

103 S. SAINT MARY'S STREET

Beeville, Texas | March 2019

Not for regulatory approval, permitting, or construction



DESIGN REQUEST

A design request was submitted for the building at 103 South St. Mary's Street. The property owners would like to restore the storefront.

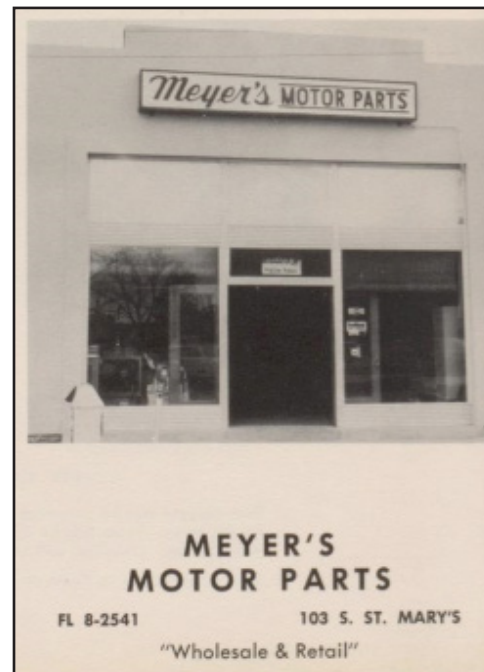
EXISTING CONDITIONS

The overall height and size of the building has not changed from the historic photograph seen on the bottom left. However, the storefront has been bricked in and painted. A single door is recessed deep into the building.

DESIGN RECOMMENDATIONS

Main Street Design staff has analyzed the historic photograph and current facade on the following pages. Based on this analysis, staff recommends the following:

1. **Carefully remove brick from storefront** opening following the outline of the original opening. Do not change the size of the opening.
2. Select a modern **replacement storefront** that takes inspiration from the historic design. The two doors seen in the historic photograph will probably not meet contemporary building code, so a single door entry is shown in the renderings.
3. Clean and **repaint** as needed. Color schemes are included on the following pages.
4. Install a **canopy** for additional shade for the new glass storefront.
5. Sample **signage** is included in the renderings. Work with the future tenant to install a quality sign. Printed panels or back lit plastic signs are not recommend. See the signage section at the end of this report for additional information.



FACADE ANALYSIS

HISTORIC PHOTOGRAPH

Transom windows
could have been
located here.

Doors visible
behind glass.

MEYER'S
MOTOR PARTS

FL 8-2541

103 S. ST. MARY'S

"Wholesale & Retail"

Based on the historic photograph, the building once had a storefront with large display windows on either side of a recessed entry. The outline of the storefront is still visible on the facade. It is marked with a dashed line in the images on this page.

Two doors are faintly visible on either side of the entry in the historic photograph. A space for transom windows is also visible, but the original window design is unknown.

EXISTING CONDITIONS

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OPTION #1

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OPTION #2

Not for regulatory approval, permitting, or construction.



OPTION #3

Not for regulatory approval, permitting, or construction.



OPTION #4

Not for regulatory approval, permitting, or construction.



REPLACEMENT STOREFRONT EXAMPLES

The Kress building on this page provides an example of a new storefront design that takes inspiration from the historic storefront, but was constructed using modern materials.

- The new anodized aluminum storefront system mimics the proportions seen in the original recessed door layout.
- Horizontal framing members are reminiscent of the divisions seen below noted by the blue dashed lines.
- Frosted glass is used in place of the solid surface seen above and below the glass in the original storefront.

HISTORIC PHOTOGRAPH



REPLACEMENT STOREFRONT IN TYLER, TEXAS



EXAMPLE STOREFRONT REHABILITATIONS

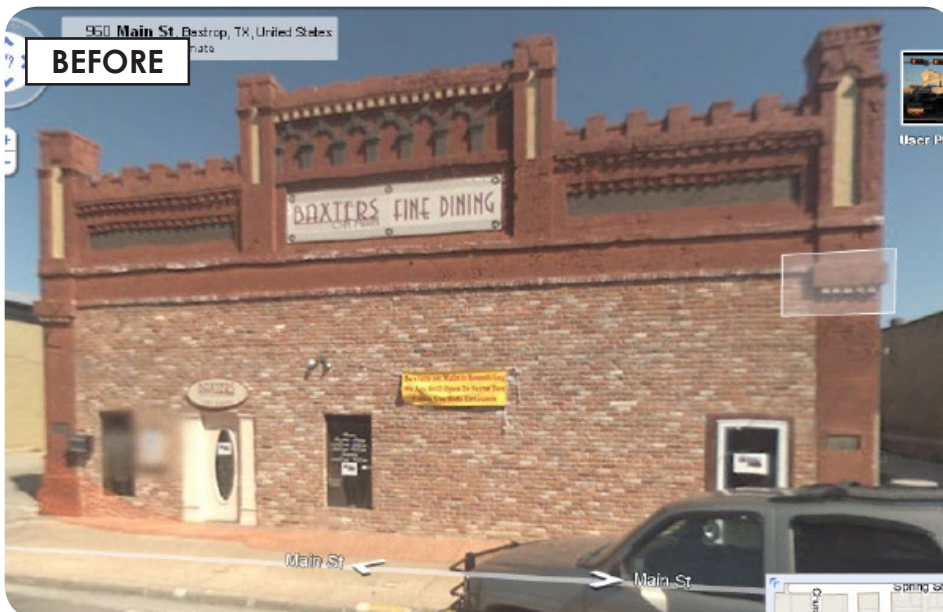
BEFORE



AFTER



BEFORE



AFTER





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.

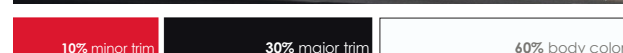
A strong palette pulls together the visual appearance of the building, connecting the facade design with the current use and interior space. The body color, the largest proportion of the facade, is likely a neutral or color similar to the original facade material. This background allows the trim and 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](#)

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 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 chose from: serif, san 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

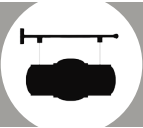
5. Lighting must be coordinated with the design and installation of a sign to make the business visible at night. This not only helps your business, it adds security and ambiance to the entire downtown district. Signs can be illuminated from any angle using spotlights. Lighting can also be integrated 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
Nashville, Tennessee



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