PUBLIC NOTICE

City of Lockhart
Historical Preservation Commission
5:30 p.m. Wednesday, June 4, 2025
Municipal Building – Glosserman Room
308 West San Antonio Street

AGENDA

1. Call meeting to order.

2. Citizen comments not related to an agenda item.

3. Consider the minutes of the May 7, 2025 meeting.

4. CFA-25-14. Consider a request by Amy Bramwell of Studio Steinbomer Architecture & Interiors for approval of a Certificate for Alteration for various exterior improvements to Lockhart Fire Station #1 on part of Lot 6, Block 20, Original Town of Lockhart, zoned CCB (Commercial Central Business), and located at 201 West Market St.

5. CFA-25-16. Consider a request by Alexander Scott of 3rd Rock Electrical Contractors, LLC for approval of a Certificate for Alteration for a new electric utility pole and associated equipment to serve an existing building on part of Lot 6, Block 19, Original Town of Lockhart, on property zoned CCB (Commercial Central Business), and located at 119 South Main St.

6. Discuss the possibility of prohibiting fabric awnings in the Historic District.

7. Discuss the date and agenda of the next meeting, including Commission requests for agenda items.

8. Adjournment.

Posted on the bulletin board in the Municipal Building, 308 West San Antonio Street, Lockhart, Texas, at 9:00 a.m. on the 30th day of May, 2025.

City of Lockhart
Historical Preservation Commission
May 7, 2025

MINUTES

Members Present:, Christine Ohlendorf, Ray Ramsey, Ron Faulstich, Jerry Haug

Members Absent: Kevin Thuerwaechter, Marcia Proctor, Frank Gomillion

Staff Present: David Fowler, Kevin Waller, Romy Brossman

Public Present: Jay and Bianca DeLaCruz (applicants, Agenda Item 4), Chad Rea (applicant, Item 5), Grace Reyer (applicant, Item 6), Don O'Neil (applicant, Item 7), and Timothy Wakefield (applicant, Item 8), Cindy Gibeaux

1. Call meeting to order. Vice-Chair Ohlendorf called the meeting to order at 5:36 p.m.

2. Citizen comments not related to an agenda item. None

3. Consider the minutes of the April 23, 2025, meeting.

   Commissioner Haug moved to approve the minutes as presented. Commissioner Ramsey seconded; the motion passed by a vote of 4 - 0.

4. **CFA-25-09.** Consider a request by Jay De La Cruz of Double Down Construction for approval of a Certificate for Alteration for a new awning on part of Lot 5, Block 22, Original Town of Lockhart, zoned CCB (Commercial Central Business) and located at 107 N. Main St.

   Planning Staff Kevin Waller presented the staff report via PowerPoint. The applicant proposes a new awning at the subject property. The awning will be an extruded aluminum, flat tie-back canopy with a 24-gauge standing seam and a mill finished underside. It will have a rust color, powder coat finish, be engineered, and measure 37 feet wide with a 6-foot projection. It will be attached to the building using existing wall hangers and mounted flushed and sealed to the existing blocking where a previous awning was attached. Mr. Waller noted that a citizen comment was received voicing concern about the shorter, 6 foot awning projection over the sidewalk, as well as drainage. Staff recommends approval for the project.

   Applicant Jay De La Cruz, 1607 Bluebell Cir., Lockhart, TX, discussed the engineering process for the awning and stated that the preferred projection is 8 feet. He continued that the awning is being modeled after the awning across the street at "Logos."

   Property owner Cindy Gibeaux, 107 N. Main St, Lockhart, TX, discussed design details and strategies to avoid property damage.

   Commissioner Faulstich discussed possible design and drainage options with the applicant and business owner. He expressed that an 8 or 9 foot awning would be preferred.

Vice-Chair Ohlendorf moved to approve **CFA-25-09,** *with the recommendation for an awning projecting to the edge of the sidewalk if determined feasible by an engineer, or an awning projecting 6 feet with an engineer's letter stating an 8 foot projection is not possible. Commissioner Faulstich seconded; the motion passed by a vote of 4 - 0.*

5. **CFA-25-10.** Consider a request by Chad Rea for approval of a Certificate for Alteration for window and hanging signs on Lot 2, Block 23, Original Town of Lockhart, on property zoned CCB (Commercial Central Business), and located at 111 E. San Antonio St.

   Mr. Waller presented the staff report and explained that the applicant proposes a window sign and hanging sign for a new retail art gallery and gift shop at the subject property. The window sign will be an abstract representation of a smiley face consisting of an "X" set at an angle with a wide "U" shape below. The hanging sign will feature the business name, "Cult of Happy", in black lettering against a white background, framed with a black border. Staff recommends approval.

   Applicant Chad Rea respectfully reported that he had nothing to say.

   Commissioner Ramsey moved to approve **CFA-25-10,** *with Staff's conditions that the property owner's signature be provided on the application form, prior to sign permit issuance, and that the hanging sign maintain at least 7 feet of clearance above the public sidewalk. Vice-Chair Ohlendorf seconded; the motion passed by a vote of 4 - 0.*

6. **CFA-25-11.** Consider a request by Grace Reyer for approval of a Certificate for Alteration for new signage and the repainting of a portion of the front façade to a different color on part of Lot 6, Block 20, Original Town of Lockhart, on property zoned CCB (Commercial Central Business), and located at 215 W. Market St., Suite B.

   Mr. Waller reported that two window signs are proposed, as well as the repainting of the front façade to a different color (white) for the Plum Creek Records and Tapes retail store. The two decal signs will be placed on the glass of the front double doors, with each measuring 4.2 square feet in size. The repainting will occur beneath the awning. Staff recommends approval.

   Vice-Chair Ohlendorf moved to approve **CFA-25-11** *as presented. Commissioner Ramsey seconded; the motion passed by a vote of 4 - 0.*

7. **CFA-25-12.** Consider a request by Don O'Neil for approval of a Certificate for Alteration for a front door replacement, painting over clerestory windows, and two new signs on part of Lot 4, Block 22, Original Town of Lockhart, on property zoned CCB (Commercial Central Business), and located at 119 N. Main St.

   Mr. Waller reported that the proposal includes a new window sign, projecting wall sign, new front door, and the painting of clerestory windows on the front façade. The window sign will be located on the glass of the new front door. The projecting wall sign will be square in shape and made of black wood with brass foil. This sign will hang 8 feet above the sidewalk from a black iron bracket attached to the building with existing awning bolts. The existing, damaged

front door will be replaced with a single pane glass door and painted the same red color. The clerestory windows will be painted over in the same red color. Staff recommends approval of the proposed project.

Applicant Don O'Neil, 542 FM 672, Lockhart, TX, introduced himself to the Commission.

Commissioner Faulstich asked the applicant if the vent in the photo, above and to the right of the front door, is functioning. He also asked if, instead of painting over the windows, a solid piece of wood, painted the same red, could be installed over the vent and clerestory windows.

Mr. O'Neil replied that wood paneling could be used in lieu of painting over the clerestory windows, and that the landlord must okay the alteration.

Commissioner Ramsey moved to approve **CFA-25-12,** *with the condition that the clerestory windows and vent are covered with a wood panel, painted the same existing red color. Commissioner Faulstich seconded; the motion passed by a vote of 4 - 0.*

8. **CFA-25-13.** Consider a request by Timothy Wakefield for approval of a Certificate for Alteration for new signage, hanging flower baskets, and planter boxes on part of Lot 4-A, Block 22, Original Town of Lockhart, on property zoned CCB (Commercial Central Business) and located at 115 N. Main St.

Mr. Waller reported that the proposal is for two new wall signs, four hanging flower baskets, and two planter boxes for Soundwaves Art Foundation. The two signs will be placed on either side of the entry and will feature changing information about new artists, print releases, and events. Each sign will be made of canvas with a wood frame, affixed to the walls through the mortar joints, and will measure 18 inches by 30 inches. The signs will be changed-out monthly. The baskets will be hung from brackets attached to the wall through the mortar. The two iron planter boxes are already in place in front of the windows. Staff recommends approval.

Commissioner Faulstich asked the applicant how the signs will be removed and replaced.

Applicant Timothy Wakefield, 201 N. Pecos St, Lockhart, TX, replied that the signs will be professionally mounted and the same holes will be reused.

Commissioner Faulstich moved to approve **CFA-25-13,** *with Staff's condition that the hanging flower baskets maintain at least 7 feet of clearance above the public sidewalk. Commissioner Ramsey seconded; the motion passed by a vote of 4 - 0.*

9. Discuss the date and agenda of the next meeting, including Commission requests for agenda items.

The Commission requested that a discussion about awnings, specifically awning materials, be added to a future agenda.

Mr. Waller stated that the next regularly scheduled meeting would be held June 4th, and that no applications have been received to date.

10. Adjournment.

Commissioner Faulstich moved to adjourn the meeting, and Commissioner Haug seconded. The motion passed by a vote of 4-0, and the meeting adjourned at 6:26 p.m.

Approved: _____
(date)

_____ _____
Romy Brossman, Recording Secretary Kevin Thuerwaechter, Chairman

CFA-25-14

201 W MARKET ST

VARIOUS IMPROVEMENTS TO FIRE STATION #1

N

SUBJECT PROPERTY

ZONING BOUNDARY

Scale 1" = 100'


N BLANCO ST
N CHURCH ST
N MAIN ST
E SAN ANTONIO ST
W SAN ANTONIO ST
E MARKET ST
W MARKET ST
S BLANCO ST
S CHURCH ST
S MAIN ST
E PRAIRIE LEA ST
W PRAIRIE LEA ST
N
0
100
200 Feet

STAFF REPORT CERTIFICATE FOR ALTERATION

CASE SUMMARY

STAFF: Kevin Waller, Historical Preservation Officer / Senior Planner KW CASE NUMBER: CFA-25-14
REPORT DATE: May 28, 2025
MEETING DATE: June 4, 2025
APPLICANT'S REQUEST: Various exterior improvements
STAFF RECOMMENDATION: ***Approval***
CONDITIONS: None

BACKGROUND DATA

APPLICANT: Amy Bramwell, Studio Steinbomer Architecture & Interiors
OWNER: City of Lockhart Fire Department
SITE LOCATION: 201 West Market St.
LEGAL DESCRIPTION: Part of Lot 6, Block 20, Original Town of Lockhart
EXISTING USE OF PROPERTY: City Fire Station #1
PROPOSED USE OF PROPERTY: Same
ZONING CLASSIFICATION: CCB (Commercial Central Business)

ANALYSIS OF ISSUES

PROJECT DESCRIPTION: Various exterior improvements are proposed for City Fire Station #1. An overview of the conceptual improvements was presented to the Commission at its April 23, 2025 meeting. The proposed improvements are largely carryover from those presented at the April 23 meeting, with the exception of the proposed repainting of all exterior wood features. Specifically, the repainting has been narrowed down to a single paint scheme, being a deep red color for all doors, and a soft white color for all trim, architectural millwork, and window framing. The other project components include replacement of the roof with a different material and associated asbestos removal, new gutters and downspouts, restoration of the bell tower and replacement of the bell tower roof, replacement of the windows and associated asbestos removal, re-pointing of the brick and mortar where needed, and replacement of the overhead doors with similar-style doors. The three overhead garage doors on the south building wall façade to be replaced will consist of an insulated, factory-painted steel material. According to the applicant, the details and specifications of the replacement windows have not yet been determined, but will be provided prior to the meeting. With regard to the two steel-barred windows on the north wall façade, the applicant is considering reinstalling the steel grating after the windows are replaced. Various interior improvements are also proposed; however, these improvements are non-structural, and, along with the repointing of the brick and mortar on the exterior, are considered ordinary maintenance and not subject to a Certificate for Alteration. Please refer to the enclosed photos, elevation drawings, and detailed scope of work for the overall project.

COMPATIBILITY: The proposed improvements will enhance the building's appearance, visually benefit the far west portion of the Courthouse Square Historic District, and will ultimately provide a higher level of service to Lockhart's citizens.

COMPLIANCE WITH STANDARDS: The proposed improvements, save for the ordinary maintenance elements as discussed above, are subject to approval of this Certificate for Alteration, and to the issuance of building permits and other permits as necessary.

ALTERNATIVES: None necessary.

Lockhart
TEXAS

CERTIFICATE FOR ALTERATION APPLICATION
CFA-25-14

(512) 398-3461 • FAX (512) 398-3833
P.O. Box 239 • Lockhart, Texas 78644
308 West San Antonio Street

APPLICANT / PROPERTY OWNER

APPLICANT NAME Amy Bramwell
ADDRESS 4303 Medical Parkway
Austin, TX 78756
DAY-TIME TELEPHONE 512-479-0022
E-MAIL amy@steinbomer.com

OWNER NAME City of Lockhart
ADDRESS 105 S. Colorado St
Lockhart, Texas 78644
DAY-TIME TELEPHONE 512-398-3461
E-MAIL jresendez@lockhart-tx.org

PERSON DOING WORK City of Lockhart
ESTIMATED COST 1.6 million

PROPERTY

LEGAL DESCRIPTION Original Town of Lockhart, Block 20, part of Lot 6
ADDRESS 201 W. Market Street, Lockhart, Tx
ZONING CLASSIFICATION CCB

GENERAL INFORMATION

An approved Certificate for Alteration (CFA) is required by City Code for all signage, construction, alteration, or modification of property designated as Historic, if such activities will change the architecture, design, finishes, or outward appearance of a building, structure, object, site, area, or district, as viewed from the exterior (Ord. 93-19, Sec. 11 and 12). A CFA is also required for interior work affecting load-bearing walls. A City Sign Permit and/or City Building Permit may also be required by City Code. **Only fully completed applications will be accepted.**

PROJECT DESCRIPTION AND ATTACHMENTS

PLEASE INCLUDE PHOTOS OF THE PROJECT AREA WITH THE APPLICATION, AS WELL AS A DIAGRAM(S) OF THE PROPOSED WORK WITH DIMENSIONS, MATERIALS, METHOD OF ATTACHMENT TO THE BUILDING (IF APPLICABLE), TECHNICAL SPECIFICATIONS, ETC. THE DIAGRAM MAY BE HAND-DRAWN. ALL ATTACHMENTS MUST BE IN 8.5" X 11" FORMAT. PROVIDE A DESCRIPTION OF THE PROPOSED WORK HERE:

Abatement of cement asbestos roof and replacement with synthetic slate roof tiles. New gutters and downspouts Replacement of deteriorated window with new.
Replacement of deteriorated wood siding with new. New overhead garage doors. New exterior paint. All interior work is non-load bearing.

APPLICATION FEE OF $50.00, payable to the City of Lockhart **Receipt Number:** R0137563

TO THE BEST OF MY KNOWLEDGE, THIS APPLICATION AND ASSOCIATED DOCUMENTS ARE COMPLETE AND CORRECT, AND IT IS UNDERSTOOD THAT I OR ANOTHER REPRESENTATIVE SHOULD BE PRESENT AT ALL PUBLIC MEETINGS CONCERNING THIS APPLICATION.

APPLICANT SIGNATURE Amy Bramwell Digitally signed by Amy Bramwell DN: C=US, E=amy@steinbomer.com, O=Studio Steinbomer, CN=Amy Bramwell Date: 2025.05.19 11:51:55-05'00' DATE 5-19-2025

PROPERTY OWNER SIGNATURE Steve Lewis, City Mgr. DATE 5-19-2025

HISTORICAL PRESERVATION COMMISSION APPROVAL _____ DATE _____

CERTIFICATE FOR ALTERATION- SCOPE OF WORK QUESTIONNAIRE

This form must be completed by the applicant for a Certificate for Alteration. The Lockhart Historical Preservation Officer (HPO) shall independently verify all information provided on the application and attached questionnaire. The HPO shall review the application and this questionnaire in an expedient manner and notify the applicant of the outcome of the review. Additional information may be needed to complete the application and review process. Final review and action on the application for the Certificate for Alteration by the Lockhart Historical Preservation Commission in a public meeting is required. Any required explanations to answers given shall be attached. The proposed improvements represented on this application will be the limit of construction and alteration work undertaken.

Construction shall not begin prior to authorization by the approval of the Certificate for Alteration.

SCOPE OF WORK QUESTIONS

Yes	No	Verified	
			Section One
X		KW	1. Is this application for construction or alteration on or at a property which is in a Historic District or a City-designated Historic Landmark? What is its zoning designation? CCB Check one: Historic Landmark ____ Historic District X
X		KW	2. Is this application for any construction or alteration work that is **NOT** described or defined as ordinary maintenance of a historic property? Is it more than limited "Ordinary Maintenance"?
X		KW	3. Will the construction or alteration covered by this application include any work visible from the exterior of the property?
	X	KW	4. Will the construction or alteration covered by this application remove or physically change any structural elements of the property (i.e. interior or exterior load-bearing walls, columns, posts, foundations, footings, etc.)?
			Section Two
	X	KW	1. Is the construction or alteration covered by this application considered an emergency repair of sudden, accidental, or unforeseen property damage? When did damage occur? _____
	X	KW	2. Is the construction or alteration covered by this application considered necessary to correct a circumstance that endangers a building, business, owner, or the public?
X		KW	3. Is the construction or alteration covered by this application considered permanent, to be in place more than 90 days? (A temporary construction or alteration is required to be removed within 90 days and the property is to be returned to the original or agreed upon condition.)
	X	KW	4. Has a permit been issued for any of the proposed work? Date: _____ Permit No. _____ Has any work actually started? ___ Describe: _____
			Section Three
X		KW	1. Will the construction or alteration covered by this application make a physical change to any design elements, features, or finishes visible from the exterior of the property?
X		KW	2. Will the construction or alteration covered by this application repair or replace an element of the building or property with a material different from the original material of that element?
	X	KW	3. Will the construction or alteration covered by this application include painting exterior surfaces that have not been previously painted?
X		KW	4. Does the construction or alteration covered by this application include demolition or removal of any part or element of the property visible from the exterior of the property?
X		KW	5. Will the construction or alteration covered by this application make any change in the appearance of the property as viewed from the exterior of the property?

Scope of Work Questions Verified By: Kevin Walker

Date of Verification: 5/28/25

Certificate No. CFA-25-14 **Date Submitted** 5/20/25

Please Note: *A Certificate for Alteration is valid for a period concurrent with the Building Permit granted for the proposed work, or a period not to exceed 18 months.*

CFA-25-16

119 S MAIN ST

NEW ELECTRIC UTILITY POLE
& ASSOCIATED EQUIPMENT

N

SUBJECT PROPERTY

ZONING BOUNDARY

Scale 1" = 100'


N CHURCH ST
N MAIN ST
E SAN ANTONIO ST
W SAN ANTONIO ST
E MARKET ST
S COMMERCE ST
W MARKET ST
S CHURCH ST
S MAIN ST
E PRAIRIE LEA ST
S BLANCO ST
W PRAIRIE LEA ST
N
0
100
200 Feet

STAFF REPORT — CERTIFICATE FOR ALTERATION

CASE SUMMARY

STAFF: Kevin Waller, Historical Preservation Officer / Senior Planner KW CASE NUMBER: CFA-25-16
REPORT DATE: May 29, 2025
MEETING DATE: June 4, 2025
APPLICANT'S REQUEST: New electric utility pole and associated equipment
STAFF RECOMMENDATION: ***Approval***
CONDITION: Continue working with the City Electric Department and Public Works Department throughout all stages of the project.

BACKGROUND DATA

APPLICANT: Alexander Scott, 3rd Rock Electrical Contractors, LLC
OWNER: Terry Black, 119 Corner Main, LLC
SITE LOCATION: 119 South Main St.
LEGAL DESCRIPTION: Part of Lot 6, Block 19, Original Town of Lockhart
EXISTING USE OF PROPERTY: Vacant commercial building
PROPOSED USE OF PROPERTY: Commercial (bowling alley, billiards, and restaurant)
ZONING CLASSIFICATION: CCB (Commercial Central Business)

ANALYSIS OF ISSUES

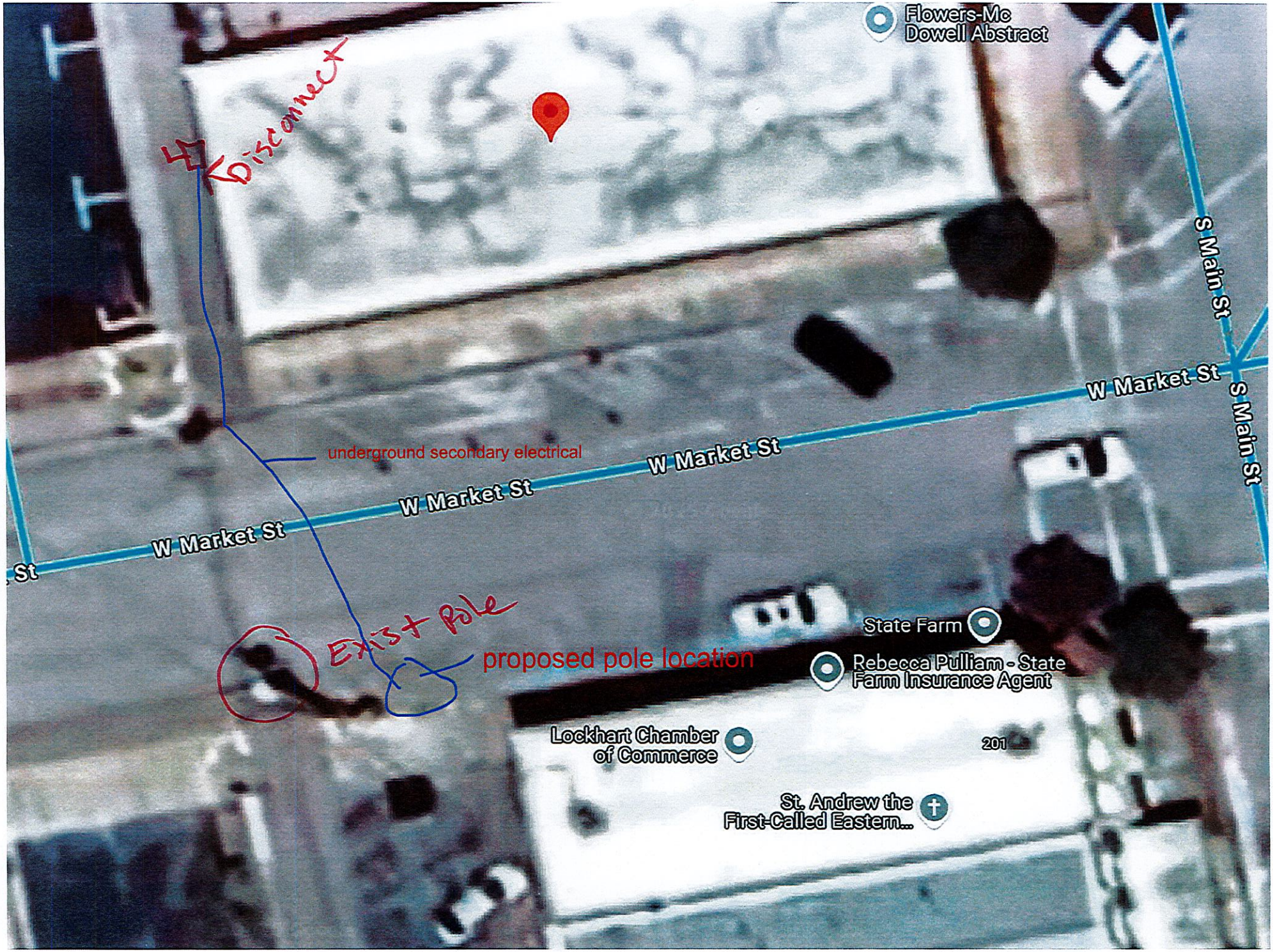
PROJECT DESCRIPTION: The applicant proposes to install a new electric utility pole to support the electrical needs of the future "Big Bob's Bowling & Billiards" business for the subject property. The Commission approved various improvements to the building for the new business in November 2024. The new electric pole will be located across West Market Street from the subject property, just east of an existing pole positioned at the alley entrance behind the current Lockhart Chamber of Commerce storefront. A new electrical conduit will connect the proposed pole to the rear, or west, end of the building on the subject property, to run beneath and across West Market Street. The proposed design has been discussed with both the Electric Superintendent and Public Works Director, who each support the project as proposed. The Public Works Director has stated that a new pole on the south side of the street, near the existing pole, helps to cluster impacts and avoids a new visual impact on the north side of the street. In addition, the pole's proposed location within the sidewalk will help to avoid conflicts associated with the new parking spaces in the area as part of the downtown revitalization project. Please refer to the enclosed photo renderings for further details.

COMPATIBILITY: With the electric pole's proposed placement near an existing pole across the street from the subject property and the placement of the conduit beneath West Market Street to connect to the subject property, this project will minimize the visual impact to both the Courthouse Square Historic District and the downtown revitalization project elements.

COMPLIANCE WITH STANDARDS: Although there are no design guidelines for the proposed project in the Historic Districts and Landmarks Ordinance, the project is subject to approval of this Certificate for Alteration and the issuance of building and electrical permits. In addition, Staff recommends that the applicant continue working with the Electric and Public Works Departments as to their requirements, as a condition of approval.

ALTERNATIVES: None necessary.


CT meter
1# UD
Secondary Riser
1# UD
Secondary
Conduit/Conductor


Flowers-Mc Dowell Abstract
Disconnect
underground secondary electrical
W Market St
W Market St
W Market St
W Market St
S Main St
S Main St
Exist Pole
proposed pole location
State Farm
Rebecca Pulliam - State Farm Insurance Agent
Lockhart Chamber of Commerce
St. Andrew the First-Called Eastern...
201

#1 Home Improvement Retailer

Kyle 10PM 78640 What ca... Kyle 10PM 78640 Shop All Services DIY Log In

Internet # 207185939 Model # GF226NRA Store SO SKU #1001854866

1

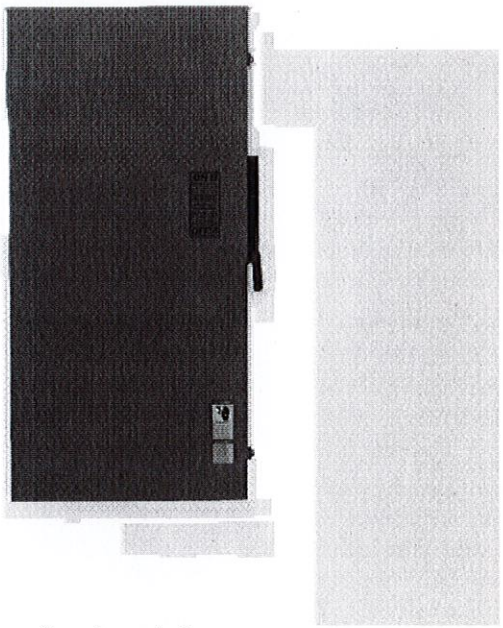
Siemens (Brand Rating: 4.4/5)

General Duty 600 Amp 240-Volt Double Pole Outdoor Fusible Safety Switch

★★★★★ (2) Questions & Answers (5)

+2

-Disconnect proposed at rear of building-



Hover Image to Zoom

Share Print

Lockhart TEXAS

CERTIFICATE FOR ALTERATION APPLICATION
CFA-25-16

(512) 398-3461 • FAX (512) 398-3833
P.O. Box 239 • Lockhart, Texas 78644
308 West San Antonio Street

APPLICANT / PROPERTY OWNER

APPLICANT NAME Alexander Scott/3rd Rock ADDRESS 706 Lantana Lockhart TX 78644

DAY-TIME TELEPHONE 210-643-3397

E-MAIL ABS@3rdRockElectrical.com

OWNER NAME Black Family Holdings ADDRESS 208 N Main St Lockhart TX

DAY-TIME TELEPHONE 517-719-7416

E-MAIL Scott@blackfamilyholdings.investments.com

PERSON DOING WORK 3rd Rock Electrical ESTIMATED COST $1.00

PROPERTY

LEGAL DESCRIPTION Original Town of Lockhart, Block 19, part of Lot 6

ADDRESS 119 S. Main St ZONING CLASSIFICATION CCB

GENERAL INFORMATION

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PROJECT DESCRIPTION AND ATTACHMENTS

PLEASE INCLUDE PHOTOS OF THE PROJECT AREA WITH THE APPLICATION, AS WELL AS A DIAGRAM(S) OF THE PROPOSED WORK WITH DIMENSIONS, MATERIALS, METHOD OF ATTACHMENT TO THE BUILDING (IF APPLICABLE), TECHNICAL SPECIFICATIONS, ETC. THE DIAGRAM MAY BE HAND-DRAWN. ALL ATTACHMENTS MUST BE IN 8.5" X 11" FORMAT. PROVIDE A DESCRIPTION OF THE PROPOSED WORK HERE:

New utility pole needed to support Electrical Requirements of the new buildout take power underground from Market St to building

APPLICATION FEE OF $50.00, payable to the City of Lockhart **Receipt Number:** R0137-6031

TO THE BEST OF MY KNOWLEDGE, THIS APPLICATION AND ASSOCIATED DOCUMENTS ARE COMPLETE AND CORRECT, AND IT IS UNDERSTOOD THAT I OR ANOTHER REPRESENTATIVE SHOULD BE PRESENT AT ALL PUBLIC MEETINGS CONCERNING THIS APPLICATION.

APPLICANT SIGNATURE _____ DATE 5-21-25

PROPERTY OWNER SIGNATURE See owner's emailed authorization attached DATE _____

HISTORICAL PRESERVATION COMMISSION APPROVAL _____ DATE _____

CERTIFICATE FOR ALTERATION- SCOPE OF WORK QUESTIONNAIRE

This form must be completed by the applicant for a Certificate for Alteration. The Lockhart Historical Preservation Officer (HPO) shall independently verify all information provided on the application and attached questionnaire. The HPO shall review the application and this questionnaire in an expedient manner and notify the applicant of the outcome of the review. Additional information may be needed to complete the application and review process. Final review and action on the application for the Certificate for Alteration by the Lockhart Historical Preservation Commission in a public meeting is required. Any required explanations to answers given shall be attached. The proposed improvements represented on this application will be the limit of construction and alteration work undertaken.

Construction shall not begin prior to authorization by the approval of the Certificate for Alteration.

SCOPE OF WORK QUESTIONS

Yes	No	Verified	
			Section One
X		KW	1. Is this application for construction or alteration on or at a property which is in a Historic District or a City-designated Historic Landmark? What is its zoning designation? CCB Check one: Historic Landmark ____ Historic District ✓
✓	X	KW	2. Is this application for any construction or alteration work that is **NOT** described or defined as ordinary maintenance of a historic property? Is it more than limited "Ordinary Maintenance"?
X		KW	3. Will the construction or alteration covered by this application include any work visible from the exterior of the property?
X	✓	KW	4. Will the construction or alteration covered by this application remove or physically change any structural elements of the property (i.e. interior or exterior load-bearing walls, columns, posts, foundations, footings, etc.)? ~~Utility Pole~~
			Section Two
	X	KW	1. Is the construction or alteration covered by this application considered an emergency repair of sudden, accidental, or unforeseen property damage? When did damage occur? _____
	✓	KW	2. Is the construction or alteration covered by this application considered necessary to correct a circumstance that endangers a building, business, owner, or the public?
X		KW	3. Is the construction or alteration covered by this application considered permanent, to be in place more than 90 days? (A temporary construction or alteration is required to be removed within 90 days and the property is to be returned to the original or agreed upon condition.)
	X	KW	4. Has a permit been issued for any of the proposed work? Date: _____ Permit No. _____ Has any work actually started? ___ Describe: _____
			Section Three
X		KW	1. Will the construction or alteration covered by this application make a physical change to any design elements, features, or finishes visible from the exterior of the property?
	X	KW	2. Will the construction or alteration covered by this application repair or replace an element of the building or property with a material different from the original material of that element?
	X	KW	3. Will the construction or alteration covered by this application include painting exterior surfaces that have not been previously painted?
	X	KW	4. Does the construction or alteration covered by this application include demolition or removal of any part or element of the property visible from the exterior of the property?
✓	X	KW	5. Will the construction or alteration covered by this application make any change in the appearance of the property as viewed from the exterior of the property?

Scope of Work Questions Verified By: Kevin Weller

Date of Verification: 5/29/25

Certificate No. CFA-25-16 **Date Submitted** 5/21/25

Please Note: *A Certificate for Alteration is valid for a period concurrent with the Building Permit granted for the proposed work, or a period not to exceed 18 months.*

Kevin Waller

From: Terry Black <terry@blackfamilyinvestments.com>
Sent: Wednesday, May 21, 2025 7:46 PM
To: Alexander Barret Scott
Cc: Scott Wieland; Kevin Waller
Subject: Re: Owner authorization needed

This email originated from an external sender. Please exercise caution before clicking on any links or attachments.

Hi Kevin:

I am out of town until Monday.

Alexander Scott has my authorization to act on my behalf regarding the Market Street electrical pole for the bowling alley building.

Please call me if you need more information. 512-376-8840

Thank you,

Terry Black

On Wed, May 21, 2025 at 4:55 PM Alexander Barret Scott <[redacted]> wrote:
Good day Mr. Black. Alexander here. Working on the bwloing alley utility pole with the historic district. And city. They are needing your authorization or signature on some paperwork. For the application I'm working on. If you don't mind responding at your convenience

Thank you.
Thank you!
Alexander Barret Scott

3rd Rock Electrical Contractors LLC.

210-643-3397

Abs@3rdRockElectrical.com

CITY OF
Lockhart
TEXAS

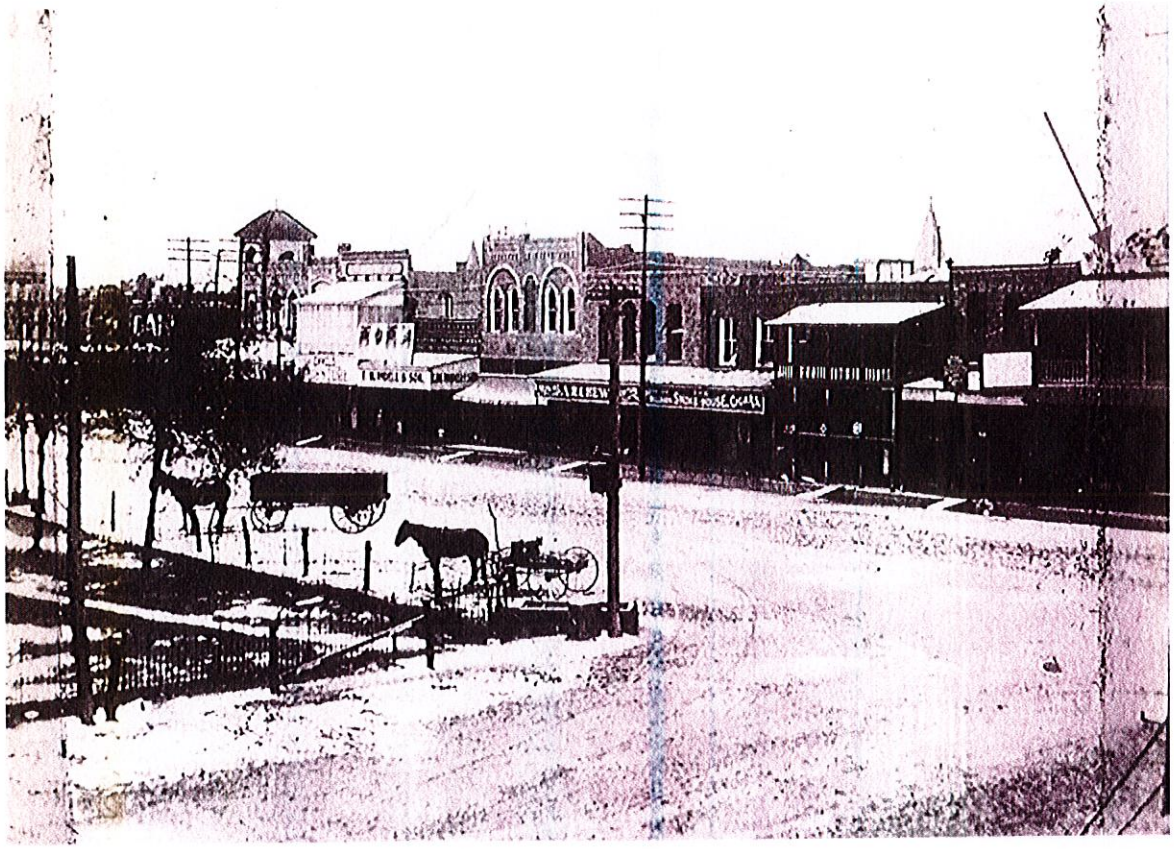
(512) 398-3461 • FAX (512) 398-5103
P.O. Box 239 • Lockhart, Texas 78644
308 West San Antonio Street

TO: Lockhart Historical Preservation Commission
FROM: Kevin Waller, Historical Preservation Officer / Senior Planner KW
SUBJECT: Fabric Awnings (Agenda Item 6)
DATE: May 29, 2025

Agenda Item 6: Discuss the possibility of prohibiting fabric awnings in the Historic District.

During a previous Commission meeting, certain members requested that an item be added to the agenda of a future meeting to discuss the possibility of prohibiting fabric awnings in the Courthouse Square Historic District, due to their lack of aesthetic appeal and lack of historic compatibility in relation to suspended metal canopies. Staff has subsequently reviewed historical photographs of the Square (enclosed), and has observed that metal canopies were the predominant feature on many buildings from the early 1900's to the 1950's. According to a publication from the National Park Service published in 2004 (enclosed), metal canopies, especially aluminum, became widespread in the 1950's, with fabric awnings more prevalent prior to that time period, originally being introduced in the mid-19th century. Lockhart appears to be somewhat of an anomaly, as metal canopies were the most prevalent at least as early as the beginning of the 20th century as noted above. With regard to awning material type, canvas was historically the most typical material, with either a solid or striped color scheme. In addition, individual awnings over individual doors and windows was a common characteristic for both commercial and residential buildings. The typical minimum distance between the projecting awning edge and the curb of the street below was between one and two feet. In summary, both awnings and canopies are considered historic, with awnings predating canopies in the evolution of building features. The Streetscape Guidelines for Historic Commercial Districts, published in 2011 by the Texas Historical Commission (enclosed), echoes the historic nature of both canopies and awnings.

Historical Photo #3



Winter scene, 1909

Source: Reagan, Ronda A., "Lockhart: Images of America", page 43
Original source: Caldwell County History Center

– Awning examples from 1909 –
South Main Street

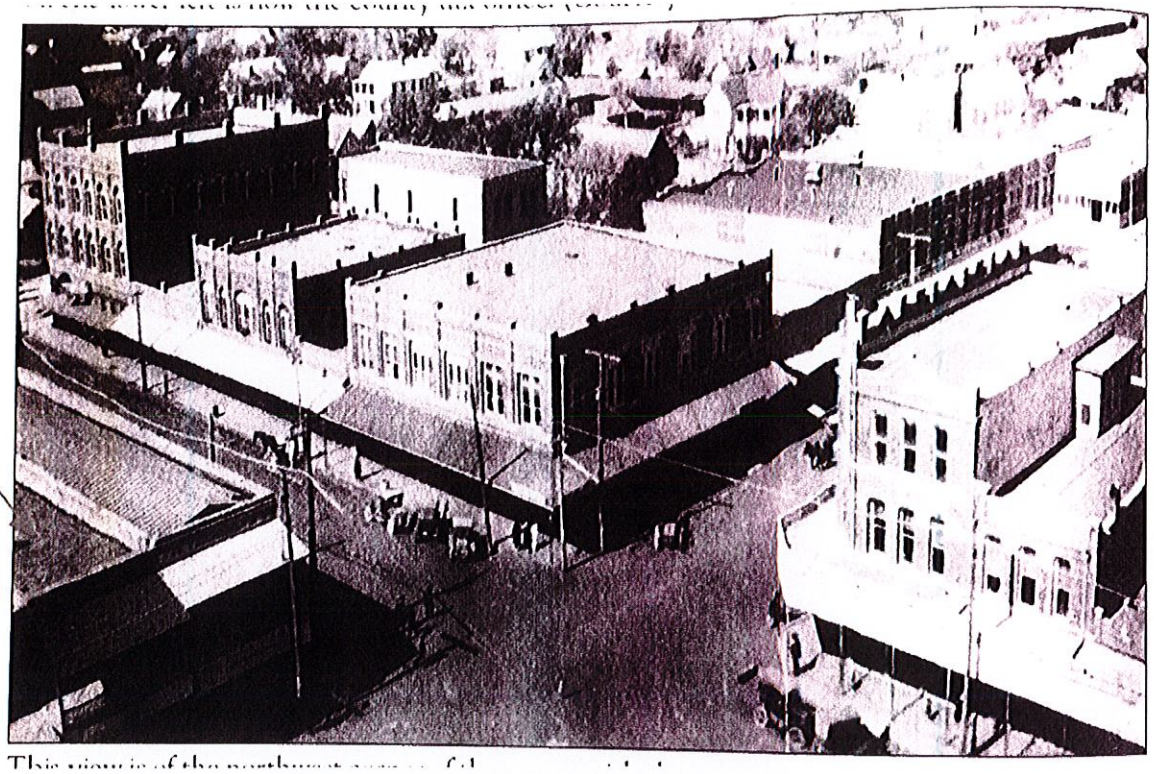
Historical Photo #4

West side of Square, looking south, W. H. Lewis & Co., 1915-1925
Shows roofed balcony

Sources:
Historical Lockhart, then and now by Zona Adams Withers, page 10, Briscoe F394 L78 W573
A Pictorial History: Remembering Lockhart's first 150 years, 1852-2002, page 25

– Awning examples, circa 1915-1925 –
South Main Street

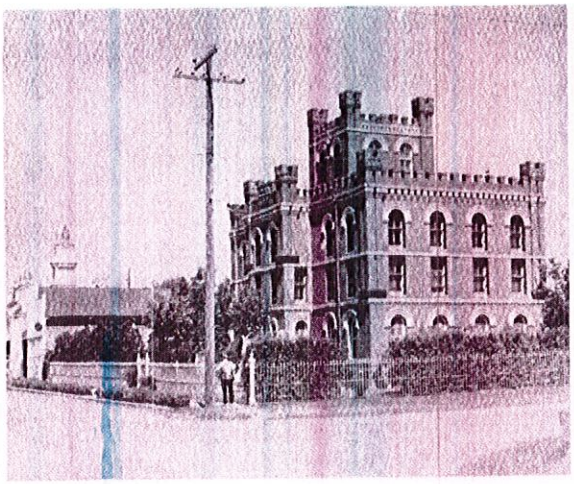
Historical Photo #6



Aerial view, 1921-1923

Source #1: Reagan, Ronda A., "Lockhart: Images of America", page 64
Original source: Eugene Clark Library

- Awning examples, circa 1921-1923 -
South Main Street



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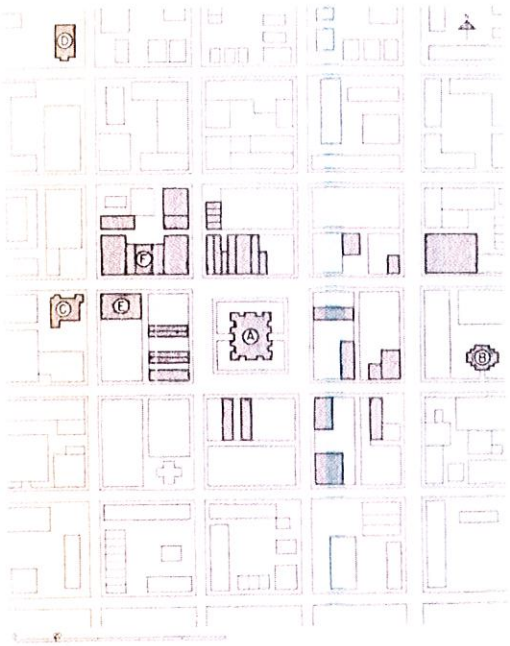
-Awning Examples from the 1950's—

-Predominantly Metal-

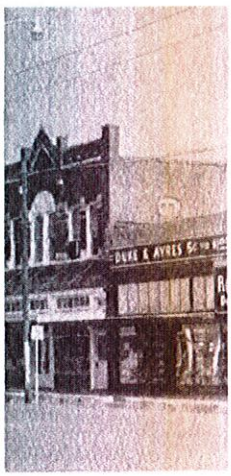


A. Courthouse (*Figures 1, 2*)
B. Jail (*Figure 3*)
C. First Christian Church (*Figure 7*)
D. St. Mary's Church (*Figures 8–10*)
E. Vogel Block (*Figures 11, 12*)
F. Masur Block (*Figures 12–13*)

This is a quality which evades any immediate definition; but often in the sharp light and the vacant landscape of the West architectural detail will seem to achieve an almost archaic clarity, so that the most tawdry saloon or incrusted false façade may acquire a portentous distinction, while whole towns founded no earlier than the 'sixties can exude an Italian evidence of age. For these reasons, for the sympathetic traveler Utah will evoke memories of Tuscany; Virginia City, Nevada, will appear a 19th-century Urbino; while such mining cities as Leadville, Colorado, Carson City, Nevada, or Globe, Arizona, will seem as unquestionably as Gubbio or Siena to have always occupied the land. Like the cities of Umbria they are potent symbols of urbanity; and like these they become more definite, more surprisingly crystalline to the mind, by reason of the emptiness through which they are approached.

How much of the present susceptibility to these towns is merely nostalgic, how much is pure hallucination, and how much corresponds to a reality, it is difficult to judge. Their buildings are scarcely inhibited by either taste or culture, were improvised apparently without thought, seem to be the embodiment of a popular architectural consciousness, and present themselves to the eyes of the present day as the final and the comprehensive monuments of an heroic age. But although it is by qualities such as these that Miss Stein's proposition is given substance, one hesitates to exemplify it by them alone. These western mining settlements are after all too bizarre to prove a point. One recognizes in their buildings a peculiar combination of good sense and outrage, of force and naiveté; but one really demands that these characteristics be embodied in a more completely typical situation.

It is here that, as a quite stereotyped urban pattern, the American courthouse town might be introduced as a more representative illustration. A completely normal and widely distributed type, scattered throughout the northern states, consistently recurring throughout the South, it is scarcely the product of any deliberately expressed taste — and yet one assumes its repetition was inspired by more than mere habit. For patently this is a town dedicated to an idea, and its scheme is neither fortuitous nor whimsical. The theme of centralized courthouse in central square is — or should be — a banal one. And it is in fact one of great



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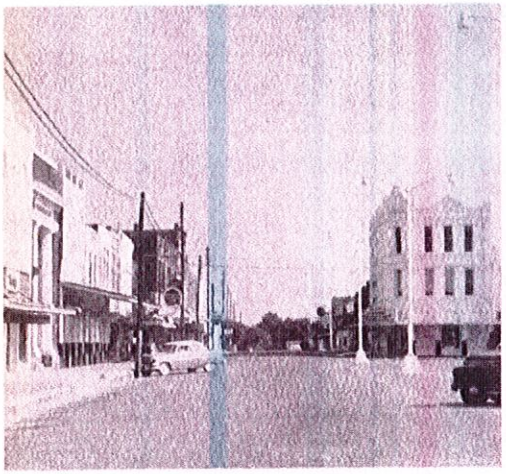

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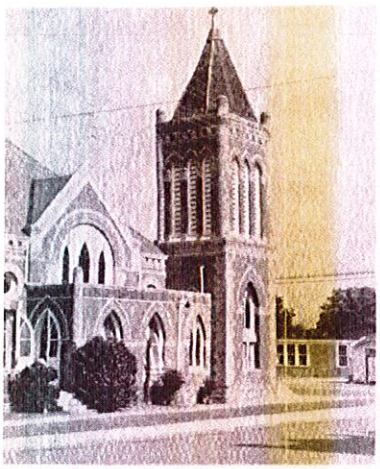
power. For these courthouse squares are not the residential enclosures of England, nor like the piazzas of Italy do they admit the church in a presiding role. Here it is the law which assumes a public significance; and it is around the secular image of the law, like architectural illustrations of a political principle, that these towns revolve. In each case the courthouse is both visual focus and social guarantee; and in each square the reality of government made formally explicit provides the continuing assurance of order. There is hence a curious decorum about these towns which, however run down they might often be, are apt to display an air of generality. Urbanistic phenomena they palpably are, but they are also the emblems of a political theory. A purely architectural experience of their squares is therefore never possible. Within these enclosures the observer can never disentangle his aesthetic response from his reaction as a social animal. They are the foyers of a republican ceremonial, and their uncompromised form neatly condenses all the imponderables of republican principles. It is the almost classical typicality, the emblematic significance, and the completely adequate symbolism of these towns that is responsible for their seeming antiquity.

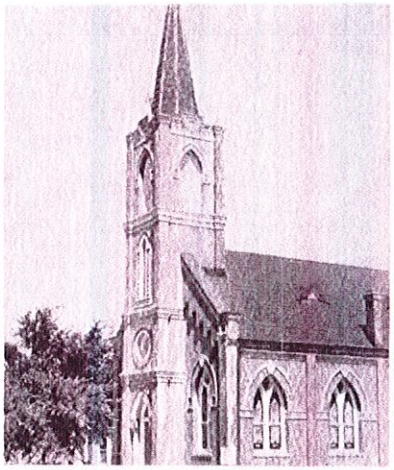
The place of origin of the type is presumably a matter of academic interest, but it is just possible that its place of culmination is in central Texas. There at least, since the comparative absence of trees disencumbers the scheme from camouflage, one can never be unaware of it. Further west the central courthouse seems scarcely to have been a viable motif; but in Texas, where the brilliance of the atmosphere lifts the most modest architectural statement to a new potential, the *idea* becomes completely clarified; and for the unprejudiced eye, the eye which is willing to see, a number of small towns do present themselves as very minor triumphs of urbanity.

Llano, Lampasas, Gainesville, Belton, Georgetown, Lockhart, and others are all as much the same as so many French medieval *bastides*. If it is not the sight of a water tower, the first indication of arrival at one of them is apt to be the courthouse which appears, from a distance of several miles, as the slightest eruption upon the horizon. Without major incident the landscape has unrolled itself for mile after mile with an almost complete negation of picturesque effect. Admirable, uncompromising, repetitive, restrained, monotonous, subtle, and unvaried, it is a scenically underfurnished and magnificently exhausting display which makes the minimum of overtures to the spectator. Without natural punctuation and without natural relief, it debilitates the eye; so that as an artificial caesura in an endlessly continued scheme the distant view of the courthouse acquires a peculiar significance. It is like a ship seen in mid-ocean — an evidence of amenity, and a kind of monumental magnet which seems to impose progressive intricacy as the town is approached.

As a form of emotional complement to the interminable terrain, the impact of these four-square, geometrical, concentric little towns is discovered to be one of remarkable intensity. They have, all of them, something of the unqualified decisiveness, the diagrammatic coherence of architectural models; and scrupulously regular, they appear, almost more than real towns, to be small cities in primitive paintings. Something of their interest derives from their conformity, but within the accepted pattern innumerable variations are to be found. In one town brick will predominate, in another stone or stucco; in one place taste will be meager, in another elaborate; but in all of these places, as a common denominator of experience, there will be felt a dislocation of the sense of time. The buildings by which one is surrounded will appear to be ageless; while the insistently repeated courthouse and square will unavoidably suggest some Renaissance exercise to demonstrate the ideal significance of perspective.

As a representative of these towns at their best one might select Lockhart, whose exuberant, more than usually brilliant courthouse is apt to suggest that some provincial disciple of Richard Morris Hunt's had discovered the irresistible fascination of Leonardo's studies for domical buildings (*Figures 1, 2*). The first view of the town affords the characteristic visual competition. In approaching from the south the dominant intricacies of courthouse silhouette struggle for attention with the aluminum painted spheroid of the water tower; and a concentration of interest upon either is further disturbed by the appearance to the right of a small castellated building of curiously Vanbrughian profile. A toy fort, brick and machicolated, partly Romanesque and partly Italianate, evidently





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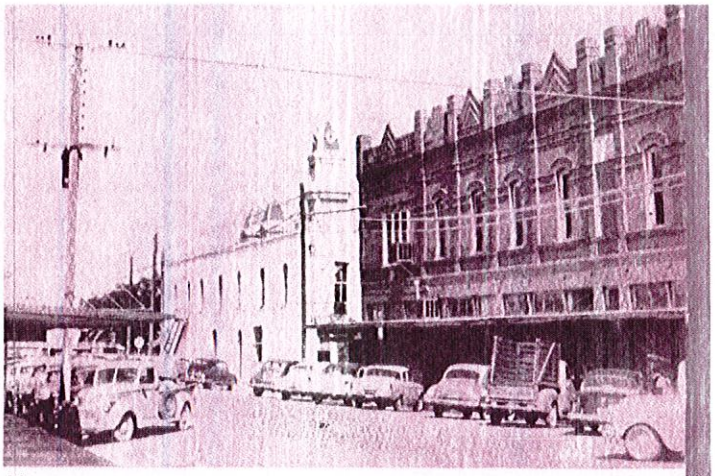

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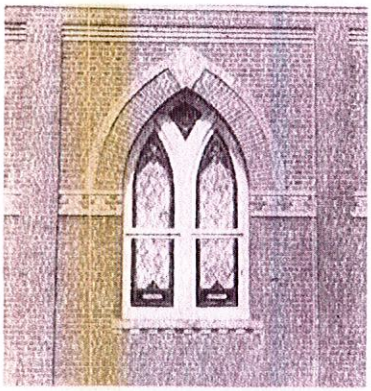
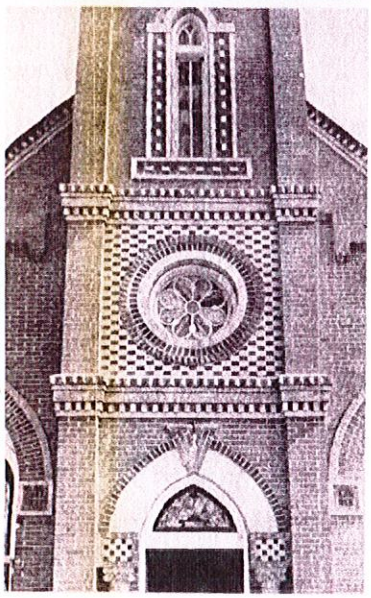
the jail, its disarming self-assurance sets the mood for the entire town (*Figure 3*).

As a preface to the architectural promenade of Lockhart this little jail house could not be more appropriate, and as one is led imperatively from it towards the square it becomes apparent that expectations have not been raised too high. The courthouse is aggressive, bluff, and reasonably florid; the square itself is a more discreet combination of stucco, white paint, and Indian red brick, with here and there an intruding cast-iron column supplying a certain imported and Corinthian elegance. However, as one recovers from the shock of the square's central ornament, it becomes apparent that some of these minor buildings are not in themselves undemonstrative, and the presence of an interrupted staccato of distinctly assertive structures imposed upon the generally recessive background gradually becomes evident. It is particularly along the north and west sides of the square that these more individualistic buildings are concentrated (*Figures 4, 6*), and especially at the junction of these two sides that the presence of three white-painted gables of unequal height and width soon demands attention (*Figure 5*).





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From this northwest angle of the square another phase of Lockhart's architectural evolution is revealed. A short block lined by small commercial buildings leads to a church tower some 300 feet away. The First Christian Church to which it belongs is as miniscule as the jail (*Figure 7*). An ecclesiastical representative of the Richardsonian suburban world of the 'eighties, dating from 1898, like the buildings in the square, it seems to have been put together from the standard elements provided by a box of bricks. But the First Christian Church is scarcely able to detain the observer, since three blocks down the street another disposition of church and spire presents itself.

This is St. Mary's, a product of Irish and German Catholicism, a building of orange brickwork relieved by brick of a yellow or deeper red and occasionally checkered, as for instance in the tower, with a pattern of greenish gray headers (*Figures 8, 9, 10*). St. Mary's is not so ambitious a building as the other; but its details are less ambiguous and more delicate, its modeling confident and distinguished, its Gothic both lyrical and strangely firm, with something of the economy of a child's drawing of a church. It is with shock that

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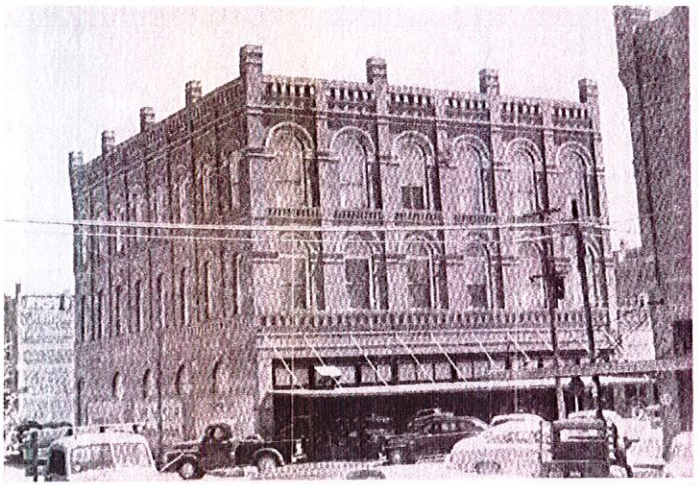
one discovers St. Mary's to have been erected in 1918.

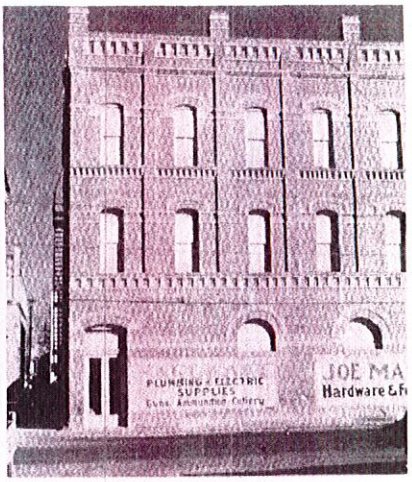
The common sense of metropolitan time is severely jolted by this improbable fact. That this diminutive monument of unassuming piety should be nine years younger than the Robie House, should post-date Gropius' Werkbund Building by four years, imposes a sober curiosity which leads one to examine with deference the buildings already passed by. These, the structures immediately preceding the First Christian Church, are the Vogel Block to the south of the street and the Masur Buildings to the north. The Vogel Block is the first to demand attention (*Figures 11, 12*). Dated 1908, invested by the heavy frieze-like elaboration of its roof trim with a majestic seriousness, almost a floating prism, it seems to stand in a transitional relationship between the buildings in the square and those across the street. An awareness of a single volume, a sense of the horizontal, and a feeling for the significance of the structural bay are all emergent in the Vogel Block. In the Masur Buildings they have come to control the entire design (*Figures 13 through 18*).

The Masur Buildings (extending also along the adjacent streets) (*Figure 13*) represent the ultimate achievement in the commercial architecture of Lockhart. Erected at a variety of dates down to 1918, except for the Jo Masur Building (*Figures 14, 15, 16*) they are more avowedly utilitarian than would earlier have been thought proper, and also more classical. In them the episodic detail which characterizes the square is no longer tolerated, the roof incident which still survives in the Vogel Block is suppressed, and the only interruption of their regular silhouettes is provided by the chunks of brickwork which form a capping to the thin pilaster strips of their façades. The three buildings across the street from the Vogel Block are large, simple, and distinct units (*Figures 14 through 18*). Linked by one-story elements, they read as a scheme of independent and varied pavilions, all manifesting the new ideal of congruity, which is now seen to acquire a decisive expression in the last of the series, the Jo Masur Building. There, subordinated to a controlling grid of string courses and pilasters, in simplified, almost abstracted, form, arches and all the acceptable components of a classical design are fused into a single statement of surprising intensity.

This three-floor hardware store, with all the consequence of a small-town Italian palace, and the more fantastic Vogel Block confront each other across the street with a certain defiant individuality. The First Christian Church occupies another corner. The Catholic church is still in sight. And turning around, the perspective of the earlier buildings and of the north side of the square almost completes a survey of a series of apparently related structures. It is not necessary to itemize their resemblances. They are in themselves a convincing argument of their relationship; and standing between them, their intrinsic reasonableness, their authenticity, their unsophisticated strength, even their obvious weakness cause one automatically to presume the existence of some pronounced artistic personality, some architect, or more probably, since this is not architects' architecture, some builder. This personality rapidly takes shape, an unknown but not an indefinite figure, a master builder, a Master of Lockhart, whom one equips with the attributes one feels he should possess — an unsubverted integrity, an innate capacity, tastes which are uncomplicated and definite, an understanding of necessity. And for some moments — so strong is the light and so extreme the heat — the Master of Lockhart remains completely plausible.

But stubbornly, this ideally anonymous, quasi-medieval character whom one has educed refuses to take shape. The Master of Lockhart resists formulation as a myth. Indeed, was there one or were there several Masters? Was the architect of the Catholic church also the architect of the Jo Masur Building? Was the same man responsible for the Vogel Block and the jail? Apparently such questions are surprisingly difficult to satisfy and perhaps also they are irrelevant, because presumably it is the eternal problem of primitive art rather than the eternal problem of personality which is raised by these very recent buildings. They are structures which personally one finds deeply satisfactory; and yet, with any conviction, one cannot attribute to their designer a developed or a conscious aesthetic intention, and certainly not the intention to produce the results of which one is most deeply appreciative. Seen dispassionately, these buildings are utilitarian structures casually enlivened by an elementary eclectic symbolism, deriving something of their effect from concentration and material uniformity. But it is now impossible and meaningless to dismiss them as this





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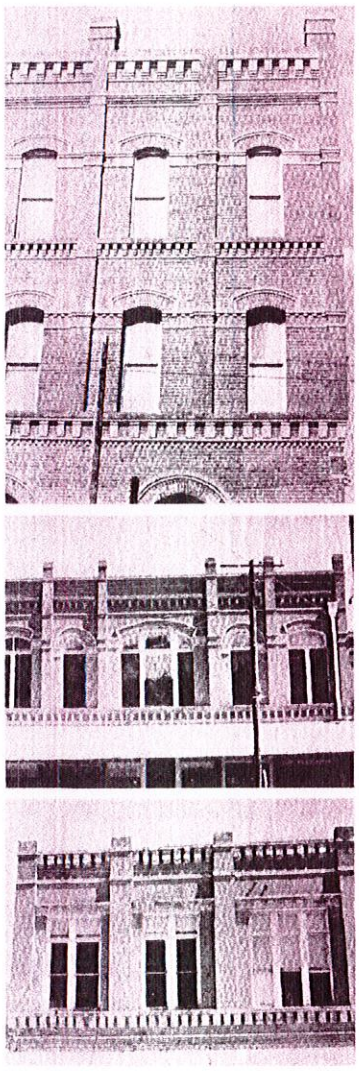
alone: in terms of a not unduly sentimental taste they have intrinsic virtues of a high order, while only too obviously their extrinsic attributes are even more telling.

Forty years ago, when the majority of them were new and some were still unbuilt, it was such a town as Lockhart that reduced the heroine of *Main Street* to an intolerable distress. "*It was not only the unsparing, unapologetic ugliness and rigid straightness*" which overwhelmed her, nor the fact that "*in all the town not one building save the Ionic bank*" gave pleasure to her eyes; but it was buildings "*crowned with battlements and pyramids of brick capped with red sandstone*" which really promoted her dismay, and it was in place of these that "*she saw a new Georgian town as graceful and beloved as Annapolis . . . or Alexandria.*" "*She saw in Gopher Prairie.*" Lewis tells us, "*a Georgian city hall, warm brick walls with white shutters, a fanlight, a wide hall and curving stair. She saw it as the common home and inspiration not only of the town but of the county about*"; and it was by fantasies such as these that she softened for herself the too harsh reality of a country which aspired "*to succeed to Victorian England as the chief mediocrity of the world.*"

In the years that have intervened the neo-Georgian dream has receded, and as Victorian England has become less mediocre, so 19th-century America has become less abrasive. For many observers its towns have not yet become "*as graceful and beloved as Annapolis,*" but their "*rigid straightness*" at least has become a positive value; while "*their battlements and pyramids of brick*" have become even more evocative than their English equivalents. They are now the indications of a self-consciousness as yet unimpaired by sophisticated inferiority or doubt, the distinguishing marks of a form of post-frontier architecture. It is a guileless architecture which, because innocent, is often apparently venerable; and which, because one may believe it to be uncorrupted, is sometimes curiously eloquent. When, as at Lockhart, it is combined with a city plan as entirely legitimate as that of the courthouse town; when, as there, a spontaneous and comprehensible architecture flourishes in a complementary relationship with a principle of authority; then we are in the presence, not of an amusing specimen of Americana, but of an exemplary urbanistic success whose meaning has been for too long obscured.



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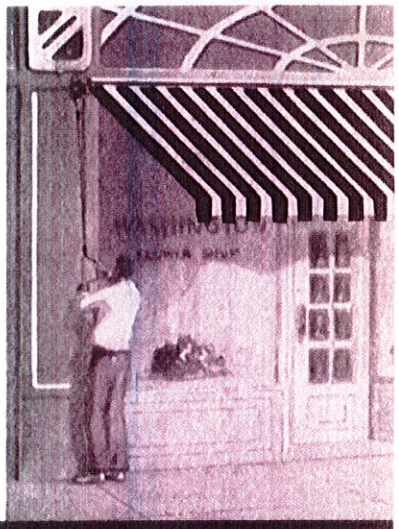
44 PRESERVATION BRIEFS

The Use of Awnings on Historic Buildings: Repair, Replacement, and New Design

Chad Randl

National Park Service
U.S. Department of the Interior
Heritage Preservation Services



A shopkeeper rolls out an awning at the beginning of the workday; a family gathers under a porch awning on a late summer afternoon. These are familiar and compelling images of earlier urban and residential life in America. For two centuries, awnings not only played an important functional role, they helped define the visual character of our streetscapes. Yet, compared to historic photographs of downtowns and neighborhoods with myriad awnings, today's streets often seem plain and colorless.

Throughout their history, awnings have had great appeal. Along with drapes, curtains, shutters, and blinds they provided natural climate control in an age before air conditioning and tinted glass. By blocking out the sun's rays while admitting daylight and allowing air to circulate between interior and exterior, they were remarkably efficient and cost effective. Awnings permitted window-shopping on rainy days; they protected show window displays from fading due to sunlight. On the primary facade and near eye level, they were central to a building's appearance. Manufacturers came up with attractive, attention-getting awnings featuring distinctive stripes, ornate valances and painted lettering and logos. With a wide range of color and pattern choices, owners could select an awning that complemented the building and get both style and function in a relatively affordable package (Figs. 1 and 2).

In recent years, building owners and others interested in historic buildings have rediscovered awnings. Local

Figure 1. Storefront awnings over sidewalks and entrances were typical features of American streetscapes for much of the 19th and 20th centuries. Photo of Larimer Street, Denver, Colorado, c. 1870, Denver Public Library, Western History Collection, x-22058.

Figure 2. Awnings were an easy way to dress up and distinguish homes of virtually any style. Image: Otis Awning Fabrics Company brochure, c. 1920s.

"main street" preservation programs encouraging—and in some cases funding—rehabilitation work have helped spur the awning's return. Continued concerns over energy efficiency have also persuaded building owners and developers to use awnings to reduce heat gain, glare, and cooling costs. Because awnings were so common until the mid-twentieth century, they are visually appropriate for many historic buildings, unlike some other means of energy conservation.

This Preservation Brief provides historical background information about diverse awning applications in the United States; suggests ways that historic awnings can best be maintained, repaired, and preserved; and recommends the varying circumstances in which replacement in kind, or new awning design may be appropriate for historic buildings.

Historical Background

Awnings are remarkable building features that have changed little over the course of history. Records dating back to ancient Egypt and Syria make note of woven mats that shaded market stalls and homes. In the Roman Empire, large retractable fabric awnings sheltered the seating areas of amphitheatres and stadiums, including the Coliseum. The Roman poet Lucretius, in 50 B.C., likened thunder to the sound that "linen-awning, stretched, o'er mighty theatres, gives forth at times, a cracking roar, when much 'tis beaten about, betwixt the poles and cross-beams." Over the next two millennia awnings appeared throughout the world, while the technology used in their construction changed little.

Awnings in the 19th Century

When awnings began to commonly appear on American storefronts—during the first half of the 19th century—they were simple, often improvised, and strictly utilitarian assemblies. The basic hardware consisted of timber or cast-iron posts set along the sidewalk edge and linked by a front cross bar (Fig. 3). To lend support to larger installations, angled rafters linked the front cross bar to the building facade. The upper end of the canvas was connected to the facade with nails, with grommets and hooks, or by lacing the canvas to a head-rod bolted to the facade. The other (projecting) end of the canvas was draped over, or laced to, a front bar with the edge often hanging down to form a valance. On ornate examples, metal posts were adorned with filigree and the tops decorated with spear ends, balls or other embellishments. On overcast days or when rain did not threaten, the covering was often rolled up against the building facade; during the winter months proper maintenance called for the removal and storage of

Figure 3. Early 19th century awnings featured canvas coverings stretched between the building facade and post-supported front bars. Projecting frameworks of extension bars were not common until later in the century. Photo: Second Street, Philadelphia, c. 1841, Print and Photo Collection, The Free Library of Philadelphia.

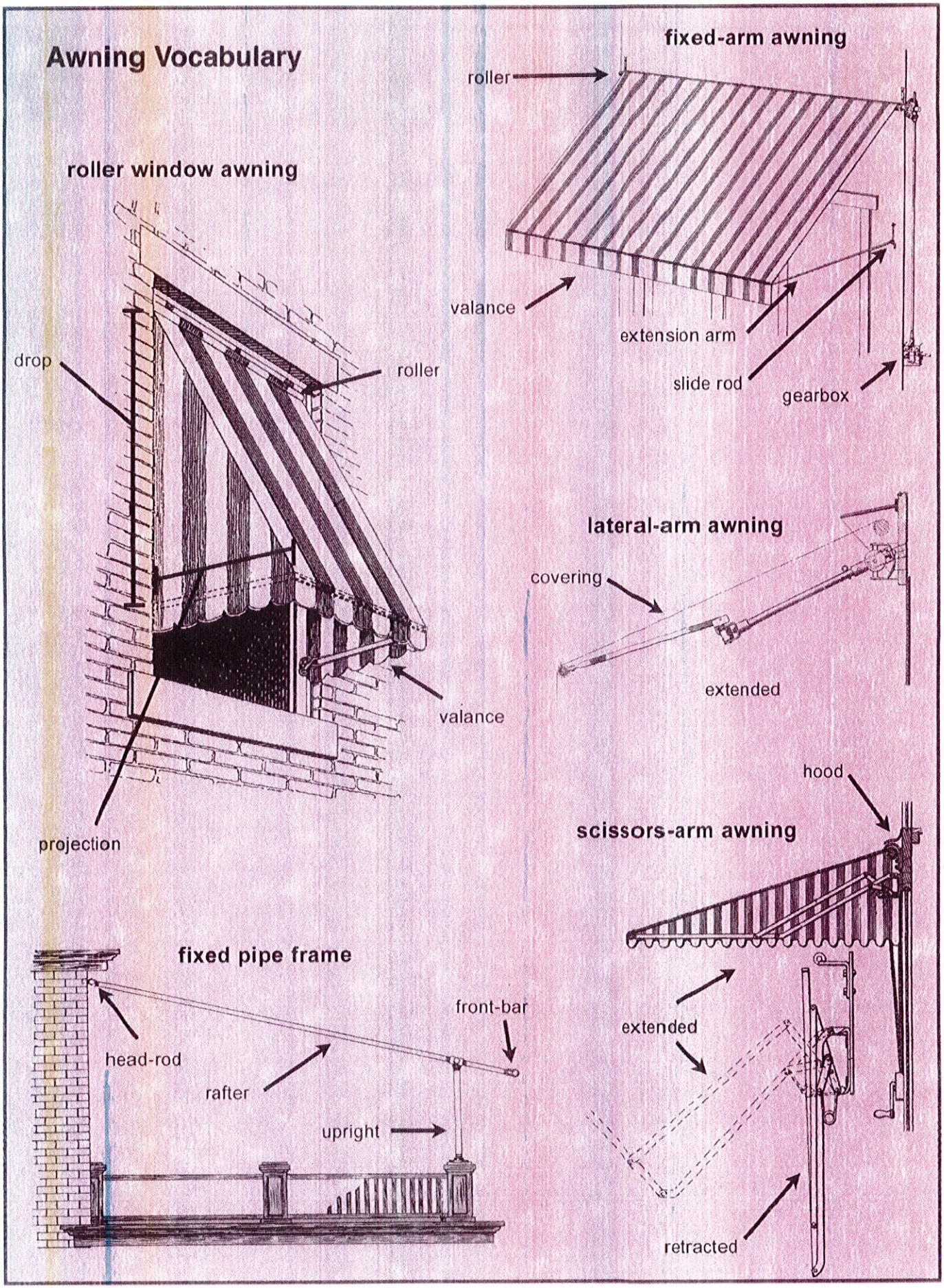

Awning Vocabulary
fixed-arm awning
roller
valance
extension arm
slide rod
gearbox
roller window awning
drop
roller
valance
projection
lateral-arm awning
covering
extended
hood
scissors-arm awning
extended
retracted
fixed pipe frame
front-bar
head-rod
rafter
upright

Figure 4. This 1892 photo shows the canvas sewing room of a large awning manufacturer. The wide variety of custom sizes and shapes and the natural shrinkage of canvas demanded considerable skill in measuring, cutting and sewing. Photo: The Astrup Company.

Figure 5. During the second half of the 19th century, iron plumbing pipe became a popular material for fixed awning frames. Here, a pipe frame without its canvas cover extends around the corner of a building in Washington, D.C. Photo: Library of Congress, Prints and Photographic Division, LC-USZ62-121160.

awnings. Photographs from the mid-1800s often show the bare framework, suggesting that the covering was extended only when necessary. Canvas duck was the predominant awning fabric (Fig. 4). A strong, closely woven cotton cloth used for centuries to make tents and sails, canvas is a versatile material with a relatively short lifespan compensated for by its low cost.

Awnings became a common feature in the years after the Civil War. Iron plumbing pipe, which was quickly adapted for awning frames, became widely available and affordable as a result of mid-century industrialization. It was a natural material for awning frames, easily bent and threaded together to make a range of different shapes and sizes (Fig. 5). At the same time the advent of the steamship forced canvas mills and sail makers to search for new markets. An awning industry developed offering an array of frame and fabric options adaptable to both storefronts and windows.

Operable Awnings. In the second half of the 19th century, manufactured operable awnings grew in popularity (Fig. 6). Previously, most awnings had fixed frames—the primary way to retract the covering was to roll it up the rafters by hand. Operable systems for both storefront and window awnings had extension arms that were hinged where they joined the facade. The arms were lowered to project the awning or raised to retract the awning using simple rope and pulley arrangements. Because the canvas remained attached to the framework, retractable awnings allowed a more flexible approach to shading—shopkeepers and owners could incrementally adjust the amount of awning coverage depending upon the weather conditions. When the sun came out from behind clouds, the awning could be deployed with ease. In case of sudden storms, owners could quickly retract the awning against the building wall where it was protected from wind gusts.

But the early operable awnings had their own drawbacks. When retracted, the covering on early operable awnings bunched up against the building facade where it was still partially exposed to inclement weather. (In fact, deterioration was often accelerated as moisture pooled in the fabric folds.) Also, the retracted fabric often obscured a portion of the window or door opening and unless it was folded carefully, presented an unkempt appearance.

Figure 6. A 19th century shoe store in Richmond, Virginia, has an operable awning retracted against the building facade. Hinged extension arms were raised and lowered allowing for an awning configuration easily changed in response to weather conditions. This photo shows how the fabric gathered and was exposed to the elements when retracted—part of the reason roller awnings later became prevalent. Photo: Library of Congress, Prints and Photographic Division, LC-USZ62-93053.

Roller Awnings. Addressing the drawbacks of the original hinged awning, new roller awnings featured a wood or metal cylinder around which the canvas was stored when the awning was retracted. When fully retracted, only the valance was visible (Fig. 7). The roller was usually bolted to a backboard set against the building and protected beneath a wood or galvanized metal hood. In some cases it was installed in a recessed box built into the facade. A long detachable handle (called a "winding brace"), or a gearbox and crankshaft attached to the building, was used to turn the roller. Some later models were operated by electric motor. Rollers, especially those on window awnings, often contained a spring that helped retract the awning and kept the canvas from sagging excessively.

Most 19th century roller awnings had fixed arms that were similar to those found on the earlier operable awnings. The arms hinged flush to the building when the awning was retracted and, with the help of gravity, straightened out over the sidewalk when extended. When a storefront awning's projection exceeded its drop by more than a foot, its long arms were connected to an adjustable slide rod rather than hinged directly to the building facade—increasing head room along the sidewalk (Fig. 8).

Shapes and Stripes. An expanded variety of available canvas colors, patterns, and valance shapes also appeared during this period. Some coverings were dyed a solid color; shades of slate, tan, and green were especially popular. Others had painted stripes on the upper surface of the canvas. Awning companies developed a colorful vocabulary of awning stripes that

Figure 7. Early 20th century photo showing two operable awnings, an early version on the left and a next-generation roller awning on the right. The roller awning, with no side panels and just the valance showing, presented a clean storefront appearance. Photo: Utah State Historical Society, used by permission, all rights reserved.

Figure 8. The roller bar at the top of a fixed-arm awning is cranked to release the fabric. As the canvas unfurls the vertical arms swing downward from their lower point. Because the pictured awning had a large projection, extending far from the building wall, the lower hinges were mounted on vertical slide rods affixed to the facade. When the awning is lowered, the bottom hinges of the arms travel up the slide rod to increase headroom beneath the fully extended awning.

enhanced the decorative schemes of buildings, and in some cases, served as a building's primary decorative feature (Fig. 9).

The broader choice of frame and canvas options encouraged the reassessment of awnings simply as a means to provide shelter from rain and sun. Homeowners found that the new generation of awnings could enhance exterior paint schemes and increase the visual appeal of their homes. Manufacturers developed new awning shapes, colors, patterns, and hardware to fit different house, door, window and porch styles (Fig. 10). They were an affordable, quick and simple improvement. They also proved to be an easy means of capturing outside space. Homeowners could use awning-covered balconies, porches and patios at any time of day; grocery stores were able to convert sidewalks to outdoor display areas protected from sunlight and quick changes in the weather. On Main Street, businesses used the expanded repertoire of awnings to draw attention to their buildings with bright colors, whimsical stripe patterns and exotic scallops.

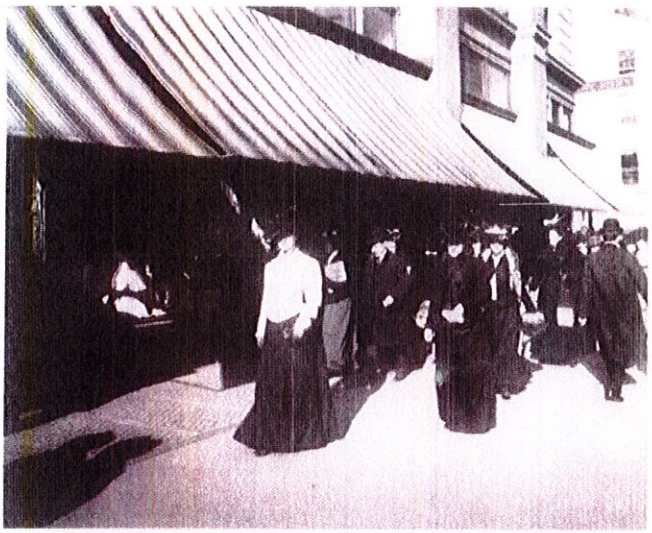


Figure 9. A wide selection of striped patterns took the awning beyond its original, utilitarian function to serve as a decorative and appealing building feature. Photo: Library of Congress, Prints and Photographic Division, LC-D4-62072.

Awnings increasingly functioned as signs identifying the proprietor's name, goods on offer, or year of establishment. It was a trend that would culminate over a century later with awning installations in which shelter was secondary to advertisement (Fig. 11).

Awnings in the 20th Century

Awning development during the early twentieth century focused on improving operability. Variations in roller awnings addressed the need to provide an increasingly customized product that accomodated a wide range of storefront configurations and styles.

New folding-arm awnings appeared that operated either vertically or horizontally supplementing the fixed-arm awnings developed in the latter 19th century. Vertical folding arms were made up of smaller hinged arms that crossed like scissors. Operated by gravity the arms extended outward pulling the covering off the roller. Like a fixed-arm awning, the pitch of this scissors-type awning varied depending on whether it was fully or only partially extended (Fig. 12). Somewhat different was the "lateral arm awning" a horizontally operating awning that worked like a human elbow with the spring action in the arms pushing outward toward the street,

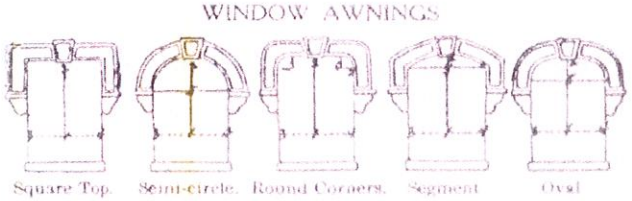


Figure 10. The expanding awning industry manufactured frames and cut fabric for every type of window and door opening. This 19th century catalog illustration provides measuring instructions to assure a custom fit. Awnings were typically set within the window opening.

Figure 11. A page from an early 20th century catalog shows lettering and signage that could be applied to commercial awnings. Image: Anchor Industries, Inc.

unfurling the cover from the roller and maintaining tension. Lateral-arm awnings featured a shallow drop that remained relatively constant regardless of how far the arms were extended (Fig. 13). Operable awnings, whether fixed arm, scissors arm, or lateral arm, rapidly gained popularity as customers came to appreciate the flexibility, concealed appearance, and longer lifespan made possible by roller units.

New Coverings. Slower to change was the fabric used to cover awnings. Canvas duck remained the common awning fabric during the first half of the 20th century. However, its tendency to stretch and fade, and its susceptability to mildew, and flammable materials like cigarettes and matches motivated the awning industry to search for alternatives. Shortly after World War II, a vinyl plastic coating that increased fade and water resistance was first applied to the canvas. By the 1960s, vinyl resins, acrylic fibers and polyester materials were all being used to provide a longer-lasting awning cover. Ironically, just when these innovations promised more

Figure 12. Scissors-arm awnings have a pair of vertical, hinged arms on either side of the assembly supporting the front bar. To unfurl the awning, the roller is cranked and the arms extend outward pulling the cover away from the roller.

Figure 13. Lateral-arm awnings were preferred on long elevations, especially those with sheet glass (where vertical arms could not be fastened to the building facade). When lateral arm awnings were installed across a broad storefront or porch, manufacturers recommended spacing the arms at approximately eight foot intervals.

durable awnings, the fabric awning industry felt the impact of changing architectural fashion, the widespread adoption of air conditioning, and the increasing availability of aluminum awnings.

Modernism dominated commercial architecture during the postwar era. The style's signature form—austere steel, glass and concrete boxes—had little use for fabric awnings. Colorful awnings seemed old-fashioned, an unwanted distraction from the smooth lines of the machine aesthetic. The preference, instead, was for perforated structural screens or brises-soleil (French: "breaks the sun") that integrated shading functions with new building forms. It was assumed that new buildings had no need for awnings. Widely available for the first time, mechanical air conditioning threatened to make the awning an unnecessary vestige of an earlier era. Awning companies fought back with arguments that traditional shading systems could reduce the required size and investment in air conditioning systems. Though canvas awnings continued to be used on contemporary buildings, new types were often selected to do the job, aluminum and fiberglass awnings.

Widely available by the 1950s, aluminum awnings were touted as longer-lasting and lower-maintenance than traditional awnings. Though used on small-scale commercial structures, they were especially popular with homeowners. Aluminum awnings were made with slats called "pans" arranged horizontally or vertically. For variety and to match the building to which they were applied, different colored slats could be arranged to create stripes or other decorative patterns. While aluminum awnings were usually fixed, in the 1960s several operable roller awnings were developed, including one with the trade name Flexalum Roll-Up (Fig. 14).

Also during this period, manufactured flat-metal canopies were an increasingly popular feature, used in new commercial construction and when remodeling existing storefronts. They were particularly common in the South where shading was critical to the comfort of both window shoppers and store interiors. Often made of aluminum, the canopies could stretch across a single facade, or be connected to extend along an entire block.

New Shapes. An increasing reliance upon fixed aluminum frames and plastic coverings spurred the development of new awning shapes during the 1970s and 1980s. Often, the awning served as a business's primary sign. Mansard awnings, concave awnings, quarter-round awnings, and quarter-rounds with rounded dome ends appeared with increasing frequency. Most had vinyl or other plastic coverings that were touted as being more resilient than traditional materials. Featuring bold lettering and colors that were often emphasized by illuminating the awnings from within, these awnings were common on new commercial strips and were even popular inside enclosed shopping

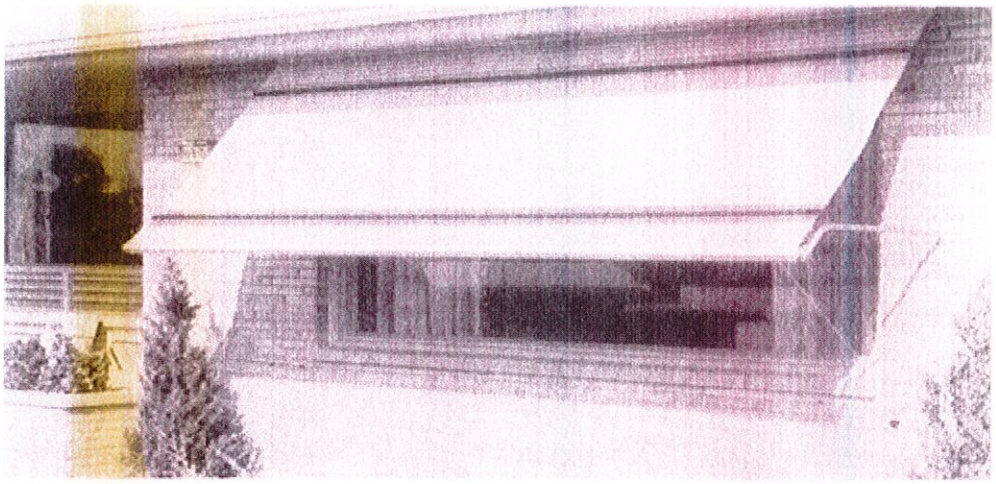


Figure 14. The years after World War II saw the widespread adoption of aluminum awnings on both storefronts and residences. Operable aluminum awnings incorporated a spring-loaded roller into the frontbar.

centers and food courts. They were also applied, less successfully, to older or historic buildings where their shape, size, and material bore little resemblance to traditional awnings.

Although the 1950s and 1960s saw the end of the canvas awning's ubiquity on Main Street, it remained a moderately popular feature of residential architecture. New materials and technologies such as lateral arm operators, acrylic fabric, and aluminum kept the awning relevant to the postwar ranch house and afforded an economical way to update older structures. Colorful awnings helped suburban dwellers distinguish their homes from other, similar, models in the neighborhood.

Awnings Today

Today, awnings come in a variety of shapes, sizes, frames and fabrics. Fixed, quarter-round, back-lit awnings with broad faces featuring company names, logos, phone numbers, and street addresses function more as signs than sunshades. Restaurants and other commercial chains use illuminated awnings with nationally recognized brand graphics and stripe and color patterns to attract customers along suburban strips. The triangular shed frame shape has enjoyed a resurgence of popularity in recent years, in many cases playing off nostalgia for the traditional awning. Relatively new "staple-in" awnings with a shed shape are commonly used on new commercial construction. This system has a welded frame of extruded aluminum with a slot on the outer edge. The fabric covering is pulled taut, and the ends are secured in the groove with galvanized steel staples. A vinyl trim bead covers the groove, protecting the fabric edges and providing a flush appearance.

Apart from the strip mall, awnings are also reappearing in historic business districts and residential neighborhoods. In these locations, new awnings typically feature fixed frames or operating lateral arms—both differing little from the awnings of one hundred years before. Fixed-frame awnings have frames made of either aluminum or light-gauge galvanized or zinc-coated steel pipes welded together. Frames are secured to building facades with clamps, z-shaped clips, and other hardware. Until recently, operable awnings found in historic commercial districts were primarily those with historic frames and hardware that had survived to the present. But new lateral-arm awnings with powder-coated aluminum frames are an increasingly common choice for building owners who want the convenience of an operable system.

Solution-dyed acrylics and acrylic-coated polyester-cotton blended fabrics are often used to replicate historic awning coverings. These relatively new materials resemble canvas in appearance and texture, yet offer greater strength and durability. Because acrylics are woven (with the stripes and colors woven directly into the fabric rather than painted on the surface), they are durable and allow light to filter through while keeping heat out. They dry quickly, thereby reducing damage caused by mildew, and contain a UV inhibitor that further reduces sunlight damage. Poly-cotton fabrics coated with a thin acrylic layer that repels dirt and resists abrasion are also used. Both acrylic and poly-cotton fabrics do not stretch or shrink like traditional canvas so they are generally easier to measure, cut, and install.

Preserving Existing Historic Awnings

If awnings already exist on a historic building, they should be evaluated to determine whether they are appropriate to the age, style, and scale of the building, using the criteria identified below. Backlit awnings and dome awnings are usually inappropriate for 19th century and other historic buildings, while aluminum awnings may be perfectly compatible with buildings from the 1950 or 60s (Fig. 15). The time is approaching when some aluminum awnings may even be considered appropriate to older buildings, if the awnings formed part of an updated storefront, or are central features of an intact postwar refashioning of the building's exterior (Fig. 16).

When an existing awning is determined to be appropriate to the building, a program of repair and regular maintenance should be developed. The condition of its covering, hardware, connections between the hardware and the building, and the awning's operability should be evaluated. Hardware such as arms, rollers, and gearboxes may only need cleaning and lubrication. In other cases more substantial repairs by an awning company familiar with historic hardware may also be needed.

Awning Repair and Maintenance. The best preservation practice is to maintain and repair historic features. The proper care and maintenance of existing awnings and canopies will extend the life of both hardware and covering while ensuring the safety of those passing beneath them. Parts for historic hardware can still be obtained from some suppliers, either from existing stock or as newly manufactured pieces. In some cases, new marine and boating hardware can substitute for missing historic awning hardware. Damaged pieces of the still popular galvanized pipe frames can easily be bent back into shape or, if necessary, replaced with virtually identical material.

Ongoing maintenance consists of keeping all pivot points and gears lubricated and clean of debris. Regular inspections should also include checking for rust on the frame and hardware. Such areas should be promptly scraped and painted, as rust may discolor and deteriorate fabric coverings. When awning hardware is properly repaired and maintained, its lifespan can be significantly extended.

Exposure to the elements and the limited lifespan of even new acrylic fabrics mean the repair and replacement of the covering will probably occur more frequently than work on the frame or hardware. The longevity of any fabric covering is largely dependent upon where it is installed and how it is cared for. Awnings beneath overhanging trees, for example, are vulnerable to sap, fruit, and animal droppings that contain acids, which can deteriorate and discolor fabrics. Branches, flags, banners or other objects brushing against an awning can abrade the awning fabric. With proper care acrylic fabrics on fixed awnings have a service life of eight to fifteen years of year-round exposure.

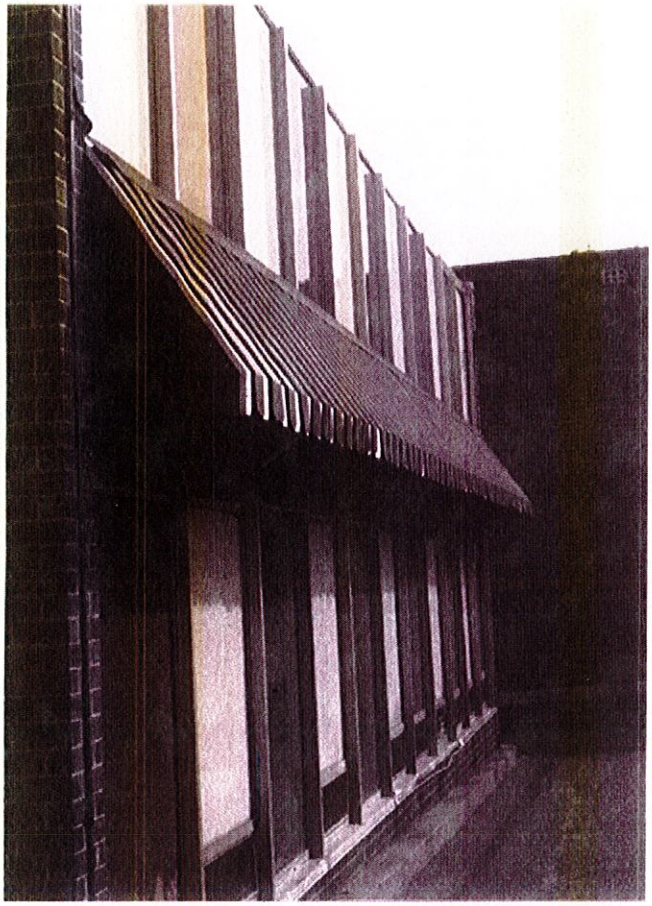


Figure 15. This 1950s-era dry cleaner has an aluminum awning that, with its vertical pattern and alternating stripes, complements the facade's porcelain enamel panes and aluminum mullions. The awning forms an essential element of the building's historic character.

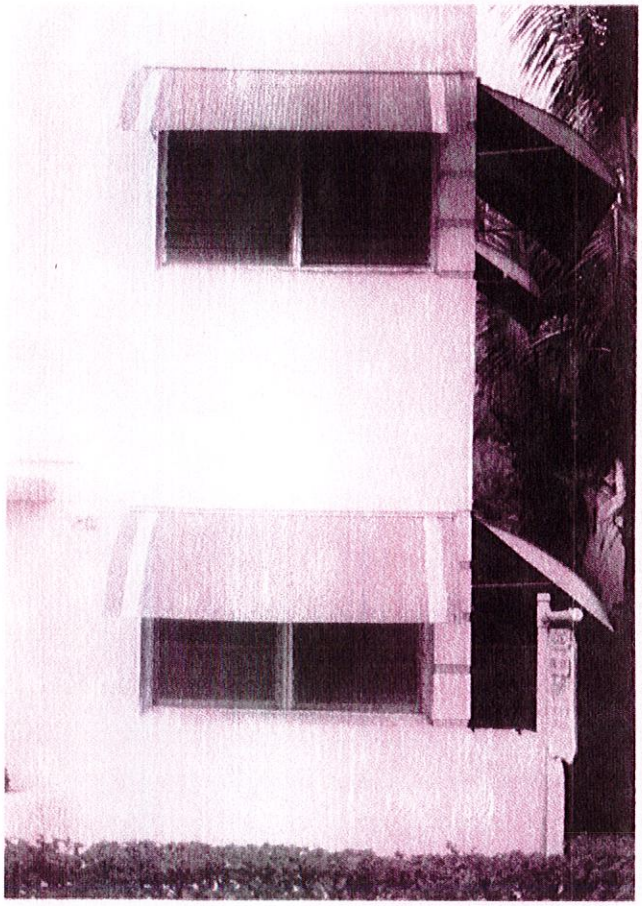


Figure 16. These fiberglass "clamshell" awnings, although not as old as the 1930s building to which they were affixed, are important features that have acquired significance. They were retained when the building was recently rehabilitated.

Regular cleaning will lengthen the lifespan of any awning. About once a month the covering should be hosed down with clean water. Choose a sunny day so that the fabric dries quickly and thoroughly. Keep retractable awnings extended until they dry completely. The awning underside can be kept clean by brushing it with a household broom. Regular cleaning helps prevent dirt from becoming embedded in the fabric. At least twice a year the awning should be gently scrubbed using a soft brush and a mild, natural soap (not a detergent) and rinsed with a garden hose. Every two or three years, professional cleaning is recommended. During this process, the covering is usually removed from the building, washed, and treated with an appropriate water repellant solution. Local awning companies may offer this service or the building owner can ship the covering to a specialty awning cleaning firm. Depending on the frame style and fabric, some awnings may be cleaned without being removed.

While most fixed awnings remain in place year round, they last longer if taken down at the end of the warm weather season. Preferably, coverings should be removed by an awning service that can clean them, restitch seams if necessary, and store them for the winter. Property owners removing awning coverings themselves need to store them in a dry place with good air circulation.

If a covering begins to sag between cleanings, the cause (an object on top stretching the material, loose laces, a damaged seam) must be addressed as soon as possible. When other maintenance or repair work is undertaken on the building, it is advisable to remove fixed awnings temporarily, as they are easily damaged or stained by materials dropped from above.

Funding Awning and Canopy Work

In some commercial districts, local "main street" associations, chambers of commerce, or business improvement district offices offer assistance for awning rehabilitation projects. Such organizations may sponsor grant programs or low-interest loan programs with funds that can be used for awning work. These initiatives, often bundled with facade improvement and signage programs, enhance the visual character of a street or neighborhood, encourage conformance with guidelines and offset what is in some cases the higher cost of a historically appropriate installation. When a building is located within a historic district, additional grants, loans and tax incentives may exist. The availability of funding assistance, in these cases, is usually contingent upon completing rehabilitation work in keeping with established preservation practices.

Although more durable than in times past, awning covers can still develop tears and holes caused by ladders, falling trees, and vandalism. Fabric nearing the end of its service life is most vulnerable to tearing along the seams. Though awning companies are usually called to do repairs, enterprising owners can undertake some work themselves. If the damage is minor, repair work may be done while the awning remains in place. Small holes or tears in acrylic coverings can be immediately treated with a hot needle or awl that will melt the frayed edges and prevent the damage from spreading. Patch kits are available that function like band-aids, keeping the torn edges together. These patches, glued or sewn to the fabric, let the awning color show through but do have a semi-gloss sheen to them. Significant damage requires removing the covering and, usually, sending it to a sewing shop. There, work may include inserting a fabric patch, restitching seams, or replacing an entire fabric panel. If the awning is relatively new it is possible to obtain a good match between replacement and original material.

Installing New Awnings

Since fabrics are subject to weathering and deterioration and hardware is exposed to the elements, some awnings may be beyond repair. Depending on the circumstances, new awnings may replace deteriorated existing awnings in kind or be installed where awnings were once in place as seen in pictorial or physical documentation. In other instances, they may be newly installed where no awning previously existed, provided they are compatible with the historic building. Whatever the circumstances, it is important to select an appropriate awning shape, material, frame dimensions, signage (if any), and placement on the facade.

If the condition of a historically appropriate existing awning is beyond repair, it should be used as the basis for selecting a replacement. When a historic awning is missing, owners should first look for evidence of a previous awning installation. Evidence can be either physical or documentary. The existence of surviving hardware—rollers and arms, gearboxes, clamps and other fasteners—or signs that hardware was once in place, such as bolt holes or recessed roller boxes—are the most likely forms of physical evidence (Fig. 17). Storefront remodeling projects often uncover concealed and disused awning hardware that can either be repaired or at least suggest what type of awning was formerly in place. This is especially true for awnings that had an operating rod, gearboxes, and perhaps motors concealed in recesses within the building wall. Protected from the elements, these items are likely to survive in repairable condition. Sometimes physical evidence of earlier awnings can be found in the basement or upper floors where hardware and even old coverings may have been stored after being removed from the facade. Clamps, fasteners, and bolt holes in an exterior wall can reveal the position, type and dimensions of a missing

Figure 17. A gearbox, slide rod, roller, front bar, and extension arm reveal that this 19th century building once featured a retractable awning. It is likely that with minor repairs the surviving hardware could again be made operable, recovered with a canvas or acrylic fabric, and reused to service the storefront.

awning installation. Fittings or other marks on the side of the entrance or windows, for example, suggest that a fixed-arm awning was present rather than a lateral-arm awning. Gearboxes point to a retractable rather than a fixed awning.

Historic photographs and drawings are a primary documentary resource used to determine an earlier awning configuration. Photographs have the added benefit of providing information about the covering, such as stripe pattern, valance type, and lettering. When old photographs indicate that the historic character of a building was defined in part by distinctive awnings, it is appropriate to install new awnings that replicate their appearance (Fig. 18). If there is evidence that awnings were once present but no information about their color or signage is available, a color should be selected that is in keeping with the historic character of the building and district.

Where no awning currently exists, and there is no evidence of a past one, it may still be possible to add an awning to a historic building without altering distinctive features, damaging historic fabric or changing the building's historic character. A new awning should be compatible with the features and characteristics of a historic building, as well as with neighboring buildings, or the historic district, if applicable. Historic photographs of similar neighboring buildings with awnings, can also be helpful in choosing an appropriate installation. When selecting and installing a new awning, a number of other factors should be considered: shape, scale, massing, placement, signage, and color.

Shape. Traditionally, both residential and commercial awnings were triangular in section, usually with a valance hanging down the outside edge (Fig. 19). Early examples of these "shed" awnings had simple

Figure 18. (Above) When the county clerk in Morgan County, West Virginia, was looking to reduce glare in the courthouse offices she located a 1940s photo showing sets of awnings on the first floor. (Below) Using the historic photos as a guide, new awnings with a similar shape and stripe pattern were installed increasing the comfort of employees and protecting county records from direct sunlight. Above photo: Frances Widmeyer and Debra Kesecker.

frameworks consisting of pipes or planks angling out from the building facade and supported on posts. Early retractable versions continued this triangular form. New awning shapes appeared in the later 19th century to accommodate the expanding variety of door and window configurations. Casement window awnings were box-like in shape to accommodate the outward swing of the vertical sash. Window openings with arched tops, such as those found on Italianate houses and commercial buildings, were often shaded by awnings with matching tops.

Generally, traditional shed awnings are appropriate for most historic window, door, and storefronts installations. It is preferable (and in some historic districts, required) that these awnings have free-hanging valances, the flapping bottom pieces so characteristic of historic awnings. Quarter-round awnings, modern mansard awnings, and other contemporary commercial designs with distended, fixed valances have no precedent in traditional awning design and are usually inappropriate for historic buildings (Fig. 20).

Likewise, staple-in systems are not recommended for historic buildings. One of the distinctive features of a staple-in system is an exceptionally taut and wrinkle-free appearance; indeed, this is a chief appeal of the system when applied to new construction. Historic awnings, however, were either retractable or built with a covering laced onto a frame. Both forms had a fair amount of give in the fabric. Staple systems, especially those with long valances, usually present an appearance more suited to newer construction. While not recommended for installation on most historic buildings, they may be suitable for infill construction within a historic district.

Scale, Massing, and Placement. Because their primary purpose was functional rather than decorative, awnings were traditionally installed only where necessary. Window awnings were most commonly found on building elevations with southern exposures in the northern areas of the United States and on elevations with both northern and southern exposures in the southern United States. They were also found on east and west elevations, and sometimes just on selective windows. Retractable awnings were originally more common in northern climates where awnings required additional protection from extreme weather conditions.

The design of a particular commercial building influenced the placement of its awnings. Some storefronts with traditional glass transoms had the awning placed below the transom, others, had the awning installed above the transom. On both commercial and residential buildings, awnings were only wide enough to cover the window openings that they sheltered; a single awning rarely covered two or more bays (Fig. 21). On storefronts, they were not higher up on the building facade than was necessary to shade the entrance and display window. Thus, it is important

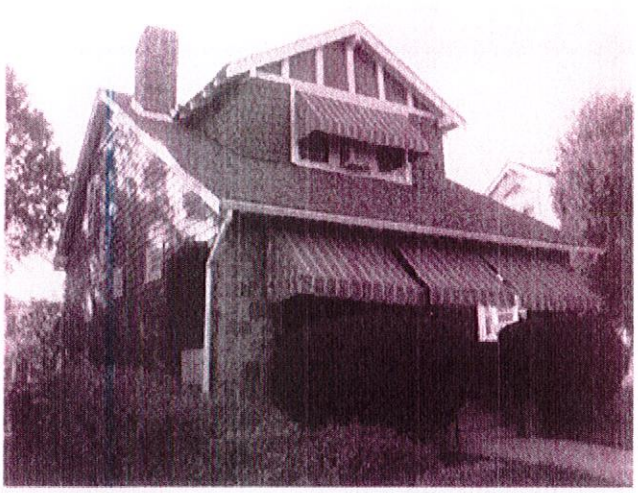


Figure 19. Simple shed-type awnings with acrylic or canvas coverings and free-hanging valances are appropriate for most historic residences featuring rectilinear openings.

Figure 20. A dome awning was an inappropriate addition to this circa 1890s building. In order to qualify for historic tax credits the new vinyl awning was replaced with a shed awning with a canvas-like woven acrylic covering.

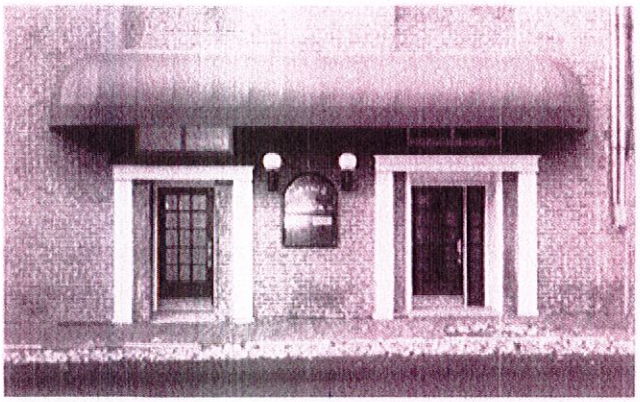


Figure 21. Single awnings should not be set over more than one door or window bay. A separate shed awning with a canvas or acrylic covering would be more appropriate over each of these openings.

when installing new awnings on historic buildings to ensure that the covering not obscure the building's distinctive architectural features (Fig. 22). Also, new awning hardware should not be installed in a way that damages historic materials. Clamps and fasteners used to attach awning frames should penetrate mortar joints rather than brick or other masonry surfaces. If new backboards and rollers are installed, care needs to be taken not to damage cornices or transoms. Finally, awning placement, size, and shape must be compatible with the historic character of the building (Figs. 23 and 24).

Material. Historically, awnings were covered with canvas that was either solid in color or painted with stripes. During the second half of the twentieth century canvas fell out of favor and was superceded by vinyl and other synthetic textiles. For various reasons —particularly its reflectivity and texture—vinyl is generally an unsuitable material for awnings on historic buildings. Many historic review commissions note the inappropriateness of vinyl in their guidelines and call for the use of canvas, canvas blends, or acrylics that resemble canvas.

Weather-resistant acrylic fabrics such as solution-dyed acrylic and acrylic-coated polyester-cotton approximate the historic look of canvas coverings, yet afford a new level of durability, color-fastness, and ease of use. Quality poly-cotton coverings may be more appropriate in some cases because, like traditional awnings, the colors and stripes are painted directly on the upper surface, while the underside remains a pearl gray color.

Signage. In addition to sheltering shoppers and merchandise, and reducing glare and temperatures, awnings on commercial buildings offer valuable advertising space. Photographs from the mid-19th century show a wide range of lettering and logos–business names, types of trade (hosiery shop, telegraph house), street numbers—on the sloped coverings and side flaps of awnings. The most common placement of a shop proprietor's business name or service was on the valance hanging down from the awning edge. The front valance provided a flat surface visible whether the awning was retracted against the building wall or fully extended (Fig. 25). Many establishments, however, left their awnings unadorned without any lettering.

Figure 22. These window awnings today match what would have appeared in the 19th century. The fabric is slightly loose on the frames, the valances hang freely, each window bay has its own awning, and the awning frames are set within the openings. Photo: Mike Jackson.

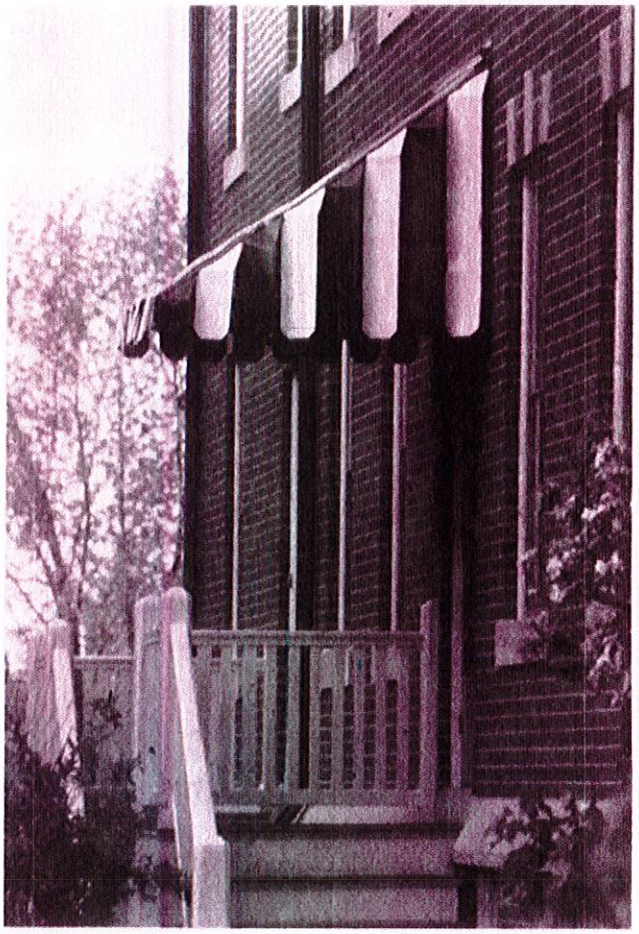


Figure 23. This postwar aluminum awning does not contribute to the character of this 19th century residence and could be replaced during a rehabilitation project with a fabric shed awning more in keeping with the building's age and appearance.

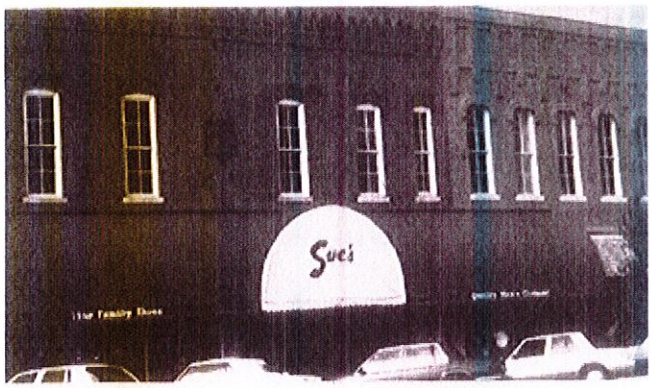


Figure 24. This awning, extending across much of the building, is incompatible in shape. Of greater concern, however, is that its size wholly overshadows the modest historic building behind.

Figure 25. Appropriate lettering, as on this roller awning valance, can function as distinctive signage without detracting from the historic character of the building.

Today creating large lettered signs on a new awning as part of a rehabilitation project requires special care and is not appropriate in all cases. Used long before any local signage control, historic examples of such lettering often reflected the character of a district, with more upscale retail areas, for example, being more reserved than wholesale districts. Contemporary awning lettering can add visual interest and commercial identity but should be designed in keeping with the historic character of a building and its historic district.

Color. As in the past, variety in awning color is an appropriate characteristic when reintroducing awnings in historic districts. Since the 19th century, awnings have featured a range of different stripe patterns and an extensive color palette (Fig. 26). These lively, even whimsical,

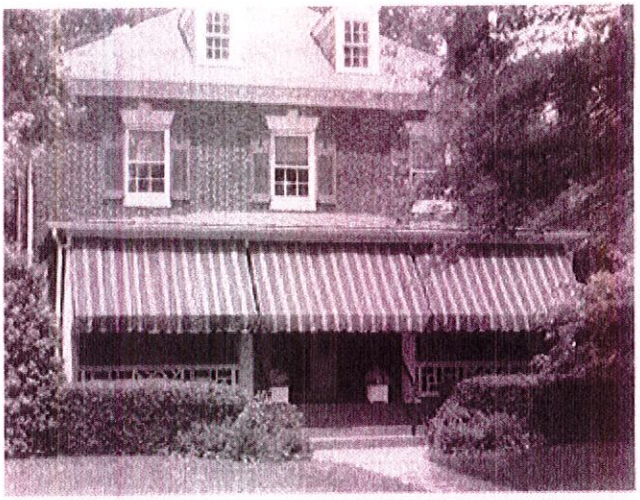


Figure 26. The green and burgundy stripes that decorate these porch awnings complement the matching shutters and brick facade.

designs embellished building facades like a necktie or scarf does a suit. The vibrancy they lent to city streets and neighborhoods is part of the history of these environments and similar results can be achieved today as well.

Awning and Canopy Regulation

Because commercial awnings often extend into the public right-of-way, municipal building departments usually regulate their use. Regulations specify construction type (materials and dimensions of framing members, the use of flame-retardant fabrics), minimum height above the sidewalk (usually between seven and ten feet), minimum distance between the projecting edge and the curb (usually between one and two feet), and maximum projection from the building wall. Such regulations are meant to ensure that awnings are securely built, do not pose a threat to pedestrians, and

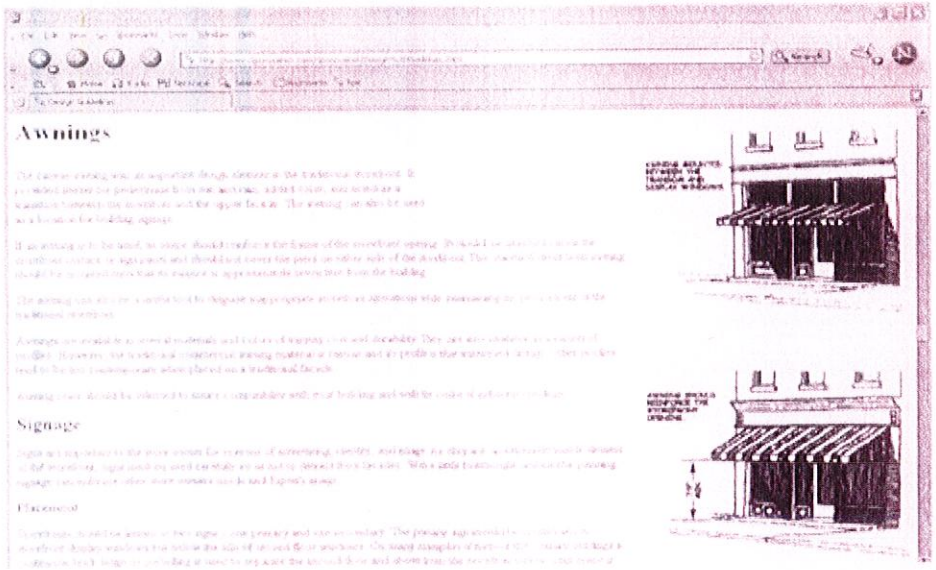


Figure 27. Local historic district commissions and neighborhood improvement associations often publish awning guidance on their websites. Image: Ripon Main Street, Inc.

are not at risk from widely-loaded trucks. Lettering, color, and the relationship to adjacent awning designs may also be subject to building department review and approval.

Awning work on buildings located in historic districts will likely be reviewed by a historic district commission (HDC). HDCs may also review grant applications and recommend approvals for facade improvement programs, where such programs are in place. Though commissions look at projects on a case-by-case basis, many have established guidelines that address general issues and local concerns relating to awnings and canopies (Fig. 27). Often, local design guidelines are modeled upon The Secretary of the Interior's Standards and Guidelines for Rehabilitating Historic Buildings. These standards set forth principles meant to ensure that new elements are added sensitively, do not damage historic fabric, and are compatible with the historic character of the building.

Summary

Like all exterior building features that are subjected to snow, rain, sunlight, wind, and pollution—awnings need regular attention. Covered even with modern materials, they require maintenance, repair, and eventually replacement. Awnings are often the first feature to be altered when historic buildings change owners or uses. They often have a significant role in contributing to the historic character of a building. It is important that owners, architects, engineers, historians, and others consider this when planning work on a historic building.

Awnings and the Sun

Although their effectiveness can be affected by many factors including location, climate, window size, and glass type, the energy efficiency advantages of awnings are clear. According to the Department of Energy, awnings can reduce heat gain up to 65% in south facing windows and up to 77% on windows facing east. Awnings reduce stress on existing air conditioning systems, and make it possible to install new HVAC systems with smaller capacity, thus saving purchasing and operating costs. Air conditioners need to work less hard, less often. When used with air conditioners, awnings can lower the cost of cooling a building by up to 25%.[1]

Awnings offer a number of benefits to owners of historic buildings. Awnings can make unnecessary a host of other alterations made to buildings in the name of energy efficiency. Awnings provide nearly comparable glare reduction and reduced heat-gain as tinted windows or window films, yet are in keeping with the historic appearance of a building facade. They help protect historic windows and storefronts, and allow windows to remain open, and cool air to circulate, even during inclement weather. In warm climates, they reduce the need to replace existing windows with new insulating glass units for the purpose of energy conservation.

Awnings were reinstalled on the east, west, and south windows of the Florida State Capitol in the 1980s. With a design based on those seen in historic photographs of the building, the new awnings allowed a downsizing of the HVAC system by 25 tons. After installation, the exposed glass surface in a typical first floor office accounted for only 46% of the required cooling load, down from 72%. Photo: Division of Historical Resources, Florida Department of State.

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This publication has been prepared pursuant to the National Historic Preservation Act, as amended, which directs the Secretary of the Interior to develop and make available information concerning historic properties. Comments about this publication should be directed to: Charles Fisher, Technical Publications Program Manager, Technical Preservation Services, National Park Service, 1849 C Street, NW, 2255, Washington, DC 20240. <www.cr.nps.gov/hps/tps>. This publication is not copyrighted and can be reproduced without penalty. Normal procedures for credit to the author and the National Park Service are appreciated. Unless otherwise indicated, photographs are by the author. Excepting the author's photos, the photographs used in this publication may not be used to illustrate other publications without permission of the owners.

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STREETSCAPE GUIDELINES FOR HISTORIC COMMERCIAL DISTRICTS

When street and sidewalk improvement projects receive federal funding and oversight, federal agencies or communities must consult with the Texas Historical Commission (THC) in accordance with Section 106 of the National Historic Preservation Act. Examples of commonly funded federal programs for streetscape projects in Texas include the Texas Capital Fund (U.S. Department of Housing and Urban Development funding administered by the Texas Department of Agriculture) and the Statewide Transportation Enhancement Program (Federal Highway Administration funding administered by the Texas Department of Transportation). Section 106 requires consideration of the potential effects of a project on historic properties. If your project area is identified as including historic properties in consultation with the THC, **continued close coordination with the THC regarding the design of your project will be a key element for success.** Successful projects tailor design solutions to preserve the history and character of an individual community. The THC's goal in guiding a project is to preserve significant elements and introduce new features that are compatible with the historic character of a community, not to freeze the appearance of a streetscape in time or restore it to a particular period.

As each community in Texas is unique, the design of each project should be tailored to respond to the history and needs of that specific community. In addition, community input and the creativity of your design professional are important components of the design process, and in many cases more than one option can offer a preservation-oriented solution. The THC, therefore, does not set strict rules, but instead assists design decisions, basing its review on the Secretary of the Interior's *Standards for Rehabilitation.* These 10 standards, developed by the National Park Service for projects that require sensitive treatment of historic properties while allowing for their modification to meet continued or changed uses, are as follows (italicized sections represent the THC's interpretation of these standards for streetscape projects):

1. A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment. *Support the use and preservation of the area's historic buildings and streetscape features. Allow the historic setting, human activity, individual businesses, and special events to provide the cultural stimulus and revitalization.*
2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided. *Identify historic streetscape features in your project area and plan for their preservation.*
3. Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken. *Study the historic appearance of your streetscape and avoid adding elements from other communities that were not historically present in yours.*
4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved. *Understand the period within which important events and growth occurred in your historic downtown. Respect the character of buildings and elements added during that period of significance.*
5. Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a historic property shall be preserved. *Protect significant historic streetscape features and incorporate them into your project. Protect adjacent historic buildings from damage during construction.*
6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.
7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.
8. Significant archeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.
9. New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the

massing, size, scale, and architectural features to protect the historic integrity of the property and its environment. *Design new elements, such as ramps for accessibility, to be in keeping with the historic character of the streetscape but distinguishable as modern additions. Respect the existing character of the project area. Avoid the urge to overdesign and recognize that new features should be secondary, supporting elements.*

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

Guidelines for the design and treatment of sidewalks and streets, accessibility, corner extensions, trees and vegetation, historic canopies and awnings, street furniture, street lights, artwork and decoration, and historic buildings are listed below to assist you in the application of the *Standards* to streetscape projects. THC staff can provide additional assistance regarding how to interpret this guidance in the context of your project and historic commercial district. Please do not hesitate to contact us with questions.

The THC encourages you to consult and incorporate these guidelines as early as possible, ideally before public meetings are held to discuss the scope and nature of the streetscape project. Material may be submitted to the THC for preliminary review early in the design process to ensure that the proposed work is in keeping with the *Standards.* To complete the Section 106 process, construction documents nearing finalization must be submitted for THC review. If the proposed work meets the *Standards,* a determination of "no adverse effect to historic properties" will conclude the review process and the project may proceed without further consultation; however, any changes made following this determination must be submitted for review. Please see our website at http://www.thc.state.tx.us/crm/crmdefault.shtml for additional information on the Section 106 process and what to submit for a project review. The project must be coordinated separately with other state agencies with regulatory authority.

SIDEWALKS AND STREETS

- Identify historic features of the sidewalks and streets, such as high or stepped curbs, stone or brick curbs, stamped concrete in the sidewalks, historic manhole covers, mosaic tile street names, tiled store entries, trolley tracks, and brick streets. When these elements contribute to the distinctive character of your historic downtown, preserve them in place whenever possible.
- Repair damaged brick streets if necessary and perform selective, in-kind replacement with matching brick for areas damaged beyond repair. Likewise, repair historic sidewalks or consider replacing them with like material if damaged beyond repair.
- If sidewalk replacement is necessary, the preferred option is to use either the same material as currently exists or a material used in the location historically, based on adequate documentation. Unless documentation shows historic brick sidewalks, accepted preservation practice discourages the introduction of brick or modern pavers to sidewalks as it can create a false sense of historical development of the community. However, the use of removable concrete panels or pavers for ease of access to in-ground utility boxes or channels is acceptable, when the color of the pavers is similar to or matching the existing sidewalk. Similarly, pavers may be used to distinguish pedestrian zones in areas where there are multiple curb cuts or no curb separating the sidewalk from the street. Avoid pavers that are brightly colored, multicolored, placed in decorative patterns, or inscribed with donors' names, because they can be distracting from the historic character of a commercial district.
- If you wish to introduce variety to concrete sidewalks, vary the texture by the use of a simple trowel or broom finish. Elaborate paving patterns, multiple colors, and different materials distract users and are generally not compatible with the character of historic streetscapes. However, where a variety of historic materials contribute to the varied character of the historic streetscape, these materials should be preserved.

ACCESSIBILITY

- The THC supports efforts to make historic commercial districts accessible by bringing sidewalks into compliance with Texas Accessibility Standards (TAS) and the Americans with Disabilities Act (ADA) Accessibility Guidelines. However, an effort should be made to balance new features, such as ramps and handrails, with the historic character of the commercial district.
- Retain historic high curbs with the addition of new steps and accessible ramps in a compatible material. Where

possible, install these features on side streets to better preserve the main street's historic appearance.

- Railings may be necessary at ramps or along sidewalks to meet current accessibility and safety requirements. Select railings that are simple in design and as unobtrusive as possible so as not to block views or distract from the historic storefronts.

CORNER EXTENSIONS

- Corner extensions (expansion of the sidewalk into the parking lane at street corners, also known as bump-outs or aprons) are sometimes necessary when sidewalks are too narrow or have too high an elevation for other solutions, for the control of vehicle traffic and parking, or for the provision of pedestrian safety. However, when not carefully considered, these new elements can dramatically change the character of a block or district.
- When corner extensions are planned, either minimize their size as much as possible and use materials that are compatible in color and texture with the historic sidewalk, or allow these spaces to be the foci for introducing new elements such as light poles, planters, trees, and benches.

TREES AND VEGETATION

- Historically, trees and vegetation were primarily planted on residential streets and around civic buildings like courthouses, post offices, and libraries. In commercial districts, canopies and awnings (see below) were the most common method of providing shade to sidewalks. Historic documentation, such as photographs of the downtown area, should inform your decisions about whether to plant trees in your commercial district.
- New plantings reduce can visibility to storefronts and signs, block future restoration of canopies, and obscure street lighting. When introducing trees, plant them on side streets with no or limited storefronts, in corner extensions, or in specific spaces such as pocket parks, vacant lots, parking lots, and blocks with non-historic buildings. Vegetation should be low in profile so as not to block historic features of buildings and districts.
- Take into account necessary periodic maintenance of proposed trees and other plantings, their likelihood of survival in a heavily paved area, and potential future damage to paving from root growth.

HISTORIC CANOPIES AND AWNINGS

Historically, canopies (projecting roof structures) and awnings (lightweight shade structures, often fabric stretched over a frame) sheltered entrances to businesses and shaded sidewalks in commercial districts. In some cases, these elements are no longer extant or have been modified over time. Although enhancement projects may not include repair or reconstruction, protect support poles for canopies or balconies during construction (see "Protection of Historic Features during Construction" below). In addition, do not introduce new elements to the streetscape that will inhibit future restoration of historic canopies and awnings by building owners.

STREET FURNITURE

- Identify and protect historic street signs, planters or historic plantings, hitching rings, benches, and other historic street furniture and preserve these elements in their original locations.
- Concentrate new street furniture, such as benches, planters, and trash receptacles, at corners. Only include furniture where sidewalks are wide enough to accommodate these elements. Select furniture based on a local historic design, or introduce a simple, modern design that is compatible in scale, style, color, and texture with surrounding significant historic features. Do not introduce historic designs from other locations as this will present a false sense of local history. Choose muted colors for modern elements to avoid distracting attention from the historic features of the buildings and streetscape.
- Do not permanently fix new street furniture to historic features. Instead, connect furniture through pavement joints, with chains to stationary objects, or other reversible methods.

STREET LIGHTS

- Protect and incorporate existing historic lighting into the streetscape design where possible.
- If historic street lights are no longer extant, choose new fixtures that match the historic as closely as possible. Some manufacturers continue to produce historic designs. However, if a commercial district did not have street

lights during the historic period or if the community does not wish to replicate the historic lights, choose new street lighting that is a modern design but compatible in scale, appearance, and color with the character of the downtown. Do not select historic designs from other locations as this would create a false sense of historical development.

ARTWORK AND DECORATION

- Retain and preserve historic artwork such as murals and sculpture.
- Carefully consider proposed new decorative features for their compatibility with the historic district or buildings, and whether their design and construction are likely to stand the test of time. Plan for staff time, training, and funding for periodic maintenance of proposed new features.
- Consider limiting the number of new decorative features in an effort to retain the historic character of the area.
- Seasonal enhancements and decorations are generally acceptable, provided they do not damage historic fabric. Attach festive lighting and decorations to non-historic surfaces.

PROTECTION OF HISTORIC FEATURES DURING CONSTRUCTION

Historic features, such as buildings, fences, and canopies, should be protected from damage during sidewalk demolition and construction. At the request of the THC, the Texas Department of Transportation has produced standard protection notes, below. Insert these, or similar protection notes, in construction documents:

PROTECTION NOTES FOR THE REMOVAL OF EXISTING PAVEMENT, CURB OR SIDEWALK AND CONSTRUCTION OF NEW PAVEMENT, CURB OR SIDEWALK ADJACENT TO HISTORIC BUILDINGS, CANOPIES, MATERIALS, FENCES, AND RETAINING WALLS

Where proposed work is in proximity to historic buildings or other structures (walls, canopies, retaining walls, fences), and planting beds, and vegetation/groundcover, follow the procedures listed below for demolition, protection, and construction at these addresses:

In the city of _____, at _____(list addresses):

1. To minimize potential damage to historic structures and materials, contractor to saw cut existing sidewalk 8 to 12 inches away from the historic structure, canopy supports, fence, or retaining wall.
2. Contractor to construct new sidewalk next to the saw cut edge with installation of expansion joint in between. If existing sidewalk is to be removed entirely, the remaining 8 to 12 inches next to the historic structure, canopy supports, material, fence, or retaining wall will be removed by hand. Expansion joint to be placed between historic structure, canopy support, material, fence, or retaining wall and new sidewalk.
3. Contractor is responsible for preventing damage to historic structure, canopy supports and their awning, materials, fences, retaining walls, including garden elements (planting beds, plantings) during the entire construction project, especially during removal of existing pavement, curb, or sidewalk. During the saw cut and hand removal process, contractor will exercise utmost caution and will physically protect historic structure foundation, canopy supports, materials, elevations, entryways with decorative flooring, fences, retaining walls, and landscape elements.
4. Contractor to repair or replace in kind, at his own expense, any historic materials damaged in the course of executing the work. Contractor is responsible for locating replacement source for historic materials damaged in the course of the work. Texas Historical Commission to be informed of damage and proposed repairs prior to execution of repair work.

CONCLUSION

Providing a safe and pleasant streetscape environment is important but does not require the loss of historic context. Streetscape modifications can be accomplished while being sensitive to and enhancing local historic resources. Early and consistent consultation is the most effective way to assist the THC in providing a smooth and efficient review. Designs may need to be revised in order to comply with preservation standards—please do not wait until the construction documents are completed to involve the THC. *(Updated 2011.)*

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