

11 NORTH 4TH STREET | Temple, Texas | August 2020

EXISTING CONDITIONS

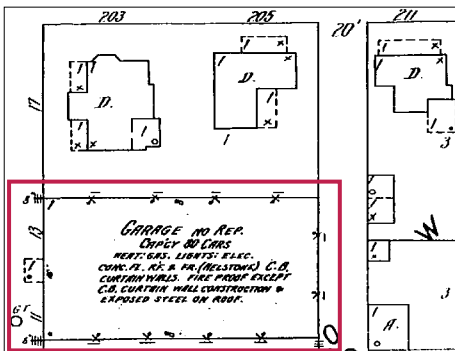
A design request was submitted for the property located at 11 North 4th Street in Temple, Texas. The site of a former Goodwill location will temporarily house the Temple Children's Museum. For the past several years, the museum has provided pop-up events for the community, but it is currently in the process of rehabilitating their official location on 214 South 2nd Street. It is also important to note that interior work for the museum has commenced. Since this will be their temporary location, they have requested design assistance for minor repairs, the selection of an appropriate color palette to repaint the building's façade, signage installation and recommendations on repairs or replacement of the existing fabric awning. Recommended improvements and color palette suggestions are outlined on the following pages.



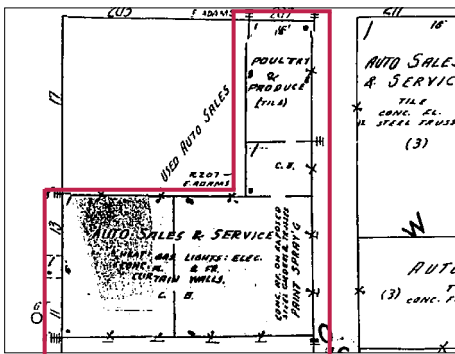
The property is contributing to the [Temple Commercial Historic District](#).

HISTORY

1928



1949



Sanborn Fire Insurance Maps were created from the late 1800s to mid-1900s to determine fire insurance liability in urbanized areas across the United States. These maps include detailed information about a building including number of stories, openings, and construction materials, unique features, and types of businesses that occupied them. Today, we use these maps to learn more about the history of downtown buildings.

While historic photographs of the property were not located, the last Sanborn Map of the area, revised in 1949, documents the building's footprint that is present today. The National Register Historic District nomination and first Sanborn map of the area, indicate this structure was completed in 1924. The first map also identifies the original footprint of the this single-story, masonry structure that once functioned as a garage. The building's construction is also outlined in the map's description: fire resistant with concrete floors and roof, with exposed steel that served as the roofing material, concrete block walls, and curtain wall system that encompassed the perimeter of the building. Available utilities are also noted on the map, gas and electricity for lighting. Also shown in a dashed line along 4th Street is a cantilevered metal canopy, centered above the main entry.

By 1949, the original building was subdivided and an expansion to the Northeastern portion of the structure provided space to house a new tenant, a poultry and produce company. The smaller addition that sits in-between the auto sales/service station and poultry/produce company is constructed out of concrete block. The vacant corner of the lot provided additional space for used auto sales. Also shown on the map, the curtain wall system, which remained intact and provided the transparency needed for the display of new automobiles in the sales area. Today, the majority of the storefront windows have been infilled and the canopy has been removed and replaced by a fabric awning.

ANALYSIS + FACADE REHABILITATION RECOMMENDATIONS

When rehabilitating a historic building, the [Secretary of the Interior's Standards](#) should be considered. The Standards for Rehabilitation are a series of concepts about maintaining, repairing, and replacing historic materials, as well as designing new additions or making alterations. They provide a framework and guidance for decision-making about work or changes to a historic property. All changes, additions, and modifications to the building shall comply with the Standards.

Refer to the following rehabilitation recommendations for resources and guidelines when executing suggestions in this report:

Stucco: Repainting the façade is an appropriate modification to the building, as the majority of the façade appears to be covered in a stucco-like material. Before repainting, consider addressing all needed repairs. For example, it appears that the stucco area where the Goodwill sign was previously attached, may need to be patched with new stucco that duplicates the old in strength, composition, and texture. Dark staining from biological growth also appears along the parapet and will need to be cleaned. Prepare and clean all stucco surfaces before repainting. Surfaces should be washed with a pressure washer set to less than 400 psi (Pounds per Square Inch), avoid using abrasive techniques that may cause significant damage to the surface. It is important that regular maintenance is continued in order to keep the stucco in good condition. The U.S. General Service Administration guides below provided further details about appropriate methods for stucco mixtures, paint types, and specific repair techniques: [Painting Exterior Stucco](#), [Removing Biological Growth from Exterior Masonry and Stucco](#), [Removing Loose Stucco and Patching](#).



Storefront + Entry: The aluminum storefront appears to remain in good condition. However, on site evaluation is required to further determine if any minor repairs and general maintenance is needed. Further investigation should also be conducted in order to determine and confirm the type of metal. This is important to know prior to executing any conservation techniques because each metal type has its own properties and may require a different treatment. If it is confirmed that this is aluminum, then it is important to understand the effects of different chemical cleaners which depend on many factors, including chemical concentration and temperature, as well as the aluminum alloy type, production method, surface finish, and coatings. If damage is extensive, components may require in-kind replacement. It is recommended to retain this historic character defining feature, using the recommended treatments found in the [Preservation Briefs: Rehabilitating Historic Storefronts](#) and the technical GSA sheets: [Aluminum: Characteristics, Uses And Problems, Classification of Aluminum Cleaners, Maintenance Of Aluminum Window Frames](#). If feasible, consider carefully removing the mirror-like or darkly tinted film that appears to be peeling from the glass. In its current condition, the glass is not a compatible solution for a downtown building, as it blocks views to and from the street. The glass should be transparent and non-reflective.



Entry: With the exception of the aluminum door, the framing at the entry appears to be constructed out of wood and single pane glass. The replacement likely occurred as a consequence of the building's change in ownership and use through out the years. Since it is likely that this entry will remain in place, then it is recommended to address any minor repairs to the wooden framing prior to repainting. If the organization decides to move forward with a compatible and appropriate replacement, then consider replacing with a similar aluminum storefront system that coordinates with the existing building's aesthetic and proportions.



Fabric Awning: Based on the photographs, it appears that the existing blue fabric awning is in good condition. Per the request submitted, the fabric awning may be retained or replaced with a new fabric. If the fabric awning is retained, it is important to determine the conditions and undertake any cleaning or maintenance needed. Both fabric awning options are shown in the renderings provided. Refer to [Preservation Brief #44](#) for additional guidance.



ANALYSIS + FACADE REHABILITATION RECOMMENDATIONS

Fence at Sidewalk: Sidewalks are considered public property. Before installation of a new fence or guard rail at the sidewalk, it is important that the organization consults with the Planning & Development Department for the City of Temple. Since the renderings and report are not for regulatory approval and approval of this installation will ultimately be determined by the City of Temple, the renderings do not reflect the installation of a new fence along the sidewalk. Since this will be a temporary location, consider installing planters that provide a sufficient amount of clearance at the sidewalk and can be easily removed when the museum moves to its new location. It is important to also note that if any new street furniture, such as benches, planters, and trash receptacles are desired, then they should not become an obstruction to pedestrians or block the required clearance for the entry. Accessibility is a primary concern in the design of sidewalks and their ability to connect spaces. Sidewalks are one component of an 'accessible route', a term used to describe the complete path from an ADA parking space or bus stop to the main entry of a building. In Texas, the design of this accessible route should follow the [Texas Accessibility Standards](#), dependent on the project specifics.

Fence addition or enclosure in the existing parking lot: While this area is a part of the property, it is also important that the organization consults with the Planning & Development Department in order to determine if this installation on the site is permitted. Based on the design request form and the map submitted, the use of this enclosed space was not specified. With additional program information that specifies the intent for this new outdoor space, the Main Street Design team can be contacted for further assistance in this expanded scope of work.

Color Scheme: Consider testing your paint selections in a discreet area before fully applying. It's a common rule of thumb to select 3 colors or less to compose the palette and in these general proportions:

- 60% Body Color
- 30 % Major Trim
- 10 % Minor Trim/Accent Color

Signage: Install signage that compliments the architecture and temporary needs of the museum. In this case, branding information for the museum was provided in the request. The examples shown in the renderings incorporate the existing logo and font, but also coordinate with the historic building's aesthetic.

In addition to the guidance provided, Texas Main Street Staff highly recommends working with an architect, engineer, and other professionals to complete the project. They can manage the project and work through the complexities of code requirements and constraints of the existing building and change of use. If questions arise or additional designs are needed, please contact your local Main Street Manager for assistance.



DESIGN RECOMMENDATIONS

The rendering shown below, illustrates the recommendations described in this report. Additional options can be explored upon request.

Option 1

Color Scheme: The base color is shown in an off-white tone with the major trim in a similar blue color that is currently present on the existing fabric awning. The signage and the triangular graphic that is painted along the right side is based on the existing colorful logo and graphics for the Temple Children's Museum.

Storefront: The aluminum storefront, door and wooden framing is preserved and repaired. As shown, the wooden framing at the entry is repainted in a similar off-white tone that coordinates with the base color.

Fabric Awning: The existing fabric awning is maintained and incorporated into the new color scheme.

Signage Example: In the rendering above, the primary signage is shown in the Temple Children's Museum font. The signage placement compliments the asymmetrical facade proportions, while also addressing visibility. Each letter is pin mounted and if preferred for night time visibility, can be back lit, similar to the examples provided below. Additional vinyl signage indicating the museum's address and hours can be applied at a smaller scale at the entry.



Paint, awnings and canopies, including signage guides are provided in this report. Refer to these guides for further information.

DESIGN RECOMMENDATIONS

The rendering shown below, illustrates the recommendations described in this report. Additional options can be explored upon request.

Option 2

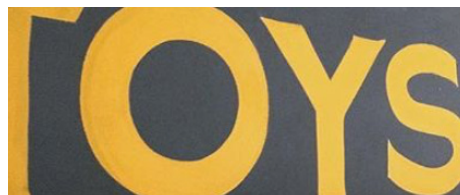
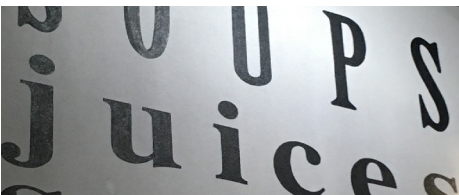


Color Scheme: The base color is shown in a light blue with the major trim color in a darker blue tone, similar to the blue color that is present in the signage. The existing fabric awning is replaced with a striped fabric, with white and a similar blue color that is present in both the logo and coping.

Storefront: Similar to the first option, the aluminum storefront, door and wooden framing is preserved and repaired. As shown, the wooden sidelights and framing at the entry is repainted in an off-white tone that coordinates with the striping on the canopy.

Fabric Awning: The existing aluminum framing for the awning is maintained, but the fabric is replaced with a blue and white striped fabric.

Signage Example: In the rendering above, the primary signage is painted lettering on stucco. It is shown in a similar font to the existing logo for the Temple Children's Museum, centered above the main entry and awning. Additional examples of painted signage are provided below. It is also important to note the location and scale of the sign in relationship to the building's proportions. In this example, the triangular pattern is shown as a vinyl graphic that is carefully applied to the windows. Additional vinyl signage indicating the museum's address and hours can be applied at a smaller scale at the entry.



Paint, awnings and canopies, including signage guides are provided in this report. Refer to these guides for further information.

NOT FOR REGULATORY APPROVAL, PERMITTING, OR CONSTRUCTION

The purpose of this report is to provide ideas and schematic designs for projects. Main Street Staff works with the plans of business and property owners to provide designs that meet their objectives while still respecting the historic building. For official [tax credit review](#), a separate process must be followed and may involve modified design plans to meet the criteria.

Prior to making any improvements to the building facade(s), the building owner should perform a thorough review of the major structural components including the roof, walls, and foundation. All mechanical and electrical systems should be well maintained in conformity with applicable codes and ordinances. Building uses and interior arrangements of program spaces should also be in conformity with applicable codes and ordinances.

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PAINT

OVERVIEW

In Texas Main Street communities, one of the most frequently asked questions from building owners is “What color should I paint my building?” **For those brick and stone buildings that have not been painted or have less than 50% painted, the answer is easy. DO NOT PAINT!** Remove the paint that is there, then give your entire building a good washing. The results will surprise you when all the years of dirt and smog are removed. But, if your building is already painted and/or the paint will not come off without further deteriorating the brick, you have a range of paint color options for stone, brick, wood and metal trim.

The selection of paint colors is a personal decision, as future changes can be made to the palette without impacting the integrity of the historic building. It's a common rule of thumb to select 3 colors or less to compose the palette and in these general proportions: body color (60%), major trim (30%), minor trim / accent (10%). To select colors, a handful of factors can guide the decision-making process.

Consider the history of the building and the historic context. Research on the building era will reveal a range of commonly used colors. Historic photographs may indicate the original palette and/or color relationships if the images are black-and-white. On-site investigation, including scraping of a small area to uncover hidden layers, may reveal the original color. Look closely at the natural landscape and street your building is a part of, noticing the larger color palette. **Your final paint selections will impact your neighbors and the visual appearance of the area.** Identify any local guidance and/or regulation in your community regarding paint colors in the historic district.

With a historical perspective in-hand, consider your priorities and the starting point for the selection process. If exposed building materials, such as brick or stone, or roof materials are a visual component of the facade, these static colors and textures should be considered at the start. For example, the color of a brick facade would automatically be the body color to base the selection of the other colors on. Other starting points from your process might be a business logo or an awning fabric that you'd like to incorporate into the facade.

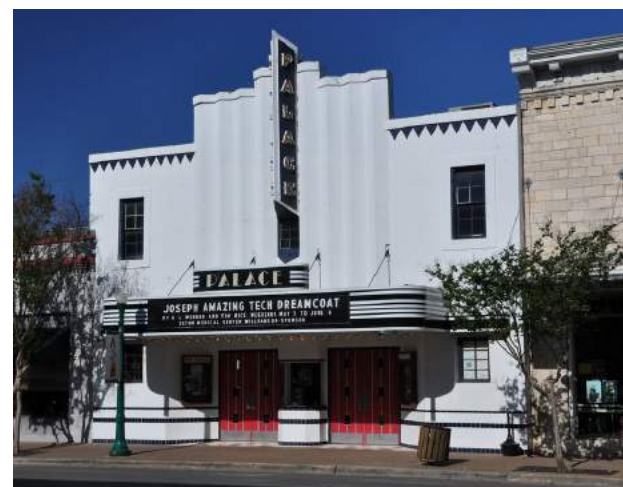
A strong palette pulls together the visual appearance of the building, connecting the facade design with the current use and interior space. The body color, the largest proportion of the facade, is likely a neutral or color similar to the original facade material. This background allows the trim and accent colors to highlight notable elements on the facade or signage to stand out. In general, a lighter body color causes a building to appear visually larger, while a darker color causes a building to appear smaller. The body color also impacts heat gain, as the darker colors will cause heat to be absorbed, rather than reflected by lighter colors. The accent color, the smallest portion of the facade, is commonly the visual pop or color used to highlight smaller elements on the facade. In some cases, an accent color is not used - allowing the body and trim color to compose the palette.

There are many resources available to assist in your color selection. Roger Moss in his book “Paint in America: The Color of Historic Buildings” surveys 250 years of paint history. Many major paint companies have composed historic paint palettes for use by consumers, as well as tools to visualize paint colors on your building's facades. You may consider hiring a design or historic preservation professional to provide a color consultation for more complex projects.

To test your selections, purchase a quart or smaller quantities of paint to cover a portion of the facade. Review the selections over several days in natural light, both in full sun and shade, to determine any differences. Remember, colors can't be seen in isolation. When selecting colors with paint chips, you'll be visually influenced by other colors on the surrounding chips, light conditions, etc. Similarly, the colors and materials around your building will impact the way your building is seen – such as the sky, sidewalk, street, plants, neighboring buildings, etc. You'll likely need to adjust your selections once you've tested the palette in place.



Above: 26 Main Street in Elgin, Texas.
Below: Georgetown Palace Theatre in Georgetown, Texas.





Above: Thatcher in Buda, Texas. Your final paint selections will impact your neighbors and the visual appearance of the area.

Below: Main Street, Denison, Texas



PAINTING THE BUILDING

Painting can be one of the most impactful improvements you can make to your building. Understanding the proper process is necessary before you begin, to ensure the paint is long lasting and visually appealing. In your planning, consider the time of year and temperature to identify the best times to undertake the project.

To prepare for painting, all needed repairs should be addressed first, such as replacing rotten wood, repointing brick mortar, and repairing window glazing putty. On all surfaces to be painted, peeling and loose paint should be removed. A wire brush, scraper, or heat gun can be used carefully and with the appropriate safety precautions. If the building was painted before 1978 years old, the paint may contain lead and should be tested. The Environment Protection Agency's website provides guidance on the appropriate removal of lead-based paint.

Following any paint removal, the surfaces should be washed by hand or with a pressure washer set to less than 400 psi. Historic buildings should never be sandblasted.

If possible, all surfaces should be primed to increase the likelihood the new paint will properly adhere. In selecting the paint, consider the advantages and disadvantages of oil and latex paints. Oil paints are more durable and may adhere better, yet they are more difficult to clean up. Latex paints are less durable, easier to apply, and easier to clean up. Problems can arise in switching back and forth between the different types of paint, so it is important to investigate the previous type of paint used. Also, consider the level of shine: gloss, semi-gloss, eggshell, or matte. Follow all manufacturer's instructions when applying.

COLOR INTERACTIONS

Color, either found inherently in building materials or applied with paint, can never be viewed in isolation. Our eyes always see color in combination and our perception is affected. It's helpful to have a basic understanding of complementary colors and the way they interact. The basic color wheel sets up **three complementary color pairings: red + green, orange + blue, purple + yellow**. If a red swatch is placed next to a blue-green swatch - because red and green are complementary - the blue-green will appear more green, as our eye pulls the green out. Also, our eyes prefer to view each of the complementary colors in varying portions.

For example, **our eyes prefer 5 parts red to 5 parts green, yet only one part yellow to 9 parts purple**. These interactions and proportions explain why we prefer certain color schemes over others.



ADDITIONAL RESOURCES

The guides below provided detailed instructions on how to clean and protect your brick building. They also include tools and products to use in the process.

- [Exterior Paint Problems on Historic Woodwork](#)
- [Exterior Paint - Finishes](#)

CANOPIES + AWNINGS

OVERVIEW

Canopies and awnings are traditional elements of Texas Main Streets that are both decorative and functional. These elements provide shade and protection for pedestrians and buildings, often with integrated signage or pops of color. **When repairing or designing canopies and awnings, a building owner should consider a range of factors, including the building's significant features, orientation, annual rainfall, maximum size / dimensions, and overall appearance.**

Canopies and awnings provide much needed regulation of sunlight coming into storefront windows. Based on the sun's path and building orientation, a northern orientation does not warrant a canopy or awning, as light will always be reflected rather than direct rays. With a southern orientation, the sun will shine directly on the façade most months of the year and times of day, so a horizontal shading device is very helpful. **Eastern and western light is the most challenging to control and may warrant a canopy or awning with vertical shading devices for storefront windows, like interior shades or exterior shutters.** Throughout the block and Main Street district, street trees are another source of shade for buildings and pedestrians.

They are also helpful in controlling water. **They provide protection from the rain for pedestrians and block water from reaching portions of the façade.** This building protection leads to longer lasting materials and paint, especially for windows. When designing a canopy for rain protection, it is important to consider the distance it extends from the building and where the water will go as it sheds off the surface. **Water should always be directed away from the building and diverted away from walking surfaces.**

Canopies and awnings impact the overall composition of the façade. If a canopy or awning was present historically, these elements should be aligned with the size and shape of the original design. Modifying the height or angle may mask other façade elements or block transom windows. Alternatively, awnings can disguise inappropriate alterations to historic facades, most commonly transom windows.

TIE ROD CANOPY

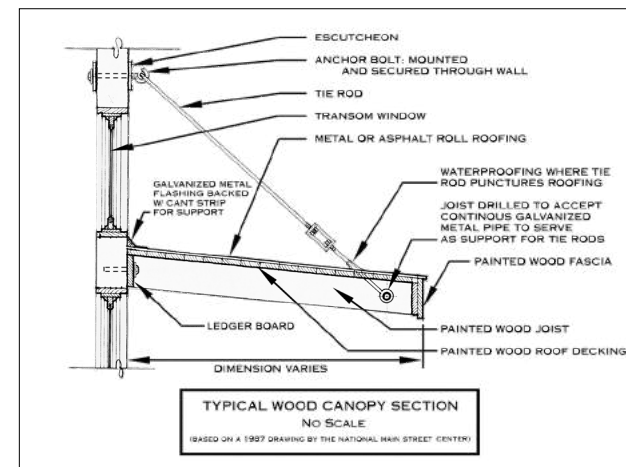
Tie Rod Canopies, the most common canopy type, have a flat roof surface that is suspended from tie-rods and anchored into the masonry mortar joints. **Historic tie rod canopies had a wood structure and sheet metal roof sheathing.** The metal was either rolled or standing seamed. Tie rods were attached by: puncturing the metal roof surface and attaching to the internal structure, or anchored into the front edge of the canopy. Depending on the architectural style and building type, some canopies had decorative edging and integrated signage. When constructing or rehabilitating a canopy, Main Street staff discourages the use of corrugated metal with a "squared" profile. The appearance is not historically correct, gives the impression of inferior quality, and lacks visual appeal.

ROLLED TIN + METAL AWNINGS

Rolled tin awnings utilize a series of wall mounted metal brackets to support a rolled tin roof surface. Similarly, contemporary metal awnings utilize brackets to support a standing seam metal roof surface. In contrast to the tie rod canopies, these awning types are lighter visually and physically, and their roof surfaces are at a greater slope.

FABRIC AWNING

Fabric awnings, commonly the most affordable option, use a metal frame to support a fabric roof surface. These awnings are open on the ends, allowing them to remain secondary to elements of the historic façade. **Fabric awnings can be fixed or operable, also called roll out options.** A range of fabric colors and patterns can bring pops of color to the streetscape and provide additional opportunities for signage. In contrast to metal, fabric is the most susceptible to damage and deterioration and will require maintenance and replacement more often. The most common problems with awnings are fading, stretching, and staining. Color and life span should be carefully considered.



Above: In the diagram, tie rods puncture the roof surface. In the image below, the tie rods are attached to the front edge of the canopy. Either attachment style can be used on a new canopy. The tie rods attach to the building with an anchor bolt that passes through the entire thickness of the masonry wall. Anchor bolts should be placed at the mortar joint so that the hole it creates does not damage the brick.





Wall mounted brackets to support a rolled tin roof surface.



Rolled tin roof surface



Metal awning



Fabric Awning



Fabric awning with wall mounted metal frame



Operable fabric awning, also called roll out.



Contemporary tie rod canopy



Contemporary tie rod canopy to support metal roof surface.



Contemporary tie rod canopy with wood soffit.

SIGNAGE

Signage is an important component to every downtown building and business. The quality and location of the sign can influence the way consumers perceive downtown, its businesses, and the overall feeling of welcome in the district. An effective sign is easy to read, well-designed, and high quality. The message is clear and the sign is placed in a prominent location to make it visible for pedestrians and cars. A sign should be an extension of the business image/brand, while complementing the building's design at the same time. When creating signage for your business, keep the following rules of thumb in mind:

1. Signage should be a full package of several signs that complement each other and attract people from different vantage points. The sign above the display windows or canopy should be large enough to be seen across the street and from passing cars. Tag lines or additional information about the business can be added to the façade using window signage. A pedestrian sign can be hung below the canopy so that the business is visible to people on the sidewalk. Fonts and colors should coordinate across all signs.



2. Carefully consider the size, shape, and location of your sign and verify that it meets city code requirements. Covering up significant architectural features with a sign not only detracts from the building, it also reduces the overall visual quality of the business.

Size: The size of a sign is directly related to the location of a sign. For example, a window sign should be large enough to be read by a pedestrian but should not obscure the display area. For the primary sign, it is not necessary for signage to have billboard size letters to be readable to passing motorists or pedestrians. Eight-inch letters can be read from a distance of 250' while 12" letters are readable from up to 400'.

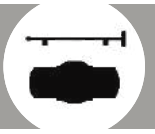
Location: There are several options for the location of a sign. Lettering and graphics can be painted on storefront windows. Wooden or metal panels or 3-D letters can be flush-mounted above the storefront but below the second story windows. Projecting signs can also be attached to the facade. Canopies also provide an alternate location for signage.



3. Use quality materials and fabrication methods.

A simple, high quality sign is more attractive than an extravagant but poorly made sign. Investing in a good quality sign will add to the appearance of your business and will last for years to come. Signs can be constructed of wood, metal, solid plastic, foam, stone, neon, canvas, paint or vinyl graphics on glass, etched or stained glass and many fabrication methods are available to choose from. Work with a local sign maker that can work through these details with you and ask to see sample of their work.





4. The colors and fonts of your sign should be influenced by your business brand. For colors, inspiration may also be taken from your building materials. Generally, three colors or less should be used for the main portions of the signs. A graphic or illustration might allow for additional colors. Light colored letters on a dark background are easier for the human eye to read, while a solid white background can look unfinished. For window signs, light colors or gold leafed letters with a dark outline are very effective. Lettering should reinforce the personality of your business while maintaining readability. There are three basic type styles from which to choose from: serif, sans serif, and script.

Serif

Traditional with decorative “serifs” or strokes at the edges of a letter

Sans Serif

Contemporary with bold, clean lines

Script

Decorative and/or handwritten, often used for painted signs or gold-leaf

5. Lighting must be coordinated with the design and installation of a sign to make the business visible at night. This not only helps your business, it adds security and ambiance to the entire downtown district. Signs can be illuminated from any angle using spotlights. Lighting can also be integrated into the design of your sign if it is planned at the beginning of the project. Remember to keep the light source as inconspicuous as possible and avoid flashy or gaudy techniques. These serve as distractions and lessen the effectiveness of the sign.



6. Limit clutter. Too many signs can send mixed signals and confuse potential customers. Limit signage to your business name, business hours on the doors, and a few other key words that tell people about what you do or sell. Limit flyers and promotion paper signs to one door or interior bulletin board.

7. Finally, remember to take care when installing the sign to prevent damage to the historic building and ensure the safety of pedestrians. Signage can be attached to the surface of the façade; however, architectural details should not be covered. Anchors and fittings should penetrate the mortar joints rather than brick to prevent irreparable damage to the masonry. If the sign is removed in the future, the mortar can then be repointed. Signage can also be attached to the top of the canopy; however, the structural soundness of the canopy should be determined first.





PANEL SIGNS

Materials: Wood, Metal, High Density Urethane Foam

Fabrication Methods: Panel signs can be printed or hand painted on a flat surface. Elements can also become three dimensional by layering material.



Metal Panel with Cutout Letters



Panel with Stained Glass Medallion
Georgetown, Texas



Layered Metal
Canyon, Texas



Painted Sign
Taylor, Texas



Sandblasted Wood
Bastrop, Texas



Layered Wood and Metal
Paso Robles, California, Photo Credit



Cut out Metal
Buda, Texas



Painted Panel
Waco, Texas



INDIVIDUAL LETTERS

Materials: Wood, Metal, Solid Plastic

Fabrication Methods: Individual letters should be a solid material that can withstand the elements. Use letters that are clean and simple. Use spotlights or reverse halo lighting to illuminate letters. Plastic faced channel letters are low quality and reduce the overall appearance of a business.



Georgetown, Texas



Canyon, Texas



Bastrop, Texas



New Braunfels, Texas



Canyon, Texas



Charleston, South Carolina



Nacogdoches, Texas



Portland, Oregon