



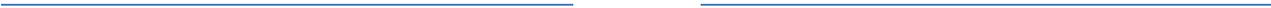
# **FERRIS MAIN STREET PROGRAM**

## **DOWNTOWN DESIGN GUIDELINES**

Draft 4

5/24/11

FERRIS MAIN STREET PROGRAM  
**DOWNTOWN DESIGN GUIDELINES**  
DRAFT 4 – 5/24/11



**INDEX**

<b>SECTION</b>	<b>PAGE</b>
I. Introduction –General Rehabilitation Principles and Guidelines Standards for Rehabilitation	5
II. Historic District defined	9
a. District map	
b. Properties - contributing/non-contributing structures	
III. Design Review/Advisory Process/Façade Improvement Program	13
IV. Guidelines for Rehabilitation of Commercial Structures	15
a. Principles of Storefront Design	
b. Storefronts and Shop Openings	
c. Entrances	
d. Secondary Entrances	
e. Kickplates and Window sills	
f. Transoms	
g. Upper Storey Windows	
h. Awnings and Canopies	
i. Ornamental Details	
j. Rear Entrances	
V. Guidelines for Colors	19
VI. Guidelines for Signage	21
VII. Guidelines for Technical Maintenance, Repair, and Renovation	31
VIII. Guidelines for Replacement, Additions, and New Construction	39
IX. Guidelines for Site Elements, Landscaping and Alleyways	40
X. Appendix	41
a. Definitions/Glossary	



## **I. Introduction - General Rehabilitation Principles and Guidelines**

These Design Guidelines have been developed from several sources, including time-proven and successful programs in other Texas cities. The Guidelines are intended to assist building owners with rehabilitation decisions related to building appearance and exterior maintenance of structures. They are to be considered complementary to building codes and regulations. The Guidelines are generally related to building features that are observable in the public realm and contribute to the overall character of the downtown commercial historic district.

The Guidelines apply to two categories of buildings: contributing and non-contributing. Contributing buildings are those that are identified as originally constructed during the primary era of historical significance which individually and collectively support the overall historic character of the downtown. Non-contributing buildings are those that have been constructed more recently and do not individually represent the historical character of the downtown. Due to their location within the historic district however, non-contributing buildings still play a role in the overall cohesiveness of the downtown. Building owners may use these guidelines to make exterior alterations to any building so that their improvements will be compatible with nearby historic neighbors.

The downtown commercial historic district buildings from Ferris' era of historical significance range from the late 1800's through the Pre-War era, with a major building effort in the 1920's. Due to the prominence of Ferris' very active brickyards during this period, the predominant building material was brick. Rehabilitation of our district buildings should preserve, maintain, enhance, and feature this strong brick heritage. Details which accentuate the masonry body of our buildings should be maintained.

Primary storefront materials during this era were cast iron columns supporting steel lintels which span the storefront opening, glass shop windows set in wood frames, usually sitting on a wood-paneled kick plate, and glass entry doors in wood frames. Transom windows which allow light into the interior of the building, and canopies or awnings that protect the shop entrance and merchandise on display were commonplace and should be retained as part of the unifying character of the downtown.

If alterations have occurred, restoring the façade and storefront to original conditions is encouraged by these Guidelines and may be eligible for the Façade Improvement Program incentives reimbursement. Resources for determining the original conditions include:

1. Historic photographs
2. Other historic resources, including Sanborn Insurance maps, county property and tax records, and first-hand accounts from historic sources

3. Physical evidence present on the structure, including concealed and/or partially concealed details, remnants and/or “ghosts” of original details; examples include:
  - a. Infill of window, wall, or door openings with non-historic materials,
  - b. anchors or brackets for no longer existing awnings,
  - c. non-historic coverings of original details, such as metal or wood panel concealing original transoms or stucco/tile enclosures around original cast iron support columns

Interpreting physical evidence may require the assistance of a professional – property owners are encouraged to consult the Main Street Office Director for additional guidance which may be available at no cost to the property owner.

### Standards for Rehabilitation

The Secretary of the Interior’s Standards for Rehabilitation have been widely used over the years to determine if a rehabilitation qualifies as a Certified Rehabilitation for Federal purposes. In addition, the Standards have guided Federal agencies in carrying out their historic preservation responsibilities for properties in Federal ownership or control State and local officials use the standards in reviewing rehabilitation proposals. They are also used by historic districts and planning commissions across the country.

In all cases, the Standards will be the guiding principle for the interpretation and application of these Design Guidelines. The Standards (Department of Interior regulations, 36 CFR 67) pertain to historic buildings of all materials, construction types, sizes, and occupancy and encompass the exterior and the interior, related landscape features and the building's site and environment as well as attached, adjacent, or related new construction. The Standards are to be applied to specific rehabilitation projects in a reasonable manner, taking into consideration economic and technical feasibility:

1. A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.
2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.
3. Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.
4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.
5. Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a property shall be preserved.

6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.
7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.
8. Significant 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.
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.

### **Did you know?**

Using sand blasting and high pressure water to remove paint or clean wood or brick surfaces can cause irreparable damage.

Additions to historic buildings are acceptable as long as the addition is compatible with the historic building in size and scale, and is done in such a way as not to damage or destroy historic features. The new addition must be differentiated from the old.

It is better to repair historic features rather than replace them.

Replacing lost historic features is acceptable as long as the replacement matches the old in design, color, texture, and other visual qualities.



**II. Historic District defined**

**District Map**

For the purposes of applying these Design Guidelines, the following map provides the boundaries of the Downtown Commercial Historic District.

MAP INSERT HERE



**Properties within Downtown Commercial Historic District**

For the purposes of applying these Design Guidelines, the following buildings are included within the boundaries of the Downtown Commercial Historic District. Approximate dates of construction are based upon Sanborn Insurance map (issued 1921 and 1941) and Ellis County Appraisal District information.

<b>Number</b>	<b>Dir</b>	<b>Street</b>	<b>Date Built</b>	<b>contributing/non-contributing</b>	<b>Present Use</b>
201	W	5TH ST	before 1921	contributing	Medical
203	W	5TH ST	before 1921	contributing	Office
205	W	5TH ST	before 1921	contributing	Residence
207	W	5TH ST	before 1921	contributing	Medical
209	W	5TH ST	before 1921	contributing	Medical
208	W	5TH ST	before 1921	contributing	Office
212	W	5TH ST	after 1941	contributing	Restaurant
218	W	5TH ST	btwn 1921-1941	contributing	Restaurant
200	W	6TH ST	before 1921	contributing	Retail
204	W	6TH ST	before 1921	contributing	Restaurant
206	W	6TH ST	before 1921	contributing	Restaurant
208	W	6TH ST	before 1921	contributing	Office
209	W	6TH ST	before 1921	contributing	Restaurant
211	W	6TH ST	before 1921	contributing	inactive
212	W	6TH ST	before 1921	contributing	inactive
213	W	6TH ST	before 1921	contributing	Office
214	W	6TH ST	before 1921	contributing	inactive
215	W	6TH ST	before 1921	contributing	Office
216	W	6TH ST	before 1921	contributing	Retail
218	W	6TH ST	before 1921	contributing	inactive
221	W	6TH ST	after 1941	non-contributing	Retail
304	W	6TH ST	after 1941	non-contributing	Fire Station
306	W	6TH ST	c. 1959	non-contributing	Office
205	W	7TH ST	after 1941	non-contributing	Retail
201	W	8TH ST	before 1921	contributing	Office

FERRIS MAIN STREET PROGRAM  
**DOWNTOWN DESIGN GUIDELINES**  
DRAFT 4 – 5/24/11

<b>Number</b>	<b>Dir</b>	<b>Street</b>	<b>Date Built</b>	<b>contributing/non-contributing</b>	<b>Present Use</b>
110	N	CENTRAL ST	btwn 1921-1941	contributing	Auto Service
100	N	CENTRAL ST	after 1941	non-contributing	Retail
104	S	CENTRAL ST	after 1941	non-contributing	Office
114	S	CENTRAL ST	before 1921	contributing	Restaurant
208	S	CENTRAL ST	portions before 1941	contributing	Office
300	S	CENTRAL ST	portions before 1921	contributing	inactive
300	S	CENTRAL ST	btwn 1921-1941	contributing	inactive
100	S	CHURCH ST	c.1930	contributing	Office
102/104	S	CHURCH ST	btwn 1921-1941	contributing	Office
108	S	CHURCH ST	btwn 1921-1941	contributing	Office/Residential
110	S	CHURCH ST	before 1921	contributing	inactive
201	S	CHURCH ST	before 1921	contributing	Office
203	S	CHURCH ST	after 1941	non-contributing	Office
209	S	CHURCH ST	before 1921	contributing	Church
101	S	MAIN ST	before 1921	contributing	Office
103	S	MAIN ST	before 1921	contributing	Retail
105	S	MAIN ST	before 1921	contributing	inactive
107	S	MAIN ST	before 1921	contributing	Services
109	S	MAIN ST	before 1921	contributing	Services
111	S	MAIN ST	before 1921	contributing	Retail
113	S	MAIN ST	btwn 1921-1941	contributing	Restaurant
115	S	MAIN ST	c. 1894	contributing	inactive
117	S	MAIN ST	c. 1894	contributing	inactive
119	S	MAIN ST	before 1921	contributing	Office
121	S	MAIN ST	before 1921	contributing	Restaurant
205	S	MAIN ST	before 1921	contributing	Office
207	S	MAIN ST	before 1921	contributing	Services
207a	S	MAIN ST (alley)	before 1921	contributing	inactive
211/213	S	MAIN ST	btwn 1921-1941	contributing	Retail
213/215	S	MAIN ST	btwn 1921-1941	contributing	Services
100		TOWN PLAZA	before 1921	contributing	Office

### III. Design Review/Advisory Process/Façade Improvement Program

To promote adherence to the Design Guidelines and support the appropriate economic redevelopment of Ferris' Downtown Commercial Historic District, the City of Ferris has instituted a Façade Improvement Program which offers matching fund reimbursement for eligible building improvements. Details of the Program and the process for application, approval, and reimbursement are as follows.

#### What this program offers:

1. Grants of 50% matching funds, up to \$5,000 per building per year.
2. Funds are available for primary signage and façade improvements for contributing buildings within the Ferris Downtown Commercial Historic District.
3. Total program funds are determined by 4B EDC on an annual basis.
4. Work must meet Design Guidelines.
5. Appropriate process, documentation, and timeframes must be met.
6. Approved applicants will be reimbursed after final inspection by Main Street organization.

#### Areas of assistance include:

1. Façade Improvement - Exterior main entry walls, windows & frames, doors, thresholds, transoms and canopies
2. Signage (primary)
3. Professional fees for Engineer and/or Architect for improvements noted above
4. In-kind labor at 50% of the Texas hourly mean wage for the skill as determined by the Bureau of Labor Statistics.

Façade and signage requests must be approved by the Main Street organization before work begins. **Applications must be approved before expenditures are made.**

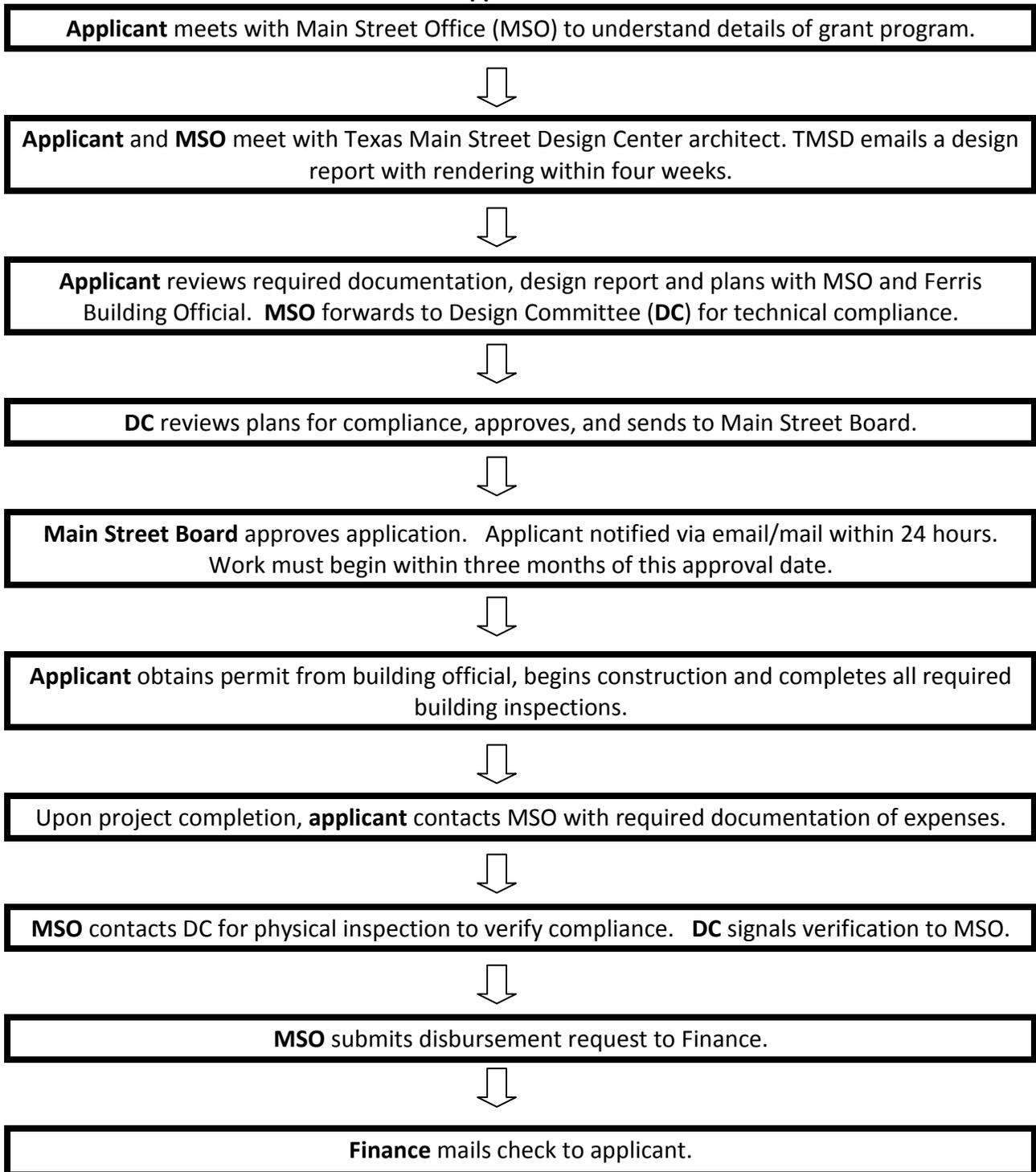
#### Eligibility and Documentation Requirements

1. The subject building must be within the Ferris Commercial Historic District.
2. The applicant must be the owner of record of the building.
3. The building must be a contributing structure. See Main Street office for explanation.
4. The applicant must be current on ad valorem taxes.
5. The grant application process must be followed.
6. Historic photos, if available, should accompany the application.
7. Owner must consult with Texas Main Street Design group prior to application.
8. Bids or estimates of cost must accompany application.
9. Work must begin within 3 months of approval and be completed within 6 months of start of renovation.
10. Progress reviews may be deemed necessary to assist with issues arising during renovation.

**To begin the application process, contact the Main Street office for a pre-application consultation.**

### Application and Approval Flow Chart

#### Applicant



## IV. Guidelines for the Rehabilitation of Commercial Buildings

### Principles of Store Front Design for Structures in Historic Districts

The following suggestions are intended to encourage a consistent appearance to our Downtown Commercial Historic District. They apply to both contributing and non-contributing structures.

1. Keep it simple.
  - a) An individual storefront should have simple, unified design that serves as a frame for the windows that display goods or reveal services offered inside. If the design and the colors are too “wild,” they will detract from merchandising, and if they are too plain, they will not draw enough attention. You must establish a balance that is visually pleasing.
2. Relate to others in the block.
  - a) There is strength in numbers. As more and more buildings are renovated, they will improve the overall image of downtown as a pleasant place to do business.
3. Use the entire building front as your image.
  - a) Where one business/tenant occupies the building, incorporate the entire building facade into the rehabilitation concept: storefront and entrance, transom windows, canopy or awning, building face above and parapet
  - b) Where building is more than one storey, coordinate upper and lower floors into a single design concept, even if the upper floors are not a part of the ground floor business.
4. Develop a clear presentation to the street.
  - a) A single, clear design concept that avoids clutter and forcefully directs the customers’ eye where you want it is important.

### Design Guidelines for Structures

#### Storefronts and Shop Openings

1. Maintain the original size and shape of the storefront opening.
  - a) Preserve the large panes of glass that were a part of the original storefront opening, if existing
  - b) If alterations have occurred, restoring the original size and shape of the storefront opening is encouraged
2. Maintain the storefront wall at the sidewalk edge.
  - a) Preserve the storefront line at the building line to define the pedestrian zone.
  - b) Pedestrians downtown are accustomed to having the inside edge of the sidewalk clearly defined by a wall of storefronts, all presenting interesting activities and merchandise to the street.

### Entrances

1. Maintain original entry location. This may be in line with the storefront at the building line or recessed. If alterations have occurred to the original entry, restoring the original conditions is encouraged
2. Recessed entries provide protection from the weather, especially where no canopy or awning is present. If the original recessed entry has been removed, consider restoring it to its original location
3. Retain and restore original doors. If original door is no longer present, install a door made of materials compatible with the original storefront materials, most likely wood. Use doors with large areas of glass, where feasible and appropriate. These will improve the visibility of your business to viewers outside.
4. Consider using an accent color on the door. This will help identify your entrance to lead the customers inside. Refer to Section V. Colors

### Secondary entrances

1. Maintain original secondary entrances on building facade
2. Inspect secondary entrance doors to see if they may have had an original purpose that could be applicable to your current or proposed use
3. If original secondary entries have been removed or concealed, restoring the original condition is encouraged

### Kick plates and window sills

1. Maintain and restore the original bulkhead/kick plate that is found below the display window.
  - a) If the original kick plate no longer exists, reconstruct it using old photographs as a guide. This provides additional surface for a decorative color scheme
  - b) If the original design information is not available, another option is to design a new, simplified kick plate
  - c) Appropriate materials are painted wood, glazed tile, or painted metal

### Transoms

1. Maintain transoms over storefront and/or entrances. If alterations have occurred to conceal or enclose the transom, restoring the original condition is encouraged
2. Always retain the original shape and proportions of the opening. If the interior ceiling has been lowered below the transom, pull the dropped ceiling back from the windows on the inside to maintain its historical dimensions and provide daylight into the interior
3. When transoms are covered and original moldings and window frame proportions are concealed, the impact of the storefront is weakened. Use glass in the transom, if

possible. Glass is preferred because it introduces light into the interior of your store. The purpose is to maintain consistency of your storefront with others in the block

4. If the transom windows are no longer intact and cannot be restored for a valid reason, the transom window zone could be infilled to use the space for a sign or decorative panel. The panel should be of the same materials as the storefront, with similar details. Keep the background a dark color, similar to the way glass is perceived

### Upper Storey Windows

1. Preserve the size, shape, original material and details of upper storey windows
  - a. Typical upper storey windows are vertically oriented, and usually several are uniformly spaced along the building front
  - b. If original window openings have been concealed or enclosed, restoring the original condition is encouraged. Replacement windows should be of same material and proportion as original

### Awnings and Canopies

1. Historic structures from the era of significance typically used the following devices to shade storefronts, provide weather protection, and visual interest:
  - a. Rolled-edge, corrugated metal canopies supported by metal brackets projecting from the building façade
  - b. Wood or metal canopies projecting from the storefront and suspended from metal tie rods anchored to the building façade. These canopies typically were suspended between the storefront and the transom window. In some cases, the canopy may attach to the building above the transom and storefront
  - c. Fabric awnings. Fabric awnings may be useful on buildings that are quite simple, such as non-contributing structures. They are not as durable as metal canopies and may be recommended only under limited conditions. Fabric awnings may be fixed or operable. Fixed awnings will wear longer, but operable ones have the flexibility of being changed with seasonal and weather conditions
2. Canopies should fit the dimensions of the storefront opening to emphasize these proportions. They should not obscure ornamental details
3. If the original canopy or awning is no longer present, look for remnants or details to help determine the type of canopy to be restored:
  - a. For rolled-edge corrugated metal canopies, look for remnants of supporting brackets or attachment above the storefront
  - b. For wood or metal projecting canopies, look for tie-rod anchors in the building façade above the transom windows
  - c. For fabric awnings, look for remnants of awning brackets along the top edge of the storefront and/or window openings
4. Rough-sawn wood, wood shakes, plastic, or composition shingles are not appropriate materials for canopies and should be removed. Mansard roofs that are not original to

the structure are also inappropriate and should be removed. Repair, replacement or construction of such elements will not be eligible for FIP incentives

5. Internally lit awnings are inappropriate for contributing structures and are not eligible for FIP incentives

### Ornamental Details

1. Preserve the original ornament and detail of the façade. Restoration of original details is encouraged where original appearance can be documented
  - a. Architectural details add interest to downtown and are a part of the unique identity of your building. Parapets, cornices, decorative brickwork, stone accents such as window heads, arches, surrounds and sills are examples of decorative elements and should be maintained and/or restored
  - b. Where portions of these details have been removed, refer to photographic evidence of the earlier conditions and look for details that may have been removed and stored to use as patterns for new designs. Ornamental caps or cornices at the top of the façade are especially encouraged. Because they give a “finished” look along the street, they create an important line that should be reinforced at every opportunity

### Rear Entrances

1. Provide or rehabilitate rear entrances for shared public and service access where feasible. Use materials, colors and signage that coordinate with the main façade so customers will learn to recognize that both entrances are related to the same business
2. Screen service equipment and trash containers. Use wood or masonry partitions, lattice screens, or dense hedge to screen mechanical equipment and trash areas

## V. Guidelines for Colors

### General Guidelines

1. Use color schemes that will complement other buildings nearby.
  - a. Look to see if colors used by others in the block may be incorporated into your color scheme. This will help to tie in with others in the block. “Mix and match” colors from several nearby buildings into your color scheme; don’t simply copy one building entirely. The natural, unpainted brick or stone should dominate on the street.
2. Use color to coordinate façade elements in an overall composition.
  - a. Use only one base color for the majority of the background wall surface. Base colors should be muted earth tones or pastels. Look for “built-in” features of the façade that can be highlighted with an accent color. Window frames, sills, moldings, and cornices are potential elements to dramatize with a contrasting color.
3. Reserve bright colors for accent only. Use bright colors in small amounts. Place them at the first floor level to direct the customers’ eyes to the business. Consider accent colors for signs, awnings, and entrance doors. Earth tones will hold their color well as will darker pastels. Check for color stability in ultraviolet light; some colors tend to be unstable and will change in hue over time
4. Minimize the metallic shine of aluminum window and door frames. Aluminum window and door frames have often replaced the traditional wood frames. The shine and metallic color of the aluminum does not complement historic buildings. If possible, paint these frames a more neutral color or replace them with wood frames

### Historic Color Schemes

1. Painting the historically painted portions of a building in its original colors is not necessary, but is encouraged; follow these recommendations:
  - a. Select colors that would have been available at the time the building was built and used for the original style and design
  - b. The colors should be applied to enhance the design of the structure and in the manner originally intended
  - c. Research the original color scheme of the building. It may be possible to determine the original paint color by scraping a test patch to expose underlying layers. Carefully scrape a small area that has been in the shade to obtain a sample. Paints that have been in shaded areas are less likely to have faded over time. The last color before revealing unpainted wood should be the original color scheme (primers were not used often in historic structures)

- d. The color scheme or structures vary depending on the style of the building and when it was built. The predominant era of construction of commercial buildings in the historic district is from the late 1800's through the 1920's. The predominant architectural styles are Late Victorian, Neo-Classical/Colonial Revival, Tudor-influenced and Vernacular commercial:
  - i. Second Empire, Queen Anne, and other Late Victorian buildings: The highly detailed and varied buildings built at the end of the nineteenth century generally painted deep, rich colors such as green, rusts, reds, and browns. Several colors often were used on one building to highlight the architectural details.
  - ii. Colonial Revival and Neoclassical buildings: As the style of buildings again became simpler, there was a return to lighter, simpler colors schemes, usually with a light-color body and white or off-white trim
  - iii. Modified Tudor style buildings may have applied gable treatments and decorative stone or brick infill. Trim colors tend towards darker earth tones.
  - iv. Commercial vernacular buildings have the simplest surfaces and detailing, with decorative brickwork patterns generally limited to simple projections and/or contrasting brick banding or panels. Color schemes are similarly simple, with light body colors and somewhat darker trim
2. Painting of unpainted brick is not recommended and will be ineligible for FIP incentives
3. The number of colors used in the scheme should be limited. All trim, including horizontal and vertical trim boards, porch framing and columns, and window framing should be painted the same trim color. Wall surfaces could be a second color. Doors and shutters also may be painted a darker color than the walls and trim.
4. Several paint manufacturers have complementary color guides with recommended color palettes for various architectural styles or periods. At the time of the initial issuance of this document, the manufacturers listed offered the following historic color palette programs:
  - Behr Paints – Architectural Style Color Gallery
  - Sherwin-Williams – Historic Color Palettes
  - Valspar Paints – National Trust Historic Colors

You are encouraged to research a color palette that would be appropriate for your building.

## VI. Guidelines for Signage

Signs are an important element in defining character of the streetscape. Careful consideration should be given to size, shape, placement, materials, and graphics in order to create a unified district and preserve the details of historic buildings. Historic photos of downtown Ferris can help generate ideas for appropriate signage.



### PRIMARY SIGNS:

The primary sign should effectively identify the business when viewed from the street, but should not detract from the architectural features, uniqueness and beauty of the building. Keeping the sign simple and uncluttered will be more effective than one with too much detail.

There are only a few seconds to view a sign while driving past. Signs that use a symbol or logo, such as a barber pole, optical eyeglasses, musical note or cobbler's shoe can be an effective way for a driver to identify a business. In the past, symbols and logos were a common way for businesses to promote themselves.

The primary sign should be attached to the building, awning, or canopy. When attached to the building, the sign generally should be located between the transoms and the second floor window head. It should not overlap the top, bottom or side of window openings and trim. The sign should:

1. not exceed 1 ½ square feet for every one-foot façade width. For example, a twenty – foot wide building could have a thirty square foot sign. (3' x 10' or 10' x 3' or a combination).
2. not be within two feet of either edge of the building. This will give a four-foot separation between signs of adjoining buildings. This also applies to signs on the side street or alley frontage.
3. be limited to one per business entrance.

**TYPES:**

**Projecting signs:** Signs of this type are mounted perpendicularly to the building face and were used in both the pre-war and mid-century periods. Projecting signs are desirable because they work well with canopies and tend not to obscure architectural details. These signs were originally developed to permit illumination, during the pre-war period, by fixtures mounted on the building face. Any projecting primary sign must provide a minimum of 8' clearance above the sidewalk and contain no more than 15 square feet of area. The size and placement should not compromise or obscure the architectural details of the building or its neighbors.



**Building face mounted signs:** Signs of this type can help emphasize the architectural identity of the building. These signs were common during the pre-war period, painted directly on building façades. During the mid-century period, such signs tended to be internally illuminated, originally either with solid metal lettering backlit by lamps mounted inside the individual letters or with neon lamps tracing the letter shapes.



**Suspended signs:** Signs of this kind hang below the canopy a minimum of 7' above the sidewalk for adequate clearance. They are a good way to identify businesses to pedestrians on the sidewalk. In Ferris, signs of this kind were most common in the early pre-war period, when canopies were mounted above transom windows, higher above the sidewalk than later canopy designs.



**Canopy signs:** Signs of this type are mounted on canopy edges. Such signs are more visible from the street and aimed at vehicular traffic rather than pedestrian. Canopy signs were most common during the early pre-war period. As canopies were relocated below transom windows and hence closer to the sidewalk, projecting signs began to replace the earlier canopy signs. Signs of this type were seldom used in the mid-century period because of the relatively low canopies common at that time



**Window signs:** Attractive window displays help bring shoppers into the store. Such displays were common in downtown Ferris, since building signage mounted on or above canopies might not be readily visible to pedestrians on the sidewalks. Signs painted on window glazing or inset into the pavement at the building entrance were used in Ferris during both the pre-war and mid-century periods. Window signs will be limited to 30% coverage of the glass. Many times window displays will be a more effective promotional aid, especially at night.



**Portable A-frame signs:** Such signs can be a very good way of announcing that a shop is open for business or for displaying a menu or advertisement for a sale. Such signs are intended to be read by pedestrians and placed during business hours. They were common in Ferris during the pre-war period and remained in use even during the mid-century years. As with window signs, portable A-frame signs provided an efficient means of addressing pedestrians when building signage addresses vehicular traffic.



**Lighting:** A well-designed sign that incorporates lighting is simple and easily read from the street. An internally lit or backlit sign usually detracts from the atmosphere of the Downtown Commercial Historic District. The use of neon or backlighting should not be used unless it is part of the original building design or is essential to the business.

Need PHOTO here

To illuminate a sign, a light source should be placed on the awning or the sign bracket. This also magnifies the beauty of the building. After a business has closed for the night, internal lighting of the entire building is very eye catching.

**Secondary Signs:** The bottom of a secondary sign will not be less than 7' above the sidewalk or more than 80% of the sidewalk width. This sign will have a maximum area of 8 square feet.

Need PHOTO here

**Temporary Signs:** Banners, marquees and other temporary signs that promote a special event or store promotion will be approved for fifteen days. Another such sign will not be approved for a 30-day period. The sign or banner should not obscure windows or other architectural details of the building. It may not be more than 30 square feet or higher than 3 feet.

### 1. RECOMMENDATION: Scale and placement of sign should fit within the architectural detail

Signs should fit within the boundaries of the face of the building and not obscure architectural detail. Consider the entire building front as an integral image for the business signage. Use the sign to emphasize architectural detail.

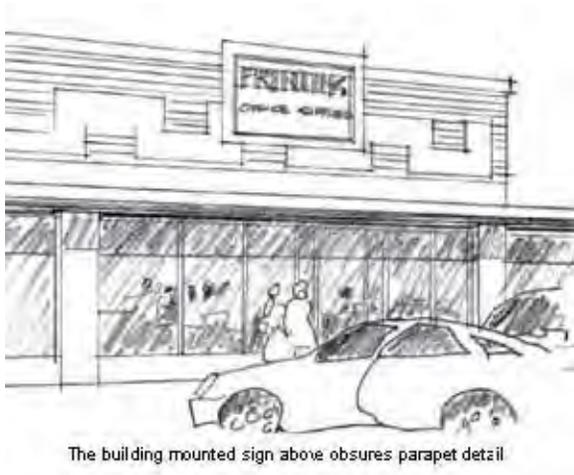
Don't cover significant architectural features with signage. Proportion of the sign should be in scale with the building façade, especially in pre-war buildings.

An alternative location above the upper story window, below the cornice



Locate signs in open field on building such as the sign band above.

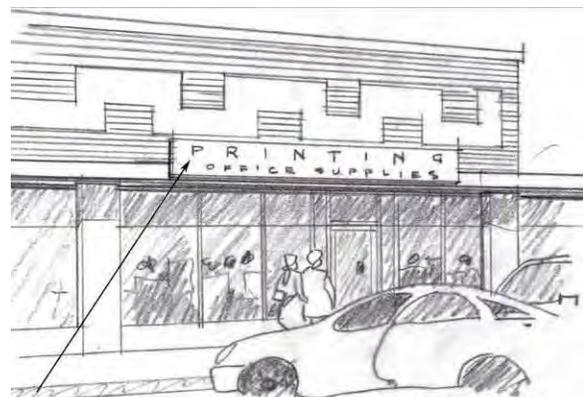
The sign at the left obscures significant parapet detail.



The building mounted sign above obscures parapet detail

Not recommended

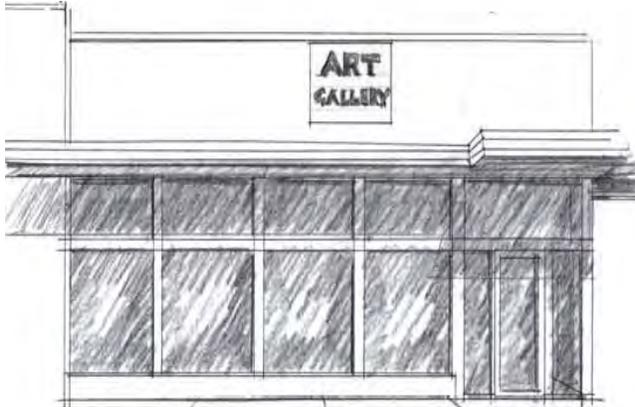
The sign on the right avoids conflict with the building design.



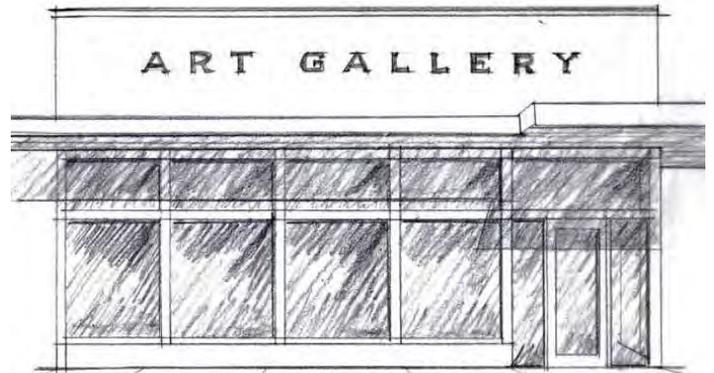
An awning mounted sign on this building avoids visual conflict with decorative parapet detail. A projecting sign would also be compatible with this building detail.

Recommended

A sign that is too small, too big, or a different shape from the background field, detracts from the historic character of the building. The sign at the left is too small for the façade and not centered in the background field. The sign on the right is centered and proportional to the sign background field.



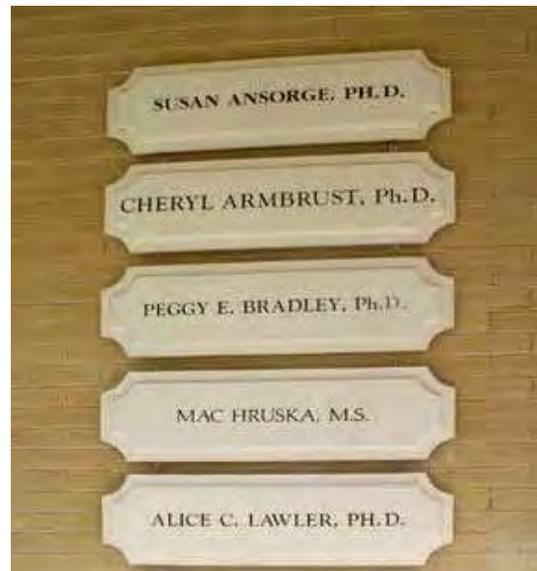
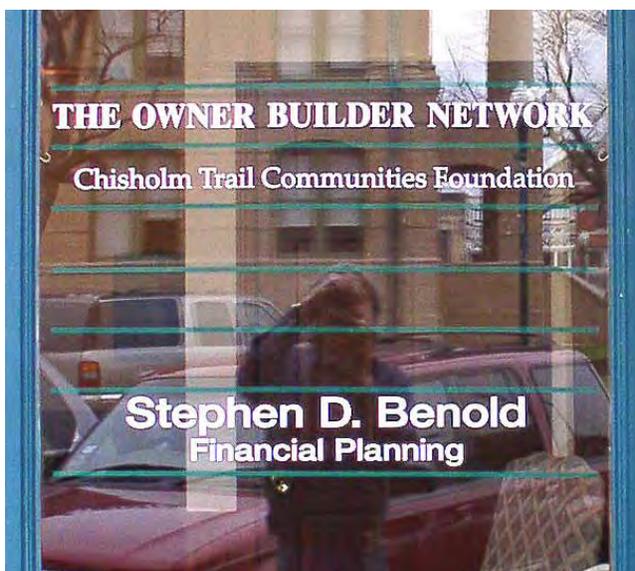
Not recommended



Recommended

## 2. RECOMMENDATION: Group multi-tenant signs

Group multi-tenant signs and unify graphic design or use a building directory



### 3. RECOMMENDATION: Re-use historic signs

Re-use existing vintage signs. Several spectacular signs from the mid-century period have survived in the Downtown Historic District. Reusing these signs for new business creates a memorable image.

The reuse of a historic sign provides a sense of longevity and permanence for the business, while reinforcing the character of downtown. Marquee-like signs must be style-appropriate – i.e.: movie theater).



### 4. RECOMMENDATION: New sign materials and lighting should be compatible with era of building and historic sign materials

**Pre-war Building Signs:** Signs on pre-war buildings should be compatible with historic sign materials, often wood panels, painted brick or metal.

Internally lit box signs with plastic faces do not support the historic character of the district. Lighting on signs mounted on pre-war buildings should be directed onto the sign from an external light fixture. Indirect light sources illuminating painted wood or metal signs are recommended. Light should be directed onto the sign from an external fixture. The light source should be shielded from the eyes of pedestrians.



**Not recommended for use in the Downtown Historic District:** Internally illuminated, plastic face signs



**Recommended for pre-war and mid-century buildings:** Simple painted wood or metal signs with external lighting



**Recommended for pre-war and mid-century buildings:** Individual letters either backlit by concealed indirect light sources in each letter or lit from an external source



**Mid-century buildings:** Mid-century signs were often the focal point of a building. Fins, flag poles, and elaborate shapes were used to call attention to the business advertised. Neon lights and groupings of small individual light bulbs were used to trace lettering, logos and images. Ideally, such signs and lighting, should form an integral element of the building design, rather than being merely an extraneous addition.

**Not recommended for mid-century buildings:** Internally illuminated, plastic-faced box signs.

**Recommended for mid-century buildings:** Neon-lit letters, decorative light bulbs, and external light sources. Indirect light sources on signs or letters individually lit with neon or small decorative light bulbs are appropriate.



## 5. RECOMMENDATION: Use symbols and illustrations to augment text

The use of symbols and illustrations, as well as text, is encouraged in signage. A picture or symbol can help express, without language, the types of products or services that are offered. Graphic art can also add color and texture to the streetscape and make the pedestrian experience more interesting. Such signs are appropriate for both pre-war and mid-century buildings. Signs with copyrighted design elements, however, were uncommon in the Downtown Historic District and are discouraged unless substantiated by historic photographs or similar documentation. In pre-war and mid-century periods, copyrighted signage almost invariably referenced the product sold at an individual business rather than the business itself. Soft drink companies, in particular, often subsidized the cost of the signage for a local business in exchange for the presentation of their logo.



## 6. RECOMMENDATION: Create interesting and attractive display windows

Window displays are an important part of a business' pedestrian-level signage. Window displays are also an important element in the overall appearance of the building and street. Lighted displays enhance the ambiance of the street in the evenings and attract nighttime strollers, as well as making the downtown area feel safer. Such displays were typical in downtown Ferris during both the pre-war and the mid-century periods.



Offices or other spaces that don't benefit from openness to the street can help create continuity in the streetscape by displaying art or photographs in the display window. An opaque backing can be used to separate the business from the display window. Avoid backing office equipment and furniture into the display window. For a retail business, transparency into the space and an attractive display of goods are essential in attracting customers. Such solutions are appropriate to both the pre-war and mid-century periods in downtown Ferris.



## VII. Guidelines for Technical Maintenance, Repair, and Renovation

### Historic Rehabilitation Priorities

1. **Identify, Retain, and Preserve:** Historic materials are to be preserved and rehabilitated. This is basic to the treatment of all historic buildings. This refers to *identifying, retaining, and preserving* the form and detailing of architectural materials and features that are important in defining the historic character.
2. **Protect and Maintain:** Protection generally involves the least degree of intervention and is preparatory to other work. Protection includes the maintenance of historic material through treatments such as rust removal, caulking, limited paint removal, and the cyclical cleaning of gutter systems. Example: In evaluating a Certificate of Appropriate Design application that involves work to be done on a masonry building, you should be sure that any causes of mortar joint deterioration have been identified and treated such as leaking roofs and gutters, settlement of the building, capillary action, or extreme weather exposure. In evaluating wood, be sure the causes of any wood deterioration have been identified and treated such as faulty flashing, leaking gutters, cracks in siding, deteriorated caulking in joints and seams, plant material growing too close to wood surfaces, or insect infestation. Remember to always ask yourself; “Why is the damage occurring and what is the problem?” Treat the cause of the problem – not the affect.
3. **Repair:** Guidance for the repair of historic materials begins with the lowest degree of intervention possible such as patching, piecing-in, splicing, consolidating, or otherwise reinforcing according to recognized rehabilitation methods. Repair also includes the limited replacement of extensively deteriorated or missing parts of features when there are surviving prototypes.
4. **Replace:** Following repair in the hierarchy, guidance is provided for replacing an entire character defining feature with a new material because the level of deterioration or damage precludes repair. While the Guidelines allow the replacement of an entire character defining feature under certain well defined circumstances, they never recommend removal and replacement of a feature damaged or deteriorated that could reasonably be repaired and thus preserved. Synthetic materials or substitutions of non-historic details, such as vinyl or aluminum windows, are not encouraged and are not eligible for incentives.

Masonry

1. Preserve masonry features that define the overall historic character of the building.
  - a. Examples are walls, cornices, pediments, parapets, corbelled projections, contrasting brick bands, inserts, and/or panels, and steps
  - b. Preserve original details whenever present and conceal any structural reinforcement that may be necessary to preserve structural integrity. Avoid rebuilding a major portion of exterior masonry walls that could be repaired so that the building is no longer historic and is essentially new construction
2. Preserve the original mortar joint and brick unit size, tooling and bonding patterns, finish, and color
  - a. Avoid applying paint to masonry that has historically been unpainted.
3. Repair mortar joints where there is evidence of deterioration.
  - a. Duplicate the old mortar in strength, composition, color, and texture.
  - b. Buildings from Ferris' era of historical significance used lime-based mortars with a high sand content. Avoid using mortar with a high Portland cement content which will be substantially harder than the original.
  - c. Duplicate the mortar joints in width and profile.
4. Protect masonry from water deterioration.
  - a. Provide proper drainage so that water does not stand on flat, horizontal surfaces or accumulate in decorative features.
  - b. Provide positive drainage away from foundations to minimize rising moisture.
5. Clean masonry with the gentlest methods possible.
  - a. Clean masonry only when necessary to remove heavy soiling.
  - b. Test cleaning procedures in sample patches first.
  - c. Low-pressure water and detergent cleaning, using bristle brushes, is encouraged.
  - d. No abrasive cleaning methods such as sand-blasting or water-blasting with high pressure is appropriate. These methods may remove the water-protective outer layer of brick and thereby accelerate deterioration.
  - e. If brick has already been painted, it is best to repaint rather than strip it.

### **MASONRY REPOINTING**

#### **RECOMMENDED**

Repointing only in areas where there is evidence of deterioration such as disintegrating mortar, cracks in mortar joints, loose bricks, and damp walls

Removing deteriorated mortar by hand raking joints.

Duplicating old mortar in strength, composition, color and texture

Duplicating old mortar joints in width and profile

#### **NOT RECOMMENDED**

Removing deteriorated mortar from sound joints, then repointing the entire building to achieve a uniform appearance

Using electric saws and hammers rather than hand tools to remove deteriorated mortar from joints

Repointing with a mortar of high portland cement content unless it is the content of the historic mortar

### **MASONRY CLEANING**

#### **RECOMMENDED**

Cleaning masonry only when necessary to halt deterioration or remove heavy soiling

Cleaning masonry with the gentlest means possible such as low pressure water and detergents

#### **NOT RECOMMENDED**

Cleaning masonry surfaces when they are not heavily soiled

Sandblasting brick using dry or wet grit or other abrasive

Applying high pressure water cleaning methods

### **DECORATIVE MASONRY FEATURES**

#### **RECOMMENDED**

Retaining and preserving masonry features that are important in defining the overall historic character of the building (i.e.: walls, brackets, tailings, cornices, window heads, door heads, steps, columns and detailing such as panels, tooling, bonding patterns, coatings, and color)

#### **NOT RECOMMENDED**

Removing or radically changing masonry features which are important in defining the historic character of the building

**PAINTING MASONRY**

**RECOMMENDED**

Removing damaged or deteriorated paint only to the next sound layer using the gentlest method possible. Repainting with colors that are historically appropriate to the building

**NOT RECOMMENDED**

Removing paint that is firmly adhering

Using methods of removing paint which is destructive to masonry such as sandblasting, application of caustic solutions, or high pressure water blasting

Using paint colors inappropriate to the historic building. Applying paint or other coating such as stucco to masonry that has been historically unpainted

Removing paint from historically painted masonry

**WATERPROOF/WATER REPELLENT COATINGS FOR MASONRY**

**RECOMMENDED**

Applying surface treatments such as water repellent only after repointing and only if masonry repairs failed to arrest water penetration problems

**NOT RECOMMENDED**

Applying water repellent coatings as a substitute for repointing and masonry repairs

## Paint

1. Always prepare a good base material (substrate).
  - a. Remove damaged or deteriorated paint only to the next intact layer using the gentlest method possible, prior to painting. Prior to removing paint, investigate paint materials. If lead-based paint is present, use appropriate mitigation or containment procedures.
  - b. Avoid sand-blasting or high-pressure water-blasting.
  - c. Loose, blistered, or peeling paint surfaces usually indicate a moisture problem. Investigate the problem and eliminate the source before preparing the surface for painting.
  - d. Mildew is a moisture-related problem. Eliminate the cause before repainting. Wood should dry thoroughly before priming.
  - e. Priming is recommended for all wood. Back priming ensures that paint soaks into the grain of the wood and adds further protection from moisture penetration from behind.
  - f. Masonry must be painted with good quality masonry paint. If paint is peeling off existing masonry, it may indicate a water penetration problem. Correct the moisture problem and replace deteriorated mortar before repainting.
2. Use compatible paints.
  - a. Some latex paints will not bond well to earlier oil-based paints without a primer coat and peeling may occur soon after painting.
  - b. Consider using an oil-based paint on top of older paints.
  - c. If in doubt of paint material, bring a sample of the original paint into a paint store for identification.
3. Use of an historic color scheme is encouraged.
  - a. See recommendations for colors based on architectural style of structure in Section IV of these Guidelines.
4. Where an historic color scheme is not used, color should be applied in a manner similar to that used originally.
  - a. Generally, one color is used as background which unifies the composition.
  - b. One or two colors are usually used for accent to highlight details and trim.

Wood

1. Preserve wood features that are important in defining the overall historic character of the building. Examples are siding, cornices, brackets, windows and door frames.
2. Protect wood features from deterioration.
  - a. Provide proper drainage where feasible to minimize rot.
  - b. Maintain protective coatings to retard drying and ultraviolet damage.
  - c. Painted surfaces are recommended.
3. Repair wood features by patching, piecing-in, consolidating, or otherwise reinforcing the wood.
4. Where replacement is necessary, reproduce the original in overall form and detailing.

**DECORATIVE WOOD FEATURES**

**RECOMMENDED**

Retaining and preserving wood features that are important in defining the historic character of the building (i.e.: siding, panels, cornices, brackets, window heads, doorway heads and their paints, finishes, and colors)

**NOT RECOMMENDED**

Removing or radically changing wood features which are important in defining the historic character of the building

**PAINTING WOOD**

**RECOMMENDED**

Removing damaged or deteriorated paint to the next sound layer using the gentlest method possible (hand scraping and hand sanding), then repainting

Repainting with colors that are appropriate to the historic building

**NOT RECOMMENDED**

Using propane or butane torches, sandblasting or water blasting to remove paint

Using colors that are inappropriate to the historic building

**CHEMICAL WOOD PRESERVATIVES**

**RECOMMENDED**

Applying chemical preservatives to wood features such as beam ends that are exposed to decay and are traditionally unpainted

**NOT RECOMMENDED**

Using chemical preservatives which can change the appearance of wood features

Gutters and Downspouts

- 1. When choosing gutters and downspouts, consider both material and shape.
  - a. Galvanized steel or copper are the most common gutter and downspout materials used during Ferris’ primary construction era of significance
  - b. Aluminum is a satisfactory substitute material if factory pre-finished or painted
  - c. Both steel and aluminum should be painted to match the trim of the building
  - d. PVC or plastic is not a satisfactory material and cannot be painted

**ROOF**

**RECOMMENDED**

Retaining and preserving roofs and their functional and decorative features that are important in defining the historic character of the building. This includes the shape of the roof, such as hipped, gambrel, mansard, and flat (most common); decorative features such as cupolas, chimneys and roofing material such as slate, wood, tile

Retaining size, color, and patterning of materials

**NOT RECOMMENDED**

Changing or destroying roof features or materials which are important in defining the historic character of the building

**WINDOWS AND DOORS**

**RECOMMENDED**

Repairing doors, window frames, and sash by patching, splicing, consolidating, or otherwise reinforcing

Replacing an entire window that is too deteriorated to repair using the same sash and pane configuration and other details, including hardware

Replacing an entire door that is too deteriorated to repair using the same stile and pane configuration and other details, including hardware

**NOT RECOMMENDED**

Replacing an entire window when repair of deteriorated materials and limited replacement of missing parts is appropriate

Removing a transom or window and blocking it in with a new window that does not convey the same visual appearance

Changing the number, location, size, material, or glazing pattern of windows through cutting new openings, blocking in windows, and installing replacement sashes that do not fit the historic window opening



## VIII. Guidelines for Replacement, Additions and New Construction

### Replacement and Repair

#### RECOMMENDED

1. Repairing entrances and porches by reinforcing the historic materials or by the limited replacement of extensively damaged or missing parts.
2. Replacing an entire porch that is too deteriorated to repair using the physical evidence to reproduce the features.

#### NOT RECOMMENDED

1. Replacing an entire porch or entrance when the repair of materials and limited replacement of parts are appropriate.
2. Removing an entire porch that is unrepairable and not replacing it, or replacing it with a new entrance or porch that does not convey the same visual appearance.

### Additions and New Construction

The Secretary of the Interior's Standards for Rehabilitation of Historic Structures should be the basis of any addition or new construction within the Downtown Commercial Historic District.

#### RECOMMENDED

1. Additions should be constructed so that there is no loss of historic materials and so that character-defining features of the historic structure are not obscured.
2. The design of additions should provide a distinction between what is historic and what is new.
3. The new construction or addition should be compatible with the form, materials, general appearance and detail of the historic structure, without being an exact duplicate of the original.
4. Locating the attached exterior addition at the rear or on an inconspicuous side of a historic building and limiting its size and scale in relationship to the historic building.

#### NOT RECOMMENDED

1. Attaching a new addition so that character-defining features of the historic building are lost or destroyed.
2. Designing a new addition so that its size and scale in relation to the historic building are out of proportion with the original.

## **IX. Guidelines for Site Elements, Landscaping, and Alleyways**

### Site Improvements and Alleyways

1. Opportunities to beautify alleys and rear building access points abound in the Downtown Commercial Historic District. These areas can promote individual, community, and cultural diversity.
  - a. Use materials and colors that coordinate with the main façade so customers will learn to recognize both entrances are related to the same business.
2. Screen service equipment and trash containers.
  - a. Use solid wood or masonry partitions, lattice screens or consider hedges to screen trash areas.
  - b. Open wrought iron fencing that encloses the rear entrance area provides protection from the vehicles that utilize an alley but produces an open feel.
  - c. The use of container gardens including vines, trellises, and potted native plants can create an oasis for the customer, building owner, or general public.
3. Considerations include proximity to other buildings, views, obstructions, and railing materials.

### Landscape Improvements

1. Landscaping should be limited to naturalized and native plants
2. Landscaping on public sidewalks should be in containers. Containers should match existing.
3. Where landscape beds exist, plants should be limited to small to medium hedges, ground covers, and seasonal flowers.

## X. Appendix

### Glossary of terms

Architectural detail	The features, characteristics, materials, craftsmanship or physical attributes of a specific element of a structure
Alteration	Any act or process that changes one or more historic, architectural, or physical features of an area, site, place, or structure including, but not limited to, the removal of any structure erection, construction, reconstruction, or removal of any structure
Building	An edifice, such as a house, barn, church, hotel, or similar construction that is created to shelter any form of human activity. A building is the occupiable space within structural support walls.
Cornice	Architectural term pertaining to a horizontal molding at the top of a wall
Design Guidelines	A set of guidelines adopted by a municipality to serve as a visual and graphic aid in describing acceptable alterations for designated properties, they are usually generously illustrated and written in a manner that would be understood by most property owners
Façade	The front of a building or any face of a building given special architectural treatment
Fascia	Architectural term pertaining to a horizontal band or molding
Heritage Preservation Board (HPB)	The five member Board established under the Historic Preservation Ordinance and appointed by the City Council whose duties include reviewing and taking action on all Order of Compliance applications
Historic District	A neighborhood or district designated by the City Council as an area that possesses a significant concentration, linkage, or continuity of sites, buildings, structures, or objects united historically by plan or physical development
Historic Property	A site, building, structure, or object important in American history, architecture, engineering, archeology, or culture at the national, state, or local level and so designated by the appropriate agency
Historic Resource	Term used in the Killeen Historic Resources Survey for buildings, structures, sites, and objects within the Downtown Historic District that were built or placed prior to 1960
Historic Landmark	A historic property that has been formally designated by the city as having historical importance.
Lintel	Horizontal structural member at the top of an opening supporting the wall above
Mansard Roof	Sloped roof form covering a building storey
Mid-century	In the Historic District Design Guidelines, the years between 1941 and 1960 are designated the mid-century period in the history of Killeen
Routine Maintenance	Activities relating to a property that would be considered ordinary or common for maintaining the property, such as replacement of a porch floor with identical or in-kind materials, it may also include other activities such as painting as long as the painting is the repaint of an approved color.

Order of Design Compliance (ODC)	An order issued by the city indicating approval of plans for alteration, construction, or removal of material affecting a designated landmark or property within the Downtown Historic District, a copy of the document is included in the chapter “Procedure for Building Permits in the Downtown Historic District”
Owner	The individual, corporation, partnership, or other legal entity in whom is invested the ownership, dominion, or title of property and who is responsible for payment of ad valorem taxes on that property, including a Lessor or Lessee if responsible for payment of ad valorem taxes
Parapet	Top of an exterior wall extending above the roofline; often capped with decorative metal, brick, or stonework
Preservation	Taking actions to sustain the existing form, integrity, and material of a building or structure and the existing form and vegetative cover of a site, it may include initial stabilization work as well as ongoing maintenance of the historic building materials
Pre-war	In the Historic District Design Guidelines, the years between 1881 and 1940 are designated the prewar period in the history of Ferris
Reconstruction	Reproducing by new construction the exact form and detail of a vanished building as it appeared at a specific period of time, a technique used earlier in the 20th century though rarely used today because of the preference to use limited financial resources to preserve existing historic buildings
Rehabilitation / Historic Rehabilitation	Returning a property to a state of utility through repair or alteration which makes possible an efficient contemporary use while preserving those portions or features of the property which are significant to its historical, architectural and cultural values
Repointing	Restoration of mortar joints in an existing masonry wall
Restoration	Process of accurately recovering the form and details of a property and its setting as it appeared at a particular period of time by means of the removal of later work or by the replacement of missing earlier work
Secretary of the Interior’s Standards	The Federal standards established by the U.S. Department of the Interior regarding the preferred treatment for preservation, reconstruction, rehabilitation, or restoration of historic properties.
Sidelight	Vertical window adjacent to a door and typically contained within the overall door frame
Soffit	Architectural term pertaining to the exposed underside of an overhead component of a building, such as a projecting canopy
Structure	Term used to distinguish specific types of functional constructions from buildings that are usually made for purposes other than creating shelter
Transom	Individual window located above a door or primary window

**Definitions**

Accessory Building	A subordinate or secondary building or structure on the same lot as the main building and devoted exclusively to an incidental or ancillary use.
Arcade	An outdoor area of the first floor of a building that is protected by projecting the upper floor or roof.
Building	A structure for the support or shelter of any use or occupancy.
Building Line	A line marking the minimum distance a building may be erected from a street, alley, or lot line.
Canopy	A projected cover that extends from the building façade, usually over a portion of the public sidewalk.
Floor Area	The total square feet of floor space in a building measured to the outside faces of exterior walls or to the omitted wall lines.
Floor Area Ratio	The ratio of floor area to lot area. (Note A 1:1 FAR is stated as “1.0,” 2:1 is stated as “2.0,” 2.5 1 is stated as “2.5,” etc.)
Frontage	The length of property along one side of a street between property or lease boundary lines.
Height	The vertical distance measured from grade to: a. for a structure with a gable, hip, or gambrel roof: the midpoint of the vertical dimension between the lowest eaves and the highest ridge of the structure; b. for a structure with a dome roof, the midpoint of the vertical dimension of the dome; and c. for any other structure: the highest point of the structure.
Interior Lot Line	A lot line not adjacent to a street or alley.
Lot	A building site that fronts on a public or private street, except that in the case of a planned development district, the building site may front on an access easement, and in the case of a shared access development, the building site may front on a shared access area.
Lot Area	The total square feet contained within lot lines.
Lot Depth	The average distance between the front and rear lot lines.
Lot Line	A property line bounding a lot, excluding any street or alley dedicated in fee simple.
Lot Width	The distance between side lot lines measured along the front setback line.
Main Building	A building on a lot intended for occupancy by the main use.
Occupancy	The purpose for which a building or land is used.
Opening	Any penetration of a building wall for windows, doors, or storefront.
Outside Display	The placement of a commodity outside.
Parking	The standing of a vehicle, whether occupied or not. Parking does not include the temporary standing of a vehicle when commodities or passengers are being loaded or unloaded.

Party Wall	A wall built on an interior lot line used as a common support for buildings on both lots.
Person	Any individual, firm, partnership, corporation, association, or political subdivision.
Right-of-Way	An area dedicated to public use for pedestrian and vehicular movement.
Right-of-Way Line	The dividing line between a right-of-way and an adjacent lot.
Screening	A visual barrier.
Setback Line	A line marking the minimum distance a building may be erected from street, alley, or lot line (also called the “building line”).
Story	The portion of a building between any two successive floors or between the top floor and ceiling above it.
Street	A right-of-way that provides primary access to adjacent property.
Structure	That which is built or constructed, an edifice or building of any kind, or any piece of work artificially built up or composed of parts joined together in some definite manner.
Street Level	In a multi-level building, the level having the floor closest in elevation to the adjacent street; if the floors of two levels are equally close in elevation to the adjacent street, the level with the higher elevation is the street level.
Temporary Storage	A non-permanent, unfixed enclosure or edifice for the purpose of housing merchandise associated with a particular business.
Window	For the purposes of the Guidelines, an opening in a wall including the window glazing, frame, sill, head, and any trim and/or detail surrounding it.