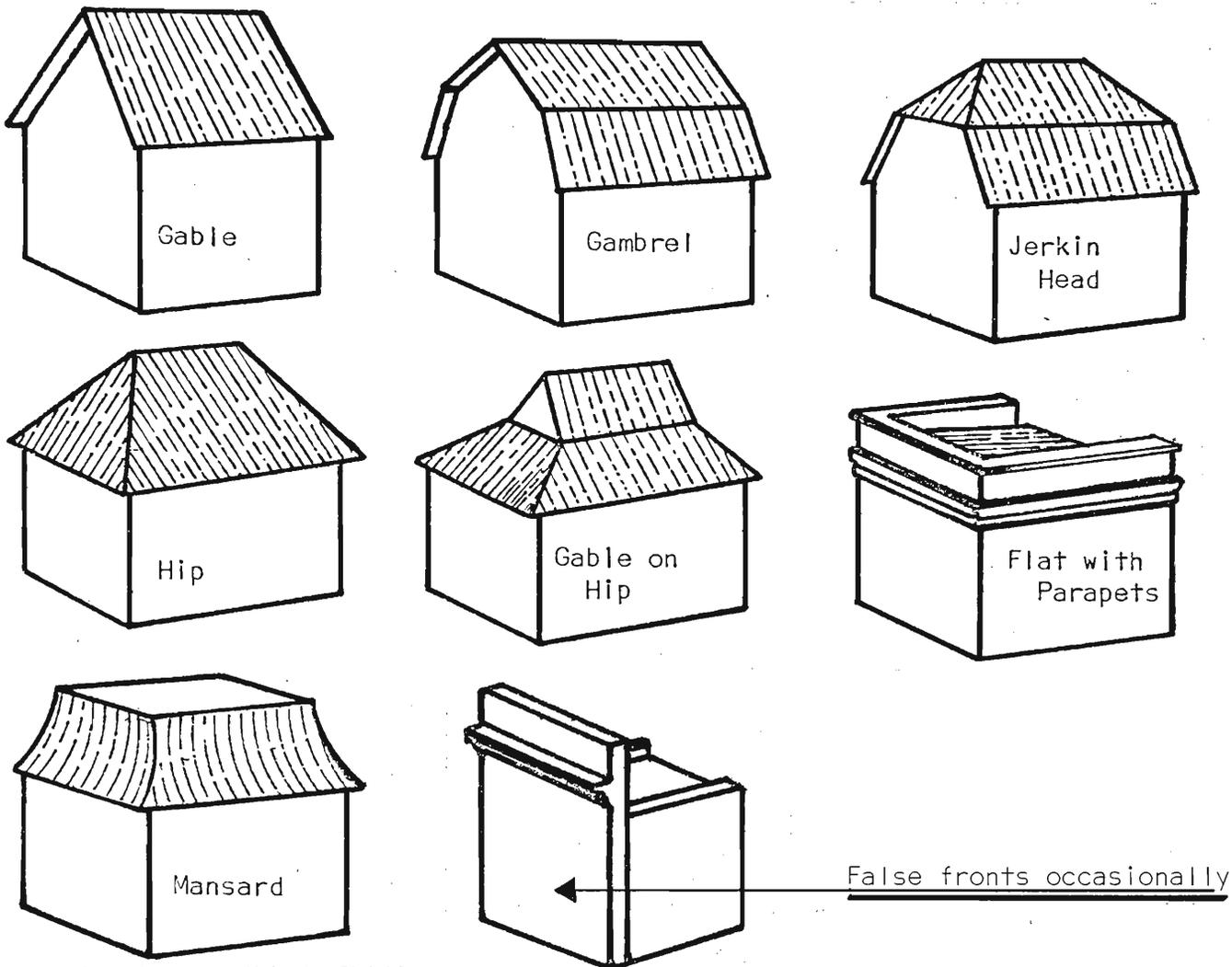
Avoid stripping the roof of architectural features important to the building's character.

Avoid applying new roof material that is inappropriate to the style and color of the building.

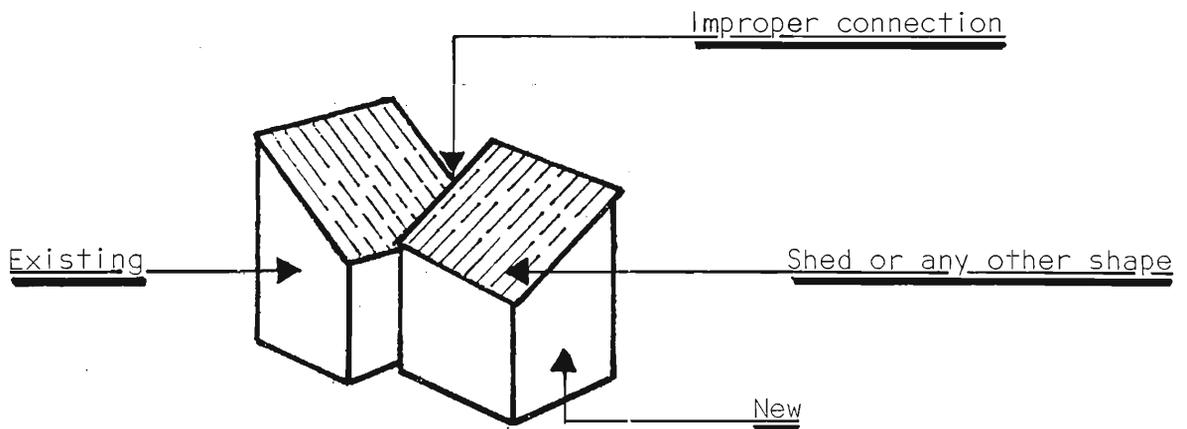


Gingerbread details characteristic of Gothic Revival architecture

In the City of El Paso, historic buildings are topped with roofs in a variety of shapes, combinations, and orientation, usually pitched with variations in steepness. Roof styles include:

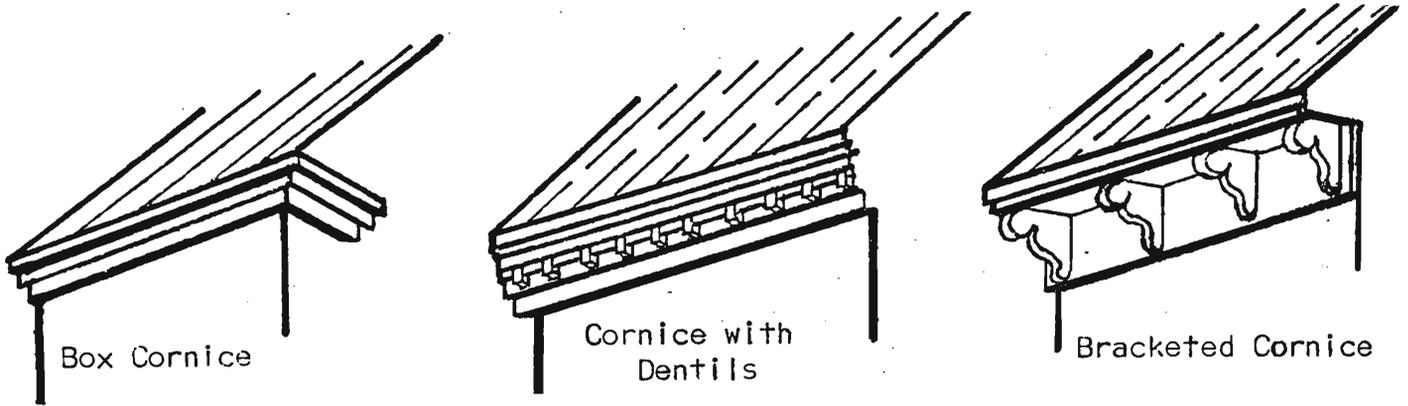


The general look of the City of El Paso does not include roofs like this:

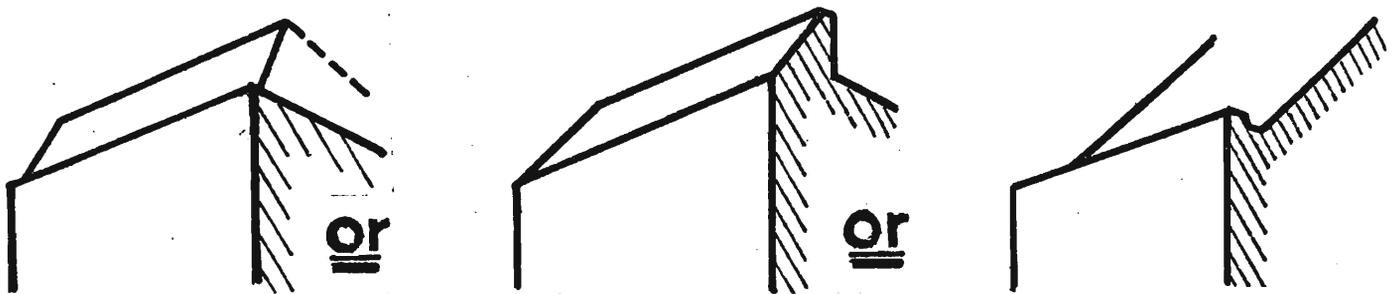


The roof should always complement and preserve the architectural features of the building to which it is attached. Avoid applying new roof system to a building that is inappropriate to the style and period of the building and the neighborhood. Appropriate materials and colors are listed on page 171.

In historic buildings within any historic district or property, the walls and sloped roofs are joined by a cornice of some kind. For the construction of additions to these buildings, all architectural ornamentation and detailing should always be repeated to obtain compatible design.



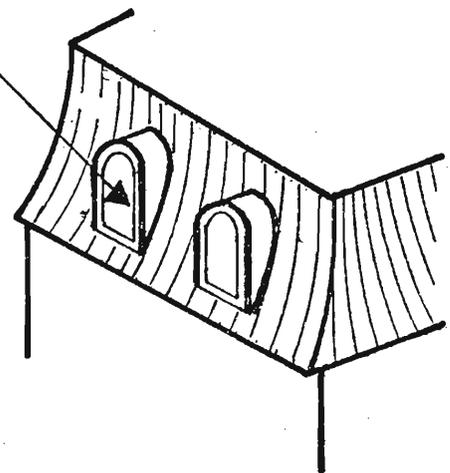
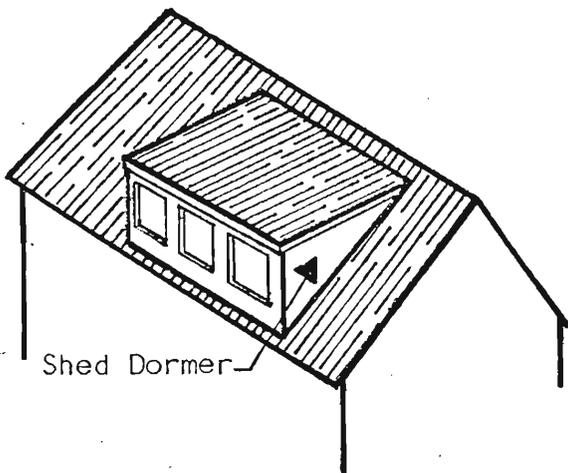
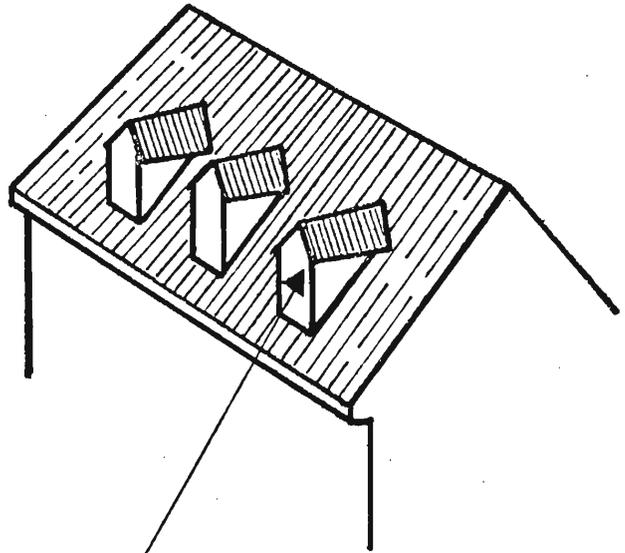
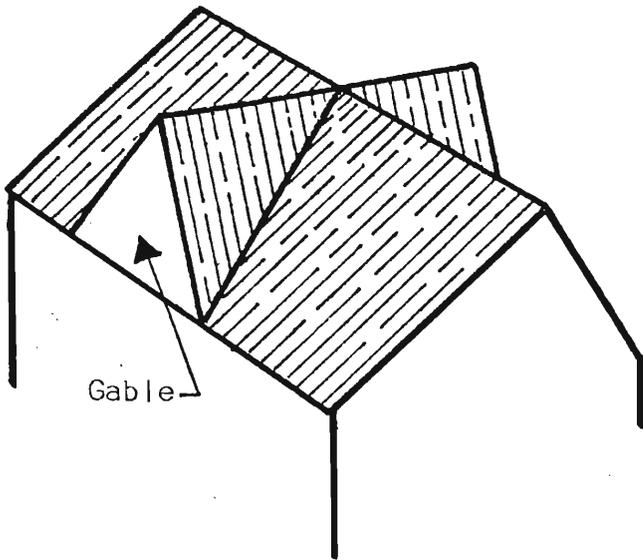
These designs do not occur in historic architecture and are therefore inappropriate.



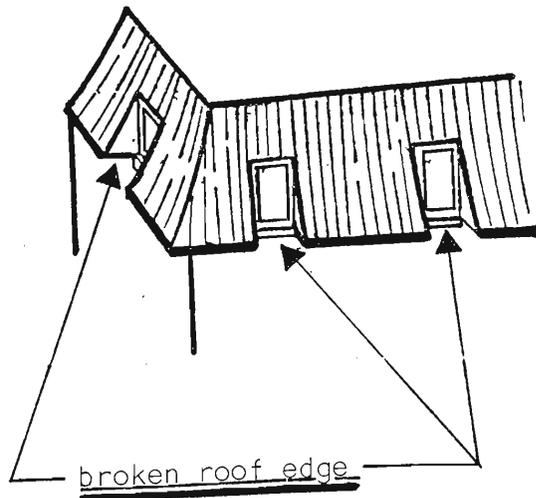
An example of a simple cornice.

For a restoration project, any cornice or other architectural detail that requires repair or replacement, it is best to use similar materials and construction methods.

If additional usable space is desired and the attic space is intended to be used as such, maintain the basic roof form with its edges like this:



This design is incompatible.

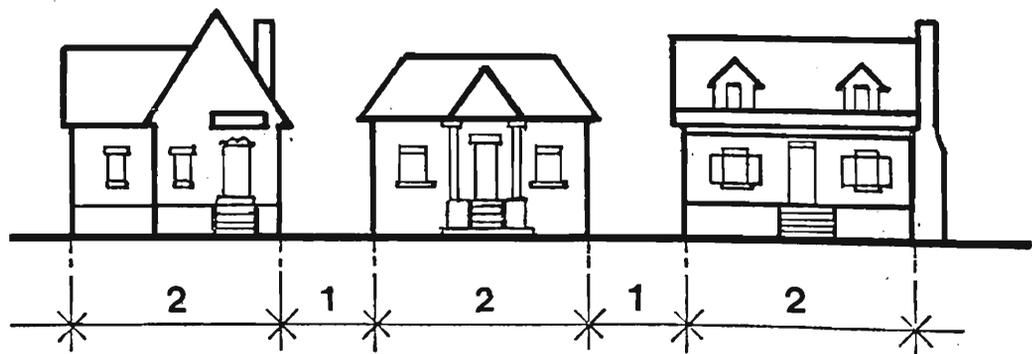


# Streetscape and Setback

New construction should conform to the rhythm of the facades, or the overall spacing and proportions of adjacent building facades.

Buildings should usually be parallel or perpendicular to the street they address.

## RHYTHM OF THE FACADES



El Paso street scenes reflect the ways that streets were built by Pasaños beginning 400 years ago. According to their needs, they built according to the "human scale" until approximately 1881 because they were an unmotorized people. Since then, the buildings have been constructed with different relationships to each other and to the surrounding open spaces. Each block has its own character and the buildings usually faced the street.

There are three different kinds of streetscapes, those with:

1. No setbacks
2. Short setbacks
3. Large setbacks

1. No setback - This kind of streetscape is commonly observed in the Central Business District and in all the commercial areas included within the area of Old El Paso until approximately 1890.

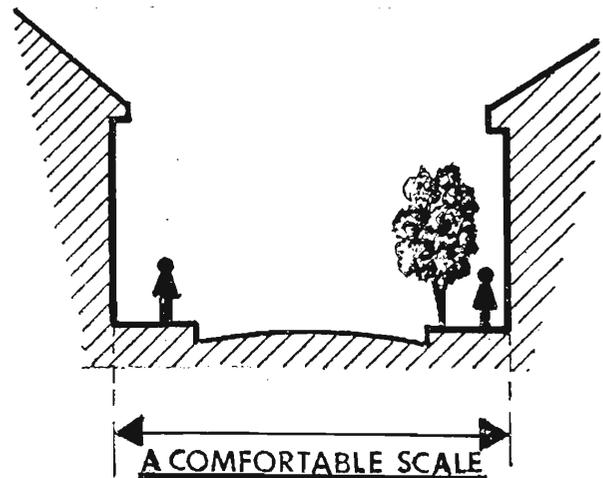


South El Paso Street

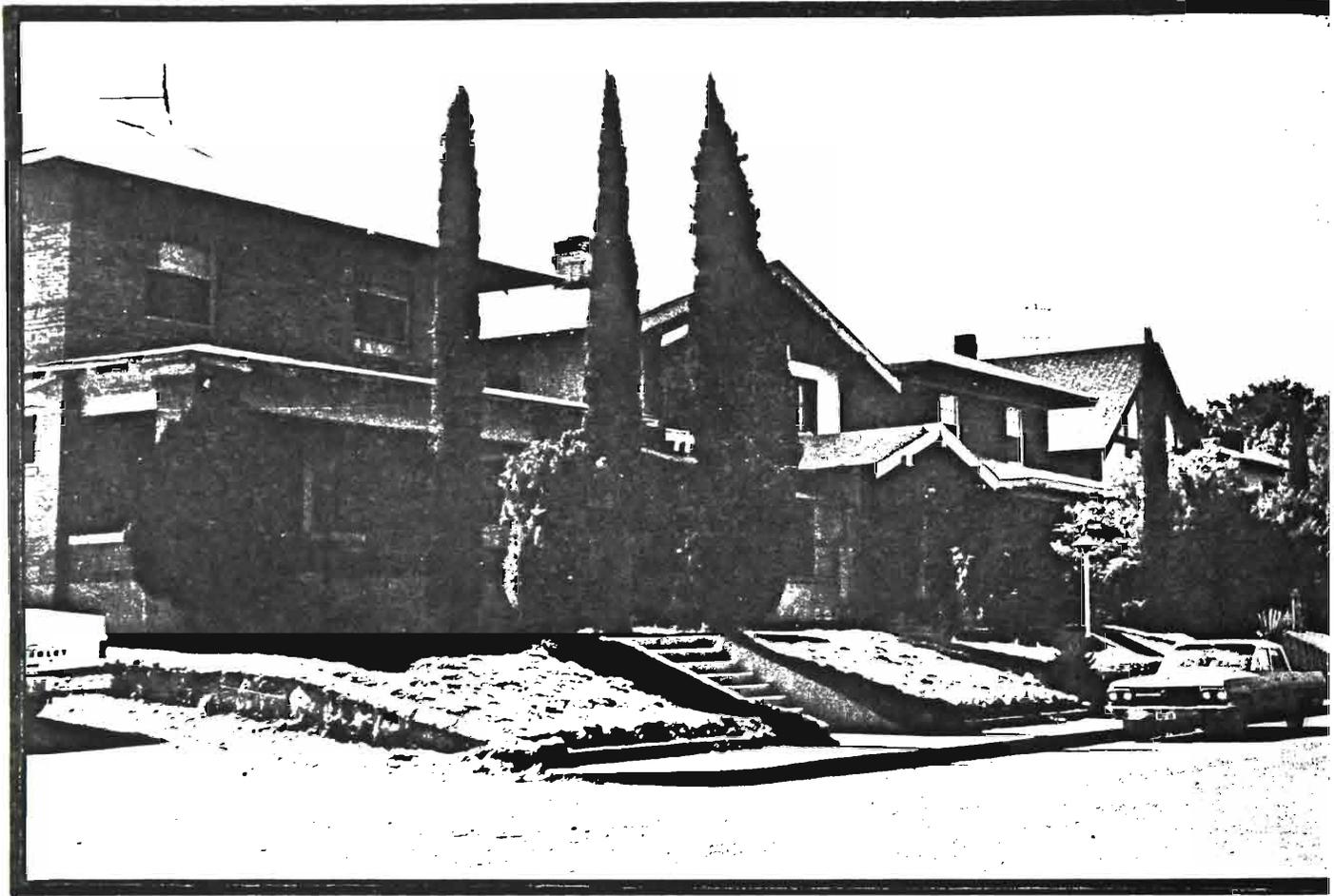
As an example, El Paso Street, which was on the historically famous "Camino Real" from Mexico City, Chihuahua to Santa Fe, and today is the heart of the proposed Paso del Norte Historic District:

CHARACTERISTICS

- No front yards
- Occasional alleyway or side yards
- Ground floors often used for commercial purposes
- Continuity of wall planes and to a lesser extent the cornice lines of adjacent buildings.
- Individual buildings are not seen as "volumes", but as surfaces on a single plane along the sides of the street.



2. Short setback - For example, this grouping in Sunset Heights Historic District



HAWTHORNE STREET

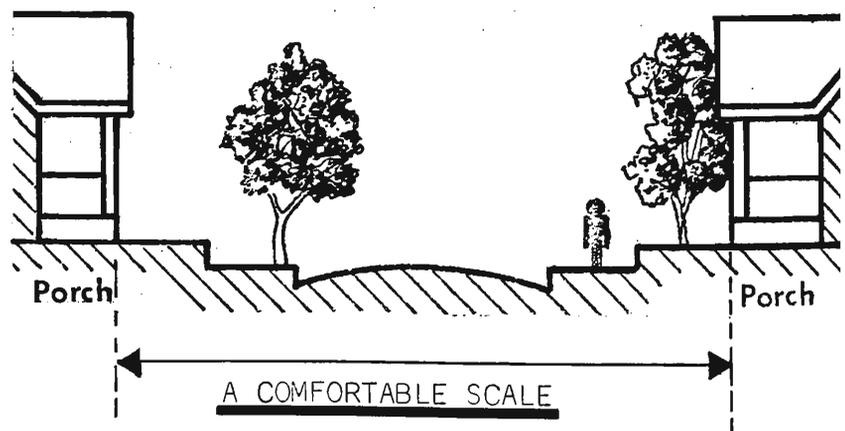
CHARACTERISTICS

Walls and cornices are continuous with only minor variations in building setbacks.

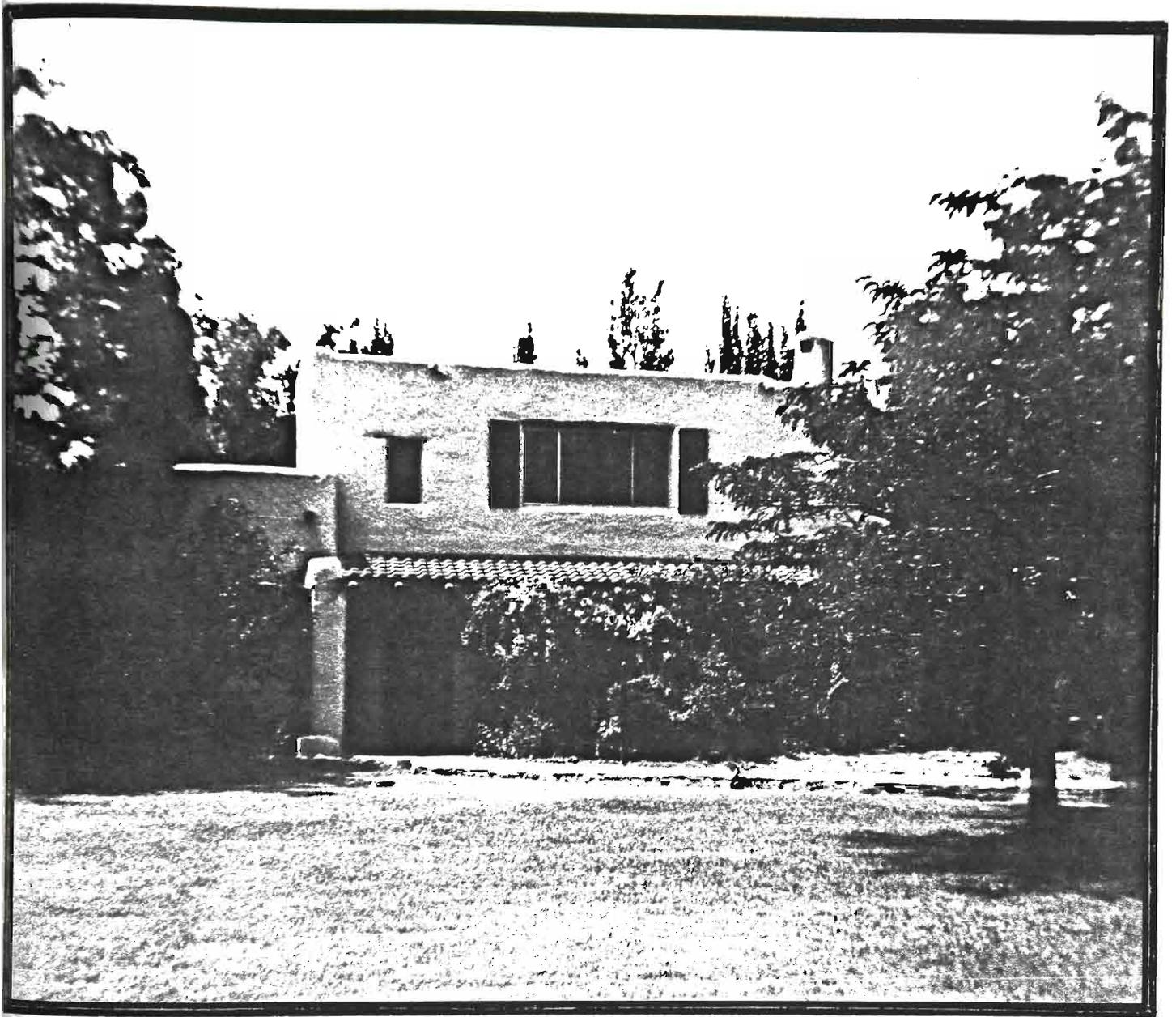
Narrow side yards.

Either side of sidewalk may be used for planting.

Individual buildings begin to be seen as both surfaces and volumes along the street.



3. Large setback - Found in some residential areas of the city of El Paso.

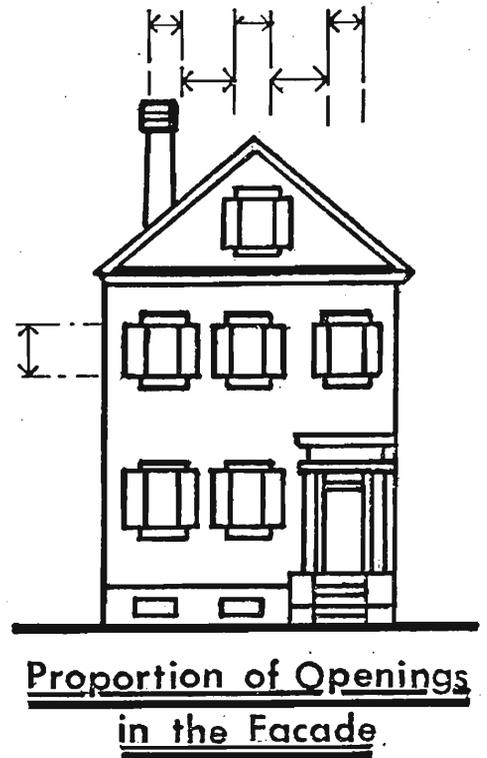


CHARACTERISTICS

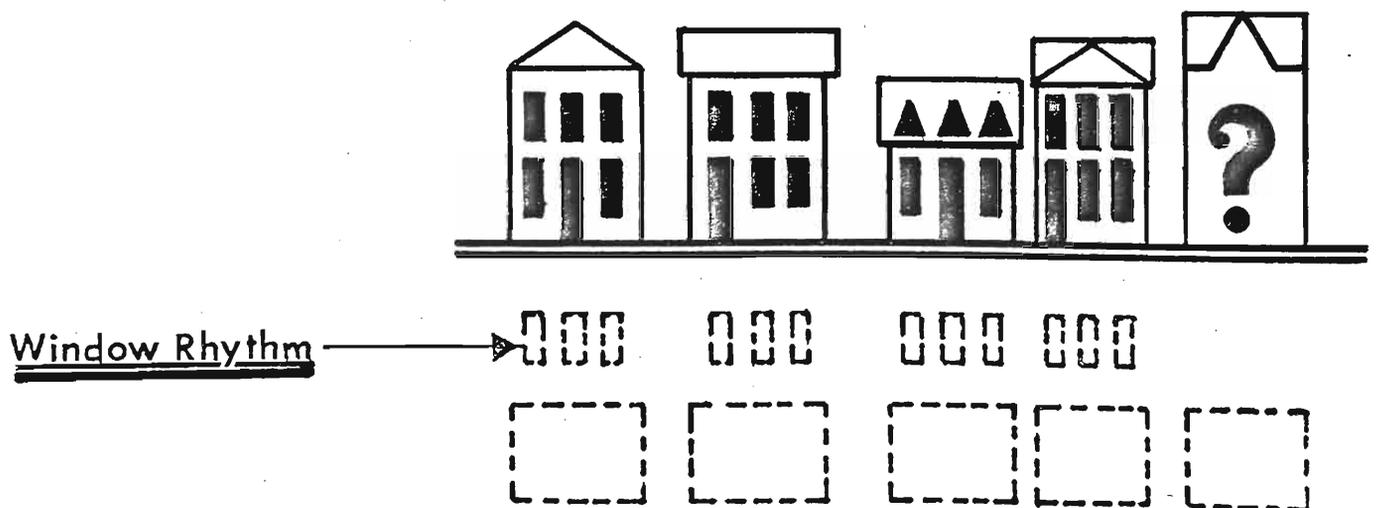
Large front yards and  
Side yards around building  
Park-like setting with few fences  
Buildings seen individually as "volumes"

# Rhythm, Proportions and Fenestration

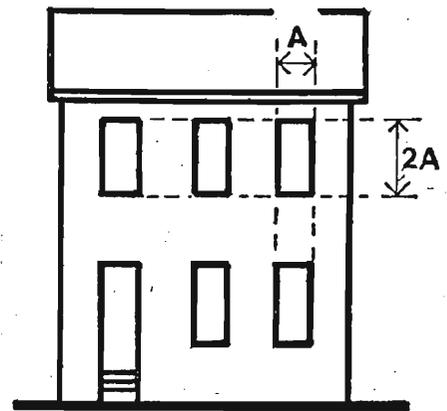
Where a rhythm of window sizes or patterns of openings is well established, new construction should respect it and reflect the existing proportions. Placement of openings and architectural details should enhance and respect the vertical and horizontal character of the building facade.



Patterns and rhythms which occur throughout the block such as fenestration, should be preserved on the existing structures and incorporated into the facades of new construction. The rhythm and proportion of window and door openings should be similar to those on surrounding facades.

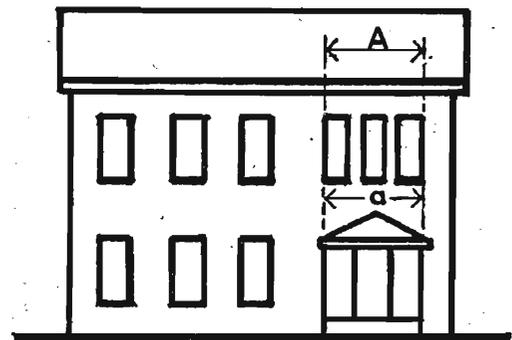


Windows and doors are to be treated as openings appearing in the flat planes of the walls. The typical proportion and rhythm of these openings on the facade should be maintained. The total area of windows and doors is usually about 35% of the wall area. Window widths vary considerably but usually are from 28" to 36". Window height is usually twice the width. Spacing between windows may range from a single window width (A) to a distance of twice that width (2A).

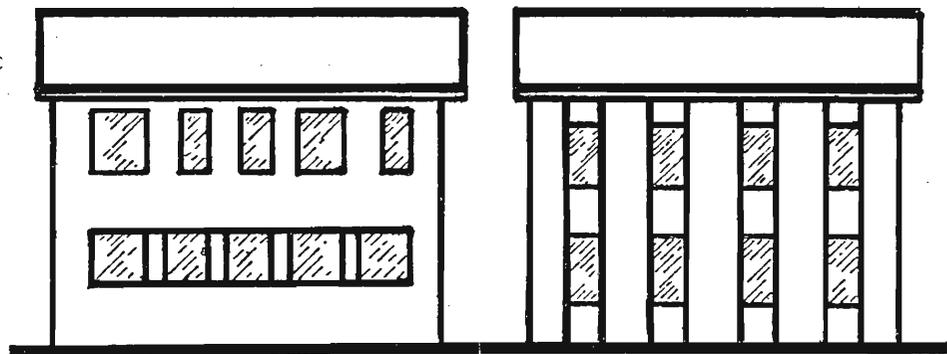


Windows can sometimes be combined for special uses.

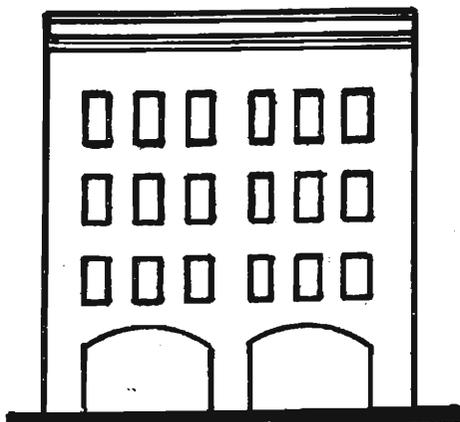
These windows are combined for a special use, which is to preserve the rhythm of the bay as defined by the entry porch ( $A = a$ ).



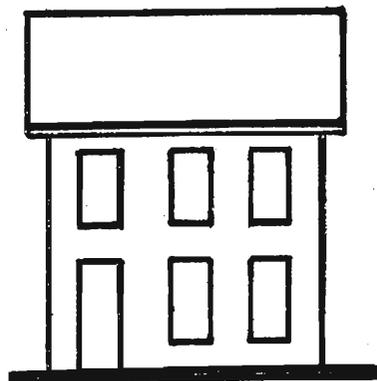
These are not historic designs and are incompatible.



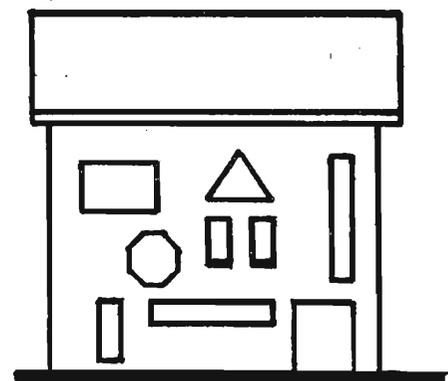
Openings should usually be evenly distributed horizontally and vertically on all floors.



Historically accurate

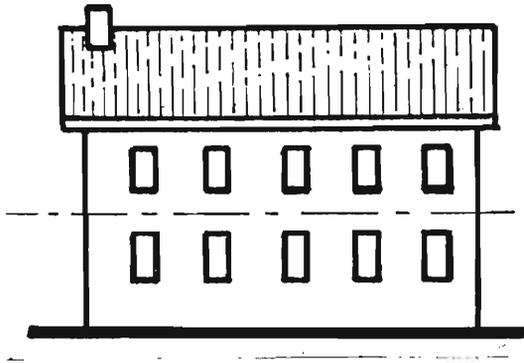


Historically accurate

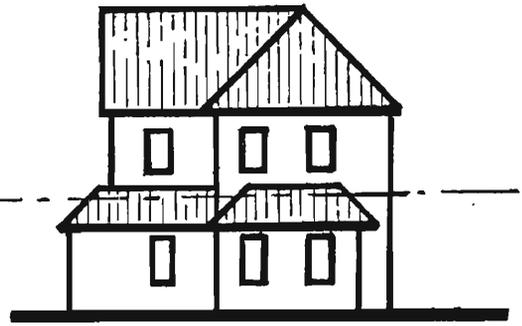


Inappropriate

Floor levels on historic structures are usually expressed like this:



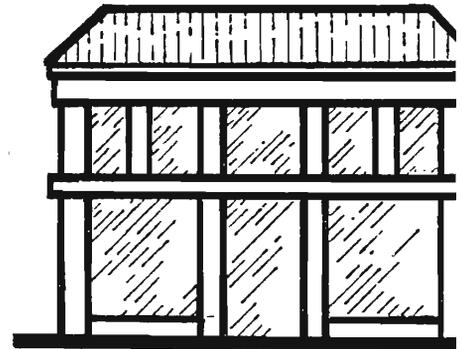
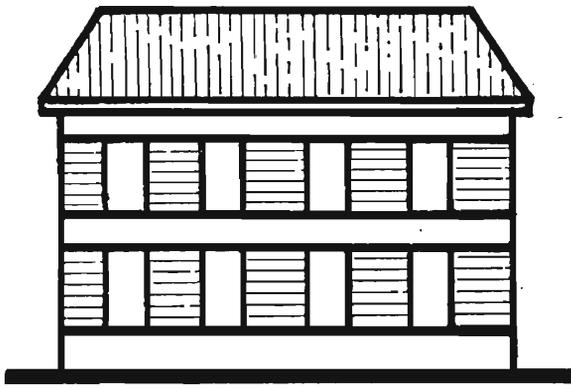
By rows of windows



By porch and roof treatment

The rhythm of entrance and/or porch projections should be maintained.

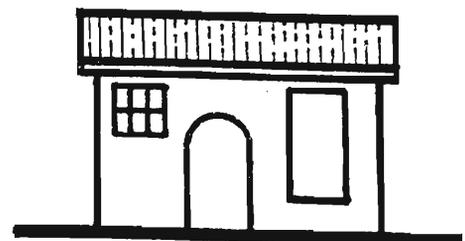
Floor levels should not be emphasized like this on historic properties.



Floor levels should never lose the continuity of their expression or be obliterated like this:



Incompatible



Incompatible

# Construction Materials

## General:

New additions should be composed of materials which complement adjacent facades. New buildings should not stand out against the surrounding buildings. New construction activity should always be according to the provisions of all applicable City Codes.

### Frame Buildings

Avoid resurfacing with new materials which are inappropriate or were unavailable when the building was constructed, such as asphalt shingles or brick veneer. Such material can contribute to the deterioration of the structure by encouraging moisture intrusion and insect attack.

### Masonry Buildings Alterations

New bricks should match the existing brick in color, size, and texture. The same bond pattern of the original structure should be used to lay the new brick.

Mortar should duplicate the composition, color, texture, joint size, and joint profile of the original construction.

New stone work should match the existing in color and rock formation. Adobe should match the existing in size and strength.

Before cleaning any buildings, consult a recognized expert on material restoration who will help to investigate the surface of the buildings and determine the safest and most efficient cleaning method.

PROHIBITED: Sandblasting brick, stone, or terra cotta and  
Use of strong chemical cleansers on limestone

For complete and detailed information and specific recommendations, consult the Manual of Historic Preservation, Office of Historic Preservation, City of El Paso.

Typical building materials utilized in historic construction in the City of El Paso are:

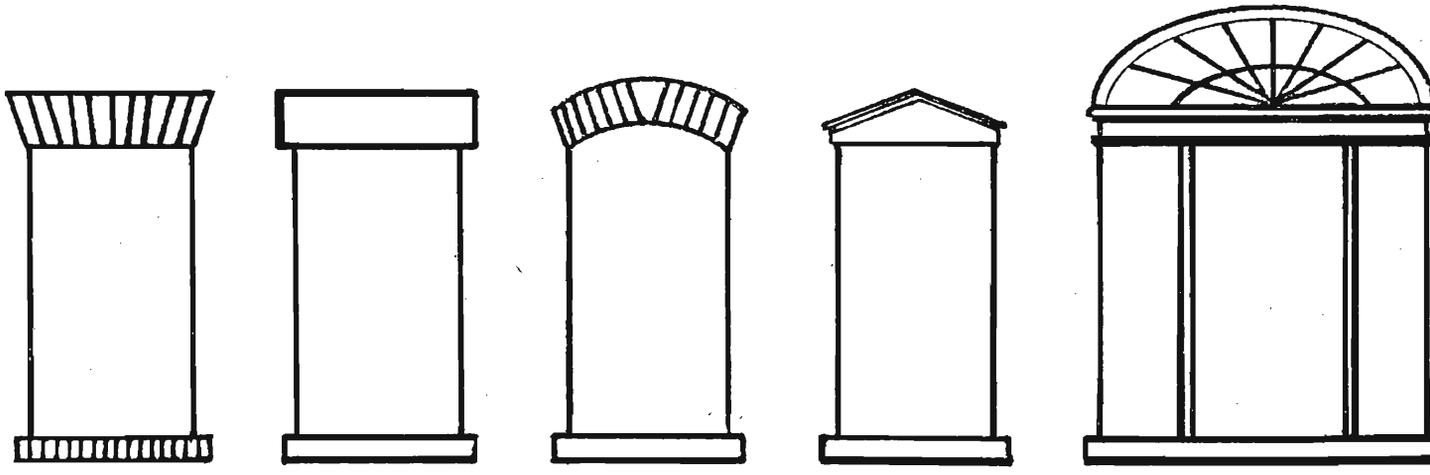
- A. Adobe
- B. Stone: Limestone and sandstone - Sedimentary Rock  
Rhyolite and Granite - Volcanic Rock

Stone has been used in its natural rough condition, finished, and in a few buildings with hand carved architectural detailing.

- C. Brick: The colors most often used are in the red range. Several types of bonds have been used to lay the brick: common bond, Flemish bond, English bond, and all header bond.

Stone, brick, pre-cast or cast-in-place concrete, and terra cotta have been used for lintels and sills. In some cases a combination of these materials is found.

Examples of historic arches, lintels, sills, and pediments:



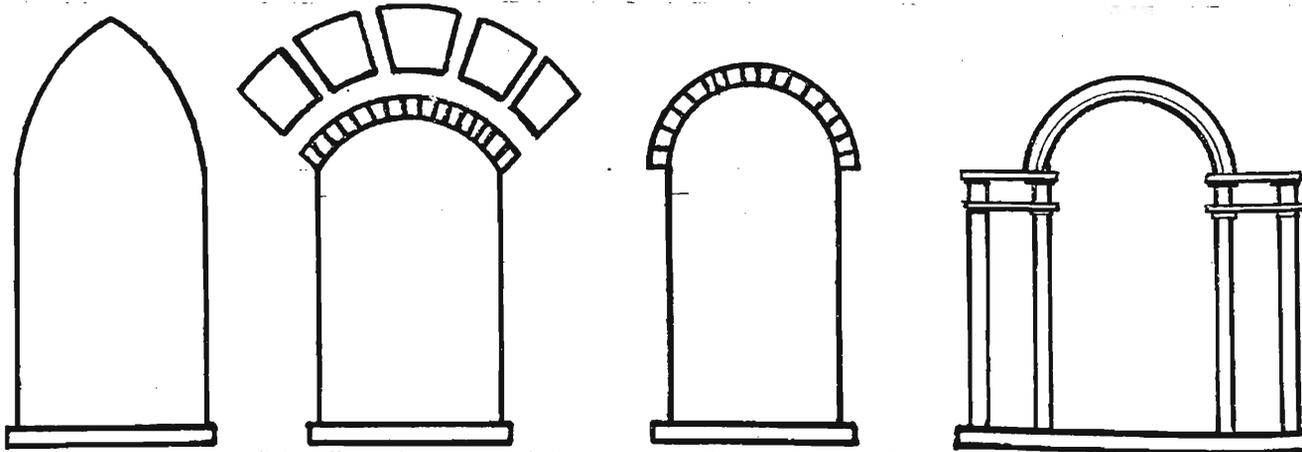
Flat or Jack Arch

Flat with Stone or Concrete Lintel & Sills

Segmented Arch

Flat with Greek pediment

Adamesque Elliptical Arch



Gothic Arch

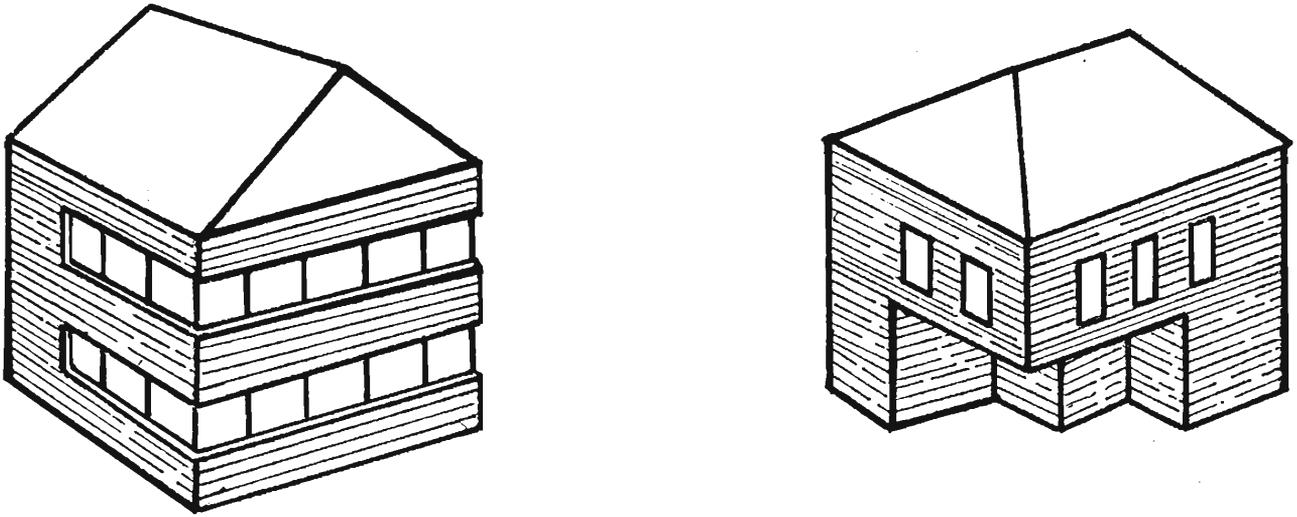
Italianate

Romanesque

Palladian Arch

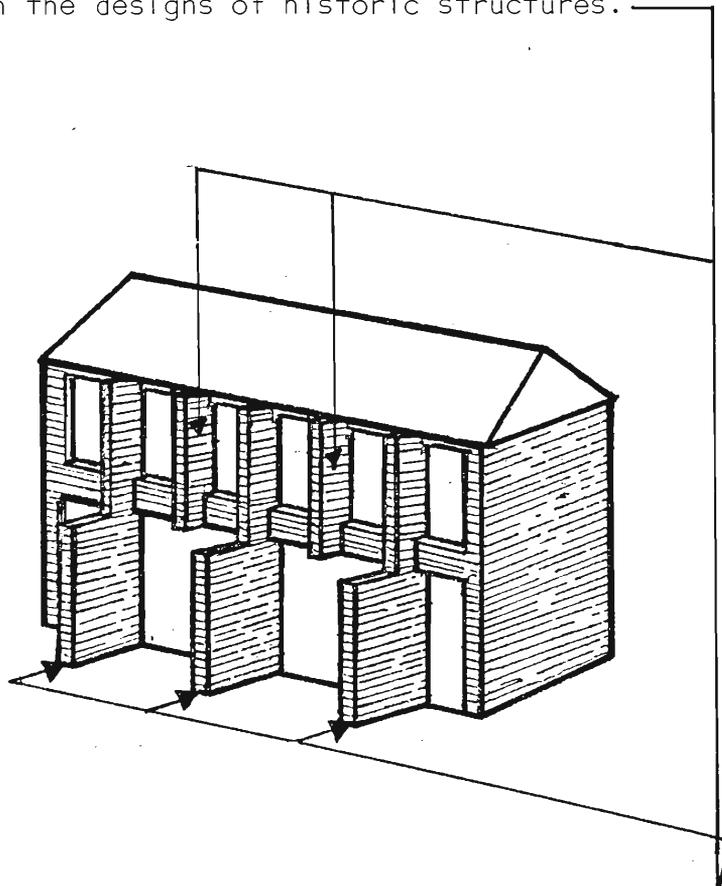
For more information and details consult the chapter on Architectural Styles and Periods of Development of El Paso contained in this book.

Brick and stone should never be suspended above the ground in cantilevered forms like this:

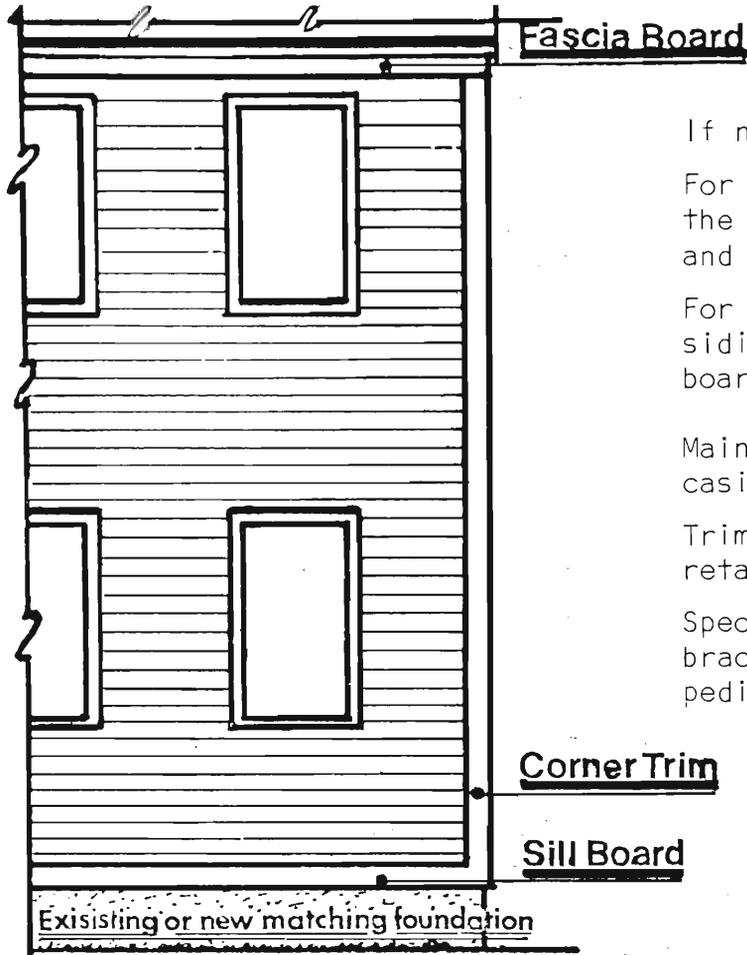


Both these designs are incompatible in historic areas.

Brick should always be considered as a part of the wall plane. The brick fins in this example project out from the plane of the facade wall and are not compatible with the designs of historic structures.



D. Wood siding should be built like this:



If new siding is to be installed:

For replacements and additions, match the existing material in type, gauge and species.

For new construction, use narrow gauge siding (from 4" to 6"). Run the clapboard horizontally.

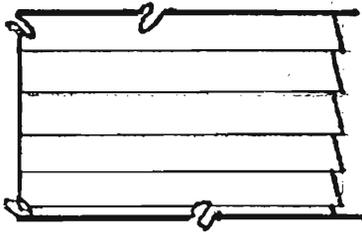
Maintain the original window and door casings.

Trim, sill, and corner boards should be retained in original width.

Special architectural features such as brackets, scrollwork, railings; and pediments should be preserved or restored.

These designs did not appear in historic construction.

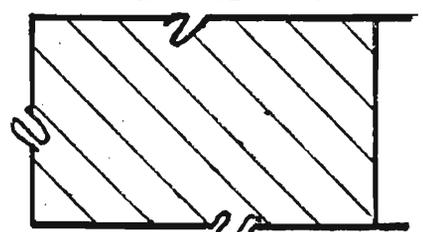
Mitered Corner



Vertical Boards

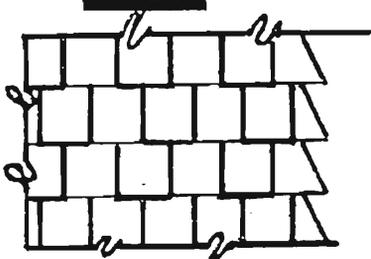


Diagonal Boards

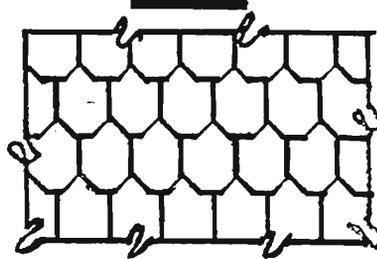


Wood shingles can be used if they comply with the requirements of the City Building Code.

PLAIN



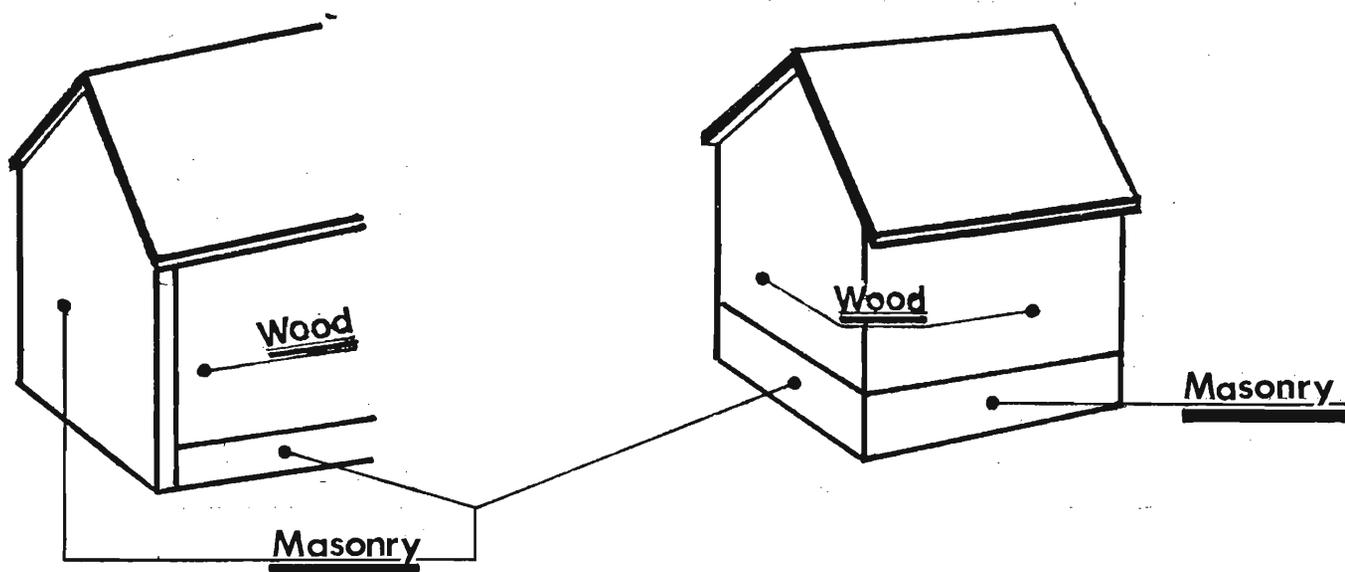
FANCY



Mixing of different types, gauges or species did not occur in historic construction.

- E. Stuccoed finishes usually do not appear on historic construction except for buildings of the following architectural styles: Pueblo (adobe walls), Spanish Colonial (adobe walls), Southwestern Vernacular (differing types of masonry), Prairie (half timbered), and the Period House (differing types of masonry).
- F. Artificial stone, asbestos shingle, plastic, glass facades, and reflective glass should not be used unless the textures, colors, details, and installation requirements of some of these materials are compatible with the general look of an historic structure or within an historic district.

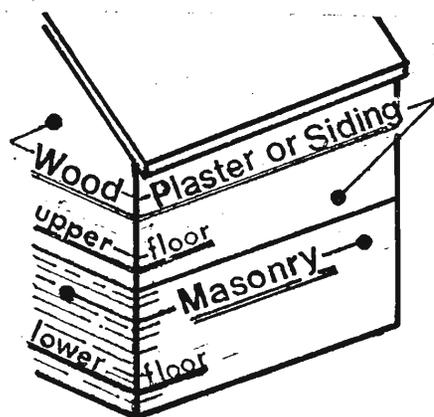
Generally, one material should be used for the walls, and not combinations of several, except as specified by the original architecture. If two materials are used, it should be done as shown below in accordance with the architecture of the existing structure.



- G. Roof materials are usually consistent over the entire structure and textures should remain unaltered, clean, and neat.

Appropriate roof materials are typical of each architectural style and/or of each historic period.

1. Terrado roof
2. Clay roof tile
3. Wood shingles
4. Slate shingles
5. Metal - Lead, copper, and tin, constructed with standing seam
6. Asphalt composition roof materials



## Color

The choice of color is without doubt the most personal decision facing the owner of an historic property. Before painting, consider the building in relation to other buildings on the street. Remember the color of one building can set the tone for a whole street and either blend or clash with neighboring structures.

In choosing a color scheme, keep these tips in mind:

--Avoid using too many colors. Color has its greatest clarity when seen alone or against a background of white, gray, black or a muted tone.

--Wall color dominates a building's appearance. It is generally best to choose a muted tone for the walls and reserve bright colors for trim features.

In general, wall colors can add variety and distinction to each structures on a street. When brick of the red range or stone in the gray range is used, trims and cornices may be unifying elements by matching the color of neighboring buildings.

As a guide for choosing colors and accentuating details; a three-color scheme may be used as follows:

Color 1 for Wall siding or brick

Color 2 for Trim at cornices

and/or corners and sill boards and architectural details

Color 3 for Shutters, windows, and doors

See Color Chart on following page.

SUGGESTED COLOR CHART FOR HISTORIC STRUCTURES

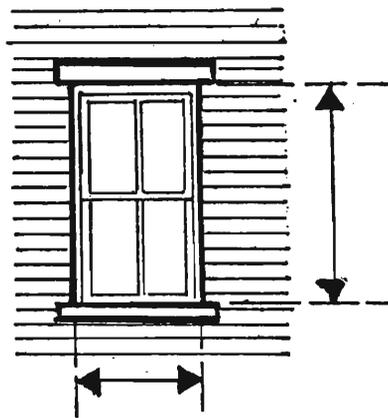
<u>Style</u>	<u>Wall Color</u>	<u>Trim Color</u>	<u>Shutter, Window, and Door Color</u>
Spanish	white	red-brick	chocolate brown
Mexican	soft beige	chocolate brown Indigo-blue	
Federal	pale yellow off white soft beige pale green medium gray medium blue	lighter yellow same white buff pale yellow/white medium blue	black natural
Greek Revival	white buff pale yellow green-gray blue-gray pale gray	olive green gray-blue green-black buff white black	dark green medium blue black
Early Victorian	buff light gray yellow ochre green-gray blue-gray medium blue medium brown	darker buff black chocolate brown red dark gray dark green dark brown	oak, varnished
Late Victorian	medium red deep blue medium gray dark ochre tan slate	dark brown golden yellow dark gray/green/black medium or dark brown red or green red or olive green	

# Architectural Details

## Windows

Choose a window style that corresponds with the style of the building. Replacement or additional window sash should duplicate the materials, design, and hardware of the original or historic window sash.

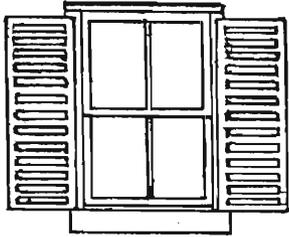
Maintain vertical expression and emphasis, avoid altering the shape and size of window panes or sash. Such changes destroy the scale and proportion of the building. Storm windows should look like part of the building rather than something tacked on. Color, shape, and general appearance of the storm window should correspond to the inner window as closely as possible. Avoid unpainted aluminum types of storm windows. Avoid installing plastic or metal strip awnings or imitation shutters that disturb the character of the building.



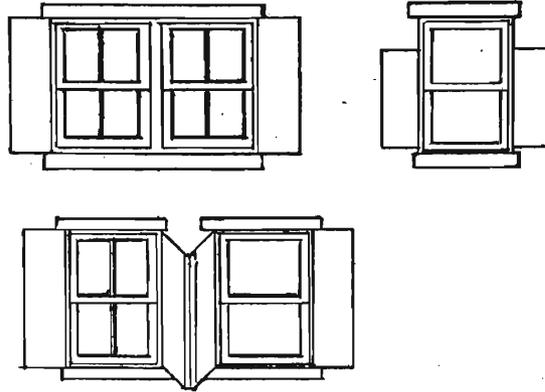
Full height and width of original window opening are retained.

If shutters are incorporated in any design, they should measure the full height of the window and half of its width. Shutters should appear to cover the entire opening when or if closed. As well as being properly sized, shutters should have enough space between them to lie flat against wall when open.

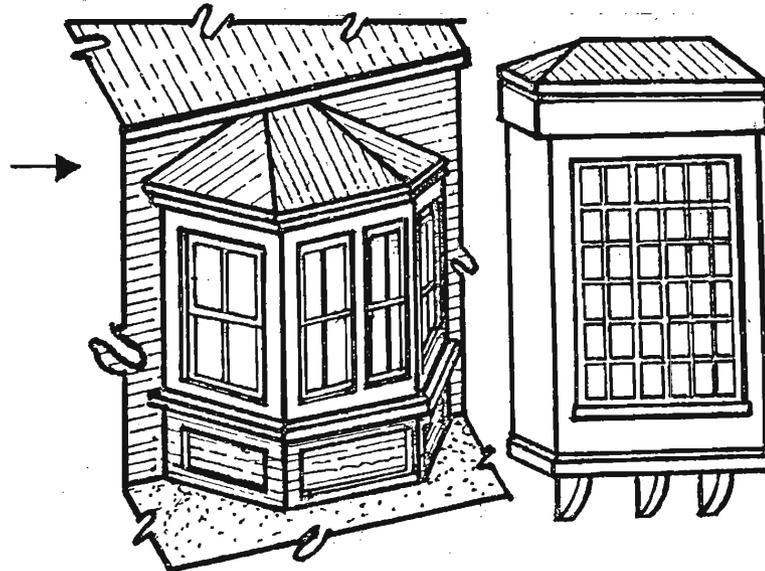
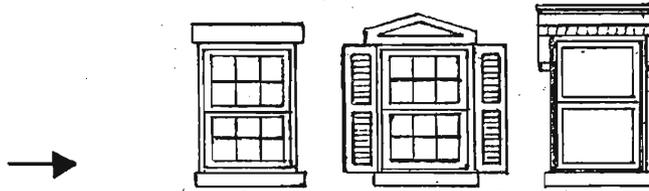
LIKE THIS



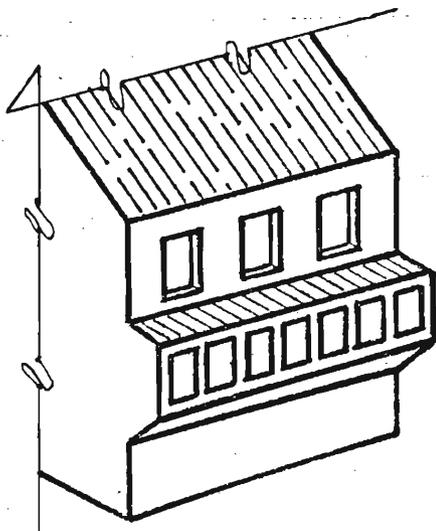
BUT NOT LIKE THIS



Window frames and trim on recesses are sometimes quite elaborate. Their treatment should always respect the total window and door composition of the facade. These are a few appropriate window styles found on historic structures. For more information, see the chapter on Architectural Styles and Periods of Development of this book, Office of Historic Preservation, City of El Paso.



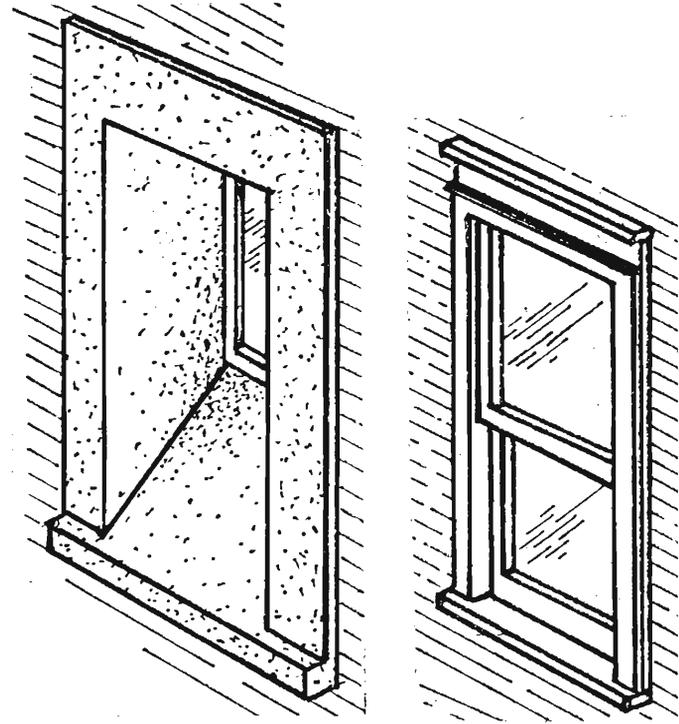
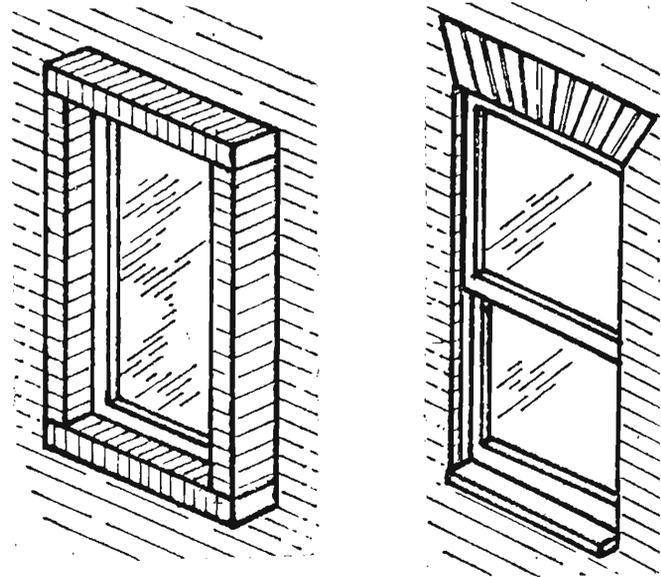
← This is an example of an inappropriate design.



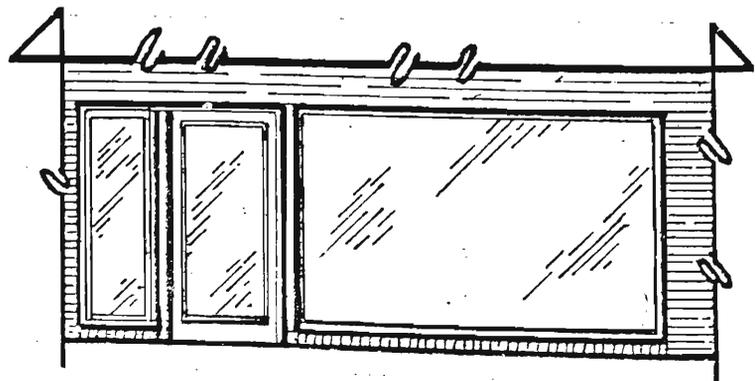
Windows can be deeply recessed or projected from the plane of the wall, depending on the materials used in the construction of the wall and on the architectural style of the structure. Window frame, lintel, and sill treatment should differentiate and clearly express themselves as individual elements.

### Replacement of existing windows

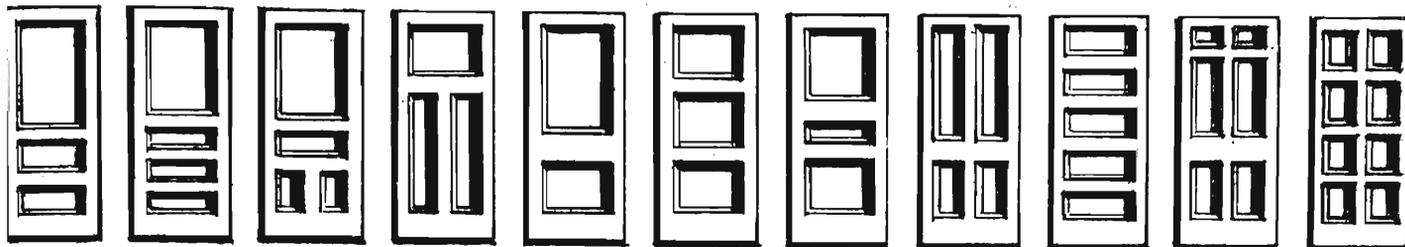
1. The size of the existing windows should be kept, any alteration to the window area destroys the architectural character of the facade.
2. The same muntin configuration and design should be retained, modern stock windows are available with a variety of designs and materials, many of which are not historically accurate.
3. New wood windows should be used to replace defective existing wood windows, and consider a made-to-order size and pattern rather than altering the opening.
4. Try to keep picture windows, awnings, or styles different from the existing for the rear facade, and if used, care should be taken to have an appropriate finish color.
5. Storm windows should have the same coloring as the windows, frame and trim.



Never use large sidelights or large expanses of glass. If they are used, design the installation with the same framing principles similar to existing openings. If aluminum is used, keep in mind that zinc chromate primers are now available for use on aluminum framing prior to painting.

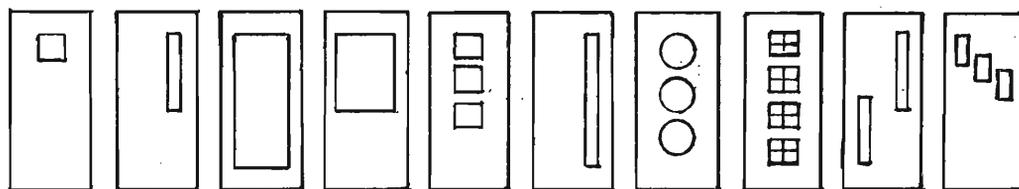


Doors follow design principles similar to those applied to windows. They are basically treated as voids in a wall. The main entry door of a building is one of the most important elements to its form and character, and especially to the principal facade. Door design varies with the architectural style of the building. Some modern stock doors can be used on older homes, wood panelled are the best.



These doors are appropriate for historic structures.

Avoid flat surfaced and contemporary doors with small decorative windows like these:



#### Replacement of existing doors

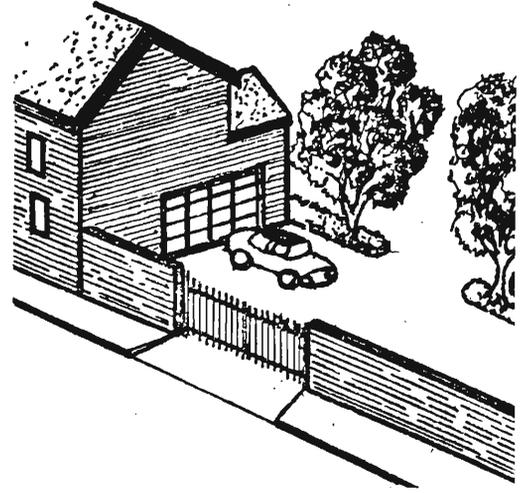
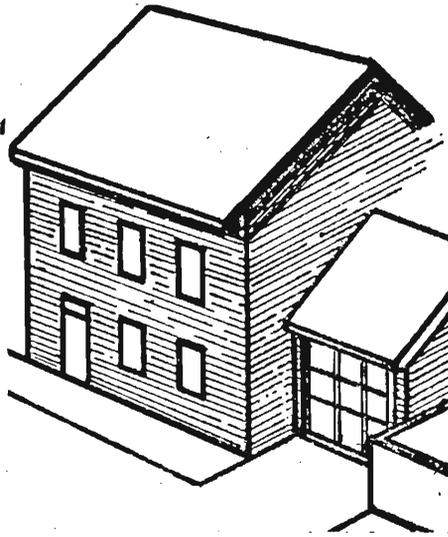
1. The size of the existing doors and openings should be kept, any alteration to the door area destroys the architectural character of the facade.
2. The design of the door should be retained. It may be possible to get an appropriate door from a wrecking company.
3. New wood doors should be used to replace defective existing wood doors, and made to order sizes and designs, may be considered, rather than altering the openings.
4. Original hardware such as doorknobs, hinges, and pulls should be retained. Storm doors and other items such as porch lighting fixtures and mail box slots or boxes should be preserved. The addition of such items is discouraged on historically significant facades.
5. Storm doors should be detachable. Screen doors should utilize the same color paint as that on the doors they cover to minimize differences in design.

Garages should usually be located behind the structure and out of sight from the street.

### Inappropriate design



### Appropriate designs



If large openings are needed, they should be recessed and face away from the street, or be located behind a wall and gate that complement the street scene.

## BALCONIES

### Material Standards

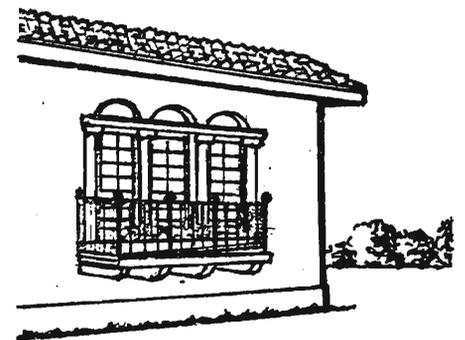
Appropriate: Wood railing  
Wrought iron or cast iron

Inappropriate: Aluminum and  
Unpainted metals

### Design Standards

Appropriate: As per Architectural Style

Inappropriate: Changes in proportions and  
Alterations in the architectural style of the facade



Porches - Usually constructed with columns or posts. Supporting beams form various types of arches as described on page 169.

Material Standards:

Appropriate

Brick, stone, or wooden columns, posts and arches with bulkheads, wrought iron or cast iron railings, or wooden railings between spans.

Inappropriate

Mixing wood, wrought iron, or cast iron elements unless according to original design.

Replacing railing with plywood sheets, brick, or similar construction.

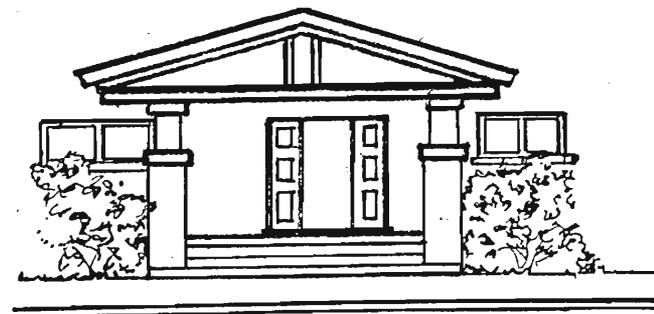
Design Standards:

Appropriate

Restoring, repairing, replacing, or reconstructing according to original style or one of the period or type.

Inappropriate

Enclosing porches in such a way as to destroy the design and architectural character of the porch and the building.



Moving, flashing and audible signs are not appropriate and should not be used on historic property.

Signs mounted perpendicular to the face of buildings should not be attached above the sill of the top story window.

Signs should not project above a building or top of a wall upon which they are mounted.

Signs should not be installed so as to cover windows, doors, or air vents.

The color of the sign should be a component of the color of the building facade. Letters should contrast well with the sign background and be centered within the sign. Letters should not take up more than 40% of the sign area.

Signs should be made of stone, wood, metal, glass materials, or other materials compatible with the historic property or district. Avoid the use of plastics.

Signs should be illuminated from a detached light source directed primarily toward the sign. Self-illuminated signs are not appropriate.

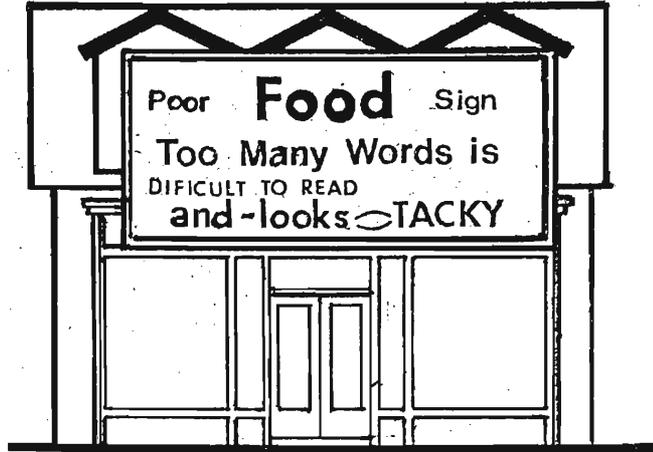
Avoid signs featuring national brands or commercial trademarks such as beer and soda logos, slogans, symbols, or other similar devices unrelated to the specific business or service provided, unless it is a part of the name of the business.

Signs and logos should be indirectly lighted by a concealed source of minimal intensity that is shielded so that direct rays project only upon the sign surface. Lighting should make the sign legible from the street. All connectors, wires, and junction boxes should be located out of sight.

When signs are added to a building, they should be a part of the overall architectural composition of the building. Signs should respect the scale of the building elements and complement rather than overwhelm the facade. The basic building block of the structure with its corners should be maintained.

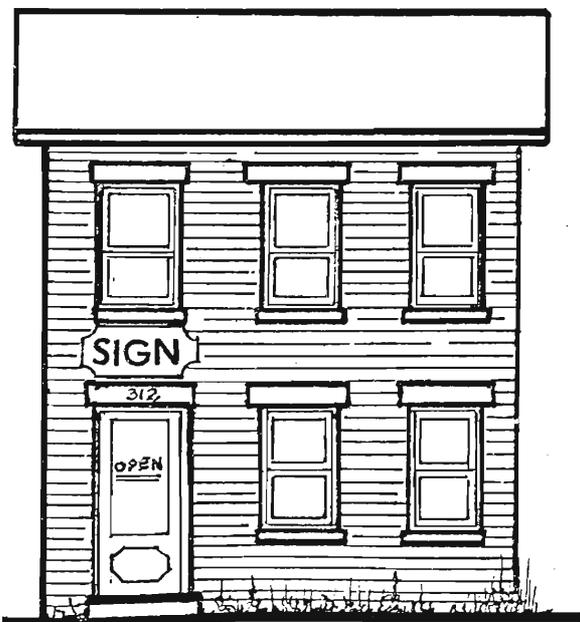


Good design

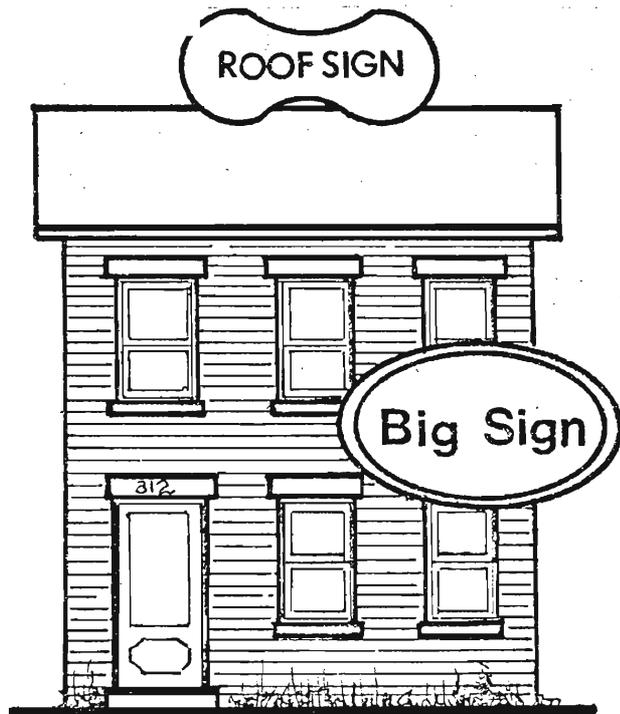


Poor design

A sign should be artistic, interesting, sometimes amusing, and compatible with the architectural character of the building to which it is attached. It must be simple and easy to read. The sign should be located in close proximity to the activity it is identifying, usually the front door.



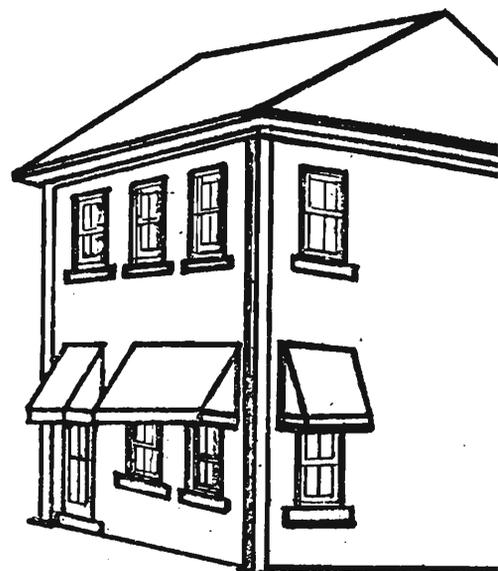
Good design



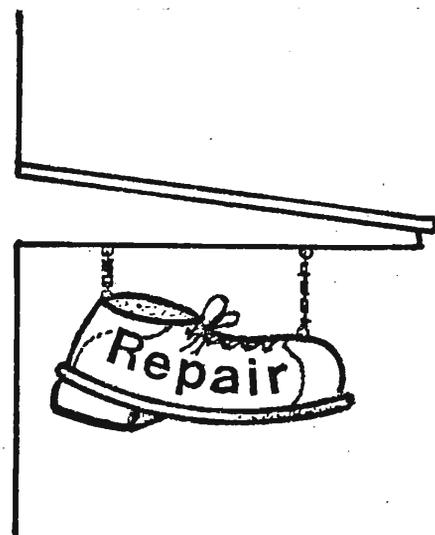
Poor design

There are many other types of signs that are appropriate within an historic property or district. Other possibilities include awnings, hanging, free-standing, and window signs.

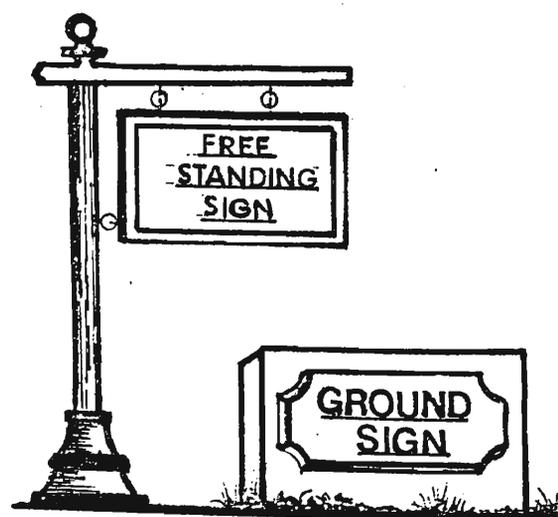
Awnings can act as an effective and decorative way to display a sign. Sign messages are limited to the drop flaps of the awning. Awning fabrics and colors must be carefully chosen to coordinate well with the character of the building and with adjoining buildings and awnings.



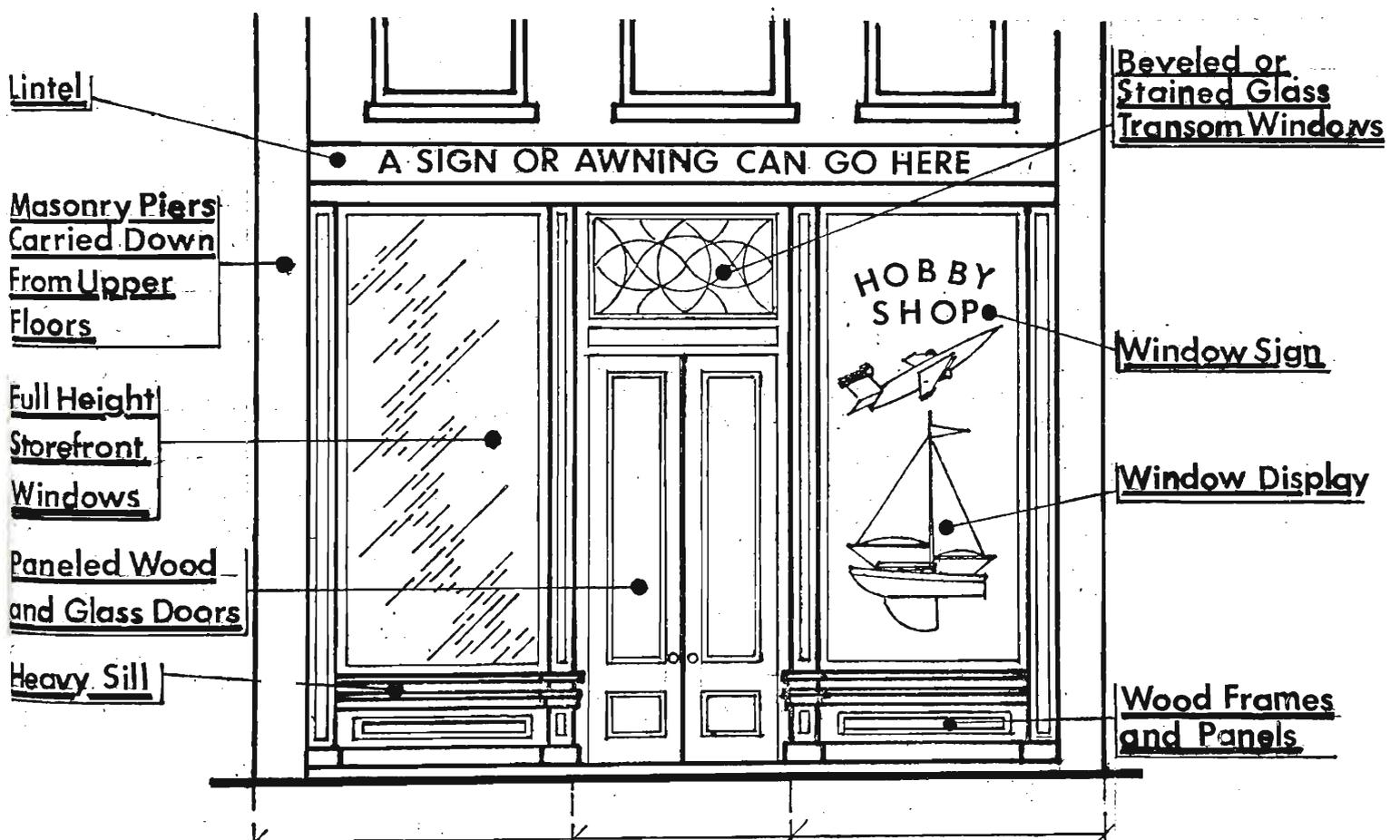
Hanging Signs are those that are attached to and project from a building. If properly used, these signs add richness and interest to the street scene, and serve to enliven the pedestrian experience. In many instances, a sign shape is the most effective way to express a particular service or activity, for example:



Freestanding or ground signs are those that are completely self supported and are not in any way attached to a building. Ground signs should be set back from the roadway and not be of such a height as to present a traffic hazard.



Window signs may be applied directly to the inside surface or outside surface of the window glass, or exist as translucent, opaque, or transparent panels which are suspended or supported parallel to the surface of the glass by other means inside the display window. A delightful window display sign might include a stained glass panel replacing the transom light window pane. When a large window is needed, for example, a show window in a store, a traditional storefront design is appropriate:



The three part division of this storefront relates to the design of the building.

Decorative light fixtures can be employed if the light primarily illuminates the sign and the size of the fixture does not detract from the function of the sign or from the appearance of the structure.

The use of color should be tasteful to provide architectural embellishment to buildings.

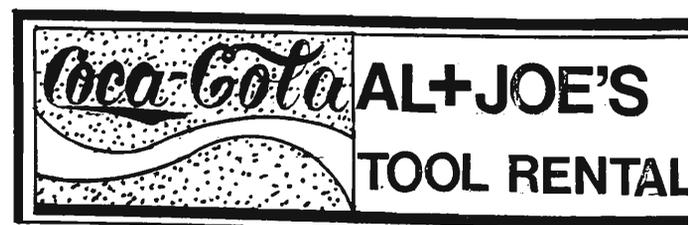
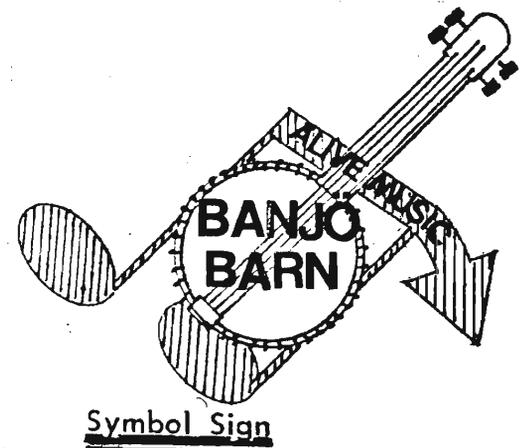
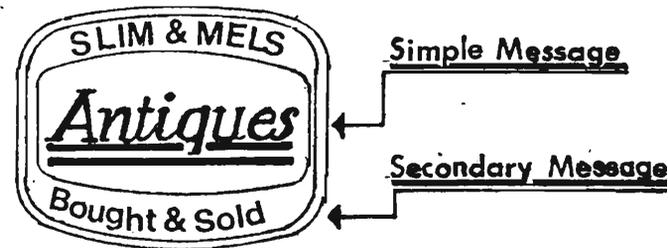
The background or basic sign should be of a solid color:

Black, off-white, or natural wood  
Earth tones: rust, gold, olive, blue  
Neutral tones of tan, gray, etc.

This type of sign is attractive and easily read using only a few light colored letters in both upper and lower case set against a flat, dark, background. Signs may take the form of a symbol or art object to help identify the building use, and provide atmosphere, color, and interest to the storefront.

Avoid signs featuring national brand or commercial trademarks such as beer and soda logos unless that trademark name is a part of the name of the business or accounts for a major portion of sales.

In general, each sign, display, or advertising device proposed for erection within an historic area will be judged on its size, color, design, quality, placement, and method of hanging according to the particular character of the building, its neighbors and the subject sign, display or advertising device. Such devices might consist of hanging sign boards or fascia boards, awnings, or similar devices, provided however, that no such device be of a flashing type, although interior non-flashing illumination of such devices could be allowed.



Inappropriate design

It is the intention of these standards to encourage superior graphic design of signs, display or advertising devices as a means of emphasizing the quality of the environment.

# Landscaping and Screening

## Existing Plantings

Avoid making hasty changes to the appearance of the property or district by removing old plants, trees, fences, walkways and street furniture. Try to retain those elements that compliment the architecture of the buildings. Anticipate the size of mature plants when selecting a location for them. Planting shrubs and trees too near the building may overwhelm it at mature size. Do not hesitate to prune plantings of previous years, which have become overgrown.

## Ground Cover

Grass has always been a popular groundcover, however it needs mowing and fertilizing regularly. For less maintenance, particularly in small front yards, other ground plants may work well. Once started, they need little care and seem to thrive on neglect.

Indigenous plants appropriate for historic properties and districts include:

<u>Botanical Name</u>	<u>Common Name</u>	<u>Size &amp; Description</u>
Yucca Faxsoniana	Faxon's Yucca	4-5' height specimen
	Yucca pendula	5 gal, 24" hgt.
Leiophyllum Texanum	Texas sotol	2'3" spread & hgt.
Agnus Castus	Vitex (Chaste Tree)	2" Cal. 6-8' hgt. B&B
Prosopis Juliflora	Mesquite	2" Cal. 7-9' hgt. B&B
Chilopsis Linearis	Desert Willow	5 Gal. multi-trunk, 3-4' hgt.
Santolina Virens	Santolina	1 Gal. 6-8" spr'd 24"cc
Parkinsonia Acuieata	Palo Verde	5 Gal. 5-6' height
Leucophyllum Frutescens	Ceniza	5 Gal. 24-30" height
Pinus Halapensis	Allepo Pine	7 Gal. 6-8' height
Poinciana Geilliesii	Bird of Paradise	5 Gal. 2-3' hgt, 3 canes
Populus Acuminata	Lanceleaf Mountain Cottonwood	3" Cal. 14-16' hgt. B&B

## Window Box

Where yard space is limited, a simple and effective way to add color and greenery to a property is the window box. These should be made of a durable material such as redwood, match the color trim of the structure, and be cared for regularly. By leaving the plants in pots, the plants can be easily changed while considerably reducing the weight of the box.

## Screening and Fencing

Screening provides an eye level visual barrier of fencing or landscape material that obscures an undesirable adjacent view. Utilize material that matches and complements the building and/or district.

Materials and styles should coordinate with neighboring structures as well as other walls and fences in the immediate area.

Avoid the use of fences or walls to screen the front yard. Fences and walls are acceptable for side and back yards or for parking screenage. Brick walls may be used with brick and wood buildings, but are not appropriate with stone buildings.

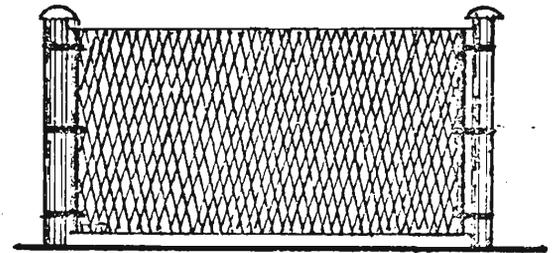
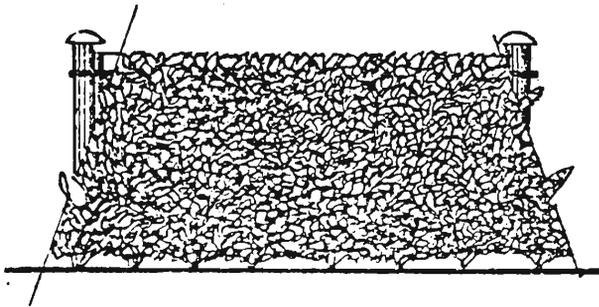
Wood fences of solid plane boards or with spacing like picket fence, or split rail may usually be used with all building types.

Avoid the use of patterned, unevenly topped, or diagonal boards in fencing.

Metal cast or wrought iron may be used effectively with brick, but not with wooden structures. Cinder block, plastics, and chain link fences should be avoided.

### Living Materials

Thick evergreen plantings are an effective and attractive means of providing a visual screen. Camouflage all inappropriate materials like chain link fencing with vegetation.



Prepared by:

F. M. Correa  
Technical Advisor  
El Paso Historic Landmark Commission

PROCEDURES FOR HISTORIC (H) DESIGNATION  
UNDER THE EL PASO HISTORIC LANDMARK ORDINANCE

1. Apply to the Office of Historic Preservation, 2 Civic Center Plaza, 8th Floor, El Paso, Texas 79999. You must describe the property to be designated and its significance whether historic, architectural or cultural or combination - see criteria for significance
2. Applicant will be notified of the intention of the Landmark Commission regarding its recommendation for the designation, as well as other necessary information
3. Official notification to applicant and adjacent property owners of the days, dates, times, and places of all required public hearings will be mailed when determined
4. For listing on the National Register of Historic Places information and assistance contact

Office of Historic Preservation  
2 Civic Center Plaza, 8th Floor  
El Paso, Texas 79999  
(915) 543-2180

and/or

Texas Historical Commission  
P. O. Box 12276  
Austin, Texas 78711  
(512) 475-3094

## PROCEDURES FOR HISTORIC PRESERVATION PROJECTS

1. To determine whether your project qualifies for special financial or technical assistance, contact the Office of Historic Preservation, 543-2180.
2. Seek the design assistance of a professional architect or engineer.
3. It is the responsibility of the property owner to secure all the necessary licenses and permits appropriate for the project (see chart on next page).
4. If the project must receive the approval of the El Paso Historic Landmark Commission, contact the Office of Historic Preservation for placement on the Commission's agenda. The Commission meets on the second and fourth Tuesdays of each month in the conference room, eighth floor, 2 Civic Center Plaza, at 3:00pm, unless otherwise posted.
5. After the Commission approves the project's plans, select and employ a suitable contractor, and proceed with the project.
6. If during the construction some object, feature, or portion of the existing building is discovered which may have significance, contact the Office of Historic Preservation.

TYPE OF WORK	OFFICIALS AND INSPECTORS						
	Off. of Historic Preservation 543-2180	Zoning 543-6770	Building Inspection 543-4554	Electrical Inspection 543-4556	Plumbing Inspection 543-4560	Fire Inspection 543-3871	Traffic Engineer 543-3891
EXTERIOR ALTERATION	x		x	x			
Additions	x	x	x	x	x		
Facades	x		x				
Masonry Cleaning	x		x				
Awnings & Canopies	x	x	x				
Signs	x	x	x				
INTERIOR ALTERATIONS	x		x	x	x	x	
Heating & Cooling	x		x	x	x	x	
Plumbing	x		x		x	x	
Remodeling	x		x	x	x	x	
Electrical	x		x	x		x	
LANDSCAPING & LOT	x	x	x				
Curbs & Sidewalks	x	x	x				x
Parking	x	x	x	x	x		x
Loading Zones	x	x					x
Changing Use	x	x	x	x	x	x	
New Construction	x	x	x	x	x	x	
Demolition	x		x	x	x	x	

NOTE: If your building is in a Historic District, you must present plans for any alterations or signs to the Architectural Review Committee of El Paso Historic Landmark Commission

Contact the Office of Historic Preservation at 543-2180.

# Glossary of Architectural Terms

**ADOBE** - A sun-dried, unburned brick of earth (generally mud) and straw.

**ANGULARITY** - The state, condition or quality of being angular; an emphasis on hard edges and planes.

**ARCADE** - A series of arches supported by columns or piers; part of a building with a series of arches; a roofed passageway, especially one with shops on either side.

**ARCHITRAVE** - The beam or lowest division of the entablature which extends from column to column and sits directly on the capital of the column.

**AXIALITY** - Symmetrical disposition of parts of a building or of structures along an axis.

**BALUSTER** - An upright, often vase-shaped, support for a rail.

**BALUSTRADE** - A series of balusters with a rail, a series of pillars or columns supporting a handrail or coping.

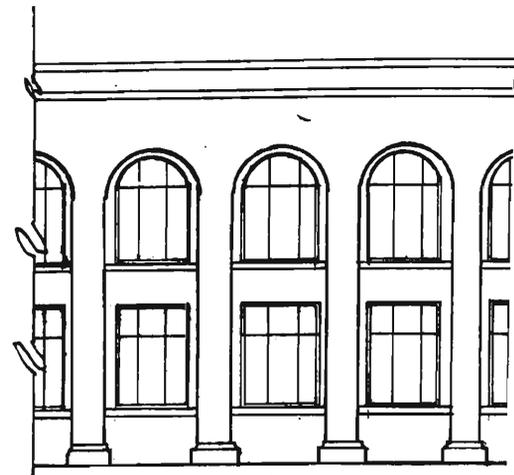
**BAY** - One unit of a building that consists of a series of similar units, commonly defined by the number of window and door openings per floor or by the space between columns or piers, compartments into which a building is divided.

**BRACKET** - A support element under eaves, shelves or other overhang; often more decorative than functional.

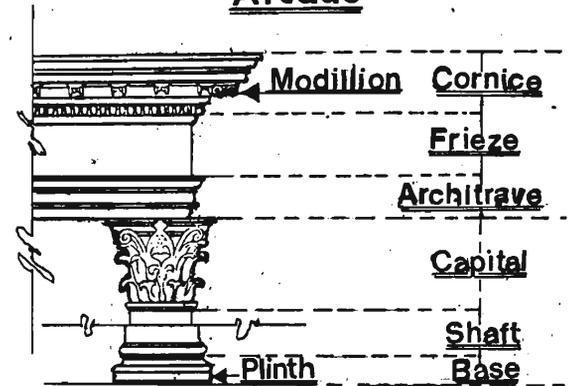
**BUTTRESS** - A projecting structure of masonry or wood for supporting or giving stability to a wall or building.

**CANTILEVER** - A projecting beam or part of a structure supported only at one end.

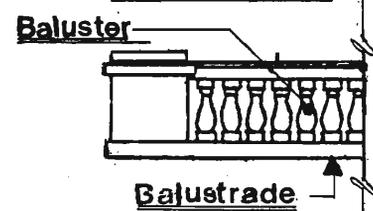
**CAPITAL** - The top decorated member of a column or pilaster crowning the shaft and supporting the entablature.



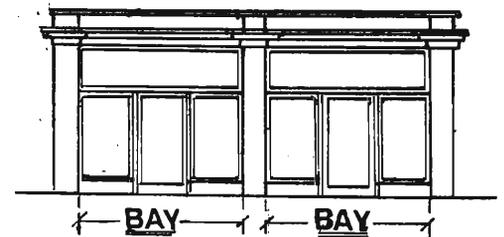
**Arcade**



**Corinthian Order**

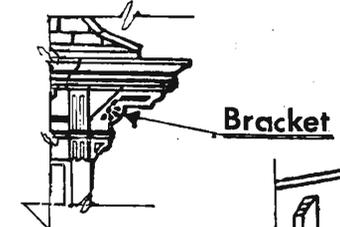


**Balustrade**



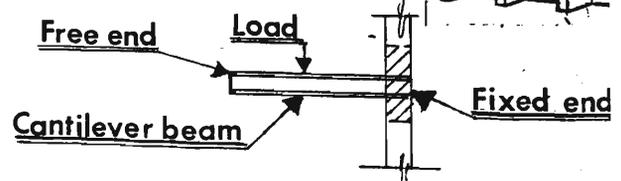
**BAY**

**BAY**



**Bracket**

**Buttress**



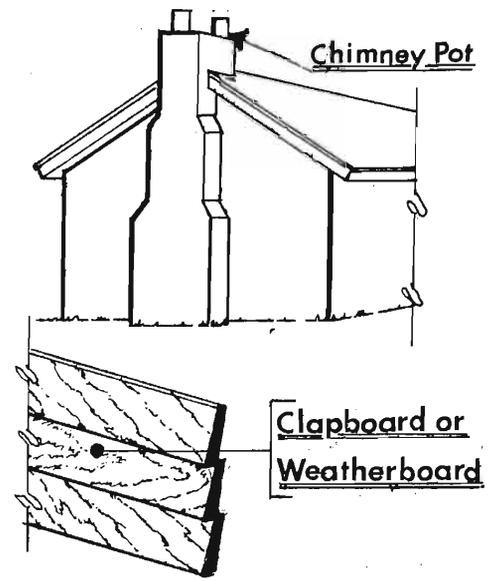
**Cantilever beam**

**Fixed end**

**Free end**

**Load**

CHIMNEY POT - A pipe placed on top of a chimney, usually of earthenware, that functions as a continuation of the flue and improves the draft.



CLAPBOARD - A long, narrow board with one edge thicker than the other, overlapped to cover the outer walls of frame structures; also known as weatherboard.

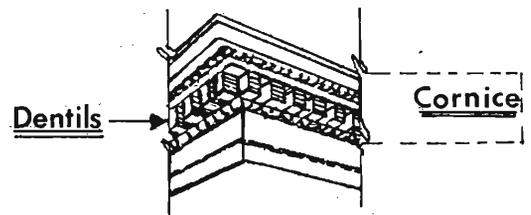
CLASSICAL - Pertaining to the architecture of ancient Greece and Rome, and architecture using forms derived from ancient Greece and Rome.

COLUMN - A vertical support of round section usually consisting of three parts; base, shaft and capital.

See illustration previous page

CORINTHIAN - The most ornate of the classical Greek orders of architecture, characterized by a slender fluted column with a bell-shaped capital decorated with stylized acanthus leaves (thistle-like plants) and caulicoli (fern shoots); variations of this order were extensively used by the Romans.

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



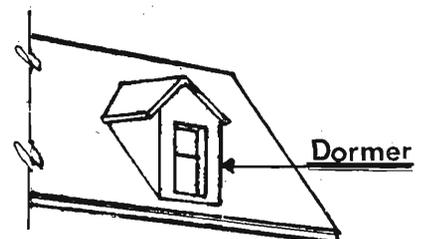
DENTILS - Toothlike blocks in Ionic and Corinthian cornices.

DORIC ORDER - The oldest and simplest of the Classical Greek orders, characterized by heavy fluted columns with no base, plain saucer-shaped capitals and a bold simple cornice.



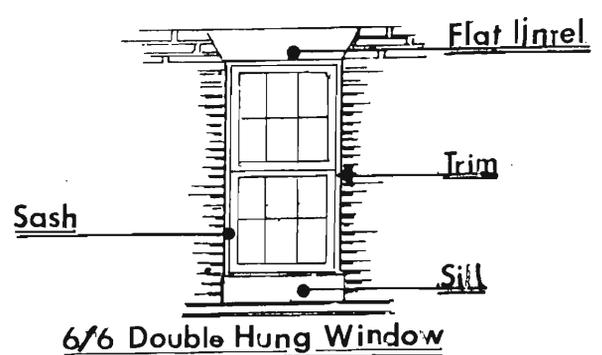
Doric order

DORMER - A vertically set window on a sloping roof; also, the roofed structure housing such a window.

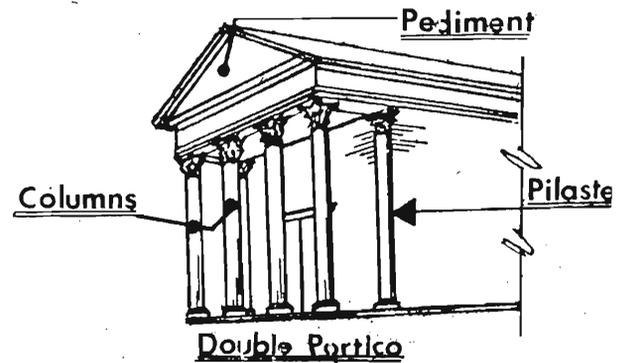


Dormer

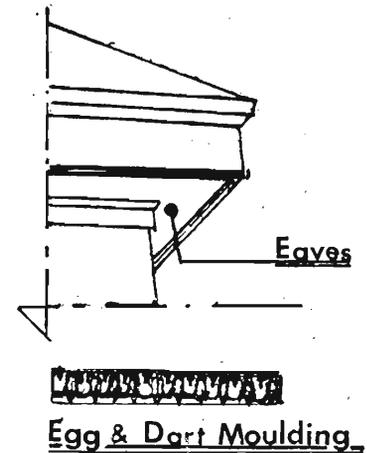
**DOUBLE HUNG SASH WINDOW** - A window with two sashes, one above the other, arranged to slide vertically past one another.



**DOUBLE PORTICO** - A projecting two-story porch with columns and a pediment.



**EGG & DART MOULDING** - Ovolo moulding decorated with a pattern based on alternate eggs and arrow-heads.



**ENTABLATURE** - The upper part of an Order of architecture comprising architrave, frieze and cornice, supported by a colonnade.

**FACADE** - The face or elevation of a building.

**FANLIGHT** - A semicircular, semi-elliptical, or fan-shaped window with radiating members or tracery set over a door or window.

**FENESTRATION** - The arrangement of windows in a wall (shape, size).

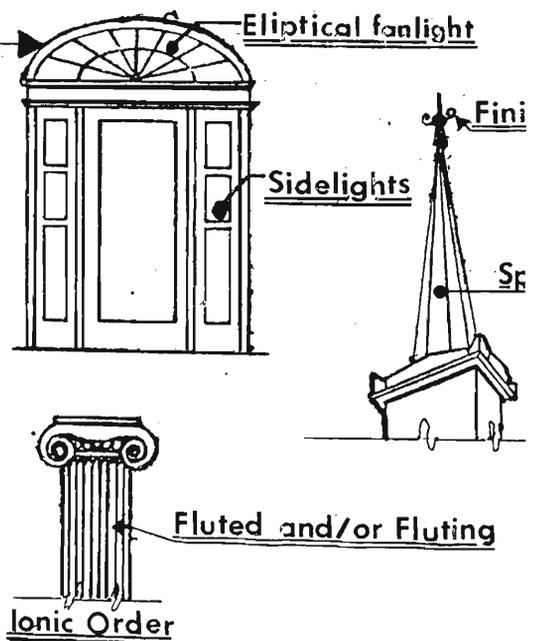
**FINIAL** - An ornament at the top of a spire, gable, or pinnacle.

**FLUTED** - Having regularly spaced vertical, parallel grooves or flutes, as on the shaft of a column, pilaster or other surface.

**FLUTING** - The vertical grooving on the shaft of a column.

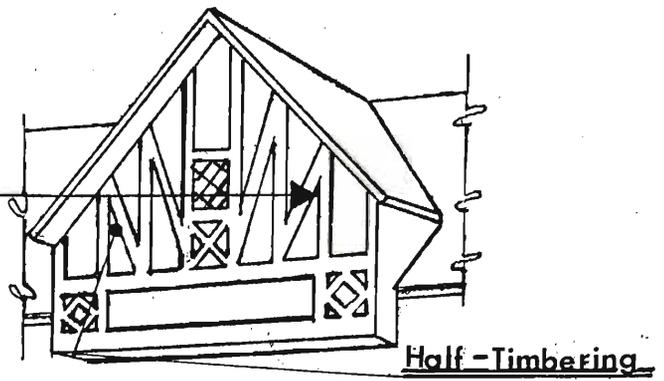
**FRIEZE** - The middle division of an entablature.

See illustration previous page



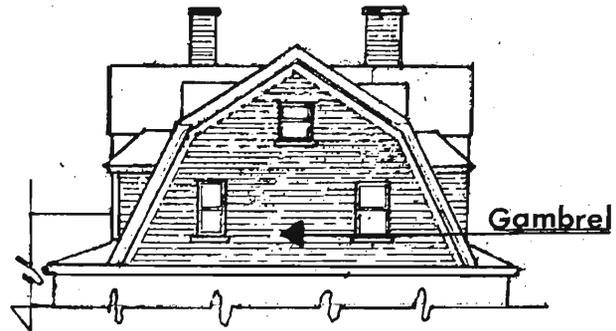
See illustration previous page

GABLES - The triangular wall segments at the end of a double-pitch or gable roof.



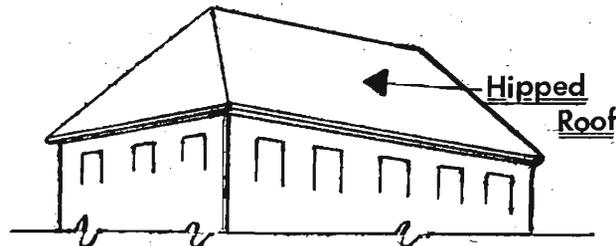
GAMBREL - A ridged roof with two slopes on each side, the lower slope having the steeper pitch.

HALF-TIMBERING - Wall construction in which the spaces between members of the timber frame are filled with brick, stone or other material.



HIPPED-ROOF - A roof with four uniformly pitched sides.

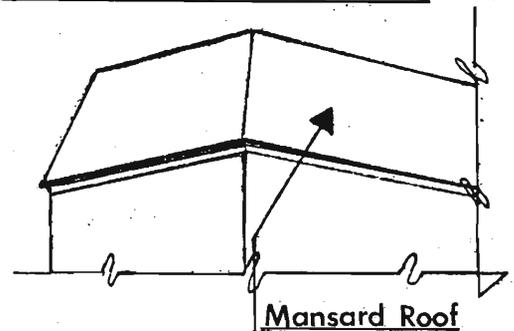
IONIC - The second order of Greek architecture, characterized by the appearance of scrolls (called volutes) on opposite sides of the capital.



See illustration previous page

MANSARD ROOF - A roof with a steep lower and a flatter upper portion.

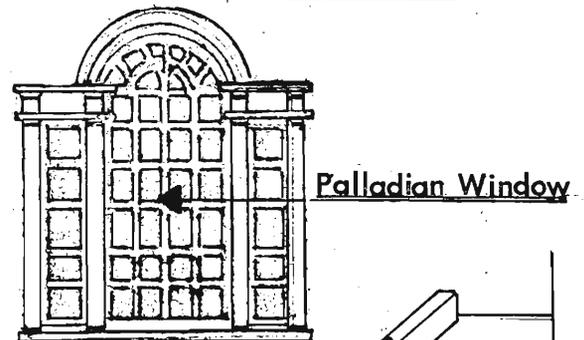
MOLDING - A continuous decorative band that is either carved into or applied to a surface.



ORDER - Any of several specific styles of classical and Renaissance architecture characterized by the type of column used (e.g. Doric, Ionic, Corinthian, Composite, and Tuscan).

See illustration previous page

PALLADIAN WINDOW - A tripartite window opening with a large arched central light and flanking rectangular side lights.

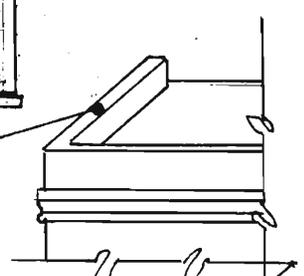


PARAPET - A low, solid, protective wall or railing along the edge of a roof or balcony.

Parapet

PEDIMENT - A triangular piece of wall above the entablature enclosed by ranking cornices, or feature resembling it.

See illustrations previous pages



PILASTER - A shallow pier attached to a wall; often decorated to resemble a classical column; a flat-faced representation of a column.

See illustration previous page

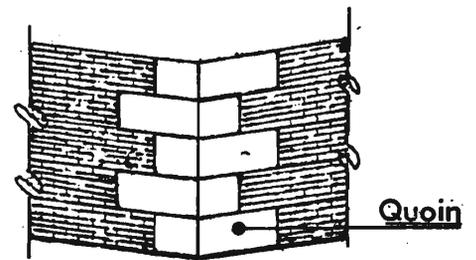
PLINTH - The base of a pedestal, column or statue, a continuous course of stones supporting a wall.

” ” ” ”

PORTICO - A major porch, usually with a pedimented roof supported by classical columns; a colonnaded space forming an entrance or vestibule with a roof supported on at least one side by columns.

” ” ” ”

QUOIN - Units of stone or brick used to accentuate the corners of a building.



SASH - A frame in which the panes of a window are set.

See illustration previous page

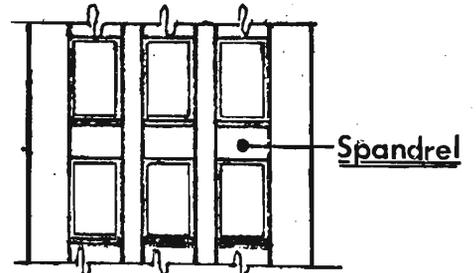
SHAFT - The main part of a column between the base and capital.

” ” ” ”

SIDELIGHT - Windows located on either side of a doorway.

” ” ” ”

SPANDREL - The wall space immediately below an upper story window.



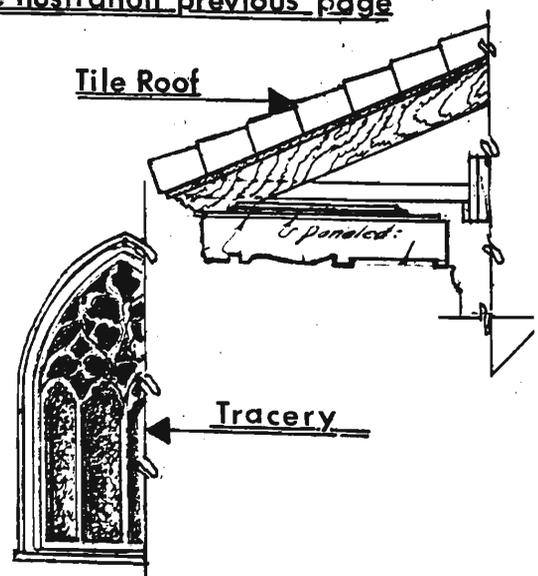
SPIRE - The tapering termination of a tower.

See illustration previous page

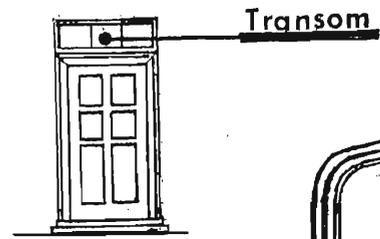
TERRA-COTTA - A fine grained, brown-red, fired clay used for roof tiles and decoration; literally, cooked earth.

TILE ROOF - A roof covered with fired clay tiles.

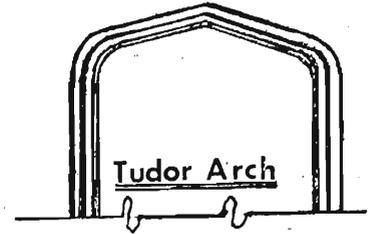
TRACERY - The curved mullions of a stone-framed window; also, ornamental work of pierced patterns in or on a screen, window glass or panel.



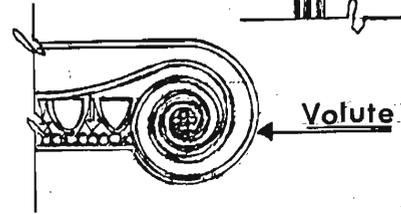
TRANSOM - The horizontal band of windows above a door.



TUDOR ARCH - A low, wide, pointed arch common in the architecture of Tudor England.



VOLUTE - A spiral, scroll-like ornament.



WEATHERBOARD - Clapboard; wooden siding. — See illustration previous page

The following definitions are provided for treatments that may be undertaken on historic properties listed in the National Register of Historic Places, and have been adopted by the Landmark Commission for purposes of this plan:

#### Acquisition

Is defined as the act or process of acquiring fee title or interest other than fee title of real property (including the acquisition of development rights or remainder interest).

#### Architectural Conservation

Is the science of preservation. It is the scientific method of observing and analyzing the evolution, deterioration, and care of buildings; the carrying out of non-destructive investigations to determine cause, effect, and solution to problems; and the directing of remedial interventions focused on maintaining the integrity and quality of historic resources. It is the technical means through which the whole spectrum of preservation processes--such as restoration and rehabilitation--is ultimately accomplished.

#### Historic Property Or District

Historically Designated (H) under the Landmark Ordinance of the City of El Paso, or property listed on the National Register of Historic Places or listed on the Official State of Texas Historic Register.

#### Preservation

Is defined as the act or process of applying measures to sustain the existing form, integrity, and material of a building or structure, and the existing form and vegetative cover of a site. It may include initial stabilization work, where necessary, as well as ongoing maintenance of the historic building materials.

#### Protection

Is defined as the act or process of applying measures designed to affect the physical condition of a property by defending or guarding it from deterioration, loss or attack, or to cover or shield the property from danger or injury. In the case of buildings and structures, such treatment is generally of a temporary nature and anticipates future historic preservation treatment; in the case of archeological sites, the protective measure may be temporary or permanent.

#### Rehabilitation

Is defined as the act or 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 or features of the property which are significant to its historical, architectural, and cultural values.

### Restoration

Is defined as the act or process of accurately recovering the form and details of a property and its setting as it appeared at a particular period of time by means of the removal of later work or by the replacement of missing earlier work.

### Reconstruction

Is defined as the act or process of reproducing by new construction the exact form and detail of a vanished building, structure, or object, or a part thereof, as it appeared at a specific period of time.

### Stabilization

Is defined as the act or process of applying measures designed to reestablish a weather resistant enclosure and the structural stability of an unsafe or deteriorated property while maintaining the essential form as it exists at present.

\* as defined by the TECHNICAL PRESERVATION SERVICES DIVISION  
OFFICE OF ARCHEOLOGY AND HISTORIC PRESERVATION  
HERITAGE CONSERVATION AND RECREATION SERVICE

### Churrigueresque

Derived from the work of Spanish Architect and sculptor José Benito Churriguera 1665-1725. Characterized by frenzied exuberance and multi-form detail, the Spanish Baroque fantasy at its fullest development

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**400TH BIRTHDAY PARTY CELEBRATION  
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