

# City of Wimberley Historic District Design Guidelines 2023

City of Wimberley, Texas



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## ABOUT THIS DOCUMENT

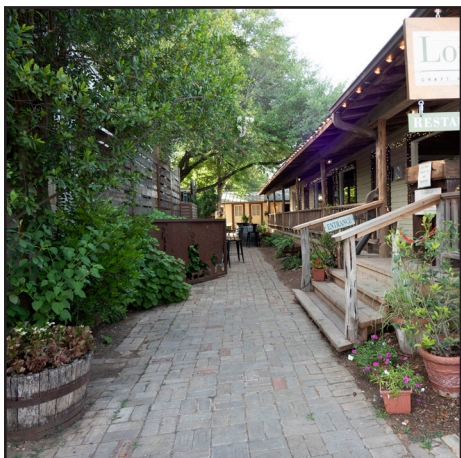
The Wimberley Historic Preservation Overlay District (Historic District) encompasses the city's historic commercial and residential core. The Historic District is a unique collection of domestic, commercial, and religious resources that represent the continuity and evolution of vernacular architectural traditions in the small, historically rural, Hill Country town.

The purpose of the Historic District Design Guidelines is to preserve the character and integrity of the neighborhood through application of appropriate standards and techniques for properly constructing exterior renovations or new construction of buildings in the district.

Although the Design Guidelines are created to preserve history, they also recognize that change is inevitable. They are written to enable and empower property owners to acknowledge and maintain the integrity of historic buildings and comply with the Secretary of Interior's Standards for Rehabilitation. Consequently, Design Guidelines address rehabilitation, maintenance, and additions to historic buildings, along with construction of new buildings.

It is important to note that Historic District designation does not mandate property owners to make changes to their properties, such as returning buildings to their historic appearance. Additionally, the historic review process (i.e., Certificates of Appropriateness) that results from Historic District designation is limited to projects that affect the exterior of the building and its site. Interior remodeling projects that do not affect the exterior of the building do not require Historic Preservation Officer or Planning and Zoning Commission review and approval.





PREFACE

CHAPTER 1

CHAPTER 2

CHAPTER 3

CHAPTER 4

CHAPTER 5

*Preface*

*Using the Design Guidelines*

*Existing Character of  
Downtown Wimberley*

*Guidelines to Retain and  
Preserve Existing*

*Public Realm Design*

*New Building & Addition Design*

The Preface section includes:

- An brief descirption of Design Guidelines and how they function.

Chapter 1 details the various goals and objectives for Design Guidelines. The chapter includes:

- A brief background and history of Wimberley,
- A summary of preservation principles, historic significance and integrity, and treatments for historic properties, and
- An outline of preservation principles for Wimberley, along with preservation strategies and actions.

It is recommended that all users of the Design Guidelines review this section to gain an understanding of the essential history and design qualities of the City of Wimberley that are important to the community as well as the fundamentals of historic preservation.

Chapter 2 outlines the important neighborhood characteristics and character-defining features. These include:

- The public realm and its features,
- Individual lot and site character elements, such as the configuration and relationship of the principal building to the street,
- Architectural styles in the neighborhood and their history,
- Building designs with their typical features, and
- Character-defining features of each style.

Chapter 3 presents the design policies and guidelines for the rehabilitation of an historic resource located in the Historic District. It includes information about:

- Maintenance and repair of character-defining building components, materials, and site features.

Chapter 4 deals with specific design guidelines for the public realm of the Historic District including:

- Lighting
- Structures
- Hardscape
- Landscape
- Fences
- Public Art
- Site Design
- Canopies & Awnings

Chapter 5 details design guidelines for additions to existing historic buildings and construction of new buildings within the boundaries of the Historic District.

- General guidelines including size and placement, massing and scale as well as height and setbacks.
- It deals specifically with what exterior materials are appropriate for roofs, doors, windows, and storefronts.
- It addresses how to distinguish the new construction from the old while not destroying the character.





CHAPTER 6

*Demolitions*

Chapter 6 outlines the guidelines for demolition or relocation within the Historic District. The chapter includes:

- The process for determining if demolition or relocation is an appropriate choice, and
- Recommendations for the documentation of buildings prior to demolition.



CHAPTER 7

*Signage*

Chapter 7 provides guidance on signage within the Historic District, including:

- Sign type,
- Sign character,
- Examples of appropriate and inappropriate signage.



APPENDIX

*Appendix*

The Appendix includes additional information to supplement the Design Guidelines including:

- A list of definitions for terms used throughout the document,
- A maintenance and repair guide,
- The Secretary of the Interior’s Standards for Rehabilitation, and
- An overview of the Design Guidelines preparation process.



PREFACE

The preface and Chapter 1 detail the various goals and objectives for design standards. The chapter includes a brief history of Wimberley’s development as well as an introduction to preservation principles, understanding historic significance and integrity, and treatments for historic properties.

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TERMINOLOGY

A number of specific terms are used throughout the design review process:

**Design Guidelines:** Guidelines of appropriateness or compatibility of building design within a community or historic district. Often in the form of a handbook, design guidelines contain drawings accompanying “do’s and don’t’s” for the property owner. The Planning and Zoning Commission has authority to administer design guidelines.

**Must:** Where the term “must” is used, compliance is specifically required if applicable to the proposed action.

**Shall:** Where the term “shall” is used, compliance is specifically required if applicable to the proposed action.

**Should:** For the purposes of these Design Guidelines should means shall.

**Encourage:** The term “encourage” means that the standard as it relates to an action is suggested and preferred but not required.

**May:** The term “may” indicates that the Planning and Zoning Commission has the discretion to determine if the action being discussed is appropriate. This decision is made on a case-by-case basis, using the information specifically related to the project and its context.

**Appropriate** denotes something typical of the historic architectural style, compatible with the character of this property or district, and consistent with these design guidelines.

**Inappropriate** denotes something that is incompatible or not in character with the historic architectural style of the property or district, and inconsistent with these design guidelines.

These guidelines are to be used when considering improvements to historic properties in Wimberley, and for new construction within the city’s historic overlay district.

The historic core of Wimberley has served as the cultural center of the community for more than a century and retains many buildings that convey its early character. Historic preservation and economic development are partners in the success of downtown.

Wimberley citizens have come to recognize that the character of commercial and civic development in those blocks that frame the historic district also are of community interest. This area contains major commercial streets that lead through the downtown and it also incorporates some blocks of buildings that were originally residential and have been adapted to commercial uses.

While the guidelines in this document focus on the design character of development in the Downtown, they are based on key values the community holds about town development in general. These are:

- Wimberley protects its historic resources and its heritage in general.
- The community maintains its unique character in the downtown area.
- Downtown is safe and inviting for visitors, residents, and workers.
- Downtown users are diverse; economically, culturally, and in age.
- The community maintains a high quality of life and livability.
- Downtown is relatively dense in population which supports a variety of activities and enhances the efficiency of alternative modes of transportation.
- Downtown maintains its economic vitality. It is a place to work, conduct business, promote tourism, and be entertained.
- Cultural activities in a vibrant downtown, including civic buildings (library, museum), art galleries, performance venues, and event and multi-purpose sites.

The design guidelines provide a basis for making decisions about the appropriate treatment of historic resources and compatible new construction. They also serve as a planning tool for property owners and design professionals who seek to make improvements that may affect historic resources.

While the design guidelines are written such that they can be used by the layman to plan improvements, property owners are strongly encouraged to enlist the assistance of qualified design and planning professionals, including architects and preservation consultants.

C. Organization & Use of Guidelines

The guidelines are for property owners planning exterior alterations, additions to or the rehabilitation of existing buildings. They also apply to the design of new buildings within the Historic District. The guidelines will assist property owners in understanding the historic character of the buildings and environment in which they are located, and assist owners when they are faced with decisions about repair, maintenance, rehabilitation, and new construction. The guidelines are not a rigid set of rules. They do not require that buildings be restored to an historical period or style. Rather, their purpose is to provide:

- Guidance to property owners and tenants about buildings, their distinctive characteristics, and how to maintain them;
- Various appropriate ways to address design, repair, and rehabilitation issues;
- Good maintenance practices; and,
- Appropriate ways to design new, compatible infill buildings and site layouts.

D. Who Uses the Guidelines?

PROPERTY OWNERS AND PROFESSIONALS

Property owners, real estate agents, developers, tenants, and architects should use the guidelines contained in this document when considering a project. This will help establish an appropriate direction for its design. For any project subject to review, the applicant should refer to the guidelines at the outset, to avoid planning efforts that later may prove to be inappropriate.

PLANNING AND ZONING COMMISSION

The Planning and Zoning Commission will also use the design guidelines for the review of proposed projects within the Historic District to determine if the design policies presented herein have been followed. It is important to recognize that in each case a unique combination of design variables is at play and, as a result, the degree to which each relevant guideline must be met may vary.

In making its determination of the appropriateness of a project, the Planning and Zoning Commission’s overall concerns are that:

- The proposed work complies with the criteria in its ordinance.
- The integrity of an individual historic structure is preserved.
- New buildings or additions are designed to be compatible with surrounding historic properties.
- The overall character of the Historic District is protected.

E. When to Use the Guidelines?

EMERGENCY REPAIR

In the case of an emergency repair, it is acceptable to make necessary repairs to protect and/or stabilize the building. While making repairs, every effort should be made to retain the historic materials and character of the building.

Apply for certificate of appropriateness as soon as possible after making emergency repairs.

WHAT REQUIRES REVIEW?

The following is a list of changes that must be brought before the **Planning and Zoning Commission** for design review:

- The construction of a new structure.
- Addition to a structure.
- The alteration or restoration of any exterior features of an historic resource.
- The removal or demolition, in whole or in part, of an historic resource.
- Applying a new exterior siding material.
- Adding a new window, door, or dormer.
- Creating a driveway or a parking area.
- Adding a satellite dish (TV) or other mechanical equipment, solar panel, etc.
- Building or enclosing a porch, carport, deck, or garage.
- The alteration of any exterior features of commercial structures, non-residential structures, bed and breakfasts, or residential structures used as or changing to non-residential or commercial use.

The following is a list of changes that must be brought before **City Staff** for design review:

- Routine repairs and maintenance.
- Minor alterations.
- Fences.
- Televisions, mounted electronic equipment, and similar items.
- The construction of a new sign and changes to existing signs.

E. When to Use the Guidelines?

The design review process is “reactive,” in that it only applies to proposed actions initiated by a property owner. While it guides an approach to certain design problems by offering alternative solutions, it does not dictate a specific outcome and it does not require a property owner to instigate improvements that are not contemplated.

Ordinary repair and maintenance do not require approval. However, seemingly unimportant changes, like adding a driveway, fence, or enclosing a porch, can have a dramatic effect on the visual character of an historic resource and therefore are of concern to the City. Therefore, approval is necessary for any changes to the exterior of a building in the Historic District.

HOW WILL CONTRIBUTING VS. NON-CONTRIBUTING BUILDINGS BE REVIEWED?

Both contributing and non-contributing buildings within the local historic district are subject to review; however, some scope of work items may be reviewed differently depending on the status of the building. Use the map of the historic district to confirm contributing vs. non-contributing buildings.

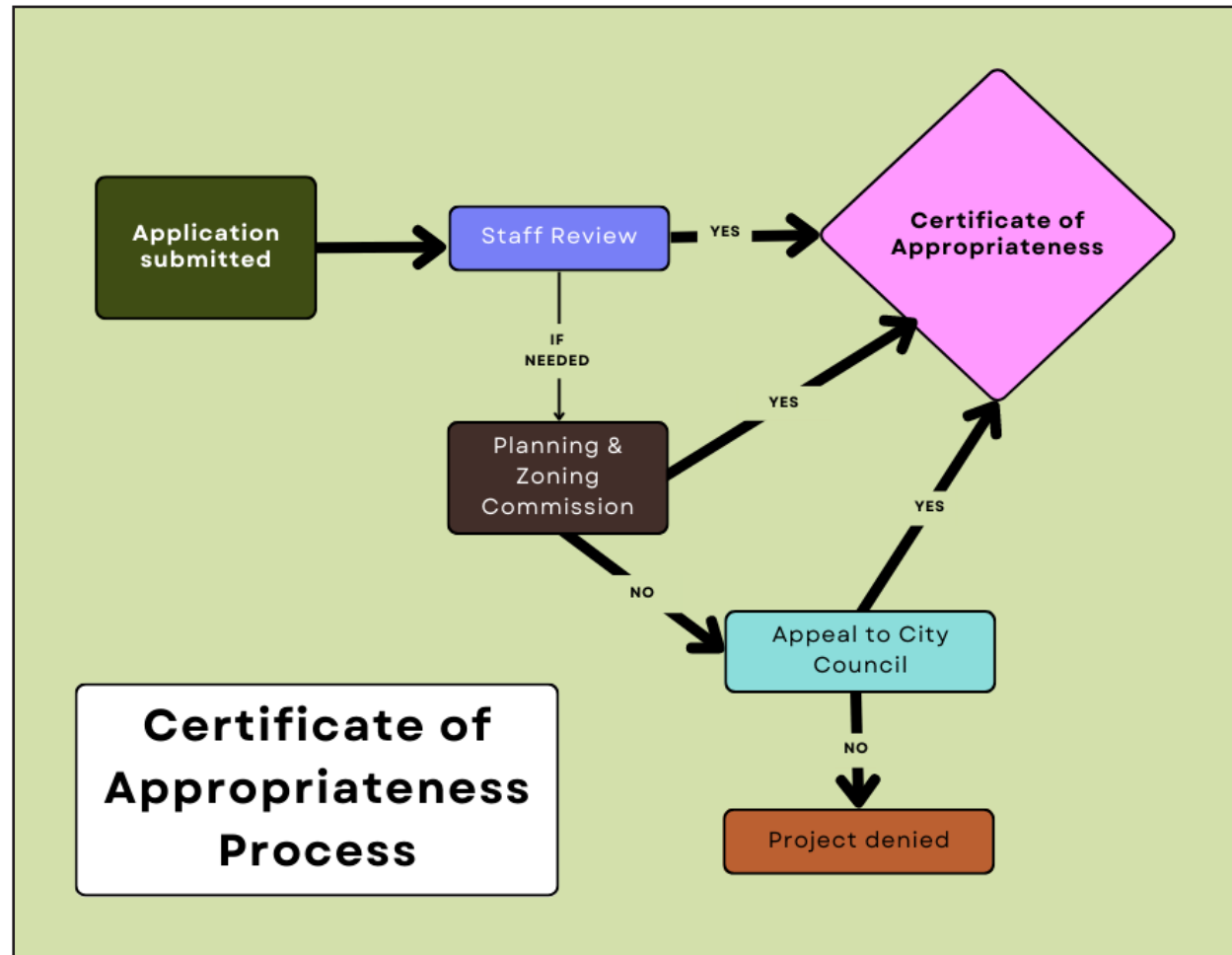
- City staff and, if applicable, the Planning and Zoning Commission, will review all changes to the exterior of a **contributing** building with strong adherence to the design guidelines, considering appropriate replacement materials or alterations and additions to the historic building.
- In the case of demolition, a property owner will have to provide sufficient evidence of the necessity of demolition of a **contributing** building which must be reviewed by both City Staff and the Planning and Zoning Commission.
- Demolition of a **non-contributing** building within the historic district should be able to be approved at the staff level. When it comes time to build a new structure where that non-contributing building once stood, the new building must be in compliance with the design guidelines.

WHAT DOES NOT REQUIRE REVIEW?

The following is a list of changes that do not need to be reviewed by the Planning and Zoning Commission:

- Painting and paint colors
- Backyard landscaping
- Interior work
- A/C and systems repair





### APPLYING FOR A CERTIFICATE OF APPROPRIATENESS

#### STEP 1. CONSIDER PROFESSIONAL DESIGN ASSISTANCE.

- Property owners are strongly encouraged to engage licensed architects and other design and planning professionals to assist them in developing their concepts. Doing so may facilitate a smoother review process. If a project proposal is not clear, the review may be delayed for 30 days or longer while clarifications are made. Planning and Zoning Commission is available for consultation on a conceptual review prior to making a formal application.

#### STEP 2. CHECK OTHER CITY REGULATIONS.

- The guidelines supplement other adopted City ordinances. The City of Wimberley can provide information about these regulations, which could affect the design character of a project. Examples include:
  - Planning and Development Regulations
  - City Center Overlay District
  - Signage
  - Lighting
  - Federal income tax credits & Texas historic tax credits
  - Recorded Texas historic landmark
  - State antiquities landmarks

#### STEP 3. BECOME FAMILIAR WITH THE DESIGN GUIDELINES.

- Review the basic organization of this document and determine which chapter(s) will apply to a project. Contact the City of Wimberley with any questions.

#### STEP 4. REVIEW THE SITE CONTEXT.

- Consider immediately adjacent properties and also the character of an entire block. In many cases, the character of the district is an important consideration.

#### STEP 5. DEVELOP A DESIGN CONCEPT USING THE GUIDELINES.

- The guidelines form the basis for the Planning and Zoning Commission's design review decisions.

#### STEP 6. PRE-APPLICATION CONFERENCE.

- Prepare a packet for preliminary review by the Planning and Development Department prior to creating drawings for final review. This step is required prior to submitting an application for a Certificate of Appropriateness (CoA).

#### STEP 7. PREPARE AND SUBMIT A COMPLETE APPLICATION PACKET FOR FORMAL REVIEW.

- An application packet should be prepared and submitted to the Planning and Development Department for staff and the Planning and Zoning Commission to review. Adequate documentation is essential to provide a complete understanding of the work proposed. The City requires that sufficient information be provided to facilitate an informed review and to document conditions of approval for effective enforcement. Minimum submittal requirements are described in the City's review procedures, which are available in the Development Manual at the Planning Department or on the web page at [www.cityofwimberley.com](http://www.cityofwimberley.com). Applicants are required to submit the following documentation, based on application type:
  - Completed application checklist
  - Site plan/roof plan (drawn to scale)
  - Floor plan for each floor or level (drawn to scale)
  - Proposed building elevations (drawn to scale)
  - Photographs of building conditions (existing and historic)
  - Product literature or specifications
  - Accurate material samples and color samples
- If a drawing is to be included in the submittal package, it should be drafted to scale and executed in a manner that clearly depicts the character of the proposed work. A professionally produced drawing is strongly encouraged as the sketches that follow illustrate.

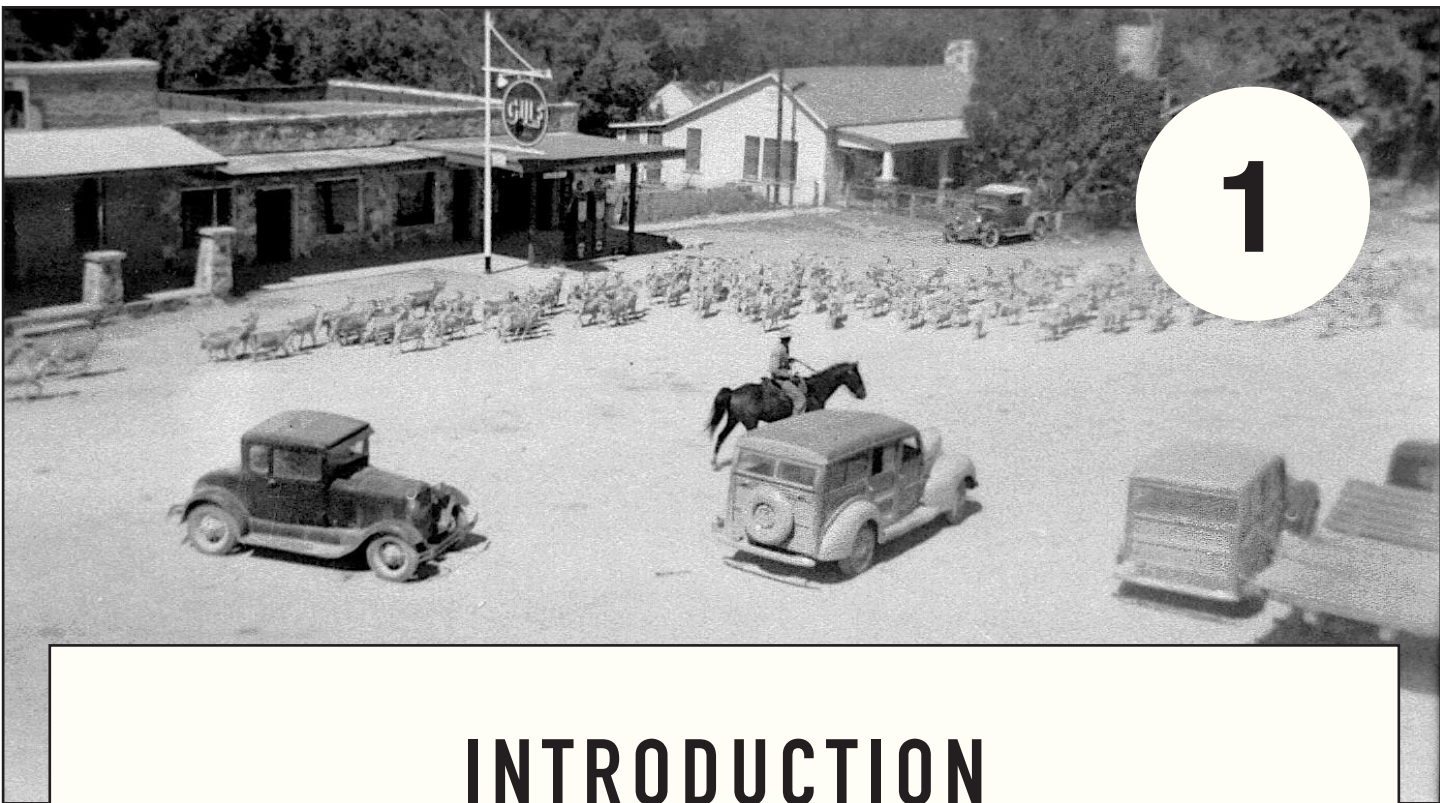
#### STEP 8. PRESENT YOUR APPLICATION BEFORE THE PLANNING AND ZONING COMMISSION

- Each project proposal will have a formal presentation by the applicant or agent familiar with the project, so attendance at the public meeting by the applicant is strongly encouraged. The presentation should focus on how the proposed project complies with the design guidelines. The public will also have an opportunity to comment after the presentation has been made and staff recommendation on the application has been presented. A critique by the Planning and Zoning Commission will follow, and a decision will be made.

#### STEP 9. ISSUANCE OF A BUILDING OR SIGN PERMIT.

- After an application has been approved by the Planning and Zoning Commission, the City will issue a Certificate of Appropriateness. This document is the applicant's proof that the proposed design meets the intent of the City's adopted design guidelines. At this point, the applicant can begin to acquire a building or sign permit from the City. Remember, the building and sign permits processes are separate from receiving a Certificate of Appropriateness.





# INTRODUCTION

The Wimberley Historic District is a unique collection of domestic, commercial, and religious resources that represent the continuity and evolution of vernacular architectural traditions in the small, historically rural, Hill Country town. The buildings also epitomize the dramatic development of the town from an isolated community that relied on the land and each other, to a booming destination for tourism and recreation. The Historic District includes several wood and masonry buildings that date to the early settlement period in the late nineteenth century, bungalow and Craftsman-inspired gas stations, residences, and commercial buildings that were constructed after the first roadway was graveled in the 1920s, and mid-century wood, masonry, and CMU shopping centers and rental cottages. The period of significance begins in 1870 with the earliest extant building within the district and extends to 1973 to encompass the substantial post-war growth in Wimberley and in accordance with NPS guidance.

The Historic District encompasses the historic commercial and residential core of the community, located near the former mill site, which was instrumental to the town's foundation, and adjacent to Cypress Creek, which provided both natural beauty and a necessary water source. Throughout the over 100 years spanning the period of significance RR 12, which bisects the Square, has remained a major thoroughfare through Wimberley and the surrounding Hill Country, and continues to draw thousands of locals and visitors to the shops, restaurants, bars, and rental cottages on the Square.

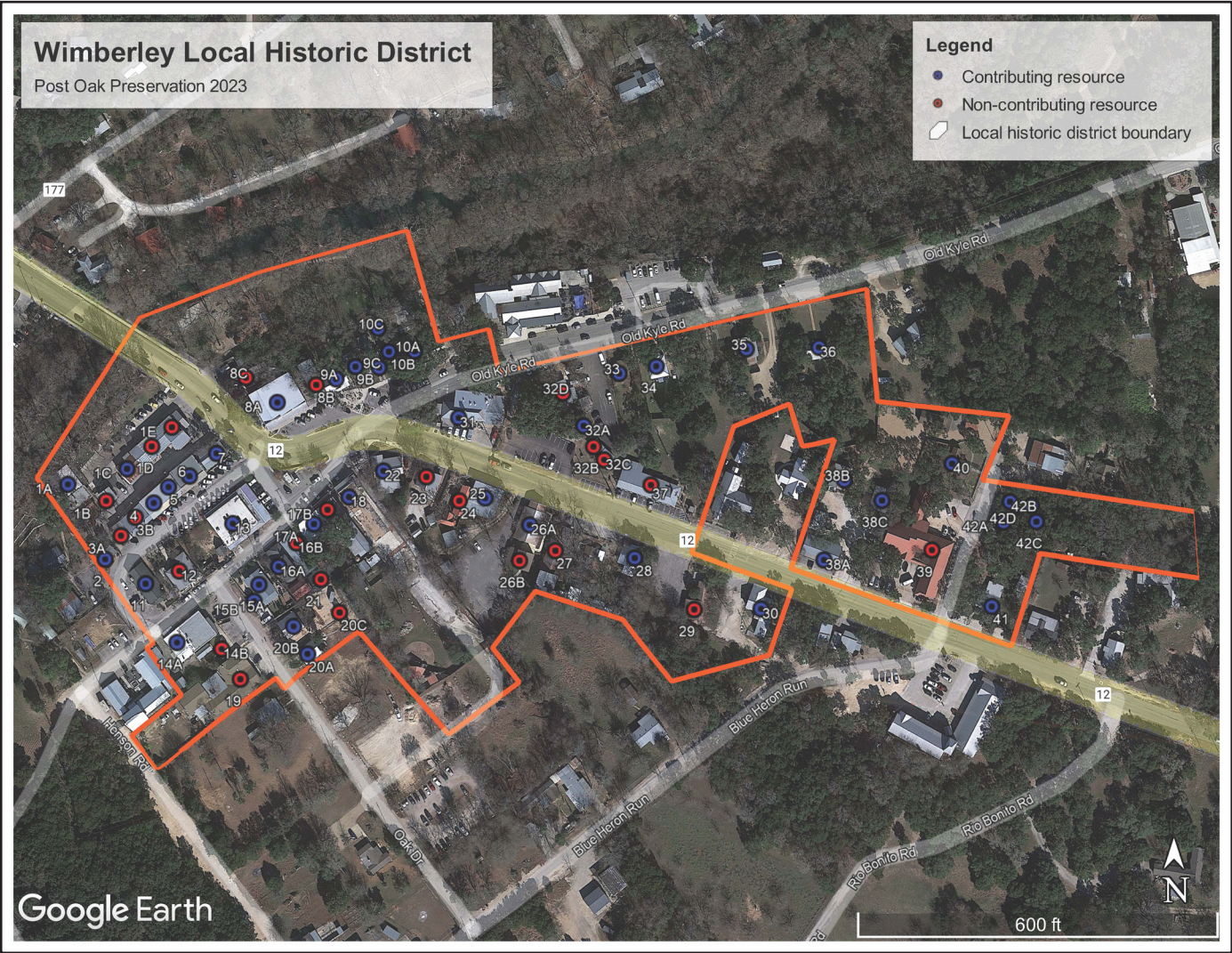
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The Wimberley Downtown Square Historic District (Historic District) is primarily centered off Ranch Road (RR) 12 just south of Cypress Creek and north of Rio Bonito Road. The Historic District encompasses the city's historic commercial and residential core which originates in the late nineteenth century, continues through the development of the tourism industry in the early twentieth century, and extends through the rapid development of the post-war era. The historically rural, Hill Country community remained an unincorporated village until May 2000. The district is oriented in a northwest to southeast direction, nestled in a bend of Cypress Creek and north of the Blanco River, and consists of irregularly shaped lots. The small community grew organically throughout the late nineteenth and early twentieth centuries, and the variety of building types, ages, building techniques, and irregular street and alley patterns, all lend the district the feeling of a quaint yet eclectic, rural, Hill Country town. Lush vegetation lines the north end of the district along Cypress Creek, with bald cypress, American sycamore, and live oak trees. Native vegetation is also located throughout the district between buildings and in landscaped medians.

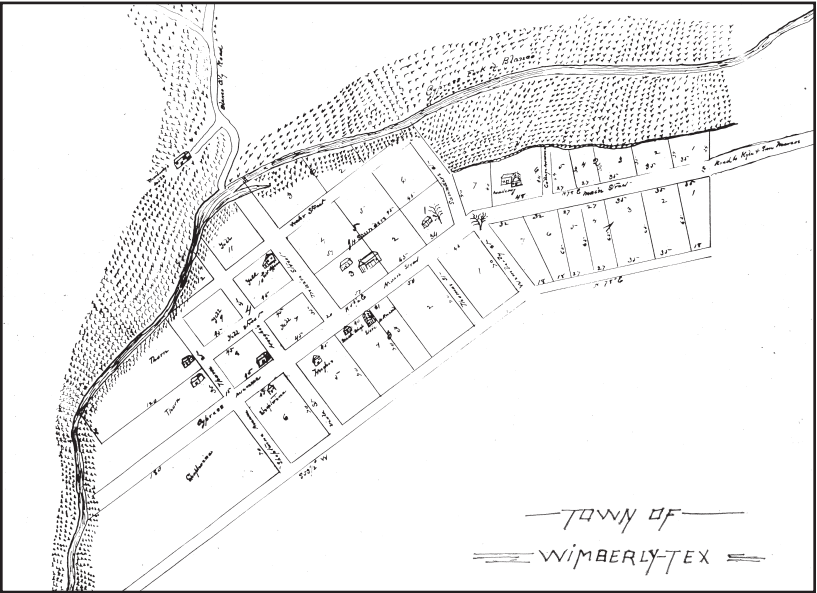
WIMBERLEY DOWNTOWN SQUARE HISTORIC DISTRICT



The Wimberley Downtown Square Historic District encompasses the city's historic commercial and residential core.

The Historic District contains 72 resources, 51 of which are contributing. Contributing resources also include one structure, which is the remaining primary façade of the former Forster’s Café, later Cypress Creek Café. Resources that currently serve a commercial function dominate the district, although many of the commercial buildings were formerly used for domestic purposes. Additionally, there are a number of transportation-related resources, including former gas and service stations,

which have been converted to commercial or retail use. Other resource types include a church, motel, and rental cottages. Some resources retain their domestic use as single family dwellings. Buildings in the Historic District consist of one and two-story wood, masonry, and CMU structures. The period of significance for the Historic District begins in 1870 with the earliest known resource dating to the settlement era of the community. The period of significance ends in 1973 in accordance with the National Park Service 50-year cut-off for historic-age resources. Resources within the Historic District are associated with distinct periods of development, including the early settlement period, transportation improvements in the 1920s through 1940s which opened the region up to increased tourism, and the post-war era of rapid commercial development. The majority of resources were built during the period of significance (1870-1973) and have sufficient integrity to convey their historical associations with the development of the community or with the unique, vernacular architectural traditions of Wimberley. Alterations to buildings have been completed over time to accommodate changing functions and requirements of a variety of commercial tenants. Nonetheless, many alterations were completed during the period of significance and reflect the fluctuating needs of the community.



Undated plat map of the Wimberley Square, Hays County Plat Records Vol. 188, Page 640. Likely ca. 1890s.

WIMBERLEY’S HISTORIC RESOURCES

The historic resources within the Historic District represent the growth and development of Wimberley from its early founding through the mid- to late-twentieth century. The Historic District contains a collection of buildings that reflect the unique character of Wimberley’s architecture, native building materials, and commercial development.

The Wimberley Historic District is eligible for listing on the National Register of Historic Places under Criterion A at the local level for Community Planning and Development and Commerce as a representative collection of buildings that reflect the history of development in the small, Hill Country town. The Historic District is also eligible for listing under Criterion C at the local level for Architecture as a unique example of vernacular architecture expressed through the use of local building materials including cypress and cedar, limestone, petrified wood, and fossils and the technique of giraffe-style masonry employed by local builders.

Located in central Hays County, Texas, the City of Wimberley is traversed by Cypress Creek and the Blanco River. A gristmill was first established in the area in the mid-nineteenth century by William C. Winters, and the small settlement was subsequently named Winter’s Mill. The success of the mill, later acquired by John and Nancy Cude and then Pleasant Wimberley, supported the development of a community eventually known as Wimberley’s Mill. The climate, character, and bucolic natural setting of Wimberley, in addition to its proximity to San Marcos, San Antonio, and Austin, allowed the local economy to shift from milling to tourism in the early twentieth century. By the mid-to-late twentieth century, the tourism industry was the leading driver sustaining the community’s economy, centered around the Wimberley Downtown Square. See the following pages for a table of the historic resources within the Historic District.



Wimberley Downtown Square ca. 1900. Courtesy of San Marcos Public Library.



The Wimberley Mill was an early driver of industry and promoted the growth of the community. Undated photograph, Courtesy of San Marcos Public Library.



## History of Wimberley & Original Patterns of Development

#	Address	Hays CAD Parcel #	Historic Use/Name Current Use/Name	C/NC
1A	14015 RR 12, Wimberley, TX 7867	R18513	Historic Use(s) /Name (s)Domestic/Single dwelling Current Use/Name: Commerce/Creekhouse Café	C
1B	14015 RR 12, Wimberley, TX 7867	R18513	Historic Use(s) /Name (s)N/A Current Use/Name: Commerce/Gold Dust Boutique	NC
1C	14015 RR 12, Wimberley, TX 7867	R18513	Historic Use(s) /Name (s)Domestic/Single dwelling Current Use/Name: Commerce/Nature's Choice CBD	C
1D	14015 RR 12, Wimberley, TX 7867	R18513	Historic Use(s) /Name (s)Commerce/Business Current Use/Name: Commerce/ Farmloft, Creekside Vintage, Arloom	NC
1E	14015 RR 12, Wimberley, TX 7867	R18513	Historic Use(s) /Name (s)Unknown Current Use/Name: Commerce/Hill Country Collectibles	NC
2	116 Wimberley Square, Wimberley TX 78676	R18383	Historic Use(s) /Name (s)Domestic/Single dwelling Current Use/Name: Commerce/Gypsy Market	C
3A	114 Wimberley Square, Wimberley TX 78676	R18464	Historic Use(s) /Name (s)N/A Current Use/Name: Commerce/Artisans Coop/ Senior Citizens Craft Shop	NC
3B	114 Wimberley Square, Wimberley TX 78676	R18463	Historic Use(s) /Name (s)N/A Current Use/Name: Commerce/Texas Wine Tastings	NC
4	112 Wimberley Square, Wimberley TX 78676	R18396/ R18397	Historic Use(s) /Name (s)Commerce/Burchfield Barber Shop Current Use/Name: Commerce/Kamaway Market, Wimberley House of Silver	C
5	106 Wimberley Square, Wimberley, TX 78676	18537	Historic Use(s) /Name (s)Commerce Current Use/Name: Commerce/ Wimberley Whimsy	C
6	104 Wimberley Square, Wimberley, TX 78676	18453	Historic Use(s) /Name (s)Commerce/Golden Spoon Restaurant (1960s), Dinner Bell (1970s) Current Use/Name: Commerce/River House Gift Shop	C
7	14011 RR 12, Wimberley, TX 7867	18381	Historic Use(s) /Name (s)Commerce/D'Spain's store (ca. 1920s), Forister's (1930s), Municipal Building/Town Hall (1960s) Current Use/Name: Commerce/Candy Cottage	C
8A	14000 RR 12, Wimberley, TX 78676	R18380	Historic Use(s) /Name (s)Commerce/Saunders' Store (1890-1907); Post Office (1890-1930); Gas Station (1930s and 1940s); Trading Post (1940s and 1950s); Wimberley Pharmacy; Broken Arrow (1970s) Current Use/Name: Commerce/Blue Willow, Rancho Deluxe, Wall Street Western	C
8B	14008 RR 12, Wimberley, TX 78676	R18380	Historic Use(s) /Name (s)Commerce/Wimberley Stained Glass (2011) Current Use/Name: Commerce/Wooden Spoon	NC
8C	14004 RR 12, Wimberley, TX 78676	R18380	Historic Use(s) /Name (s)Domestic/Single dwelling; Commerce/La Tuna Restaurant, John Henry's Restaurant Current Use/Name: Commerce/Chili's on the Creek	NC
9A	14000B RR 12, Wimberley, TX 78676	18424	Historic Use(s) /Name (s)Domestic/Saunders Home (1870-1907); Commerce/Dunlap House (1970s) Current Use/Name: Commerce/Ceremony	C
9B	14000B RR 12, Wimberley, TX 78676	18424	Historic Use(s) /Name (s)Domestic/Single dwelling; Commerce/Cottage on the Square Bed and Breakfast (2011) Current Use/Name: Commerce/Unknown	C

## History of Wimberley & Original Patterns of Development

#	Address	Hays CAD Parcel #	Historic Use/Name Current Use/Name	C/NC
9C	101 Old Kyle Rd, Wimberley, TX 78676	18424	Historic Use(s) /Name (s)Commerce/Clock Shop (1970s); Cypress Creek Antiques (2011) Current Use/Name: Commerce/Gracious Ladies	C
10A	107 Old Kyle Rd, Wimberley, TX 78676	R18447	Historic Use(s) /Name (s)Domestic/Single dwelling; Commerce/Bibb's Real Estate, Hinnenkamp Realtors Current Use/Name: Commerce/In Style	C
10B	107 Old Kyle Rd, Wimberley, TX 78676	R18447	Historic Use(s) /Name (s)Domestic/Secondary structure Current Use/Name: Commerce/Storage	C
10C	107 Old Kyle Rd, Wimberley, TX 78676	R18447	Historic Use(s) /Name (s)Domestic/Secondary structure Current Use/Name: Unknown	C
11	201 Wimberley Square, Wimberley, TX 78676	R18404	Historic Use(s) /Name (s)Domestic/Single dwelling; Commerce/Claudia's (1980s) Current Use/Name: Commerce/ Kiss the Cook Kitchen Shop	C
12	303 Wimberley Square, Wimberley, TX 78676	R18567	Historic Use(s) /Name (s)Domestic/Single dwelling; Commerce/ Kimberley's Wimberley Restaurant Current Use/Name: Commerce/Marco's Italian	NC
13	104A Wimberley Square, Wimberley, TX 78676	R18398	Historic Use(s) /Name (s)Commerce/Sac-N-Pac Superette (1960s); Clyde Callaway's Hill Country Superette (1970s); Woolseys (1980s) Current Use/Name: Commerce/Wimberley Cafe	C
14A	100 Oak DR, Wimberley, TX 78676	R18391	Historic Use(s) /Name (s)Municipal/Post Office Current Use/Name: Commerce/My Happy Place	C
14B	100 Oak DR, Wimberley, TX 78676	R18391	Historic Use(s) /Name (s)Municipal/Mailbox Current Use/Name: Vacant	NC
15A	306 Wimberley Square, Wimberley, TX 78676	R18499	Historic Use(s) /Name (s)Domestic/Single dwelling (James C. Lane House) Current Use/Name: Domestic/Single dwelling	C – NR Listed
15B	306 Wimberley Square, Wimberley, TX 78676	R18499	Historic Use(s) /Name (s)Domestic/Garage Current Use/Name: Domestic/Secondary structure	C- NR Listed
16A	310 Wimberley Square, Wimberley, TX 78676	R18429	Historic Use(s) /Name (s)Domestic/Single dwelling (James C. Lane House 1935); Commerce/Doubletree Antiques Current Use/Name: Commerce/Aunt Jennie's Attic	C
16B	310 Wimberley Square, Wimberley, TX 78676	R18428	Historic Use(s) /Name (s)Transportation/Train Station Current Use/Name: Commerce/Longleaf Restaurant	NC
17A	314 Wimberley Square, Wimberley TX 78676	N/A	Historic Use(s) /Name (s)Commerce/Wimberley Art Gallery (1950s) Current Use/Name: Commerce/The Old Mill Store	C
17B	315 Wimberley Square, Wimberley TX 78676	N/A	Historic Use(s) /Name (s)N/A Current Use/Name: Commerce	NC
18	320 Wimberley Square, Wimberley, TX 78676	R132436	Historic Use(s) /Name (s)Commerce; Forister's Café (1945-1973) Dinner Bell (1973-1981), Bunk House Hotel (date unknown); O'Lane's Goody Cafe (date unknown); Cypress Creek Café (1981-2017) Current Use/Name: N/A	C (structure)
19	110 Oak DR, Wimberley, TX 78676	R18546	Historic Use(s) /Name(s):Domestic/Motel Current Use/Name: Domestic/Square Inn	NC
20A	107 Oak DR, Wimberley, TX 78676	N/A	Historic Use(s) /Name (s)Domestic/Rental cottage Current Use/Name: Commerce/Cypress Creek Lavender	C
20B	107 Oak DR, Wimberley, TX 78676	N/A	Historic Use(s) /Name (s)Domestic/Rental cottage Current Use/Name: Domestic/Bungalows on the Square	C

History of Wimberley & Original Patterns of Development

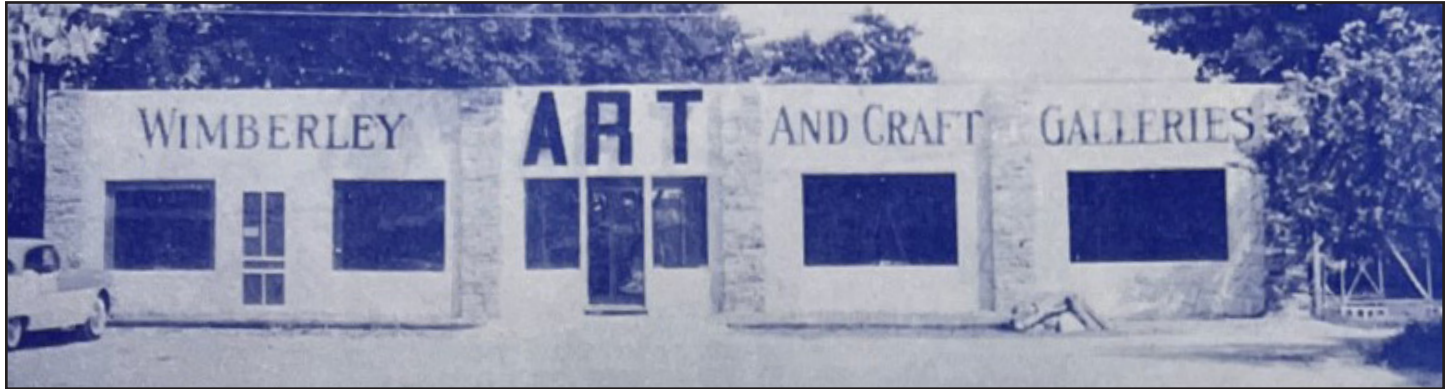
#	Address	Hays CAD Parcel #	Historic Use/Name Current Use/Name	C/NC
20C	103 Oak DR, Wimberley, TX 78676	N/A	Historic Use(s) /Name (s)Transportation/Rail-related Current Use/Name: Unknown	NC (structure)
21	314 Wimberley Square, Wimberley TX 78676	R18526	Historic Use(s) /Name (s)Unknown Current Use/Name: Domestic/Square Inn	NC
22	13915 RR 12, Wimberley, TX 7867	R18401	Historic Use(s)/Name (s)Commerce/Transportation; Burdett Store and Texaco (1930s), Western Auto Store and Groceries (40s or 50s) Texaco (1970s or 80s); J.L. Higgins General Store (1980s) Current Use/Name: Commerce/Cedar Chest	C
23	13911 RR 12, Wimberley, TX 7867	R18400	Historic Use(s) /Name (s)Commerce/The Wimberley Way (2011) Current Use/Name: Commerce/Monster Treats; The Budaful Hiker	NC
24	13909 RR 12, Wimberley, TX 78676	R18508	Historic Use(s) /Name (s): N/A Current Use/Name: Commerce/Pitzer's Fine Art	NC
25	13904A RR 12, Wimberley, TX 78676	R18480	Historic Use(s) /Name (s)Commerce/Business Current Use/Name: Commerce/The Bazaar	C
26A	13811 RR 12, Wimberley, TX 7867	R18434	Historic Use(s) /Name (s)Transportation/Gas station (ca. 1920s); Café Marie (1980s) Current Use/Name: Commerce/Art on 12	C
26B	13811 RR 12, Wimberley, TX 7867	R18434	Historic Use(s) /Name (s)N/A Current Use/Name: Commerce	NC
27	13801 RR 12, Wimberley, TX 7867	R18437	Historic Use(s) /Name (s)N/A Current Use/Name: Commerce/Olde Towne Plaza Shopping Mall	NC
28	13709 RR 12, Wimberley, TX 78676	R18419	Historic Use(s) /Name (s)Domestic/Single dwelling or rental cottage Current Use/Name: Commerce/Wild West Store	C
29	13701 RR 12, Wimberley, TX 7867	R18507	Historic Use(s) /Name (s)Domestic/Single dwelling; Commerce/Dovetails (2009) Current Use/Name: N/A	NC
30	13619 RR 12, Wimberley, TX 7867	R18417	Historic Use(s) /Name (s)Transportation/Gas station Current Use/Name: Commerce/Ranch Brand Wine & Spirits	C
31	13904 RR 12, Wimberley, TX 78676	R18465	Historic Use(s) /Name (s)Transportation/ Gas station (Philips 66/Humble/Exxon) Current Use/Name: Commerce/Los Olivos Market, Broken Arrow Rock Shop	C
32A	13900 RR 12, Wimberley, TX 78676	R18425	Historic Use(s) /Name (s)Domestic/single dwelling Current Use/Name: Domestic/Possible rental cottage	C
32B	13900 RR 12, Wimberley, TX 78676	R18425	Historic Use(s) /Name (s)Commerce Current Use/Name: Commerce/Storage	NC
32C	13900 RR 12, Wimberley, TX 78676	R18425	Historic Use(s) /Name (s)Commerce/Business Current Use/Name: Commerce/Storage	NC
32D	13900 RR 12, Wimberley, TX 78676	R18425	Historic Use(s) /Name (s)Domestic/Single dwelling Current Use/Name: Commerce/The Supper Club	NC
33	151 Old Kyle Hwy, Wimberley, TX 78676	R18606	Historic Use(s) /Name (s): Domestic/Single dwelling Current Use/Name: Domestic/Single dwelling	C
34	220 Old Kyle Hwy, Wimberley, TX 78676	R18454	Historic Use(s) /Name (s)Domestic/Single dwelling Current Use/Name: Commerce/Cypress Creek Vacation	C

History of Wimberley & Original Patterns of Development

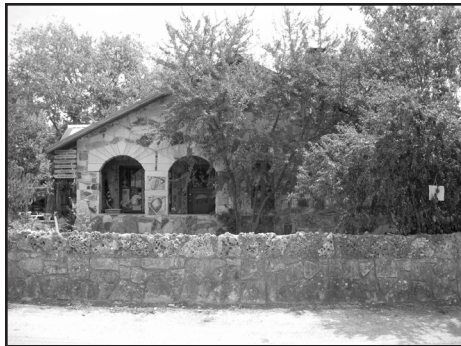
#	Address	Hays CAD Parcel #	Historic Use/Name Current Use/Name	C/NC
35	110 Old Kyle Hwy, Wimberley, TX 78676	R18565	Historic Use(s) /Name (s)Domestic/Single dwelling (Harris House) Current Use/Name: Commerce/Three Little Birds Boutique	C
36	282 Old Kyle Hwy, Wimberley, TX 78676	R18478	Historic Use(s) /Name (s)Domestic/Single dwelling (John R. Dobie House) Current Use/Name:	C
37	13710 RR 12, Wimberley, TX 7867	R18490	Historic Use(s) /Name (s)N/A Current Use/Name: Commerce/Chulita's Clothing; Jeanne's Fine Fashion	NC
38A	13620 RR 12, Wimberley, TX 78676	R18385	Historic Use(s) /Name (s)Commerce/Edward Jones; Water Treatment Systems (2011) Current Use/Name: Commerce/Cactus Coffee Shop; Delta Blues Hair Studio	C
38B	13620 RR 12, Wimberley, TX 78676	R18385	Historic Use(s) /Name (s)Commerce Current Use/Name: Commerce/Casa de Art Studio	C
38C	13620 RR 12, Wimberley, TX 78676	R18385	Historic Use(s) /Name (s)Commerce Current Use/Name: Commerce/Casa de Art Studio	C
39	13600 RR 12, Wimberley, TX 78676	R18442	Historic Use(s) /Name (s)Commerce/Retail center Current Use/Name: Commerce/Retail center	NC
40	151 Oldham St, Wimberley, TX 78676	R18445	Historic Use(s) /Name (s)Domestic/Single dwelling Current Use/Name: Domestic/Single dwelling	C
41	13590 RR 12, Wimberley, TX 78676	R18413	Historic Use(s) /Name (s)Domestic/Single dwelling (Nolan Webb house) Current Use/Name: Commerce/Soul Society	C
42A	140 Oldham St, Wimberley, TX 78676	R18568	Historic Use(s) /Name (s)Domestic/Rental cottage Current Use/Name: Domestic/Rental cottage	C?
42B	140 Oldham St, Wimberley, TX 78676	R18568	Historic Use(s) /Name (s)Domestic/Rental cottage Current Use/Name: Domestic/Rental cottage	C
42C	140 Oldham St, Wimberley, TX 78676	R18568	Historic Use(s) /Name (s)Domestic/Rental cottage Current Use/Name: Domestic/Rental cottage	C
42D	140 Oldham St, Wimberley, TX 78676	R18568	Historic Use(s) /Name (s)Commerce/Rental cottage Current Use/Name: Commerce/Rental cottage	C



## WIMBERLEY’S ARCHITECTURAL LEGACY



Wimberley Art and Craft Galleries (Resource No. 17A) undated. Courtesy of Dolph Briscoe Center for American History – Wimberley Vertical File.



Local builders used readily available materials, resulting in a vernacular style that is unique to Wimberley. James C. Lane House (Resource No. 15) undated. Courtesy of Portal to Texas History.

Wimberley residents have a long and storied tradition of subsisting off the land. This extended to the building and construction techniques of the town, born of necessity and determination. Although changes in technique and usage have occurred over the extended period of development in the Downtown Square, builders have long maintained the use of native materials, cypress, cedar, and limestone, in local building construction. The architecture of the Wimberley Downtown Square thus includes a unique collection of buildings and structures built over a period spanning more than 100 years that represent both the evolution and continuity of local vernacular building traditions in the small, Hill Country village.

Architectural traditions in Wimberley were historically rooted in a strong sense of community. Neighbors and friends worked together to construct residences and commercial buildings throughout town. Self-taught builders took advantage of what they had on hand, utilizing locally sourced masonry and wood, or reclaiming materials from older structures that had burned or been demolished. Over time, the building forms and techniques evolved along with prevailing architectural trends, advances in technology, or the modern requirements of buildings, but throughout the long period of development in the Wimberley Square, the community remained steadfast in preserving the overarching elements and characteristics of the quaint Hill Country town. The buildings and structures within the proposed Historic District are a unique collection of modest, one- and two-story residential and commercial buildings that represent the town’s humble, rural beginnings and can-do spirit, and they have functioned as the heart of the community for over a century.

Across the nation, thousands of communities promote historic preservation because doing so contributes to neighborhood livability and quality of life, minimizes negative impacts on the environment, and yields economic rewards.

Because Wimberley is rich in resources and offers an outstanding quality of life, it continues to attract development that challenges the community to seek creative ways of protecting its character. Preserving historic resources is a part of an overall strategy of maintaining community identity and livability. As Wimberley continues to grow the goal is to maintain its ties to the past through the preservation of its architectural heritage reflected in its historic resources.

Preservation of the built environment provides a fundamental link to the past. Many of the buildings tell the story of Wimberley’s unique historical development and keeping these resources creates a sense of place for those who live here and provides visitors a connection with this unique heritage.

## CONSTRUCTION QUALITY

Many of the historic structures in the city were constructed with high quality materials and craftsmanship. Other buildings were more modest, but even so may have used lumber from mature trees that were properly seasoned and typically sawed or milled to full dimension, which often yielded stronger framing. Masonry walls were carefully crafted to fit together, resulting in buildings with considerable stability. These structures also were thoughtfully detailed and the material finishes, including fixtures, wood floors, and trim, were generally of high-quality features that owners today appreciate and value.

## ADAPTABILITY

Owners frequently find that the floor plans of historic buildings easily accommodate modern lifestyles and support a diversity of populations. Many rooms are large, permitting a variety of uses while retaining the overall historic character of the structure. Even historic buildings that are smaller in scale are often on sites that can accommodate additions, if needed.

## LIVABILITY AND QUALITY OF LIFE

When older buildings occur in groups, they create a street scene that is “pedestrian friendly,” and encourages walking and neighborly interaction. Mature trees and decorative architectural features also contribute to a sense of identity that is not found in newer areas. These historic buildings therefore help create desirable places to live and work.



# Why Preserve Historic Resources?

## ENVIRONMENTAL BENEFITS

- Preserving an historic structure is also a sound environmental conservation policy because preservation and reuse saves energy and reduces the need for producing new construction materials. Four types of energy savings occur:
- Energy is not consumed to demolish a building, dispose of the resulting debris, or use more landfill space.
- Energy is not used to create new building materials, transport them and assemble them on site.
- The “embodied” energy that was used to create the original building and its components is preserved.
- By “reusing” older buildings, or their salvaged materials, pressure is also reduced to harvest new lumber and other materials that may have negative effects on the environment of other locales where these materials are produced.

## ECONOMIC BENEFITS

Nationwide studies prove that preservation projects also contribute more to the local economy than do new building programs because each dollar spent on a preservation project has a higher percentage devoted to labor and to the purchase of materials available locally. By contrast, new construction typically has a higher percentage of each dollar spent devoted to materials that are produced outside of the local economy and to special construction skills that may be imported. Therefore, when money is spent on rehabilitating a building, it has a higher “multiplier effect,” keeping more money circulating in the community.

Historic preservation efforts also foster a charm and character that attracts visitors. Many small towns throughout the country have made tourism, based on their historic resources, a profitable and effective development strategy.

## RESPONSIBILITY OF OWNERSHIP

Ownership of an historic property carries both the aforementioned benefits and a responsibility to respect the historic character of the resource and its setting. While this responsibility does exist, it does not automatically translate into higher construction or maintenance costs. Ultimately, residents and property owners should recognize that historic preservation is a long-range community policy that promotes economic well-being and overall viability of the city at large. In addition, they play a vital role in helping to implement such a policy through careful stewardship of the area’s historic resources.

# Understanding Preservation Principles

## POLICIES UNDERLYING THE GUIDELINES

### SECRETARY OF THE INTERIOR GUIDELINES

For more information on the Secretary of the Interior’s Guidelines for the Treatments of Historic Properties, visit: <https://www.nps.gov/articles/000/treatment-standards-rehabilitation.htm>

The design guidelines in this document incorporate principles set forth in The Secretary of the Interior’s Guidelines for the Treatment of Historic Properties — a widely accepted set of basic preservation design principles. This document is compatible with the Secretary of the Interior’s Guidelines, while expanding on how these basic preservation principles apply in Wimberley. See Appendix 3 for these guidelines.

## THE CONCEPT OF HISTORIC SIGNIFICANCE

What makes a property historically significant? It is generally recognized that a certain amount of time must pass before the historical significance of a property can be evaluated. The National Register, for example, suggests that a property be at least 50 years old and/or have extraordinary importance before it may be considered. Wimberley also employs the “50-year” guideline; however, structures that are more recent may be considered significant if they are found to have special architectural or historical merit. Also, in the future other events, time periods, areas or districts may become historically significant to the city and could be designated as an historic structure or district.

A property may be significant for one or more of the following reasons:

- Association with events that contributed to the broad patterns of history, the lives of significant people, or the understanding of Wimberley’s prehistory or history.
- Construction and design associated with distinctive characteristics of a building type, period, or construction method.
- An example of an architect or master craftsman or an expression of particularly high artistic values.

PERIOD OF SIGNIFICANCE

Every historic building has a period of significance—or the time span during which it gained architectural, historical, or geographical importance. In most cases, a property is significant because it represents or is associated with a particular period in history. Frequently, this begins with the construction of the building and continues through the peak of early occupation. Portions of the building fabric and features that date from the period of significance typically contribute to the character of the structure.

Historic districts also have a period of significance. The Downtown historic district spans from 1870 to 1973. Throughout this period, the city witnessed construction of a number of buildings and alterations that have become significant. Conversely, structures built after this period are not considered as significant, although some may contribute to the overall character, or ambiance, of the district.

PERIOD OF SIGNIFICANCE
1870 to 1973

THE CONCEPT OF INTEGRITY

In addition to being historically significant, a property also must have integrity—a sufficient percentage of the structure must date from the period of significance. The majority of the building’s structural system and its materials should date from that time and its key character-defining features also should remain intact. These may include architectural details, such as dormers and porches, ornamental brackets and moldings, and materials, as well as the overall mass and form of the building. Buildings also should retain integrity of site and setting; consequently, thoughtful design of new construction within a historic district helps to preserve the integrity of setting for existing historic buildings on adjacent blocks. It is these elements that allow a building to be recognized as a product of its time.

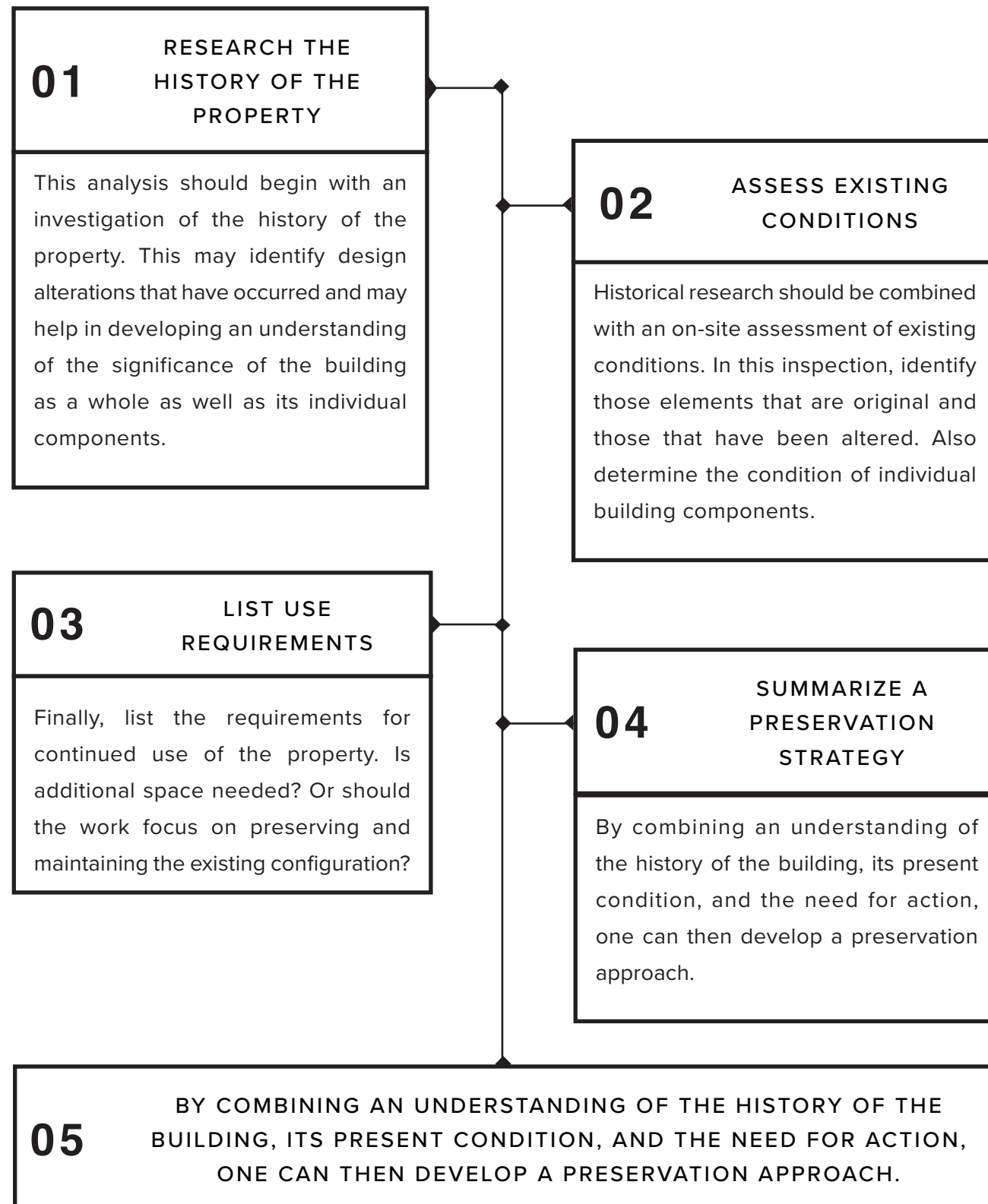
While the guidelines provide direction for specific design issues, some basic principles of preservation form the foundation for them. The following preservation principles apply in Wimberley:

1. Respect the historic design character of the building.
  - 1.1. Do not try to change a building’s style or make it look older than it really is. Confusing the character by mixing elements of different styles is not appropriate.
2. Seek uses that are compatible with the historic character of the building.
  - 2.1. Although use is not reviewed by the Planning and Zoning Commission, uses that do not require radical alteration of the original architecture are preferred. Every reasonable effort should be made to provide a compatible use for the building that will require minimal alteration to it or its site. An example of an appropriate adaptive use is converting a residence into a bed and breakfast establishment (when zoning regulations permit). Transitions between adjacent land uses should reflect appropriately compatible levels of intensity.
3. Protect and maintain significant features and stylistic elements.
  - 3.1. Distinctive stylistic features or examples of skilled craftsmanship should be treated with sensitivity. The best preservation procedure is to maintain historic features through proper maintenance from the outset so that intervention is not required. This includes rust removal, caulking, limited paint removal, and reapplication of paint.
4. Preserve key, character-defining features of the property.
  - 4.1. Key features are those that help convey the character of the resource as it appeared during its period of historic significance. These may include the basic structural system and building materials, as well as windows, doors, porches, and ornamentation. Typically, those features that are on the front of a building or that are highly visible from a public way will be most important.
5. Repair deteriorated historic features, and replace only those elements that cannot be repaired.
  - 5.1. Maintain the existing material, using recognized preservation methods whenever possible. If disassembly is necessary for repair or restoration, use methods that minimize damage to original materials and replace the existing configuration.
6. Retain natural features including access to the water, extensive tree canopy, and landscaping. Respect nature by choose sustainable materials.
  - 6.1. Protect trees and maintain access to the creek from Downtown. Utilize materials and construction methodologies that help conserve resources.



## Developing a Preservation Strategy

Each preservation project is unique. A project may include a variety of treatment techniques, including the repair and replacement of features and maintenance of those already in good condition. In order to define the range of preservation treatments that may be needed in a project, consider these steps:



## Defining Preservation Treatments

When developing a preservation strategy, consider the application of these terms:

### 1.1.4. MAINTENANCE

**W**ork that often focuses on keeping the property in good working condition by repairing features as deterioration becomes apparent, using procedures that retain the original character and finish of the features is considered maintenance. In some cases, preventive maintenance is executed prior to noticeable deterioration. No alteration or reconstruction is involved. Property owners are strongly encouraged to maintain their property in good condition so that more aggressive measures of rehabilitation, restoration, or reconstruction are not needed.

### 1.1.5. PRESERVATION

**K**eeping an existing building in its current state by a careful program of maintenance and repair is preservation. It will often include repair and stabilization of materials and features in addition to regularly scheduled maintenance. Essentially, the property is kept in its current good condition.

### 1.1.6 REHABILITATION

**R**ehabilitation is the process of returning a property to a condition which makes a contemporary use possible while still preserving those portions or features of the property which are significant to its historic, architectural, and cultural values. Rehabilitation may include the adaptive use of the building and constructing additions. Most good preservation projects in Wimberley may be considered rehabilitation projects.

### 1.1.7. RESTORATION

**T**o restore, one reproduces the appearance of a building exactly as it looked at a particular moment in time; to reproduce a pure style - either interior or exterior. This process may include the removal of later work or the replacement of missing historic features. A restoration approach is used on missing details or features of an historic building when the features are determined to be particularly significant to the character of the structure and when the original configuration is accurately documented.

### 1.1.8. RENOVATION

**T**o renovate means to improve by repair, to revive. Renovation is similar to rehabilitation, although it includes the use of some new materials and elements. The basic character and significant details are respected and preserved, but some sympathetic alterations may also occur. Alterations that are made are generally reversible, should future owners wish to restore the building to its original design.

1.1.9. ADAPTIVE REUSE

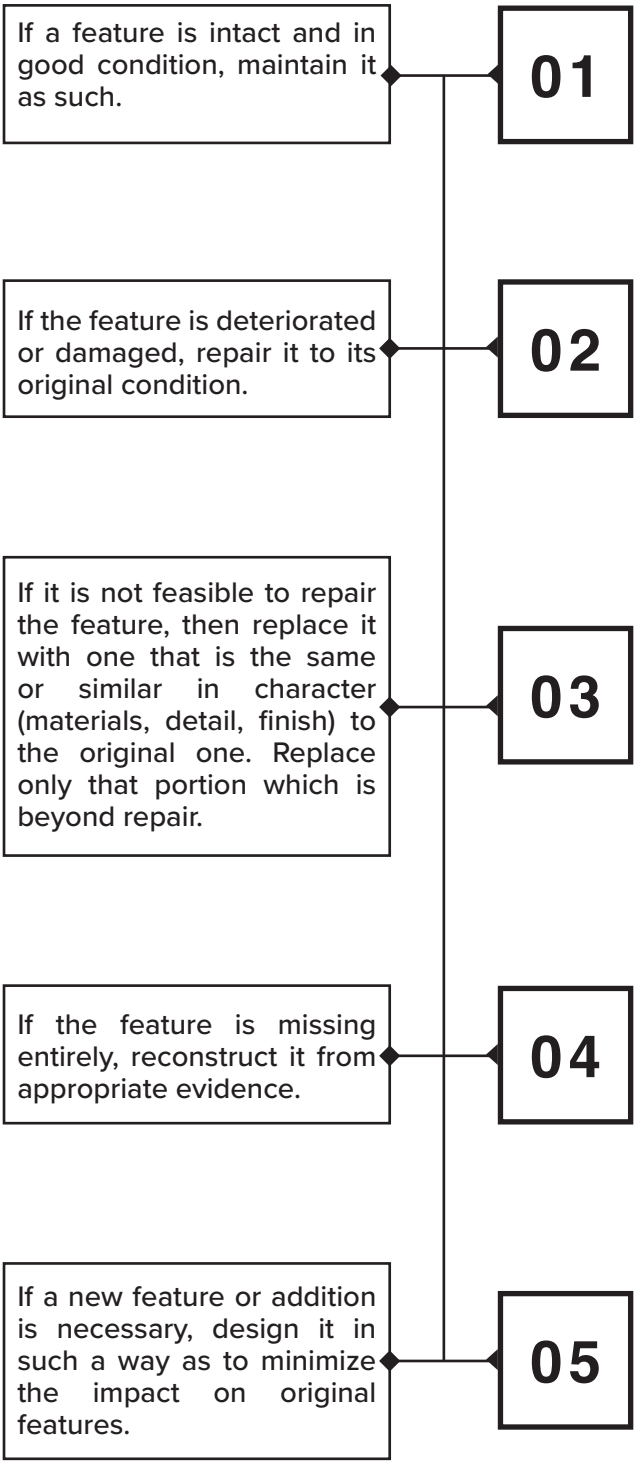
Converting a building to a new use that is different from its original purpose is considered to be adaptive use. For example, converting a residential structure to offices is adaptive use. A good adaptive use project retains the historic character of the building while accommodating new functions.

While adaptive use allows the building owner to convert the building to a purpose other than that for which it was designed, it should be done with respect to the original building form. For example, it would be inappropriate to turn the living room of an historic building into a bathroom. The reason for this is that when the programmatic uses of a building are drastically altered, this often results in a major change to the original floor plan as well as to the exterior appearance of the building. When adaptive use is the preferred preservation alternative, the proposed design should make use of the original building function as closely as possible.

1.1.10. REMODELING

To remake or to make over the design image of a building is to remodel it. The appearance is changed by removing original detail and by adding new features that are out of character with the original. Remodeling is inappropriate for historic buildings in Wimberley.

Once the basic approach to a project has been defined, it is important to assess the property and to identify any significant character-defining features and materials. Retaining these elements, and then using the guidelines to select an appropriate treatment mechanism will greatly enhance the overall quality of the preservation project. In making the selection follow this sequence:







# EXISTING CHARACTER OF DOWNTOWN WIMBERLEY

To maintain, preserve, and enhance the character of the neighborhood, it is necessary to understand the principal elements and attributes that make up the general qualities of a place. Knowing why and what makes a certain place or neighborhood special makes it easier to understand and verbalize why some buildings seem appropriate and fit in and others do not. This chapter describes downtown Wimberley’s physical characteristics from the broader neighborhood, to the siting of structures on the lots, and finally the architectural styles of the structures. First is a look at the existing Public Realm. Second, how are structures and features placed on lots. Finally, what are the prominent architectural styles found in the Historic District? All of these aspects are important. For example a well designed house that does not align with other houses on the block and sits at an angle can look out of place. Or if new garages or backyard cottages are placed in such a way that they do not align with similar existing structures, the new structures won’t “fit in”. Therefore, it is important to understand the existing patterns of the City of Wimberley so that they are preserved in new development and construction.

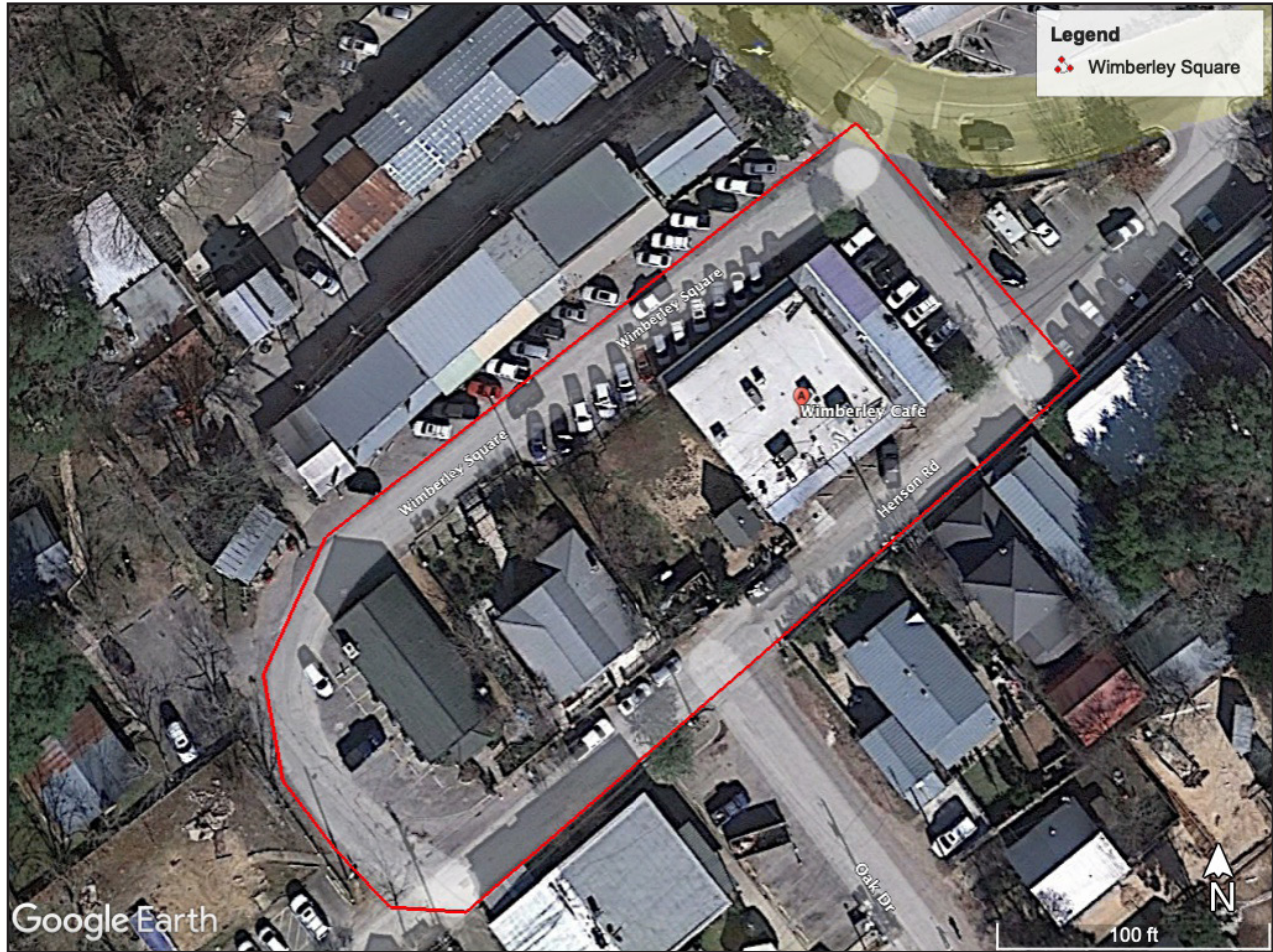
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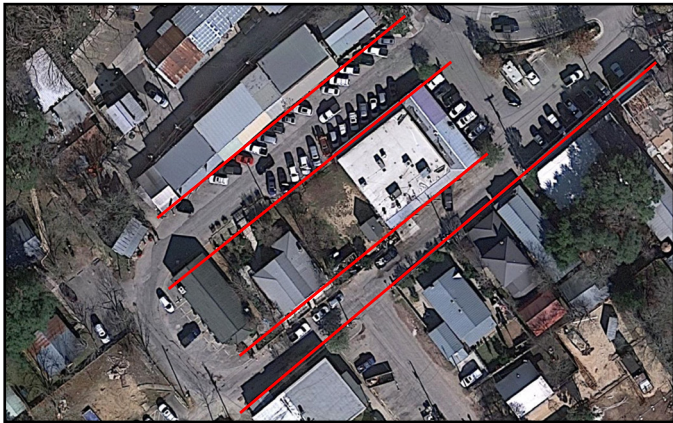
2.1. Character of the Public Realm

2.1.1. PATTERN OF SIDEWALKS & STREETS



Wimberley Square, or “The Square” is the area formed by the oval loop of Wimberley Square and Henson Road. Wimberley Cafe anchors the square. The character of the Public Realm and Site Design around the square and outside the square are different.

- 1. Around the square
  - 1.1. Buildings around the Square are mostly built to the lot lines with zero setback, creating a fairly solid streetwall effect.



Buildings around the Square are built to the lot lines, creating a streetwall effect.



Buildings around the Square are built to the lot lines, creating a streetwall effect.

2.1. Character of the Public Realm

2.1.1. PATTERN OF SIDEWALKS & STREETS

- 2. Outside the square
  - 2.1. Buildings outside the Square vary in side and front setback.
  - 2.2. Streets are at non-orthogonal angles and create unusual intersections.



Buildings outside the Square vary in side and front setback.



Buildings outside the Square vary in side and front setback.



Buildings outside the Square vary in side and front setback.



## 2.1. Character of the Public Realm

### 2.1.2. PEDESTRIAN EXPERIENCE

1. Around the Square
  - 1.1. Along the north side of the Square and surrounding the Wimberley Cafe building, continuous awnings provide a sheltered pathway for pedestrians.
  - 1.2. In other areas around the Square, pedestrians share right of way with vehicles where there are no sidewalks.
  - 1.3. Landscaping, display windows, and many trees create a welcoming environment for pedestrians
  - 1.4. Pedestrian safety is a concern around the Square and in areas without sidewalks.
2. Outside the Square
  - 2.1. Many streets outside the Square lack sidewalks. Where sidewalks exist, they are along generally busy streets with few safe crosswalks.
  - 2.2. The pedestrian experience outside the Square is less welcoming.



The Wimberley Cafe building features continuous awnings, providing a sheltered pathway for pedestrians.



The Wimberley Cafe building features continuous awnings, providing a sheltered pathway for pedestrians.



Many streets outside the Square lack sidewalks.

### 2.1.3. LANDSCAPING

1. Wimberley has an extensive collection of trees throughout downtown, which connects people to nature and provides welcome shade in the Texas heat.
2. Additional landscaping in the form of planters provide buffers between vehicular traffic and pedestrians as well as visual interest.



The heritage trees throughout downtown Wimberley provide shade and connection to nature.



Planters are used throughout the downtown as a buffer between traffic and pedestrians.

## 2.2. Site Design

Site and Lot Design describes the placement of major structures and features within the site. The location of a building on the lot can greatly influence the overall character of a neighborhood. A building located too far back or too far forward does not seem to “fit” within the neighborhood. Location of parking areas can also have great impacts on the character of neighborhood.

Understanding the existing character can provide guidance in determining the compatibility of future development.

### 2.2.1. STREET FRONTAGE

1. Around the Square
  - 1.1. Most buildings around the Square are built with zero setback and to the lot lines. Where buildings have setbacks, these setbacks are shallow and the lot lines are indicated with low fences.
  - 1.2. Buildings are oriented toward the street.
2. Outside the Square
  - 2.1. Setbacks and orientations outside the Square vary. Most buildings are oriented toward the street, but some buildings, especially those on corners, are oriented at an angle facing the corners.



Buildings in the Square with shallow setbacks have low fences to indicate the lot lines.



Some buildings outside the Square are at an angle facing the corners.

### 2.2.2. LOT WIDTH & SETBACKS

1. Lot widths in the Square are generally narrow, ranging from 25 feet to 60 feet. Most buildings on the square are built to the lot lines or have shallow set backs, at most 20 feet.
2. Outside the Square, lot widths are more variable, ranging from 40 feet up to greater than 160 feet. Front and side setbacks also vary in this area but nearly all buildings have at least a 15 foot setback from the street, with the greatest setback being 125 feet.



Buildings in the Square have shallow setbacks.



Buildings outside the Square have variable setbacks.



## 2.2. Site Design

### 2.2.3. PARKING

1. On-street parking is located in front of the buildings and on the Square.
2. Parking is located in surface parking lots in front of or next to buildings outside of the Square.



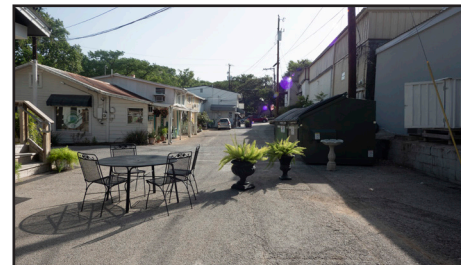
Parking around the Square is located in front of buildings.



Outside the Square, parking lots are located next to or in front of buildings.

### 2.2.3. ALLEYS

1. The Square generally lacks formal alleys, with streets serving as the service access for the buildings. The only alley is located to the north of the Square and is an informal, paved area with a combination of outdoor seating, garbage dumpsters, and other service-related items.
2. There are no alleys outside the Square.



The only existing alley is used for service access as well as dining.

## 2.3. Building Design

Architectural styles in a small downtown, such as Wimberley, are often indirect and difficult to trace. Buildings of mixed influence are common. In particular, with commercial buildings, the means and desires of the building owner, the available building materials, and the skills of the local builders may have had a more direct influence on the design of a building than any recognized architectural style.

Most commercial building types within the downtown share a basic one- or two-story box-like form. They are rectangular in plan with load-bearing masonry walls, though some wood-frame buildings are extant. Masonry buildings generally have flat roofs while wood-frame buildings have gabled roofs. First floors of two-story buildings generally have large display windows while upper floors have smaller windows.

### 2.3.1. KEY CHARACTERISTICS OF THE DISTRICT

1. One- to two-story buildings oriented toward the street
2. Masonry construction dominates with some wood-frame buildings
3. Large display windows at ground floors
4. Rural, informal character of roadways and sidewalks



The Historic District features informal roadways and sidewalks.



Most buildings within the historic district are one- or two-story masonry structures.

### 2.3.2. KEY CHARACTERISTICS OF THE BUILDINGS

1. Vernacular simple buildings with rectangular forms and a lack of formal ornament
2. Use of giraffe style masonry and incorporation of unique materials such as petrified wood, fossils, and coral. Interpretation of building styles, such as Craftsman, using this masonry technique.
3. Wood-frame buildings typically use board-and-batten siding.
4. Porches to provide shade
5. Use of unfinished wood for porch supports, fences, and other features
6. Eclecticism in style, detail, and color



Giraffe style masonry with unique materials is a key characteristic of buildings in Wimberley.



Wood-frame buildings typically use board-and-batten siding.



Buildings in Wimberley are eclectic in style, detail, and color.



Porches constructed of unfinished wood are common in the Historic District.



2.3.3. ARCHITECTURAL STYLES

2.3.3.1. CRAFTSMAN (C. 1885-1930)

The Craftsman style is defined by simple design with low-pitched gable roofs with broad eaves, large front porches, and exposed wooden structural elements. Craftsman houses were bungalows that incorporated locally handcrafted wood, glass, and metal work. The style incorporates a visible sturdy structure with clean lines and natural materials. Craftsman houses include those that came from mail-order house catalogs, such as Sears. In Wimberley, Craftsman houses have been adapted to the local environment using local materials and masonry techniques.

2.3.3.1.1. Characteristics

- 1. Low-pitched roof lines, gabled or hipped roof
- 2. Deep overhanging eaves with exposed rafters
- 3. Open front porches
- 4. Columns supporting the roof
- 5. Hand-crafted design details
- 6. 1 to 1½ stories
- 7. Double-hung windows with multiple lights in the upper window and a single pane in the lower, some stained or leaded glass
- 8. Wood, stone, or stucco siding
- 9. Exterior stone chimneys
- 10. Built-in cabinets, shelves, and seating
- 11. Exposed rafters and beams with elaborated ends and/or supported by knee boards



This building is characteristic of Craftsman style buildings in Wimberley.



Exterior stone chimneys are a typical feature of Craftsman buildings.



Double-hung windows are a typical feature of Craftsman buildings.



Exposed rafter tails and low-pitched roofs are a characteristic of the Craftsman style.

2.3.3. ARCHITECTURAL STYLES

2.3.3.2. VERNACULAR

Vernacular architecture is difficult to define as its design is based on local needs, materials availability, and local culture and taste. Vernacular buildings are often defined by their basic shape and materials, as constructed by local craftspeople. Vernacular architecture is often unique, reflecting a specific set of circumstances. These buildings often lack formal ornament such as cornices, cast iron storefronts, or elaborate carved masonry. In Wimberley, most buildings are vernacular, expressing their character primarily through unique materials. Ornament is limited to simple cut stone detailing around doors and windows, featured materials, such as petrified wood, and simple, rectilinear shaped parapets.

2.3.3.2.1. Characteristics

- 1. Use of local materials such as giraffe style masonry, unfinished wood (especially cedar), and board-and-batten wood siding
- 2. Simple, rectilinear forms, generally smaller in scale
- 3. Flat-roofed buildings have simple flat or stepped parapets. Curved parapets and cornices are not present.



Vernacular buildings in Wimberley have simple forms and are generally smaller in scale.



Board-and-batten wood siding is a typical cladding for vernacular buildings in Wimberley.



## 2.3. Building Design

### 2.3.3. ARCHITECTURAL STYLES

#### 2.3.3.3. COMMERCIAL (1890-1920)

Commercial style is most often associated with tall buildings in downtowns. While large, steel-frame skyscraper may seem to have nothing to do with Wimberley, their stylistic components are present, albeit on a smaller scale. Low-rise commercial style buildings are typified by having a more transparent ground floor and a rectangular shape and emphasis through masonry and ornamental details. Some Commercial Style buildings feature ornament that reference past architectural styles, but others, like those in Wimberley, lack much in the way of formal ornament.

##### 2.3.3.3.1. Characteristics

1. Rectangular shape
2. If two stories, clear division between the floors using masonry or other details
3. If present, ornament references past architectural styles
4. Large display windows at the ground floor and smaller windows on upper floors



*Low-rise commercial style buildings have a rectangular shape.*



*Large, ground-floor display windows are typical of the commercial style.*



*The awning of this building separates the ground-floor display windows from the upper portion of the building.*



# GUIDELINES TO RETAIN AND PRESERVE EXISTING

This chapter presents the design policies and guidelines for the rehabilitation of an historic resource located in the Historic District. Preserving original architectural details is critical to the integrity of an historic building. Where replacement is required, one should remove only those portions that are deteriorated beyond repair. Even if an architectural detail is replaced with an exact copy of the original, the integrity of the building as an historic resource is diminished and therefore preservation of the original material is preferred.

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### 3.1. Maintain And Repair Character-Defining Features

#### ORIGINAL ARCHITECTURAL FEATURES SHOULD BE PRESERVED IN PLACE

The best way to preserve many of these features is through well-planned maintenance (please refer to the Materials and Maintenance guide in the Appendices).

1. Avoid removing or altering any significant architectural detail.
2. Do not remove or alter architectural details that are in good condition or that can be repaired in place.
3. Avoid adding elements or details that were not part of the original building.
4. Details such as decorative millwork or cornices should not be added to a building if they were not an original feature of that structure.
5. Protect and maintain significant stylistic elements.
6. Employ treatments such as rust removal, caulking, limited paint removal, and reapplication of paint.



Each architectural style has different character-defining features. The character-defining features of this Vernacular-style building include limestone and giraffe-style masonry, board and batten siding on the gable, and wood windows.

#### RETAIN ORIGINAL MATERIALS & CHARACTER-DEFINING FEATURES



Distinctive stylistic features and examples of skilled craftsmanship should be treated with sensitivity. The best preservation procedure is to maintain historic features from the outset so that intervention is not required.

### 3.2. First Repair, Then Replace

#### DETERIORATED ARCHITECTURAL MATERIALS SHOULD BE REPAIRED RATHER THAN REPLACED

1. When deterioration occurs, repair the material and any other related problems. It is also important to recognize that all details weather over time and that a scarred finish does not represent an inferior material, but simply reflects the age of the building. Therefore, preserving original materials and features that show signs of wear is preferred to replacing them.
2. Repair only those features that are deteriorated.
3. Patch, piece-in, splice, consolidate, or otherwise upgrade existing materials, using recognized preservation methods as those identified in the Department of the Interior's Historic Preservation Briefs, located online at <http://www.nps.gov/hps/tps/>
4. Isolated areas of damage may be stabilized or fixed using consolidants. Epoxies and resins may be considered for wood repair. Also, special masonry repair components may be used.
5. Removing damaged features that can be repaired is not appropriate.
6. Protect features that are adjacent to the area being worked on.
7. When disassembly of an historic element is necessary for its restoration, use methods that minimize damage to the original materials.
8. When disassembly of an historic feature is required in a restoration procedure, document its location so it may be repositioned accurately. Always devise methods of replacing the disassembled materials in their original configuration.
9. Use approved technical procedures for cleaning, refinishing, and repairing architectural details. When choosing preservation treatments, use the gentlest means possible that will achieve the desired results.



Repair historic materials first, then replace in-kind, as needed.



Damaged materials should be repaired or replaced in-kind instead of covered with an inappropriate substitute material.



Historic wood windows can be repaired rather than replaced.



3.3. Respect Historic Styles And Avoid Artificial History

REPLACEMENT OF ORIGINAL ARCHITECTURAL DETAILS AND MATERIALS THAT HAVE DETERIORATED BEYOND REPAIR OR ARE MISSING

4.1 ACCEPTABLE SUBSTITUTE MATERIALS

- 1. Cementitious Board with similar profiles for wood
- 2. Fiberglass for formed metal, for example in cornices
- 3. Metal decorative columns for wood decorative columns
- 4. Metal clad wood windows with historic profiles for wood windows on upper floors
- 5. Aluminum storefronts clad in wood to achieve similar profiles
- 6. Metal or cementitious shingles with profiles to replace wood, tile or slate roofs

4.2 UNACCEPTABLE SUBSTITUTE MATERIALS

- 1. Vinyl windows or vinyl siding
- 2. Thin-set brick or stone (sometimes known as “sticky brick and sticky stone.”)
- 3. EIFS to replace stone or cast stone.

ADDITIONAL CONSIDERATIONS

Another factor which may determine the appropriateness of using substitute materials for architectural details is their location and degree of exposure. For example, lighter weight materials may be inappropriate for an architectural detail that would be exposed to intense wear.

- 1. Replacement should occur only if the existing historic material cannot be reasonably repaired.
- 2. Remove only that which is deteriorated and must be replaced.
- 3. If parts are damaged or missing, it is preferred that they are replaced with the same material as the original.
- 4. Substitute materials may be considered when the original material is no longer available or not readily available. Substitute materials may also be used where the original is known to be susceptible to rapid decay, or where maintenance access may be difficult. These substitute materials should not be used wholesale, but only when replacing damaged or deteriorated materials.
- 5. Replacement of missing or deteriorated details shall be based on original features. The design should be substantiated by physical or pictorial evidence to avoid creating a misrepresentation of the building’s heritage.
- 6. When inadequate information exists to allow for accurate reconstruction, use a simplified interpretation of the original. The new element should still relate in general size, shape, scale, and finish.
- 7. Avoid adding decorative elements, unless thorough research indicates that the building once had them. Conjectural “historic” designs for replacement parts that cannot be substantiated by documented evidence are inappropriate. Dressing up a building with pieces of ornamentation that are out of character with the architectural style gives the building a false “history” it never had, and is inappropriate.

3.3. Respect Historic Styles And Avoid Artificial History

ACCEPTABLE SUBSTITUTE MATERIALS



A metal decorative column is an acceptable substitute for a wood decorative column.



A fiberglass cornice is an acceptable substitute for a formed metal cornice.



Cementitious board siding is an acceptable substitute for a wood siding, as long as the profiles are similar.

ACCEPTABLE SUBSTITUTE MATERIALS



Metal clad wood windows with historic profiles are an acceptable substitute for upper-story wood windows.



Aluminum storefronts clad in wood are an acceptable substitute for deteriorated wood storefronts.



Metal or cementitious shingles are an acceptable substitute for wood, tile or slate roofs.

UNACCEPTABLE SUBSTITUTE MATERIALS



Vinyl siding is an unacceptable substitute material for wood siding.



Thin-set brick or stone is an unacceptable substitute material for brick and stone.



EIFS is an unacceptable substitute material for cast stone and stone.





# PUBLIC REALM DESIGN

The Public Realm refers to the area where the public has access to the Historic District. It can be both a physical access, such as on streets and sidewalks, as well as a visual access of front yards and to some extent, the side yards. In many ways, the Public Realm is a great outdoor room with facades of buildings forming walls and the tree canopy forming the ceiling.

Contrary to what its name suggests, the Public Realm includes both public and private property. “Public” in this case refers to the area seen by the public. As one drives down a street, it is the area viewed by the visitor that creates a sense of place. The width of the street, the distance the buildings are setback from the street, and the landscaping all contribute to the character of the area.

The goal of the design guidelines is to maintain the natural and built elements of the Public Realm that are character defining.

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## 4.1. Streets



Narrow streets with sidewalks are encouraged in the Historic District.

While design of streets are not generally within the purview of the Planning and Zoning Commission, street design can play an important part in establishing the general character of the Historic Preservation Overlay District. Creating high speeds and large volumes of traffic movement through the district should not be a priority. The pedestrian experience should always be the priority in creating a livable and walkable downtown.

## 4.2. Street Parking



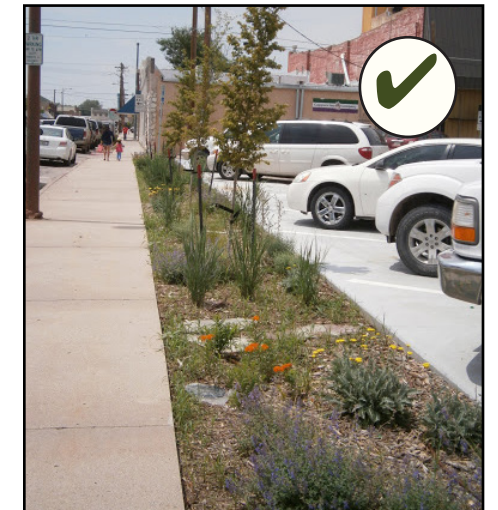
Short term on-street parking is appropriate for the Historic District. On-street parking should be enhanced with landscaping and bulb-outs.

Parking is essential to a healthy retail environment. On-street parking directly in front of a store is often of primary importance to business owners. These spaces should be short term to encourage turnover. On street parking should be enhanced with landscaping and bulb-outs.

## 4.3. Parking Lots and Structures

Public parking lots and garages were not a part of Wimberley's early history. However, cars are a fact of life in the downtown today, and the visual impacts associated with their storage should be carefully planned. Surface parking on individual lots should be minimized.

1. Location of Parking
  - 1.1. Parking should be located at the rear of the building in the Square. Street parking may remain or be eliminated.
  - 1.2. Outside the square, parking lots may be located in front of the building, but should be as shallow as possible. It is preferable for parking to be located along the side or rear of the building.
  - 1.3. Curb cuts should be minimized to improve pedestrian safety.
2. Landscaping of Parking areas
  - 2.1. Where a parking lot exists that is presently not screened or landscaped, consider a landscaping program or an infill building that relates to the surrounding historic context.
  - 2.2. New parking areas should be screened from pedestrian areas using planters and planting beds. Simple, rural-style fencing such as cedar split rail fences or hog fences, can provide screening as well (see fence guidance below).
  - 2.3. Permeable surfaces, such as gravel or decomposed granite, evoke the rural character of the district while reducing flood risk. These are encouraged over paving or asphalt.
  - 2.4. Trees, planters, and planting beds are encouraged in parking areas.
3. Parking Structures are not appropriate.
4. A historic building should not be demolished to create a parking lot.



Landscape buffers between parking lots and sidewalks are appropriate for the Historic District.



Parking garages are inappropriate for Wimberley.



## 4.4. Sidewalks



Brick pavers are appropriate sidewalk material for the Historic District. Benches along sidewalks are encouraged.

Alignment with other original sidewalks, the street, and overall town grid is of primary importance.

1. Preserve significant and unique features in sidewalks such as stamped names, dates, and business names.
2. Replace only those portions that are deteriorated beyond repair.
3. Any replacement materials should match the original in color, texture, size, and finish.
4. When new sidewalks are to be installed, they shall be compatible with the traditional character of the streetscape.
5. A new sidewalk should align with those that already exist along a block.
6. Decorative paving should be used only as an accent in the district. The majority of sidewalks should be simple, composed of concrete or an aggregate material, such as decomposed granite.



The sidewalks, landscaping buffers, and other pedestrian infrastructure on this street create an inviting, walkable streetscape that is appropriate for the Historic District.

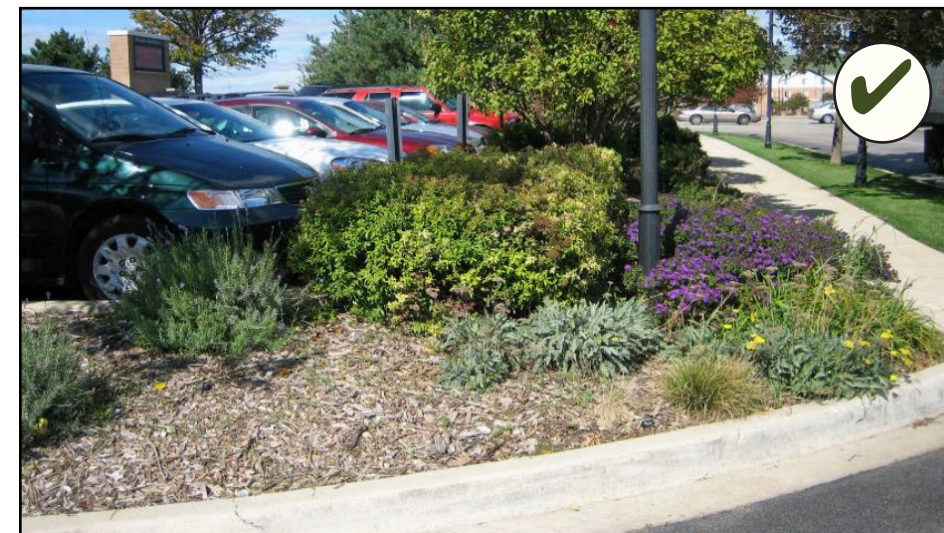


Brick pavers are appropriate sidewalk material for the Historic District.

## 4.5. Landscaping

Trees and flowering plants help provide interest to pedestrians, as well as shaded protection from the summer sun. Using trees and flowering plants is strongly encouraged.

1. Use indigenous, native, and drought-tolerant plant materials when feasible.
2. Install new street trees to enhance the pedestrian experience. Locate street trees along edges of sidewalks, maintaining a clearly defined pedestrian travel zone.
3. Locate street trees in larger planting areas, such as buffer strips adjacent to parking lots.
4. Provide underground irrigation systems where long-term growth will not impact the irrigation system.
5. Use flowers to provide seasonal colors.
6. Replace trees that are diseased or have passed their life cycle.
7. The height of a street tree should be minimized, however, to avoid blocking views of storefronts and interesting details.
8. Additional landscaping, in the form of planters, is encouraged throughout the Historic District. These can provide buffers along sidewalks, around seating areas, and surrounding parking areas.
9. Plantings are preferable to turf as these are easier to maintain and require less irrigation.
10. Landscaping between curbs and the sidewalks should be no taller than 2 feet.
11. Use of native materials such as stone in landscaping installations is encouraged.



Landscaping between curbs and parking lots should be low to the ground.



Landscaping using permeable materials is appropriate for the Historic District.



Landscape buffers between parking lots and sidewalks are appropriate for the Historic District.



Native grasses and plants should be used for landscaping when feasible.



Using large blocks of native stone in landscaping installations is encouraged in the Historic District.



## 4.6. Fences & Retaining Walls



Low, transparent fencing is encouraged throughout the Historic District.



Tall, opaque fences in front of buildings are not appropriate for the Historic District.



Low picket fencing is appropriate for the Historic District.



Low, hog fencing is appropriate for the Historic District.



Low, stone retaining walls are appropriate for the Historic District.

Fences provide separation between public and private realms. When well designed, they can enhance the pedestrian experience; however, poorly executed fences can create an unwelcoming experience.

1. Existing historic age fences and retaining walls should be retained and repaired as needed. Replace only portions that are deteriorated beyond repair with like design and materials.
2. Where the building faces the street, fences should be low, no higher than 4 feet, and transparent. Split rail fences or hog fences may be appropriate.
3. Where the building faces the street, a low masonry wall, provided it is lower than 4 feet is also acceptable and should use native materials compatible with the district.
4. Side and rear fences, where not facing the street, can be up to 6 feet tall and more solid in appearance in order to provide privacy or screen services and utilities.
5. Fences or retaining can define the property lines for buildings that are set back from the street.
6. Fences or retaining walls can also provide a buffer between pedestrians and parking areas.
7. Large stones or blocks can be used to provide a buffer between pedestrians and parking areas or to define property lines.

## 4.7 Public Art

Public Art adds points of interest and energy to the downtown streetscape, but it should not overwhelm the streetscape.

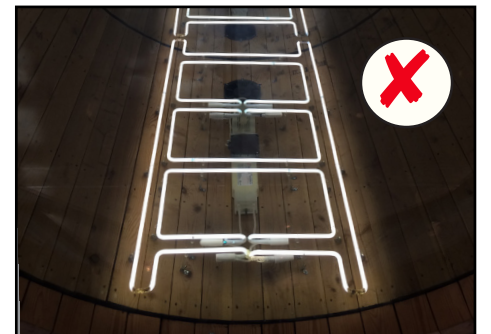
1. Place Public Art so that it does not obscure or cover historic architectural features on historic buildings.
2. Public art should not damage historic materials or features such as drilling holes into historic metal features or applying paint to unpainted masonry surfaces on historic buildings.
3. Public Art placement should not interfere with the orderly flow of pedestrians or traffic.
4. Public art should not have flashing lights, electronically moving parts or video screens within the downtown area as this is not in keeping with the historic nature of the Downtown Historic Overlay.



The public art in Wimberley should not obscure or cover historic architectural features on historic buildings.



Appropriate public art should not interfere with the orderly flow of pedestrians or traffic.



Permanent public art installations with flashing lights are inappropriate for Wimberley.



Murals can be painted on wood and stucco buildings but should not be painted on stone buildings.



## 4.8. Site Design



Primary entrances should be oriented toward the street.



Some buildings in the Historic District are oriented to face the corner.



Buildings in the Square should have zero setback to maintain the streetwall

Along the Square, most structures contribute to a strong “building wall” along the street because they align at the front lot line and are usually built out the full width of the parcel, to the side lot lines. Outside of the square, buildings are more set back from the street but still aligned towards it. This site plan characteristics of building to the sidewalk edges should be preserved.

### 1. Building Orientation

- 1.1. Orient the primary entrance of a building toward the street. A building should have a clearly defined primary entrance facing the street.
- 1.2. Corner Buildings may have their primary entrance at a 45 degree angle to the corner.

### 2. Site Design in the Square

- 2.1. Zero Lot Setback. Maintain the alignment of buildings at the sidewalk edge. Locate the front building wall at the sidewalk line.
- 2.2. Front Lot line Coverage. Buildings should occupy the entire width of the lot along the front elevation facing the street.

### 3. Site Design Outside the Square

- 3.1. Outside the square, buildings may be setback from the street in accordance with the applicable building code; however, shallower setbacks of less than 30 feet are encouraged.
- 3.2. The primary entrance should be clearly visible and oriented toward the street.
- 3.3. Building elevations should run parallel with the street, except at corners, where the buildings may be sited to face the corner.



Drive thru facilities are not appropriate for the Historic District.

## 4.8. Site Design

### 4. Drive Thru Facilities

- 4.1. Drive thru facilities are not appropriate within the District. Drive thru facilities are associated with suburban car centric neighborhoods. The historic character is a pedestrian friendly urban core.

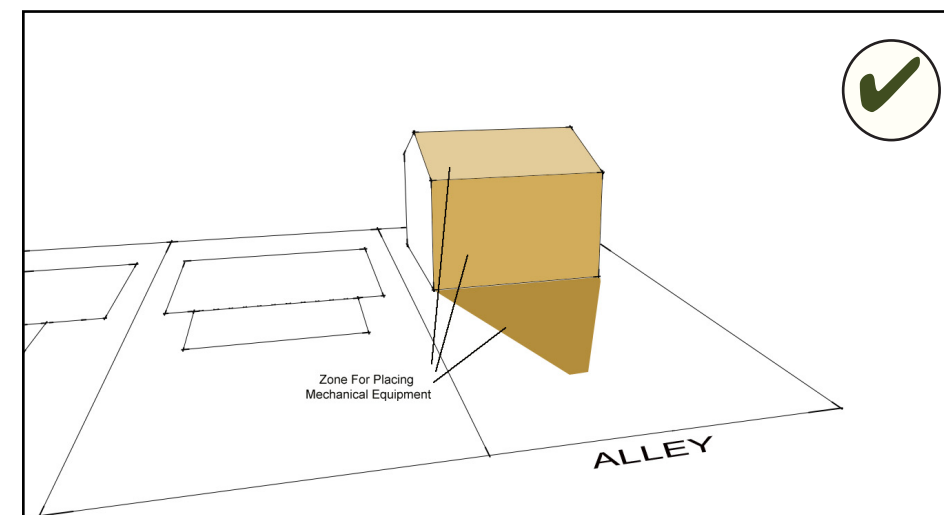
### 5. Service Areas

- 5.1. Trash, recycling, storage and loading areas are necessities of commercial districts. The placement of these on a lot are of concern because they can greatly affect the character of a district. To the greatest extent feasible, these areas and equipment should be screened from public view.

#### 5.2. Minimize the visual impacts of trash storage and service areas.

- 5.2.1. Locate service areas away from major pedestrian routes; typically place them at the rear of a building when feasible.
- 5.2.2. Dumpsters should be screened from view.
- 5.2.3. Service areas are not to be used for storage of shipping containers, pallets, extra store fixtures, etc.

#### 5.3. Where possible, utilities and service lines should be concealed.



Mechanical equipment should be located at the rear of the building.



Obscuring utilities and trash storage areas with retaining walls or screens is encouraged.



Utilities and trash storage areas should be located at the rear of the building when feasible.



Air conditioning units should not be placed in the front of the building.



Utilities and service lines should be concealed.





Wood canopies are encouraged within the Historic District.



Bubble awnings are inappropriate for the Historic District.



Contemporary glass and metal awnings are inappropriate for the Historic District.

For purposes of these guidelines, an awning is a structure with a fabric or material surface, usually sloped. A canopy is a rigid structure with a metal roof, generally attached to a building by hangers or tie rods. Canopies can also be mounted to the ground plane with columns.

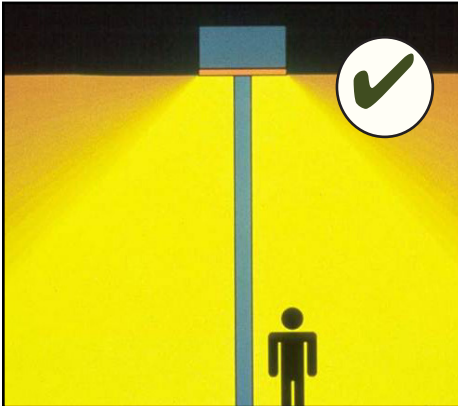
1. An awning or canopy should be similar to those seen historically.
2. An awning should be compatible in material and construction to the style of the building.
3. Use colors that are compatible with the overall color scheme of the façade. Solid colors or simple, muted-stripe patterns are appropriate.
4. The awning should fit the opening of the building.
5. Simple shed shapes are appropriate for rectangular openings. Odd shapes, bullnose awnings, and bubble awnings are inappropriate.
6. A fixed metal or wood-frame canopy is appropriate if properly detailed.
7. Use appropriate supporting mechanisms such as wall-mounted brackets, chains, or metal tie rods. These should be anchored in the mortar joints rather than into the stone or brick.
8. Simple wood posts may also support the awnings. These should be either raw, uncut posts or simple, square or rectangular posts that are proportional to the building. Ornate or turned wood posts are not appropriate. Canopy posts should be wood rather than metal.
9. Mount an awning or canopy to accentuate character-defining features. It should be mounted to highlight moldings that may be found above the storefront and should not hide character-defining features. Canopies and Awnings can be character defining features. They provide a much welcome reprieve from the hot Texas sun, or sudden downpours. They play an essential role in enhancing the pedestrian experience. Historically, awnings and canopies were noteworthy features of buildings in downtown and their continued use is encouraged.
10. Mounting should not damage significant features and historic details.
11. Internal illumination in an awning is inappropriate. Awnings should not glow.
12. Lighting that shines onto sidewalks from the underside of a canopy or awning is encouraged.
13. Downlights or can lights may be concealed in the underside of a canopy.
14. Shielded or low wattage lights may be used on the underside of a canopy.
15. Rope/icle lights are discouraged outside of the winter holiday season.

16. Maintenance of awnings and canopies is required.
  - 16.1. Replace worn fabric awnings or damaged metal/wood canopies.
  - 16.2. Re-secure loose hardware.
  - 16.3. Wash fabric awnings regularly. This will help extend the life of the fabric. Spray with water from the underside first, to lift dirt particles, and then rinse them off.
  - 16.4. Paint metal canopies regularly, to reduce the potential for rust. This will extend the life of the canopy.



Original awnings should be maintained.





Lighting should be shielded so that it falls entirely on a wall or sign and prevents line of sight from any point off of the property.



Unshielded lighting is not appropriate for the Historic District.

The character of lighting design and level of intensity of the resulting illumination are key considerations. Traditionally, lights were simple in character and were used to highlight entrances, walkways, and signs. Most fixtures had incandescent lamps that cast a color similar to daylight, were relatively low in intensity, and were shielded with simple shade devices. Although new lamp types may be considered, such as LEDs, the overall effect of modest, focused light should be continued. Lighting should abide with the Planning and Development Regulations Article 4 section 9.

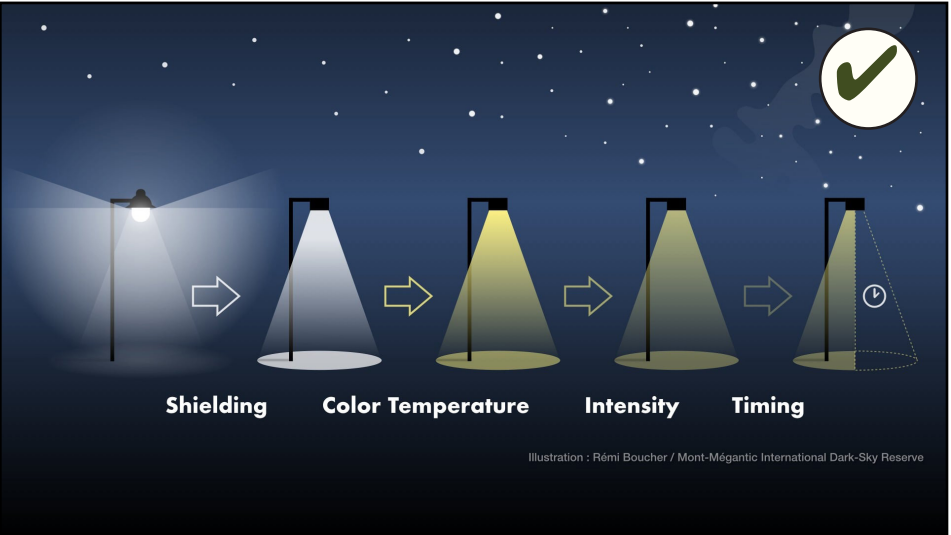
Use lighting for the following:

- To accent architectural details
  - To accent building entrances
  - To accent signs
  - To illuminate sidewalks and pedestrian routes
  - To illuminate parking and service areas, for safety concerns
  - To illuminate a state or national flag
1. Lighting must abide by the Dark Sky requirements outlined in the Planning and Development Regulations Article 4 section 9.
    - 1.1. Lighting should be shielded so that it falls entirely on a wall or sign and prevents line of sight from any point off of the property.
    - 1.2. Color temperature should be below 3000 Kelvins.
    - 1.3. Outdoor lighting, where feasible, should be turned off after 10pm or the close of business, whichever is later.

INTERNATIONAL DARK-SKY ASSOCIATION:  
FIVE PRINCIPLES FOR RESPONSIBLE OUTDOOR LIGHTING PRACTICES

1. Useful: All light should have a clear purpose.
  - Before installing ore replacing a light, determine if light is needed. Consider how the use of light will impact the area, including wildlife and the environment. Consider using reflective paints or self-luminous markers for signs, curbs, and steps to reduce the need for permanently installed outdoor lighting.
2. Targeted: light should be directed only to where needed.
  - Use shielding and careful aiming to target the direction of the light beam so that it points downward and does not spill beyond where it is needed.
3. Low Light Levels: light should be no brighter than necessary
  - Use the lowest light level required. Be mindful of surface conditions as some surfaces may reflect more light into the night sky than intended.
4. Controlled: light should be used only when it is useful
  - Use controls such as timers or motion detectors to ensure that light is available when it is needed, dimmed when possible, and turned off when not needed.
5. Color: use warmer color lights where possible
  - Limit the amount of shorter wavelength (blue-violet) light to the least amount needed.

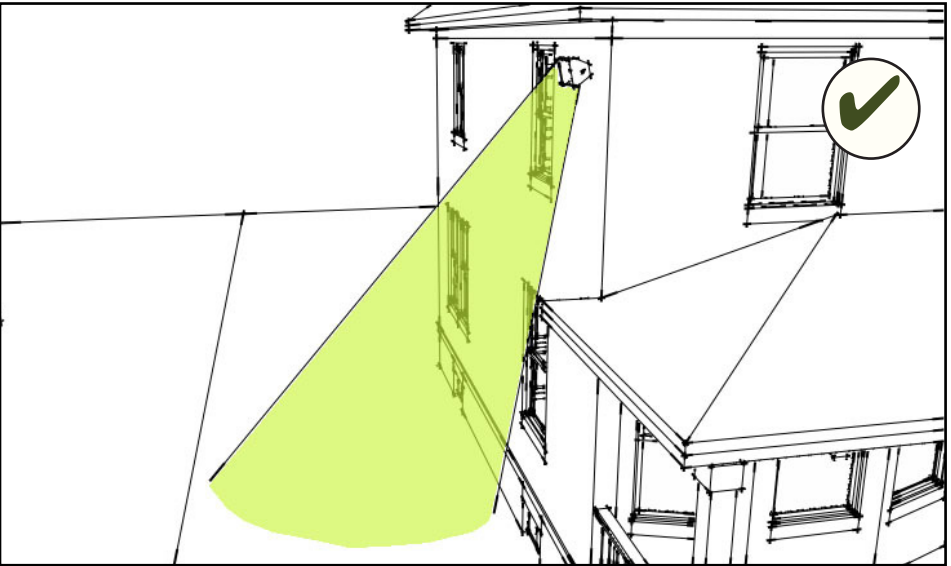
For more information, visit <https://www.darksky.org/our-work/lighting/lighting-principles/>



Shielding, color temperature, intensity, and timing all contribute to the determination of what lighting is appropriate for the Historic District.



Using warm-colored lighting in exterior light fixtures is encouraged.



Shielded lighting that falls within the property boundaries is appropriate for the Historic District.



Lighting should be targeted and used only when it is useful.



Acorn post lights are appropriate for the Historic District.



4.10. Lighting



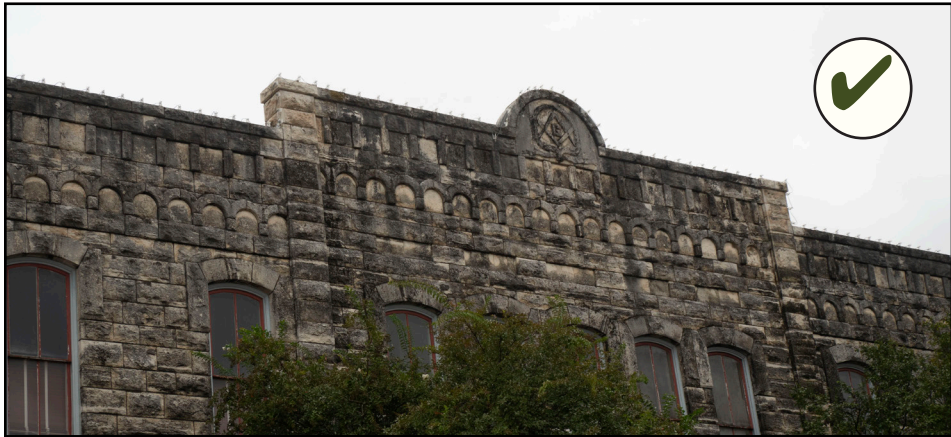
Lighting that changes color, or creates motion is not appropriate for the Historic District.



The use of lights to highlight a building's architectural features may be appropriate for the Historic District.



Install signage so that no architectural features or details are obscured or damaged.



The use of lights to highlight a building's architectural features may be appropriate for the Historic District.



String lighting may be appropriate for the Historic District.

4.10. Lighting

2. String lights

- 2.1. Use of string lights should generally be limited to the traditional end of year and new year holidays (between November 1 and January 15 of the following year) and other special occasions where there is a multi-business lighting event scheduled that includes the Downtown Overlay District.
- 2.2. String lights in trees shall not be left in the trees year-round, to protect the health of the tree.
- 2.3. String lights shall be maintained in appearance and installation.
- 2.4. Unless an approved project by the City, property owners are discouraged from plugging into City owned outlets for personal use of lights.
- 2.5. The use of lights to highlight a building's architecture, canopies, and windows may be appropriate and effective.

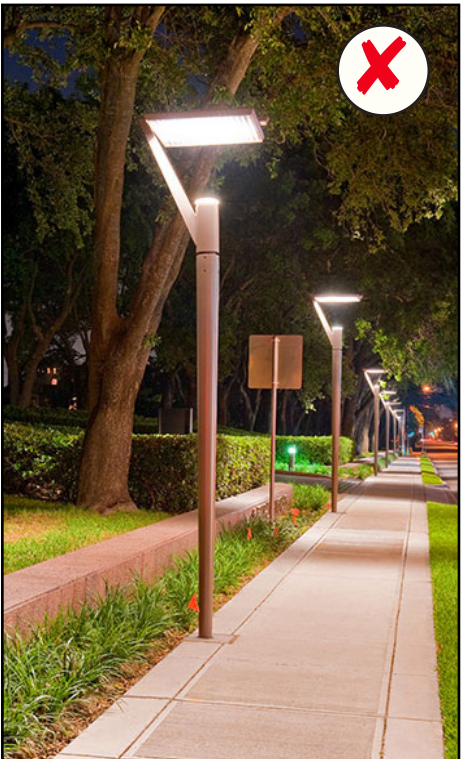
3. Streetscape lighting in the Downtown should be the same as that adopted for use by the City.

4. Minimize the visual impacts of architectural lighting

- 4.1. All exterior light sources should have a low level of luminescence.
- 4.2. Wall-mounted flood lamps shall be shielded so that the light source is not visible off-site. Spotlights without shielding devices are not allowed.
- 4.3. A lamp that conveys the color spectrum similar to daylight is preferred. For example, metal halide and color-corrected sodium are appropriate.
- 4.4. Lighting fixtures should be appropriate to the building and its surroundings in terms of style, scale, and intensity of illumination.
- 4.5. Wall-mounted light fixtures should not extend above the height of the wall to which they are mounted.
- 4.6. Lighting that changes color, or creates motion is not appropriate.

5. Minimize the use of rope/icle lighting Downtown.

- 5.1. The use of rope/icle lighting shall not be used outside of the winter holiday season.
- 5.2. Window/door border lighting inside a building is inappropriate.



These contemporary pedestrian lights are inappropriate for the Historic District.



This contemporary light fixture is incompatible with the character of the district and therefore, inappropriate for Wimberley.



## 4.11. Street Furniture



Bike racks and parking are encouraged throughout the Historic District.



Street furniture should be clustered in groupings, when feasible. The rustic materials used in this grouping fit the historic character of Wimberley.



Rustic planters using native plants are encouraged.



Rustic planters using native plants are encouraged.

Street furniture should be simple in design and compatible with the rustic character of downtown.

1. Street furnishings and sidewalk displays should not interfere with pedestrian traffic. A clear 6-foot pedestrian path should be maintained at all times to allow for the orderly flow of pedestrians. So, smaller tables and chairs are generally preferred to meet this requirement.
2. Individual furnishings should be of designs such that they may be combined with other street furniture in a coherent composition.
3. Avoid materials that are incompatible with the character of the district. Plastic and polished metal are inappropriate. Stone, unfinished wood, galvanized metal, and concrete may be appropriate.
4. Street furniture should be located in areas of high pedestrian activity. Locate furniture at pedestrian route intersections and major building entrances and near outdoor gathering places.
5. Bike racks are encouraged
6. Street furnishings should be clustered in “groupings,” when feasible.

6.1. Use planters and covered or enclosed waste receptacles to frame spaces for benches.

6.2. Cluster waste receptacles with other furnishings. The design of the receptacles should be compatible with other existing furnishings.

### 7. Benches

7.1. Benches, bike racks, planters or pots, statues, trash receptacles and, in the event of a sidewalk sale, merchandise displays are examples of street furnishings that are appropriate.

7.2. Where utilized, benches should be the same as those already in use in the downtown.

7.3. Advertising promotions on benches is not allowed under any circumstance.

7.4. Position a bench to provide a sense of comfort. Buffer the bench from traffic; for example, position a planter between the bench and the curb. Avoid locating a bench close to the curb.

7.5. Install benches in high pedestrian traffic areas and/or areas of interest.

### 8. Planters

8.1. Cluster planters with other furnishings.

8.2. Install freestanding planters on either side of a store entrance, at seating areas, along edges of parking lots, in pedestrian plazas, and in clustered furnishing areas.

## 4.11. Street Furniture

8.3. A planter should be large enough to be easily seen, but not so large as to cause an obstruction to pedestrian traffic.

8.4. Conventional home-style planters, such as those constructed of redwood or ordinary terracotta pottery, as well as over-sized concrete plant tubs are not appropriate.

8.5. Compatible planters may have a rustic character, material, and appearance such as reused stock tanks. Masonry and unfinished wood, matching that of the buildings downtown, may also be appropriate.

### 9. Outdoor Dining and Seating Outdoor.

9.1. Dining and seating areas should be simple in design and compatible.

9.2. Furniture and fixtures must not be secured to trees, lampposts, street signs, hydrants, or any other street infrastructure by means of ropes, chains, or any other such devices, whether during restaurant operating hours or at times when the restaurant is closed.

9.3. All furniture and fixtures must be maintained in good visual appearance and in a clean condition at all times.

9.4. All furniture and fixtures must be durable and of sufficiently sturdy construction as not to blow over with normal winds.

9.5. All furniture and fixtures must contribute to the overall atmosphere of the Overlay District and must be complementary in both appearance and quality.

9.6. Tables and chairs are allowed without approval if they meet the following guidelines; otherwise Planning and Zoning Commission approval is required based upon the intent of the guidelines.

- Tables and chairs may be colored or of a natural unpainted material (i.e., wood, metal (treated to prevent rust), etc.). Tables and chairs are not permitted to be plastic.
- Upholstered chairs suitable for outdoor use are permitted.
- All chairs used within a particular establishment’s outdoor seating area must match each other by being of visually similar design, construction, and color.
- Other furniture such as serving stations, bar counters, shelves, racks, sofas, televisions, trash receptacles, heaters, and torches are not permitted, unless it is determined that these items are sufficiently setback or screened from view of the public.



Street furniture with advertisements or signage are inappropriate for Wimberley.



Benches should be constructed with wood or metal. Polymer-wood benches are not appropriate for the Historic District.



## 4.11. Street Furniture



*Appropriately-sized umbrellas that blend in with the surrounding environment are allowed within the Historic District.*

- 9.7. No sidewalk coverings or raised platforms are allowed, unless the outdoor seating area is not located on the sidewalk.
- 9.8. No extra or additional signage is permitted solely as a result of an outdoor seating area. If any signage is proposed it should be included as part of the overall sign package for the property
- 9.9. Any proposed fence related to an outside eating or sitting area for a nonresidential use is required to have approval.

### 10. Umbrellas.

- 10.1. Umbrellas are allowed without approval if they meet the following guidelines. Any proposed umbrella that does not meet the guidelines may be approved if they determine the intent of the guidelines has been met.
  - Umbrellas shall be appropriately designed and sized for the location where they will be utilized.
  - Umbrellas must be free of advertisements and all elements contained within the outdoor dining area, and at the lowest dimension of an extended umbrella must be at least 7 feet above the sidewalk surface and not block the main walking path or create a hazard. Any proposed umbrella signage will need CDC approval and to be included with the overall sign package for the property.
  - Any part of an umbrella used in an outdoor seating area may not exceed a height of 120" (10 feet) above the level of the sidewalk.
  - Umbrellas must blend appropriately with the surrounding built environment; therefore, umbrella fabric may not be fluorescent or other strikingly bright or vivid color. In addition, only one fabric color is allowed.
  - Umbrella fabric must be of a material suitable for outdoor use, and must be canvas-type. No plastic fabrics, plastic/vinyl-laminated fabrics, grass, or rigid materials of any type are permitted for use as umbrellas within an outdoor seating area.
  - Umbrellas should not block views of building signs or windows, especially those of adjacent properties.



# 5

## NEW BUILDING & ADDITION DESIGN

**T**his section represents design guidelines for the modifications or additions to existing buildings and construction of new buildings within the boundaries of the Historic District. The design guidelines are organized into a series of relevant design topics. Within each category, individual policies and design guidelines are presented, which the City will use in determining the appropriateness of the work proposed.

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5.1. Compatibility



New construction in Wimberley should recognize and respect the historic patterns and elements of the neighborhood.

A building should be visually compatible with traditional commercial buildings.

- 1. Historic Building Character: The street level floors of traditional commercial buildings are clearly distinguishable from the upper floors. First floors feature large display windows, typically horizontally-oriented. Upper floors have smaller windows or no windows. This feature should also be expressed in new construction.

5.2. Design

NEW CONSTRUCTION SHOULD FOLLOW A FRESH APPROACH

**F**ootprint: of the building should be similar to historic structures nearby.

**R**oof: form, pitch, materials, complexity should be similar to those in the neighborhood.

**E**nvelope: size and “bulk” or massing and scale as well as projections (porches and the like) of the new construction should be similar to the neighborhood.

**S**kin or exterior materials should be similar visually and physically to what is typical in the neighborhood.

**H**oles: window and door styles, proportions, rhythm, appearance, and placement should be similar to surrounding historic buildings.

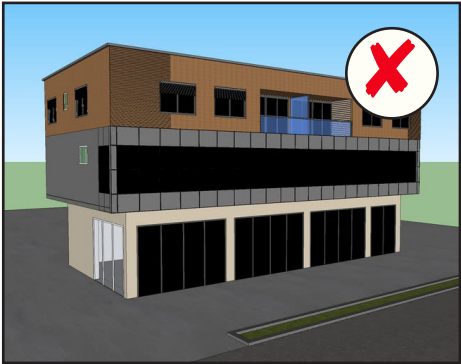
New interpretations of historic building styles are encouraged. While it is important that buildings be compatible with the surrounding historic commercial context, it is not necessary that they imitate older building styles.

- 1. A new design that draws upon the fundamental similarities among older buildings in the area without copying them is preferred. This will allow the building to be seen as a product of its own time and yet be compatible with its historic neighbors.
- 2. Buildings that are similar in scale and overall character to those seen historically are strongly encouraged.
- 3. Infill should be a balance of new and old in design. This applies to architectural details as well as the overall design of a building.

5.3. Street Level Façades

Maintain the distinction between the street level and the upper floor.

- 1. The first floor of the primary façade should feature large display windows; however, traditional storefront design common in more high-style, turn-of-the-20th-century buildings are not appropriate in Wimberley.
- 2. Upper floors should be perceived as being more opaque than the lower floor.
- 3. Highly reflective or darkly tinted glass is inappropriate.
- 4. Avoid unadorned, blank walls facing entries and streets.



The opaque glass on the first floor and unadorned, blank walls are not appropriate for new building design in Wimberley.

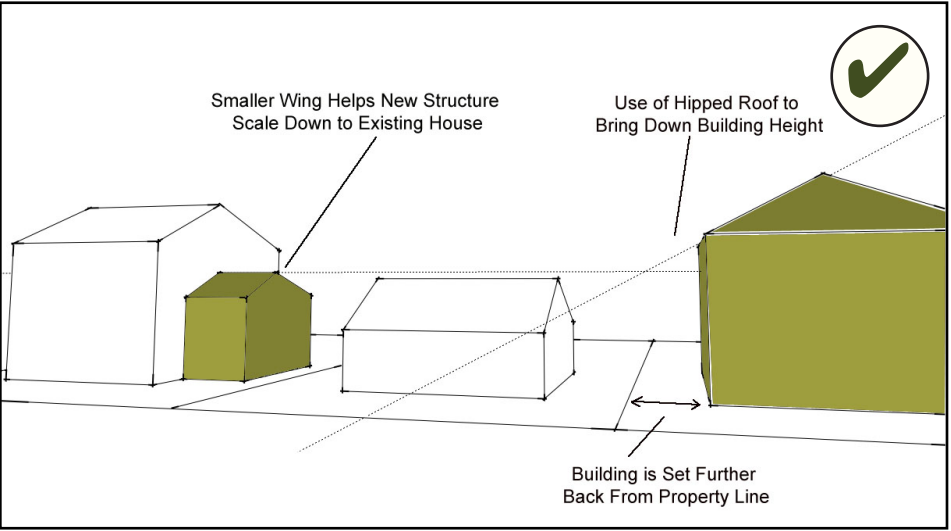
5.4. Additions

Additions to contributing historic buildings should be located toward the rear.

- 1. Additions to the rear of the building may be the same height as the existing building.
- 2. Additions to the side of the building should be held to the rear half of the building.
- 3. Additions should not overwhelm the historic building when viewed from the right of way.



The design of this addition overwhelms the historic building and is not appropriate for the Historic District.



The scale of this addition is appropriate for Wimberley.



## 5.5. Mass, Form and Scale



The massing and window door openings in this building are an appropriate scale for the Historic District.



Contemporary glazed storefronts are inappropriate for the Historic District.



Flat roofs are appropriate for new buildings in Wimberley.



Light steel and glass buildings are inappropriate for the Historic District.

One of the most prominent unifying elements of the Historic District is the similarity in building mass, form and scale. Patterns are created along the street by the repetition of similarly-sized buildings and building elements. For example, the granularity of the existing buildings and pedestrian scale contribute to the visual continuity of the area.

1. Mass: A building should appear similar in mass to surrounding historic-age buildings.
  - 1.1. The massing should be solid and heavy, predominantly masonry. Light steel and glass buildings are inappropriate.
2. Form: A building should appear similar in form to historic commercial buildings nearby. One of the most prominent unifying elements of downtown is the similarity in building form.
  - 2.1. The form should be simple and rectangular. Corner buildings may have a focal point such as a tower or change of material at the corner.
  - 2.2. Rectangular forms shall be dominant on commercial façades.
  - 2.3. Use flat rooflines as the dominant roof form. Roof forms should appear flat, although there is typically a slight pitch for water to drain.
  - 2.4. Parapets on the primary elevation should be flat or have step-downs. A curved or elaborately shaped parapet is not appropriate.
  - 2.5. Gable roof forms may also be considered.
3. Scale: A building should appear similar in scale to traditional commercial buildings
  - 3.1. The dominant scale of one-to-two stories should be maintained.
  - 3.2. A larger building should be broken into “modules” that are similar in scale to the width of buildings on the blockface. Street-facing elevations should have sufficient façade relief and interruption every 30-50 feet or so to provide visual interest. They should be expressed three-dimensionally throughout the entire building façade.
  - 3.3. Use design elements and material variation to reduce the scale of the building when they align with elements found on adjacent historic buildings.
4. Height and Width: There is a sense of similarity in the building heights in the Historic District. In addition, most buildings have features at the lower levels that are similar in scale. First floors, for example, are similar in height. Porches and canopies provide a uniform pedestrian scale though building heights vary. A variety in building heights in new construction is, therefore, appropriate.

## 5.5. Mass, Form and Scale

- 4.1. Building Height: Maintain the traditional range of building heights. Buildings should be one-to-two stories tall.
  - 4.1.1. Buildings should be no more than 28 feet tall with a flat roof.
  - 4.1.2. Buildings should be no more than 35 feet tall with a pitched roof.
- 4.2. Floor to Floor Height: Floor-to-floor heights should appear to be similar to those seen historically. This is especially true of the ground floor.
  - 4.2.1. Traditional floor heights should be expressed with horizontal moldings, alignment of windows and other architectural details.
  - 4.2.2. In particular, the windows in a building should appear similar in height to those seen traditionally.
- 4.3. Building Width: Buildings shall appear similar in width to those seen historically in the block.
  - 4.3.1. Traditionally, building fronts in the Square were built in 25- to 60-foot increments. Buildings fronts should reflect this pattern.
  - 4.3.2. Outside of the square, building width vary more than on the square. Buildings outside the Square can be wider with fewer module articulations.



The form, massing, roof, and materials of this building are appropriate for the Historic District.



The height of this building is incompatible with the Historic District.

## 5.6. Parapet Walls

1. Parapets should be simple and flat or with a stepped pattern. Rounded or shaped parapets are not appropriate in the Historic District.
2. Heavy cornices are not compatible with the character of the Historic District.



A simple, stepped parapet is appropriate for Wimberley.



Heavy cornices are not compatible with the character of the Historic District.



## 5.7. Exterior Building Materials



Rough stone laid in a random-ashlar pattern is appropriate for the Historic District.



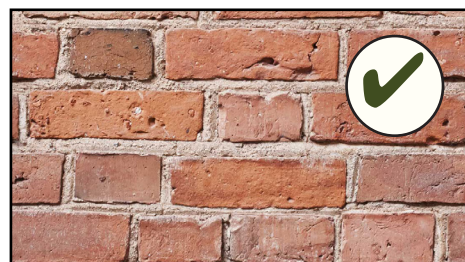
Stone tile cladding is inappropriate in the Historic District.



Giraffe-style masonry is appropriate for the Historic District.



Traditional brick patterns are appropriate for Wimberley.



Brick in the Historic District should be a traditional size and color.

Historic buildings in the Downtown were built by hand. That meant that a building material would have to be small enough to be lifted by a person or two. That restraint determined the size and scale of materials. Today it is what gives the downtown its scale and texture. Building materials of new structures should contribute to this visual continuity. They should appear similar to those seen traditionally.

1. Building materials should be visually compatible with the predominant materials.
2. Traditionally, a limited palette of building materials was used in the area—primarily stone and unfinished wood. This same selection of materials should continue to be predominant.
3. New materials appropriate for the Historic District should have the characteristics of masonry and be scaled to replicate the size that could be lifted by one or two persons. Monolithic slabs are not appropriate.
4. Stone
  - 4.1. Types of stone should be limited to native Texas stones, as those would have been the stone traditionally available in Wimberley. This will help preserve the unique character of downtown. Limestone, sandstone, and granite can all be sourced at Texas quarries.
  - 4.2. Specialty masonry features such as petrified wood, fossils, and coral are encouraged as they reflect the unique character of Wimberley.
  - 4.3. Stone should be laid in a traditional size, pattern and texture found on other historic buildings in Downtown. Giraffe-style or random-ashlar patterns are preferable to coursed masonry. Rough face, rusticated stone is preferred though areas of dressed, carved, or smooth-faced masonry may be utilized as accents around windows or doors.
  - 4.4. Polished stone should be avoided as a primary material.
5. Brick
  - 5.1. Brick should be a traditional brick size of approximately 8 inches long, 3 ½ inches deep and 2 ½ inches tall. Mortar joints should be no larger than ½ inch.
  - 5.2. Brick should be natural in color (red, brown, buff). Glazed brick, shiny or colored brick should not be used.
  - 5.3. Traditional brick coursing patterns should be used. Stacked bricks are not appropriate.

## 5.7. Exterior Building Materials

### 6. Stucco

- 6.1. Plaster stucco is an appropriate secondary material but should not comprise the primary exterior building material.
- 6.2. EIFS is not an appropriate material.
- 6.3. A smooth or slightly textured surface is preferred.
- 6.4. Careful attention should be given to the location of expansion joints so they align with horizontal features and do not give the impression of an overlarge panel.

### 7. Wood

- 7.1. Wood is an appropriate material and should retain a rustic appearance. It may be painted or unpainted.
- 7.2. Wood paneling should be used in a traditional pattern such as board-and-batten.
- 7.3. Contemporary installations of wood should be minimized.
- 7.4. Rustic, rough-hewn wood is encouraged.

### 8. Alternate materials

- 8.1. If alternative materials are selected, they should be comparable to traditional materials, including in texture and color.



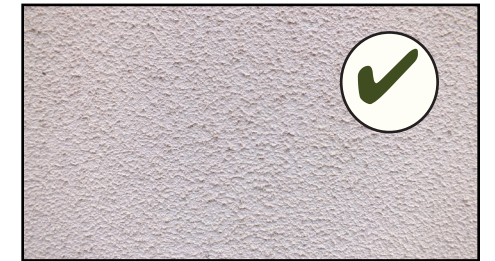
Wood siding is appropriate for the Historic District.



Board-and-batten siding is appropriate for the Historic District.



Rustic wood posts are an appropriate material for porch and awning supports.



Plaster stucco is an appropriate secondary material in the Historic District.



EIFS is not an appropriate material for the Historic District.

### TYPICAL WOOD SIDING PROFILES





TYPICAL EXISTING CONDITIONS



Many buildings have rough-faced limestone cladding in a random-ashlar pattern.



Giraffe-style masonry that includes a variety of masonry materials is a character-defining feature in Wimberley.



Wood siding is a common exterior material in Wimberley.

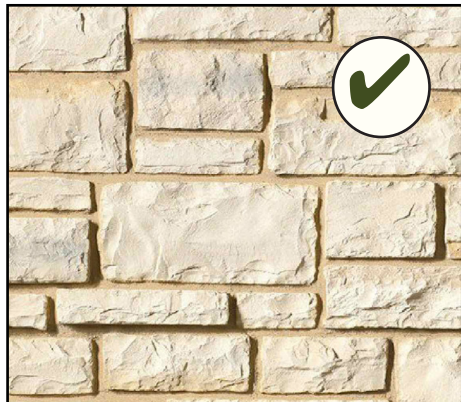
APPROPRIATE



Board-and-batten wood siding is appropriate for certain architectural styles in Wimberley.



Giraffe-style masonry that includes a variety of masonry materials is appropriate for Wimberley.



Random-ashlar is appropriate for Wimberley. Using rough finished limestone is encouraged.

INAPPROPRIATE



This stone veneer is an inappropriate exterior material in Wimberley.



This metal siding is an inappropriate exterior material in Wimberley.



Vinyl siding is an inappropriate exterior material in Wimberley.

Unlike many other towns, commercial buildings in Wimberley are not characterized by large expanses of storefront systems. Instead, large display windows fill first floors and provide views to goods and activities to passing pedestrians.

1. Ground floors in new buildings shall be visually open and provide interest on the street.
  - 1.1. The ratio of solid-to-void surface area shall be similar to that seen traditionally on nearby commercial storefront buildings. First floors should be more transparent than upper floors.
  - 1.2. Avoid a blank wall appearance that does not provide interest to pedestrians.
2. New display windows can be constructed of wood, steel, anodized aluminum, or other alternative materials with the same long lasting characteristics.
3. Display windows should have trim with profile dimensions and shadow lines similar to those used historically or be trimmed with wood to create a more historic profile. Large or elaborate window casings or heads, like those seen in Victorian-style buildings, are not appropriate for Wimberley.
4. Display windows should be large and may be divided or undivided.
5. Glass should be clear and non-reflective but may be insulated and/or low-e.



Typical storefront windows in the Historic District are wood-framed and have simple profiles.



Large, wood-framed display windows are appropriate for the Historic District.



Traditional storefront assemblies are not appropriate in the Historic District.



These large storefront windows are compatible with the Historic District.



The materials and configuration of this first-floor storefront is inappropriate for Wimberley.



## 5.9. Entries and Doors



This storefront entrance is flat to the façade and is appropriate for the Historic District.



This storefront entrance is minimally recessed and has an appropriate door.



Deeply recessed storefront entrances are not appropriate.

1. Building entrances should appear similar to those used historically in the block. They should either be centered with windows on either side or located to one side with store windows taking up the rest of the façade. They should be clearly defined, and obvious to pedestrians.
2. Building entrances should be flat with the façade or minimally recessed. Deeply recessed entrances are not in keeping with the character of the Historic District.
3. Secondary public entrances to the upper floors can be a part of the ground floor configuration.
4. Designs may also need to comply with other code requirements, including door width, direction of swing, and construction. In some cases, entries must comply with accessibility requirements of the Americans with Disabilities Act. Note, however, that some flexibility in application of these other regulations is provided for historic proper-ties. See also [Preservation Briefs #32: Making Historic Properties Accessible](#), published by the National Park Service.



Typical storefront entrances in the Historic District often have a centered door flanked by windows.

## 5.10. Upper Story Windows

Windows give scale to buildings and provide visual interest. Distinct window designs help define many historic building styles. Historic windows are set deep into a wall, and have substantial casings and sash components. This creates shadows that contribute to the character of the historic style.

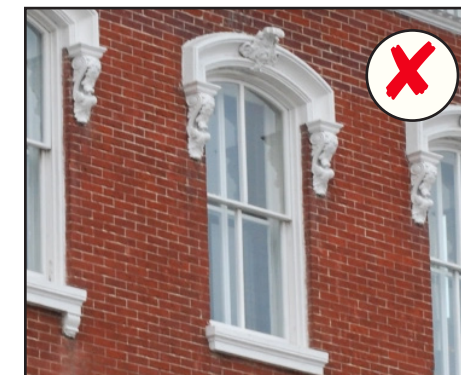
1. Windows should be of similar size to other windows on the block and may be vertically or horizontally oriented.
2. The pattern of window placement in the primary façade of a building should reflect other patterns of nearby buildings. Too many or too few windows can seem out of place in the established rhythm of the block face. Upper floors should appear more solid than first floors when compared to the first floor.
3. Windows should align with others in a block. Windows, lintels and their trim elements should align with those on adjacent historic buildings. When the alignment differs between adjacent buildings, the new construction can select one or the other, or create a compromise between the two.
4. Window configurations should be similar to those used traditionally in the Historic District. Windows vary widely in configuration with some being 1-over-1 hung windows (with a vertical orientation) and others being small, fixed, horizontally-oriented windows. Windows do not need to be operable.
5. Windows should have a minimum 1 ½ inch sash dimensions plus a brick mould. These can be wood or in the case of metal clad windows- painted metal. Clear, anodized aluminum is not appropriate. This trim should have dimension and shadow lines similar to those used historically.
6. Large or elaborate window casings or heads, like those seen in Victorian-style buildings, are not appropriate for Wimberley.
7. Windows should be set a minimum of two inches behind the plane of the façade.
8. Glass should be clear and non-reflective. Isolated use of obscure, patterned, or stained glass are acceptable but should not comprise the majority of upper story windows.
9. Glass can be insulated and/or low-e.
10. Window film can be applied if it is non-reflective and does not darken the windows.



Window configurations should be similar to those used traditionally in the Historic District.



Clear, anodized aluminum is not appropriate for the Historic District.



Large or elaborate window casings or heads, like those seen in Victorian-style buildings, are not appropriate for Wimberley.



Tinted glass is inappropriate for the Historic District.



## 5.11. Mechanical and Utilities



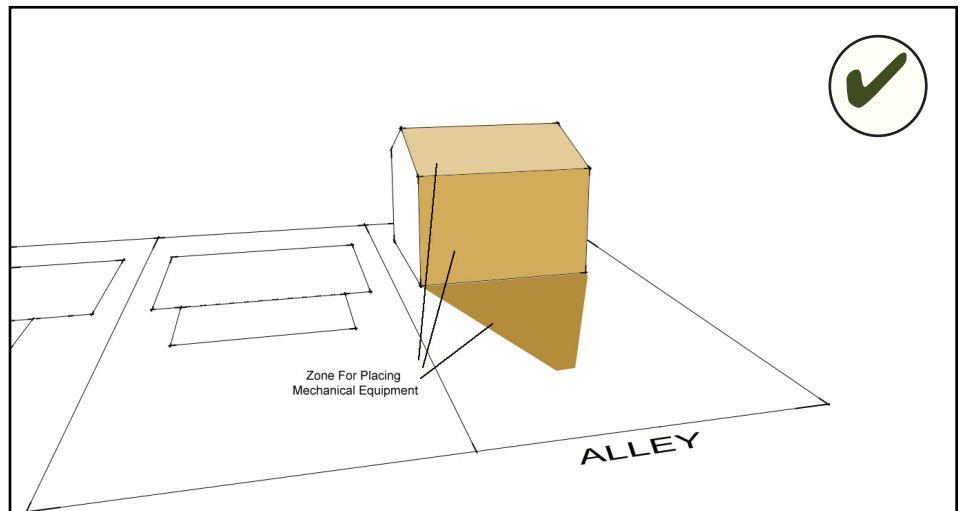
Utilities should be installed on the rear or side of the building.



Do not locate window air conditioning units on the building's primary façade.

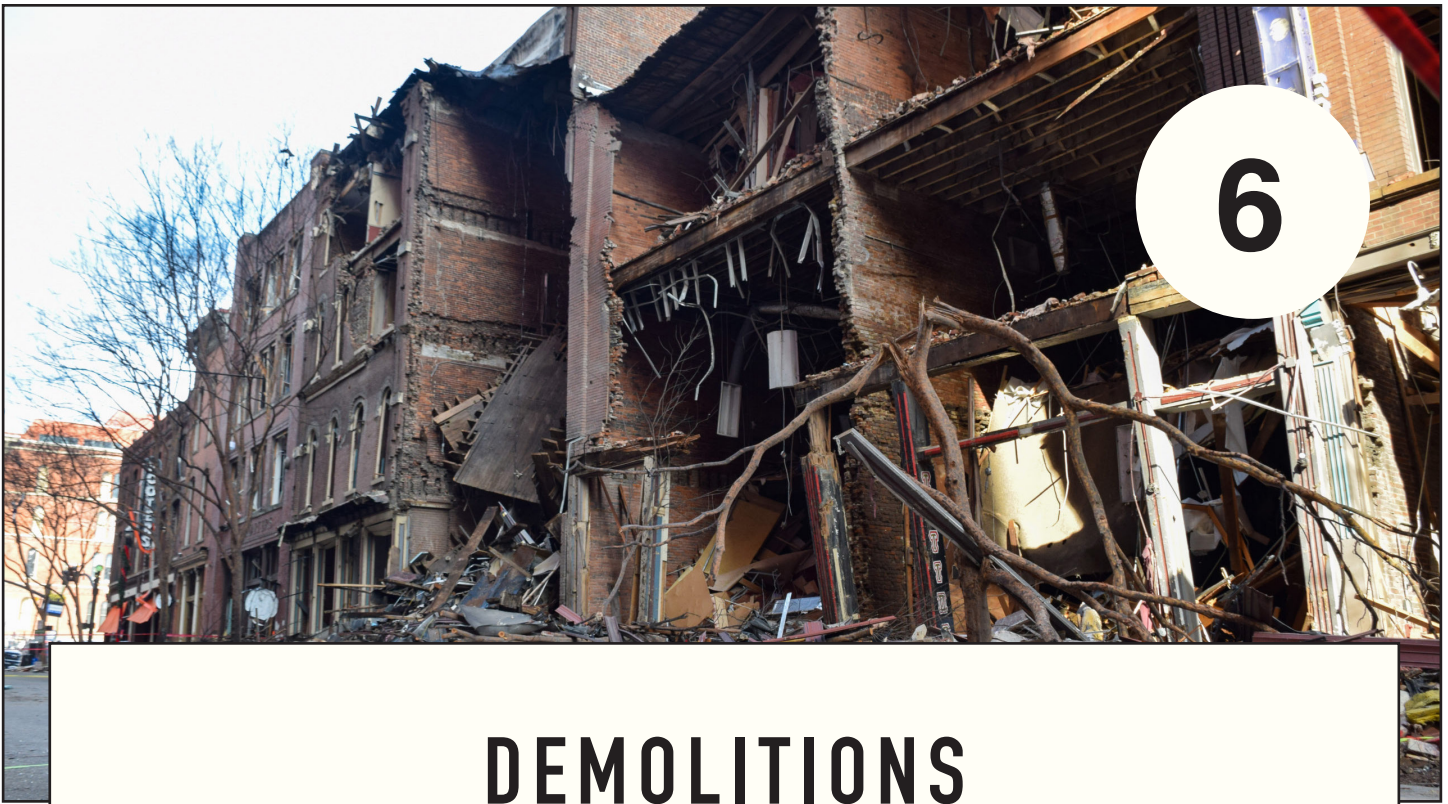
Utility service boxes, telecommunication devices, solar devices, cables, and conduits are among the variety of equipment that may be attached to a building that can affect the character of the area. While solar energy collecting devices might not always be considered as mechanical or service equipment, for the purposes of these Design Guidelines they shall be.

1. Minimize the visual impact of mechanical equipment as seen from the street.
2. Do not locate window air conditioning units on the building's primary façade.
3. Use low-profile mechanical units and elevator shafts on rooftops that are not visible from the public's view. If this is not possible, setback or appropriately screen rooftop equipment from view.
4. Locate a satellite dish out of public view, to the extent feasible, and in compliance with other regulations.
5. Paint mechanical equipment attached to the building fascia the same color as the fascia background to which it is attached in order to blend into the building.



Mechanical equipment should be installed on the rear or side of the building.





# DEMOLITIONS

**D**emolition is forever, and once a building is gone it takes away another piece of the City’s character. Demolition of a historic building or resource that has most of its original design and features should only be an action of last resort.

Chapter 6 outlines the process for determining if demolition or relocation is an appropriate choice. Guidelines also describe recommendations for the documentation of buildings prior to demolition as well as building deconstruction so that historic materials may be salvaged for reuse.

Planning and Zoning Commission can delay or deny requests for demolition while it seeks solutions for preservation and rehabilitation.

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## 6.1. Demolition Conditions

Planning and Zoning Commission should not allow the demolition or relocation of any resource which has historical and/or architectural significance unless one or more of the following conditions exist and if, by a finding of Planning and Zoning Commission, the proposed demolition or relocation will materially improve or correct these conditions:

1. The resource constitutes a hazard to the safety of the public or the occupants, as determined by the Building Official.
  - At such a determination the Building Official will present his report to the Historic Preservation Official. The HPO will convene a meeting of the appropriate City Departments to look for viable alternatives to demolition. Departments might include Planning and Development. The purpose is to see if there are monies or resources available to the owner to alleviate the issue identified by the building inspector. A licensed structural engineer familiar with historic resource preservation, shall present a report to the Planning and Zoning Commission prior to the hearing.
2. The resource is a deterrent to a major improvement program that will be of substantial benefit to the community and the applicant proposing the work has obtained all necessary planning and zoning approvals, financing, and environmental clearances.
  - The Historic Official must be included in early meetings with the City to assist in the development and design to determine whether viable options exist to retain the property in the new design. It should be noted in determining the “substantial benefit” to the community that the beauty, charm and reputation of Wimberley is rooted in its Historic Character. Destroying that authentic character for a new improvement should be carefully considered when determining benefit.
3. Retention of the resource will cause undue financial hardship to the owner when a governmental action, an act of God, or other events beyond the owner’s control created the hardship, and all feasible alternatives to eliminate the financial hardship, which may include offering the resource for sale at its fair market value or moving the resource to a vacant site within the historic district, have been attempted and exhausted by the owner.
4. Retention of the resource is not in the interest of the majority of the community. To determine the interest of the majority of the community, the owner of the property shall submit to Planning and Zoning Commission a petition with 51% of the citizens of Wimberley approving the demolition.

## 6.2. Demolition Considerations

Planning and Zoning Commission should consider the following when evaluating proposals to demolish or relocate historic resources:

1. Does the resource proposed for demolition or relocation have architectural and/or historical significance?
2. What would be the effect on surrounding buildings of demolition or relocation of the resource?
3. What would be the effect on the Overlay District as a whole of demolition or relocation of the resource?
4. What would be the effect on safeguarding the heritage of the City of the demolition or relocation?
5. What has been the impact of any previous inappropriate alterations?
6. Is the demolition solely a matter of convenience?
7. Has the owner offered the property for sale?
8. Has the owner asked a fair price?
9. Has the property been marketed for a reasonable time?
10. Has the property been advertised broadly in a reasonable manner?
11. Has the owner sought the advice of a professional experienced in historic preservation work?
12. What would be the effect of open space in that location if the lot is to be left open?
13. What would the effect of any proposed replacement structure to the community?
14. What is the appropriateness of design of any proposed replacement structure to the Overlay District?



### 6.3. Demolition by Neglect

**D**emolition by neglect describes a circumstance in which a building owner intentionally allows a building to fall into such a state of disrepair that it becomes a public hazard that must be demolished. If the owner of any building, object, site, or structure designated historic or contributing to a historic district has received two (2) or more notices from the director of code compliance of building neglect in violation of this and other city ordinances, no application for a construction permit may be considered for five (5) years following demolition provided the following have occurred prior to demolition:

1. At least two municipal court cases have been filed in an attempt to enforce applicable provisions of the City Code;
2. A verified consultation between the, owner, historic preservation officer, and the director of development services has occurred.

### 6.4. Order of Last Resort

Only as a last resort should an historic structure be considered for demolition.

1. Where a structure must be razed, then a record shall be made of it prior to demolition. This shall include photographs and architectural drawings.
2. A structure should never be demolished as a matter of convenience.





## SIGNAGE

This chapter presents design guidelines for the design of signs. The design guidelines are organized into a series of relevant design topics. Within each category, individual policies and design guidelines are presented, which the City will use in determining the appropriateness of the work proposed. *Refer to Signage section in the Planning and Development Regulations Article 4, Section 8.*

Traditionally, a variety of signs were seen in the downtown. Five different types occurred:

- Small, freestanding signs mounted on a pole or post; located near the sidewalk because the primary structure or business was setback from the street (e.g., an area with residential character); printed on both sides
- Medium-sized, square or rectangular shaped signs that projected from the building above the awnings or canopies; printed on both sides
- Small, horizontally-oriented rectangular signs that protruded from the building below the awnings or canopies but above pedestrians' heads; printed on both sides

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- Medium- to large-sized, horizontally-oriented rectangular signs attached flat against the building, above and/or below the awnings; printed on one side only
- Window signs, painted on glass; used at the street level and on upper floors

Signs that were mounted on the exterior advertised the primary business of a building. Typically, this use occupied a street level space and sometimes upper floors as well. In the case of a large structure that included several businesses on upper floors, the name of the building itself was displayed on an exterior sign. Tenants relied on a directory at the street level.



In addition, signs were mounted to fit within architectural features. In many cases, they were mounted flush above the storefront, just above moldings. Others were located between columns or centered in “panels” on a building face. This method also enabled one to perceive the design character of individual structures.

Each nonresidential structure in the Downtown District may have up to five types of signs in use at any given time: primary, secondary, window, portable, and temporary. Multi-tenant buildings shall share signage through co-locating the various businesses’ advertising on directories and monument or other approved signs via an approved Master Sign Plan.

- A primary sign represents the owner’s largest sign expense and is likely the most important of the five sign types. Only one primary sign will be allowed per business per building. The primary sign’s audience is specifically the viewer driving past in a vehicle.
- Secondary signs are utilized in addition to the primary building sign. Typically, a secondary sign protrudes from the building below the awnings or canopies but above pedestrian heads, printed on both signs. This may also be a small to medium free-standing sign mounted on a pole or post. The secondary sign is generally intended to capture the attention of the pedestrian walking on the sidewalk.
- Window signs are painted or applied to the glass used at street level and/or on upper floors. The window signage is intended for the pedestrian walking on the sidewalk and conveys specific information about the business offered.
- Portable signs are intended for the pedestrian walking on the sidewalk. Portable signs include sandwich boards, signs mounted on easels, or freestanding frames with sign inserts. Portable signs must not block sidewalks or walkways. These signs may only be outside during business hours. Each business is limited to one portable sign.
- Temporary signs are used for a special purpose, such as limited-time offer or a sale. Temporary signs may be up for no more than 45 days.

## 7.1. Policy: Sign Design

### Design a sign to be in balance with the overall character of the property.

A sign typically serves two functions: first, to attract attention, and second to convey information, essentially identifying the business or services offered within. If it is well designed, the building front alone can serve the attention-getting function, allowing the sign to be focused on conveying information in a well-conceived manner. All new signs should be developed with the overall context of the building and of the area in mind.

1. Consider the building front as part of an overall sign program.
  - 1.1. Coordinate a sign within the overall façade composition.
  - 1.2. A sign should be in proportion to the building, such that it does not dominate the appearance.
  - 1.3. Develop a master sign plan for the entire building; this should be used to guide individual sign design decisions.
2. A sign shall be subordinate to the overall building composition.
  - 2.1. A sign should appear to be in scale with the façade.
  - 2.2. Locate a sign on a building such that it will emphasize design elements of the façade itself.
  - 2.3. Mount a sign to fit within existing architectural features. Use the shape of the sign to help reinforce the horizontal lines of moldings and transoms seen along the street.

### Appropriate signs include freestanding, flush mounted, window, projecting, hanging, awning, and directory signs.

Well-designed signs are needed in the historic District for communication and identifying goods and services available in the District. But signs are artifacts in themselves. They are a significant component of the environment. Signs affect the quality, image, and cohesiveness of the entire historic District.

The placement or location of a sign is a critical factor in maintaining the order and integrity of the District. Consistent placement of signs according to building type, size, location, and even building materials create a visual pattern that the pedestrian can easily interpret and utilize to the mutual benefit of merchants, tourists, and customers.

1. A primary sign should identify the services or business offered within.
  - 1.1. To avoid driver confusion, the information on the primary sign should be in a large enough font or design that it is easily viewable from a vehicle.
  - 1.2. The sign should contain only enough information to alert the viewer in a vehicle to the location of the business or entity at the building.
  - 1.3. Whenever possible, other signs should be utilized for information geared towards pedestrian or other viewers.
  - 1.4. The primary sign should be easily viewable from a vehicle with as little visual clutter as possible.
2. A secondary sign should identify the services or business offered within.
  - 2.1. Typically, a secondary sign is intended to capture the attention of pedestrians walking on the sidewalk.
  - 2.2. The sign should contain only enough information to alert the viewer on a sidewalk to the location of the business or entity at the building.
  - 2.3. The secondary sign should be easily viewable from the sidewalk with as little visual clutter as possible.
3. Freestanding or pole mounted signs may be considered.
  - 3.1. A freestanding sign may be used in the front yard of a former residence with a commercial use.
  - 3.2. A freestanding sign may also be used in areas where the primary use is set back from the street edge.
  - 3.3. One freestanding sign or monument sign with a maximum sign area of 32 square feet and a maximum sign height of 10 feet.
4. A flush-mounted wall sign may be considered.



Historic markers approved by the Texas Historical Commission and the National Park Service may be mounted on a single pole.



This wooden pole sign is appropriate for the Historic District.



Freestanding signs on low poles are appropriate for Wimberley.



## 7.2. Policy: Appropriate Signs



Hanging signs are appropriate for the commercial zone and intended for pedestrian usage.



Historic signs over 40 years old may be retained and reconstructed.



The size, location, and number of signs on this building are inappropriate for the Historic District.

4.1. In many cases, turn-of-the century building types common in Wimberley have a sign frieze, which is a panel by trim that sits just above the transom or canopy. This is the ideal location for the primary building sign. The sign frieze is typically located above the transom and below the second-floor windows.

4.2. When utilizing the sign frieze as the sign placement location, it is important to respect the frieze borders. In other words, the sign should not overlap or crowd the top, bottom, or ends of the frieze.

4.3. When feasible, place a wall sign such that it aligns with others on the block.

5. A flush-mounted wall sign shall not exceed one square foot for every one foot of linear façade width.

5.1. For instance, a building with twenty feet of street frontage would be eligible for a sign of twenty square feet ( $20 \times 1 = 20$ ). In true sign dimensions, this would be a sign of approximately two feet by ten feet. The area of the wall sign on any single wall should not exceed 10% of the area of the wall of the establishment.

5.2. Note that the formula establishes the maximum permitted sign area, when all other factors of scale, proportion, and compatibility are met. A sign does not have to be as large as this equation allows. The first consideration shall be compatibility with the size and character of the façade.

5.3. In a case where a building has more than one face exposed to a public way, the allowed sign area may not be combined.

6. Instead of a wall sign, a roof sign may be considered.

6.1. A business can opt for either a wall sign OR a roof sign.

6.2. Roof signs may not extend above the ridge line of the building and their area shall not exceed 10% of the building façade of the establishment.

7. A window sign may be considered.

7.1. A window sign may be considered in addition to the primary building sign to convey specific information regarding contact information (i.e. telephone number, email, or web address of a business), other business locations, or list more than one (1) specific product or service.

7.2. A window sign should cover no more than thirty percent (30%) of the total window area.

7.3. It may be painted on the glass, attached with flush vinyl, or hung just inside a window using appropriate attachment materials, as reviewed and approved by Planning and Zoning Commission

## 7.2. Policy: Appropriate Signs

7.4. No more than 50% of a window shall be covered by business signage, advertisements, open signs, hours of operation, and other messages.

7.5. One small (maximum 2 square feet) window sign with a dark background displaying the business' hours of operation with contrasting, but not in a vivid color, lettering is allowed without Certificate of Appropriateness review; if additional size or design is requested, then a CoA is required.

7.6. One small (maximum 1.5 square feet) 'open' sign per business is allowed to be placed in a window without Certificate of Appropriateness review, if additional size is requested then a CoA is required. The sign message cannot be in a flashing or traveling mode.

7.7. Electronic message center signs that are designed to be visible from the right-of-way are not allowed.

7.8. While window displays are not reviewed by Planning and Zoning Commission, their use is very important to retailers. The attractiveness of a display is likely the highest contributing factor to whether or not a pedestrian will enter a store, and its design should be carefully planned.

7.9. Please note that Planning and Zoning Commission will take cognizance and assume jurisdiction of signs within a store that is obviously intended to be viewed through a window.

8. A hanging sign may be considered.

8.1. A small hanging sign is easier for a pedestrian to read than other sign types and is encouraged.

8.2. A small hanging sign should be located near the business entrance, just above the door or to the side of it.

8.3. A hanging sign installed under a canopy should be a maximum of 50% of the canopy's width. It should not extend beyond the side of the awning.

8.4. A hanging sign should be mounted perpendicular with the building façade.

8.5. A hanging sign should provide a minimum of eight feet clearance between the sidewalk surface and the bottom of the sign. However, a hanging sign mounted under a canopy may provide a minimum clearance of seven feet.

8.6. A hanging sign shall be no more than eight square feet in size.

9. A projecting sign may be considered.

9.1. A projecting sign should appear to be in proportion with the building. It should not overwhelm the appearance of the building or obscure key architectural features.

9.2. A projecting sign shall provide a minimum clearance of eight feet between the sidewalk surface and the bottom of the sign.

9.3. A projecting sign shall be no more than fifteen square feet in size with a maximum sign height of five feet.

9.4. Additionally, a projecting sign shall in no case project beyond 1/2 of the sidewalk width.

9.5. Signs should not obscure the view of any windows, existing signs, and/or adjacent buildings to an unreasonable extent.



7.2. Policy: Appropriate Signs

- 9.6. A large projecting sign is not permitted unless other types of signage are not appropriate for the building.
- 9.7. A large projecting sign, if approved, should be mounted higher, and centered on the façade or positioned at the corner of a building. Generally, a projecting sign should not be located above the second floor.
- 9.8. “Blade” signs are considered projecting signs and should follow the guidelines for projecting signs.
- 9.9. Any two-sided sign shall be designed to be back to back and in no case shall both sides of the sign be visible at any time to the reader.
- 10. Awning and canopy signs may be considered.
  - 10.1. An awning or canopy sign shall not exceed one square foot for every one linear foot of façade width. In no case should an awning or canopy sign exceed the size of the awning or canopy surface to which it is applied.
  - 10.2. The size of an awning or canopy sign shall be calculated by its actual area and shall be included in the calculation for total allowable building signage.
  - 10.3. Consider mounting a sign centered on top of a building canopy where a flush-mounted sign would obscure architectural details.
  - 10.4. A sign mounted on top and affixed to a building canopy, and located perpendicular to the building shall not be allowed.
  - 10.5. Appearance of a sign as viewed from an upper level out must be considered.
- 11. A directory sign for multi-tenant buildings must be considered.
  - 11.1. A Master Sign Plan is required for multi-tenant buildings.
  - 11.2. Where several businesses share a building, coordinate the signs. Align several smaller signs, or group them into a single panel as a directory.
  - 11.3. Use similar forms or backgrounds for the signs to tie them together visually and make them easier to read.
  - 11.4. The manner in which a directory sign is mounted to a building, either flush to or projecting from a wall, will determine the maximum allowable sign area.
  - 11.5. Electronic message centers are not allowed.
  - 11.6. Signage allocation must be considered when setting up a building for multiple tenants, and the appropriate distribution of allowable sign square footage and sign sizes and locations planned for the various tenants.
- 12. A portable sign may be considered.
  - 12.1. Portable signs are intended for pedestrian traffic on the sidewalk and can convey specific information regarding contact information.
  - 12.2. A portable sign may list more than one specific product or service and/or promotional information (i.e., daily specials, sales, or business related announcements.)
  - 12.3. Portable signs include A-frame, sandwich boards, signs mounted on easels or free-standing frames with sign inserts.

7.2. Policy: Appropriate Signs

- 12.4. An A-frame or sandwich board sign should be limited to 6 square feet of surface per side and should in no case exceed four feet in height and three feet in width.
- 12.5. A sign mounted on an easel or a free-standing frame with a sign insert should be limited to six square feet of surface per side and should in no case exceed five feet in height and three feet in width.
- 12.6. A portable sign should not interfere with pedestrian traffic.
- 12.7. A portable sign should be secured to the sidewalk. If an eye bolt is used it should be installed by the City of Wimberley and placed below the sidewalk surface, and a steel wire should be used to attach the sign to the bolt.
- 12.8. If the sign is not anchored with an eye bolt, then the sign shall be internally weighted rather than secured with sand bags or other external means.
- 12.9. Portable signs shall be taken inside when the business being advertised is not open.
- 12.10. Portable signs in Area 2 are discouraged, except when placed on a sidewalk adjacent to a street with heavy pedestrian traffic.
- 13. A temporary sign may be considered.
  - 13.1. A temporary sign (including banners) should be limited to a maximum of twenty-four square feet in area with a maximum height of three feet.
  - 13.2. A temporary sign, when installed, should not obscure windows or other architectural details of a building.
  - 13.3. In no case will a temporary sign be allowed to substitute as a permanent sign.
  - 13.4. Temporary signs should respect the design guidelines for permanent signs.
- 14. A sign should not in any way obscure or compete with architectural details of an historic building façade.
  - 14.1. This is especially important for a building with historic significance.
  - 14.2. A sign should be designed to integrate with the architectural features of a building not distract attention from them.



Appropriate and Inappropriate Signage

APPROPRIATE



Two-pole signs are appropriate for the Historic District.



Monument signs are appropriate for the Historic District.



Projecting and hanging signs are appropriate for the Historic District.

APPROPRIATE



Multi-tenant Building signs are appropriate for the Historic District.



Door/Window signs are appropriate for the Historic District.



Historical plaques are appropriate for the Historic District.

APPROPRIATE



A-frame/sandwich board signs are allowed in the Historic District.



Pedestrian-oriented signs such as those hanging under the awnings around the square are appropriate for the Historic District.



Minimally illuminated blade signs are appropriate for the Historic District.

Appropriate and Inappropriate Signage

INAPPROPRIATE



Blinking or flashing signs are inappropriate for the Historic District.



Signs with exposed uplighting are not appropriate for the Historic District.



This sign is inappropriate because it obscures the transom on the building.

INAPPROPRIATE



This sign is inappropriate because it obscures the transom on the building.



Backlit signs are inappropriate for the Historic District.



Lightbox signs are inappropriate for the Historic District.



**A sign should be in character with the material, color, and detail of a building.**

1. Signs that are out of character with those seen historically and that would alter the historic character of the street are inappropriate.
  - 1.1. Animated signs are prohibited.
  - 1.2. Any sign that visually overpowers the building or obscures significant architectural features is inappropriate.
  - 1.3. Murals that include signage may be considered appropriate and Planning and Zoning Commission may exclude portions of the mural from the size calculations of the above guidelines
  - 1.4. Murals shall not be painted onto previously unpainted brick or masonry of historical significance.
2. Sign materials should be compatible with that of the building façade.
  - 2.1. A simple, easy-to-read sign design is preferred.
  - 2.2. Typefaces that are in keeping with those seen in the area traditionally are encouraged.
  - 2.3. Select letter styles and sizes that will be compatible with the building front. Generally, these are typefaces with serifs.
  - 2.4. Avoid hard-to-read or overly intricate typeface styles.
  - 2.5. Painted wood, unpainted wood, and metal are appropriate materials for signs. Their use is encouraged.
  - 2.6. Plastic is not permitted, except for flush, adhesive, professionally installed lettering.
  - 2.7. Highly reflective materials that will be difficult to read are inappropriate.
  - 2.8. Painted signs on blank walls were common historically and may be considered. Painted signs should only be used on non-masonry walls or on masonry walls that have already been painted.
3. Using a symbol for a sign is encouraged.
  - 3.1. A symbol sign adds interest to the street, can be read quickly and is remembered better than written words.
4. Flashing, blinking, or otherwise animated lighting are not permitted.
5. The light for a sign should be an indirect source.
  - 5.1. Light should be directed at the sign from an external, shielded lamp.
  - 5.2. The fixture should have a sense of design, which is coordinated with the sign surface and appropriate to building style and character.
  - 5.3. A warm light, similar to daylight, is appropriate.
  - 5.4. Light should not shine directly or reflect into the eyes of pedestrians.
  - 5.5. Exposed up-lights are inappropriate
  - 5.6. Luminance must not exceed 65 footcandles for any portion of the sign.

- 5.7. Lighting should be turned off after 10pm or the close of business, whichever is later.
6. If internal illumination is used, it should be designed to be subordinate to the overall building composition.
  - 6.1. Internal illumination of an entire sign panel is discouraged. If internal illumination is used, a system that backlights only the sign text is preferred.
  - 6.2. Neon and other tubular illumination may be considered. However, use neon in limited amounts so it does not become visually obtrusive.
  - 6.3. Internal illumination of an awning is inappropriate.
  - 6.4. Lighting should be turned off after 10pm or the close of business, whichever is later.
7. Neon signs may be considered in limited situations.
  - 7.1. The use of neon signs is more appropriate to new construction, non-historic structures, and historic structures built after 1930. These signs should have an historic character.
  - 7.2. Neon is not appropriate on structures built before 1930 or on residential structures.
  - 7.3. Unshielded neon is not permitted
  - 7.4. Lighting should be turned off after 10pm or the close of business, whichever is later.
8. Sign brackets and hardware should be compatible with the building and installed in a workman-like manner.
9. Maintenance of signs shall be required.
  - 9.1. Re-secure sign mounts to the building front.
  - 9.2. Repaint faded graphics.
  - 9.3. Repair worn wiring.
  - 9.4. Replace burned out bulbs.
  - 9.5. Remove non-historic, obsolete signs.
  - 9.6. Preserve historic painted signs in place as decorative features.
10. Signage should have a professional quality and a finished appearance.
  - 10.1. Signs that appear to be temporary, unfinished, or homemade are not allowed.
  - 10.2. A change in a portion of a multi-tenant sign should be consistent with the original, approved design.
11. Changing tenants in buildings with approved multiple tenant signs.
  - 11.1. Staff may approve sign face changes if they are the style of the approved multi-tenant sign.



# FEEDBACK ON ORDINANCE

ROUTINE REPAIRS / MAINTENANCE  
- hinder big ability to navigate ordinance / big disruption to seeking this approval.

\*  
• Paint color can be significant  
• All buildings included?

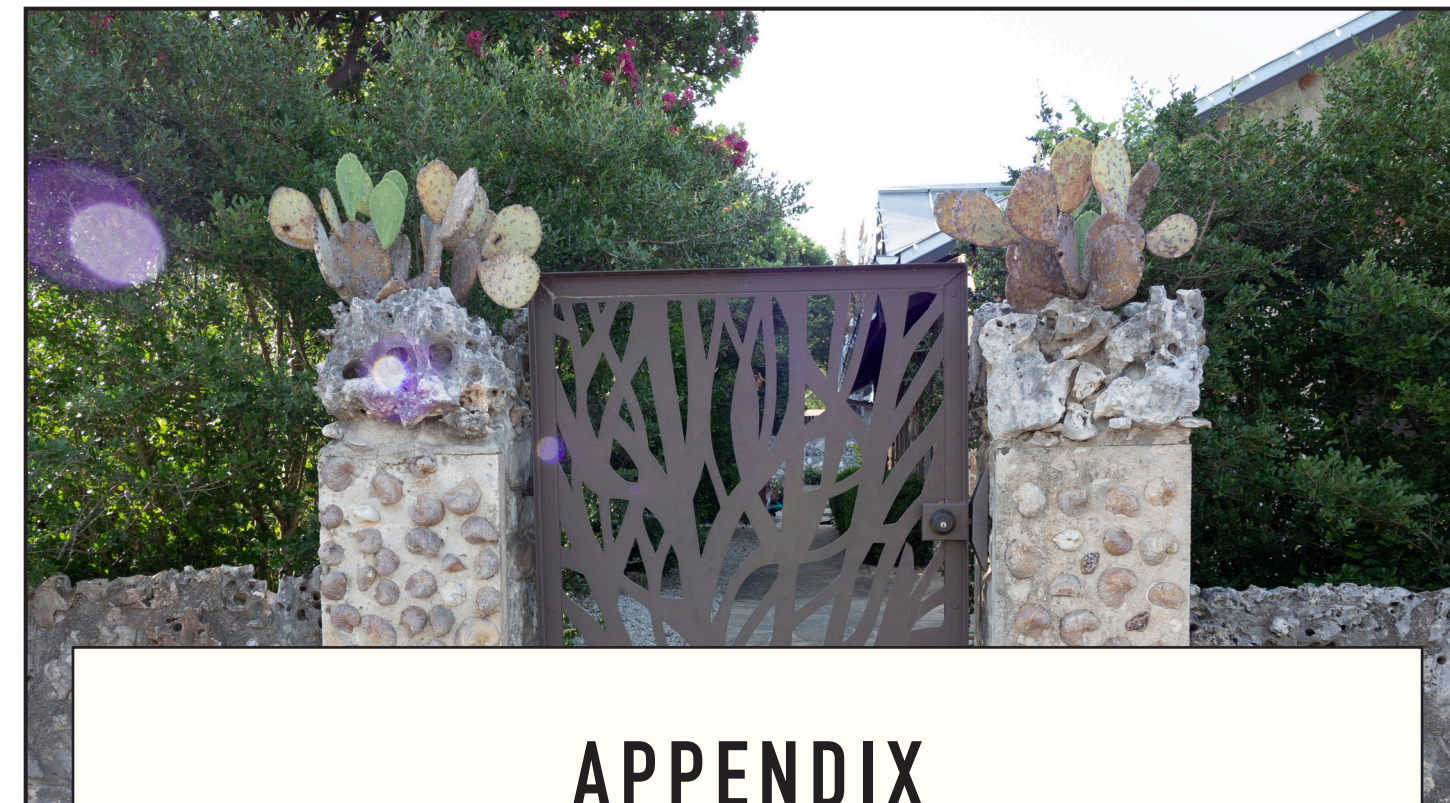
😊 Ordinance  
- Inclusive is a great word  
- Good Review / appeals process

😊 Ordinance  
Excellent tiered system

Any building?  
Must be Opposite  
(New construction in District)?

\*  
Minor Alterations  
Need to provide more color / clarification  
- Concern of biz disruption.

How will new construction be affected by the district?



## APPENDIX

The Appendix includes additional information to supplement the design guidelines including a list of definitions for terms used throughout the document, a maintenance and repair guide for routine preservation of historic buildings, and the Secretary of the Interior's Standards for Rehabilitation.

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EXTERIOR WALL MATERIALS



Non-historic paint coatings and water repellent treatments are inappropriate for historic masonry.



Covering historic masonry can cause damage to the underlying historic material.



Repoint missing or deteriorated joints with an appropriate, compatible mortar.

Exterior walls may be constructed of or clad in durable materials such as natural or manufactured masonry, wood, stucco, asbestos, or even metal. Regular maintenance of historic building materials is essential to long-term preservation. When possible, these materials should be repaired in-kind, with a material that is similar in look and composition, rather than replaced when damaged or deteriorated.

MASONRY

Masonry refers to a type of building construction that consists of separate, individual units laid in rows, stacked on top of one another, and held together by mortar (a mixture of water, sand or gravel, and cement or lime). It can be structural or decorative. Masonry can be natural, such as limestone or granite, or it can be manmade, such as brick or concrete blocks. When maintained properly, masonry is a durable material; however, inappropriate repair, mortar, or cleaning can rapidly deteriorate the material.

MAINTAINING EXTERIOR MASONRY

- Do not paint historic masonry, and avoid applying water-repellent coatings or sealants.
- Historic masonry should not be coated or covered with any additional materials.
- Repoint missing or deteriorated masonry joints with a mortar that matches the historic in strength, composition, color, and texture, per guidance in National Park Service Preservation Brief #2 (see *Additional Resources on page #*). It should look the same as the existing mortar and be as soft or softer than original.
- Never use Portland cement to patch or repoint historic masonry as it is too hard and can damage the historic material.
- If any masonry units need to be replaced, the replacement material should match existing historic in size, color, texture, and composition.
- Cleaning masonry should only be undertaken to stop active deterioration or remove significant soiling. If cleaning is necessary, start with the gentlest means water, typically low-pressure water (like a garden hose) with a soft bristle brush. Any additional cleaning products should be appropriate for historic masonry and should be tested prior to application. Test products in an inconspicuous location and wait to observe any adverse effects (such as change in color, texture, or gloss). Cleaning may not make masonry look “like new.” Avoid abrasive or mechanical cleaning with power washers, wire wheels, or similar tools. See National Park Service Preservation Brief #1 for additional cleaning guidance (see *Additional Resources*).

WOOD

Wood siding was commonly used on historic building exteriors, especially on historic buildings. It was typically coated in paint. Coatings are important in preserving historic wood as exposed wood can deteriorate from exposure to sun, water, and environmental conditions.

MAINTAINING EXTERIOR WOOD SIDING

- Maintain existing paints and coatings to prevent the wood siding from being exposed wind, sun, and rain. See National Park Service Preservation Brief 47 (see *Additional Resources*) for additional information on maintaining wood siding on building exteriors.
- Avoid excessive exposure to water by maintaining gutters, downspouts, and drainage; keeping sprinklers from hitting the building; and keeping vegetation away from the wood siding.
- When repainting, prepare, prime, and spot paint, as needed. Avoid stripping existing exterior paints as it can damage the wood siding. Remove loose paint by hand and sand the surface to prepare the surface for new paint. Preparation and a paint compatible with the existing is essential to lasting exterior paint. See National Park Service Preservation Brief 10 (see *Additional Resources*) for additional information on maintaining wood siding on building exteriors.

OTHER SIDING MATERIALS

Siding materials such as metal, stucco, or asbestos siding may also be present on the exterior of historic buildings.

MAINTAINING OTHER SIDING MATERIALS

- Maintain existing paints and coatings.
- Deteriorated siding should be repaired, rather than replaced, with materials compatible in color, texture, and composition.
- If siding requires cleaning due to heavy soiling or to halt deterioration, start with the gentlest means possible, typically low-pressure water (like a garden hose) and a soft bristle brush. If cleaning chemicals are required, test in an inconspicuous location first. See National Park Service Preservation Brief 1 and 47 (see *Additional Resources*) for additional guidance on cleaning and maintaining historic exteriors.



Maintain existing paint coatings on exterior wood to prevent exposure to wind, sun, and rain.

ADDITIONAL RESOURCES

[NPS Preservation Brief #1: Cleaning and Water-Repellent Treatments for Historic Masonry Buildings](#)

[NPS Preservation Brief #2: Repointing Mortar Joints in Historic Masonry Buildings](#)

[NPS Preservation Brief #10: Exterior Paint Problems on Historic Woodwork](#)

[NPS Preservation Brief #37: Appropriate Methods for Reducing Lead-Paint Hazards in Historic Housing](#)

[NPS Preservation Brief #47: Maintaining the Exterior of Small and Medium Size Historic Buildings](#)





Regularly clean gutters and downspouts.



Replace or resecure loose roof materials to ensure long-term preservation.

ADDITIONAL RESOURCES

[NPS Preservation Brief #4: Roofing for Historic Buildings](#)

ROOFING

Sloped roofs may be clad in composition shingles, slate, metal or other durable materials. Flat roofs may be composed of a variety of materials including tar and gravel. Roofing requires routine inspection and regular maintenance.

ROOF MAINTENANCE

- Inspect roof materials regularly as part of regular maintenance, looking for loose elements, debris in gutters or downspouts, deteriorated flashing or connections, evidence of water intrusion or leaks, vegetation in contact with the roofing, ponding water, or other unusual conditions. Preventing water intrusion is important to roof maintenance and regular inspection can address issues early on.
- Trim adjacent vegetation. Regularly clean gutters and downspouts. Check and re-secure flashing. Re-secure or replace loose materials, including shingles, in-kind to match existing in color, texture, size, and profile. See National Park Service Preservation Brief 4 (see *Additional Resources*) for additional information on routine roof maintenance.

WINDOWS, DOORS, AND PORCHES

Historic windows, doors, and porches are typically made of wood with metal, glass, and tile or terrazzo detailing or ornamentation. These materials may require repair and/or selective replacement over time.

WOOD MAINTENANCE

- Maintain existing paints and coatings to prevent the wood elements from being exposed to wind, sun, and rain.
- Avoid excessive exposure to water by maintaining gutters, downspouts, and drainage; keeping sprinklers from hitting the building; and keeping vegetation away from the wood elements.
- When repainting, prepare, prime, and spot paint, as needed. Avoid stripping existing paints as it can damage the wood. Remove loose paint by hand and sand the surface to prepare the surface for new paint. Preparation and a paint compatible with the existing is essential to lasting exterior paint. See National Park Service Preservation Brief 47 (see *Additional Resources*) for additional information on maintaining wood on historic buildings.
- If wood is deteriorated or has areas of decay, selective repair with dutchman patches may be appropriate.

METAL MAINTENANCE

- If metals are painted, the paint coating should be retained as exposed metal may rust when exposed to air and water. Repaint with a compatible paint, as needed. If metals are not painted, which is common with sheet metals, they should be left unpainted.
- Avoid abrasive cleaning methods, such as wire wheels or pressure washing.
- Clean with the gentlest, least abrasive method possible, usually low-pressure water (like a garden hose) and a soft bristle brush. Avoid chemical cleaners unless they are appropriate for historic metals. Any cleaners should be tested in an inconspicuous area and observed for adverse effects (such as change in color, texture, or gloss) per National Park Service Preservation Brief 1 (see *Additional Resources*).

GLASS MAINTENANCE

- Most glass elements, other than painted glass, can be cleaned with water alone.
- Avoid abrasive, acidic, or most household cleaners on historic colored or stained glass.



Regularly maintain wood windows, doors, and porches with appropriate repainting techniques.

ADDITIONAL RESOURCES

[NPS Preservation Brief #9: The Repair of Historic Wooden Windows](#)

[NPS Preservation Brief #10: Exterior Paint Problems on Historic Woodwork](#)

[NPS Preservation Brief #13: The Repair and Thermal Upgrading of Historic Steel Windows](#)

[NPS Preservation Brief #33: The Preservation and Repair of Historic Stained and Leaded Glass](#)

[NPS Preservation Brief #45: Preserving Historic Wood Porches](#)

[NPS Preservation Brief #47: Maintaining the Exterior of Small and Medium Size Historic Buildings](#)



## 2. Glossary of Terms

1. **ALIGNMENT.** The arrangement of objects along a straight line.
2. **ALTERATION.** Any act or process that changes one of more historic, architectural, or physical features of an area, site, place, and/or structure including, but not limited to the erection, construction, reconstruction, or removal of any structure.
3. **APPLICANT.** A person seeking a designation or authorization under this Chapter or the person's designated and duly authorized agent or representative. This term may include the property owner, occupant of the site, the Planning and Zoning Commission or City Council.
4. **APPROPRIATE.** Suitable for a particular condition, occasion, or place, compatible, fitting.
5. **APPURTENANCES.** An additional object added to a building; typically includes vents, exhausts hoods, air conditioning units, etc.
6. **ARCHITRAVE.** The lowest part of an entablature that rests on the capitals of the columns.
7. **ARCHITECTURAL DETAILS.** Small details like moldings, carved woodwork, etc. that add character to a building.
8. **AWNING.** An architectural projection, which provides weather protection, identity, or decoration, and is supported by the building to which it is attached. It is composed of a lightweight rigid or retractable skeleton structure over which another cover is attached that may be of fabric or other materials. Awnings are typically sloped.
9. **BRACKET.** A supporting member for a projecting element or shelf, sometimes in the shape of an inverted L and sometimes as a solid piece or a triangular truss.
10. **BUILDING.** A resource created principally to shelter any form of human activity, such as a house.
11. **CANOPY.** A projecting, rigid structure with a roof generally mounted to the ground and/or suspended with tie rods.
12. **CERTIFICATE OF APPROPRIATENESS.** An order issued by the Planning and Zoning Commission indicating approval of plans for alteration, construction, or removal affecting a designated landmark or property within a designated district.
13. **C H A R A C T E R / CHARACTERISTIC.** The aggregate of distinctive qualities, attributes, or features that make up and distinguish a particular structure, neighborhood, street, etc. from another.
14. **COLUMN.** A slender upright structure, generally consisting of a cylindrical shaft, a base and a capital; pillar: It is usually a supporting or ornamental member in a building.
15. **CORNICE.** The continuous projection at the top of a wall. The top course or molding of a wall when it serves as a crowning member.
16. **DEMOLITION.** The complete destruction of a building or structure; or removal of more than 30 percent of the perimeter walls; or removal of any portion of a street-facing facade.
17. **DEMOLITION BY DECONSTRUCTION.** The selective dismantlement of building components, specifically for re-use, recycling, and waste management.
18. **DEMOLITION BY NEGLECT.** Allowing a property to fall into a serious state of disrepair so as to result in deterioration, which would produce a detrimental effect upon the life and character of the property itself. For Demolition by Neglect standards see Chapter 4 of Unified Development Code.
19. **DESIGN GUIDELINES.** Guidelines of appropriateness or compatibility of building design within a community or historic district. Often in the form of a handbook, design guidelines contain drawings accompanying "do's and don't's" for the property owner. The Planning and Zoning Commission has authority to administer design guidelines.
20. **DESIGN REVIEW.** The decision-making process conducted by the Planning and Zoning Commission or an appointed historic preservation officer that is guided by established terms.
21. **DETERIORATE.** To diminish or impair in quality, character, function, or value, also to fall into decay or ruin.
22. **DETERMINATION OF SIGNIFICANCE.** A determination based on the importance of a historic property as defined by criteria found in Sec. 9.03.255(f).
23. **DOORFRAME.** The part of a door opening to which a door is hinged. A doorframe consists of two vertical members called jambs and a horizontal top member called a lintel.

## 2. Glossary of Terms

24. **DOUBLE-HUNG WINDOW.** A window with two sashes (the framework in which window panes are set), each moveable by a means of cords and weights.
25. **ECONOMIC HARDSHIP.** An onerous and excessive financial burden, not created by the owner, which destroys reasonable and beneficial use of the property. For commercial properties the ability to make a reasonable income does not mean the highest and best use.
26. **ELEVATION.** A mechanically accurate, "headon" drawing of a face of a building or object, without any allowance for the effect of the laws of perspective. Any measurement on an elevation will be in a fixed proportion, or scale, to the corresponding measurement on the real building.
27. **ENTABLATURE.** Refers to the superstructure of moldings and bands that lie horizontally above columns, resting on their capitals. It is the upper section of a classical building, resting on the columns and constituting the architrave, frieze, and cornice.
28. **EXTERIOR ARCHITECTURAL FEATURE.** The architectural style and general arrangement of such portion of the exterior of a structure as is designed to be open to the view from a public way.
29. **FAÇADE.** Front or principal face of a building, any side of a building that faces a street or other open space.
30. **FASCIA.** A flat board with a vertical face that forms the trim along the edge of a flat roof, or along the horizontal, or "eaves," sides of a pitched roof. The rain gutter is often mounted on it.
31. **FENESTRATION.** The arrangement of windows and other exterior openings on a building.
32. **FORM.** The overall shape of a structure (i.e., most structures are rectangular in form).
33. **FRAME.** A window component. See window parts.
34. **FRIEZE.** A horizontal band that runs above doorways and windows or below the cornice. It may be decorated with designs or carvings. In classic architecture, architectural ornament consisting of a horizontal sculptured band between the architrave and the cornice.
35. **GLAZING.** Fitting/securing glass into windows and doors.
36. **HEAD.** The top horizontal member over a door or window opening.
37. **HISTORIC DISTRICT.** A geographically and locally defined area that possesses a significant concentration, linkage, or continuity of buildings, objects, sites, structures, or landscapes united by past events, periods, or styles of architecture, and that, by reason of such factors, constitute a distinct section of the City. Historic sites within a local district need not be contiguous. for an area to constitute a district. All sites, buildings, and structures within a local historic district, whether individually contributing or not are subject to the regulations of the district.
38. **HISTORIC LANDMARK.** Any site, building, structure, or landscape of historic significance that receives designation by the City pursuant to this Division.
39. **HISTORIC PRESERVATION.** The protection, reconstruction, rehabilitation, repair and restoration of places and structures of historic, architectural, or archaeological significance.
40. **HISTORIC RESOURCE.** Any building, structure, object or site that is 50 years or older or any resource that has been identified as a high or medium priority because of its unique history or architectural characteristics.
41. **IN-KIND.** In the same manner and material.
42. **INTEGRITY.** The authenticity of a property's historic identity, evidenced by survival of physical characteristics that existed during the property's historic or prehistoric period.
43. **INVENTORY.** A list of historic properties that have been identified and evaluated as meeting specified criteria of significance.
44. **MAINTENANCE.** The work of keeping something in proper condition, upkeep. Activities required or undertaken to conserve as nearly, and as long, as possible the original condition of an asset or resource while compensating for normal wear and tear. The needed replacement of materials is done in-kind.
45. **MASS/MASSING.** The physical size and bulk of a structure. A building's massing is derived from the articulation of its façade through the use of dormers, towers, bays, porches, steps, and other projections.



2. Glossary of Terms

- These projections significantly contribute to the character of the building and, in town, the character of a street.
46. **MASONRY.** Construction materials, typically bound together by mortar, such as stone, brick, concrete block, or tile.
47. **MATERIAL.** As related to the determination of “integrity” of a property, material refers to the physical elements that were combined or deposited in a particular pattern or configuration to form a historic property.
48. **MODULE.** The appearance of a single façade plane, despite being part of a larger building. One large building can incorporate several building modules.
49. **MOLDING.** A decorative band or strip of material with a constant profile or section designed to cast interesting shadows. It is generally used in cornices and as trim around window and door openings.
50. **MOTHBALLING.** The process of temporarily closing up a building to protect it from the weather as well as to secure it from vandalism.
51. **MUNTIN.** A bar member supporting and separating panes of glass in a window or door.
52. **NATIONAL REGISTER OF HISTORIC PLACES.** The nation’s official list of buildings, districts, and sites (including structures and objects) significant in American history and culture, architecture, archeology, and engineering maintained by the National Park Service and administered on a state-wide basis by the Texas Historical Commission. Restrictions on these properties exist only when there is an undertaking that uses federal funds or that requires a federal permit or license.
53. **OBJECT.** A physical item associated with a specific setting or environment that is movable by nature or design, such as statuary in a designed landscape. The term object is used to distinguish from buildings and structures those constructions that are primarily artistic in nature or are relatively small in scale and simply constructed.
54. **ORDINARY MAINTENANCE AND REPAIR.** The repair of any exterior or architectural feature of a landmark or property within a historic district which does not involve a change to the architectural or historic value, style, or general design. In-kind replacement or repair is included in this definition of ordinary maintenance.
55. **ORIENTATION.** Generally, orientation refers to the manner in which a building relates to the street. The entrance to the building plays a large role in the orientation of a building; whereas, it should face the street.
56. **ORIGINAL.** Belonging or pertaining to the origin or beginning of something, or to a thing at its beginning.
57. **OWNER.** The individual, corporation, partnership, or other legal entity in whom is vested the ownership, dominion, or title of property and who is responsible for payment of ad valorem taxes on that property; including a Lessor or Lessee if

- responsible for payment of ad valorem taxes.
58. **PANEL.** A sunken or raised portion of a door with a frame-like border.
59. **PARAPET.** A low protective wall or railing or wall-like barrier along the edge of a raised structure such as a roof, bridge, terrace, or balcony. Where extending above a roof, it may simply be the portion of an exterior wall that continues above the line of the roof surface, or may be a continuation of a vertical feature beneath the roof such as a fire wall or party wall.
60. **PEDIMENT.** A triangular section framed by a horizontal molding on its base and two sloping moldings on each of its sides. Usually used as a crowning member for doors, windows, and mantles.
61. **PRESERVATION.** The stabilization of an historic building, its materials and features in their present condition to prevent future deterioration. Preservation focuses on the maintenance and repair of existing historic materials and retention of a property’s form as it has evolved over time. (Protection and Stabilization have now been consolidated under this treatment.)
62. **PROPORTION.** The relationship between actual dimensions of elements to each other and to the overall façade. Often proportions are expressed as mathematical ratios drawn from architectural theories of ancient Greece and Renaissance Italy. A design element such as a window may have the same shape as adjacent windows, but may appear out of proportion

- because the dimensional relationships are not the same.
63. **POST.** A piece of wood, metal, etc., usually long and square or cylindrical, set upright to support a building, sign, gate, etc.; pillar; pole.
64. **PROPERTY.** Area of land containing a single historic resource or a group of resources.
65. **QUOIN.** (*pronounced koin*) Dressed stones or bricks at the corners of buildings, laid so that their faces are alternately large and small. Originally used to add strength to a masonry wall, later used decoratively.
66. **RECONSTRUCTION.** The act or process of reproducing by new construction the exact form and detail of a vanished building as it appeared at a specific period of time. A technique used earlier in the 20th century, reconstruction is rarely used today because of the preference to use limited financial resources to preserve existing historic buildings.
67. **RECORDED TEXAS HISTORICAL LANDMARK.** A state designation for buildings important for their historical associations and which have retained a high degree of their original historic fabric. They must be at least 50 years of age and retain their original exterior appearance. State historical landmarks receive greater legal protection than National Register of Historic Places designations.
68. **REHABILITATION.** The act or process of returning a property to a state of utility through repair or alteration that makes possible an efficient contemporary use while preserving those portions or features of the property that

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- are significant to its historical, architectural, and cultural values.
69. **RESTORATION.** Returning a property to a state indicative of a particular period of time in its history, while removing evidence of other periods.
70. **RHYTHM.** The spacing and repetition of building façade elements, such as windows, doors, belt courses, and the like, give an elevation its rhythm. The space between freestanding buildings in towns, as well as the height of roofs, cornices, towers, and other roof projections establishes the rhythm of a street.
71. **SASH.** See *window parts*.
72. **SCALE.** a. The perceived size of a building relative to the size of its elements and to the size of elements in neighboring buildings. The overall shape and massing of buildings is significant to defining character. In order to retain the character of a community, maintaining a balance between landscaping and building scale in relation to space available is essential. A building built to the legal limits established for height, building scale, and setbacks may result in a building, which is not compatible with the character of its neighborhood. b. An indication of the relationship between the distances or measurements on a map or drawing and the corresponding actual distances or measurements.
73. **SCONCE.** A decorative wall bracket for holding lights, and other sources of illumination. A light fixture patterned on a candle sconce.
74. **SEASONAL BANNER.** Any sign generally designed for temporary, long-term, or seasonal use mounted to a light standard.
75. **SHAPE.** The general outline of a building or its facade.
76. **SHOULD.** For the purposes of these Design Guidelines should means shall.
77. **SIDE LIGHT.** A usually long fixed sash located beside a door or window; often found in pairs.
78. **SIDEWALK FURNITURE.** Any item used to embellish the facade of a building or the streetscape (including statues, planter boxes, pots or vases, benches, trash receptacles, art, or signs).
79. **SIDING.** The narrow horizontal or vertical wood boards that form the outer face of the walls in a traditional wood frame house. Horizontal wood siding is also referred to as clapboards. The term “siding” is also more loosely used to describe any material that can be applied to the outside of a building as a finish.
80. **SIGN.** Any device that uses letters, numerals, emblems, pictures, outlines, characters, spectacle delineation, announcement, trademark, logo, illustrations, designs, figures, or symbols for advertising purposes. The term “sign” shall also include any use of color such as bands, stripes, patterns, outlines, or delineations displayed for the purpose of commercial identification (corporate colors) that comprises more than twenty percent (20%) of any facade or



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- visible roof face. This term shall also include all flags other than Governmental Flags.
81. **SIGN AREA.** The area of a sign inclusive of the sign face, sign base, and sign cabinet.
82. **SIGN, AWNING.** Any sign painted or applied to the face, valance, side, or top panel of an awning, or any sign made by removing material from an awning.
83. **SIGN BASE.** The structure supporting a sign. The sign base is a part of the sign, unless otherwise specified in Chapter 10 of the UDC.
84. **SIGN CABINET.** The sign cabinet is the structure or border used to differentiate a sign face from the structure on or against which a sign face is placed.
85. **SIGN, CHANGEABLE COPY.** A sign designed to allow the manipulation of messages through manual or mechanical means.
86. **SIGN, CANOPY.** Any type of sign attached to in any manner or made a part of a canopy.
87. **SIGN, EXTERNAL ILLUMINATION.** A sign utilizing an artificial or reflective light source mounted or operated from the outside of the frame of the sign, for the purpose of lighting the sign.
88. **SIGN FACE.** The area of a sign where the name of the business or facility is advertised and the background on which it is placed. Does not include the sign cabinet or frame.
89. **SIGN, FLUSH-MOUNTED.** Any flat sign mounted or applied to a building facade.
90. **SIGN, HANGING.** Any sign suspended from an awning, canopy, bracket, or brace.
91. **SIGN, IDENTIFICATION.** An incidental sign of identification or of informational nature bearing no advertising, unless otherwise specified in Chapter 10 of this Code.
92. **SIGN, ILLUMINATED.** A sign utilizing an artificial or a reflective light source.
93. **SIGN, INTERIOR ILLUMINATED.** Any sign designed to be lit from the inside (including awning, canopy, hanging, or flush-mounted signs).
94. **SIGN, INCIDENTAL.** A sign, generally informational, that has a purpose secondary to the use of the lot on which it is located, such as “no parking,” “entrance,” “loading only,” “telephone,” an address, and other similar directives.
95. **SIGN, INTERNAL ILLUMINATION.** A sign utilizing an artificial or a reflective light source mounted or operated from the inside of the frame of the sign, for the purpose of lighting the sign.
96. **SIGN, LOW PROFILE POLE.** A sign that is mounted on one or more freestanding poles or other support so that the bottom edge of the sign face is not in direct contact with a solid base or the ground.
97. **SIGN, MARQUEE.** Any sign attached to, in any manner, or made a part of a marquee.
98. **SIGN, MONUMENT.** A sign which is attached directly to the ground or is supported by a sign structure that is placed on or anchored in the ground and is

- independent from any building or other structure.
99. **SIGN, PEDESTRIAN.** Any sign oriented to pedestrians at street level visibility (including window, awning, or hanging signs, as well as nameplates, plaques, or sandwich boards).
100. **SIGN, POLE.** A sign that is mounted on one or more freestanding poles or other support so that the bottom edge of the sign face is not in direct contact with a solid base or the ground.
101. **SIGN, PORTABLE.** Any sign not permanently attached to the ground or other permanent structure, or a sign designed to be transported, including, but not limited to, signs designed to be transported by means of wheels; signs converted to A or T frames; sandwich board signs; balloons used as signs; umbrellas used for advertising; and signs attached to or painted on vehicles parked and visible from the public right of way, unless said vehicle is used in the normal day to day operations of the business.
102. **SIGN, PRIMARY.** A medium to large-size, horizontally oriented sign attached flat against the building, above the awning, printed on one side only. Or, a medium-size sign that projects from the building above the awning(s) or canopy(es), printed on both sides. Or, a medium-size sign that is mounted on a free-standing pole or post.
103. **SIGN, PROJECTING.** Any sign affixed to a building wall in a nonparallel manner
104. **SIGN, SANDWICH BOARD.** Any sign designed for placement on the sidewalk, of A-frame

- construction, generally two-sided.
105. **SIGN, SECONDARY.** A small, horizontally-oriented, rectangular sign that protrudes from a building below the awnings or canopies but above pedestrian’s heads, and is printed on both sides. Or, a small to medium, free-standing sign mounted on a pole or post.
106. **SIGN, TEMPORARY.** Any sign that is not intended to be permanent.
107. **SIGN, WALL.** A sign which is fastened to or painted on the wall of a building or structure in such a manner that the wall becomes the supporting structure for, or forms the background surface of, the sign. Wall signs shall not project more than eight (8) inches from the building or structure, may have only one (1) sign face, and must be parallel to the wall on which it is attached.
108. **SIGN, WINDOW.** Any sign that is placed inside a window or upon the window or upon the window panes or glass and is intended to be visible from the exterior of the window. Merchandise displays shall not be considered window signs.
109. **SILL.** The lowest horizontal member in a frame or opening for a window or door. Also, the lowest horizontal member in a framed wall or partition.
110. **SITE.** The location of a significant event, a prehistoric or historic occupation or activity, or a building or structure, whether standing, ruined, or vanished, where the location itself possesses historical, cultural, or archaeological value regardless of the value of any existing

- structure.
111. **SIZE.** The dimensions in height and width of a building’s face.
112. **SPECIAL EVENT BANNER.** Same as Seasonal Banner.
113. **STATE ARCHAEOLOGICAL LANDMARK.** A designation made by the Texas Historical Commission and, in the case of privately owned property, with the landowner’s permission. Although called “archaeological” landmarks, this designation can include buildings as well as archaeological sites. For a building to be designated as a State Archaeological Landmark, it must first be listed on the National Register of Historic Places. Damage to a State Archaeological Landmark is subject to criminal, not civil, penalties.
114. **STILE.** A vertical piece in a panel or frame, as of a door or window.
115. **STREETSCAPE.** Generally, the streetscape refers to the character of the street, or how elements of the street form a cohesive environment.
116. **STRUCTURE.** A term used to distinguish specific types of functional constructions from buildings that are usually made for purposes other than creating shelter.
117. **THEMATIC BANNER.** Same as Seasonal Banner.
118. **TRADITIONAL.** Based on or established by the history of the area.
119. **TRANSOM WINDOW.** A small window or series of panes above a door, or above a casement or double hung window.

120. **VISUAL CONTINUITY.** A sense of unity or belonging together that elements of the built environment exhibit because of similarities among them.
121. **WINDOW PARTS.** The moving units of a window are known as sashes and move within the fixed frame. The sash may consist of one large pane of glass or may be subdivided into smaller panes by thin members called muntins or glazing bars. Sometimes in nineteenth-century houses windows are arranged side by side and divided by heavy vertical wood members called mullions.
122. **YARD, FRONT.** The area that lies between the established front building line of the principal building and the front lot line.
123. **ZONING.** A police power measure, enacted by a municipality, including the City, in which the community is divided into districts or zones within which permitted and special uses are established as are regulations governing lot size, building bulk, placement, and other development standards.

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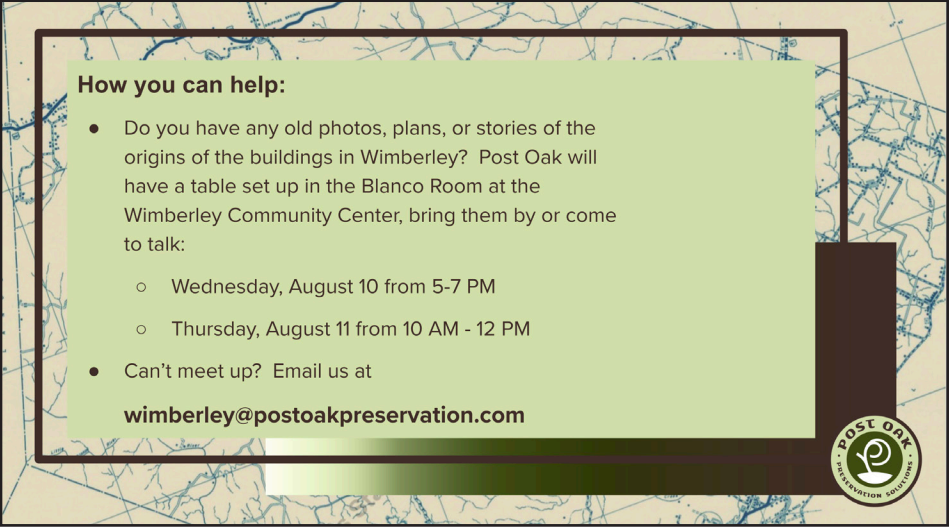
### 3. Secretary of the Interior’s Standards for Rehabilitation

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. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.
3. Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.
4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.
5. Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a property shall be preserved.
6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.
7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.
8. Significant archeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.
9. New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.
10. New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

### 4. Design Guidelines Preparation Process & Public Input

#### JULY 2022 MEETING

The first public meeting announcing the Wimberley preservation project, including not just design guidelines but also the historic resources survey and creation of a National Register of Historic Places historic district, occurred in July 2022. This meeting primarily reviewed findings from the historic resources survey, completed in July. Shortly following this meeting, Post Oak staff set up a table and held “office hours” at the Wimberley Institute of Culture in order to solicit public input as well as gather historical information from long-time residents. Throughout the process, the public has been able to send information and feedback via an email address set up exclusively for this project, which was announced at the July meeting.



Post Oak solicited public input as well as gathered historical information from long-time Wimberley residents as part of the design guidelines project.

#### AUGUST 2022 MEETING

City of Wimberley staff facilitated utilizing existing organizations as initial stakeholder groups. Three groups were interviewed in a combination of virtual and in-person meetings held in August 2022. Those groups were:

1. Wimberley Institute of Culture
2. Hotel Occupancy Tax Board
3. Economic Development Council

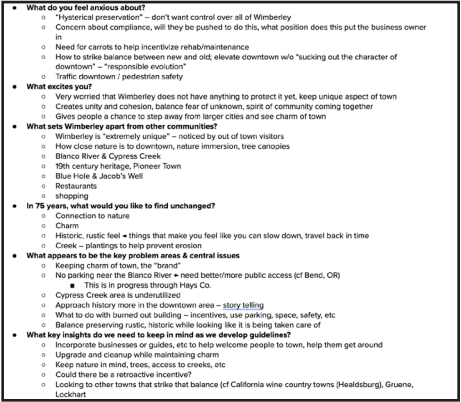


Post Oak presented the initial findings from historic resource surveys at the August 2022 meeting.

At these meetings, Post Oak presented initial findings from historic resource surveys and study of existing regulations and solicited feedback in the following areas:

- Wimberley’s unique character
- Key issues or problem areas affecting downtown Wimberley

Across three stakeholder group meetings, 15 members of the public engaged with the Post Oak team.



Stakeholder groups provided feedback about the survey and design guideline process.



## 4. Design Guidelines Preparation Process & Public Input

### JANUARY 2023 MEETING

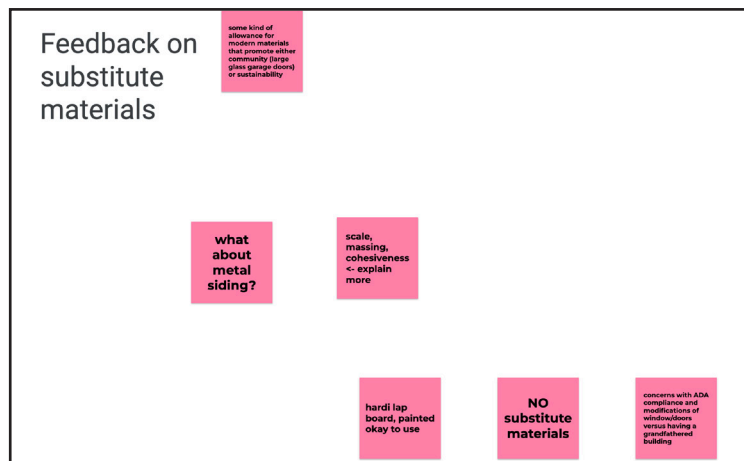


Post Oak presented the first draft of the design guidelines at a town hall meeting in January 2023.

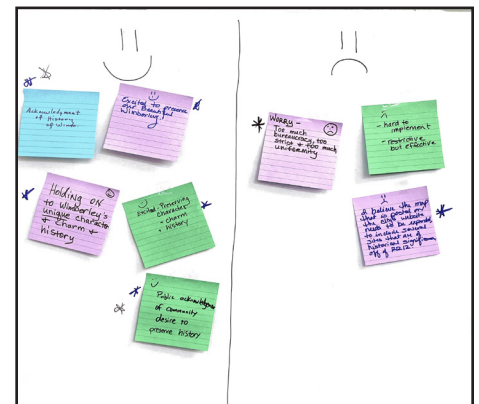


Town hall participants were able to leave feedback on specific topics using post-it notes.

In January 2023, Wimberley City Council and Post Oak hosted a town hall meeting to present the first draft of these design guidelines. At this meeting, Post Oak solicited feedback in the form of post-it notes mounted on walls in the city council chambers. This meeting had approximately two dozen attendees and received extensive comments. The same presentation and feedback questions were posted to an online Jamboard, which received additional comments in the form of virtual post-it notes.



Town hall participants gave feedback on the design guidelines virtually and in person.



Town hall participants gave feedback on the design guidelines virtually and in person.

### APRIL 2023 MEETING

The final public meeting was held on April 24, 2023, to present the final draft of the design guidelines to the public prior to adoption. This final draft incorporated feedback received throughout the preparation process.

**B.W. FORISTER  
DRUGS NOTIONS FOUNTAIN  
HOTEL CAFE**

**NEXT STEPS**

- Owners in the Historic District will receive property owner notification soon
- May 11: P&Z hearing on ordinance
- May 18: City Council 1st reading on ordinance
- June 1: City Council 2nd reading on ordinance
- June 8: P&Z hearing on design guidelines
- June 15: City Council hearing on design guidelines
- Sept 23: State Board of Review meeting for district

**POST OAK**  
WIMBERLEY, TEXAS  
PRESERVATION SOLUTIONS

The April town hall meeting presented the next steps in the local and National Register historic district processes.