

# HISTORIC AND DESIGN REVIEW COMMISSION

September 21, 2022

**HDRC CASE NO:** 2022-462  
**ADDRESS:** 1501 S FLORES ST  
**LEGAL DESCRIPTION:** NCB 1011 BLK 1 LOT A30  
**ZONING:** I-1, H  
**CITY COUNCIL DIST.:** 1  
**LANDMARK:** Individual Landmark  
**APPLICANT:** Esthela Jasso  
**OWNER:** Andrew Jasso/MADE BY ALL HANDS, LLC  
**TYPE OF WORK:** New construction, exterior alterations  
**APPLICATION RECEIVED:** August 30, 2022  
**60-DAY REVIEW:** Not applicable due to City Council Emergency Orders  
**CASE MANAGER:** Rachel Rettaliata

## REQUEST:

The applicant is requesting conceptual approval to construct a new 2-story structure within the historic envelope and complete site modifications at 1501 S Flores.

## APPLICABLE CITATIONS:

*Historic Design Guidelines, Chapter 2, Exterior Maintenance and Alterations*

### 1. Materials: Woodwork

#### A. MAINTENANCE (PRESERVATION)

- i. *Inspections*—Conduct semi-annual inspections of all exterior wood elements to verify condition and determine maintenance needs.
- ii. *Cleaning*—Clean exterior surfaces annually with mild household cleaners and water. Avoid using high pressure power washing and any abrasive cleaning or striping methods that can damage the historic wood siding and detailing.
- iii. *Paint preparation*—Remove peeling, flaking, or failing paint surfaces from historic woodwork using the gentlest means possible to protect the integrity of the historic wood surface. Acceptable methods for paint removal include scraping and sanding, thermal removal, and when necessary, mild chemical strippers. Sand blasting and water blasting should never be used to remove paint from any surface. Sand only to the next sound level of paint, not all the way to the wood, and address any moisture and deterioration issues before repainting.
- iv. *Repainting*—Paint once the surface is clean and dry using a paint type that will adhere to the surface properly. See *General Paint Type Recommendations* in Preservation Brief #10 listed under Additional Resources for more information.
- v. *Repair*—Repair deteriorated areas or refasten loose elements with an exterior wood filler, epoxy, or glue.

#### B. ALTERATIONS (REHABILITATION, RESTORATION, AND RECONSTRUCTION)

- i. *Facade materials*—Avoid removing materials that are in good condition or that can be repaired in place. Consider exposing original wood siding if it is currently covered with vinyl or aluminum siding, stucco, or other materials that have not achieved historic significance.
- ii. *Materials*—Use in-kind materials when possible or materials similar in size, scale, and character when exterior woodwork is beyond repair. Ensure replacement siding is installed to match the original pattern, including exposures. Do not introduce modern materials that can accelerate and hide deterioration of historic materials. Hardiboard and other cementitious materials are not recommended.
- iii. *Replacement elements*—Replace wood elements in-kind as a replacement for existing wood siding, matching in profile, dimensions, material, and finish, when beyond repair.

### 2. Materials: Masonry and Stucco

#### A. MAINTENANCE (PRESERVATION)

- i. *Paint*—Avoid painting historically unpainted surfaces. Exceptions may be made for severely deteriorated material where other consolidation or stabilization methods are not appropriate. When painting is acceptable, utilize a water permeable paint to avoid trapping water within the masonry.

- ii. *Clear area*—Keep the area where masonry or stucco meets the ground clear of water, moisture, and vegetation.
  - iii. *Vegetation*—Avoid allowing ivy or other vegetation to grow on masonry or stucco walls, as it may loosen mortar and stucco and increase trapped moisture.
  - iv. *Cleaning*—Use the gentlest means possible to clean masonry and stucco when needed, as improper cleaning can damage the surface. Avoid the use of any abrasive, strong chemical, sandblasting, or high-pressure cleaning method.
- B. ALTERATIONS (REHABILITATION, RESTORATION, AND RECONSTRUCTION)**
- i. *Patching*—Repair masonry or stucco by patching or replacing it with in-kind materials whenever possible. Utilize similar materials that are compatible with the original in terms of composition, texture, application technique, color, and detail, when in-kind replacement is not possible. EIFS is not an appropriate patching or replacement material for stucco.
  - ii. *Repointing*—The removal of old or deteriorated mortar should be done carefully by a professional to ensure that masonry units are not damaged in the process. Use mortar that matches the original in color, profile, and composition when repointing. Incompatible mortar can exceed the strength of historic masonry and results in deterioration. Ensure that the new joint matches the profile of the old joint when viewed in section. It is recommended that a test panel is prepared to ensure the mortar is the right strength and color.
  - iii. *Removing paint*—Take care when removing paint from masonry as the paint may be providing a protectant layer or hiding modifications to the building. Use the gentlest means possible, such as alkaline poultice cleaners and strippers, to remove paint from masonry.
  - iv. *Removing stucco*—Remove stucco from masonry surfaces where it is historically inappropriate. Prepare a test panel to ensure that underlying masonry has not been irreversibly damaged before proceeding.

### 3. Materials: Roofs

#### A. MAINTENANCE (PRESERVATION)

i. *Regular maintenance and cleaning*—Avoid the build-up of accumulated dirt and retained moisture. This can lead to the growth of moss and other vegetation, which can lead to roof damage. Check roof surface for breaks or holes and flashing for open seams and repair as needed.

#### B. ALTERATIONS (REHABILITATION, RESTORATION, AND RECONSTRUCTION)

- i. *Roof replacement*—Consider roof replacement when more than 25-30 percent of the roof area is damaged or 25-30 percent of the roof tiles (slate, clay tile, or cement) or shingles are missing or damaged.
- ii. *Roof form*—Preserve the original shape, line, pitch, and overhang of historic roofs when replacement is necessary.
- iii. *Roof features*—Preserve and repair distinctive roof features such as cornices, parapets, dormers, open eaves with exposed rafters and decorative or plain rafter tails, flared eaves or decorative purlins, and brackets with shaped ends.
- iv. *Materials: sloped roofs*—Replace roofing materials in-kind whenever possible when the roof must be replaced. Retain and re-use historic materials when large-scale replacement of roof materials other than asphalt shingles is required (e.g., slate or clay tiles). Salvaged materials should be re-used on roof forms that are most visible from the public right-of-way. Match new roofing materials to the original materials in terms of their scale, color, texture, profile, and style, or select materials consistent with the building style, when in-kind replacement is not possible.
- v. *Materials: flat roofs*—Allow use of contemporary roofing materials on flat or gently sloping roofs not visible from the public right-of-way.
- vi. *Materials: metal roofs*—Use metal roofs on structures that historically had a metal roof or where a metal roof is appropriate for the style or construction period. Refer to Checklist for Metal Roofs on page 10 for desired metal roof specifications when considering a new metal roof. New metal roofs that adhere to these guidelines can be approved administratively as long as documentation can be provided that shows that the home has historically had a metal roof.
- vii. *Roof vents*—Maintain existing historic roof vents. When deteriorated beyond repair, replace roof vents in-kind or with one similar in design and material to those historically used when in-kind replacement is not possible.

### 4. Materials: Metal

#### A. MAINTENANCE (PRESERVATION)

- i. *Cleaning*—Use the gentlest means possible when cleaning metal features to avoid damaging the historic finish. Prepare a test panel to determine appropriate cleaning methods before proceeding. Use a wire brush to remove corrosion or paint build up on hard metals like wrought iron, steel, and cast iron.
- ii. *Repair*—Repair metal features using methods appropriate to the specific type of metal.
- iii. *Paint*—Avoid painting metals that were historically exposed such as copper and bronze.

#### B. ALTERATIONS (REHABILITATION, RESTORATION, AND RECONSTRUCTION)

- i. *Replacement*—Replace missing or significantly damaged metal features in-kind or with a substitute compatible in size, form, material, and general appearance to the historical feature when in-kind replacement is not possible.
- ii. *Rust*—Select replacement anchors of stainless steel to limit rust and associated expansion that can cause cracking of the surrounding material such as wood or masonry. Insert anchors into the mortar joints of masonry buildings.
- iii. *New metal features*—Add metal features based on accurate evidence of the original, such as photographs. Base the design on the architectural style of the building and historic patterns if no such evidence exists.

## 5. Architectural Features: Lighting

### A. MAINTENANCE (PRESERVATION)

- i. *Lighting*—Preserve historic light fixtures in place and maintain through regular cleaning and repair as needed.

### B. ALTERATIONS (REHABILITATION, RESTORATION, AND RECONSTRUCTION)

- i. *Rewiring*—Consider rewiring historic fixtures as necessary to extend their lifespan.
- ii. *Replacement lighting*—Replace missing or severely damaged historic light fixtures in-kind or with fixtures that match the original in appearance and materials when in-kind replacement is not feasible. Fit replacement fixtures to the existing mounting location.
- iii. *New light fixtures*—Avoid damage to the historic building when installing necessary new light fixtures, ensuring they may be removed in the future with little or no damage to the building. Place new light fixtures and those not historically present in locations that do not distract from the façade of the building while still directing light where needed. New light fixtures should be unobtrusive in design and should not rust or stain the building.

## 6. Architectural Features: Doors, Windows, and Screens

### A. MAINTENANCE (PRESERVATION)

- i. *Openings*—Preserve existing window and door openings. Avoid enlarging or diminishing to fit stock sizes or air conditioning units. Avoid filling in historic door or window openings. Avoid creating new primary entrances or window openings on the primary façade or where visible from the public right-of-way.
- ii. *Doors*—Preserve historic doors including hardware, fanlights, sidelights, pilasters, and entablatures.
- iii. *Windows*—Preserve historic windows. When glass is broken, the color and clarity of replacement glass should match the original historic glass.
- iv. *Screens and shutters*—Preserve historic window screens and shutters.
- v. *Storm windows*—Install full-view storm windows on the interior of windows for improved energy efficiency. Storm window may be installed on the exterior so long as the visual impact is minimal and original architectural details are not obscured.

### B. ALTERATIONS (REHABILITATION, RESTORATION, AND RECONSTRUCTION)

- i. *Doors*—Replace doors, hardware, fanlight, sidelights, pilasters, and entablatures in-kind when possible and when deteriorated beyond repair. When in-kind replacement is not feasible, ensure features match the size, material, and profile of the historic element.
- ii. *New entrances*—Ensure that new entrances, when necessary to comply with other regulations, are compatible in size, scale, shape, proportion, material, and massing with historic entrances.
- iii. *Glazed area*—Avoid installing interior floors or suspended ceilings that block the glazed area of historic windows.
- iv. *Window design*—Install new windows to match the historic or existing windows in terms of size, type, configuration, material, form, appearance, and detail when original windows are deteriorated beyond repair.
- v. *Muntins*—Use the exterior muntin pattern, profile, and size appropriate for the historic building when replacement windows are necessary. Do not use internal muntins sandwiched between layers of glass.
- vi. *Replacement glass*—Use clear glass when replacement glass is necessary. Do not use tinted glass, reflective glass, opaque glass, and other non-traditional glass types unless it was used historically. When established by the architectural style of the building, patterned, leaded, or colored glass can be used.
- vii. *Non-historic windows*—Replace non-historic incompatible windows with windows that are typical of the architectural style of the building.
- viii. *Security bars*—Install security bars only on the interior of windows and doors.
- ix. *Screens*—Utilize wood screen window frames matching in profile, size, and design of those historically found when the existing screens are deteriorated beyond repair. Ensure that the tint of replacement screens closely matches the original screens or those used historically.
- x. *Shutters*—Incorporate shutters only where they existed historically and where appropriate to the architectural style of the house. Shutters should match the height and width of the opening and be mounted to be operational or appear to be operational. Do not mount shutters directly onto any historic wall material.

## 7. Architectural Features: Porches, Balconies, and Porte-Cocheres

### A. MAINTENANCE (PRESERVATION)

- i. *Existing porches, balconies, and porte-cocheres*—Preserve porches, balconies, and porte-cocheres. Do not add new porches, balconies, or porte-cocheres where not historically present.
- ii. *Balusters*—Preserve existing balusters. When replacement is necessary, replace in-kind when possible or with balusters that match the originals in terms of materials, spacing, profile, dimension, finish, and height of the railing.
- iii. *Floors*—Preserve original wood or concrete porch floors. Do not cover original porch floors of wood or concrete with carpet, tile, or other materials unless they were used historically.

### B. ALTERATIONS (REHABILITATION, RESTORATION, AND RECONSTRUCTION)

- i. *Front porches*—Refrain from enclosing front porches. Approved screen panels should be simple in design as to not change the character of the structure or the historic fabric.
- ii. *Side and rear porches*—Refrain from enclosing side and rear porches, particularly when connected to the main porch or balcony. Original architectural details should not be obscured by any screening or enclosure materials. Alterations to side and rear porches should result in a space that functions, and is visually interpreted as, a porch.
- iii. *Replacement*—Replace in-kind porches, balconies, porte-cocheres, and related elements, such as ceilings, floors, and columns, when such features are deteriorated beyond repair. When in-kind replacement is not feasible, the design should be compatible in scale, massing, and detail while materials should match in color, texture, dimensions, and finish.
- iv. *Adding elements*—Design replacement elements, such as stairs, to be simple so as to not distract from the historic character of the building. Do not add new elements and details that create a false historic appearance.
- v. *Reconstruction*—Reconstruct porches, balconies, and porte-cocheres based on accurate evidence of the original, such as photographs. If no such evidence exists, the design should be based on the architectural style of the building and historic patterns.

## 8. Architectural Features: Foundations

### A. MAINTENANCE (PRESERVATION)

- i. *Details*—Preserve the height, proportion, exposure, form, and details of a foundation such as decorative vents, grilles, and lattice work.
- ii. *Ventilation*—Ensure foundations are vented to control moisture underneath the dwelling, preventing deterioration.
- iii. *Drainage*—Ensure downspouts are directed away and soil is sloped away from the foundation to avoid moisture collection near the foundation.
- iv. *Repair*—Inspect foundations regularly for sufficient drainage and ventilation, keeping it clear of vegetation. Also inspect for deteriorated materials such as limestone and repair accordingly. Refer to maintenance and alteration of applicable materials, for additional guidelines.

### B. ALTERATIONS (REHABILITATION, RESTORATION, AND RECONSTRUCTION)

- i. *Replacement features*—Ensure that features such as decorative vents and grilles and lattice panels are replaced in-kind when deteriorated beyond repair. When in-kind replacement is not possible, use features matching in size, material, and design. Replacement skirting should consist of durable, proven materials, and should either match the existing siding or be applied to have minimal visual impact.
- ii. *Alternative materials*—Cedar piers may be replaced with concrete piers if they are deteriorated beyond repair.
- iii. *Shoring*—Provide proper support of the structure while the foundation is rebuilt or repaired.
- iv. *New utilities*—Avoid placing new utility and mechanical connections through the foundation along the primary façade or where visible from the public right-of-way.

## 9. Outbuildings, Including Garages

### A. MAINTENANCE (PRESERVATION)

- i. *Existing outbuildings*—Preserve existing historic outbuildings where they remain.
- ii. *Materials*—Repair outbuildings and their distinctive features in-kind. When new materials are needed, they should match existing materials in color, durability, and texture. Refer to maintenance and alteration of applicable materials above, for additional guidelines.

### B. ALTERATIONS (REHABILITATION, RESTORATION, AND RECONSTRUCTION)

- i. *Garage doors*—Ensure that replacement garage doors are compatible with those found on historic garages in the district (e.g., wood paneled) as well as with the principal structure. When not visible from the public right-of-way, modern paneled garage doors may be acceptable.

- ii. *Replacement*—Replace historic outbuildings only if they are beyond repair. In-kind replacement is preferred; however, when it is not possible, ensure that they are reconstructed in the same location using similar scale, proportion, color, and materials as the original historic structure.
- iii. *Reconstruction*—Reconstruct outbuildings based on accurate evidence of the original, such as photographs. If no such evidence exists, the design should be based on the architectural style of the primary building and historic patterns in the district. Add permanent foundations to existing outbuildings where foundations did not historically exist only as a last resort

## 11. Canopies and Awnings

### A. MAINTENANCE (PRESERVATION)

i. *Existing canopies and awnings*—Preserve existing historic awnings and canopies through regular cleaning and periodic inspections of the support system to ensure they are secure.

### B. ALTERATIONS (REHABILITATION, RESTORATION, AND RECONSTRUCTION)

i. *Replacement canopies and awnings*—Replace canopies and awnings in-kind whenever possible.

ii. *New canopies and awnings*—Add canopies and awnings based on accurate evidence of the original, such as photographs. If no such evidence exists, the design of new canopies and awnings should be based on the architectural style of the building and be proportionate in shape and size to the scale of the building façade to which they will be attached. See UDC Section 35-609(j).

iii. *Lighting*—Do not internally illuminate awnings; however, lighting may be concealed in an awning to provide illumination to sidewalks or storefronts.

iv. *Awning materials*—Use fire-resistant canvas awnings that are striped or solid in a color that is appropriate to the period of the building.

v. *Building features*—Avoid obscuring building features such as arched transom windows with new canopies or awnings.

vi. *Support structure*—Support awnings with metal or wood frames, matching the historic support system whenever possible. Minimize damage to historic materials when anchoring the support system. For example, anchors should be inserted into mortar rather than brick. Ensure that the support structure is integrated into the structure of the building as to avoid stress on the structural stability of the façade.

## *Historic Design Guidelines, Chapter 3, Guidelines for Additions*

## 2. Massing and Form of Non-Residential and Mixed-Use Additions

### A. GENERAL

i. *Historic context*—Design new additions to be in keeping with the existing, historic context of the block. For example, additions should not fundamentally alter the scale and character of the block when viewed from the public right-of-way.

ii. *Preferred location*—Place additions at the side or rear of the building whenever possible to minimize the visual impact on the original structure from the public right of way. An addition to the front of a building is inappropriate.

iii. *Similar roof form*—Utilize a similar roof pitch, form, and orientation as the principal structure for additions, particularly for those that are visible from the public right-of-way.

iv. *Subordinate to principal facade*—Design additions to historic buildings to be subordinate to the principal façade of the original structure in terms of their scale and mass.

v. *Transitions between old and new*—Distinguish additions as new without distracting from the original structure. For example, rooftop additions should be appropriately set back to minimize visibility from the public right-of-way. For side or rear additions utilize setbacks, a small change in detailing, or a recessed area at the seam of the historic structure and new addition to provide a clear visual distinction between old and new building forms.

### B. SCALE, MASSING, AND FORM

i. *Height*—Limit the height of side or rear additions to the height of the original structure. Limit the height of rooftop additions to no more than 40 percent of the height of original structure.

ii. *Total addition footprint*—New additions should never result in the doubling of the historic building footprint. Full-floor rooftop additions that obscure the form of the original structure are not appropriate.

## 3. Materials and Textures

### A. COMPLEMENTARY MATERIALS

- i. *Complementary materials*—Use materials that match in type, color, and texture and include an offset or reveal to distinguish the addition from the historic structure whenever possible. Any new materials introduced to the site as a result of an addition must be compatible with the architectural style and materials of the original structure.
- ii. *Metal roofs*—Construct new metal roofs in a similar fashion as historic metal roofs. Refer to the Guidelines for Alternations and Maintenance section for additional specifications regarding metal roofs.
- iii. *Other roofing materials*—Match original roofs in terms of form and materials. For example, when adding on to a building with a clay tile roof, the addition should have a roof that is clay tile, synthetic clay tile, or a material that appears similar in color and dimension to the existing clay tile.

#### B. INAPPROPRIATE MATERIALS

- i. *Imitation or synthetic materials*—Do not use imitation or synthetic materials, such as vinyl siding, brick or simulated stone veneer, plastic, or other materials not compatible with the architectural style and materials of the original structure.

#### C. REUSE OF HISTORIC MATERIALS

- i. *Salvage*—Salvage and reuse historic materials, where possible, that will be covered or removed as a result of an addition.

### 4. Architectural Details

#### A. GENERAL

- i. *Historic context*—Design additions to reflect their time while respecting the historic context. Consider character-defining features and details of the original structure in the design of additions. These architectural details include roof form, porches, porticos, cornices, lintels, arches, quoins, chimneys, projecting bays, and the shapes of window and door openings.
- ii. *Architectural details*—Incorporate architectural details that are in keeping with the architectural style of the original structure. Details should be simple in design and compliment the character of the original structure. Architectural details that are more ornate or elaborate than those found on the original structure should not be used to avoid drawing undue attention to the addition.
- iii. *Contemporary interpretations*—Consider integrating contemporary interpretations of traditional designs and details for additions. Use of contemporary window moldings and door surroundings, for example, can provide visual interest while helping to convey the fact that the addition is new.

### 5. Mechanical Equipment and Roof Appurtenances

#### A. LOCATION AND SITING

- i. *Visibility*—Do not locate utility boxes, air conditioners, rooftop mechanical equipment, skylights, satellite dishes, cable lines, and other roof appurtenances on primary facades, front-facing roof slopes, in front yards, or in other locations that are clearly visible from the public right-of-way.
- ii. *Service Areas*—Locate service areas towards the rear of the site to minimize visibility from the public right-of-way. Where service areas cannot be located at the rear of the property, compatible screens or buffers will be required.

#### B. SCREENING

- i. *Building-mounted equipment*—Paint devices mounted on secondary facades and other exposed hardware, frames, and piping to match the color scheme of the primary structure or screen them with landscaping.
- ii. *Freestanding equipment*—Screen service areas, air conditioning units, and other mechanical equipment from public view using a fence, hedge, or other enclosure.
- iii. *Roof-mounted equipment*—Screen and set back devices mounted on the roof to avoid view from public right-of-way.

#### *Standard Specifications for Windows in Additions and New Construction*

- GENERAL: New windows on additions should relate to the windows of the primary historic structure in terms of materiality and overall appearance. Windows used in new construction should be similar in appearance to those commonly found within the district in terms of size, profile, and configuration. While no material is expressly prohibited by the Historic Design Guidelines, a high-quality wood or aluminum-clad wood window product often meets the Guidelines with the stipulations listed below. Whole window systems should match the size of historic windows on property unless otherwise approved.
- SIZE: Windows should feature traditional dimensions and proportions as found within the district.
- SASH: Meeting rails must be no taller than 1.25". Stiles must be no wider than 2.25". Top and bottom sashes must be equal in size unless otherwise approved.

- DEPTH: There should be a minimum of 2” in depth between the front face of the window trim and the front face of the top window sash.
- This must be accomplished by recessing the window sufficiently within the opening or with the installation of additional window trim to add thickness.
- TRIM: Window trim must feature traditional dimensions and architecturally appropriate casing and sloped sill detail. Window track components such as jamb liners must be painted to match the window trim or concealed by a wood window screen set within the opening.
- GLAZING: Windows should feature clear glass. Low-e or reflective coatings are not recommended for replacements. The glazing should not feature faux divided lights with an interior grille. If approved to match a historic window configuration, the window should feature real exterior muntins.
- COLOR: Wood windows should feature a painted finished. If a clad product is approved, white or metallic manufacturer’s color is not allowed, and color selection must be presented to staff.
- INSTALLATION: Wood windows should be supplied in a block frame and exclude nailing fins. Window opening sizes should not be altered to accommodate stock sizes prior to approval.
- FINAL APPROVAL: If the proposed window does not meet the aforementioned stipulations, then the applicant must submit updated window specifications to staff for review, prior to purchase and installation. For more assistance, the applicant may request the window supplier to coordinate with staff directly for verification.

## **FINDINGS:**

- a. The property at 1501 S Flores is commonly known as the Triangle Garage. A fire in 2020 caused extensive damage to the historic structure and the existing structure that remains consists of the 1-story historic brick building envelope of the filling station and auto repair shop. The structure was constructed on the property lines of the triangular lot. The property is designated as an individual landmark.
- b. CONCEPTUAL APPROVAL – Conceptual approval is the review of general design ideas and principles (such as scale and setback). Specific design details reviewed at this stage are not binding and may only be approved through a Certificate of Appropriateness or final approval.
- c. DESIGN REVIEW COMMITTEE – The applicant presented the proposal for new construction at a Design Review Committee meeting on August 10, 2022. DRC comments focused on the enclosure of the historically open space at the front of the building and modifications resulting in a building that still reads as a historic filling station, material selection, fenestration patterns, and recessed infill. The applicant returned to the DRC with updated materials on September 13, 2022. The DRC discussed materiality, recessing the fenestration in the front auto bay openings, and preserving the existing features of the corner entryway.
- d. FOOTPRINT – Per the submitted conceptual site plan, the front unit, unit A, will total 1,051 and the rear unit, unit B, will total 1,582 square feet. Additionally, the applicant has proposed to install two raised garden planters on the east and west sides of the structure totaling 323 square feet. According to the Historic Design Guidelines, new construction should respond to the existing development pattern of the district and buildings and impervious coverage should not exceed 50% of the lot. The proposed new construction is fully contained within the historic building envelope. Staff finds the footprint appropriate.
- e. SCALE & MASSING – The applicant has proposed to construct a 2-story volume within the footprint of the existing historic building envelope. The applicant has not provided dimensions for the total height at this time; however, the structure will extend one story above the existing 1-story building envelope. According to the Historic Design Guidelines, new construction should not exceed the height of the majority of existing structures by more than 1-story. The predominant surrounding commercial context features 1-story and 2-story commercial structures, many constructed on the property line. Staff finds the scale and massing appropriate.
- f. ENTRANCE – The applicant has proposed to infill the north elevation of the historic canopy with an entry door and to modify the existing octagonal columns and transom opening configuration. Per the Guidelines for New Construction, the primary façade of new buildings should be in keeping with established patterns in terms of porches, entrances, orientation, and setbacks. The proposed entry is consistent with the historic building access and with the entry of the adjacent triangular structure at 104 W Cevallos. Staff finds the proposal appropriate but finds that the applicant should install glass or full-lite doors to retain the open bays of the historic canopy and that the applicant should retain the existing columns and transom opening configuration.
- g. FENESTRATION: HISTORIC STRUCTURE – The applicant has proposed to install solid entry doors at the north elevation opening, storefront windows on the east and west elevations of the front point, and storefront entries and fixed windows at the rear of the east and west elevations. The applicant has proposed to retain the

four (4) existing window openings on the rear elevation. According to the Historic Design Guidelines, window and door openings with a similar proportion of wall to window space as typical with nearby historic facades should be incorporated. Windows, doors, porches, entryways, dormers, bays, and pediments shall be considered similar if they are no larger than 25% in size and vary no more than 10% in height to width ratio from adjacent historic facades. The proportions of the openings generally appear consistent with neighboring precedents and staff finds that the proposed storefront windows at the north side of the east and west elevations retain the feeling of the historic auto bays. Additionally, staff finds that the fenestration on the north elevation and the north side of the east and west elevations should feature a deep recess so that the structure continues to read as a historic filling station.

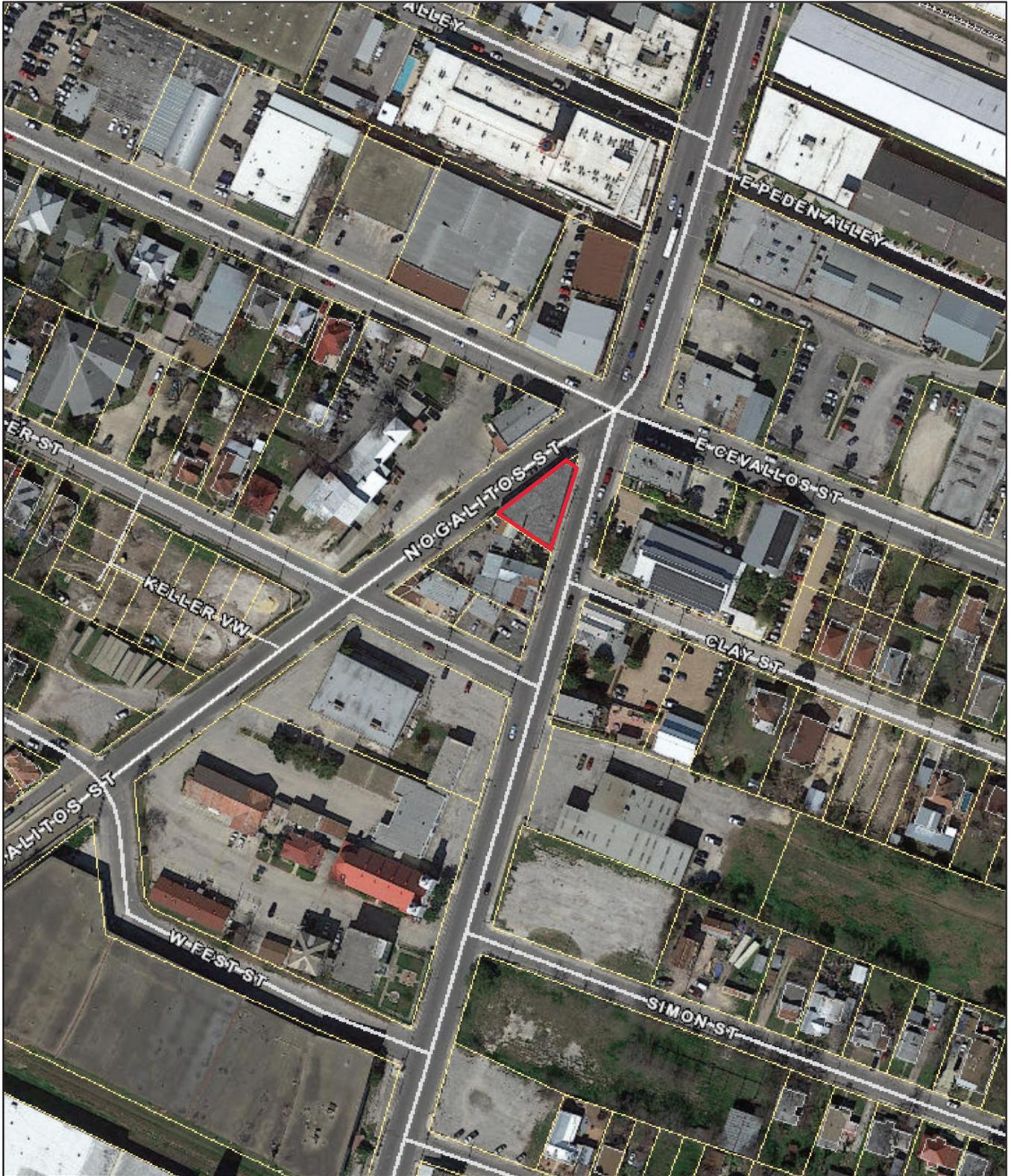
- h. FENESTRATION: NEW CONSTRUCTION – The applicant has proposed to install storefront window and door openings on the volume of new construction in the center of the historic building envelope. The infill will feature storefront windows on the first and second story at the rear of the structure and second-story doors and windows on the north elevation, accessing the rooftop deck. According to the Historic Design Guidelines, window and door openings with a similar proportion of wall to window space as typical with nearby historic facades should be incorporated. Windows, doors, porches, entryways, dormers, bays, and pediments shall be considered similar if they are no larger than 25% in size and vary no more than 10% in height to width ratio from adjacent historic facades. Staff finds the proportions appropriate, but finds that the applicant should differentiate the fenestration on the new construction from the fenestration on the historic building envelope.
- i. MATERIALS – Based on the submitted elevations, the applicant has proposed materials that include stucco or exposed concrete and wood accents. Staff generally finds the conceptual materials appropriate and finds that the applicant should submit final material specifications to staff for review.
- j. ARCHITECTURAL ELEMENTS – According to the Historic Design Guidelines, architectural details that are in keeping with the predominant architectural style along the block face or within the district when one exists should be incorporated. Details should be simple in design and should complement, but not visually compete with, the character of the adjacent historic structures or other historic structures within the district. Staff generally finds the approach to be conceptually appropriate.
- k. MECHANICAL EQUIPMENT – The applicant is required to comply with the Historic Design Guidelines related to equipment location and screening.
- l. SITE MODIFICATIONS – The applicant has proposed to install recessed planters with wood accents on the east and west elevations of the historic building envelope. Staff recommends that the applicant submits a comprehensive site plan to staff for review.

## **RECOMMENDATION:**

Staff recommends conceptual approval based on findings a through l with the following stipulations:

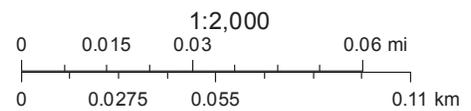
- i. That the applicant updates the proposal to feature glass or full-lite entry doors to maintain transparency at the historic canopy entry and retains the existing entry columns and transom configuration based on finding f. The applicant is required to submit updated drawings to staff for review prior to returning to the HDRC for final approval.
- ii. That the applicant recesses the storefront substantially based on finding g.
- iii. That the applicant submits final material specifications to staff for review prior to returning to the HDRC for final approval based on finding i.

# City of San Antonio One Stop



September 16, 2022

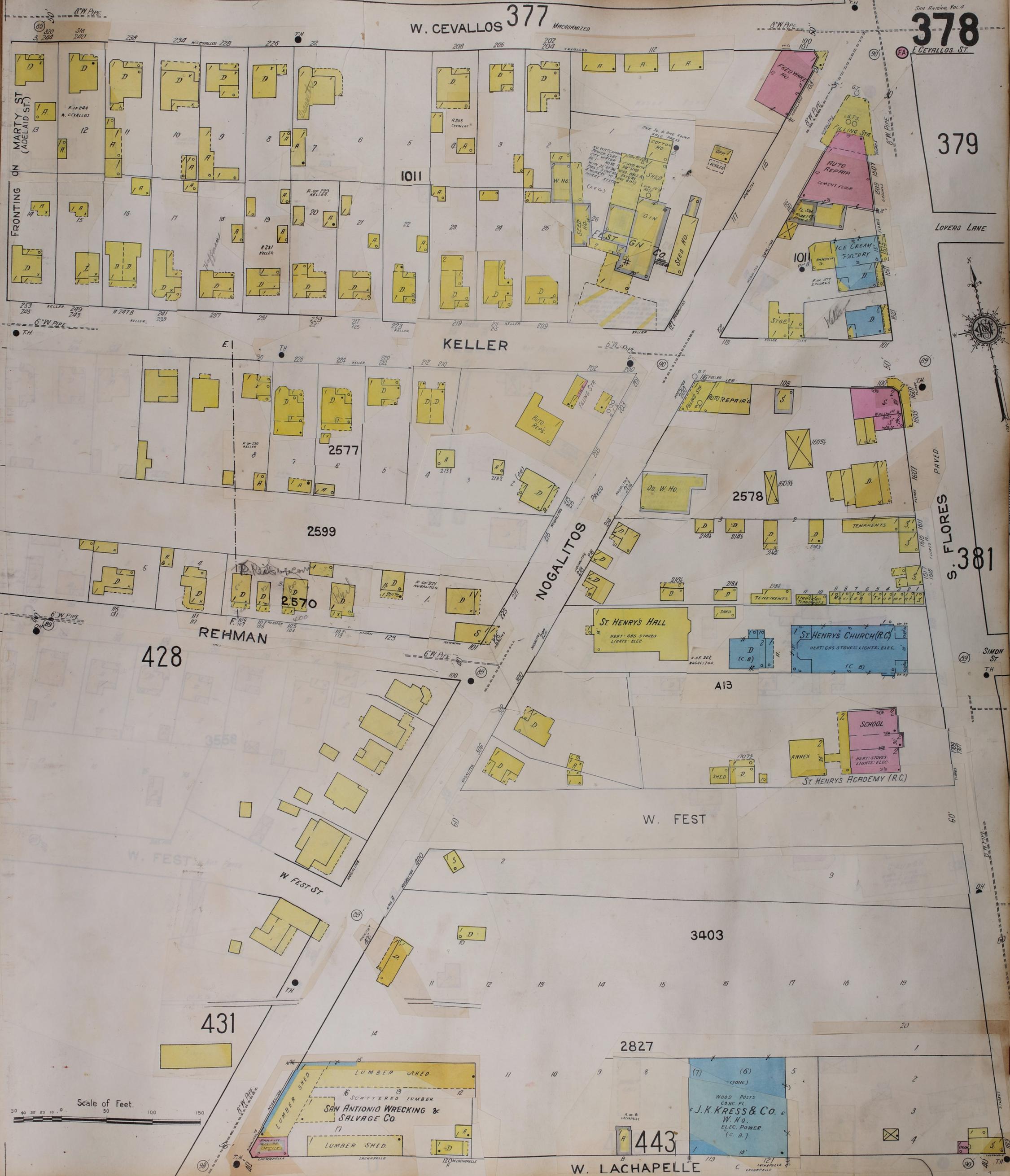
 User drawn lines







Original located at San Antonio Public Library Special Collections



Original located at University of Texas at San Antonio Special Collections



Original located at San Antonio Public Library Special Collections

W. CEVALLOS 377

378

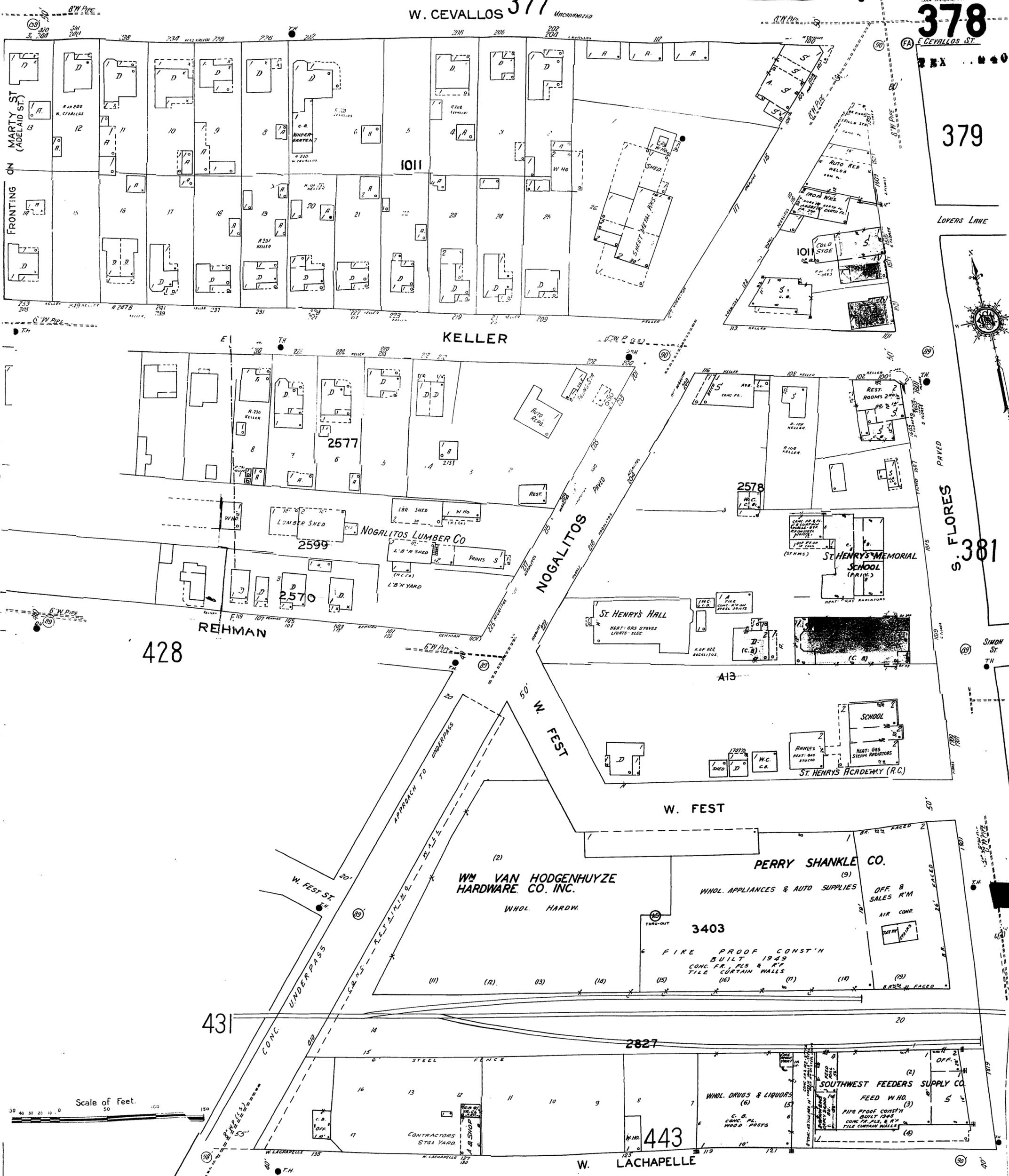
E CEVALLOS ST

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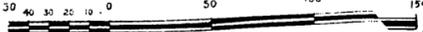
LOVERS LANE

S. FLORES 381

SIMON ST



Scale of Feet.



WM VAN HODGENHUYZE  
HARDWARE CO. INC.  
WHOL. HARDW.

PERRY SHANKLE CO.  
WHOL. APPLIANCES & AUTO SUPPLIES

3403  
FIRE PROOF CONST'N  
BUILT 1949  
CONC. FR., FLS & R'F  
TILE CURTAIN WALLS

WHOL. DRUGS & LIQUORS  
C.B. CONC. FL. WOOD POSTS

SOUTHWEST FEEDERS SUPPLY CO.  
FEED W.H.O.  
FIRE PROOF CONST'N  
BUILT 1948  
CONC. FR., FLS. & R'F  
TILE CURTAIN WALLS

ST. HENRY'S MEMORIAL  
SCHOOL (A.R.I.V.)

ST. HENRY'S ACADEMY (R.C.)

NOGALITOS LUMBER CO  
LUMBER SHED  
L.B.'R SHED  
L.B.'R YARD  
PRINTS S.

ST. HENRY'S HALL  
HEAT: GAS STOVES  
LIGHTS: ELEC

REHMAN

KELLER

NOGALITOS

W. FEST

W. LACHAPELLE

1011

1011

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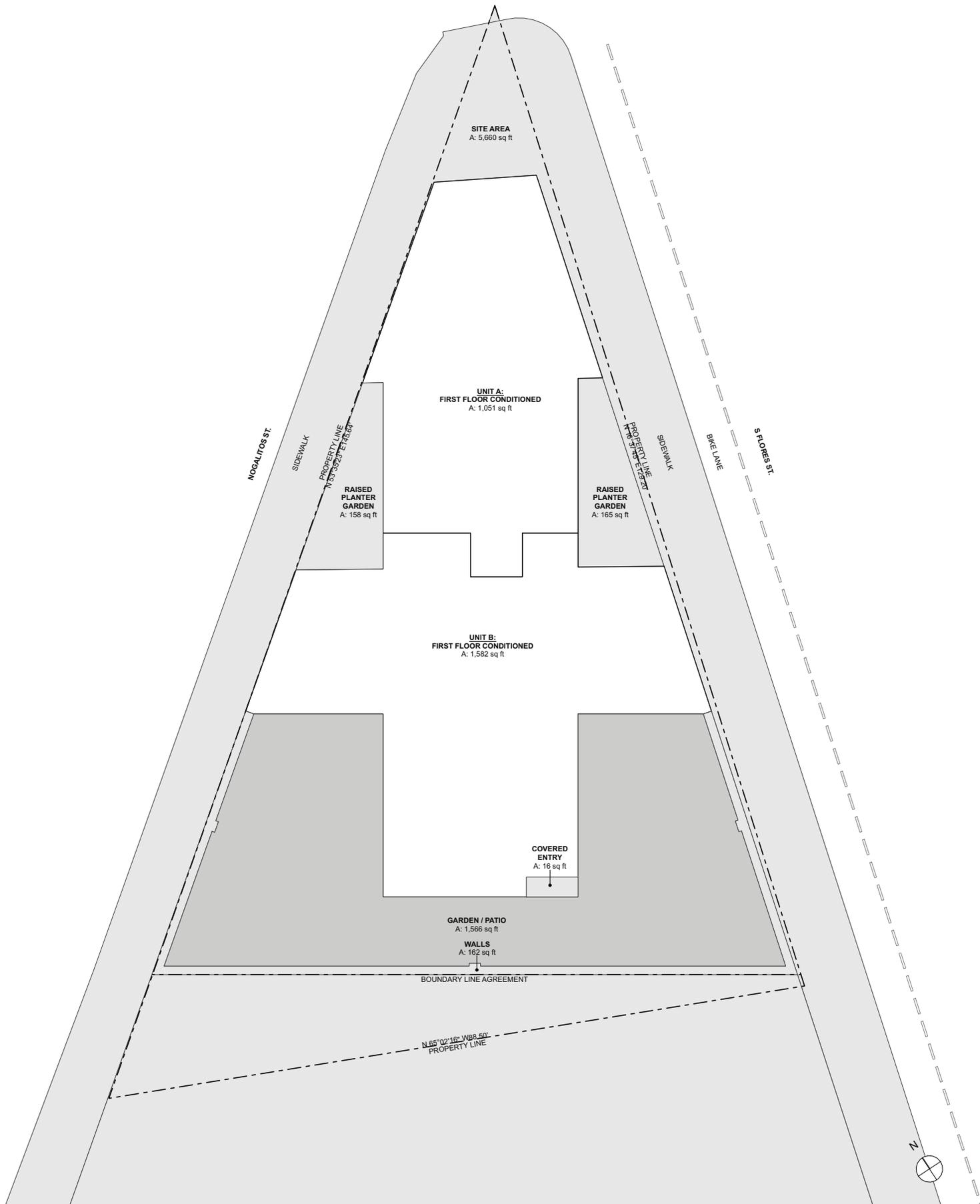
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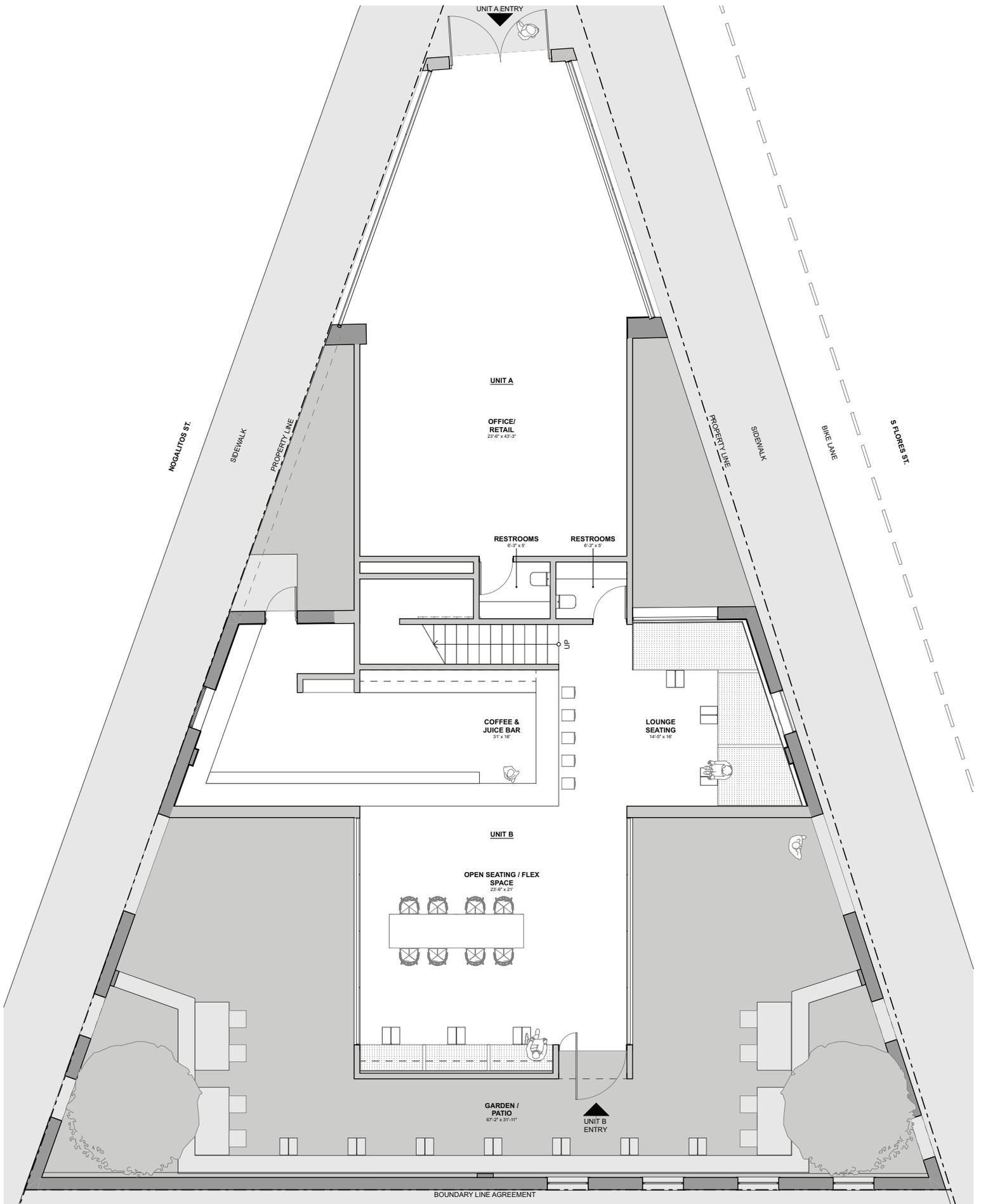
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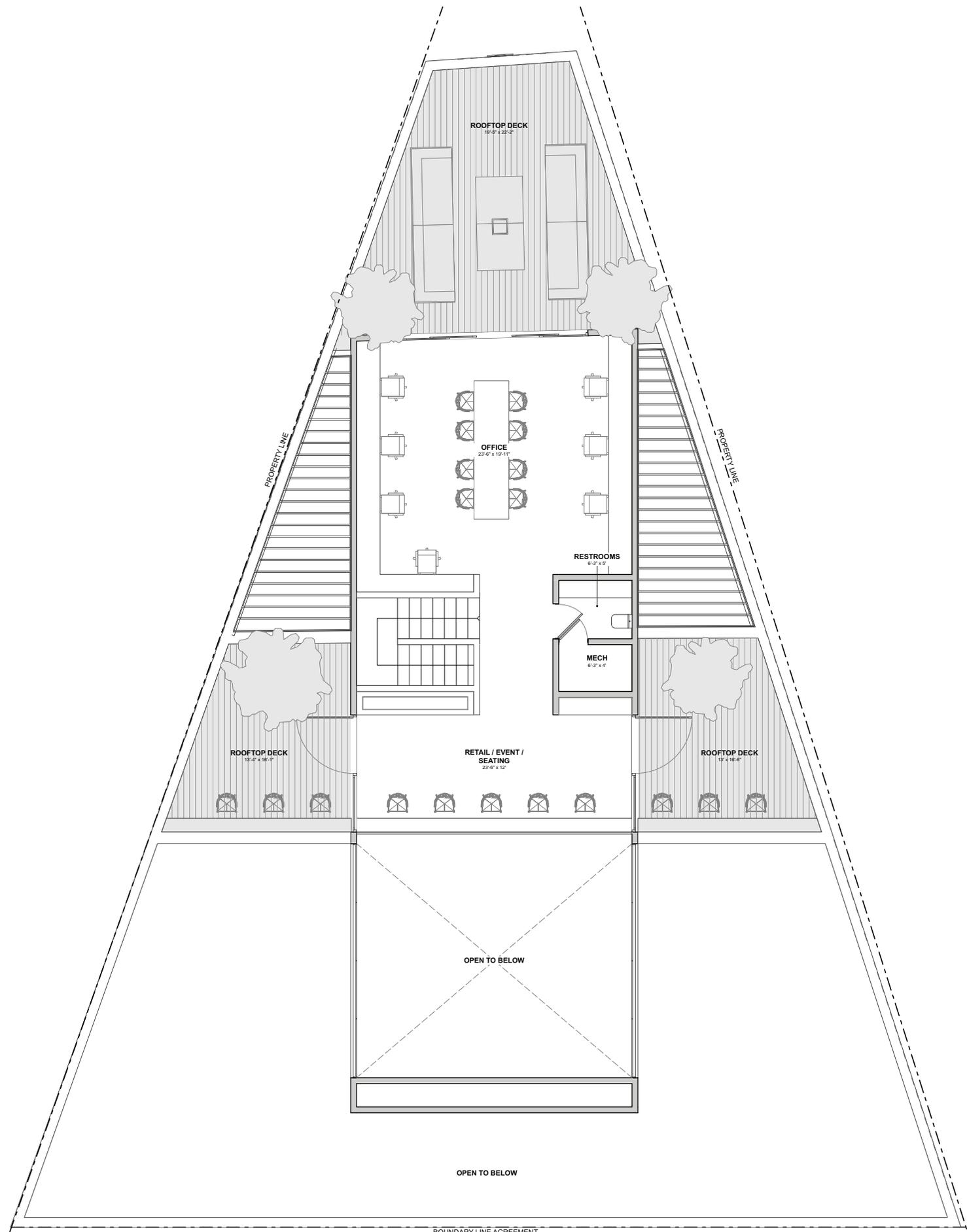
2827

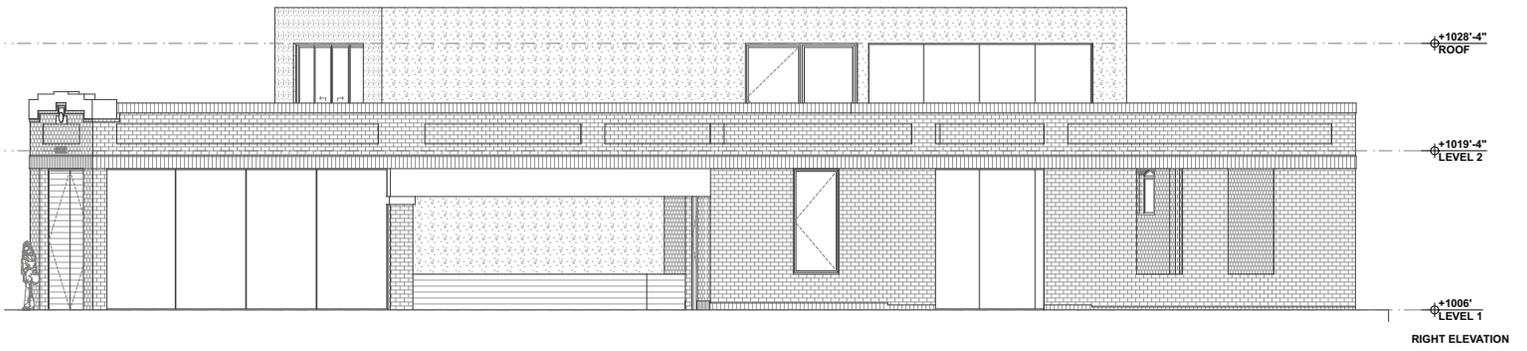
6" W. PIPE



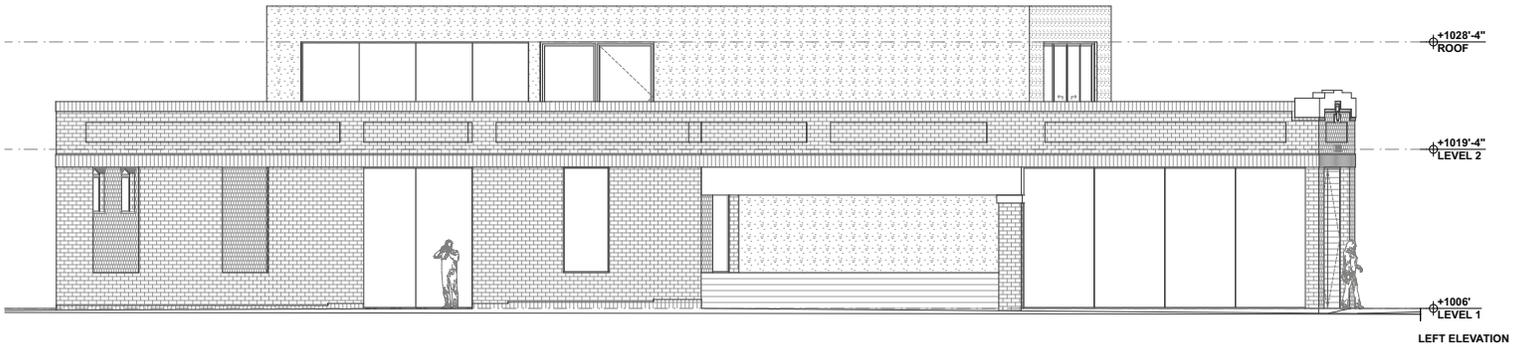




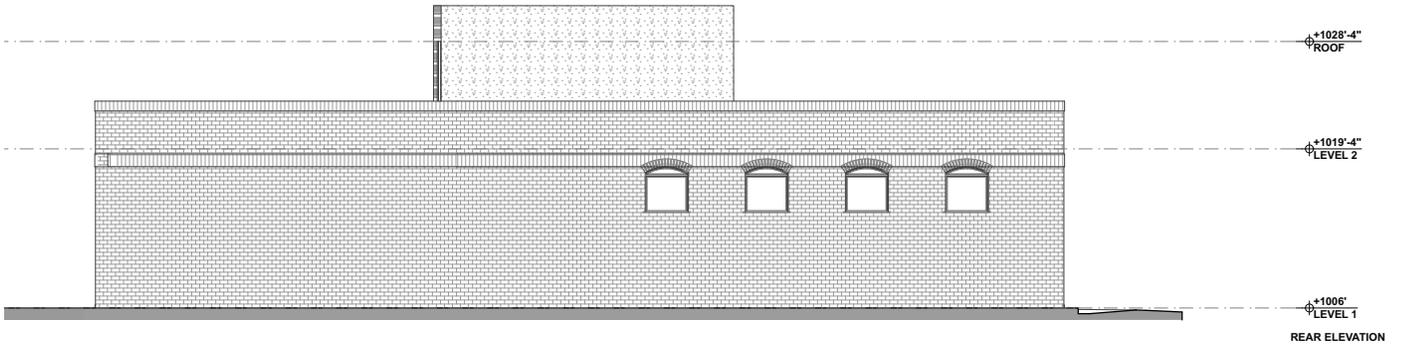




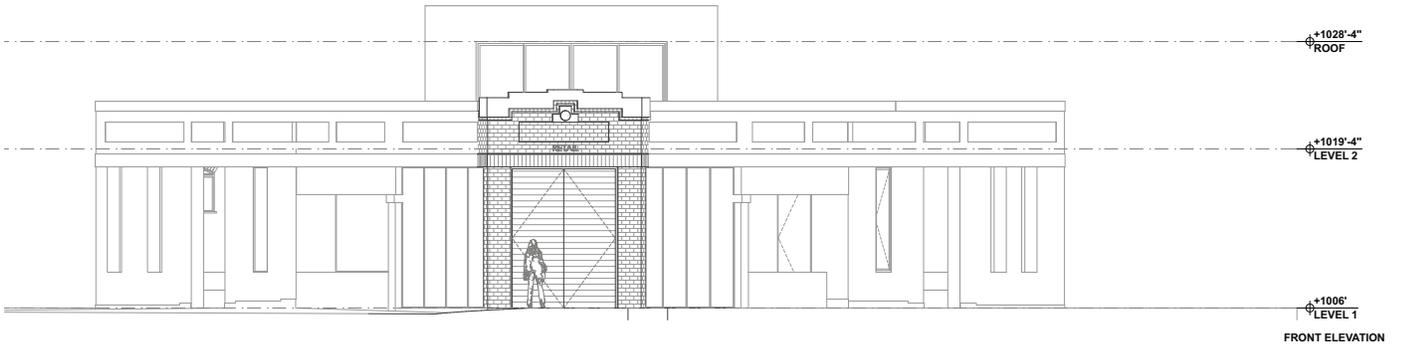
RIGHT ELEVATION



LEFT ELEVATION



REAR ELEVATION



FRONT ELEVATION







RETAIL





ΟΔΚ



OAK





GROCERY COMPANY

LOVING  
FOR

IN THE  
HEART

PAX





REBUILD DIER

REPAIR  
REPAIR CARE

RECYCLING



A long, single-story industrial building with a grey corrugated metal facade. The building has several large, empty window openings. A utility pole with many power lines stands in front of the building. To the right, a white building with a red sign that reads "A.G. PICKARD" is visible.

A.G. PICKARD

WALTON'S  
WALTON'S

NO  
BICYCLES

PHOTO



CITY OF SAN ANTONIO  
**OFFICE OF HISTORIC  
PRESERVATION**

**Historic and Design Review Commission**  
***Design Review Committee Report***

DATE: 8/10/2022

HDRC Case #: 2022-422

Address: 1501 S Flores

Meeting Location: WebEx

APPLICANT: Esthela Jasso, Jared Haas, Andres Jasso

DRC Members present: Jeffrey Fetzer

Staff Present: Rachel Rettaliata

Others present: Lisa Garza

**REQUEST:** New construction

**COMMENTS/CONCERNS:**

JF: I commend you on coming up with a very intriguing plan for this site. It can be hard to work within an existing structure to meet your program requirements. I think pulling the second story away from the perimeter walls helps the historic structure read, it will be interesting to see how this plan develops and how it compares and contrasts with the new structure. It may be that the drawing is schematic, but it looks like you've kept the parapet and the sign board, but I think those columns will be important to maintain.

JJ: I want the corner to be an entrance, in between the columns maintains an opening and that is our general design process moving forward.

LG: Are you going to tax credits? I think it's a nice solution to refurbishing the historic structure. Since it is an open space on the front of the building, with it being enclosed, how will that make the building feel? If it is done with transparency, it will probably work. It looks like a good reuse of this building.

AJ: Esthela is trying to figure that out.

JF: I would look into the local tax incentive.

JJ: Even though my massing looks like everything is glass, we are not sure what the materiality will be. It is very dominant on the corner, every time I come I drive past this building. Keeping the parapet structure with the detailing, that is a beacon so we would like to keep the emphasis on that. Simple signage might be nice there.

JJ: We originally thought about keeping the front open, but that was difficult programmatically. The rear is ruins, but it lends itself to an outdoor garden space that is more enjoyable away from cars.

JC: The tip, the dominant feature, could you restore that and build your enclosure so that it is reversible?

JJ: I think with infilling the front point with glass, it will still read as an open space, and it could be removed and re-opened.

JF: If there was a glass box inside the existing structure, this will minimally impact the built portion so that in the future it could be removed and restored more as an open space. You would celebrate the historic structure more if the new structure didn't engage it too much, just as you have done on the second floor. The first floor could be inside the perimeter walls, so that the historic structure reads prominently so that your infill is within those walls.

JJ: We were advised in our preliminary research to not put a building inside a building.

JC: It is more like anchoring walls or glass in the historic structure you are stuck with the modifications, it would be best to not disturb the historic structure in a way that can't be undone.

JJ: On the contrary, I don't think anyone would ever want to buy the building and turn that back into a carport. We would add headers to support the structure so that it can be used in the future.

JF: There are many ways that you can enclose a space within a historic structure. Just keep in mind that what needs to be celebrated here is the landmarked structure.

JJ: Do you have any advice on materials? For the main form, we would like to remove the paint and revert to the original brick, but for the second floor

JF: You could go for contemporary materials, such as steel and glass to make it new vs old. I think with your concept massing, I may look toward those materials as opposed to wood or masonry. I think that what will show off your infill will be to contrast materials. I think that

you are heading in the right direction when you mention a lot of glass on the second floor. On the second floor, I'm not sure what your program is but the openings on the second floor will need to be detailed in a contemporary way, rather than a traditional way. The historic building has punched openings in a masonry wall, so I would look to contemporary materials.

JJ: We like things simple, but refined. So we would like it to look like it was always there, not an afterthought so that it looks holistic as possible, even if that requires a contrast in materials.

LG: I think that you have nice idea boards, and it is important to show the thickness of the masonry columns in the front and that the glass is recessed to show priority to the historic structure. Steel and glass would be appropriate in this setting as this was once a gas station. Many times we say to use local materials as they would have been used traditionally, in this case this is a commercial structure and metal and glass will be appropriate.

JJ: I think in setting back the structure lends itself to contemporary materials.

EJ: On the outside you have brick, on the inside can it be concrete? Stucco? Or something else, would it matter?

JF: It looks like the inside surfaces of these walls was exposed brick, or plaster finish.

JJ: The walls were exposed brick and triple-wide brick walls. We will need to bring in a waterproofing consultant to verify this. It is something that we are concerned with.

JF: Have you done any stripping to see how well-adhered the paint is on the brick. I would not use any sandblasting and waterblasting. Hopefully, it can be chemically removed.

JC: Is a second story something that you thought about? Something more dominant than what you currently have drawn up.

JJ: We don't necessarily need the extra square footage; the configuration is awkward. From an aesthetic standpoint, I feel obligated to match the character of the building and it wasn't meant to be a 2-story building. Because they are triple-wide walls they were not constructed to hold a second story on those walls.

**OVERALL COMMENTS:**



CITY OF SAN ANTONIO  
**OFFICE OF HISTORIC  
PRESERVATION**

## **Historic and Design Review Commission** ***Design Review Committee Report***

DATE: 9/13/2022

HDRC Case #: 2022-462

Address: 1501 S Flores

Meeting Location: WebEx

APPLICANT: Esthela Jasso, Charlie Schmidt, Andres Jasso

DRC Members present: Monica Savino, Roland Mazuca, Lisa Garza, Jimmy Cervantes

Staff Present: Rachel Rettaliata

Others present:

**REQUEST:** Construction of a 2-story structure within the historic building envelope

MS – It looks like you are using the historic brick façade as a façade, a perimeter defining device.

JJ – It is probably 50% conditioned space and 50% perimeter walls.

MS – I imagine you will be re-enforcing the perimeter walls.

JJ – We are in the preliminary stages before we start investigating feasibility, but we intend to pursue best practices.

MS – Your point, the glass – what is the height of that, the assembly, the experience from the outside?

JJ – Originally this was a carport, we are trying to keep the feel as open as possible, we would like it to feel unobstructed. The height is about 11—6" or 11'-9" it is hard to gauge scale, so we have inserted the human figure to help show the scale.

LG – One of our concerns last time was making sure that the carport reads as an open space, bc now it is a highly visible corner, and it is open. It looks like you have done that mostly, but it looks like the door is solid now. I also see that you have recessed the infill. Is the interior really a 2-foot deep wall in the interior – maybe it should be recessed even 12 or 16 inches so you can really tell that this was once an open space.

JJ – the octagonal are not conducive for a door way, so filling it in helps to install the door. A glass door that size would likely be \$50,000, we liked the idea of a wood door that shows the frame that reads like a carport. We popped the glass 6 inches from the front façade, any more than that and we lose some functionality. The third item is the middle column, that is pretty much its real thickness.

LG – It looks like there is a design feature where the column capital is located and it would enhance what you are doing. It is a utilitarian building, but that height brings it down to historic proportions and I would like to see that in the entry. The glass could be broken up with a horizontal line. I think it would be noticeable if you did recess more than 6 inches.

Going back 14 inches from the face of the historic structure sets it off and shows that it was not originally an enclosed space.

MS – I agree with LG regarding the spandrel piece and the bracing. One way to approach this is take those lateral structural pieces and use that as your structural framework for achieving a human scale and giving you some freedom in the other volume. It is clearly separated from this historic building and do something similar with the front. And this could be the framework for bringing in the glass. Making those economic investments manageable. You may find that what you have to do is rely less on the existing perimeter walls to achieve what you want to do. I agree with the thickness of the glass relative to the middle piers, reading that as an opening would be really nice. The door can sit back and not even touch the octagonal piers

JJ – We can look at that – the more we pull the door back, it more it looks like we are working against the building and not with it. But we can probably explore a happy medium.

MS – To your comment, you should look at what was historically there and it may not be that you are fighting with the building.

LG – I think your concept is really developed and successful and it is exciting. I want to compliment you on your project.

MS – Agreed.

JJ – I think scale is the most important thing. I want to preserve the scale while providing outdoor space and we did that by providing deck space.

MS – Good job at taking that challenging shape and responding to it to make it better.

EJ – Setbacks so that the thickness of the columns will show more, lower the front door to decrease the height and do glass for more transparency.

MS – The building gives clues to where some of these other elements can be. The top of the pier, the capital is waiting to hold something. Those are giving clues on what can be used.

## **COMMENTS/CONCERNS:**

## **OVERALL COMMENTS:**

Oak & Saint  
/ Concept Creative  
Direction

# Oak & Saint

COFFEE

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INDEX

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## DESCRIPTION

**Oak & Saint – Coffee** is on a journey to provide a new authentic coffee shop concept to the Southtown area of downtown San Antonio, TX. Inspired by a fusion of Japanese coffee culture, Nordic minimalism and Mexican architectural design.

A place to escape the noise, replenish your energy through thoughtfully crafted recipes that promote a culture of well-being. The All Hands Team is proposing a new concept that fosters a more connected and engaged community in an open breathable environment.

– **Andres Jasso**  
(*Founder/Creative Director*)  
[andres@allhands.design](mailto:andres@allhands.design)

*\*Thank you on behalf of everyone on the All Hands Studio Team\**

*If you have any questions regarding the concept or design studio please reach out to us through our website, email or phone.*

[allhands.design](http://allhands.design)

[projects@allhands.design](mailto:projects@allhands.design)

210.209.6250

BRAND & IDENTITY  
/ MENU CONCEPT

OAK & SAINT

Oak & Saint is on a journey to provide a new minimalist Japanese inspired coffee shop.

A place to escape the noise, replenish your energy through thoughtfully crafted recipes that promote a culture of well-being.

ESTABLISHED 2022

OAK & SAINT - COFFEE

BLEND OFFERINGS

00

DOUBLE ZERO BLEND

Chocolate, Stone fruit, Citrus

Processing Method - Washed  
Blend-50% Colombia, 50% Ecuador



SINGLE ORIGIN OFFERINGS

16

RWANDA - KININI NATURAL

Watermelon, Strawberry, Honeysuckle

Processing Method - Natural  
Varietal - Bourbon

26

ETHIOPIA - ARSI REFISA

Peach, Blueberry, Earl grey

Processing Method - Washed  
varietal - Heirloom

56

EL SALVADOR - EL MURAL

Orange, Berries, Caramel

Processing Method - Honey  
Varietal - Catimor, Bourbon, Anacafe 14

77

COLOMBIA - EL MERIDIANO

Toffee, Stone, Orange

Processing Method - Washed  
Varietal - Caturra, Colombia  
Castillo

OAK & SAINT

Oak & Saint is on a journey to provide a new minimalist Japanese inspired coffee shop.

A place to escape the noise, replenish your energy through thoughtfully crafted recipes that promote a culture of well-being.

ESTABLISHED 2022

BRAND & IDENTITY  
/ COFFEE TO-GO CUPS



BRAND & IDENTITY  
/ SIGNAGE



TEXTURES & MATERIALS  
/ CONCRETE  
& DARK OAK WOOD





TEXTURES & MATERIALS  
/ NATURE



EXTERIOR & INTERIOR  
/ STRUCTURE





EXTERIOR & INTERIOR  
/ COFFEE BAR & SPACE



*If you have any questions  
regarding the concept or  
design studio please reach  
out to the team through  
our website, email or  
phone.*

[allhands.design](http://allhands.design)

[projects@allhands.design](mailto:projects@allhands.design)

210.209.6250

# Oak & Saint

COFFEE

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BLACK RABBIT



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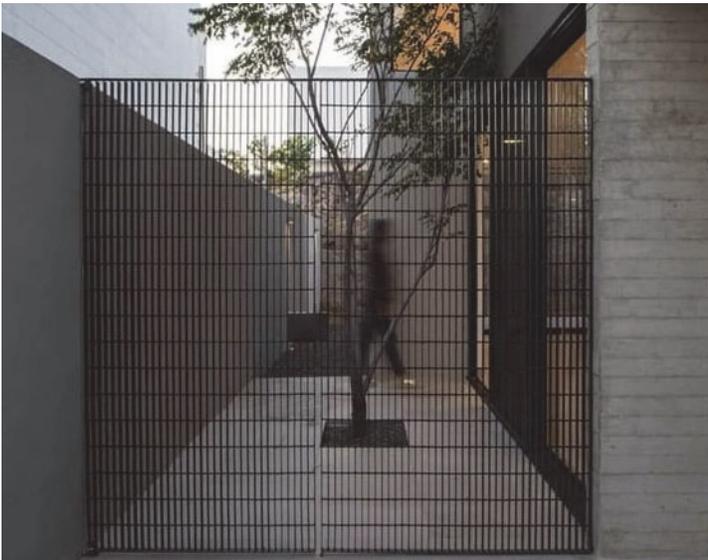
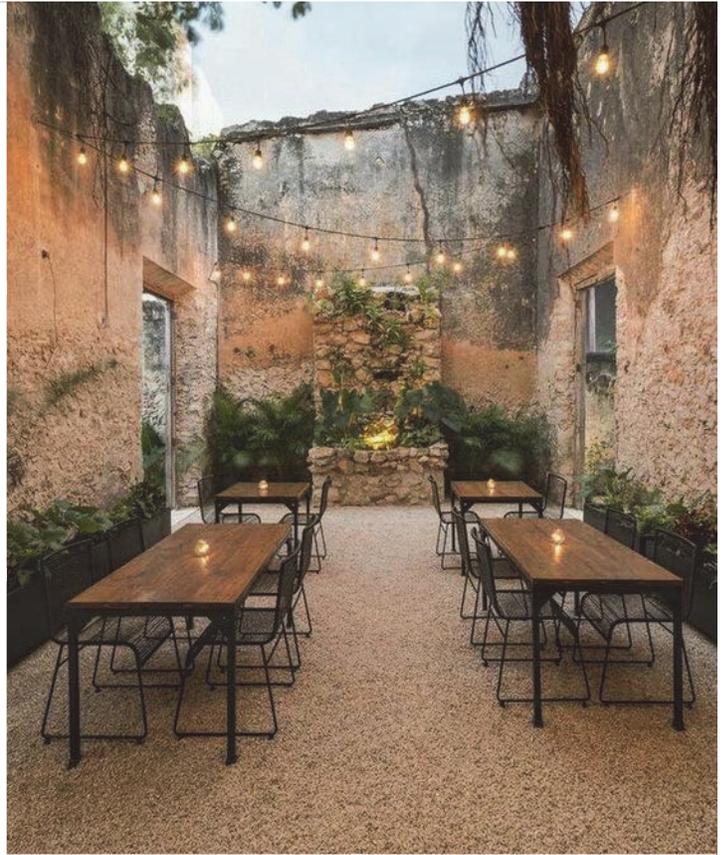
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PROJECT INFORMATION

<b>Address:</b>	1501 S Flores St. San Antonio, TX 78204
<b>Neighborhood:</b>	Lone Star
<b>Zoning:</b>	I-1
<b>Zoning Overlays:</b>	RIO-7E, Historical
<b>Applicable Codes:</b>	2018 International Building Code - Local Amendments 2018 International Residential Code - Local Amendments 2018 Uniform Mechanical Code - Local Amendments 2018 Uniform Plumbing Code - Local Amendments 2017 National Electrical Code - Local Amendments 2018 International Energy Code - Local Amendments 2018 International Fire Code - Local Amendments 2012 Texas Accessibility Standards 2015 International Property Maintenance Code - Local Amendments
<b>Height Max:</b>	48 ft
<b>Setback:</b>	
<b>Front Yard:</b>	30 ft
<b>Rear Yard:</b>	0 ft
<b>Side Yard_Street:</b>	0 ft
<b>Side Yard_Interior:</b>	0 ft
<b>Lot Size:</b>	5660.0 sf
<b>Existing Areas:</b>	
Primary Structure:	3255.0 sf
Exterior Covered Area	1446.0 sf
<b>Total Gross Floor Area:</b>	3255.0 sf
<b>Total Building Coverage:</b>	4701.0 sf
<b>Total Impervious Coverage:</b>	5660.0 sf
<b>Allowable Areas:</b>	
<b>Gross Floor Area:</b>	N/A
<b>Building Coverage:</b>	N/A
<b>Impervious Coverage:</b>	N/A
<b>Other Regulatory Notes:</b>	-

EXTERIOR CONCEPT IMAGES



INTERIOR CONCEPT IMAGES



**CLIENT**

---

**Address:** 1115 S Alamo St. #2410  
 San Antonio, TX 78210

**Contact 1:** Andres Jasso  
**Email:** andres@allhands.design  
**Phone:** 210.209.6250

**Contact 2:** Aakash Bhargava  
**Email:** aakash@allhands.design

**Contact 3:** Esthela Jasso  
**Email:** esthela@allhands.design

**Contact 4:** Janel Jasso  
**Email:** janel@allhands.design

**Contact 5:** Janette Jasso  
**Email:** janette@allhands.design

**BUILDING DESIGNER**

---

**Company:** Black Rabbit  
**Website:** blackrabbit.co  
**Phone:** 512.474.2544  
**Address:** 1110 West Ave.  
 Austin, TX 78701

**Contact 1:** Jared Haas  
**Email:** jared.haas@blackrabbit.co  
**Phone:** 512.277.0945

**Contact 2:** Charlie Schmidt  
**Email:** charlie.schmidt@blackrabbit.co  
**Phone:** 913.609.4204

**STRUCTURAL ENGINEER**

---

**Company:** TBD  
**Website:** -  
**Phone:** -  
**Address:** -  
**Contact:** -  
**Email:** -  
**Phone:** -

**GENERAL CONTRACTOR**

---

**Company:** TBD  
**Website:** -  
**Phone:** -  
**Address:** -  
**Contact:** -  
**Email:** -  
**Phone:** -

**PERMIT EXPEDITER**

---

**Company:** Edens, Inc.  
**Phone:** 210.828.9764  
**Address:** 8634 Crownhill, Bldg 2  
 San Antonio, TX 78209  
**Contact:** Charles Edens  
**Email:** cedens210@gmail.com  
**Phone:** 210.367.9770

## PREDESIGN

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**Description:** Report detailing existing conditions, proposed site and area plans, design precedents, and preliminary feasibility.

**Duration:** 1-2 Weeks

**Delivery:** July 2022

## SCHEMATIC DESIGN

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**Description:** Schematic building design drawings and model.

**Duration:** 3-6 Weeks

**Delivery:** TBD

## CONSTRUCTION DOCUMENTS

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**Description:** Complete drawing set for permitting, pricing, and construction.

**Duration:** 10-20 Weeks

**Delivery:** TBD

## CONSTRUCTION ADMINISTRATION

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**Description:** Coordination and observation of design implementation during construction process.

**Duration:** TBD

**Delivery:** TBD

## POST CONSTRUCTION

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**Description:** Photography & marketing, and follow-ups.

**Duration:** 2 Weeks - Indefinitely

**Delivery:** N/A