



# CASTROVILLE DESIGN GUIDELINES

**Guidelines for the repair,  
rehabilitation or reconstruction of  
historic landmark properties and  
structures in Castroville, Texas**

*Prepared for the City of Castroville by the Castroville Historic Landmark Commission current and past Commissioners Tot Albro, Richard Baes, Tom Campbell, Paul Carey, Ken Conway, Priscilla Garrett, John Guzman, Pamela Higdon, Kyle McVay, Carole Romano, Scott Small and Arlene Smith.*

*Additional contributions by present and past Historic Preservation Officers Arthur Campos, Jr., AIA, Kathy Rodriguez, Assoc. AIA and Imogen Cooper.*

**December 10, 2014**



## A LETTER FROM THE CASTROVILLE LANDMARK COMMISSION

Dear Neighbors:

We hope this booklet will help you plan exterior work on your historic resource building(s) and properties in Castroville.

You own a part of our city's unique heritage: its past charm, its present vitality and its future direction. Special zoning rules guarantee your right to protect that heritage, and your Commission helps to ensure that the rules are followed, which will keep up your property values by protecting the integrity of the town.

Remember, the Commission must approve any proposed work on a historic landmark building's *exterior* before the City can issue a building permit. So please read this booklet carefully: It shows you the rules are reasonable, consistent and easy to follow.

Please stop by City Hall to sit in on one of our meetings. We welcome you. The Commission members are your neighbors, and we volunteer our time to serve our community. We look forward to seeing you.

Sincerely,

Paul Carey, Chair

And Commissioners:

Richard Baes  
Priscilla Garrett  
Carole Romano

Tom Campell  
Pamela Higdon  
Arlene Smith



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## **Introduction**

## **WHY HAVE DESIGN GUIDELINES?**

The guidelines are meant to describe in plain language how to make changes to historic properties in a way that complements the historical character of the historic resource and meet needs for growth and change. The guidelines plainly show design requirements for property improvements with drawings and photos that will help you blend new construction and repair with the historic property already in place.

Change and maintenance of historic resources are encouraged by the Landmark Commission. This book's purpose is to suggest to you appropriate changes that will improve your property and maintain its market value.

In 2002, Castroville was chosen as the pilot community to initiate with the Texas Historical Commission (THC) the Visionaries in Preservation program (VIP). The program was sponsored by the THC, the state agency for historic preservation. Over sixty volunteer community members from Castroville attended visioning workshops. Seventeen residents served on a local leadership taskforce who then developed a vision for Castroville, setting a course for the future of their community. Out of those workshops and its vision came a published VIP Plan, called *Castroville: A Historic Preservation Action Plan*, THC, October 2002.

Goal 1 of the *VIP Plan* is to "Protect the historic character and buildings of Castroville through progressive preservation policies."

To realize Goal 1, a priority-one policy of the *VIP Plan* is to "Develop illustrated design guidelines for the historic districts in Castroville."

The Castroville Landmark Commission, in answer to that call for design guidelines, has developed this booklet, which set standards for you to use in the care of your historic resource.

The guidelines are meant to help historic resource property owners in plain language about how to make changes to their house or other parts of their property in

*These guidelines help you, the property owner, and the Castroville Landmark Commission to determine how to make exterior changes to your historic property.*

*A historic resource refers to a historic building, site or structure.*

*Change and maintenance of historic resources is encouraged by the Landmark Commission.*

*A priority-one policy of the VIP Plan is to: "Develop illustrated design guidelines for the historic districts in Castroville."*

## **WHY HAVE DESIGN GUIDELINES? (con't)**

a way that complements the historical character of their landmark. As an interface between the preservation ordinance and the property owner, the guidelines show design requirements for property improvements with drawings and photos that will help you blend your new construction or repair with the historic property already in place.

There are several points to remember when using the guidelines:

- Every building is unique.
- Even buildings that look identical have a few architectural details or a setting that distinguishes them from any other building. What's appropriate for one building may be inappropriate for another.
- This means that what is appropriate for one building may be inappropriate for another.
- Each building must be looked at on an individual basis by both the property owner and the Castroville Landmark Commission.
- The guidelines apply only to the *exterior* of your property.
- You need permission to replace an old fence or build a new one, install shutters, rebuild steps, and build an addition or garage.
- You do not need to come before the Commission if you repair and replace exterior parts of your building with like materials. This is called routine maintenance, an important part of preservation.
- You do not need to come before the commission to change the interior of a historic building, unless the interior is designated as historically significant by Local, State or Federal designation.

Over the years, some historic buildings have been altered or details have been removed. Although the ideal may be to restore these buildings to their original appearance, the guidelines and the Commission

*Every historic building is unique.*

*What is appropriate change for one building may be inappropriate for another.*

*Change to a landmark happens only when the owner decides to initiate the change.*

*The Commission does not initiate change to a historic resource.*

*The guidelines apply only to the exterior. And the Commission regulates only exterior changes.*

**WHY HAVE DESIGN GUIDELINES? (con't)**

acknowledge that an exact restoration is not always economically practical.

Recently, Castroville adopted a historic preservation ordinance. This ordinance describes the job of the Castroville Landmark Commission and sets the time frame for commission action.

The ordinance also describes how the Commission will review exterior architectural changes to the town's ninety-six landmark properties when an owner decides to improve a property and requests a building permit.

These design guidelines were written by the Castroville Landmark Commission and its Historic Preservation Officer; they were adopted as part of the Commission's procedures. It includes pictures and photographs of best design practices for everything from historic window repair to the best location for an addition to a landmark house.

These design guidelines were not put into place to require verbatim recreation of historic structures but, rather, to encourage modern additions and new construction that fits in with and enhances the value of the surrounding property. They are meant to be helpful descriptions. The Castroville Landmark Commission hopes that they will help anticipate change and growth as well as making sure that they occur in ways that enhance the existing historic character of Castroville.

When you are ready to make an exterior change to your historic property or build something new on your lot, contact the Castroville Historic Preservation Officer. Many types of projects are listed in this guidebook, but not all. The job of the Historic Preservation Officer is to assist you with your case before the commission to acquire a Certificate of Appropriateness (COA) which is your passport to acquiring a building permit from the City's Development Services.

*The Historic Preservation Ordinance also describes how the Commission will review changes to the town's ninety-six landmark properties when an owner decides to improve his or her property and requests a building permit.*

*When you are ready to make an exterior change to your historic property or build something new on your lot, contact the Castroville Historic Preservation Officer.*

*Prior to getting a building permit you may need review by the Commission.*

## **CASTROVILLE'S HISTORIC BUILDING TYPES AND CHARACTERISTICS**

### **Historical Overview\***

Twenty miles from downtown San Antonio and nestled in the Medina Valley sits Castroville, more a village in feel than a city. Castroville was officially settled in 1844 by Henri Castro and a cadre of immigrants recruited primarily from the Alsace region of France. It still retains the character and the fabric built by its founding families, and adapted by those who made this community home for more than 150 years.

Alsatian-influenced vernacular dwellings hug the narrow streets, standing on lots within groups of distinctly placed outbuildings -- cisterns, barns and smokehouses to name a few. Homes constructed later, such as the Sears & Roebuck Queen Anne kit house built in 1911 at 509 Florence, still respect the traditional site plan indicative of an early Texas agricultural village. Gracious lots still frame the lazy Medina River, the most desirable location for early settlers to build and still coveted property today.

Castroville is surrounded by a picturesque combination of river valley farmland and scrub brush of South Texas and the Hill Country. Seemingly isolated from the growth and development of San Antonio, Castroville has begun to feel pressure as the metropolis expands west toward undeveloped land. With little to no control over the shape of development outside its city limits, Castroville contemplates how future highway and suburban development will affect its character and attractiveness as a community. The farmland, open space and vistas of Castroville and Medina County also tell the story of Castro's colonies and their evolution. Balancing the integrity of the land with that of the built environment will be critical if Castroville is to maintain and enhance its unique sense of place.

### **Castroville's Historic Building Characteristics**

Scholars have long recognized the importance of the architecture of Castroville. We've earned state and national recognition and were named one of the first *Preserve America* communities in the United States and the first in Texas. During the 1920s and 1930s, architects



*\* The Commission has included for your information the "Historical Overview" from the Castroville VIP Preservation Plan, completed in 2002. The complete plan is available in our public library.*

## **CASTROVILLE'S HISTORIC CHARACTER**

Dave Williams and Samuel Gideon photographed the area extensively. As early as 1933, the federal government included Castroville in its Historic American Buildings Survey (HABS), one of the Works Progress Administration projects. By 1935, the project was continued on a permanent basis by the National Park Service, the Library of Congress, and the American Institute of Architects. Two buildings in Castroville (the Vance Hotel and Andrew Carle House) were among the first structures in Texas recorded under the HABS program in 1934 under the direction of Marvin Eickenroht of San Antonio. Additional buildings were recorded in 1936.

The *2001 Historic Resources Survey of Castroville* reveals that domestic or residential architecture represents 83% of all of the historic buildings in Castroville. This group comprises 247 of the 446 buildings identified in the survey. All other categories of building types encompass 17% of the total number of historic buildings. The building types represented in the survey break down as follows:

Domestic/Residential	247 buildings
Commercial	33 buildings
Institutional	10 buildings
Cemeteries	7 sites
Industrial	1 building
Transportation	2 structures

### **Alsatian Character of Castroville's Historic Residential Architecture**

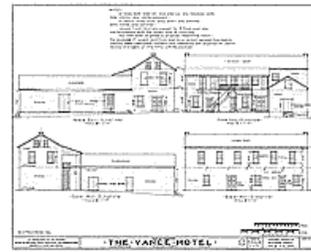
The architecture of Castroville is unique within the state of Texas for its Alsatian-influenced character. This is one of the reasons Castroville was selected by the Texas Historical Commission as one of the first three National Register nominations from the state submitted to the National Park Service in 1970. This style of architecture is characterized by its rectangular plan, sloping roofline, unusual placement of exterior openings and chimneys, and its use of casement windows.



*Vance Hotel (HABS) 1936*



*Vance Hotel (HABS) 1936*



*Vance Hotel HABS Drawing, 1936*



*Vance Hotel/Landmark Inn 1849*



*Carle Store (HABS) 1936*



*Carle Store & House (HABS), 1936*

**CASTROVILLE’S HISTORIC CHARACTER**

One of the most graceful and elegant characteristics of the Alsatian homes is the roofline. The end gabled roofs are characterized by a short sloping roof on the front of the house and a long, extended roofline to the rear of the house, which often covered a back porch or work area and sometimes came within five feet of the ground. Originally used in the Alsatian region to efficiently shed snow, a high-pitched roofline gradually evolved in Castroville to a more flattened pitch. The earliest roofs were probably thatched, as they were in Alsace.

Listing Castroville’s historic domestic architecture by folk or vernacular style, the statistics look like this:

Alsatian	87	37% of all residential
Bungalow	52	22% of all residential
Two-room	19	9% of all residential
L-Plan	19	9% of all residential
Minimal Traditional	14	8 % of all residential
Center-passage	11	7% of all residential
Modified L-Plan	7	3% of all residential
Pyramidal Cottage	4	2% of all residential
Duplex	4	1% of all residential
Cumberland Plan	3	1% of all residential

Later in the Design Guidelines, in the section titled, “What Style Am I?” the entire story of Castroville’s interesting architecture is told with helpful hints to identify the architectural style of your landmark.



*709 Florence (1911 Sears Catalog House)*

**Historic American Building Survey (HABS) 1934-36**



*Pingenot House (HABS), 1845*



*Pingenot House (HABS)*



*Pingenot House, 2001*



*Bungalow (Craftsman)*



*L-Plan Cottage*



*L-Plan Cottage*

## LIST OF CASTROVILLE HISTORIC RESOURCES

	<b>1969 Survey Address</b>	<b>Parcel Number</b>
1	1005 Alamo between US 90 and Lafayette	R13397
2	1011 Alamo at Lafayette	R13399
3	1105 Alamo between London and Lafayette	R13456
4	1113 Alamo between London and Lafayette	R13458
5	1201 Alamo at London	R13527
6	1210 Alamo at Paris	R13538
7	1219 Alamo at Paris	R13531
8	Alamo, Lafayette, and Fiorella	September Square
9	812 Algiers between Lisbon and Gentilz	R13313
10	1704 Amelia at Vienna	R13873
11	909 Angelo at Florence	R13342
12	1115 Angelo	R13473
13	1116 Angelo at London	R13483
14	1207 Angelo at London	R13560
15	1306 Angelo, Paris, Amelia, and Madrid	R13631 St. Louis Church
16	Angelo, Paris, Madrid, and Lorenzo	R13630 Houston Square
17	1006 Fiorella at Lafayette	R13406
18	1101 Fiorella at Lafayette	R13462
19	1106 Fiorella between London and Lafayette	R13467
20	1109 Fiorella between London and Lafayette	R13464
21	1201 Fiorella at London	R13542
22	1209 Fiorella between London and Paris	R13541 City Hall
23	1212 Fiorella between London and Paris	R13557
24	1213 Fiorella at London	R13543
25	1302 Fiorella at Paris	R13622
26	1310 Fiorella at Madrid	R13629
27	1311 Fiorella between Paris and Madrid	R13619
28	1416 Fiorella at Petersburg	R13684
29	402 Florence	R13338
30	414 Florence	R13339
31	501 Florence at Lorenzo	R13408
32	502 Florence	R13340
33	606 Florence	R13343
34	614 Florence at Amelia	R13344
35	701 Florence at Amelia	R13419
36	710 Florence between Amelia and Naples	R13350
37	714 Florence at Naples	R13349
38	1102 Gentilz at Algiers	R13280
39	1202 Gentilz at Athens	R13284
40	315 Houston at Fiorella	R13803
41	402 Houston at Fiorella	R13743
42	505 Houston between Lorenzo and Angelo	R13814
43	1115 Isabella at Alamo and London	R13460
44	1213 Isabella at Paris	R13535
45	1401 Isabella	R13667
46	405 Lafayette between Fiorella and Lorenzo	R75041
47	512 Lafayette at Angelo	R13472
48	615 Lafayette at Amelia	R13484

49	616 Lafayette at Amelia	R13415
50	709 Lisbon between Amelia and Naples	R13346
51	713 Lisbon at Naples	R13348
52	714 Lisbon at Naples	R13294
53	901 Lisbon at Mexico	R13357
54	905 Lisbon between Mexico and Constantinople	R66462
55	913 Lisbon at Constantinople	R13360
56	314 London between Isabella and Fiorella	R13547 Structure Removed
57	501 London at Lorenzo	R13558
58	505 London between Angelo and Lorenzo	R13559
59	600 London at Angelo, Naples, Paris, and Hwy 90	R13566 Moye Center
60	1207 Lorenzo between London and Paris	R13551
61	1211 Lorenzo between London and Paris	R13552
62	1716 Lorenzo at Berlin	R13865
63	812 Lower La Coste Road	R10454
64	301 Madrid at Isabella	R13673
65	307 Madrid between Fiorella and Isabella	R13674
66	405 Madrid between Fiorella and Lorenzo	R13680
67	501 Madrid at Lorenzo	R13685
68	515 Madrid at Angelo	R13686
69	702 Madrid at Amelia	R13635
70	811 Mexico at Lisbon	R13299
71	912 Mexico	R13362
72	1110 Mexico at London	R13495
73	1515 Naples at Houston	R13760
74	1700 Naples at Vienna	R13877
75	1715 Naples at Berlin	R13874
76	1716 Naples at Berlin	R13885
77	1814 Naples at Washington	R13952
78	213 Paris at Isabella	R13610
79	309 Paris between Isabella and Fiorella	R13616
80	406 Paris between Fiorella and London	R13555
81	416 Paris at Lorenzo	R13553
82	512 Paris between Angelo and London	R13562
83	514 Paris at Angelo	R13561
84	312 Petersburg between Fiorella and Isabella	R13677
85	315 Petersburg at Fiorella	R13733
86	413 Petersburg at Lorenzo	R13740
87	507 Petersburg at Lorenzo	R13744
88	514 Petersburg at Angelo	R13687
89	1309 San Jacinto between Paris and Madrid	R13603
90	1505 San Jacinto between Houston and Petersburg	R13727
91	1605 San Jacinto between Vienna and Houston	R13798
92	1616 San Jacinto at Vienna and Fiorella	R13804
93	200 Schmidt Lane at Lower La Coste Rd.	R12902
94	601 Vienna at Angelo	R13866
95	901 Vienna at Mexico	R13886
96	501 Washington at Lorenzo	R13985

MAP OF CASTROVILLE'S HISTORIC RESOURCES



## **Projects**

## **ADDITIONS TO BUILDINGS**

### **Policy:**

Design a new addition to a historic building so the original character is maintained. New additions should be designed to preserve the historic character of the primary structure.

### **Existing Additions**

Some early additions may have taken on historic significance. One constructed in a manner compatible with the original building and associated with the period of historic significance may merit preservation in its own right. Such an addition should be carefully evaluated before developing plans for its alteration or demolition.

In contrast, more recent additions usually have no historic significance. Some later additions detract from the character of a building and may obscure significant features, particularly enclosed porches. Removing such noncontributing additions should be considered.

### **Additions in Castroville**

Many early houses in Castroville have historically significant additions. Sometimes the shed-like rear of the familiar “salt box” shape is the result of an early addition. Other types of additions are rooms added sequentially to the rear of the house. They, too, are historically important and significant to the house and should be retained during any remodeling.



*Proportional addition to side of Castroville house.*



*Addition to rear of house with an entrance.*



*Carport addition to house made of simple materials.*



*Garage addition and connector to historic home.*



*Typical “salt box” shape of Castroville’s buildings.*

## **ADDITIONS con't**



*Typical sequential additions to Castroville houses.*



*Another house showing additions of diminishing size.*

Two distinct types of additions should be considered:

1) Ground level will involve expanding the footprint of the structure;

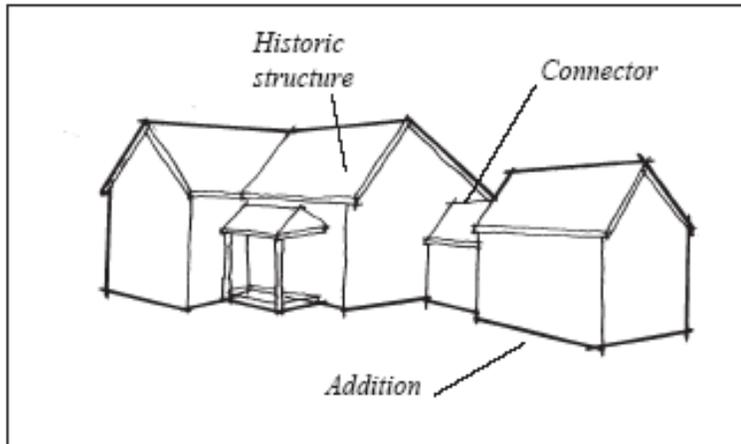
2) Rooftop can often be accomplished by installing dormers to provide more headroom in an attic.

In either case, an addition should be sited to minimize negative effects on the building and its setting. Keep the roof pitch, materials, window design and general form to be compatible.

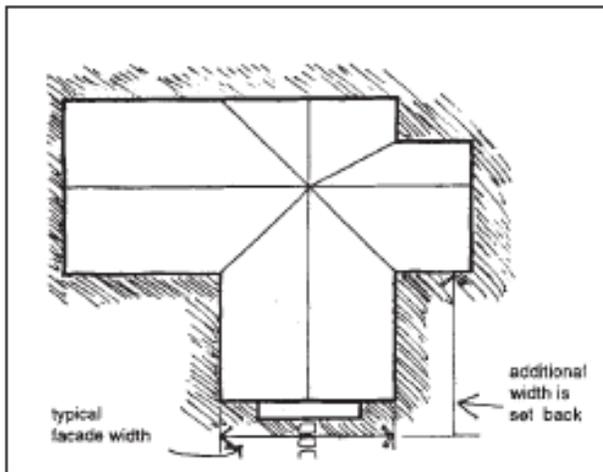
### ***Guide to designing additions:***

- Ensure that the addition will not have a negative effect on the building's historic character;
- Avoid removal of character-defining architectural features;
- Keep additions subordinate in scale and character to the main building;
- Locate an addition to the side or rear of the building;
- Design an addition to be lower than the original building so the historic one predominates;
- Add dormers to the roof of a one-story house to expand upstairs. They will usually have less impact than constructing an entire additional story;
- Use materials similar to those used historically;
- Avoid the use of vinyl or aluminum siding.
- Design an addition so it blends well with but does not look "historic."

**ADDITIONS con't**



If the addition is to be built to the side of the original structure, a connector could help distinguish the addition from the rest of the historic house.



An addition that is stepped back from the front of the historic building also helps to distinguish it from the original historic house. If the original orientation of the house is horizontal, the addition should also be constructed in a horizontal direction



*Design an addition to a historic structure such that it will not destroy or obscure historical feature, especially on the front of the house. This one obscures the front porch, for example, and is inappropriate.*



*Roof additions, like this dormer, are appropriate if in scale with the size of the house.*



*Use of vinyl siding and an aluminum screen door, as in this addition, is not in keeping with the historic materials of the house.*

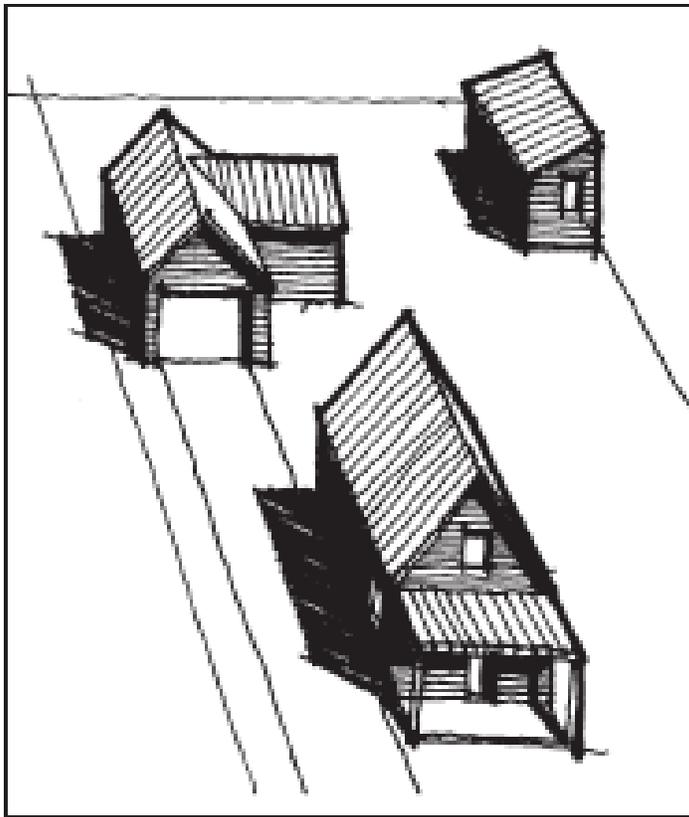
## **GARAGES AND ACCESSORY BUILDINGS**

### **Policy:**

Historic garages, smokehouses, well buildings, barns, and so on (accessory buildings), should be preserved when feasible. This may include preserving the structure in its present condition, rehabilitating it or adapting it so that the accessory structure provides new functions.

### **Background**

Accessory structures are traditionally important elements of a residential site. Because these secondary structures help us understand how an entire site was used historically, their preservation is strongly encouraged. For example, smokehouses and barns in Castroville tell us the agricultural and rural roots of the town. Such outbuildings are important to Castroville's story and should be preserved.



*Accessory structures include garages, carriage houses or sheds. Traditionally these structures were important to a residential site.*



*Outbuildings are constructed of traditional materials like stone and wood and have tin or shingle roofs.*



*Outbuildings typically they stand alone at the edge of a lot line.*



*Typical well buildings*



*Typical Smokehouses*

## **GARAGES continued**

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### **Guide to designing garages and carports:**

In the case of a two-car garage, two single doors are preferable and present a less blank look to the street; however,

Carports should be set back from the street and constructed of wood, if possible. The roofline should be pitched and should not compete with the main house.

Locate the garage or carport to front onto a secondary street, if possible not onto the street the house faces.

### **Construct accessory buildings that are compatible with the primary structure.**

In general, garages should be unobtrusive and not compete visually with the house. While the roofline does not have to match the house, it is best if it does not vary significantly.

### **Preserve a historic accessory building when feasible.**

When treating a historic accessory building, respect its character-defining features such as primary materials, roof materials, roof form, historic windows, historic doors and architectural details. Avoid moving a historic secondary structure from its original location.

### **Materials.**

Use board and batten siding, horizontal wood siding or stucco is recommended. Vinyl and aluminum siding are not recommended for the walls, but are acceptable for the soffits.

## **WINDOWS AND SHUTTERS**

### **Policy:**

Preserve the character-defining features and distinct arrangement of historic windows. New windows should be in character with the historic building. This is especially important on primary or front facades. Because windows significantly affect the character of a historic structure, the treatment of a historic window and the design of a new one are important considerations.

### **Background**

Windows give scale to buildings and provide visual interest. Distinct window designs help define many historic building styles. They are often inset into relatively deep openings. Casings and sash components may have substantial dimension that casts shadows that contribute to the character of the historic style.

### **Windows in Castroville**

The original designs of many Castroville houses featured wooden casement windows arranged asymmetrically; often windows had solid wood shutters on the outside. The Tardé Hotel (1310 Fiorella St.) has casement windows. Earlier homes had few openings, which helped protect the houses from the weather. This irregular window arrangement resulted either from the houses being constructed over a period of time or placement based on function rather than aesthetics.

Most of casement windows were eventually replaced with double-hung wooden sash windows, which allowed more light into the interiors. Some of the old casement windows still survive, particularly in the upper floors and in the rear of some of the houses.



*Casement window*



*Double hung window*

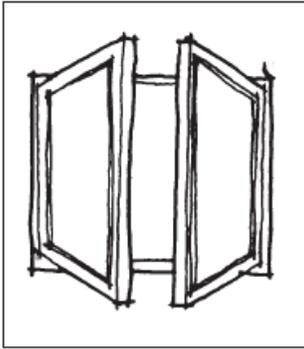


*Double hung window & shutters*

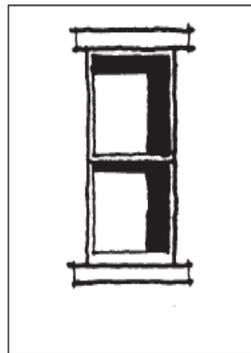


*Double hung window & shutters, The Tardé Hotel, 1852*

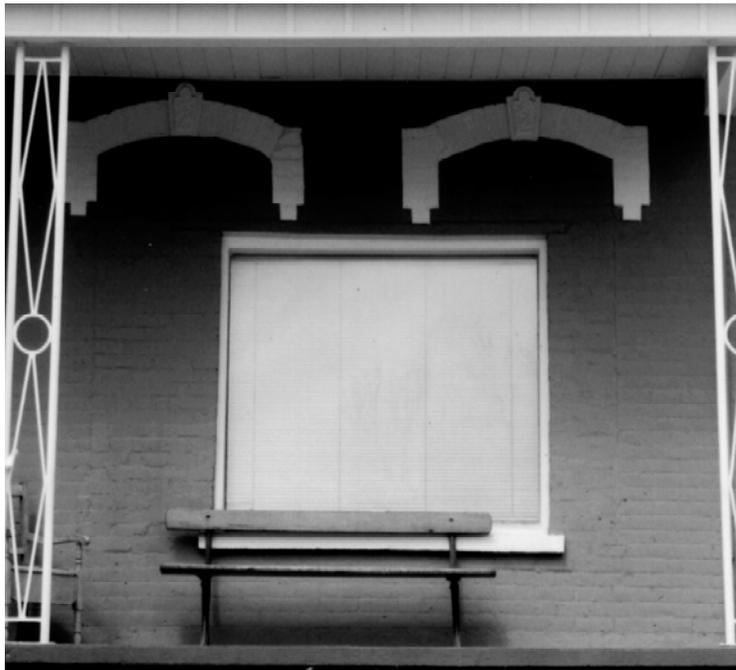
**WINDOWS, continued**



**Casement Window**



**Double-hung Window**



*Preserve ornamental trim around windows along with historic window openings. Filling in windows, particularly on the front or primary façade destroys much of a building's historic character and is not recommended and strongly discouraged..*

**Repair guidelines for windows:**

1. Retain and repair all original window sashes and frames;
2. Replace the window with wood of the same dimension and profile if all or most of the window is beyond repair;
3. Use a compatible substitution if repair or replacement is cost prohibitive; and
4. Avoid the use of aluminum frames.

**Maintenance:**

1. Maintain paint on all exposed surfaces to protect wood from rot;
2. Replace old glazing compounds because they can leak air; and
3. Install new weather-stripping to reduce air leaks.

## WINDOWS, continued

### **General Recommendations:**

Most windows in older Castroville buildings are tall, narrow and double-hung; they have two balanced sashes, one sliding over the other vertically. Each sash is divided into panes. The number of panes in each sash determines if a window is six-over-six, two-over-two, etc.

- Maintain the original number, size and shape of windows and the original number of glass panes (or “lights”). Retain the wood trim that frames the window openings.
- Maintain art or stained glass. Requests to install art or stained glass are considered on an individual basis. Such glass is not appropriate to many Castroville houses, especially the “Alsatian” design; the use of art or stained glass is in keeping with the “Victorian” style.
- Avoid creating picture windows or windows with horizontally divided panes where they did not previously exist. When replacing windows, use wooden frames and sashes on the front of a building. For screens, use simple wooden frames.
- Find evidence of the original sizes and shapes of the window openings to restore altered windows. If evidence does not exist, look at houses similar to yours. Contact the Historic Preservation Officer for help at any time.
- Historic shutters are also an important architectural detail. Designed to protect the glass and close out light, shutters should be large enough to cover the window when closed. In late twentieth-century houses, shutters are sometimes merely decorative, tacked onto the wall, and are smaller than the window. Ensure shutters are appropriately sized to fit the window.



*This six-over-six true divided light sash, double hung window is important to the period of the house. Also note that when closed the shutters cover the windows.*



*These upper story windows are 19<sup>th</sup> century, but those on the ground story are 20<sup>th</sup> century replacements*



*Ornamental openings in attics are important and should be retained.*

## **DOORS AND SCREEN DOORS**

### **Policy:**

A historic door and its distinct materials and placement should be preserved. A new door should be in character with the historic building. This is especially important on primary facades.

### **Background**

Doors give scale to buildings and provide visual interest to the composition of building facades. Some doors are associated with specific architectural styles. For example, glass paneled doors with stained glass are used in a variety of period designs. Many historic doors are noted for their materials, placement and finishes. Because an inappropriate door can severely affect the character of a historic house, avoid radical alteration to an old door or, if necessary, choose a new door that is appropriate to the design of the house.

### **Doors in Castroville**

The most common type of door in Castroville is a solid, single wooden door with panels. Some early homes have two front doors, and these entries should be retained. Some houses have double doors composed of two slender doors that swing out. Late nineteenth-century homes may have front doors that also feature a window over the door, called a transom, and/or windows on either side of the door, called sidelights. Covering the transom distorts the strong vertical proportions of doors and windows.

Even the simplest houses in Castroville have well-defined entries that feature well designed doors. Old wooden screen doors are also important and often feature decorative inserts, which should be repaired and retained. Many were designed to enhance the front door, not hide it.

### **Castroville Doors**



*Typical double doors*



*Doors with transoms*

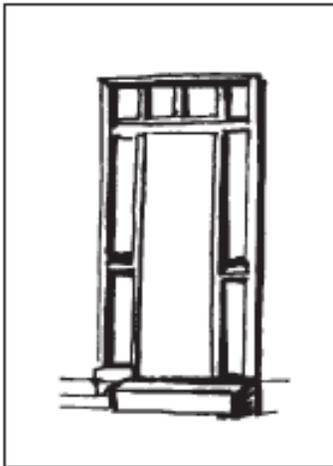


*Doors with sidelights and transoms*

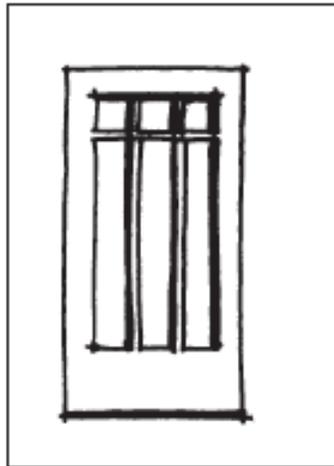


*Typical double door front*

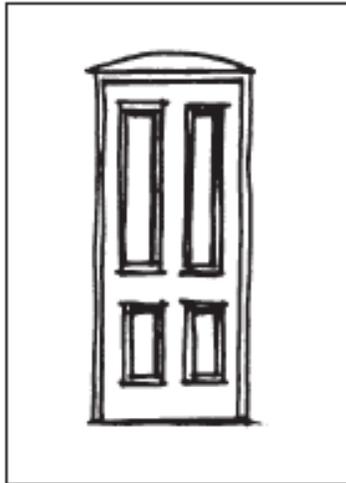
**DOORS, continued**



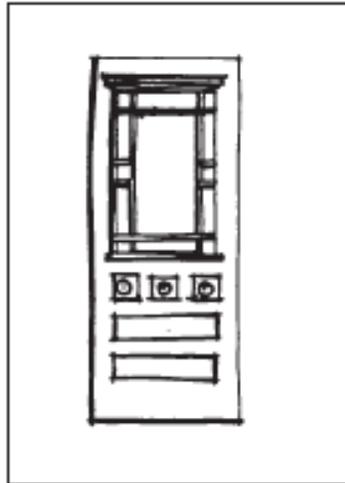
**Door with transom and sidelights**



**Craftsman style door**

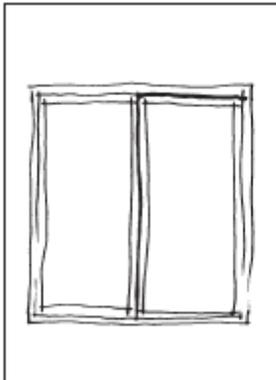


**Paneled door**

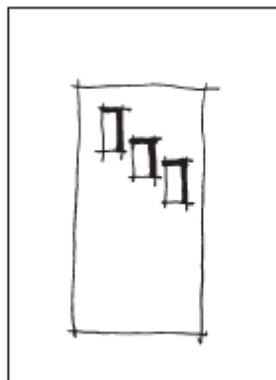


**Glass paneled door**

**Inappropriate doors**



**Aluminum sliding doors**



**Flush-faced door with small lights**

**Repair Options:**

1. Retain and repair deteriorated entrance doors and screen doors. Ensure proper operation and install secure hardware.
2. Expose boarded up transoms where possible.
3. Replace a badly damaged or missing door with one salvaged from a house of the same period or a new door of the same design.
4. Replace a missing or unrepairable damaged screen door with a new wooden screen of appropriate dimensions.
5. Substitute with a new door of compatible design if repair or replacement cost is prohibitive. If a wooden screen door is too expensive, install a factory painted aluminum door.

**Maintenance:**

Always maintain paint on wooden doors. Properly hung doors will seal out air leakage and be more energy-efficient.

## **DOORS, continued**

### **General Recommendations:**

Most doors in Castroville are wood and many are paneled or have glass surrounds like transoms or sidelights. The doors on the front of the house are the most important. Doors at the rear or hidden from the street are less important and, therefore, are less important to maintaining overall historic character.

- Maintain features important to the character of a historic doorway. These may include the door, doorframe, screen door, threshold, glass panes, paneling, hardware, detailing, transoms and flanking sidelights;
- Avoid changing the position and function of original front doors and primary entrances. If necessary, use replacement doors with designs and finishes similar to historic doors;
- Avoid using a metal door; if seen from the street it is inappropriate where the original was wood;
- Use door frames and door sills that are of the same proportion as the original. Doors that are flush with the threshold are inappropriate;
- Avoid “storm-doors” or solid glass doors; and
- Retain wooden screen doors whenever possible.



*Retain decorative wooden details & panels.*



*Old screen doors always add interest, even to modest houses.*



*Double doors are character-defining features at ground level as well as at the second story.*



*Wooden doors add interest to accessory buildings, too. This door may be “younger” than the structure, but it has significance and should be retained.*

## **SIDING AND WALL SURFACES**

**Policy:** Preserve original historic building materials whenever feasible. When the material is damaged, it is recommended to match the original material with in-kind material or with compatible substitute material. Never cover original historic building materials with aluminum, vinyl siding or other inappropriate material. Do not subject original material to harsh cleaning treatments, like sandblasting.

**Background:** Stucco, limestone, board and batten, and numerous profiles of wood siding cover the houses of Castroville. The oldest houses use stone as the primary building material. Most were covered with a soft lime plaster or stucco and then whitewashed. This was practical because most buildings were constructed from rubble stone and used mud and straw for mortar. Such a combination would shift and deteriorate if exposed to the elements. Limestone is a soft stone and absorbs water. Newer houses from the late nineteenth-century often use horizontal wood siding instead of stone. Brick was rare because of its relative expense. In each case, the distinct characteristics of the primary wall building material, including the scale of the material unit, its texture and its finish, contribute to the historic character of a building.

### **Repair Options for Stone and Stucco Wall Surfaces:**

- Retain and repair deteriorated stone and mortar. Remove any non-original mortar and cement plaster from the wall. Replace mortar to match original in composition, color and profile.
- *Avoid Portland cement plaster as mortar or stucco material.* Because it's harder than the softer stone, it will cause the stone to crumble.
- Reinstall a soft limestone plaster if the majority of the building is plastered and/ or the stone is soft,
- Clean mildew from stucco and stone with water/bleach solution and a soft brush. Avoid high-pressure water cleaning methods or harsh chemicals. Consult with the Historic Preservation Officer for specific advice.
- Consider removing the face of the stone and replacing with a soap or shallow stone if only the original stone has sustained damage. Avoid using CMU block as a finish exterior wall material.



*Early Castroville houses used stone as the primary material*



*Many stone houses were covered with protective limestone plaster or stucco painted white or cream color.*



*Historically, some owners plastered only the front façade.*



*Secondary structures were less often plastered.*



*Later 19<sup>th</sup> century houses used horizontal wood siding, which should be regularly painted.*

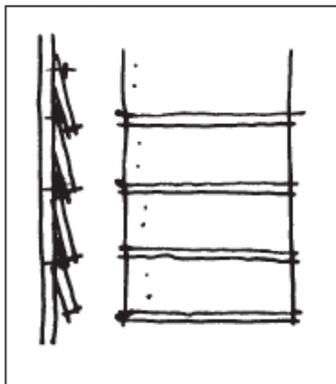
**SIDING AND WALL SURFACES**



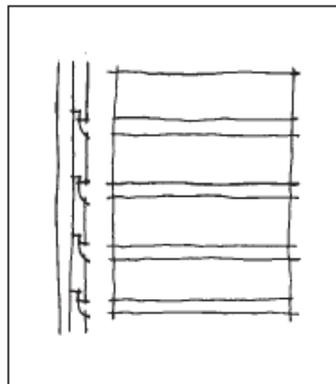
*Some houses have decorative “fish scale” shingles, as well as regular shingles and horizontal siding.*



*Inappropriate stone veneer obscures the historic house.*



**Clapboard Siding,**



**Drop or novelty siding.**

**Repair options for wood siding:**

1. Retain and repair existing wood siding and trim. Remove any nonoriginal siding material and repair the underlying original siding. Reinstall trim of matching profile and dimensions if missing or damaged.
2. Replace with new wood to match in size and profile if parts of the original siding and trim are missing or deteriorated beyond repair.
3. Consider installing nonmatching siding on the rear of the house if portions are deteriorated beyond repair. Reinstall salvaged, original siding on more prominent facades, particularly the front of the house. Alternative siding should have the same profile as the original. It can include newly milled wood siding, cement board siding, such as smooth Hardie plank with no “wood grain.”

**Maintenance:**

Clean and maintain wood siding, repaint as needed.

## **SIDING AND WALL SURFACES**

### **Vinyl Siding:**

- Installation of this siding *always* causes damage to the underlying historic material that is difficult to repair if the siding is removed.
- Synthetic siding conceals underlying moisture problems that cause deterioration of the underlying wood siding and structural system.
- Removal and/or covering of historic material and architectural features contribute to a significant character loss for a building, minimize its historic integrity and diminish its appeal.
- It is difficult to match the physical and architectural qualities of wood siding with metal or vinyl siding, resulting in an adverse effect to the historic character of a building.
- Synthetic siding is not maintenance-free. It fades over time and can be damaged. It is difficult to match faded or damaged material; often all of the siding on a building must be replaced or the building must be painted.



*The siding on the house on the right obscures its historic features and hides the ornamental window frames.*

### **Repair Options for Existing Synthetic Siding:**

1. Remove existing synthetic siding and repair original siding and trim underneath.
2. Consider retaining existing synthetic siding if it's in good repair and does not obliterate all original detail. If possible, consider uncovering details, such as corner boards.
3. If the siding is in bad shape and it is cost prohibitive to replace with wood, consider using Hardie plank, or other cement board siding, of the same dimension and profile.

### **Maintenance:**

Protect synthetic siding from water run off, just as you would with wood siding, with effective gutters and roof repairs. If water gets behind any siding, it is subject to failure.

## **SIDING AND WALL SURFACES**

### **Brick:**

Historic brick siding is unusual in Castroville and careful maintenance is required. Bricks have a glaze or unglazed finish on the outside just like any other fired dish or cup. Late twentieth-century bricks are harder than nineteenth-century bricks and can endure higher water pressure when cleaning them.

- Clean old bricks gently without cracking and penetrating the glaze. Use very low-pressure water cleaning methods. Otherwise water gets inside the cracked glaze and softens and crumbles the brick interior.
- Repair the mortar between the bricks of old buildings carefully; it's softer than today's mortar. Repair of such mortar, called repointing, should be done with a mortar mix that matches in color and composition. Mortar that is too hard will eventually damage the brick.
- Never use Portland cement mortar because it is harder than traditional mortars, will divert water into the softer brick and then work loose from the wall.



*One of Castroville's few and very important brick structures.*

### **General**

#### **Recommendations:**

Siding and other wall materials originally used in Castroville's landmarks are important to their historic character. In particular, the front facades and on corner buildings the sides facing the street are the most important facades.

- Maintain the historic appearance of original materials. Good preservation is good maintenance. Paint everything that's wood on a regular basis.
- Avoid covering original building materials with new materials such as vinyl and aluminum because it promotes rot of the material underneath.
- Consider removing newer covering materials that have not achieved historic significance.

## **SIDING AND WALL SURFACES**

### **General Recommendations continued:**

- Repair deteriorated primary building materials. Isolated areas of damage may be stabilized or fixed, using consolidates. Epoxies and resins may be considered for wood repair, and special masonry repair components also may be used. Consult with the Historic Preservation Officer for assistance.
- Use the gentlest means possible to clean the surface of a structure. Apply the cleaner to a test patch to determine that the cleaning method will cause no damage to the material surface. Many procedures can actually have an unanticipated negative effect upon building materials and result in accelerated deterioration or a loss of character. Harsh cleaning methods, such as sandblasting, damage the weather-protective glaze on brick and change its historic appearance. Such procedures are not recommended. If cleaning is appropriate, a low pressure water wash is preferred because water is often an effective cleaner. Chemical cleaning may be considered if a test patch is first reviewed.



*An example of board and batten siding.*



*Gentle scrubbing with water and a natural bristle brush will clean this wall. Water is a natural solvent.*

### **Walls and Moisture:**

Water is the enemy of walls. Keep it out of your building's walls through sound roofing and proper guttering that will carry all the rainwater off and away from building walls and foundations.

Also, water can rise up through stone walls from the ground through wicking action, so don't plant grass or other thirsty plants too close to your stone walls because constant watering of the grass will deteriorate your limestone wall. Instead, place pea gravel, or other types of stones along the outside edge of the building's wall. Make sure downspouts carry water away from the building foundation.

## **EXTERIOR PAINT**

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### **Policy:**

The Castroville Landmark Commission does not approve or disapprove specific exterior paint colors. We recommend using a color that is as close as possible to the original because that will maintain or improve the value of your home or building.

### **Paint Colors in Castroville**

The earliest, simplest houses in Castroville (the “Alsations”) were whitewashed because it was cost effective and helped reflect the sun’s rays in the summer. It is recommended that masonry walls be left their natural color and that any stucco coverings should be beige, off-white or a light color, with the body of the house lighter than the trim. Originally, wood house trim, doors, porches and shutters might have been stained or painted black, gray, soft green or light blue. Later “Victorian” era homes favored a color for the body of the house, sometimes light, such as yellow or blue. Later, a darker house body with lighter trim became popular.

### **Choosing a paint color**

- Scrape a small area of woodwork with a razor blade to find original colors.
- Walk around the neighborhood to find compatible and pleasing color combinations.
- Avoid using “neon” colors.

### **Early Castroville houses were whitewashed**



*Traditional whitewash with soft green trim for windows.*



*Soft cream that contrasts nicely with the shingle roof.*



*Traditional blue trim.*



*More historically accurate and marketable cream (2004).*

## EXTERIOR PAINT



*This is just one sample palette of soft, natural and traditional colors. They have a matte finish rather than shiny, because of the traditional organic/protein or milk base. There are many good “heritage” paint palettes to choose from for house color.*

**Late 19<sup>th</sup> Century  
Castroville houses  
were more colorful**



*Traditional white body with green trim and red accents.*



*Yellow body with white trim.*



*Blue body with white trim.*



*Red roof with red accents for the porch.*

## **ROOFS, GUTTERS, SKYLIGHTS, DORMERS**

### **Policy:**

Preserve the character of a historical roof, including its form and materials whenever feasible.

### **Background**

The character of the roof is a major feature for most historic structures. When repeated along the street, the repetition of similar roof forms also contributes to a sense of visual continuity for the neighborhood. In each case, the roof pitch, its materials, size and orientation are all distinct features that contribute to the character of a roof.

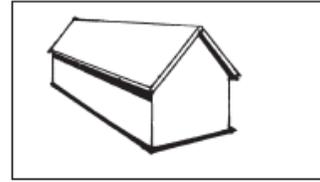
In Castroville, gabled roof forms occur most frequently, although shed and hipped roofs appear on some building types. The function of a roof is to protect a house from the elements, but it also contributes to the overall character of the building. Historically the roof shape was dictated by climatic considerations, which determined roof forms and pitch.

### **Castroville Roofs**

Rooflines identify Castroville “Alsatian” architecture more than any other element. The gable end roofs are characterized by a short sloping roof on the front of the house and a long, extended shed roofline to the rear of the house, which often covered a back porch or work area. In Alsace, a steep roofline helped to efficiently shed snow, but in Castroville, the high-pitched roofline gradually evolved to a more flattened pitch. Thatch was probably used for the earliest roofs, but was replaced with cypress shingles as they became available. In the late nineteenth century metal roofing began to replace the cypress shingles.

Later residential roofs are one of the following shapes: gabled, hipped or a combination of both. Roofing materials most typical of the nineteenth and early twentieth centuries were tin, wood shingles or a composition shingle material.

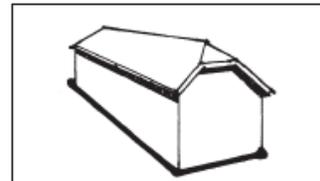
### **Types of Roofs**



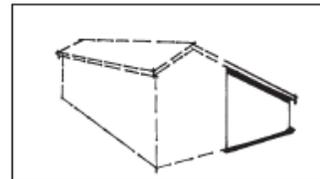
*Gabled roof*



*Hipped roof*



*Clipped gable*



*Shed roof*

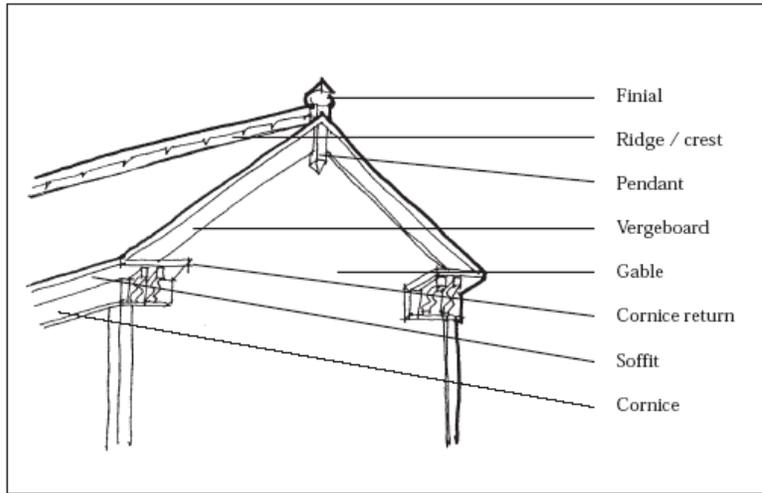


*Alsatian gable and shed roof,*



*Typical hipped roof*

## **ROOFS, GUTTERS, SKYLIGHTS, DORMERS**



*Roof parts for Queen Anne style from Victorian era*

### **Roof Deterioration**

The roof is the structure's main defense against the elements. However, all components of the roofing system are vulnerable to leaking and damage. When the roof begins to fail, many other parts of the house may also be affected. For example, a leak in the roof may lead to damage of attic rafters or even wall surfaces. Common sources of roof leaks include:

- Cracks in chimney masonry;
- Loose flashing around chimneys and ridges;
- Loose or missing roof shingles;
- Cracks in roof membranes caused by settling rafters; &
- Water backup from plugged gutters or debris accumulation on shingles.

### **Repairing Historic Roofs**

#### ***Roof form***

In repairing or altering a historic roof it is important to preserve its historic character. For instance, one should not alter the pitch of the historic roof, the perceived line of the roof from the street, or the orientation of the roof to the street. The historic depth of overhang of the eaves, which is often based on the style of the house (see following drawings), should also be preserved.

#### ***Roof Repair***

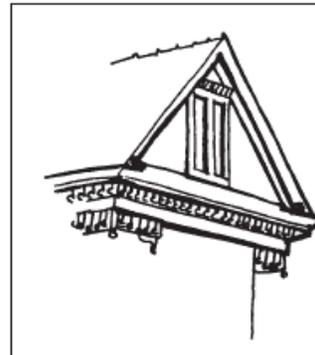
- When replacing your roof, select a material, a color and a pattern that is historically appropriate

**Eave:** The lowest part of the roof. It is the section of a roof that projects beyond the juncture of the roof and the wall.

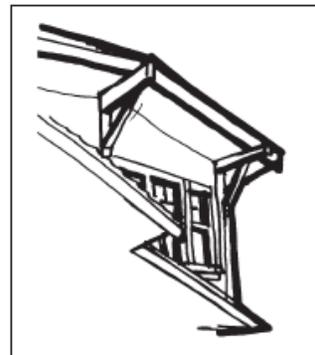
### **Appropriate eave depth for roof repair**



*For "Alsatian" houses*



*For Queen Anne style (Victorian era) houses*



*For Craftsman style houses (or bungalows). The peculiar brace is called a "knee brace" or "knee bracket."*

**ROOFS continued**

to your house. If you have documentation of the original roof or an early feasible roof on your house, use material that is similar in size, shape, texture and color. Consult with the Historic Preservation Officer.

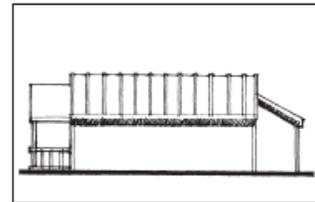
- Standing seam metal roofs were often an early replacement for wood single roofs. If you remove the metal roofing to replace it with an alternative material, install a solid wood deck prior to new roof material.
- We recommend against rolled roofing;
- A composition shingle roof is an acceptable replacement;
- “V-crimp” metal is more similar to the appearance of standing seam metal and is an acceptable material. Metal roofs are more sustainable as compared with composition shingle roofs, which have an asphalt base. Although initially more expensive, a metal roof is cost effective.
- Multiple chimneys and dormers are also prominent features that add character and date the house. Chimneys should never be removed. Many late nineteenth-century brick chimneys have decorative brick work at the top, called “corbelling” and they are a distinct character feature.
- Dormers and vents are often neglected and dormer windows broken, allowing birds to nest in attics and rain to enter. Dormers, chimneys and vents should be retained and repaired and new flashing installed if necessary.

Roof color is an important feature because it dominates the appearance of the house. Choose a color that is complimentary to the house. Metal roofs were typically painted a silvery color or red.

*Roof color dominates here.*



*Roof vents, dormer, multiple chimneys (with corbelling and distinctive caps) all add character. Also note eave depth and decorative bracing details.*

**Roof Types:**

*Standing seam metal roofs are often a sound investment.*



*Corrugated metal roof for secondary structures is recommended.*

**ROOFS continued**

**Getting the water away from the building**

Gutters and downspouts divert water away from a structure. Without this drainage system, water would splash off the roof and on to exterior walls and run along the foundation of the building. If gutters and downspouts are to perform efficiently, certain requirements must be met:

- They must be large enough to handle the discharge.
- They must have sufficient pitch to carry the water off quickly.
- They must not leak.
- They must not be clogged with debris.

New gutters/downspouts should not block important architectural features.

**Rooftop Side, Rear and Top Additions**

The roof form of an addition should be compatible with the roof form of the primary structure, in terms of its pitch and orientation. In planning a rooftop addition, avoid altering the angle of the roof. Maintain the perceived historic roof line, as seen from the street.

**Adding Dormers**

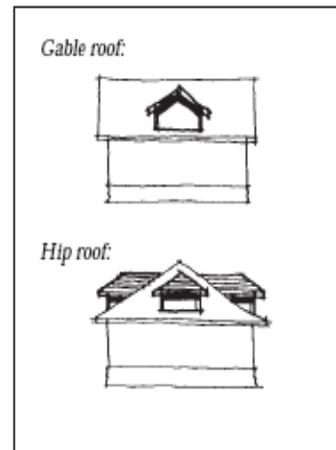
A dormer was sometimes added to create more headroom in attic spaces: It typically had a vertical emphasis and was usually placed as a single or in a pair on a roof. A dormer did not dominate a roof form because it was subordinate in scale to the primary roof. Thus, a new dormer should always read as a subordinate element to the primary roof plane. A new dormer should never be so large that the original roofline is obscured. It should be set back from the roof edge and located below the roof ridge in most cases. The style of the new dormer should be in keeping with the style of the house.

**Adding Skylights**

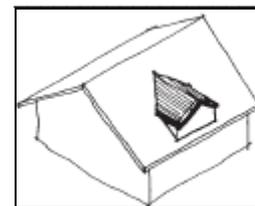
Skylights should not be placed so they can be seen from the street. Skylights are sealed by synthetic gaskets, which often crack and leak after several years of exposure to Texas sunlight.



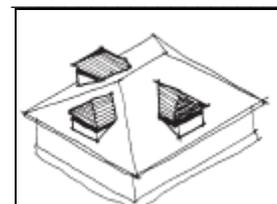
*Not recommended: click lock metal roof panels because they're out-of-scale and dominate the roof ridge.*



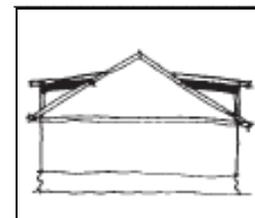
*Place dormers such that the roofline is preserved*



Gable roof dormer



Hip roof dormer



Shed dormer for bungalow

**ROOFS continued****General Recommendations:**

- Preserve the original roof form. Avoid altering the angle of a historic roof. Instead, maintain the perceived line and orientation of the roof as seen from the street. Also retain and repair roof detailing.
- Preserve original roof materials where feasible. Avoid removing historic roofing material that is in good condition. Where replacement is necessary, use materials that are similar to the original in both style as well as physical qualities. Use a color that is similar to that seen historically. Specialty materials such as tile should be replaced with matching material whenever feasible.
- Preserve the original historic eave depth. The shadows created by traditional overhangs contribute to one's perception of the building's historic scale and, therefore, these overhangs should be preserved. Cutting back roof rafters and soffits or otherwise altering the traditional roof overhang is, therefore, inappropriate.
- Minimize the visual impact of skylights and other rooftop devices. The addition of features such as skylights or solar panels should not be installed in a manner that will interrupt the plane of the historic roof. They should be lower than the ridgeline, when possible. Flat skylights that are flush with the roof plane may be considered on the rear and sides of the roof. Locating a skylight on a front roof plane is inappropriate.
- Preserve the overall appearance of the original roof when planning an addition. An addition should not interrupt the original ridgeline when possible.

**Repair Options for Roofs:**

1. Retain and repair original roofing and features such as dormers, vents and chimneys.
2. Replace only the severely damaged roofing material; match in composition, dimension and profile.
3. Prime and repaint metal roofing; it will last another 20 years.
4. Use epoxy repair as an alternative to replacing wooden elements if possible. Boxed eaves, dentils and brackets are important details in Victorian, classical and Craftsman styles and prone to damage and deterioration.

**Caution with lead paint; inhalation while sanding is detrimental to health.**

## **PORCHES, GALLERIES AND BALCONIES**

### **Policy:**

A porch can be a character defining feature of the front façade of a home, and all porch components should be maintained. In addition, a new (replacement) porch should be in character with the historic building, in terms of scale, materials and detailing.

### **Background**

A porch protects an entrance and provides shade in the summer. It also provides a sense of scale and aesthetic quality to the facade of a building. It catches breezes in the warmer months, while providing a space for residents to sit and congregate. Finally, a porch often connects a house to its context by orienting the entrance to the street.

### **Porches in Castroville**

Few original Alsatian homes had porches, but they are a part of almost every other type of home style in Castroville.

Several Alsatian-style houses have had porches added to them over the years to modernize them according to nineteenth-century standards. As a consequence, they have become an important part of that building’s history and should be maintained as part of that building’s story.

Most porches were originally built of wood and were intricately decorated with elaborate “gingerbread” or bungalow brackets.

Later, the wooden front steps and porch floor of some were replaced with concrete. While installation of concrete eliminates some maintenance, it may change the character of the house. Never lower the porch elevation to grade and reconfigure the steps at the entrance door.

### **Castroville Porches**



*A porch built with the lateral addition to the older house, which is to the left.*



*A simple porch added to an older house.*



*A gallery porch that is original to the house.*



*Simple character-defining porch.*

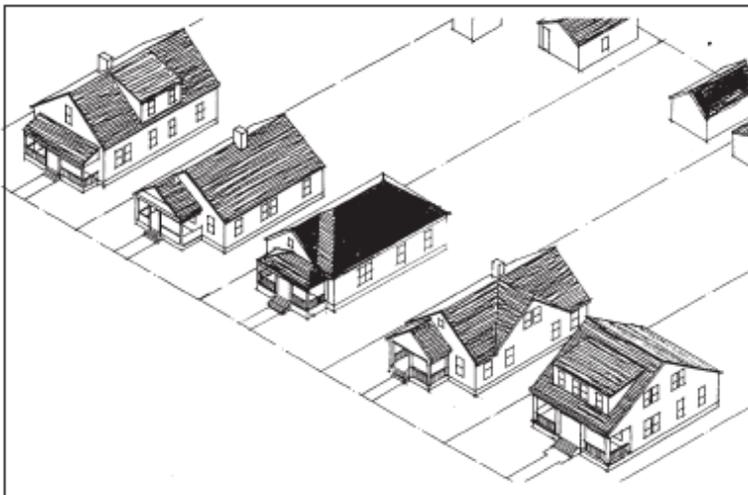


*Simple character-defining porch.*

**PORCHES continued**



*A typical “L-shaped” Victorian-era house where the porch is an integral historic feature of the building*



*Porches have various functions: They orient buildings to the street, tie houses to their larger contexts and encourage people to interact.*

**More Castroville porches and galleries**



*Two-story porch*



*Two-story porch*

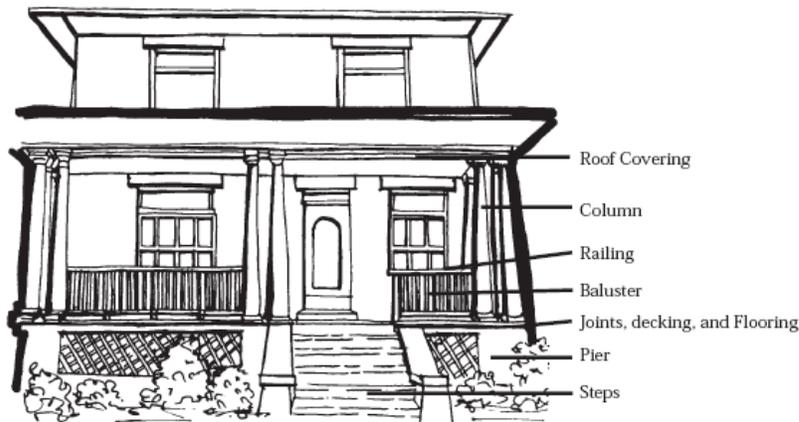


*Two-story porch without column supports at the ground level.*



*This two-story porch alters the house character in a drastic way. Not recommended.*

**PORCHES continued**



*Typical porch components*

**General Recommendations:**

- Preserve an original porch when feasible. Replace missing posts and railings when necessary. Match the original proportions and spacing of balusters when replacing missing ones. Unless used historically, wrought iron, especially the "licorice stick" style that emerged in the 1950s and 1960s, is discouraged.
- Avoid removing or covering historic materials and details on a porch. Removing an original porch rail, for example, is inappropriate.
- If porch replacement is necessary, reconstruct it to match the original in form and detail when feasible. Use materials similar to the original whenever possible. On significant buildings, where no evidence of the historic porch exists, a new porch may be considered that is similar in character to those found on comparable buildings.
- Avoid applying decorative elements that are not known to have been used on your house or others like it.
- Use original materials where possible, but as a last resort correctly detailed, scaled and appropriately painted fiberglass columns may be acceptable.

The height of the railing and the spacing of balusters should appear similar to those used historically.



*Restoration of original porch columns is encouraged. Replacing the "licorice stick" wrought iron columns used here with columns like these restores the building appropriately.*



*Enclosing a front porch is not recommended.*

**Maintenance:**

- Maintain drainage off of the main roof of the house, as well as off of the roof of the porch is critical.
- Channel water away from the foundation of the porch.

**Unpainted wood rots**

Wood porch floors and column bases always fail first. Use chemically treated No. 1 yellow pine that has been back painted and properly primed to replace rotten wood.

## **FENCES AND WALLS**

**Policy:** Historic fences and walls that survive should be preserved when feasible. New landscape features should be compatible with the historic context.

**Background:** Fences were are common in Castroville. They often defined property boundaries and enclosed front yards. They also added variety in scale, texture and materials to the street scene, providing interest to pedestrians.

**Castroville Fences and Walls:** The earliest fences documented in Castroville were wire, picket, rock and coyote (cedar sapling fences).

Fences should have a regular pattern. The height of your fence should complement the house, not overwhelm it. This usually means a fence will measure about 2-1/2 to 4 feet from the ground to the top of the fence.

Avoid the use of chain-link, solid metal or concrete block fences for the street side(s) of a property. The Commission will consider stockade fences on an individual basis. If chain-link or another type of unhistorical fence is in place, no change is required until you begin to alter the fence or wall. At that time, contact the Historical Preservation Officer to discuss a fence that will enhance the value of your property.

- **General Recommendations**

- Preserve historic fences where they survive. Unique elements such as wrought iron fences add charm and enhance the value of a property.
- Consider a fence height of three feet or less for the front yard. The four-foot fences common today were not typical historically.
- Consider a six-foot fence in the side and rear yards of a property. Exceptions for additional height require Board of Adjustment approval and must meet stringent criteria.
- Use garden loop wire fencing as an attractive alternative to chain-link fencing.

### **Castroville Fences**



*Masonry walls*



*Dry-stack stone walls*



*Hog-wire (or welded wire) fences*



*Wood picket fence*



*Garden loop wire fence*

## **FENCES AND WALLS**

- Chain link and vinyl fences are not typically allowed with landmark properties. Exceptions may be considered when the fence is not visible from the street. Existing chain link fences may be found on landmark property, but most predate the landmark designation and will be phased out as they are replaced with historically appropriate fence types.

### **Matching the Fence to the House**



*Typically, wrought iron and wood picket fencing are found with Victorian houses.*



*Earlier houses can use more rustic fencing, fencing like coyote or hog-wire.*

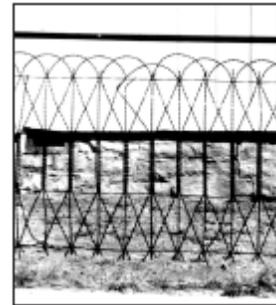
### **Sample Fences**



*Simple Wood Picket*



*Wrought Iron*



*Garden Loop Wire*



*Coyote fencing*

## **LANDSCAPING, WALKWAYS AND DRIVEWAYS**

**Policy:** Historic landscape features that survive should be preserved when feasible. New landscape features should be compatible with the historic context of Castroville.

**Background:** Landscape features like sidewalks, driveways, fences and walls, historic trees and plantings, lighting fixtures and other outdoor features all add to the context and historic character of the lot that contains a landmark building. Each element adds to the setting for the landmark property, helping to tell its story.

**Castroville Site Details:** Maintain a historically early sidewalk if you are fortunate enough to have one. In general, historic buildings did not have sidewalks in the era in which they were built. Part of the historic charm of Castroville is its village appearance without sidewalks or curbs.

If you wish to pave an area adjacent to the street, materials will be evaluated by their aesthetic contribution to the historic accuracy of the property. Acceptable materials might include stone, brick, decomposed granite or limestone, or loose gravel. Avoid the use of pebble-surface concrete or asphalt.

The Commission and the Historic Preservation Officer respect and comply with the Americans with Disabilities Act. If you have a special need for a special consideration, please let us know when you apply for any permits with Development Services or with the Historic Preservation Officer.

Locate off-street parking, as much as possible, to the rear of your property. We recommend against driveways and garages that open onto the street in front of the house or other historic building. Keep paved areas and curb cuts for driveways to a minimum.

Despite the town's lack of sidewalks, curbs and other landscaping features, many landmark properties have large old trees that should be conserved where possible. In particular, live oaks and pecan trees should be protected and preserved.

## **Landscaping Features**



*The town has few sidewalks*



*Gravel driveway*



*Curb-less streets*



*Backyard footpaths*



*Sidewalk at a commercial building.*

## **LANDSCAPING, WALKWAYS AND DRIVEWAYS**



*Houston Square's pathways give an important clue to Castroville's historic landscaping, featuring pea gravel and pecan trees.*



*Front yard pathways should be simple and unadorned.*

### **Lighting Fixtures:**

Electricity first came to Castroville in the 1920s, so in selecting a light fixture to place either on your house or in your yard, we suggest that you first try to find a genuine fixture from the late nineteenth or early twentieth century. If this is impractical, select a new fixture that reflects the period appropriate to the structure.

### **Other Features:**

Scattered throughout the historic district are miscellaneous details such as wells, water cisterns, windmills, barns or outhouses. The Commission encourages you to preserve these details. You will need approval from the Commission if you wish to construct, replace, remove or modify them.



*Yard fixtures, particularly old wells, should be preserved.*



*The Moye Center grotto is an important town feature.*

## **ARCHITECTURAL DETAILS**

### **Policy:**

Architectural details help establish a historic building's distinct visual character thus, they should be preserved whenever feasible. If architectural details are damaged beyond repair, their replacement, matching the original detailing, is recommended.

### **Background**

Architectural details play several roles in defining the character of a historic structure; they may add visual interest, define certain building styles and types, and showcase superior craftsmanship and architectural design. Features such as window hoods, brackets and columns exhibit materials and finishes associated with particular styles and, therefore, their preservation is important.

### **Castroville's Architectural Details**

In Castroville, late nineteenth and early twentieth century houses may have extensive architectural details and ornamentation. Earlier Alsatian style houses have fewer details unless they were modernized with Victorian-era details, including gingerbread porch details.

Most details were made from wood; maintain the original architectural details on your house by painting them often to prevent rot. Even the simplest details contribute to the character of your building.

If replacements are necessary, duplicate the existing details or select those that can be documented as being used on your house or on similar house types and styles. The size, shape, dimensions, material and quantity of the replacements should be as similar to the originals as possible. Apply only architectural details in keeping with your house type and date.

### **Porch Details: Columns**



*Columns with fan brackets*



*Columns with fan brackets*



*Brick column base is typical on bungalows with "missing" upper part of column*



*porch railing*

## **ARCHITECTURAL DETAILS**

If you must remove any architectural detail when working on your house, do so with extreme care so you can reapply them. Duplication is the ideal if you must replace any detail and if you have originals to use as patterns. If duplication is not feasible, try to locate substitute parts in a salvage yard or look for standard architectural elements that are sold by lumber yards or other resources. If the architectural details disappeared before you bought your house or if you want to replace later inappropriate details, look for early photographs of your house. You could also look at similar houses that have original details.

### **General Recommendations:**

- Preservation of original architectural features is critical. Even if an architectural detail is replaced with an exact replica of the original detail, the integrity of the building as a historic resource is diminished and, therefore, preservation of the original material is preferred.
- Replacement using an in-kind material to match the existing material is always the best approach. However, consider an alternate material when it appears similar in composition, design, color, and texture to the original.

### **Replacement Materials:**

Substitute materials should be used only when it is absolutely necessary to replace original materials with stronger, more durable substitutes. In *Preservation Brief 16* titled *The Use of Substitute Material*, the National Park Service comments that "some preservationists advocate that substitute materials should be avoided in all but limited cases. The fact is, however, that substitute materials are being used more frequently than ever. They can be cost-effective, can permit the accurate visual duplication of historic materials, and last a reasonable time."

### **Roof Details**



*Exposed rafters and simple Craftsman details*



*Boxed eaves, wheel window, and corbelled chimney caps*



*Unique bargeboards*



*standing seam metal roofs of proper scale. The narrow width between the metal "seams," seen here is perfect for this small house.*

**ARCHITECTURAL DETAILS**

Substitute materials may be considered when the original is not easily available, where the original is known to be susceptible to decay or where maintenance may be difficult (such as on a church spire).

The use of substitute materials for architectural details depends on their location and degree of exposure. For example, lightweight materials may be *inappropriate* for an architectural detail that would be exposed to intense wear. Avoid using a fiberglass column on a front porch, for example, where it may be accidentally damaged. Conversely, the use of fiberglass to reproduce a cornice on a second story may be successful.

*Where necessary, you can use a new piece of molding*



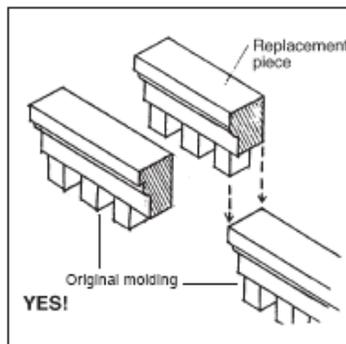
*The small scale door and attic vent are unique details*



*Significant architectural details in brick decorate this building and make it memorable: an Alamo- motif parapet on the front and brick dentils in the cornice along the side, as well as jack arches over the windows.*



*“Fish scale” shingles on the dormer and decorative screens are important details on this house.*



**AMERICANS WITH DISABILITIES (ADA)**  
**ADDITIONS FOR UNIVERSAL ACCESS**

**What is the Americans with Disabilities Act?**

The ADA is a civil rights act passed in 1990 to ensure that people with disabilities are not discriminated against at work (Title I), by state or local governments (Title II), by private businesses (Title III), or in communication (Title IV).

Titles II and III have the most impact on historic structures because compliance often involves physically altering buildings. The intent of the law is to allow people with disabilities to engage in everyday activities. In addition to the regulations of the act, there are design guidelines to help with compliance: Standards for Accessible Design, or the ADA Accessibility Guidelines and the Uniform Federal Accessibility Standards.

**Policy:**

The goal is to achieve the highest level of accessibility with the lowest amount of impact on the historic structure. Good design can resolve most challenges.

**Background**

The ADA is about removing and preventing barriers in new, existing, or altered facilities used by people with physical or mental limitations. Public entities must provide access to everyone, and good design (“universal design”) can do that. (Private clubs, private residences, religious facilities, or bed and breakfast facilities with five or fewer rooms and the proprietor living on site need not comply.)

In the State of Texas, the Texas Accessibility Standards or T.A.S. are the regulations that outline the rules and procedures to eliminating barriers for people with disabilities or limitations.

*In general, the ADA gives qualified historic buildings more options for compliance and special provisions in some cases.*

**Priorities**

1. Get everyone through the door;
2. Make goods and services accessible;
3. Make restrooms accessible; and
4. Remove any remaining barriers.

## **ADA ACCESS con't**

### **Summary Regarding Historic Landmarks Used for Private Business or as a Public Entity**

In general, the ADA gives qualified historic buildings more options for compliance and special provisions in some cases. Depending on the use of the building, the standards for compliance vary slightly. Qualified historic structures are not exempt and must comply with the ADA. Talk to the Historic Preservation Office for help.

If full compliance will threaten or destroy the historic significance of a structure, then minimum standards may be used. This decision should be made in conjunction with the State Historic Preservation Office (SHPO).

If even the minimum standards will threaten or destroy the historic significance of the structure, then alternate methods of access may be used. This option is considered a last resort and is only applicable in rare situations.

When alterations are involved, all structures must comply with the ADA design guidelines. For sensitive repair solutions and help rating accessibility solutions, refer to The Secretary of the Interior's Standards for Rehabilitation. Contact the Historic Preservation Officer and the SHPO for design ideas.

### **Sample of Alternate Methods of Access**

- Move services to an accessible floor.
- Have staff available for assistance.
- Take service or goods to the person's home.

### **Suggestions for Ramps**

- Design to fit with style of building; use appropriate materials. Place along the side of the building.
- Make removable without damaging the building.
- Locate at public entrance when feasible.
- Do not make slopes steeper than 1:12 unless doing so would destroy or threaten the historic significance.
- Use handrails in keeping with historic character.

## **New Construction**

## **NEW CONSTRUCTION ON HISTORIC LOTS**

### **Policy:**

Visual integration of new buildings with historic resources is a significant issue for the Landmark Commission. New construction can have positive or negative impacts on historic properties depending on its compatibility with them. To be compatible and appropriate, new construction must respect the visual characteristics of landmarks. Proper visual characteristics like **placement, orientation, massing, scale, façade elements, materials, and ornamentation** can all assist in *appropriate* design for new construction. Designs that seek to *contrast* with the existing historic context simply for the sake of being *different* are discouraged. This guidance will help protect the established character of each historic resource, while also allowing new, “infill” construction of compatible design for both new houses and new businesses.

### **PART 1: Guidelines for New Houses**



### **Background**

*These design guidelines will be used by the Landmark Commission to evaluate the design of new buildings that are built on the same lots which contain locally-designated historic resources. These guidelines can also be used voluntarily for new construction on lots adjacent to historic resources.*

*When Castroville adopts a local historic district, then these guidelines would apply across the district.*

***Inappropriate** “infill” at left, in San Antonio’s King William Historic District. It attempts to be “different.”*

*However, in its massing, lack of front entrance, lack of detail, and use of oversized windows, the house is not compatible with the district.*



*Typical King William HD, Queen Anne style house with front entrances and details.*



*Inappropriate in-fill due to over large proportions and placement of garage at front.*

**NEW CONSTRUCTION ON HISTORIC RESOURCE LOTS**

New buildings should be designed in a manner that reinforces the basic visual characteristics of the historic area. This does not mean, however, that new buildings must look old. In fact, imitating historic styles is generally discouraged; historians prefer to be able to “read” the evolution of the street, discerning the apparent age of each building by its style and method of construction.

**PLACEMENT:**

Similarity in **placement** on the lot is the first visual characteristic to consider in new construction. Placement has two components: **setback**, which is the distance between the street and the building, and **spacing**, the distance between buildings created by side setbacks. New buildings should conform to historic spacing patterns.

On large lots so typical of Castroville, which already contain a historic resource, a new building may be built around the corner, as shown at right, but must be spaced so that it still respects the historic side street arrangement.

**ORIENTATION:**

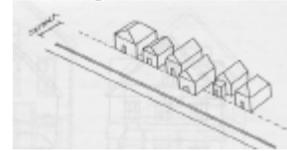
Similarity of **orientation** is another important visual characteristic. Orientation of a building generally refers to the relationship of the front of the building to the street. With few exceptions, historic buildings are parallel to the street.

In Castroville, its oldest houses face parallel to the street with little setback. New construction need not be always be placed on the setback line, but it should be parallel to the street.

**MASSING:**

**Building massing**, the relationship of the building’s various parts to each other, is the key design challenge for successful in-fill development. Arrangement of building parts, or building composition, may be simple or complex, symmetrical or asymmetrical. Nearby new construction should respect such patterns of massing.

**Placement/Orientation Massing Illustrations:**



*Setbacks should be compatible with surrounding buildings*



*Continuity is created by equal spaces between buildings of similar size.*



*Although this new building respects the façade line established on both streets, the building extends too far back and disrupts the spacing pattern of the side street containing the landmark.*



*When a new building does not follow the orientation set by nearby historic examples, it disrupts the rhythm of the streetscape*



*Symmetrical, simple massing*



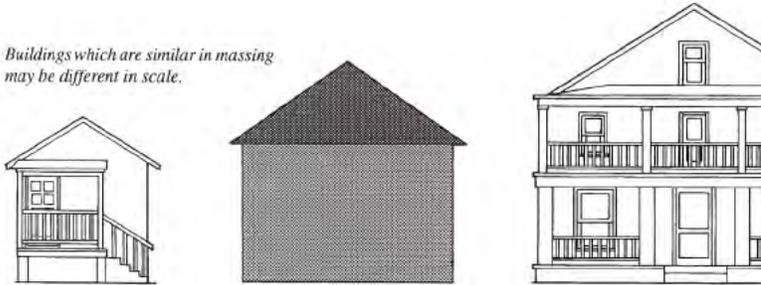
*Asymmetrical massing*

**NEW CONSTRUCTION ON HISTORIC RESOURCE LOTS**

**SCALE:**

**Scale**, the relationship of the building to those around it, is another important visual characteristic. Buildings that are similar in massing maybe very different in scale. To preserve the continuity of a historic area, new construction should be in scale with surrounding historic resources.

*Buildings which are similar in massing may be different in scale.*



*In this example, each house is similar in massing, being composed of front facing roof form, main block body of the house, and a vertical expression of the house mass, but they are different in scale.*

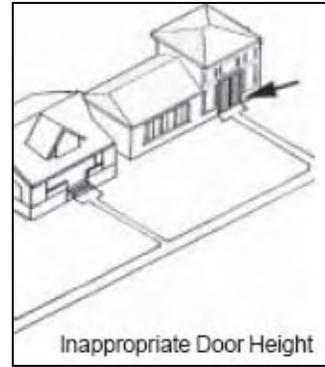
Built to scale, new buildings are similar in height and width to nearby historic buildings. Also, they relate well to the lot size and do not overwhelm the building site, having a similar lot coverage to that of their historic neighbors.

**FAÇADE ELEMENTS:**

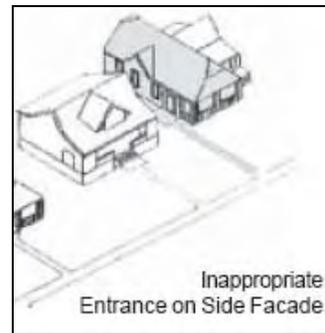
**Façade elements**, such as porches, entrances and windows make up the “face” or façade of a building. These visual characteristics of new construction should recall those on historic properties. Windows and doors create **solid to void ratios** (openings vs. wall areas) that should be employed in new constructions.



*Although of appropriate massing and scale, this house (center) impairs the visual character established by the adjacent houses in the balance of solid to void façade elements.*



*Set back is respectful of older house on left, but door detail is wrong.*



*Set back and massing is appropriate, as is the clipped gable end roof but the side entrance is not appropriate.*



**Preferred:** Design a façade to appear similar in scale and character to neighboring houses. **Established Context** **Avoid:** Large areas of blank wall that face the street appear more bulky and fail to provide a sense of human scale.

**A building front should provide visual interest and a sense of human scale.**



*Façade openings are important in relative size and orientation, note the incompatible building.*

## NEW CONSTRUCTION ON HISTORIC RESOURCE LOTS



*"Poorly designed addition – The original house is not discernable"*



*"Desirable addition- The original building is largely intact and visible."*

An addition (or new in-fill house) (top) whose mass and scale overwhelm the older adjacent houses. Below, a house with a substantial addition to the rear, plus a garage and front drive way that is compatible with adjacent older houses.

### **MATERIALS AND ORNAMENTATION:**

The last visual characteristics are **materials and ornamentation**. The goal is to design new construction that will blend with historic buildings and not create false sense of history. By using historic examples as a point of departure, it is possible for new construction to use new materials and ornamentation that still fit into historic areas. Historic buildings in Castroville feature the use of a variety of materials for roofs, foundations, wall cladding and architectural details. In new buildings, exterior materials – both traditional and modern – should closely resemble surrounding historic examples. Building materials that are not present on nearby historic buildings or in the area should be avoided.



*Even new construction and additions that use traditional materials (wood siding) in an inappropriate way fail to blend with the original*

### **Compatibility of Materials**

Typically, historic Castroville homes had:

1. Walls constructed of stone and then either plastered with a mixture of lime and sand. Or walls were made of horizontal wooden siding.
2. Roofs were constructed with cedar shake shingles or covered over with metal roofs.
3. Window frames and doors were rectangular and made of wood.
4. Porches were wood.

New construction should acknowledge these basic components.

1. Stucco walls and Hardie plank siding, as well as gray asphalt shingles can be used
2. Brick may also be used, but should not be mixed with siding on the same wall surface. Brick color should pick up on brick used in downtown, Castroville.

## **NEW CONSTRUCTION ON HISTORIC RESOURCE LOTS**

### ***Case Studies of New Construction in Castroville***

*Each of the following new houses in Castroville exhibits many of the visual characteristics discussed above and can serve as a case study for all five categories.*



### **CASE STUDIES:**

#### **House No. 1**

**1. Placement and Orientation:** *New house in Castroville that fronts and parallels the street and is a “good neighbor” to historic houses on either side. Garage is separate structure entered from side street.*



#### **House No. 2**

**2. Mass and scale:** *New house in Castroville whose mass and scale are reduced appropriately with “duplex” appearance and many window opening and with front entrance, thus complementing the historic neighborhood.*



#### **House No. 3**

**3. Façade elements:** *New house in Castroville whose façade elements are used to create interest and break up the mass of the garage with windows. Porch addition is used to break up steep pitch of roof. Overall house decoration is in keeping with simple ornamentation of “Alsatian” style.*

**NEW CONSTRUCTION ON HISTORIC  
RESOURCE LOTS**



***House No. 4***

***4. Materials and ornamentation:*** A contemporary house in Castroville using traditional materials (stucco and stone) in a contemporary way. Ornamentation is simple with use of stone facing on rear addition (left side of photo).



***House No. 5***

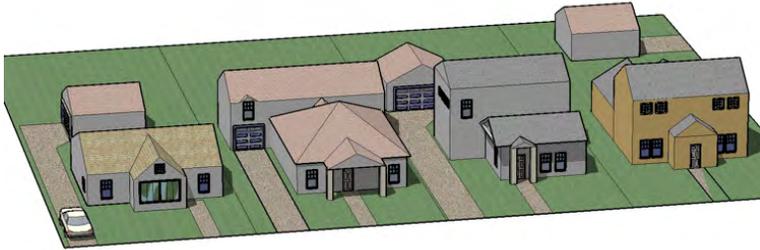
*Ranch House (1950s-1965) is “of its time” yet uses familiar materials (for Castroville) such as stone for the walls, metal roof and covered porch. Set back and massing are appropriate with attached garage to side.*



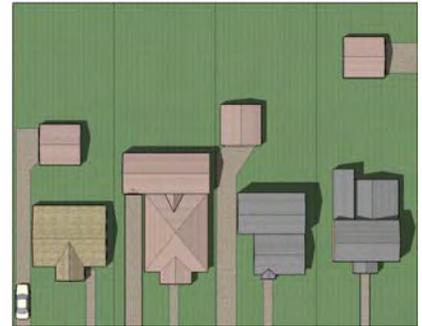
***House No. 6.***

*House from 1980s, in which the large garage is connected by a smaller unit of construction, as well as an articulated gable end and windows, all of which help minimize the scale of the garage. When a new building is designed to imitate a historic style, this ability to interpret the history of the street is confused. A new design should relate to the fundamental characteristics of the surrounding historic resources while also conveying the stylistic trends of today.*

**NEW CONSTRUCTION ON HISTORIC RESOURCE LOTS**



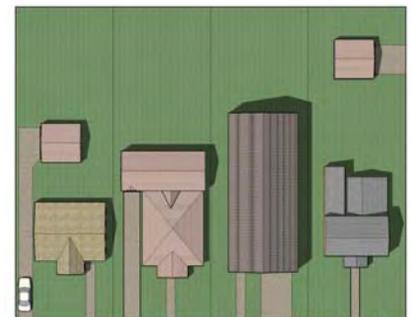
**Existing Condition Before Infill Construction**



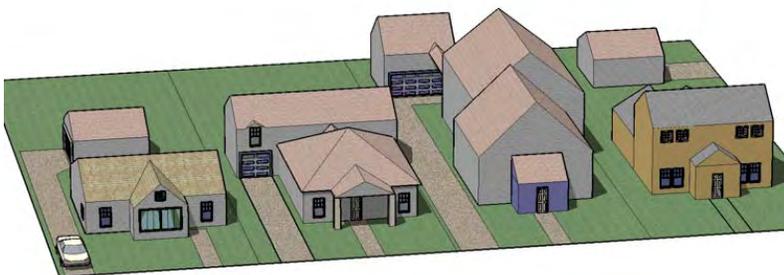
**Bird's eye view of same existing condition**



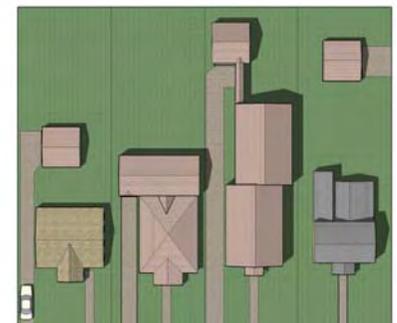
**Inappropriate Infill:** Garage and Driveway at Front, Construction At a Scale that Overwhelms the Block



**Bird's eye view of same inappropriate infill**



**Appropriate Infill:** Garage at Extreme Rear, Massing of House is Appropriate (It's in Two Parts), and Overall Scale is Compatible with Neighboring Houses



**Bird's eye view of same appropriate infill**

### General Recommendations

The major intent of new residential construction is to be a good neighbor. It is not merely an accumulation of borrowed features that achieves a successful relationship between old and new; the greatest chance of success comes from a combination of efforts including:

- A respect for the site
- Sensitivity to other houses next door
- Assessment of the essential characteristics of the historic resources on the lot.

The weaving of these considerations into a respectful concept will provide a successful design.

The single most important issue is one of *compatibility*, especially when considering the construction of a house that will be larger than the existing historic house. When a house is developed adjacent to an older single family residence, measures need to be taken to ensure that the height and bulk of the project does not negatively impact the area.



*Monticello Historic District, San Antonio, Texas. House with round columns is new and a **compatible** infill project.*



*Compatible infill construction in Monticello Historic District. The new house:*

- 1. Sits on the same set back line as the others,*
- 2. Matches the building height and mass of the other houses,*
- 3. Has a front entrance on a slightly raised front porch, and*
- 4. Proportional windows placed symmetrically across the full front of the house façade.*

## NEW CONSTRUCTION ON HISTORIC RESOURCE LOTS

### **PART 2: Guidelines for Multi-Family**

**Building height, mass and site setbacks of new construction should be compatible with the old.**

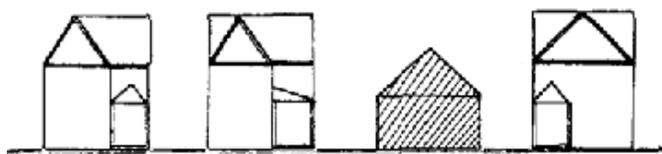
When these design variables are arranged in a new building, similar to those seen traditionally in the area, then visual compatibility results.

#### **Historic Street Layout**

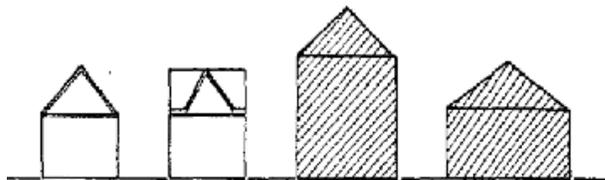
Historic settlement patterns seen in street and alley plans often contribute to the distinct character of a historic town like Castroville and therefore they should be preserved. Castroville is laid out on a grid pattern. This street plan influences the manner in which primary structures are sited and they also shape the manner in which secondary structures and landscape features may occur on the site. Modern subdivisions often use cul-de-sacs, which are not appropriate for historic areas of Castroville.

#### **Building Orientation**

Traditionally, a typical building had its primary entrances oriented to the street. This helped establish a “pedestrian-friendly” quality, which encourage walking. In most cases, similar entry ways were evenly spaced along a block, creating a rhythm that also contributed to the sense of visual continuity for a neighborhood. This characteristic should be maintained where it exists in Castroville.



*Proportion and height of new construction (shaded building) is too small and out of scale with neighborhood. (Not recommended).*



*Oversized height and proportion of new construction. (Not recommended).*

### **New Multi-Family in San Antonio in King William Historic District**



*New condominiums located on Alamo Street in the King William Historic district. Note use of traditional window shape and gable end features. The building appears as several houses rather than as one building.*



*Historic house with cottage addition at rear.*

**NEW CONSTRUCTION ON HISTORIC RESOURCE LOTS**

**PART 3: Guidelines for New Commercial Next to Historic Buildings**

**PLACEMENT**

In a residential context, buildings are typically **set back** at uniform distance from the sidewalk. By contrast, buildings in commercial areas often are aligned immediately at the inside edge of the sidewalk. **Spacing** in historic downtown Castroville (near Houston Square) is also compact *between* buildings.

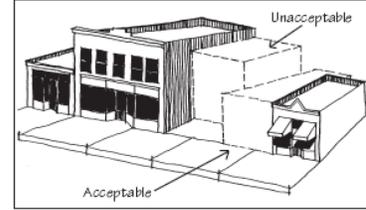


**ORIENTATION**

Similar building orientation contributes to a sense of visual continuity. A typical building in historic downtown Castroville has its primary entrance **oriented to the street** and establishes a “pedestrian-friendly” quality. In most cases, similar entryways are evenly spaced along a block, creating a rhythm that also contributes to the sense of visual continuity. These entrances are also typically recessed from the sidewalk.



*Much of Castroville’s original commercial buildings are single story.*



*Align new building with front, along sidewalk edge.*



*One of the few two-story commercial structures in the core of historic downtown Castroville has entrances at the curb*



*Before: New buildings should be compatible with the commercial buildings seen traditionally. (See below.)*



*After: Simplified interpretations of traditional building elements, including a transparent first floor with display windows and an ornamental cornice, help this new building fit into its context*

## **NEW CONSTRUCTION ON HISTORIC RESOURCE LOTS**

### **MASS AND SCALE**

Patterns are created along the street by the repetition of similarly-sized building elements. For example, uniform facade widths evenly spaced in Castroville create a rhythm that contributes to the visual continuity of the area.

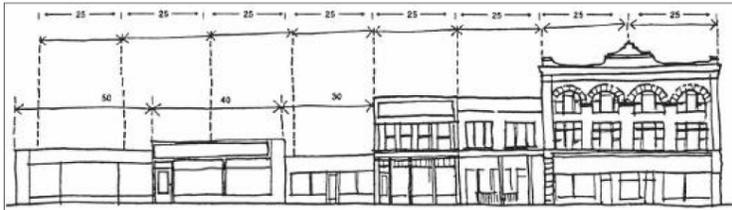


Illustration of a typical 25 foot wide pattern for a downtown historic façade pattern. (Recommended)

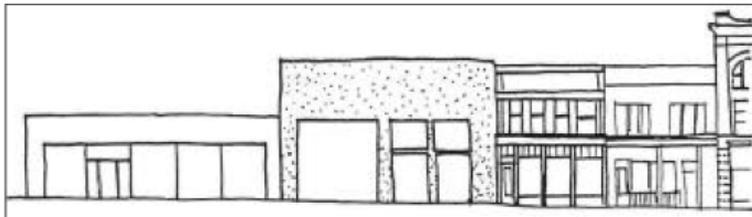


Illustration of new buildings (on left) that looks monolithic next to buildings with more detail and visual interest. (Not recommended)

### **BUILDING FORM**

One of the most prominent unifying elements of any downtown is the similarity in building form. Commercial buildings in historic downtown Castroville near Houston Square and City Hall are simple rectangular solids, deeper than they are wide. This characteristic is important and should be continued in the few remaining vacant lots in the historic downtown.

However, buildings in the new Castroville commercial area, which is found along Highway 90, should look like the Broadway Bank, and the Texas Community Bank (at right) which consist of individual buildings with standing seam, gable end roofs that are pitched towards the highway and are completed with entry porches. These characteristic are important and should be preserved.

### **MATERIALS**

Building materials of new structures should contribute to the visual continuity of the area. They should appear similar to those seen traditionally to establish a sense of visual continuity. Stucco walls, metal roofs and limestone details are the dominant materials and their use in new construction is recommended.

- Reflective steel and glass are **inappropriate**.
- Cream colored stone and metal roofs are **appropriate**.
- Covered porches are **appropriate**.



**NEW CONSTRUCTION ON HISTORIC RESOURCE LOTS**



*In the case of Broadway Bank, a new building has been added to an old building in a successful adaptive reuse of the old. Broadway Bank is a good example of new and old.*



*New construction should look new, as in the case of the Texas Community Bank (top) and the Emergency Services District firehouse (below).*



*Both buildings make simplified interpretations of traditional Castroville building characteristics, such as metal roofs, stone, covered porches and entryways and front facing entrances.*

*Other examples of new commercial and office construction in Castroville.*

*Note that these contemporary structures have pitched metal roofs, stucco siding, clear entryways, and massing and scale that recall Castroville's historic buildings.*



*A good example of a clear entryway*



*Example of appropriate metal roof*



*Castroville Library is a good example of new construction.*



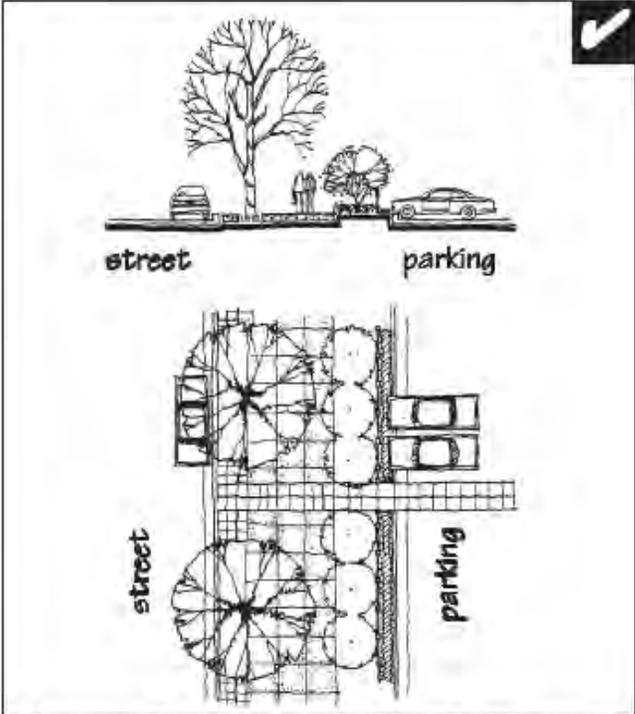
*Example of appropriate front facing entrance*



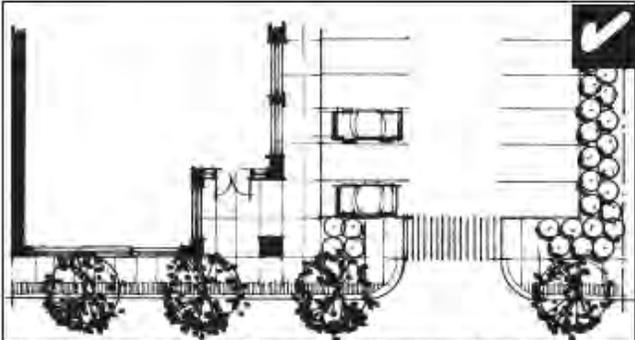
*Example of an appropriate metal roof*

**NEW CONSTRUCTION ON HISTORIC RESOURCE LOTS**

**Commercial Parking Lots and Landscaping**



*Where a parking lot abuts a public sidewalk, provide a buffer.*



*Where a parking lot shares a site with a building, place the parking at the rear of the site or beside the building.*

Examples of Castroville Commercial Parking



*Parking lot placed beside and at the front of a building*



*Parking lot placed behind building*

## **RELOCATION**

### **Policy:**

In most cases, the proposed relocation of an historic structure will be evaluated in the same way as a proposed new infill construction project on the lot that contains a landmark structure.



### **Background for Relocation in Castroville**

There is precedent and tradition behind relocating historic structures *into* Castroville. Several houses have been moved into the town and, while not local landmarks, the properties contribute in a substantial way to the historic character of Castroville.

However, moving a designated local landmark away from its original site is *not* recommended and would not be considered by the Landmark Commission except under extraordinary circumstances because this kind of relocation destroys the landmark's integrity.

### **General Recommendations**

1. Relocation of a structure within its original neighborhood is strongly preferred.
2. Relocation of a structure to a lot similar in size and topography to the original is strongly preferred.
3. The structure to be relocated should be similar in age, style, mass and size to existing historic structures on the block front on which it will be placed.
4. The structure to be relocated should be placed on its new lot in the same orientation and with the same setbacks to the street as its placement on its original lot.
5. A relocation plan should be prepared to ensure the use of the least destructive method of relocation.
6. Alterations to the historic structure should be evaluated in accordance with the preceding guidelines.
7. The appearance, including materials and height, of the new foundations for the relocated historic structure should match the original foundation of the structure as closely as possible, taking into account applicable codes.

## **SIGNAGE**

### **Policy:**

Signs should relate to the architecture of the building and not have a negative impact on neighboring properties and the streetscape.

### **Background**

Signs are part of our American heritage and an important way to communicate information that keeps the economy of our town healthy. However, signs should never overpower the visual environment.

### **Castroville’s Signs**

Not many of Castroville’s landmarks are commercial structures. However, those that are, should have appropriate signs in sufficient number to create the “feel” of a small commercial historic area. Because the historic area of Castroville is a pedestrian environment through which cars should drive slowly, the signs can be small enough to be read at walking speed. But they need to be large enough and numerous enough to signify a small commercial area.

The Castroville Landmark Commission must approve requests for all signs in the historic district. We recommend simple, straightforward designs. Use simple shapes, which can include symbols and trademarks. In addition, the sign must meet the requirements of the sign ordinance of the City of Castroville.

### **Sign Design**

- Consider the size and mass of your building when considering a sign design.
- Avoid using a large sign, for example, for a small building. Avoid hiding the features of the building;
- Plan for small, discrete signs for businesses located in residential areas;

### **Castroville Signs**



*Blade sign*



*Canopy signs*



*Blade signs*



*Canopy Sign*



*Suspended signs*

## SIGNAGE

- Blend sign colors with the colors of the structure;
- Use indirect lighting whenever possible. Small neon and internally lighted signs will be considered only for commercial buildings. Avoid the use of such signs for businesses in residential areas now used for commercial purposes.

### Sign placement

Review options for placement with the Historic Preservation Officer and the Commission.

- Paint signs on a band above windows on stuccoed commercial buildings;
- Use painted window signs;
- Hang narrow, flat signs from stationary canopies;
- Attach flat signs to building fronts, mounted flush to the building.
- Attach small projecting signs of appropriate size to building fronts; and
- Avoid detached free-standing signs for structures located directly on the sidewalk line; and

### General Guidelines

- Use low-key, sophisticated signs;
- Use spotlights on buildings rather than illuminated signs.
- Avoid the use of backlit plastic and animated signs;
- Indirect lighting is preferred.
- Plan for signs to be considered only in the context of the comprehensive signage plan for the entire building.
- Approval for only one building identification sign will be permitted;



*Keep and maintain “historic” signs, like the Magnolia Oil sign.*

### Signs for residential buildings put to commercial use:

Detached, freestanding signs placed in the front yard are best. Keep these low to the ground to avoid detracting from the beauty of the historic structure.

- Sign posts must match the material requirements of the sign, using wood or a matte finish;
- Design signs attached to a building with small identification panels at entrances. In some cases, signs hung from the porch will be considered.
- Consider monument signs.

### Appropriate Monument Signs



## **Other Preservation Matters**

**ABOUT THE COMMISSION**

Historic preservation is a demanding endeavor--a priority the Castroville community has set for itself and works hard to address. Through such work as the *Castroville Historic Preservation Action Plan (2002)* (sometimes called the Visionaries in Preservation [VIP] plan), there was a call for illustrated design guidelines like these, to be developed and adopted as soon as possible by the Castroville Historic Landmark Commission. Implementation can yield great returns and rewards. For communities with a solid foundation of historic fabric, preservation can serve as an economic generator, the impetus for tourism, the draw for new residents and the basis for an excellent quality of life. Your work as an owner and conservator of a local landmark property is part of Castroville’s vision for an excellent quality of life.

**What is the Castroville Historic Landmark Commission (HLC)?**

The City Council of Castroville appoints members to the Castroville Historic Landmark Commission to protect the historic character and buildings of Castroville through progressive preservation policies. The Commission is comprised of seven volunteers who meet regularly to review applications for changes to historic landmark properties. After approval of an application, the commission issues a Certificate of Appropriateness (COA) that is used in acquiring necessary building permits. The COA is a “passport” to completing all the necessary building permit and inspection work required by Castroville’s Development Services during ordinary construction.

**FAQs**

*Q. How long do I have to wait before the HLC meets to take action on the approval process for exterior changes to my historic building?*

A. The Castroville historic preservation ordinance mandates that the Commission will conduct a public hearing within 60 days following the filing of a completed application.

*The Design Guidelines should work as your “owner’s manual.” Owning an old building is like owning an antique, but you live in it.*

*Landmark properties and structures ~~houses~~ are for the living, not the dead. The Commission expects you to need periodic changes and hopes that you will maintain the property.*

*Change is initiated by the owner, not by the Commission.*

## **ABOUT THE COMMISSION**

*Q. I heard that members of the Commission approach those who have recently purchased historic properties to ask what these buyers plan to do with the building. Do you do that?*

A. No. That is not the policy of the Commission. When a person buys an historic property and then applies for a permit through the City offices, that buyer is advised of the proper channels to follow if exterior work goes beyond routine maintenance and will change the exterior appearance of the building. If that's the case, City staff notifies the Castroville Historic Preservation Officer (HPO), who will then meet with the property owners—to decide if they need to follow the approval process to obtain a Certificate of Appropriateness. The HPO will discuss the approval process with property owners to advise them on the steps to be taken to obtain a COA.

*Q. Who can attend Commission meetings?*

A. Commission meetings are public and anyone can attend. On the agenda is a “Citizens To Be Heard” time, in which you can ask the commission questions.

*Q. Are Commission meetings that deal with a specific property open only to Commission members and the property owners?*

A. No. Anyone can attend. If you intend to do exterior work on your historic property in the future and would like to observe the process, you might find that it would help you plan ahead.

*Q. I'm planning exterior work on my historic property and believe it will require Commission action. Do I have to appear in person?*

A. No. According to the ordinance, you can appoint an agent, your architect or contractor to attend the meeting to represent your interests. Work with your agent and the Historic Preservation Officer to make sure your agent has all necessary information in place before scheduling a meeting. If vital information is missing, it could delay the approval process.

## **ABOUT THE COMMISSION**

*Q. I own an historic property. Is there any condition under which I might repair my home, but not need to come before the Commission?*

A. Yes. Some routine maintenance requires only a standard permit from the City. If you will not change any part of the outward appearance of the building, then the work is routine maintenance.

### **Where Can I Get An Application Form?**

Contact the City for an application form. Return the completed form to the City one month prior to when you wish to appear before the Commission.

### **Assistance and Pre-Application Meetings**

*The Historic Preservation Officer is always available to meet with you in a pre-application conference. The HPO will be glad to meet on-site with you at your home or property and offer assistance with the form.*

## **HISTORIC DISTRICTS AND SURVEYS**

### **Castroville's National Register Historic District and the 1969 THC Historical Survey**

In 1969, the Texas Historical Commission (THC) surveyed Castroville and identified ninety-seven properties that merited designation as local landmarks. Each of the 96 parcels of property was sketched from a bird's eye view that noted the rooftops of the structures on each parcel. The survey contains a short architectural description of each structure.

From this original survey came two products. The first was a nomination of a portion of Castroville to the National Register of Historic Places as an historic district. This is an *honorary designation* and has nothing to do with local designation of properties and their subsequent local regulation for exterior modifications. Established in 1966, the National Register is an inventory of important historic places that have national importance. It is an honor to be placed on the National Register and Castroville's 1970 listing was very early because of its importance to the nation's story. On the next page is a map that shows the boundaries of Castroville's National Register Historic District; it contains most of the town's historic neighborhoods.

A second result of the 1969 historic survey was the designation of 96 properties as local landmarks, also called historic resources. These properties come under the purview of the Castroville Historic Landmark Commission and are listed at the front of this document.

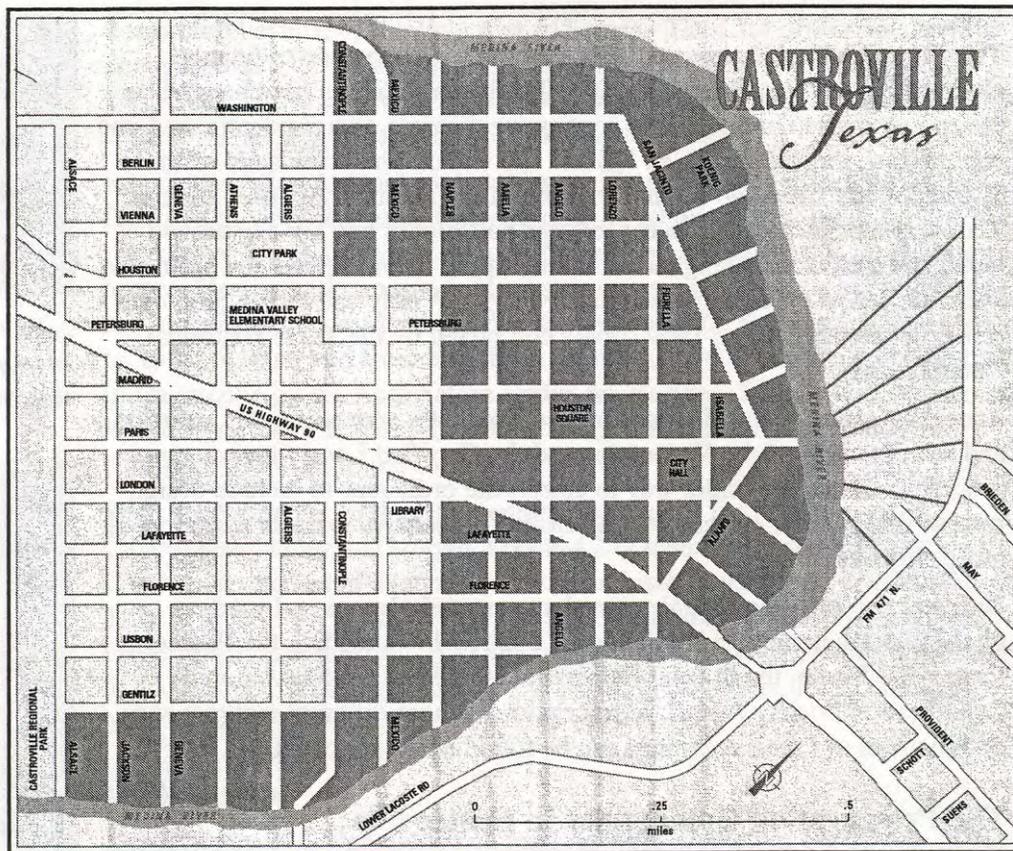
The 1969 Texas Historical Commission Survey is on file with the Castroville City Secretary and always available for review.

### **The Castroville National Register nomination can be reviewed on line.**

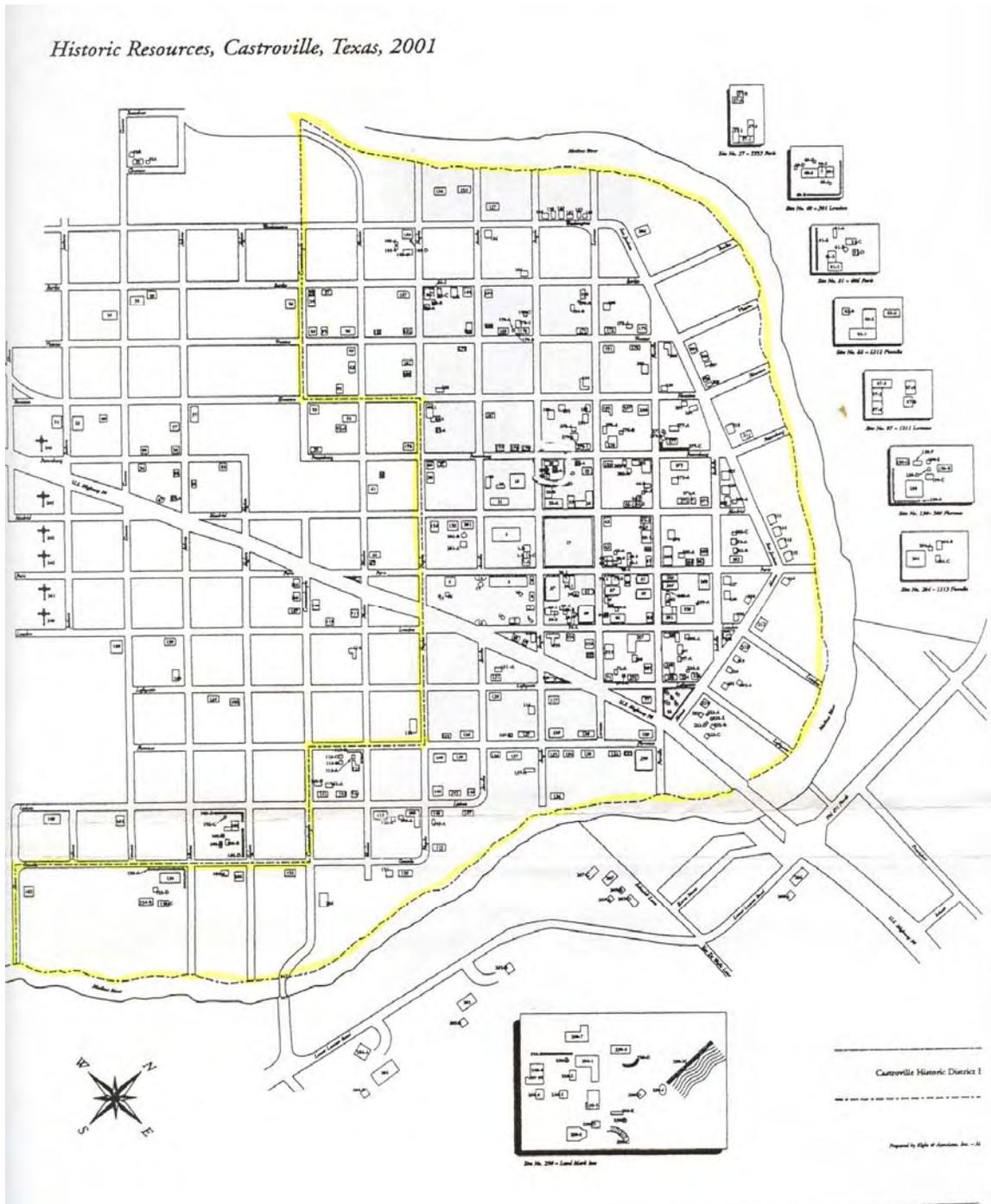
- Go to the Texas Historical Commission web site at [www.thc.state.tx.us](http://www.thc.state.tx.us)
- Then go the THC "Texas Historical Atlas."
- Once there, choose *Medina County* and click the box for *National Register listings*.

## HISTORIC DISTRICTS AND SURVEYS

National Register Historic District (1970) Dark Shadowed Area



## 2001 Historic Survey of Castroville



Area marked in yellow is the National Register Historic District

## **HISTORIC DISTRICTS AND SURVEYS**

### **2001 Historic Survey**

Also shown on the previous page is a map of structures included in the 2001 Historic Survey. Called the *Historic Resources Survey Report of the City of Castroville, Texas 2001*, this survey is a more recent list of historic sites and structures in Castroville. Developed to list pre-1955 structures that might someday be made landmarks, the survey lists properties (including the 96 previously designated local landmarks), identifies their architectural style and assigns a priority to eventually making them landmarks. Criteria used to assign this priority are based on that used by the National Register of Historic Places.

## **WHAT ARCHITECTURAL STYLE IS MY HOUSE?**

### **What's My Architectural Style?**

Determining the architectural style of your landmark property is based on matching house features with the following house types. Classification is never perfect as builders liked to add their own interpretation of a popular style. And like fashion trends in the nineteenth-century; it took time for an architectural style trend to travel across the country. Like a wave, a style would be popular on the east coast of the country and then take ten years to flow west. (Only in the early twentieth-century did architectural style trends begin to also flow east from California towards Texas – when styles like Mission Revival came to Texas.)

### **Domestic or Residential Buildings**

Domestic buildings comprise the most common property type found in Castroville, representing 83% of all historic buildings identified within the city. Domestic buildings generally fall into two principal sorts: folk houses and styled houses. Folk houses are those designed without a conscious attempt to emulate current fashion. Styled houses attempt at being fashionable. As such, they show the influence of shape, materials and detailing that make up an architectural style that was currently in vogue. All of the major classifications are well-represented within the housing stock of Castroville. However, folk or vernacular building forms dominate the surviving Castroville houses.

Residential buildings types that represent only 1% or less of the total number of domestic buildings include: Board and Batten, Fachwerk, Hall Parlor, Log House, One-Room, Ranch, Servants' Quarters, and Shotgun.

Castroville is unusual because of the number of outbuildings still located on most properties. The 2001 Historic Survey identified 114 structures classified as outbuildings, including barns, smoke houses, wells, stone fencing and sheds.

Bungalows represent not only 22% of the total number of residential buildings, but also 17% of all historic buildings in Castroville. This building type played an



*1400 Block of Angelo, Castroville, TX. The St. Louis School, in the Mission Revival Style, (c.1924).*



*Folk or vernacular house style, in this case the local "Alsatian" style.*



*"High-style" residential style, in this case a Queen Anne cottage in an "L-plan" shape, (c. 1909).*



*More "high-style" residential, the familiar Bungalow.*



*A smoke house made of stone.*

## **WHAT ARCHITECTURAL STYLE IS MY HOUSE?**

essential role in the development of residential architecture in Castroville and its significance should be carefully considered. Popularized by magazines such as the *Ladies Home Journal* and *The Craftsman*, bungalows dominated the housing market of the early decades of the 20th century as suburbs developed around urban centers.

### Description of Domestic Properties: Vernacular Housing Types

Vernacular (often referred to as folk architecture) is a building type that reflects a traditional way of building adapted to the local materials and needs of a given region. While some believe that this building type ceased about 1930 and was replaced by popular houses, others continue to see a vernacular tradition continue today. Vernacular housing types are most often described in terms of their plan type or building form.

### Alsatian Architecture

The architecture of Castroville is unique within the state of Texas for its Alsatian character, making it significant at a state level. This is one of the reasons Castroville was selected by the Texas Historical Commission as one of the first three National Register nominations from the state submitted to the National Park Service in 1970. The Alsatian style of architecture is characterized by its rectangular plan, sloping roofline, unusual placement of exterior openings and chimneys, and its use of casement windows.

One of the most graceful and elegant characteristics of the Alsatian homes is the roofline. The end-gabled roofs are characterized by a short sloping roof on the front of the house and a long, extended roof line to the rear of the house, which often covered a back porch or work area and sometimes came within five feet of the ground. Originally used in the Alsatian region to efficiently shed snow, a high-pitched roofline gradually evolved in Castroville to a more flattened pitch. The earliest roofs were probably thatched, as they were in Alsace.



*Bungalow with strong Craftsman influence.*



*Vernacular houses in stone*



*Log outbuilding*



*Alsatian Roof Lines*



*Alsatian Roof Lines*

## **WHAT ARCHITECTURAL STYLE IS MY HOUSE?**

After mills were established in the Castroville area, settlers used cypress shingles. Toward the end of the nineteenth century and into the early twentieth century, galvanized tin roofs became more common as the cypress became less available in the area

The earliest homes were probably built of mud and straw, according to contemporary accounts. Three main construction methods were used for permanent construction: vertical logs set in the ground and the spaces between filled with mud and straw; vertical logs set into a timber sill and the spaces between filled with stone; and a combination of either stone with logs or timber. Solid masonry construction was also utilized. The exterior walls were generally plastered to provide additional protection from the elements. A north wall of masonry was common to protect from the winter winds. Exterior walls were often about fourteen inches thick.

The typical Alsatian floor plan was rectangular. Surviving records from Castro's papers describe several homes approximately sixteen feet by thirty-two feet in dimension. Although small by today's standards, every inch of space was utilized and rooms were multi-functional. The main room often served as a bedroom at night and lofts provided additional sleeping quarters under the steeply pitched roofs. Lean-tos or rear ells, commonly added to the rear or sides of the buildings, extended the floor space and lengthened the original rooflines of the earlier structures. While some kitchens were housed in lean-tos at the rear of some homes, others were located in separate outbuildings within the yard. This served as fire deterrence and prevented cooking heat from raising the temperature of the entire house during hot, Texas summers. Porches were not originally used, but were a later adaptation to the Texas climate.

It was common in Castroville to combine living and business spaces, a European tradition. The Carle House, at 515 Madrid, was built by Castro and Leopold Menetrier before 1850. The lower front section, with three doors facing Madrid Street and a fourth on Angelo Street, housed a store approximately twenty-five feet by



*309 Paris. Original cypress shingles were often covered over with a metal roof, leaving the shingles in place*



*Wood frame and infill stone*



*Tiny Alsatian with plastered stone walls*



*Exposed stone walls*



*The Carle House, 515 Madrid*

## **WHAT ARCHITECTURAL STYLE IS MY HOUSE?**

forty feet, along with a kitchen, dining area and a small warehouse. The main living quarters were upstairs.

The original designs of many Castroville houses featured wooden casement windows arranged asymmetrically; often windows had solid wood shutters on the outside. The Tardé Hotel (1310 Fiorella St.) has casement windows. Earlier homes had few openings, which helped protect the houses from the weather. This irregular window arrangement resulted either from the houses being constructed over a period of time or placement based on function rather than aesthetics.

Most of these casement windows were eventually replaced with double-hung wooden sash windows, which allowed more light into the interiors. Some of the old casement windows still survive, however, particularly in the upper floors and in the rear of some of the houses.

A few homes, such as the Vance House, have fireplaces located in the corners of rooms.

“In Medina County, particularly in the settlements dating to Castro's colony, a highly unusual form of log construction occurred, distinguished by a lack of chinks and by ‘double notching.’ This type was perhaps introduced from Alsace or Switzerland by Castro colonists, but it reveals greater affinity to the Hispanic notched-log construction found in certain highland areas of Mexico and New Mexico.” Terry G. Jordan, *Texas Log Buildings: A Folk Architecture* (Austin: University of Texas Press, 1978).

### Center-Passage

The center-passage house dates from the mid-19th century through the early decades of the 20th century. It is characterized by a central hallway running all the way through the house and divided into two equal parts. (It can be confused with the hall-parlor plan defined by two rooms of unequal size.) A side-gabled roof and attached porches are common. This house type typically has 1/1 or 2/2 wood frame windows: one pane on top of one pane or two panes on top of two panes.



*Casement windows*



*The Tardé Hotel, 1310 Fiorella Street*



*Double-notched log barn, 309 Paris*



*Center passage house, 309 Lafayette*



*Center passage house*

**WHAT ARCHITECTURAL STYLE IS MY HOUSE?**

The front door may contain a transom and/or sidelights. Wood frame construction is typical; center-passage homes were also built of brick or stone. These houses often display detailing and ornamentation from high styles of the period including the porch details, windows and gable ends. An important example of this housing type is located at 1201 Alamo, on the previous page.



*Front door with transom and sidelights, 1201 Alamo*

**L-Plan**

The L-shaped plan of the house is created by a gable front wing that extends outward on the front of the house from the main, rectangular mass of the house. This house type dates from c.1880 to c.1910, although later examples exist. It is the most widespread house form of the late 19th century in Texas. Wood frame construction is typical and weatherboard siding often sheaths the exterior walls. Built after mass-produced siding and exterior ornamentation was readily available, L-plan houses often display elaborate detailing or ornamentation, particularly of the porch, windows and in the gable ends. Many of these decorative details are of Queen Anne or Eastlake influence. A central hallway or passage provides access to interior rooms. The houses at 601 Florence and 1301 San Jacinto are good examples.



*L-plan, 601 Florence*



*L-plan, 1301 San Jacinto*

**Modified L-Plan**

This house type consists of a cube-shaped central mass with projecting front and side wings that distinguish it from the simpler L-plan. A hipped roof (rather than a gable roof of the L-plan) emphasizes the vertical mass of the central section. Queen Anne ornamentation is common on earlier versions of the modified L-plan. Later examples often exhibit classically inspired detailing, such as columns with a wrap-around porch. Castroville contains several good examples of this type of house, especially the residence at 1317 San Jacinto (1910).



*Modified L-Plan*



*Pyramidal Cottage, 400 Blk of Lafayette*

**Pyramidal Cottage**

Pyramidal cottages are characterized by the dominant hipped roof forming a pyramid shape. Some pyramid-shape roofs terminate in a point at the peak of the roof, but others may simply end in a short ridge. Inset porches, projecting gable fronts and roughly equal-size rooms in a

**WHAT ARCHITECTURAL STYLE IS MY HOUSE?**

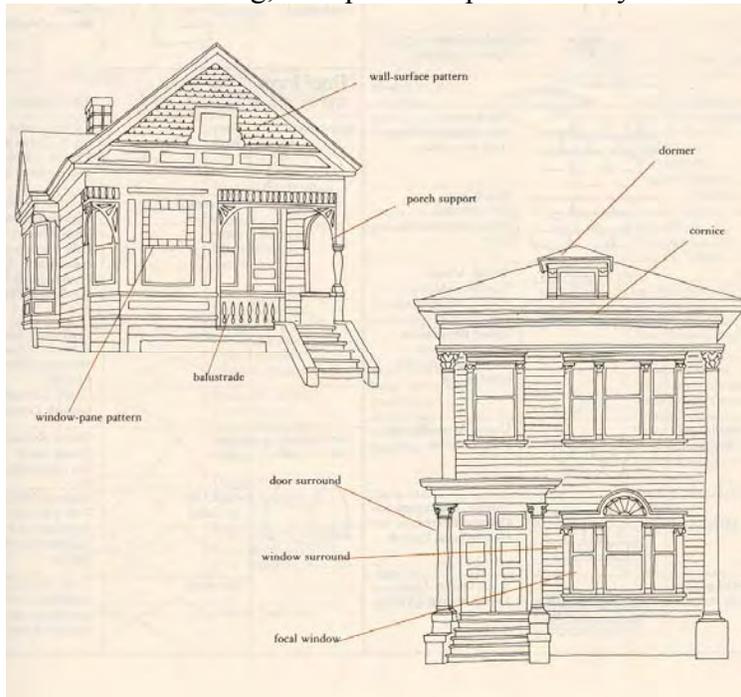
square plan are common elements. Pyramidal cottages date from the late 19th to early 20th century and are often embellished with Victorian or Classical Revival detailing. Castroville contains only four examples of this building type. The house in the 400 block of Lafayette at Highway 90 (1900) is a good example.



*Side view of Pyramidal Cottage on 400 block of Lafayette at Highway 90.*

**Description of Domestic Properties: High Style Building Types**

High style houses are those most commonly associated with the designs of professional architects, although local builders produced them. Regardless of whether they are the work of architects or builders, they exhibit a character not found in vernacular or popular housing types and were built by affluent residents. High style buildings utilize ornamentation and detailing, in addition to form and massing, to express the particular style.



*Typical decorative details for high-style houses.*

*Source: Virginia and Lee McAlester, **A Field Guide to American Houses** (New York: Alfred A. Knopf, 2000), p.53.*

## WHAT ARCHITECTURAL STYLE IS MY HOUSE?

### Queen Anne

Sometimes known as Victorian or late Victorian, this style dates from the late 19th century through the early 20th century. Characterized by asymmetry with a wealth of ornamental detailing, a Queen Anne house generally has a hipped roof with turned columns or balusters, ornamental shingled gable ends, multi-light decorative windows, and jig-sawn brackets and friezes.



*Queen Anne style cottage from the Victorian era. Note Greek-style volutes on the Ionic columns on the porch, decorative brackets at the eaves, corbelled chimneys, fish scale shingles on both the gable end of the roof and the dormer, and the multi-light decorative windows.*

*Tondre House, 309 Florence (1911) is a Sears Catalog house, which was literally mail-ordered with all its parts.*

### Classical Revival Style

This style utilizes classically inspired columns on porches, window details, enclosed entablatures, columns with capitals and turned balusters. Large hipped roofs with intersecting gables and dormers are common. Houses of this style often exhibit a mixture of architectural influences, and it was common to update Victorian houses with Classical Revival details. An example of this style is located at 914 Gentilz (1900).



*914 Gentilz (1900)*

## **WHAT ARCHITECTURAL STYLE IS MY HOUSE?**

Doorways are often accented with fanlights. Roofs can be hipped with eaves detailed as classical cornices.

### **Tudor Revival Style**

This style dates from c.1900 to c.1940 and exhibits a wide range of building materials including stucco, brick and stone veneers. Steeply pitched gable roofs with hipped or gable dormers are common and the entrance to the home is emphasized by these roofing elements, but the most distinguishing characteristics are the half-timbered and stucco walls. Chimneys are often a dominant feature. Other features include narrow, multi-paned casement windows, interior wood wall paneling, and wood box beams. High style examples are monumental in scope with rambling plans, but many of the features of this style were also applied to smaller and more modest homes. A good example of the high style is located at 1203 Athens at Highway 90 (1935).



*Tudor Revival house style,  
1203 Athens at Highway 90.*

### **Craftsman Style**

This style reflected the influence of the English Arts and Crafts movement, which rejected the Industrial Revolution in favor of traditional hand-made items and natural materials, as well as the craftsmanship of Japanese architecture. It was widely disseminated from 1901 through 1916 by Gustav Stickley's *Craftsman* magazine. The Craftsman style found its highest point in the work of the California architects Greene and Greene, who designed the high style Gamble House (1908) in Pasadena, CA. Characteristics include projecting eaves and exposed rafters, grouped casement windows, the use of quarried stone and pergolas (arbor covered walkways) that were used to extend the house into the landscape. The house at 233 May (1910) is an example of the Craftsman Style.



*Craftsman style house,  
233 May.*

### **Commercial Properties**

The Historic Resources Survey of Castroville identified 29 commercial properties in Castroville, approximately 11 % of the entire building stock of the town. While a few examples of commercial properties are scattered throughout the town, the vast majority are located within an area roughly bounded by Paris St. to the north,

## WHAT ARCHITECTURAL STYLE IS MY HOUSE?

Highway 90 to the south, Angelo St. to the west and Fiorella St. to the east. While a few examples of late nineteenth and early twentieth century commercial properties survive, most in Castroville date from the 1920s through the 1940s.

Commercial buildings do not always exhibit the characteristics of high styles. Due to an emphasis on functionalism within many such buildings, a topological analysis based on facade organization was published in the late 1980s and again in June 2000. (Richard Longstreth. *The Buildings of Main Street: A Guide to American Commercial Architecture*. Lanham, Md.: AltaMira Press, updated ed. 2000). Longstreth discusses two basic categories based on (1) the manner in which a facade is divided into distinct sections, and (2) the arrangement of a few major architectural features.

### One-Part Commercial Block

The one-part commercial block is the most common commercial form of the late 19th and early 20th century. It is a freestanding individual building or part of a group, commonly found in a row along a block. The one-part commercial block has one or two windows of varying size and a doorway. False parapet roofs or a brick coping are the most frequently used methods of enhancing the upper wall. Twenty three percent (23%) of all commercial buildings in Castroville are of the One-Part type.

### Two-Part Commercial Block

The two-part commercial block is distinguished by a division of the facade into two distinct sections. The ground floor is similar to the one-part commercial block, but the upper portion is commonly punctuated with smaller window openings placed at regular intervals. The upper floors of these buildings were generally used for offices, but might also have been used for meeting halls or as hotel rooms. The architectural precedent for this building type can be traced to Roman antiquity where urban buildings contained shops at street level with



*One-Part commercial building with large false front parapet.*



*One-Part free standing commercial building with false parapet at roofline.*



*One-Part commercial block.*



*Two-Part commercial building.*



*Historic view of same building above.*

## WHAT ARCHITECTURAL STYLE IS MY HOUSE?

living quarters above. This shop-house form has continued in use throughout Europe to this day.

Many examples of the two-part commercial block are relatively simple with few details. There is only one example of the two-part commercial block in Castroville, and it is located in the 1300 block of Lorenzo (1925).

### Description of Institutional Buildings

Institutional properties include educational, governmental, fraternal and social organizations, and religious resources. Only 2% (or 6 properties) of the buildings identified in the historic resources survey

Castroville are institutional buildings, yet these properties represent the most important expressions of the city's cultural, educational, social, religious and political life. These resources are often among the most monumental and visible buildings within a town and convey the community's pride, growth and success. Castroville's institutional buildings are scattered around the city and generally do not form a cohesive group or district. These buildings may, however, contribute individually to the district in which they are located.

Institutional properties are divided into five subcategories: educational, governmental, fraternal and social, religious and funerary properties. Unlike domestic and commercial properties, they are not systematically organized by type or style, but by use or function. These buildings or properties may exhibit the major stylistic characteristics of the period in which they were constructed.

### Educational Properties

These include both primary and secondary resources, as well as buildings used for higher education. Public schools are often at the center of the neighborhoods they serve and reflect the architectural styles current at the time of their construction. St. Louis School on the 1400 block of Angelo (1925), exhibits characteristics of the Mission Revival style with its symmetrical facade terminating in projecting pavilions.



*Two-Part commercial building with living quarters over the first-floor business. Carle Store, 515 Madrid.*



*Institutional: Educational building. St. Louis School (Mission Revival style)*

**WHAT ARCHITECTURAL STYLE IS MY HOUSE?**

Governmental Properties

These resources include city halls, county courthouses, post offices, libraries and other buildings operated by a local, state or federal government. This type of property is generally situated in a prominent position within the community and is often carefully landscaped. Architects are usually employed to design these important buildings for the community. The governmental properties in Castroville represent some of the best examples of the major styles of their period. The courthouse at 1209 Fiorella is a Landmark example of a governmental property.



*Institutional properties:  
Governmental; City Hall  
1209 Fiorella*

Fraternal and Social Properties

This type of resource houses recreational and social activities. The Hermann Sons lodge located at 1210 Lorenzo (c.1935) is the only fraternal property in Castroville.



*Institutional: Fraternal  
property,  
Hermann Sons lodge,  
1210 Lorenzo*

Religious Properties

Religious properties include ecclesiastical buildings, such as churches and synagogues, as well as their educational annexes. The Moye Center is an outstanding collection of religious properties, with some structures dating back to the 1840s. In 1870 the first school was constructed by parishioners on the southeast corner of the property—and still stands today. By 1873, the parishioners had built the first convent and Motherhouse for the Sisters of the Divine Providence, which is the larger building on the property.



*Institutional: Moye Center  
School, 1870*

The oldest example of a religious property in Castroville is the first St. Louis Church, located in the 600 block of Angelo (c.1846).



*Moye Center, first convent.*

The St. Louis parish rectory at the corner of Paris and Angelo streets was built in 1896. It now houses the St. Vincent De Paul Society and the county nutrition program.



*First St. Louis Church  
600 Block of Angelo (c.1846)*

St. Louis Catholic Church, on Houston Square, was begun in 1870 in the Gothic style. This is the third Catholic church built in Castroville.

**WHAT ARCHITECTURAL STYLE IS MY HOUSE?**

Zion Lutheran Church was built in 1939, replacing the original church, built in 1853. This building was erected on the site of the old church, which was demolished. Zion Lutheran Church is located at the corner of Fiorella and London streets.



*Zion Lutheran Church (1939)  
Fiorella and London Streets*

**Funerary Properties**

This property type includes cemeteries as well as mausoleums and other funereal types. The cemeteries Castroville date from the 1840s and are notable for their historic gravestones and monuments. The Lutheran, Catholic and Protestant cemeteries are all located along Jackson Street on the west edge of town.



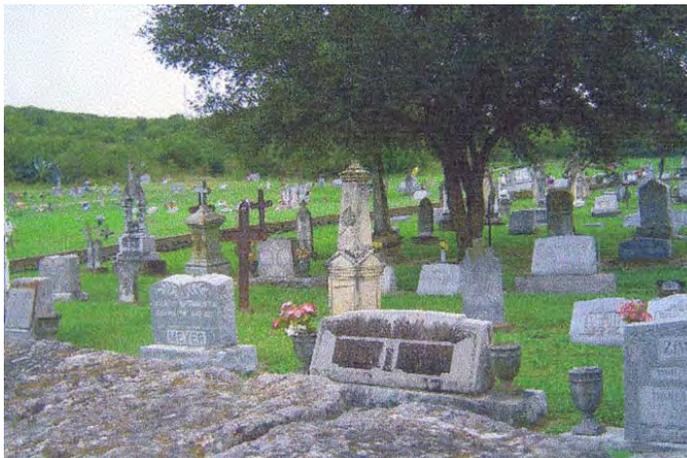
*Former St. Louis Parish  
Rectory, now St. Vincent de  
Paul and nutrition program.  
Paris and Angelo Streets,  
(1896)*



*Zion Lutheran Cemetery*



*St. Louis Catholic Church  
Houston Square, (1870)*



*St. Louis Catholic Cemetery*

**FEDERAL TAX INCENTIVES FOR BUSINESS OWNERS**

**Commercial Property Owners and Tax Credits**

The Federal Historic Preservation Tax Incentives program is one of the nation's most successful and cost-effective community revitalization programs. The program fosters private sector rehabilitation of historic buildings and promotes economic revitalization. It also provides a strong alternative to government ownership and management of such historic properties. *Federal Historic Preservation Tax Incentives are available for buildings that are National Historic Landmarks, that are listed in the National Register and that contribute to National Register Historic Districts and certain local historic districts. Properties must produce income and must be rehabilitated according to standards set by the Secretary of the Interior.*

Jointly managed by the National Park Service and the Internal Revenue Service in partnership with State Historic Preservation Offices, the Historic Preservation Tax Incentives program rewards private investment in rehabilitating historic buildings. Starting in 1976, the Federal tax code became aligned with national historic preservation policy to encourage voluntary, private sector investment in preserving historic buildings.

**Q. What is the 20% tax credit for rehabilitating historic buildings? How long has this credit been available?**

**A.** The Federal Historic Preservation Incentives Program—the 20% federal income tax credit—began in 1976. To date tens of thousands of rehabilitation projects have been approved, in which 20% of rehabilitation costs are credited against income produced by a commercial property.

One of the federal government's most successful and cost-effective community revitalization programs, the Preservation Tax Incentives reward private investment in rehabilitating historic properties such as offices, rental housing, and retail stores. Abandoned or under-used schools, warehouses, factories, churches, retail stores, apartments, hotels, houses, and offices in many cities.

**Q. Can the 20% federal tax credit be used to rehabilitate a private residence?**

**A.** No. The 20% credit is available only to properties rehabilitated for income-producing purposes, including commercial, industrial, agricultural, rental residential or apartment use.

**Q. To qualify for the 20% tax credit, does a building have to be individually listed in the National Register of Historic Places or included in a National Register historic district?**

A. In general, yes. Many of Castroville's older commercial structures are located within Castroville National Register Historic District. (See map on page 62.)

**Q. What are the basic requirements that determine whether a project will be eligible for the 20% tax credit?**

A. Four factors can help you decide whether your rehabilitation project proposal would meet the basic application requirements for the 20% tax credit.

1. The historic building must be listed, or eligible for listing, in the National Register of Historic Places, either individually or as a contributing building within a National Register historic district.

2. After rehabilitation, the historic building must be used for an income-producing purpose for at least five years. Owner-occupied residential properties do not qualify for the federal rehabilitation tax credit.

3. The project must meet the "substantial rehabilitation test." In brief, this means that the cost of rehabilitation must exceed the pre-rehabilitation value of the building. Generally, this test must be met within two years or within five years for a project completed in multiple phases.

4. The rehabilitation work must be done according to the Secretary of the Interior's Standards for Rehabilitation. These are 10 principles that, when followed, ensure the historic character of the building has been preserved in the rehabilitation. (See the next section for the 10-principles.)

**Q. How does the IRS define a "building" for purposes of the 20% tax credit for rehabilitating historic buildings?**

A. Treasury Regulation 1.48-1(e) defines a building as any structure or edifice enclosing a space within its walls, and usually covered by a roof, the purpose of which is to provide shelter or housing or to provide working, office, parking, display or sales space.

**For More Specific Information...**

Visit the tax credit site for the National Park Service

**SECRETARY OF THE INTERIOR'S STANDARDS**

The U.S. Department of the Interior developed 10 national standards that address the rehabilitation of historic buildings. The standards address appropriate preservation treatments. The Secretary of the Interior is responsible for establishing professional standards and for providing advice on the preservation and protection of all cultural resources listed in or eligible for listing in the National Register of Historic Places.

The Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring & Reconstructing Historic Buildings were first published by the National Park Service in 1979 and are applied to National Register properties whenever federal tax incentives are involved.

Also, The Secretary of the Interior's Standards for the Treatment of Historic Properties, apply to all proposed development grant-in-aid projects assisted through the National Historic Preservation Fund, and are intended to be applied to a wide variety of resource types, including buildings, sites, structures, objects and districts. They address four treatments: preservation, rehabilitation, restoration, and reconstruction.

The treatment standards, developed in 1992, were codified as 36 CFR Part 68 in the July 12, 1995 *Federal Register* (Vol. 60, No. 133). They replace the 1978 and 1983 versions of 36 CFR 68 entitled, "The Secretary of the Interior's Standards for Historic Preservation Projects." The Guidelines also replace the Guidelines that were published in 1979 to accompany the earlier Standards.

Please note that The Secretary of the Interior's Standards for the Treatment of Historic Properties are only regulatory for projects receiving federal grant-in-aid funds; otherwise, the Standards and Guidelines are intended only as *general guidance* for work on any historic building.

*Income producing properties in a National Register historic district may be eligible for a 20% federal income tax credit on rehabilitation costs if the work is in conformance with the Secretary's Standards.*

**SECRETARY OF THE INTERIOR'S STANDARDS**

**The Secretary of the Interior's Standards for Rehabilitation**

1. A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.
2. This historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.
3. Each property shall be recognized as a physical record of its time, place and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.
4. Most properties change over time; those changes that have acquired historical significance in their own right (are now over 50 years old) shall be retained and preserved.
5. Distinctive stylistic features, finished and construction techniques or examples of craftsmanship that characterize a property shall be preserved.
6. Deteriorated historic features shall be repaired rather than replaced. When 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.

**SECRETARY OF THE INTERIOR'S STANDARDS**

**The Secretary of the Interior's Standards for Rehabilitation** continued

8. Significant archaeological resources affected by a project shall be protected and 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.

If you own a commercial property and decide to pursue rehabilitation and take advantage of the federal tax incentive, please note that conformance to the Castroville Design Guidelines does not necessarily constitute acceptable work for a certified rehabilitation federal tax project. In Texas, the Texas Historical Commission administers this program. However, the Castroville Historic Preservation Officer is able to advise and advocate for a Castroville commercial property owner interested in this program.

## **LEAD PAINT ABATEMENT**

### **The Hazard of Lead Paint**

The Environmental Protection Agency estimates that three-quarters of the country's housing stock built prior to 1978 contains lead-based paint. The quantities range from 90 percent of housing units built before 1940 to 62 percent of units built between 1960 and 1978. While it was banned in paint in 1978, lead is a toxic substance. It poisons the human body, attacking the organs and every system. Lead poisoning is especially damaging to the early development of the brain and nervous system, which places young children under the age of six and fetuses at the highest risk.

Lead dust, the primary source of all lead poisoning is either inhaled or ingested. Young children are most likely to contract lead poisoning from ingesting the lead contaminated surface dust that is generated from the deterioration of lead based paint. Lead is released due to moisture damage, friction and contact on impact surfaces, and of course disturbance during the course of residential renovation and repair work. It may also be carried into the home from contaminated exterior dust and soil. Children who inhale or ingest this dust run the risk of developing high-lead levels in the blood, which may cause brain and nervous systems damage, lower intelligence, slower development and shorter attention spans. Ironically, the vast majority of childhood lead poisoning cases go undetected and untreated because there are no obvious symptoms of high-lead levels in the blood.

Adults may also suffer harm due to inhalation of lead dust. Difficulties during pregnancy, reproductive problems in both men and women, high blood pressure, digestive problems, memory and concentration problems and muscle and joint pain are all physical ailments that may be attributed to high levels of lead in the blood.

However, there are many practical and immediate safeguards in protecting one's home, family and health against the presence and potential physical damage of lead-based paint that exists in older homes. Weekly cleaning of floors, window frames, window sills and other surfaces; frequent washing of children's hands,

## **LEAD PAINT ABATEMENT**

especially before they eat or sleep; preventing children from chewing window sills or other painted surfaces; and serving nutritious, low-fat foods high in iron and calcium (children with good diets absorb less lead) are all relatively routine and easy methods of reducing the risk of lead hazards in the home.

### **Mitigation**

There are basically two thoughts on mitigation of lead paint hazards in older houses:

**The first** is to control the danger.

**The second** is to completely eliminate the source.

The lead paint hazard can be *controlled* by removing deteriorated lead-based paint, encapsulating or covering it, eliminating the friction and impact surfaces producing lead dust and planting over contaminated soil.

Complete abatement requires the total *removal* of the lead-paint on all interior and exterior surfaces.

Abatement usually occurs during the rehabilitation of a house. Rehabilitation is also the time when walls and surfaces are most likely to release lead dust into the air. The owner should inform workers that the potential lead hazard exists. The contractor should use appropriate precautions and comply with applicable laws when removing and disposing of lead contaminated material.

The goal of lead paint mitigation is to have a renovated, lead-safe house that contributes to the Castroville historic area.

## **RESOURCES FOR PRESERVATION**

### Guidebooks and Dictionaries for Residential Buildings

Blumenson JJG. *Identifying American Architecture*. New York: Alfred A Knopf, 1984.

Carley R. *The Visual Dictionary of American Domestic Architecture*. New York: Henry Holt and Co., 1994.

Clark C. *The American Family Home, 1800-1960*. Chapel Hill: University of North Carolina Press, 1986.

Greene F. *The Anatomy of a House*. New York: Doubleday, 1991

Handlin D. *The American Home: Architecture and Society, 1815-1915*. Boston: Little, Brown and Co., 1979.

Howe B, et al. *Houses and Homes: Exploring Their History*. Nashville, Tenn.: Association for State and Local History, 1987.

Howard H. *How Old Is This House? A Skeleton Key to Dating and Identifying Three Centuries of American Houses*. New York: The Noonday Press of Farrar, Straus and Giroux, 1989.

Kyvig DE, Marty MA. *Nearby History: Exploring the Past Around You*. Lanham, Md.: Altamira Press, 2000.

Lancaster C. *The American Bungalow; 1880-1930*. New York: Dover Publications, 1995.

Lounsbury CR, Patrick VE. *An Illustrated Glossary of Early Southern Architecture and Landscape*. Charlottesville, Va.: University Press of Virginia, 1999.

McAlester V & M, et al. *A Field Guide to American Houses*. New York: Alfred A. Knopf, 1990.

Phillips S J. *Old-House Dictionary: An Illustrated Guide to American Domestic Architecture, 1600 to 1940*. Washington D.C.: Preservation Press, 1992.

Rifkind C. *A Field Guide to American Architecture*. New York: New American Library, 1980.

Schrenk L (foreword). *Your Future Home: The Architects' Small House Service Bureau*. Washington, D.C.: American Institute of Architects, 1992.

Stevenson K C, Ward Jandl H. *Houses by Mail: A Guide to Houses from Sears, Roebuck and Company*. New York: John Wiley and Sons, Inc., 1986.

Tyler N. *Historic Preservation: An Introduction to Its History, Principles, and Practice*. New York: W.W. Norton & Co., 1999.

Walker L. *American Shelter: An Illustrated Encyclopedia of the American Home*. New York: Overlook Press, 1981.

Whiffen M. *American Architecture Since-1780*. Cambridge, Mass.: MIT Press, 1993.

Wright G. *Building the Dream: A Social History of Housing in America*. Cambridge, MIT Press, 1993.

### Non-Domestic Buildings

Gebhard D. *The National Trust Guide to Art Deco in America*. New York: John Wiley and Sons, Inc., 1996.

Liebs C. *Main Street to Miracle Mile: American Roadside Architecture*. Baltimore: Johns Hopkins University Press, 1985.

Longstreth R. *Main Street: A Guide to American Commercial Architecture*. Washington D.C.: National Trust for Historic Preservation, 1987.

Gebhard D. *The National Trust Guide to Art Deco in America*. New York: John Wiley and Sons, Inc., 1996.  
Liebs C. *Main Street to Miracle Mile: American Roadside Architecture*. Baltimore: Johns Hopkins University Press, 1985.

Longstreth R. Main Street: A Guide to American Commercial Architecture. Washington D.C.: National Trust for Historic Preservation, 1987.

Resources for Historic Preservation

*Affordable Housing Through Historic Preservation: A Case Study Guide to Combining the Tax Credits.* Washington, D.C.: National Trust for Historic Preservation and the National Park Service, 1995.

*The Economic Benefits of Preserving Community Character: A Practical Methodology.* Washington, D.C.: National Trust for Historic Preservation, 1991.

*National Trust for Historic Preservation: Information Series*

To buy titles, use an online search engine such as google.com, dogpile.com or about.com. Another option is to ask the Castroville Library to obtain the books through their system.

- Maintaining Community Character: How to Establish a Local Historic District
- Design Review in Historic Districts
- Reviewing New Construction Projects in Historic Districts
- Basic Preservation Procedures
- Buyers Guide to Older and Historic Houses

National Park Service: Preservation Briefs series

- Cleaning of Masonry Buildings (PB 1)
- Roofing for Historic Buildings (PB 4)
- Aluminum and Vinyl Siding on Historic Buildings (PB 8)
- Repair of Historic Windows (PB 9)
- Rehabilitating Historic Storefronts (PB 11)

*Preservation Yellow Pages: The Complete Information Source for Homeowners, Communities and Professionals.* Washington D.C.: National Trust for Historic Preservation, 1997

Preservation Online

Texas Historical Commission.

THC database of historical markers, National Register properties, data and survey records.

Texas Department of Economic Development.

National Register of Historic Places.

National Park Service Cultural Resources.

National Trust for Historic Preservation.

PreserveNet.

American Association for State and Local History.

Association for Preservation Technology.

National Center for Preservation Technology and Training.

National Main Street Center.

San Antonio Conservation Society .

**GLOSSARY OF TERMS**

**Bargeboard** --sloped boards at the edge of a projecting overhang at the gable end; often decoratively carved or scrolled.



*Green bargeboard*

**Base**--lower part of a column or pier, wider than the shaft and resting on a plinth, pedestal or podium.



*Knee bracket*

**Board and Batten Siding**--a siding consisting of long vertical boards and thin strips, or battens; the battens are used to conceal the gaps between the siding boards.

**Brackets**--projecting support members found under eaves or other overhangs; may be plain or decorated.

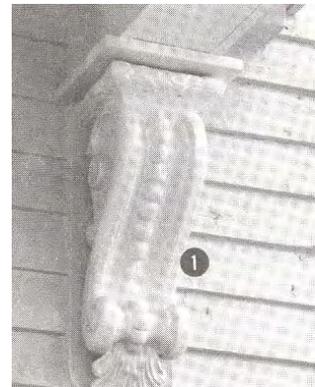
**Built-in**--cabinetry or furniture that is built as an integral part of the larger construction.



*Combination Hip Roof*

**Capital**--the topmost member of a column.

**Combination Hip Roof**--a composition of more than one hipped element at the roof or a combination of hipped and gable roof forms.



*Console*

**Composition Shingles**--shingles made from a mixture of binder materials with fibers, also called asphalt shingles.

**Console**--a decorative bracket in the form of a vertical scroll, projecting from a wall to support a cornice, a door or window head.

**Corbelled Chimney Cap**--a brick or stone capping at the top of a chimney that has a series of projections, each stepping out farther than the one below it.



*Corbelled Chimney Cap*

**GLOSSARY OF TERMS**

**Corner Block**--a square block used to trim casing at the upper corners of door or window surrounds; typically decorated with a milled bull's eye, known as rosettes.

**Dentils** -one of a band of small, square, tooth-like blocks found in a series on cornices, molding etc.

**Dormer** - a vertical window which projects from a sloping roof.

**Divided Light Sash** -a window with glass divided into small panes.

**Drop Siding** -a type of horizontal wood cladding characterized by overlapping boards with either tongued and grooved or rabbeted top and bottom edges.

**Fabricated Metal**- any kind of building component manufactured of metal, often decorative in nature and frequently used as columns and railings.

**Fretwork** -ornamental wood which is usually carved or turned and installed over doorways and openings



*Dormer*



*Divided Light Sash*



*Fretwork at TransomCorner*

**GLOSSARY OF TERMS**

**Front Facing Gable** -the end wall of a building with a gable roof that faces the street

**Gable end** -an end wall having a gable (vertical triangular portion of the end of a building having a double sloping roof) from the level of the cornice or eaves to the ridge of the roof.

**Garden Loop Fence** -a woven wire fencing which is distinguished by the loop at the top and mid height.

**Load Bearing Wall**- a wall capable of supporting an imposed load in addition to its own weight. These walls frequently run the full height of a building from foundation to roof.

**Mortar** -a paste-like mixture installed between masonry units, such as brick or stone that is usually made of cement, lime, water and sand.

**Out Building** -a building detached from the main house or structure but all located on a single lot.

**Repoint** -the removal of mortar from between the joints of masonry units and the replacing of it with new mortar. Mortar should match the original in composition.



*Front Facing Gable End*



*Garden Loop Fencing*



**GLOSSARY OF TERMS**

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**Side Light** -a narrow window adjacent to a door or wider window, and the height as the door or window, most often one of a pair flanking an entrance door.

**Soffit** -the exposed, often flat, underside of a roof overhang

**Standing Seam Metal Roofing** -a sheet metal roofing with vertical folded seams running parallel along the slope.

**Transom** -a small window or series of panes above a door or window, frequently used with side lights at an entry door

**V-Crimp Roofing** - sheet metal roofing which is folded to create a "v" in profile and laps at a "V" joint

**Welded Wire Fencing** - fencing comprised of square or rectangular openings also known locally as "hog wire"



*Side Lights*



*Soffits on Gable End and on Dormer*



*V-crimp roof*

## **Appendix**

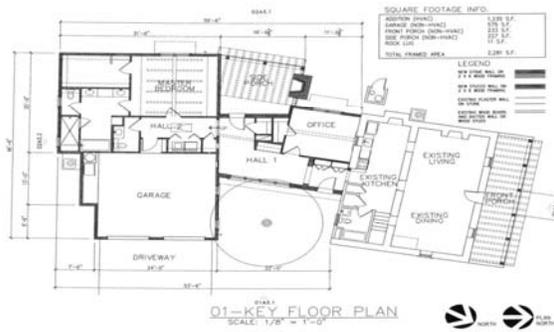
**CASE STUDY 1**



*Before: Front view*



*After: Front view*



*Proposed floor plan*



*Proposed house elevations*



*Before: Rear view*



*After: Side view with garage, connector and historic home.*

**CASE STUDY 2**



*Before: Front view*



*After: Front view*



*Proposed site plan*



*Bird's eye view rendering of house.*



*Before: Rear view*



*After: Rear view at master bedroom.*