Architecture In Lubbock:

A GUIDE FOR INDENTIFICATION AND PRESERVATION

"It is better to preserve than repair; it is better to repair than restore; it is better to restore than reconstruct."
(National Trust for Historic Preservation)

Architecture In Lubbock:
A GUIDE FOR IDENTIFICATION AND PRESERVATION.

PREPARED BY
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This booklet is designed to acquaint you with the architectural styles in our city. Many of the buildings used as examples are important to our community not only for their architecture but also for their history. Their existence adds diversity to our surroundings.

The first step in developing an appreciation for our diverse built environment is to create an awareness. We are all vaguely aware of differences in buildings. However, once we begin to identify styles, we are overwhelmed with the architectural detail even in a small house. Our new awareness stimulates thoughts of who, when and why. The answers to those questions make apparent the need to preserve our past.

We do not have to start a museum to preserve our past. Historic preservation is more than that. It is a neighborhood with brick streets and gas lights, an old Victorian house with modern offices or a restaurant inside, or even a row of old elm trees. When we demolish a building and that which surrounds it, we demolish an irreplaceable part of our sense of being. When we preserve a building and that which surrounds it, we save a part of the past and add character to the present.

The Urban Design and Historical Preservation Commisssion of the City of Lubbock and The Lubbock Heritage Society, Inc. encourage you to join us in preserving our past in a way that makes it relevant and functional today.

Beverly Stribling, Chairman
Urban Design and Historical
Preservation Commission

Ron D. Beard, President
Lubbock Heritage Society, Inc.

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INTRODUCTION

The purpose of this handbook is to serve as a graphic and pictorial guide to architectural styles in Lubbock, Texas. While there is no universal agreement as to architectural styles, there is general agreement on "stylistic classifications" recognized by the National Trust for Historic Preservation. The National Trust recognizes the Oxford English Dictionary definition of architectural style as: "a definite type of architecture, distinguished by special characteristics of structure and ornament". This definition views style as basically visual, regardless of building use or time built; although, in stylistic classification, most styles are associated with a general period of history.

Stylistic classification helps us appreciate architecture as the most visible of our "art forms", reflecting the philosophy, intellectual trends, and visual values of its time.

Since Lubbock was not incorporated until 1909, and most of its settlement history dates only to the late 1890's, it is void of classical architectural styles dating pre-1900. However, even as a young city, Lubbock can boast over 19 styles, ranging from Victorian to contemporary; including excellent examples of revival styles of Greek, Georgian, Neo-Classical, Gothic, and Spanish Colonial.

Hopefully, this handbook will serve, not only as a helpful guide to Lubbock residents who are discovering their homes and buildings as interesting art forms, but will help planners and citizens alike to rediscover their neighborhoods and city as a living museum of art and history.

VICTORIAN

*** George Boles Home**
East 19th Street past Loop 289
Built 1908

*** Barton House**
Ranching Heritage Center
Built 1909

HISTORY

This general style, which includes sub-styles of Victorian (Gothic), Victorian (Romanesque), and Victorian (Queen Anne) dates between 1860-1890. Victorian architecture reached its zenith in the U.S. in the 1870's, featuring complex roof lines, and interesting bold color contrasts from mixtures of stone, brick, wood and shingles. It shows strong influence of English medieval architecture. Early architects of the Victorian style sought to express honesty, reality, and character in their buildings.

CHARACTERISTICS

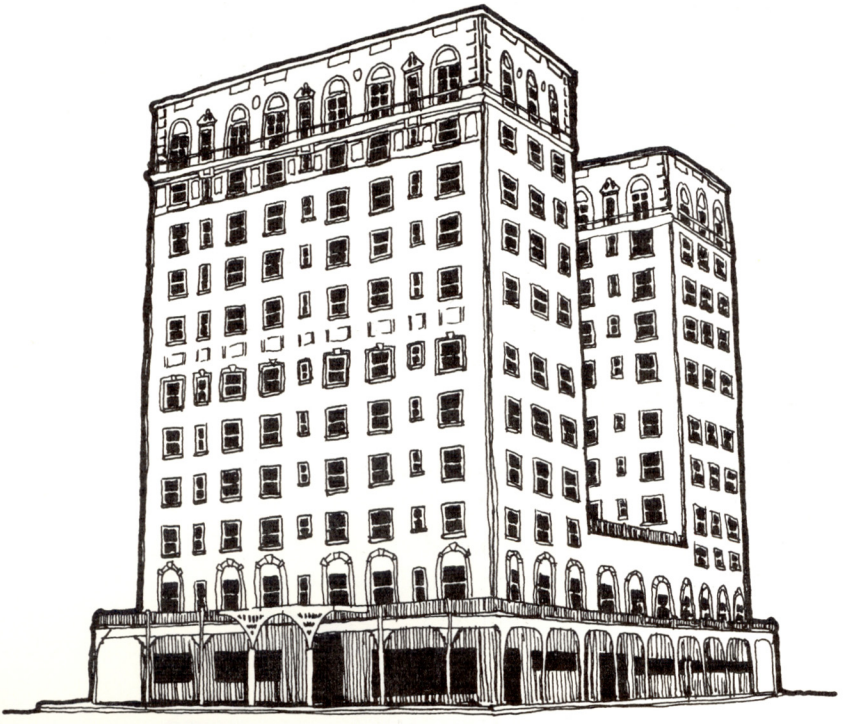
1. Projecting attic gable with recessed porch
2. Encircling porch or verandah
3. Fish scale shingles
4. Roof cresting
5. Decorative verge boards (gingerbread)
6. Multi gabled roof
7. Smooth horizontal board siding
8. Multiple texture and color exteriors
9. Tall decorative chimneys

EXAMPLES

Tubbs House - 4th Street west of Loop 289, Barton House - Ranching Heritage Center, 2007 10th Street, 1611 Avenue Y, 2401 14th Street, 2406 9th Street, 1612 29th Street and 1515 30th Street, Boles House - east 19th Street past Loop 289.

*** This structure rates very high architecturally.**

SECOND RENAISSANCE REVIVAL



*** Pioneer Hotel**
1204 Broadway
Built 1925

HISTORY

The Second Renaissance Revival period occurred between 1890-1920. Most Renaissance Revival architecture involved large public or private commercial buildings, usually several stories high and organized into distinct horizontal divisions by pronounced belt or string courses. Window trim often changes from floor to floor. This style developed partly as the result of a recognized need for simplicity and order following the very different and complex qualities of Victorian architecture.

CHARACTERISTICS

1. Enlarged belt course to include frieze and cornice.
2. Arcades and arched openings
3. Roof or upper floor highlighted by balustrade
4. Classical detailing above windows and doors
5. Rustication on first floors.
6. Main cornice

EXAMPLES

Pioneer Hotel - 1204 Broadway

*** The detailing of this structure rates it very high architecturally.**

FEDERAL REVIVAL

Leidigh-Adams House
2101 17th Street
Built in late 1930's

HISTORY

The Federal style, named for the new republic, was from the period 1780-1820. The English-inspired Georgian decoration was rejected at this time with only symmetry, pilaster-framed entrances, fanlights and side lights retained. Federal architecture is sometimes called the Adam style named after three brothers who had the largest architectural firm in England from 1760-1780. Much Federal architecture is patterned after the Adam brother's work especially delicate detail in cornices, entrances and interior features.

CHARACTERISTICS

1. Elliptical fan light over front entrance
2. Low pitch roof, sometimes hipped
3. Side lights
4. Smooth brick finish with fine joints
5. Pilaster - framed entrances
6. Dormers
7. Simply framed windows

EXAMPLES

Leidigh-Adams House - 2101 17th Street

GEORGIAN REVIVAL

*** Krueger House**
2703 19th Street
Built in late 1920's or early 1930's.

*** Snyder-Chalk House**
2701 19th Street
Built in 1929

HISTORY

Georgian architecture was named for Kings George I, II and III of England and was prevalent in 1700-1780. It was characterized by a symmetrical front with colossal pilasters or columns and porticos. Entrances are emphasized and ornately decorated with transoms or fanlights over the door. Gable and often pyramidal roofs are used, including dormers. Georgian Revival architecture is attributed to the period between 1890-1915, drawing much of its inspiration and dominant style from the Federal Period. Georgian Revival was motivated in part by a desire to restore order and simplicity to architecture, much like Second Renaissance Revival architecture.

CHARACTERISTICS

1. Strictly symmetrical facades
2. Roofs are hipped, double-pitched or of gambrel forms with eaves detailed as classical cornices
3. Hipped roofs often topped with railing or balustrade
4. Control facade has a crowned pediment, often with pilasters
5. Doorways with fanlights
6. Dormers
7. Large columns or pilasters (fluted)
8. Pedimented entry
9. Flat arch with pronounced keystone over windows

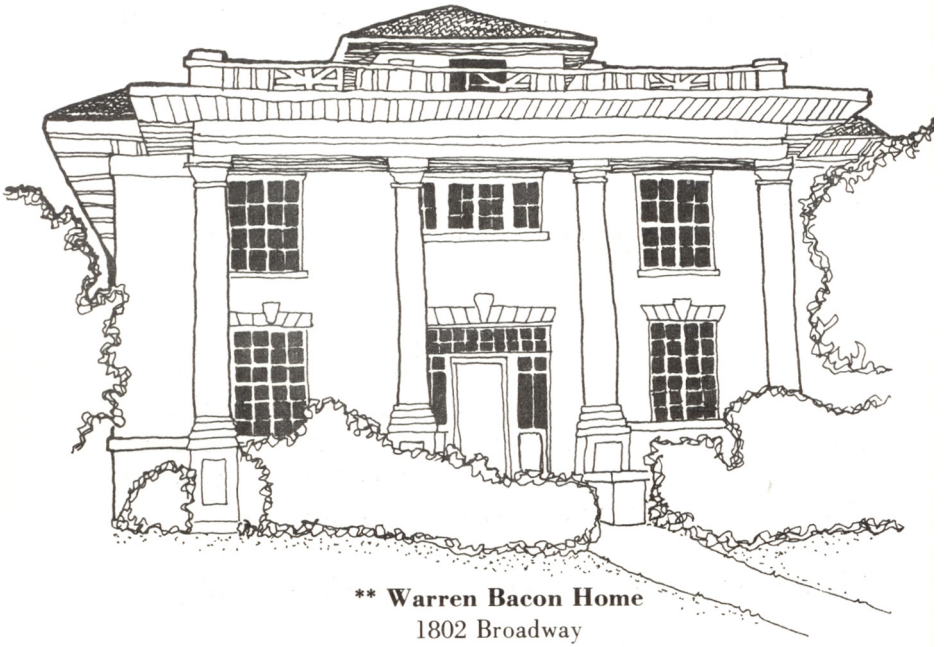
EXAMPLES

Kruger House - 2703 19th Street, Snyder- Chalk House - 2701 19th Street, Sigma Nu Lodge - 2012 Broadway, Leftwich House - 1901 33rd Street, 4905 21 Street, Lubbock Women's Club - 2020 Broadway, 1808 Broadway.

***These structures rate very high architecturally.**

NEO-CLASSICAL REVIVAL

*** C.E. Maedgen Home**
1809 Broadway
Pre-dates 1928



**** Warren Bacon Home**
1802 Broadway
Built about 1915

HISTORY

Neo-Classical Revival architecture was prevalent in the period between 1890-1920. This style became popular in a period referred to by some as the American Renaissance; a period when many believed that American Architecture was beginning to take its place with the architecture of the older countries of the Western world. Neo-classicism is based primarily on the Greek and to a lesser extent, the Roman architectural orders. This style sometimes uses broad expanses of plain wall surface. Roof lines, when not level, are quiet and unbroken by sculptural incidents

CHARACTERISTICS

1. Colossal portico in Ionic order
2. Attic story
3. Pilasters
4. Unadorned roof line
5. Large columns in Roman Doric Order
6. Occasional railings along roof lines
7. Doorways and windows are linteled, rather than arched.
8. Pediments

EXAMPLES

C.E. Maedgen House - 1811 Broadway,
4723 19th Street, 4909 19th Street, 1722 33rd Street,
Warren Bacon Home - 1802 Broadway.

*** Medium architectural importance.**

**** High architectural importance.**

GOTHIC REVIVAL

First Methodist Church
1411 Broadway
Built in 1955

HISTORY

Gothic revival architecture came to America from England in the period between 1830-1860; however, excellent examples of late Gothic Revival architecture exist in the 1890's and early 1900's. Romantics of the early period proclaimed the superiority of the Christian medieval past. The revival of Gothic architecture was, in part, due to the symbolic virtues portrayed in this style. It is found primarily in churches, but is often used in cottages and small homes, featuring high pitched, multiple gables, with traditional pointed arched windows and gingerbread vergeboards. Gothic revival architecture never reached widespread popularity in America, perhaps because of its association with British aristocracy which was somewhat distasteful to "new world democrats".

CHARACTERISTICS

1. Wheel windows
2. Gingerbread vergeboard
3. Pointed arches
4. Tracery windows
5. Towers with battlements or steeples
6. Tudor arch
7. Light colored stone or brick
8. Slate roofs

EXAMPLES

First Methodist Church - 1411 Broadway

TUDOR REVIVAL
JACOBETHAN REVIVAL

2318 Broadway
Predates 1928

*** William Green Home**
2801 19th Street
Built in the early 1930's

HISTORY

The Tudor style of architecture takes its name from a ruling family in England during the period of 1485-1603, who were descendants of Owen Tudor, a nobleman who married the widow of King Henry V. The style prevailed during the reign of the Tudors, including Henry VII, Henry VIII, and Elizabeth I.

The term "Jacobethan" is compounded from Jacobean and Elizabethan. This style is definitely English in origin; however, nobody calls the English architecture of the reigns of Elizabeth I and James I, "Jacobethan". The actual "revival" is said to have been in England around 1830. Architect, Andrew Jackson Downing, said Jacobethan might be "adopted for country residences here in picturesque situations with quaint and happy effect". Both Tudor and Jacobethan have similar characteristic lines of English Architecture, and both enjoyed a brief revival between 1890-1940's.

CHARACTERISTICS

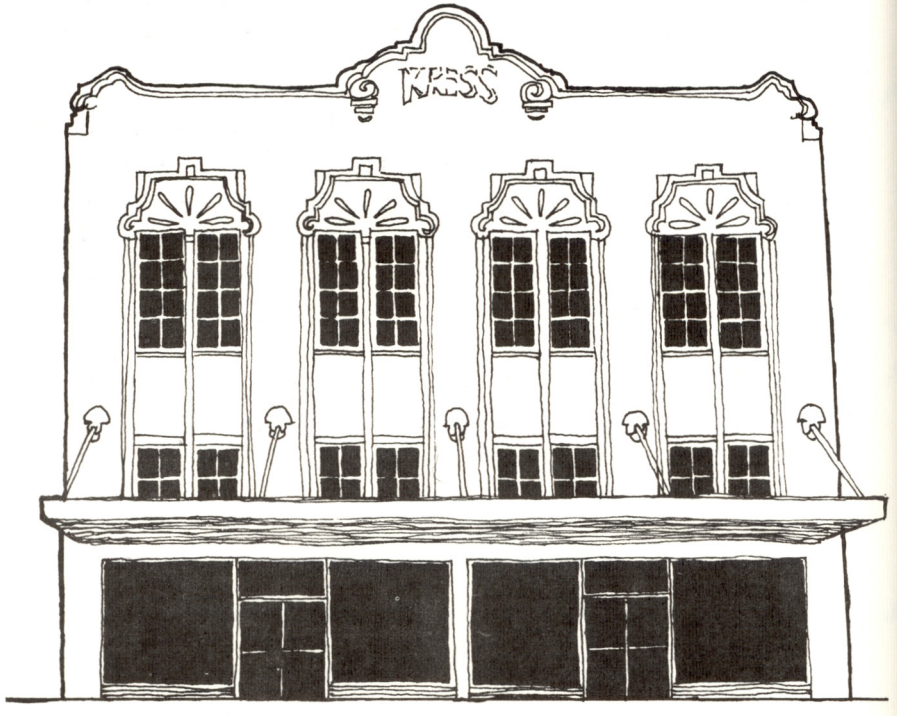
1. Flat stone of Tudor arches over doorways or windows.
2. Exposed half timbering on walls
3. Asymetrical form
4. Ornamental chimneys, sometimes with separate shafts for each flue and with chimney pots.
5. Multiple high-pitch gables
6. Use of stucco with half-timbering on walls.
7. Dormers
8. Battlements
9. Stone used for window and door frames
10. Quoins
11. Windows with stone transoms or stone mullions

EXAMPLES

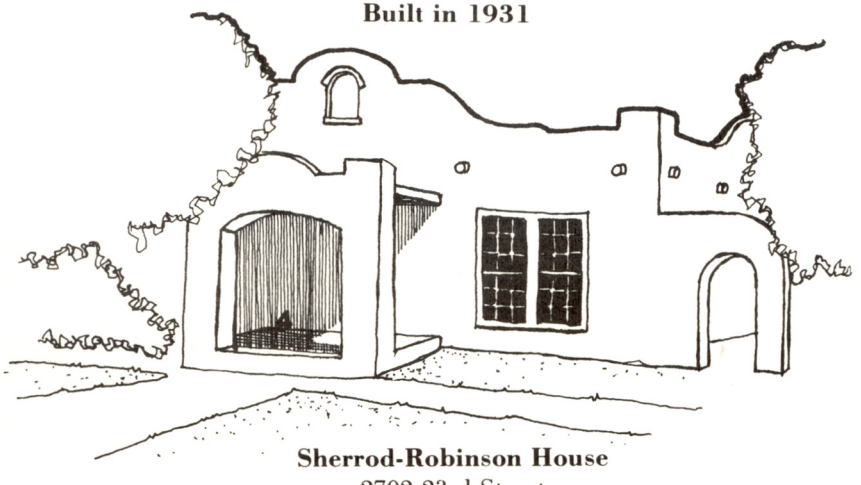
2318 Broadway, Green Home - 2801 19th Street, Broadway Drug - 2414 Broadway, 1902 Broadway, 2124 Broadway, 2313 17th Street, 2601 18th Street, 2901 20th Street, Regency Galleries - 2124 Broadway, 2405 Broadway.

***Structure rates high architecturally**

MISSION



*** S.H. Kress Store**
1107 Broadway
Built in 1931



Sherrod-Robinson House
2702 23rd Street
Built in 1928

HISTORY

This style was popular in the period between 1890-1920's. It was, in part, a revival style of the old Spanish Missions, in reaction to other classical revival forms being built in the Eastern states. The basic characteristics reflect simplicity of form, with round arches and curvilinear gables. There is usually a complete absence of sculptural ornament on the facade, which distinguishes it from Spanish Colonial Revival or Spanish Renaissance Revival.

CHARACTERISTICS

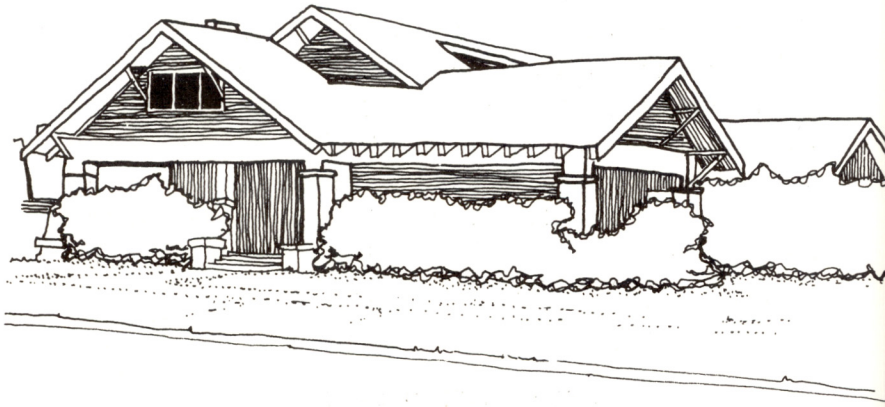
1. Stucco or plaster walls (late use of brick)
2. Round arches
3. Curvilinear gables
4. Red tile roofs (hipped or pyramidal)
5. Arcades
6. Projecting eaves and exposed rafters
7. Towers
8. Top of parapet covered with red tile

EXAMPLES

Kress Store - 1107 Broadway, Robinson House - 2702 23rd Street, Koen and Burnett - 1603 Avenue J, 1804 Avenue X, 2304 14th Street, 2115 8th Street, 2113 Main.

***Structure rates reasonably high architecturally.**

BUNGALOW



Davis House
1724 Main Street
Built 1916-1917

Lambda Chi Alpha Fraternity House
2316 Broadway
Built 1925

HISTORY

This style was popular during the period of 1890-1940. The term Bungalow gets its name from the Hindu name "bangla",meaning "travelers rest house" or "belonging to Bongal". During the first quarter of the nineteenth century, bungalows were being used by the British in India to describe a low house surrounded by a veranda. Such houses were used by the Indian Government at intervals along main roads to serve as rest houses for travelers. The Bungalow, as much as any other kind of house, inspired the "living room", and "outdoor-indoor" living spaces. Its open verandas were well suited to climatic adaptations and harmony with landscaping. For these reasons, it flourished in California, and other southwest areas where milder climates made it well suited to "indoor-outdoor" living.

CHARACTERISTICS

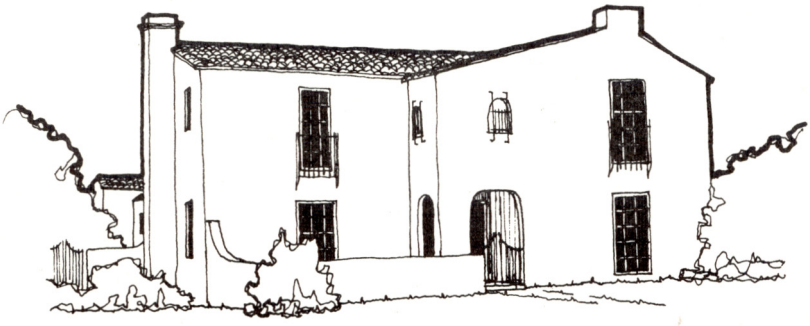
1. Gambreled roof facing the street.
2. Shed dormers approaching full second stories
3. Wood shingle siding
4. Tapered porch posts
5. Tie beam
6. Large veranda or sun porch
7. Exterior chimney
8. Small windows flanking the chimney
9. Decorative exposed rafter ends.

EXAMPLES

Lambda Chi Alpha - 2316 Broadway, 1906 Main, 1812 Broadway, 1917 13th Street, 1921 13th Street, 1924 14th Street, Davis House - 1724 Main, 1402 Avenue L.

SPANISH COLONIAL REVIVAL

***Baker Company**
1211 13th Street
Built in 1930



Prideaux-Moxley House
3123 19th Street
Built in 1937-1938

HISTORY

The style reached its zenith in the period from 1915 to 1945. Spanish Colonial architecture followed the Mission style into the western U.S. . This style is an elaborate kind of Mexican Baroque. It is much more ornamental than the Mission style. It became prominent in California in 1919, after buildings at the Panama-California Exposition at San Diego, displayed the style in celebration of the opening of the Panama Canal.

CHARACTERISTICS

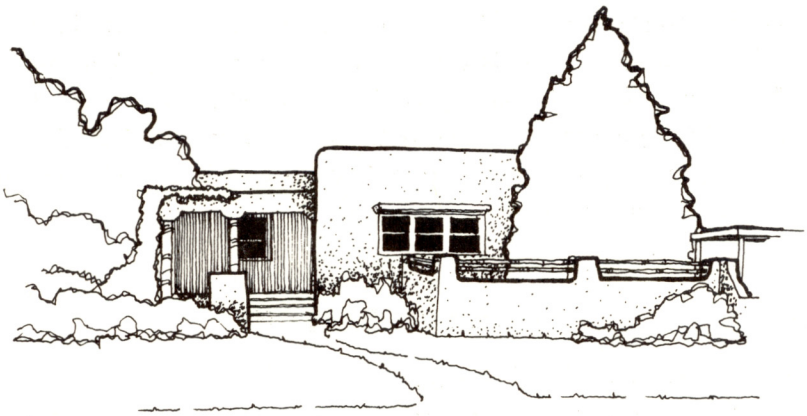
1. Red-tiled roofs of low pitch
2. Arches are frequent, but not as universal as in the Mission style.
3. Walls are plastered
4. Carved or cast ornamentation around doorways or windows.
5. Doorways may be flanked with pilasters.
6. Balconies with wrought iron.
7. Window grills of wrought iron.
8. Broad expanses of walls between asymetrically disposed windows.

EXAMPLES

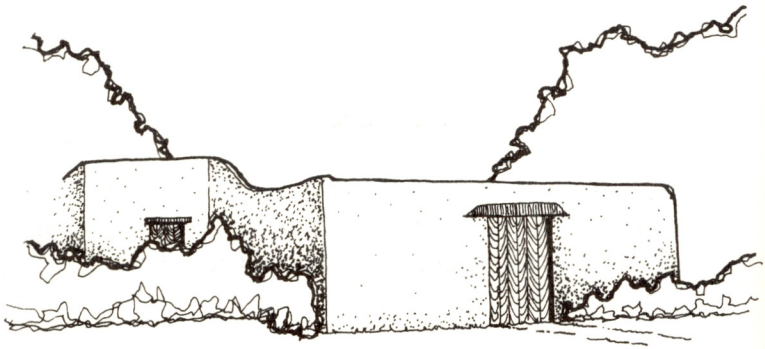
Baker Furniture Building - 1211 13th Street, Bosque Apartments - 1710 Main, 2201 16th Street, Thompson Junior High - 2002 14th Street, 3124 20th Street, and 3123 19th Street.

***Rates very high architecturally.**

PUEBLO



***Casa del Gallo y Serena**
3105 20th Street
Built 1940



*** Robinson House**
2612 24th Street
Built 1937

HISTORY

The Pueblo style was built primarily in the years between 1905 to 1940. The pueblo style first made its appearance in California and is regionalized primarily to the western states of New Mexico and Arizona. The thick walls work well in the temperature extremes of the western states. The prototypes for modern pueblo come from Indian and Spanish influence of New Mexico and Northern Arizona.

CHARACTERISTICS

1. Massive, archless style
2. Projecting roof beams beyond vertical walls or parapets.
3. Walls have blunt angles and irregularly rounded parapets.
4. Walls are plastered when they are not adobe.
5. Flat roofs
6. Veranda, or portals, with wooden posts and often have wooden bracket capitals.
7. Lack of ornamentation.

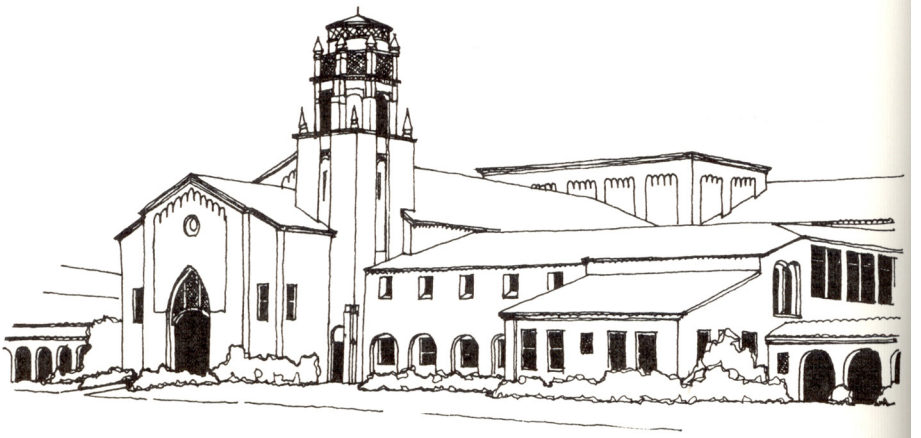
EXAMPLES

3105-09 20th Street, 2612 24th Street, 3701 19th Street, 1713 Vanda.

***These structures rate high architecturally and historically.**

SPANISH RENAISSANCE REVIVAL

*** Administration Building - Texas Tech University**
Texas Tech University Campus
Built 1924-1925



***Lubbock High School**
2004 19th Street
Built 1930

HISTORY

The actual renaissance of the early architecture of Spain occured in four periods: The Early Period (1492-1556), was influenced by Gothic forms and Moorish art; The Classical Period (1556-1650) , was influenced by Italian Renaissance Art; the Baroque Period (1650-1750) , was marked by a departure from the rigid formation of earlier periods; and the Antiquarian Period (1750-1830) , which like architects in Western and Central Europe turned more toward ancient classical models. Because the history of Spain is so influenced by its Christian-Moorish conflicts and the Spanish dominions in Europe, the architecture is reflective of these religious, social and historical relationships. The grand scale and ornamentation of this style make it a favorite of Universities and other public buildings. Examples of the style were built in Lubbock in the 1920's

CHARCTERISTICS

1. Spacious patios and porticos
2. Walls of stone, granite, brick with brickwork often bonded with stone
3. Elaborate and ornamental doorway openings
4. Arcades with lavish decorations
5. Windows are framed in carved stonework and often flanked with small columns with ornamental heads
6. Roofs are low-pitched and covered with tiles
7. Towers frequently topped with domes or spires of fanciful design
8. Ornament on facades, mingles character of Gothic, Moorish, and Renaissance elements

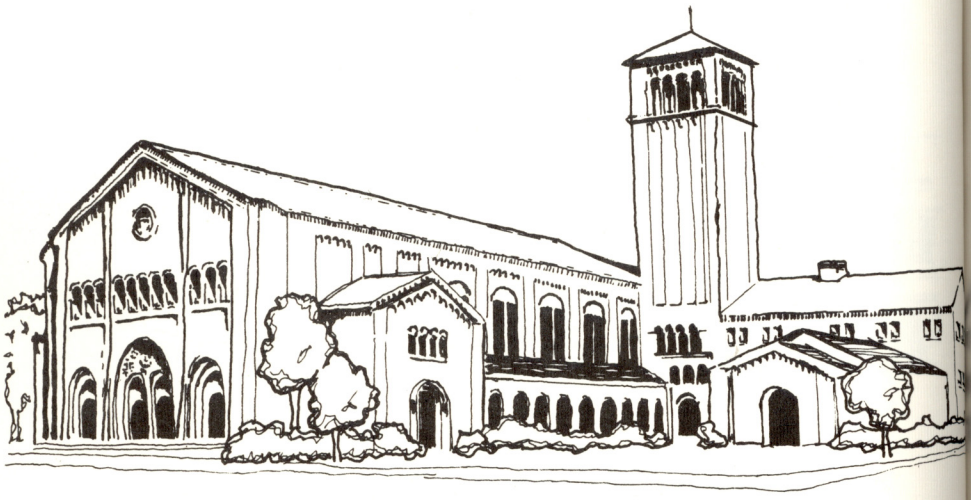
EXAMPLES

Lubbock High School - 2004 19th Street, Administration Building, Texas Tech

***Structure rates high architecturally and historically.**

ROMANESQUE REVIVAL

***Broadway Church of Christ**
1924 Broadway
Built 1950



HISTORY

The Romanesque Revival began in the mid-1840's and extended into the early 1900's. It was used frequently in Churches and public buildings. The distinguishing feature of this style is the semicircular Roman arch, as opposed to the pointed Gothic arch. Many architects favored the picturesque quality of Romanesque over Gothic because it was not nearly as difficult and troublesome to design, and yet it reflected classicism which was in vogue at the time.

CHARACTERISTICS

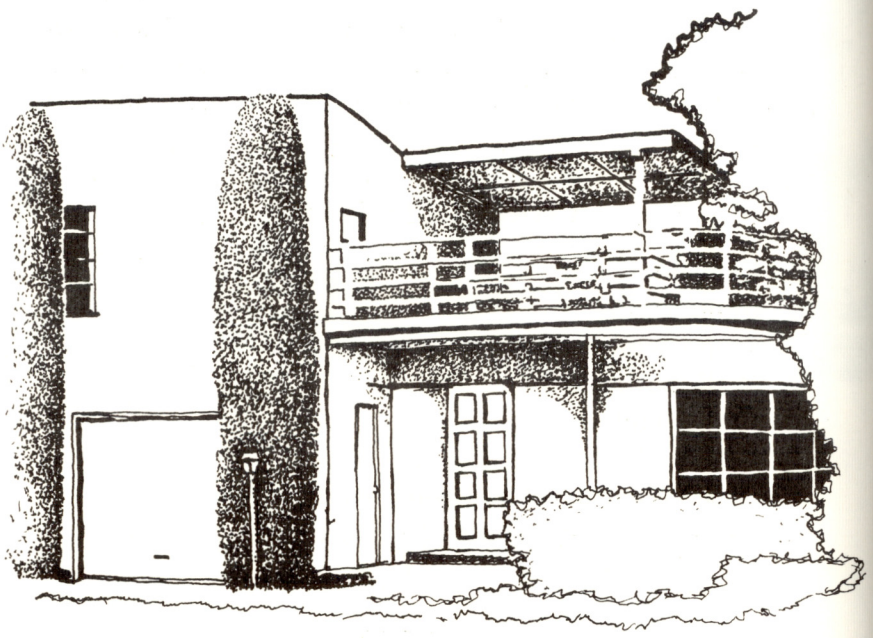
1. Gabled nave
2. Blind arcade
3. Tower with pyramidal roof
4. Walk buttress
5. Corbel table
6. Round arched openings
7. Archivolt trim around windows or doors
8. Monochromatic stone or brick finish

EXAMPLES

Broadway Church of Christ - 1924 Broadway

***This structure rates very high architecturally.**

INTERNATIONAL



***Foster House**
2302 28th Street
Built in 1938

HISTORY

The International Style came into being in Europe in the 1920's. Early success was enjoyed in Germany by Ludwig Mies van der Rohe, and in France by Le Corbusier. The initial purpose of the style may be said to be the Improvement of industrial design. It is characterized by a total absence of ornament and by forms in which effects of mass and weight are minimized for the sake of an effect of volume. Most wall surfaces are plastered and painted white. As an entity, this style is a thing of the past, but its influence is still felt in contemporary design.

CHARACTERISTICS

1. Plain stucco or plaster surface
2. Metal casement windows
3. Absence of cornice or projecting eaves
4. Curtain wall of glass
5. Cantilevered balcony or upper floor
6. Windows appear as a continuation of the wall surface
7. Windows often turn the corners of buildings
8. Predominantly horizontal and rectilinear

EXAMPLES

Foster House - 2302 28th Street.

***This structure rates high architecturally.**

MODERN

*** Motor Inn**
2910 Avenue H
Built 1938

HISTORY

This style was predominant in the period between 1920-1940. Modern architecture does not exhibit stylistic consistency, but it does show a definite departure from classical architecture styles. It employs a style that is predominantly rectilinear. Ornamentation is employed, but is of low reliefs and occurs in flat planes, usually around windows or doors.

CHARACTERISTICS

1. Rectilinear form
2. Vertical is stressed
3. Very little use of curved form
4. Fluting and reeding around doors and windows
5. Use of chevrons

EXAMPLES

Lubbock National Bank, Lubbock County Jail - 811 Main, Childress Hardware - 902 Main, 2302 28th Street, 2003 17th Street, Lindsey Theater - Avenue J and Texas, Motor Inn - 2910 Avenue H.

***This structure rates very high architecturally.**

GUIDELINES FOR PRESERVING OR REHABILITATING OLD BUILDINGS IN LUBBOCK

The following concepts are the Lubbock Urban Design Commision's Standards for all preservation or rehabilitation projects. They are followed by more specific guidelines for the application of the principles to carry out actual projects. The guidelines suggest specific actions to be considered or avoided to insure successful rehabilitation without damaging the distinguishing qualities of buildings or neighborhood environments.

1. Every reasonable effort shall be made to use a structure for its originally intended purpose or to provide a compatible use which will require minimum alteration to the structure and its environment.

2. Rehabilitation work shall not destroy the distinguishing qualities or character of the structure and its environment. The removal or alteration of any historic material or architectural feature should be held to a minimum.

3. Deteriorated architectural features shall be repaired rather than replaced, wherever possible. In the event replacement is necessary, the new material should match the material being replaced in composition, design, color, texture, and other visual qualities. Repair or replacement of missing architectural features shall be based on accurate duplications of original features, substantiated by physical or pictorial evidence rather than on conjectural designs or the availability of different architectural features from other buildings.

4. Distinctive stylistic features or examples of skilled craftsmanship which characterize historic structures and often predate the mass production of building materials, shall be treated with sensitivity.

5. Changes which may have taken place in the course of time are evidence of the history and development of the structure and its environment. These changes may have acquired significance in their own right,and this significance shall be recognized and respected.

6. All structures shall be recognized as products of their own time. Alterations to create earlier appearances shall be discouraged.

7. Contemporary design for additions to existing structures or landscaping shall not be discouraged if such design is compatible with the size, scale, color, material, and character of the neighborhood, structures, or its environment.

8. Wherever possible, new additions or alterations to structures shall be done in such a manner that if they were to be removed in the future, the essential form and integrity of the original structure would be unimpaired.

PRESERVATION AND REHABILITATION CHECKLIST

ENVIRONMENT

Consider

Retaining distinctive features such as the size, scale, mass, color, and materials of buildings, including roofs, porches, and stairways that give a neighborhood its distinguishing character.

Using new plant materials, fencing, walkways, and street furniture which are compatible with the character of the neighborhood in size, scale material, and color.

Retaining landscape features such as parks, gardens, street furniture, walkways, streets, alleys, and building setbacks which have traditionally linked buildings to their environment.

Avoid

Introducing new construction into neighborhoods which is incompatible with the character of the district because of size, scale, color, and materials.

Introducing signs, street furniture, new plant materials, fencing, walkways and paving materials which are out of scale or inappropriate to the neighborhood.

Destroying the relationship of buildings and their environment by widening existing streets, changing paving material, or by introducing poorly located new streets and parking lots or introducing new construction incompatible with the character of the neighborhood.

BUILDING LOT

Consider

Inspecting the lot carefully to locate and identify plants, trees, fencing, walkways, and street furniture which might be an important part of the property's history and development.

Retaining plants, trees, fencing, walkways, and street furniture which reflect the property's history and development.

AVOID

Making hasty changes to the appearance of the site by removing old plants, trees, fencing, walkways, and street furniture before evaluating their importance in the property's history and development.

BUILDING LOT (cont.)

Consider	Avoid
Basing all decisions for new work on actual knowledge of the past appearance of the property found in photographs.	Overrestoring the site to an appearance it never had.

MASONARY BUILDING

Consider	Avoid
Retaining original masonry and mortar, whenever possible, without the application of any surface treatment.	Applying waterproof or water repellent coatings or other treatments unless required to solve a specific technical problem that has been studied and identified. Coatings are frequently unnecessary, expensive, and can accelerate deterioration of the masonary.
Duplicating old mortar in composition, color, and textures.	Repointing with mortar of high Portland cement content can create a bond that is often stronger than the building material. This can cause deterioration as a result of the differing coefficient of expansion and the differing porosity of the material and the mortar.
Duplicating old mortar in joint size, method of application, and joint profile.	Repointing with mortar joints of a differing size or joint profile, texture, or color.
Repair stucco with a stucco mixture duplicating the original as closely as possible in appearance and texture.	Sandblasting brick or stone surfaces; this method of cleaning erodes the surface of the material and accelerates deterioration.
Cleaning masonary only when necessary to halt deterioration and always with the gentlest method possible, such as low pressure water and soft natural bristle brushes.	Using chemical cleaning products which could have an adverse chemical reaction with the masonry materials, i.e. acid on limestone or marble.

MASONRY BUILDING (cont.)

Consider	Avoid
Repairing or replacing where necessary, deteriorated material with new material that duplicates the old as closely as possible.	Applying new material which is inappropriate or was unavailable when the building was constucted, such as artificial brick siding, artificial cast stone or brick veneer.
Replacing missing architectural features, such as cornices, brackets, railings, and shutters.	Removing architectural features, such as cornices, brackets, railings, shutters, architraves, and doorway pediments. These are usually an essential part of a building's character and appearance, illustrating the continuity of growth and change.
Retaining the original or early color and texture of masonry surfaces may have been painted or white-washed for practical and aesthetic reasons.	Indiscriminate removal of paint from masonry surfaces. This may be historically incorrect and may also subject the building to harmful damage.

FRAME BUILDINGS

Consider	Avoid
Retaining original material, whenever possible.	Removing architectural features such as siding, cornices, brackets, windows architraves, and doorway pediments. These are most cases, an essential part of the building's character and appearance, illustrating the continuity of growth and change.
Repairing or replacing, where necessary, deteriorated materials with new material that duplicates the old as closely as possible.	Resurfacing frame buildings with new material which is inappropriate or was unavailable when the building was constructed such as artifical stone, brick veneer asbestos or asphalt shingles, plastic siding. Such material also can contribute to the deterioration of the structure from moisture and insect attack.

ROOFS

Consider	Avoid
Preserving the original roof shape.	Changing the original roof shape or adding features inappropriate to the essential character of the roof such as oversized dormer windows or picture windows.
Retaining the original roofing material, whenever possible.	Applying new roofing material that is inappropriate to the style and period of the building and neighborhood.
Replacing deteriorated roof coverings with new material that matches the old in composition, size, shape color, and texture.	Replacing deteriorated roof coverings with new materials which differ to such an extent from the old in composition, size, shape, color, and texture that the appearance of the building is altered.
Preserving or replacing, where necessary, all architectural features which give the roof its essential character, such as dormer windows, cupolas, cornices, brackets, chimneys, cresting, and weather vanes.	Stripping the roof of architectural features important to its character.
Placing television antennae and mechanical equipment, such as air conditioners, in an inconspicuous location.	Placing television antennae and mechanical equipment, such as air conditioners, where they can be seen from the street.

WINDOWS AND DOORS

Consider	Avoid
Retaining existing windows and door openings including window sash, glass, lintels, sills, architraves, shutters, and doors, pediments, hoods, steps, and all hardware.	Introducing new window and door openings into the prinicipal elevation or enlarging or reducing window or door openings to fit new stock window sash or new stock door sizes.
	Altering the size of window panes or sash. Such changes destroy the scale and proportion of the building.

WINDOWS AND DOORS (cont.)

Consider	Avoid
	Discarding original doors hardware when they can be repaired and reused in place.
Respecting the stylistic period or periods a building represents. If placement of window sash or doors is necessary, the replacement should duplicate the material, design, and the hardware of the older window sash or door.	Inappropriate new window or door features such as aluminum storm and screen window combinations that require the removal of original windows and doors or the installation of plastic or metal strip awning or fake shutters that disturb the character and appearance of the building.

PORCHES AND STEPS

Consider	Avoid
Retaining porches and steps which are appropriate to the building and its development. Porches or additions reflecting later architectural styles are often important to the building's historical integrity and, wherever possible, should be retained.	Removing or altering porches and steps which are appropriate to the buildings and its development and style it represents.
Repairing or replacing where necessary, deteriorated architectural features of wood, iron, cast iron, terra-cotta, tile, and brick.	Stripping porches and steps of original material and architectural features, such as hand rails, balusters, columns, brackets, and roof decoration of wood, iron, cast iron, terra-cotta, tile, and brick.
Repairing or replacing where necessary, deteriorated material with new material that duplicates the old as closely as possible.	Applying new material which is inappropriate or was unavailable when the building was constructed, such as artifical cast stone, brick veneer, asbestos or asphalt shingles, or plastic or aluminum siding.

EXTERIOR FINISHES

Consider	Avoid
Discovering and retaining original paint colors, or repainting with colors based on the original to illustrate the distinctive character of the property.	Repainting with colors that cannot be documented through research and investigation to be appropriate to the building and neighborhood.

INTERIOR FEATURES

Consider	Avoid
Retaining original material, architectural features, such as stairs, handrails, balusters, mantel-pieces, cornices, chairrails, baseboards, paneling, doors, and doorways, wallpaper, lighting fixtures, locks, and door knobs.	Removing original material, architectural features, and hardware, except where essential for safety or efficiency.
Repairing or replacing, where necessary, deteriorated material with new material that duplicates the old as closely as possible.	Installing new decorative material which is inappropriate or was unavailable when the building was constructed, such as vinyl plastic or imitation wood wall and floor coverings, except in utility areas such as kitchens and bathrooms.
Retaining original plaster, whenever possible.	Destroying original plaster except where necessary for safety and efficiency.
Discovering and retaining original paint colors, wallpapers and other decorative motifs or, where necessary, replacing them with colors, wallpapers or decorative motifs based on the original.	

PLAN AND FUNCTION

Consider	Avoid
Using a building for its intended purposes.	Altering a building to accommodate incompatible use requiring extensive alterations to the plan, materials, and appearance of the building.
Finding an adaptive use, when necessary, which is compatible with the plan, structure, and appearance of the building.	
Retaining the basic plan of a building whenever possible.	Altering the basic plan of a building by demolishing principal walls, partitions, and stairways.

NEW ADDITIONS

Consider	Avoid
Keeping new additions to a minimum and making them compatible in scale, building materials, and texture.	Making unnecessary new additions.
Designing new additions to be compatible in materials, size, scale, color and texture with the earlier building and the neighborhood.	Designing new additions which are incompatible with the earlier building and the neighborhood in materials, size, scale and texture.
Using contemporary designs compatible with the character and mood of the building or the neighborhood.	Imitating an earlier style or period of architecture in new additions, except in rare cases where a contemporary design would detract from the architectural unity of ensemble or group. Especially avoid imitating an earlier style of architecture in new additions that have a completely contemporary function such as a drive-in bank or garage.

MECHANICAL SERVICE

Consider	Avoid
Installing necessary building services in areas and spaces that will require the least possible alteration to the plan, materials, and appearance of the building.	Causing unnecessary damage to the plan, materials, and appearance of the building when installing mechanical services.
Installing the vertical runs of ducts, pipes, and cables in closets, service rooms, and wall cavities.	Installing vertical runs of ducts, pipes, and cables in places where they will be a visual intrusion.
	Cutting holes in important architectural features, such as cornices, decorative ceilings, and paneling.
Selecting mechanical systems that best suit the building.	Installing "dropped" acoustical ceilings to hide inappropriate mechanical systems. This destroys the proportions and character of the rooms.

REWIRING EARLY LIGHTING FIXTURES

Consider	Avoid
Having exterior electrical telephone cables installed underground.	Having exterior electrical and telephone cables attached to the principal elevations of the building.

SAFETY AND CODE REQUIREMENTS

Complying with code requirements in such a manner that the essential character of a building is preserved intact.

Investigating variances for historic properties afforded under some local codes.

Installing adequate fire prevention equipment in a manner which does minimal damage to the appearance or fabric of a property.

Providing access for the handicapped without damaging the essential character of the property.

ARCHITECTURAL AND MATERIAL STANDARDS

The material standards presented are intended to be representative of the material used on the original buildings of the early days of Lubbock (1890-1940). By setting such standards, it is the intention of the Urban Design Commission that all future restoration, repair, remodeling and construction will conform to the character of a particular designated historic district and maintain its architectural and historic integrity. By studying the standard set forth, the applicant for a building permit can be guided in the preparation of the requested plans to be submitted and the Commission will use the criteria for its evaluation of such plans.

One goal of the Urban Design Commission will be to encourage owners contemplating restoration, remodeling and additions to buildings to eliminate existing materials which are not acceptable and return the building to its original construction. New buildings in historic districts should conform to the same criteria for material and design standards as the original structures.

The sketches of details shown herein illustrate some examples of the appropriate use of materials without excluding other equally acceptable solutions which may be proposed. The materials listed as "inappropriate" serve to warn the owner of the prevailing opinion of the Commission of material they consider inappropriate. The Commission will weigh petition to use "non-acceptable" materials on their individual merits as directed by individual Historic Preservation Ordinances, creating Historic Districts or Landmarks.

ROOFS - Where possible, roof pitch, style, and coverings should maintain the character of the original roof.

MATERIAL STANDARDS

Appropriate:
- Asphalt shingles
- Shake shingles
- Tile
- Wood shingles

Inappropriate:
- Reflective metal roofing

DESIGN STANDARDS

Appropriate:
- Gable
- Hip
- Flat

Inappropriate:

- Mansard (Unless a part of the original roof design)

SIDING - Original siding material should be maintained or restored, where possible.

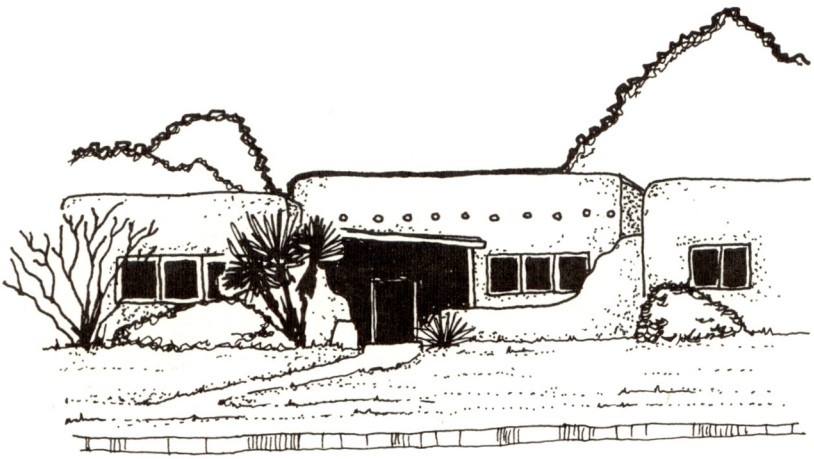
MATERIAL STANDARDS

Appropriate:

Lapped horizontal siding with verticle corner boards
Brick or stone
Gingerbread detail
Stucco or half-timbering

Inappropriate:

Aluminum-unpainted
Rough cut verticle boards
Plywood sheets
Imitation brick or stone
Concrete blocks
Asbestos shingles



DOORS - Doorways and entrances should remain unaltered where possible. Original ornamentation glass and metal should be preserved.

MATERIAL STANDARDS

Appropriate:

Paneled wood

Glass and wood paneled

Inappropriate:

Unpainted metal

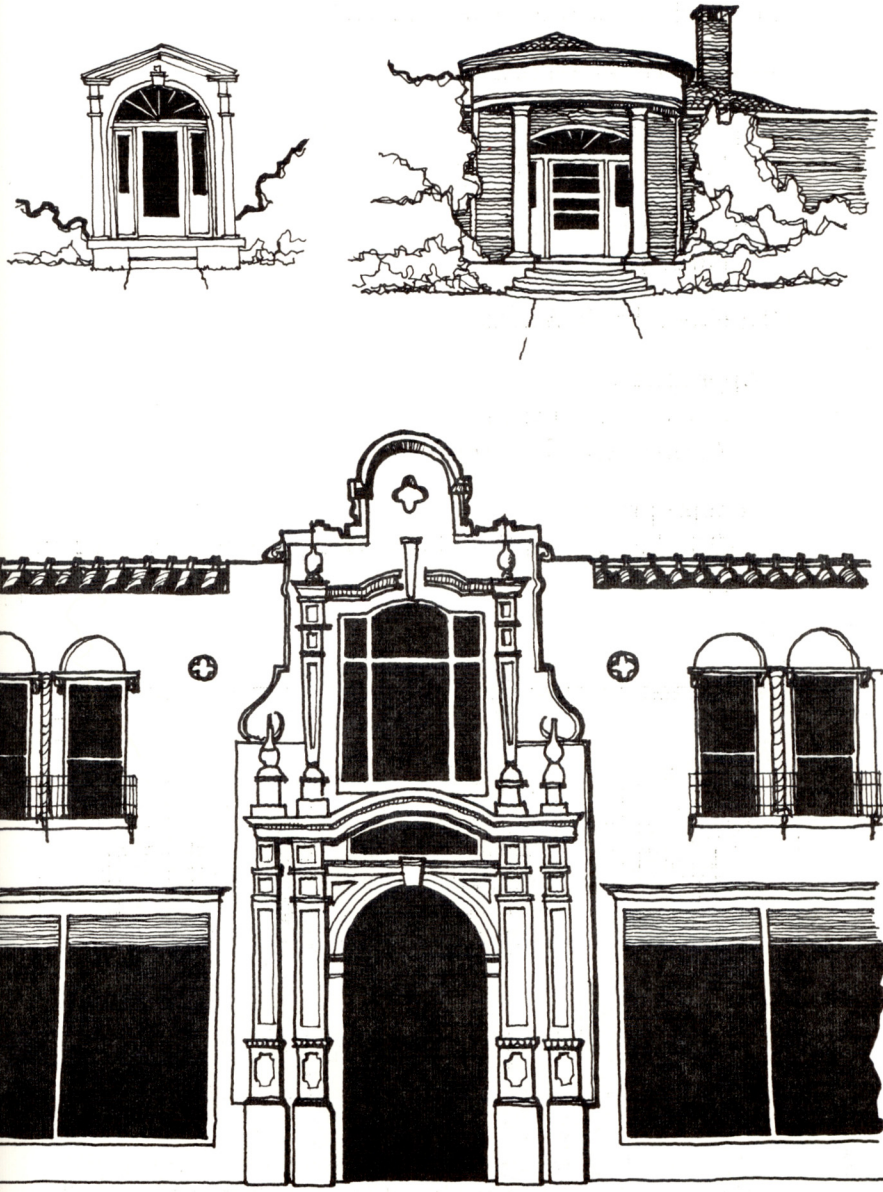
Sliding glass

DESIGN STANDARDS

Appropriate:

Glass side lights

Transoms



WINDOWS - Maintain original window forms, glass, and rhythm patterns where possible.

MATERIAL STANDARDS

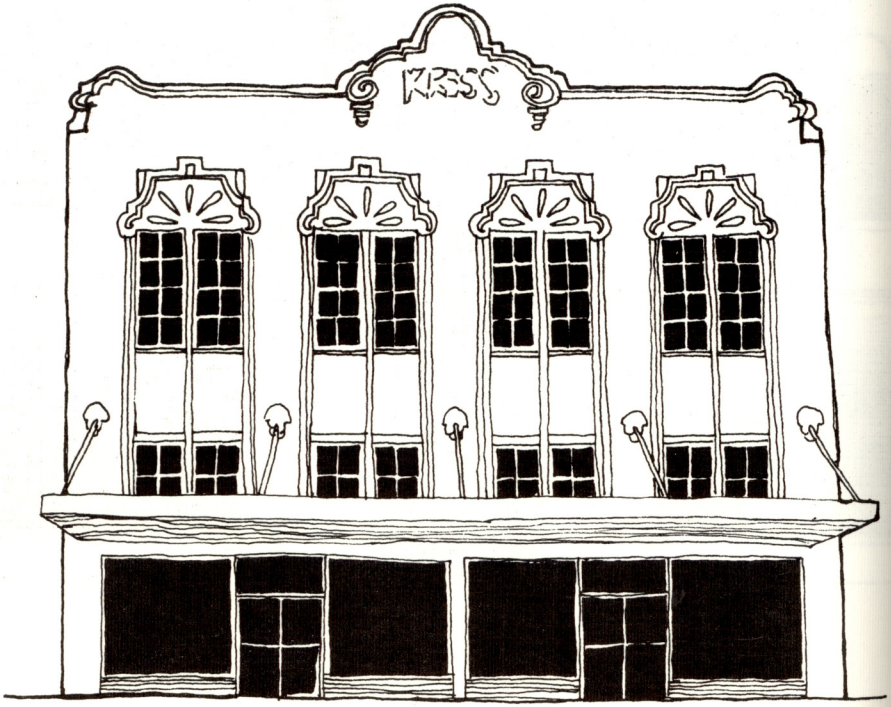
Appropriate:
Wood (double hung)

Inappropriate:
Large picture window

DESIGN STANDARDS

Appropriate:
Square with panes
Arched with Keystone

Inappropriate:
Window air conditioning units in windows fronting on streets.



PORCHES - Primarily arches or columns in character with the rest of the structure.

MATERIAL STANDARDS

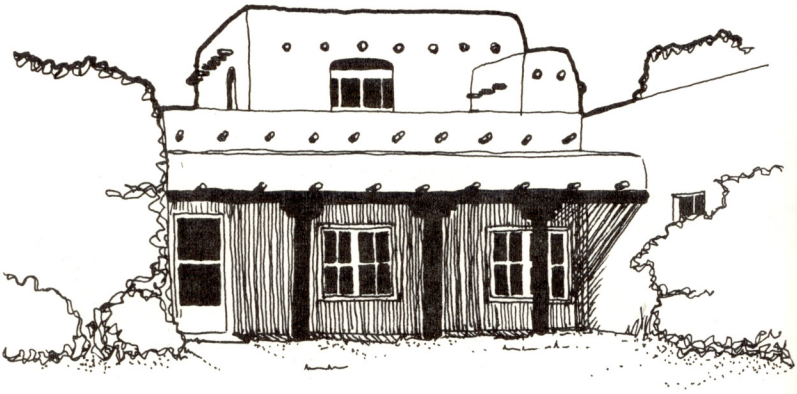
Appropriate:
- Brick arches
- Wood columns
- Wood railings
- Brick or stone

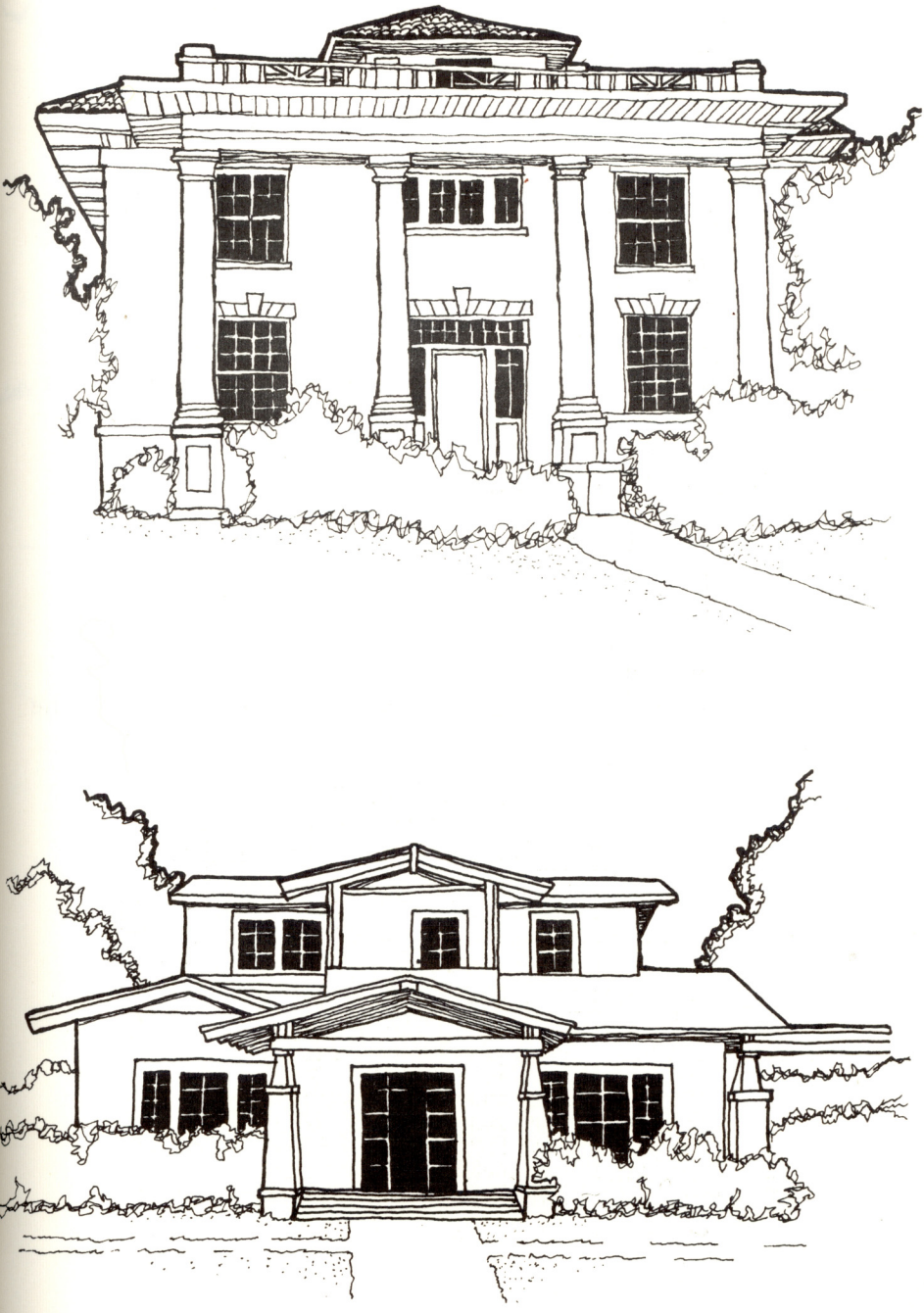
Inappropriate:
- Columns and railings of unfinished wood
- Concrete Block
- Enclosed with any material

DESIGN STANDARDS

Appropriate:
- Arched
- Columns
- Railings

Inappropriate:
- Enclosed





BALCONIES

MATERIAL STANDARDS

Appropriate:
- Wood railing
- Wrought iron

Inappropriate:
- Unpainted metal

DESIGN STANDARDS

Appropriate:
- Chinese railing
- Spanish

Inappropriate:
- Destruction of the proportions and design of the facade

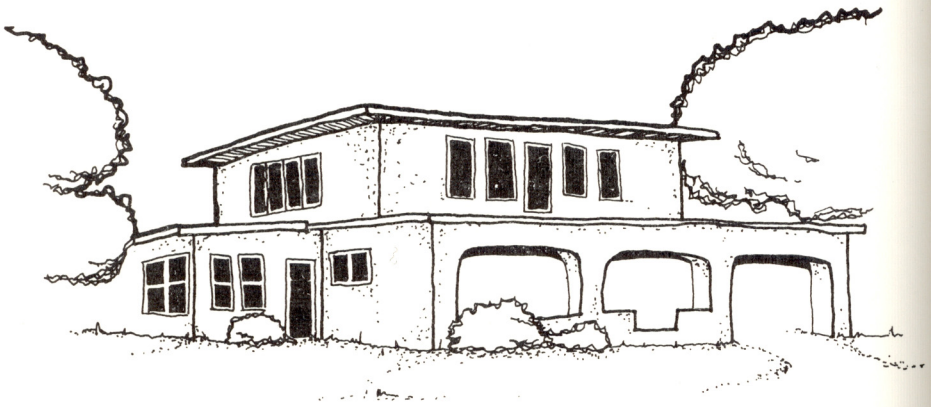
LANDSCAPING

Appropriate:
- Fir
- Cedar
- Maple
- Oak
- Low hedges
- Flowers
- Grass

Inappropriate:
- High hedges
- Gravel
- Cement
- Abundant Asphalt

PROPORTIONS

Vary with style and lot size.



GLOSSARY

Adobe - A sun-dried, unburned brick of earth (generally clay) and straw; a structure made with such bricks.

Angularity - The state, condition or quality of being angular; an emphasis on hand edges and planes.

Arcade - A series of arches supported by columns or piers; a building or part of a building with a series of arches; a roofed passageway, especially one with shops on either side.

Architrave - The lower part of a classical entablature, resting directly on the capital of a column; the molding around a window or door. (see page 65)

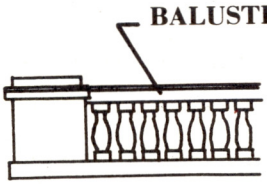
Axiality - Symmetrical disposition of parts of a building or of structures along an axis.

Baluster - An upright, often vase-shaped, support for a rail.

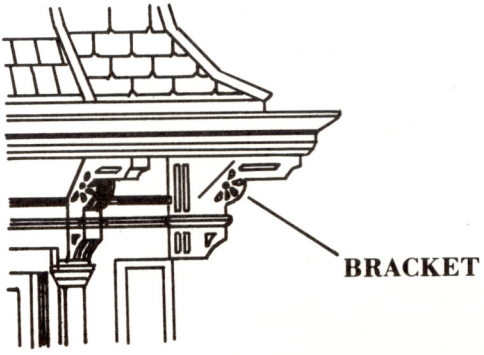
Balustrade - A series of balusters with a rail.

Bay - One unit of a building that consists of a series of similar units, commonly defined by the number of window and door openings per floor or by the space between columns or piers.

Bracket - a support element under eaves, shelves or other overhang; often more decorative than functional.



ARCADE



Buttress - A projecting structure of masonry or wood for supporting or giving stability to a wall or building.

Cantilever - A projecting beam or part of a structure supported only at one end.

Capital - The top decorated member of a column or pilaster crowning the shaft and supporting the entablature. (see page 65)

Chimney Pot - A pipe placed on top of a chimney, usually of earthenware, that functions as a continuation of the flue and improves the draft.

Clapboard - A long, narrow board with one edge thicker than the other, overlapped to cover the outer walls of frame structure; also known as weatherboard.

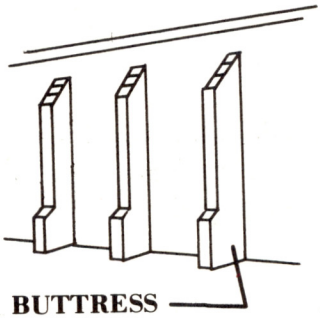
Classical - Pertaining to the architecture of ancient Greece and Rome.

Column - A vertical support of round section usually consisting of three parts; base, shaft, and capital.

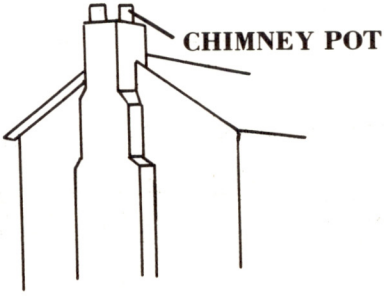
Corinthian Order - The most ornate of the classical Greek orders of architecture, characterized by a slender fluted column with a bellshaped capital decorated with stylized acanthus leaves; variations of this order were extensively used by the Romans.

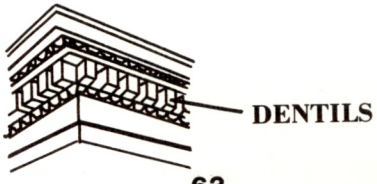
Cornice - In classical architecture, the upper, projecting section of an entablature; also projecting ornamental molding along the top of a building or wall. (see page 65)

Dentils - Toothlike blocks in Ionic and Corinthian cornices.



CORINTHIAN ORDER





Doric Order - The oldest and simplest of the Classical Greek orders, characterized by heavy fluted columns with no base, plain saucer-shaped capitals and a bold simple cornice.

Dormer - A vertically set window on a sloping roof; also, the roofed structure housing such a window.

Double Hung Sash Window - A window with two sashes, one above the other, arranged to slide vertically past each other.

Double Portico - A projecting two-story porch with columns and a pediment.

Eaves - The proceeding overhang at the lower edge of a roof.

Entablature - The upper part of an Order of architecture comprising architrave, frieze and cornice, supported by a colonnade.

Facade - The face or elevation of a building.

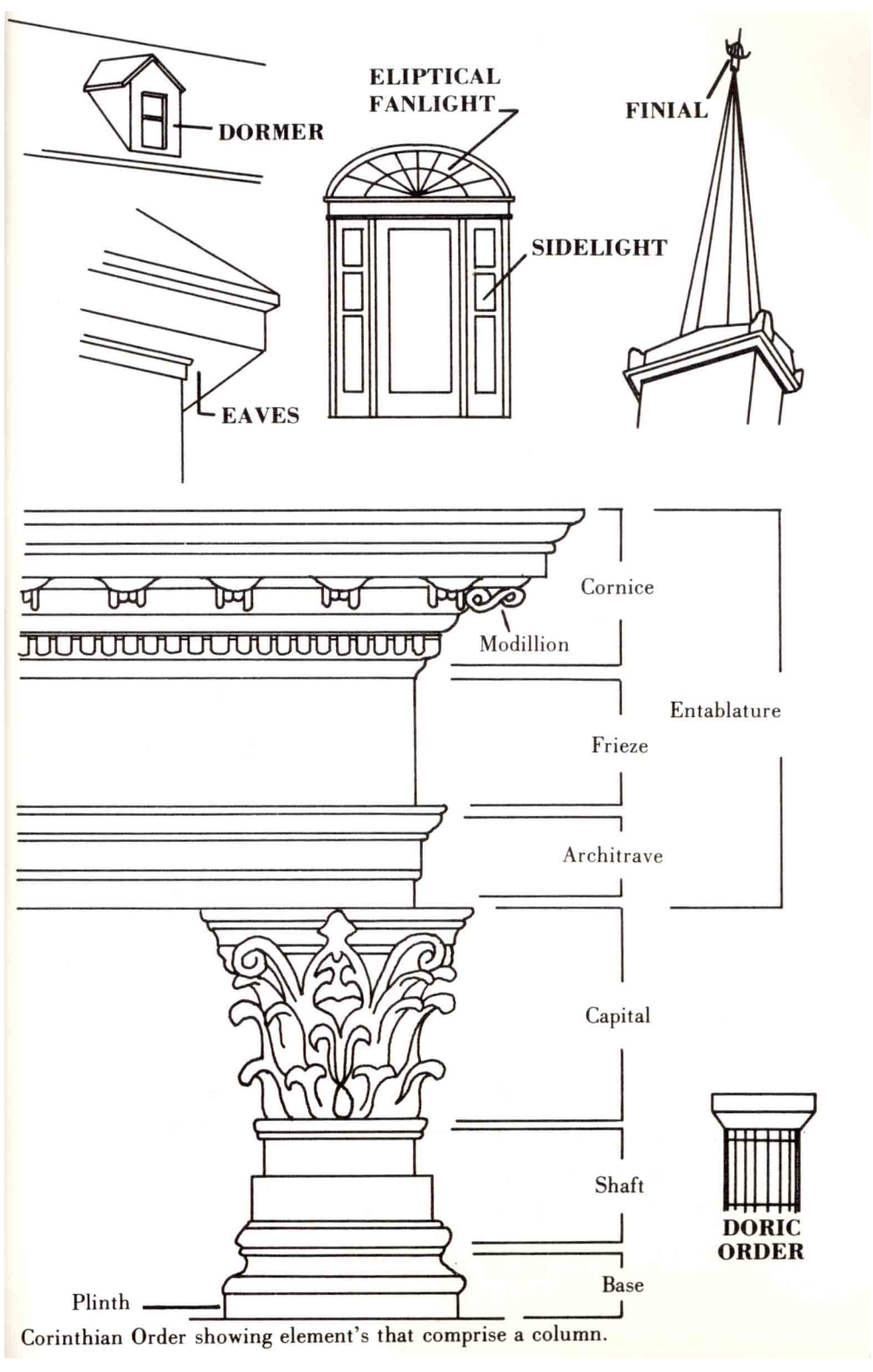
Fanlight - A semicircular or fan-shaped window with radiating members or tracery set over a door or window.

Fenestration - The arrangement of windows in a wall. (shape, size)

Finial - An ornament at the top of a spire, gable, pinnacle.

Fluted - Having regularly spaced vertical, parallel grooves or flutes, as on the shaft of a column, pilaster or other surface.

Gables - The triangular wall segment at the end of a double-pitch or gable roof.



Corinthian Order showing element's that comprise a column.

Gambrel - A ridged roof with two slopes on each side, the lower slope having the steeper pitch.

Half-timbering - Wall construction in which the spaces between members of the timber frame are filled with brick, stone or other materials.

Hipped-roof - A roof with four uniformly pitched sides.

Ionic Order - An order of classical Greek architecture, characterized by a capital with two opposed volutes.

Mansard Roof - A roof with a steep lower and a flatter upper portion.

Molding - A continuous decorative band that is either carved into or applied to a surface.

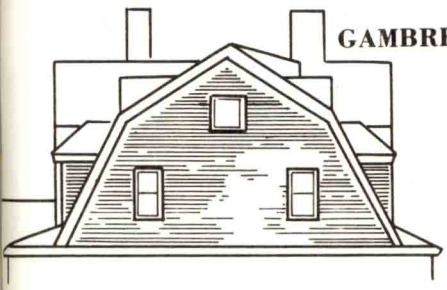
Order - Any of several specific styles of classical and Renaissance architecture characterized by the type of column used (e.g. Doric, Ionic, Corinthian, Composite, Tuscan).

Palladian Window - A tripartite window opening with a large arched central light and flanking rectangular side lights.

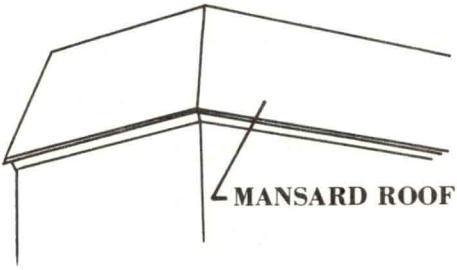
Parapet - A low, solid, protective wall or railing along the edge of a roof or balcony.

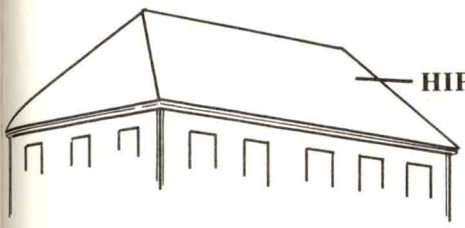
Pediment - A triangular piece of wall above the entablature enclosed by ranking cornices, or feature resembling it.

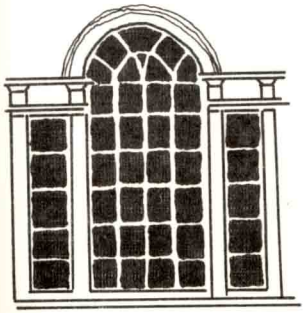
Pilaster - A shallow pier attached to a wall; often decorated to resemble a classical column.



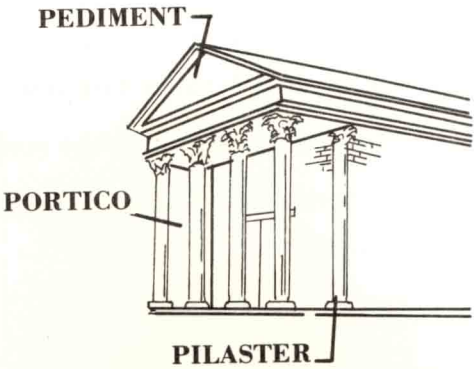
IONIC ORDER







PALLADIAN WINDOW



Plinth - The base of a pedestal, column or statue, a continuous course of stones supporting a wall. (see page 65)

Portico - A major porch, usually with a pedimented roof supported by classical columns. (see page 67)

Quoin - Units of stone or brick used to accentuate the corners of a building.

Sash - A frame in which the panes of a window are set.

Shaft - The main part of a column between the base and capital. (see page 65)

Sidelight - Windows located on either side of a doorway. (see page 65)

Spandrel - The wall space immediately below an upper story window.

Spire - The tapering termination of a tower.

Terra-cotta - A fine grained, brown-red, fired clay used for roof tiles and decoration; literally, cooked earth.

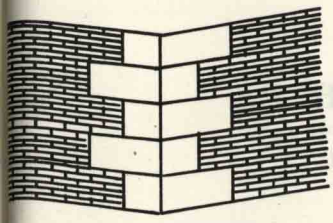
Tracery - The curved mullions of a stoneframed window; also, ornamental work of pierced patterns in or on a screen, window glass or panel.

Transom - The horizontal band of windows above a door.

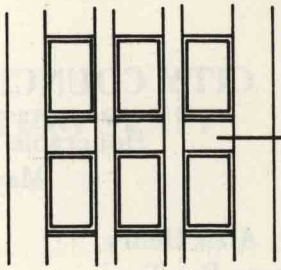
Tudor Arch - A low, wide pointed arch common in the architecture of Tudor England.

Volute - A spiral, scroll-like ornament.

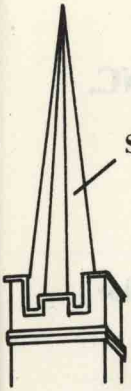
Weatherboard - clapboard, wooden siding.



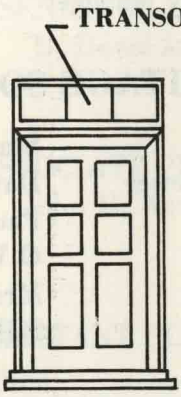
QUOIN



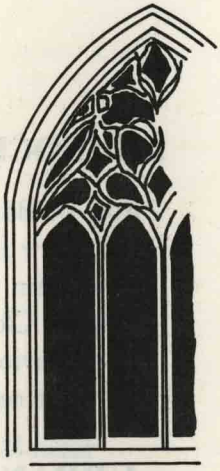
SPANDREL



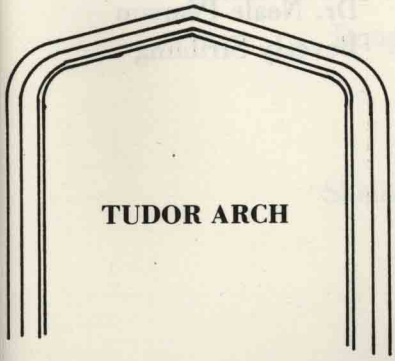
SPIRE



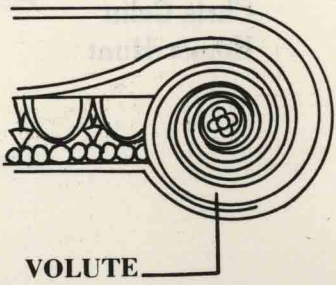
TRANSOM



TRACERY



TUDOR ARCH



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