Downtown Historic Conservation District Design Guidelines

City of Benicia

HPRC

April 26, 2018

Tonight's Agenda

- Introductions
- Design Guidelines
- HPRC Topic Feedback
- Next Steps

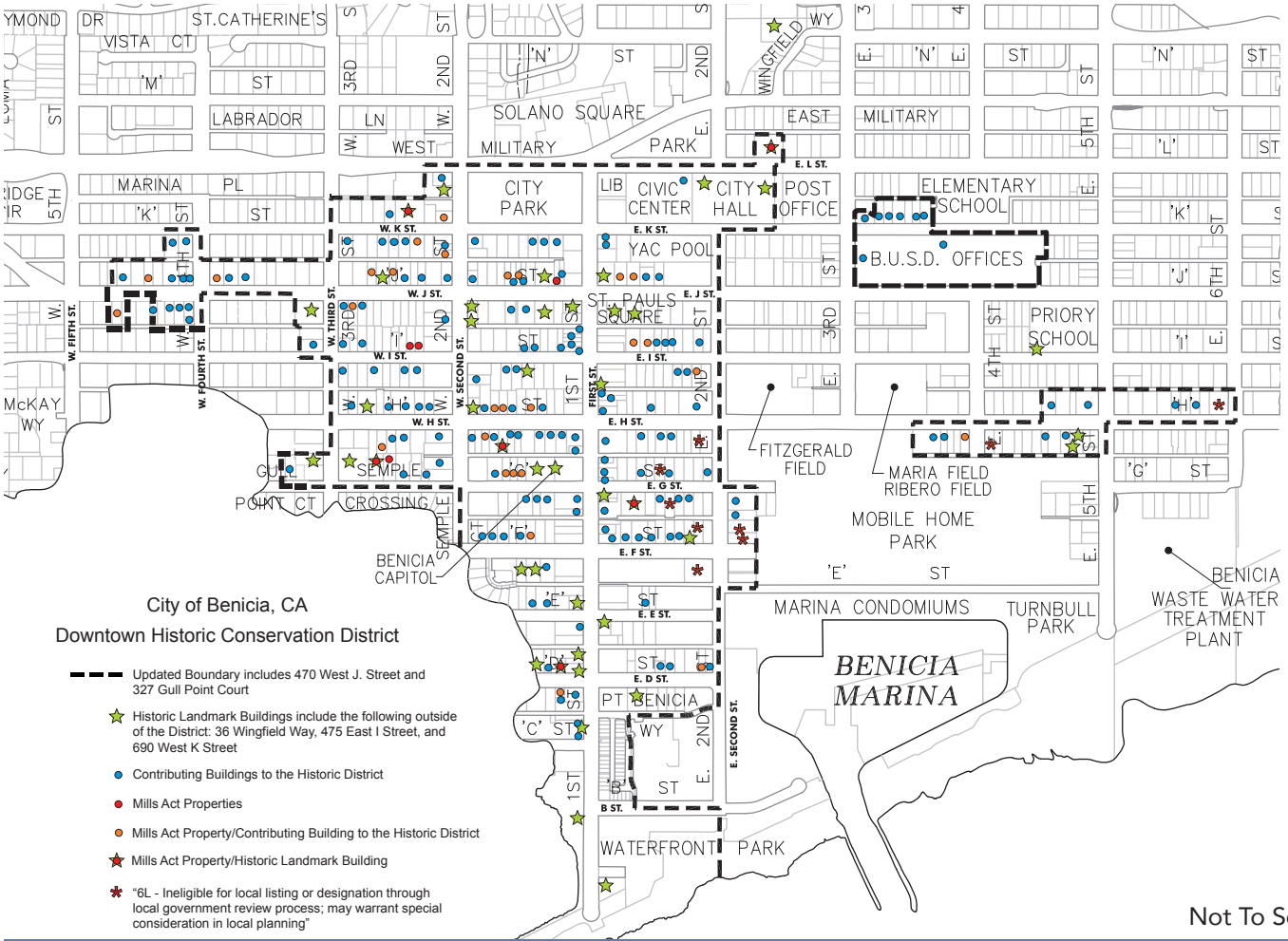
Introductions

- City of Benicia
  - Shawna Brekke-Read, Community Development Director
  - Suzanne Thorsen, Principal Planner
  - Adrian Lopez, Assistant Planner

- Winter & Company
  - Julie Husband, Urban Design & Historic Preservation
  - Marcia Klopf, Junior Planner & Historic Preservation

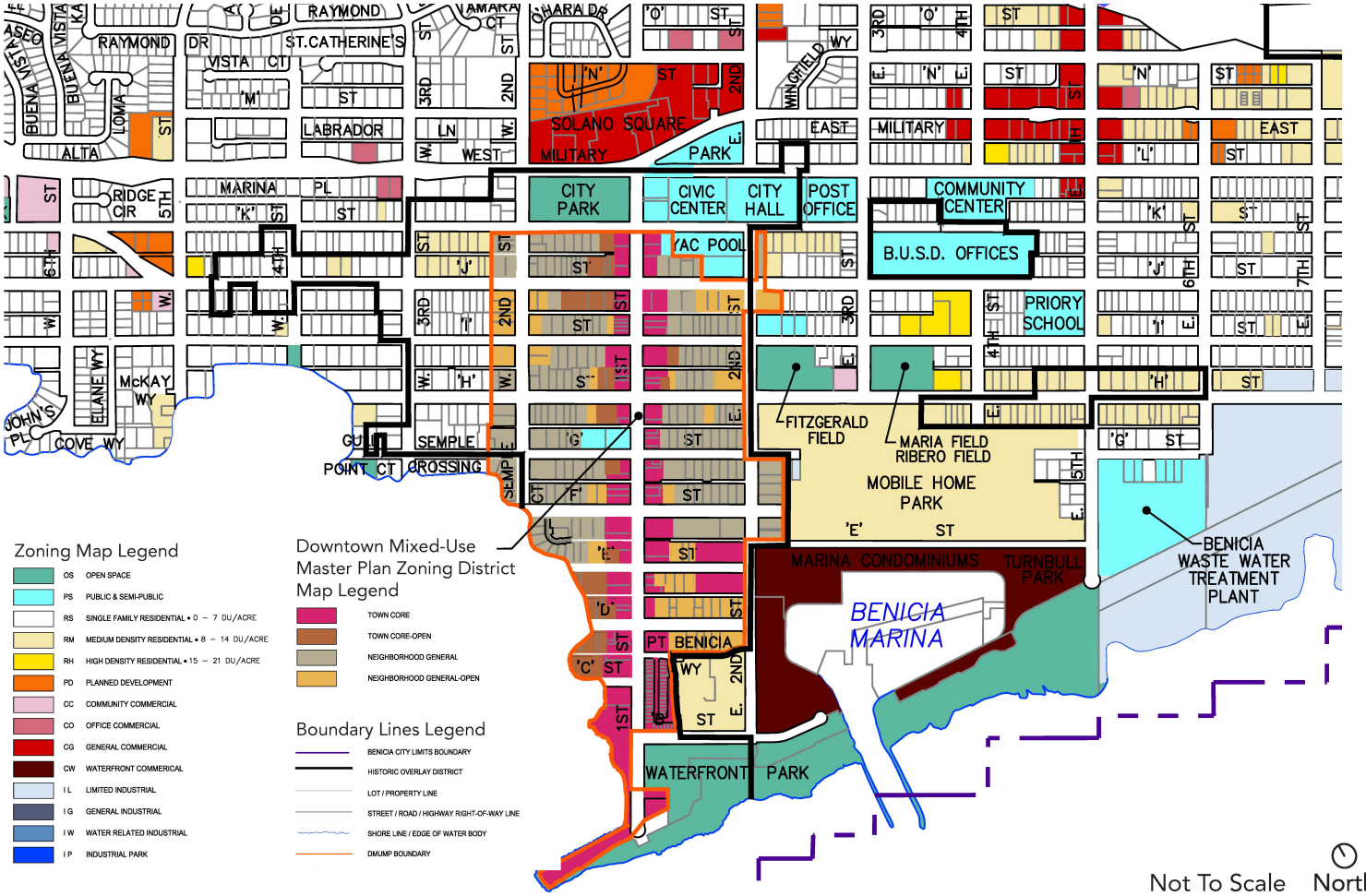
Historic Preservation in Benicia

Benicia Downtown Historic Conservation District



Historic Preservation in Benicia

Benicia Zoning Map



Historic Preservation in Benicia

What Does Preservation Mean?

- Preservation means **using** historic properties
- Preservation means **accommodating** change
- Preservation means **maintaining** key character-defining features

Historic Preservation in Benicia

Design Guidelines Build From:

- Downtown Historic Conservation Plan
  - Purpose Design Guidelines (objectives), Maps, Materials (appropriate, inappropriate), Building Types (character-defining features), Signs
- Secretary of Interiors Standards
  - Locate these in the front of the DGs or Appendix
- Downtown Form-based Code
  - Identified areas for further study

    Building height (min.)

    Ceiling height 1st flr. (10' min., 12' min.) 2nd flr. (8' min.)

    Balcony Encroachments

    FAR

    Build-to-line

BENICIA, CALIFORNIA

DOWNTOWN HISTORIC DISTRICT DESIGN GUIDELINES

PUBLIC REVIEW DRAFT 04.06.2018

Document Organization

- **Chapter 1**: Introduction
- **Chapter 2**: General Design Guidelines for All Projects
- **Chapter 3**: Design Guidelines for Historic Structures
- **Chapter 4**: Guidelines for New Construction and Non-Contributing Structures
- **Chapter 5**: Guidelines for Environmental Sustainability
- **Chapter 6**: Sign Design Guidelines for All Projects

1

INTRODUCTION

- Why Have Design Guidelines
- Who Uses the Design Guidelines
- Background
- Benefits of Historic Preservation
- How to Use this Document
- Which Chapters Apply
- Design Guidelines Format
- Planning a Preservation Project….
- Phasing a Preservation Project

These Design Guidelines have been developed to help preserve the Benicia Downtown Historic District's ("Downtown District") character and historic resources. This document provides guidance to assist in the preservation, treatment and maintenance of their buildings and properties in the district. In addition, this document provides design guidelines for construction of new buildings that are compatible with the district.

Benicia Historic Preservation Goals

- The method that requires the least intervention is always preferred.
- The highest degree of integrity will be maintained.

Why Have Design Guidelines?

The design guidelines promote preservation of historic, cultural and architectural heritage within Benicia. They seek to maintain Benicia as a cohesive, livable place and avoid the inappropriate alteration or demolition of historic resources. Maintaining historic fabric and the context is a fundamental concept.

The design guidelines provide a basis for making consistent decisions about the appropriateness of improvements that are subject to approval in the City's design review process. In addition, they serve as educational and planning tools for property owners and design professionals who wish to improve a historic property or who propose new construction in the Downtown District.

While the design guidelines are written for use by the layperson to plan improvements, property owners are strongly encouraged to enlist the assistance of qualified design and planning professionals, including architects and preservation consultants, before beginning a project in the historic district.

Who Uses the Design Guidelines?

Property Owners

Owners should use the guidelines when planning improvements to properties in the Downtown District to establish an appropriate approach for rehabilitation and new construction. For owners of historic properties, the guidelines also provide information that will help promote good stewardship.

City Staff and the Historic Preservation Review Commission

City staff and the Historic Preservation Review Commission use the design guidelines to review historic rehabilitation and new construction projects. In doing so, they consider how each project meets the guidelines and promotes the design goals set forth here.

The Community

The guidelines also convey the City's expectations to the public so they can better understand what design elements are appropriate in Benicia.

How to Use This Document

PROJECT TRACK		CHAPTER TO USE: 1. Introduction	2. General Design Guidelines for All Projects	3. Design Guidelines for Historic Structures	4. Guidelines for New Construction and Non-Contributing Structures	5. Guidelines for Environmental Sustainability	6. Sign Design Guidelines for All Projects
Preservation Track *Historic Property: Contributing or Landmark*	**Rehabilitation of a Historic Property**	✓	✓	✓		✓	
	Addition to a Historic Property	✓	✓	✓	✓ +	✓	
New Building Track	**Improve a Non-contributing building**	✓	✓		✓	✓	
	Construction of a new building	✓	✓		✓	✓	
Other Improvements Track	**New Site Work, Mechanical, Service, Signs, etc.**	✓	✓	✓ +	✓	✓	✓

(+) Guidelines could apply to some projects in this category.

Figure 7. Projects involving a historic landmark property will be reviewed using the Preservation Track.

Figure 8. Contributing properties to the Downtown District will follow the Preservation Track.

Figure 9. New construction will be reviewed using the New Building Track.

Design Guidelines Format

The design guidelines are presented in a standardized format as illustrated below.

A → **NEW RESIDENTIAL ADDITIONS**

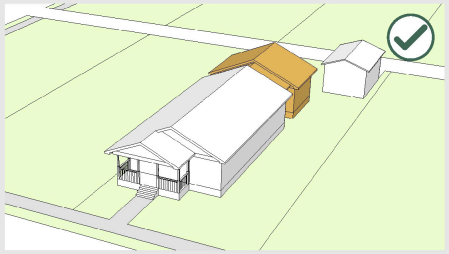
B → This section provides design guidelines for designing compatible additions to historic buildings. An addition should be compatible with the primary structure and not detract from one's ability to interpret its historic character. Guidelines regarding new construction in Chapter 4 also apply to new additions.

C → **2.1 Place an addition at the rear of a building or set it back from the front to minimize the visual impact on the historic building.**

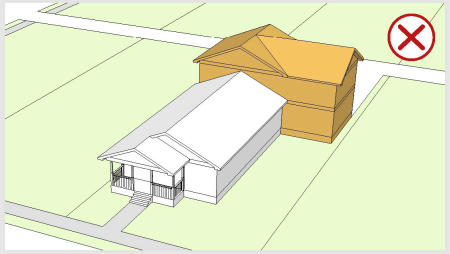
D →

- If a rear addition is not feasible, an addition on the secondary façade is acceptable when it is designed to complement the original building without overpowering it.
- Where an addition is to be placed on a secondary façade, set it back from the primary façade a minimum of 15' and design it to be lower in height than the historic building.

E →



Appropriate: Rear addition with a connector between the addition and the historic building.



Inappropriate: Two-story addition at the rear of historic building does not maintain height or form of original building.

Key

A **Design Topic Heading**

B **Intent Statement:** This explains the desired outcome for the specific design element and provides a basis for the design guidelines that follow.

C **Design Guideline:** This describes a desired outcome related to the intent statement.

D **Additional Information:** This provides a bullet list of examples of how, or how not to, comply with the standard.

E **Illustration(s)**: These provide photos and/or diagrams to illustrate related conditions or possible approaches. They may illustrate permitted or prohibited solutions as described at right.

Sidebars

These provide additional information that will be helpful in understanding the standard. In some cases, a sidebar includes links that direct the user to additional material; this may be technical information about a rehabilitation procedure or other helpful information.

Permitted and Prohibited Solutions

In many cases, images and diagrams in the historic preservation standards are marked to indicate whether they represent permitted or prohibited solutions

✓ A check mark indicates permitted solutions.

✗ An X mark indicates solutions that are prohibited.

Steps to Consider for a Successful Preservation Project

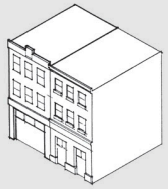
Follow the steps below when planning a preservation project.

Step 1. Review reasons for significance:

The reasons for significance will influence the degree of rigor with which the standards are applied, because it affects which features will be determined to be key to preserve. Identifying the building's period of significance is an important first step.

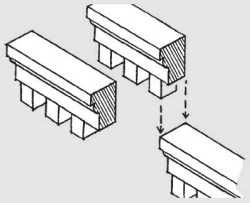
Step 2. Identify key features:

A historic property has integrity if it has a sufficient percentage of key character-defining features and characteristics from its period of significance which remain intact.



Step 3. Identify how the building will be used:

The requirements for how the property will be used must drive the work to be considered. If the existing use will be maintained, then preservation will be the focus. If changes in use are planned, then some degree of compatible alterations may be needed.



Step 4. Implement a treatment strategy:

A permitted treatment strategy will emerge once historic significance, integrity and program requirements have been determined. A preservation project may include a range of activities, such as maintenance of existing historic elements, repair of deteriorated materials, the replacement of missing features and construction of a new addition.

Preferred Sequence of Actions

When making a selection, follow this sequence:

Step 1. Preserve:

If a feature is intact and in good condition, maintain it as such.

↓

Step 2. Repair:

If the feature is deteriorated or damaged, repair it accurately to its historic condition, based on historic evidence.

↓

Step 3. Replace:

If it is not feasible to repair the feature, then replace it in kind, (e.g., materials, detail, finish). Replace only that portion which is beyond repair.

↓

Step 4. Reconstruct:

If the feature is missing entirely, reconstruct it from appropriate evidence. If a portion of a feature is missing, it can also be reconstructed.

↓

Step 5. Compatible Alterations:

If a new feature (one that did not exist previously) or an addition is necessary, design it in such a way as to minimize the impact on historic features. It is also important to distinguish a new feature on a historic building from the historic features, in subtle ways.

Sensitive Areas to Preserve

A **Location A: Primary Façade**

Preservation and repair of features in place is the priority. This is especially important at the street level and in locations where the feature is highly visible.

B **Location B: Secondary Wall, Which is Highly Visible**

Preservation is preferred, especially on Historic Landmark buildings. Some flexibility in treatment may be considered with a compatible replacement or alteration. Some flexibility to the alteration of features on historic institutional structures may be permitted where maintenance and repairs take priority.

C **Location C: Secondary Wall, Which Is Not Highly Visible**

Preservation is still preferred; however, a compatible replacement or alteration may be acceptable when it is not visible to the public. More flexibility in treatment may be considered with a compatible replacement or alteration. Some flexibility to the alteration of features on historic institutional structures may be permitted where maintenance and repairs take priority.

D **Location D: Highly Visible Rear Wall**

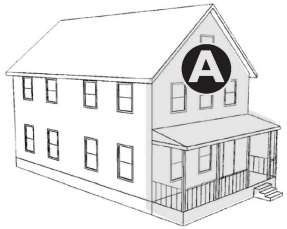
This applies to many cultural buildings of historic significance, such as civic buildings, waterfront areas and other landmarks that are viewed "in the round" or border a public space such as a park. Preservation and repair in place is the priority. Some flexibility to the alteration of features on historic institutional structures is permitted where maintenance and repairs take priority.

E **Location E: Rear Wall That Is Not Highly Visible**

A compatible replacement or alteration may be acceptable when it is not visible to the public. A higher level of flexibility in treatment may be considered. Some flexibility to the alteration of features on historic institutional structures is permitted where maintenance and repairs take priority.

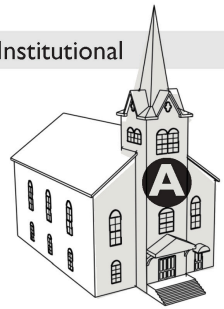
Sensitive Areas to Preserve

Primary Façade: Residential

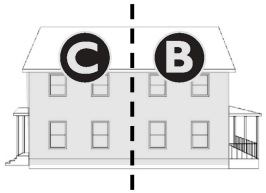


Primary Façade: Commercial

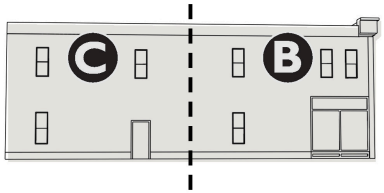
Primary Façade: Institutional



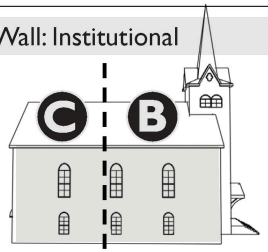
Secondary Wall: Residential



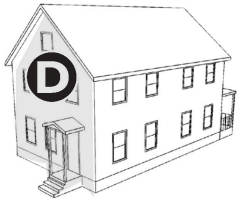
Secondary Wall: Commercial



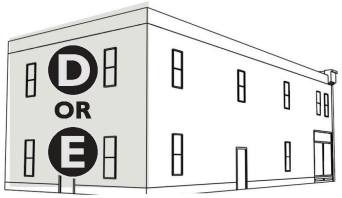
Secondary Wall: Institutional



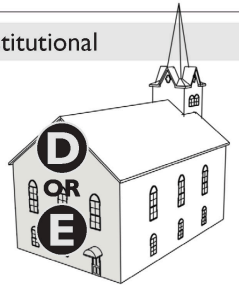
Rear Wall: Residential



Rear Wall: Commercial



Rear Wall: Institutional

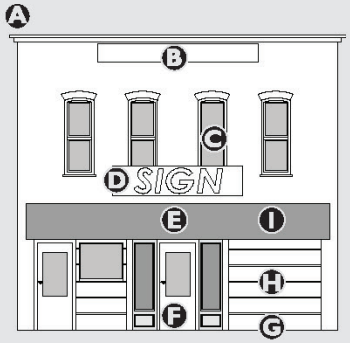


Developing an Improvement Strategy

Developing an Improvement Strategy

The guidelines discuss a range of improvement options, including reconstruction and replacement of features in various ways. When applied to a building that is already altered, which would be the best approach? This diagram outlines the approaches to consider in making that decision.

Altered Historic Commercial Façade



- A Pilasters removed
- B Ornamental cornice removed
- C Upper story windows intact
- D Sign obscures window details
- E Molding and transom
- F Original door missing
- G Bulkhead missing
- H Display windows altered
- I Clerestory window covered

Approach I:

Accurate Restoration

When should I use this treatment?

- The building is highly significant
- There is good historical information about the design
- The needed materials and craftsmen are available
- The context has many intact historic buildings
- To receive the most financial assistance

Approach II:

Rehabilitation (Simplified Historic Interpretation)

When should I use this treatment?

- The building is part of the fabric of the district
- There is less information available about the historic design
- A phased project is planned
- To receive some financial assistance

Approach III:

Rehabilitation (Contemporary Interpretation)

When should I use this treatment?

- There is substantial alteration, making other options difficult
- There is less information about the historic design
- The context (the block lacks a substantial number of historic structures that retain integrity) has more variety
- Financial assistance is not a priority

Phasing a Preservation Project

Figure 11. An historic building prior to its remodel.

Figure 12. Interim improvements to the building included removing the canopy, providing a new sign and painting the stucco covering.

Figure 13. A later rehabilitation effort included removing the stucco, reconstructing the cornice and installing a new storefront system.

2

GENERAL DESIGN GUIDELINES FOR ALL PROJECTS

- Site Design Guidelines
  - Views & View Corridors
  - Parks
  - Lot Splits and Parcel Orientation
  - Topography
  - Surface Parking
- Outdoor Areas
  - Small Plazas, Courtyards in Commercial Settings
  - Terraces, Patios and Decks in Commercial Settings
  - Front & Side yards in Residential Settings
  - Fences, Site walls, Retaining walls and Hitching Posts
  - Site lighting
  - Building Lighting
  - Street Trees
  - Service Areas
  - Public Art
- Building Design
  - Structured Parking
  - Awnings, Galleries & Canopies
  - Building Equipment
  - Color

Views and View Corridors

VIEWS AND VIEW CORRIDORS

Views from public rights-of-way to natural features should be maintained and considered when locating a new building. The location of a building on a site, in addition to its scale, height and massing, can impact views from adjacent public spaces, including streets, sidewalks, intersections, trails and parks. Development projects should preserve noteworthy views, such as views down the many streets that terminate at the water. The view corridor down First Street is a prime example of an important view to preserve. In addition, the vista points along the water's edge should also be preserved. Refer to Figure 1 for key view corridors, vista points and open spaces to maintain.

2.1 Preserve views from the public way to natural features and vista points.

› Do not block a view corridor or vista point.

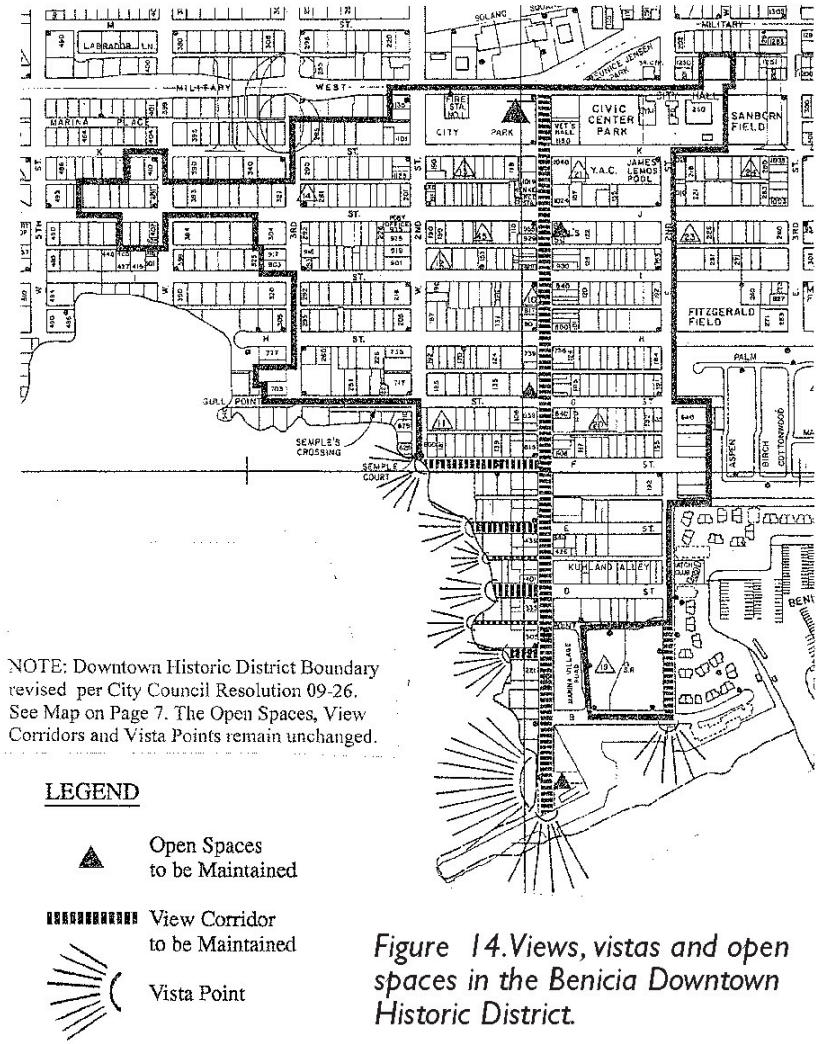


Figure 14. Views, vistas and open spaces in the Benicia Downtown Historic District.

Outdoor Areas

2.17 Design a small plaza or courtyard to include features to promote and enhance its use.

- The space should be directly accessible to the public way.
- The space must have at least one of the following:
  - Street furniture or seating areas
  - Public art
  - Historical/interpretive marker

2.18 Incorporate site features in outdoor spaces that are in keeping with the historic character of institutional properties.

- Signage and similar improvements should be subordinate to the setting and prominence of the landmark.
- New site features should not interrupt a historic landscape plan.

Figure 20. Design a small plaza to be directly accessible from the public way.

Figure 21. The combination of a small patio and lawn is appropriate for an adaptive reuse project in a commercial area.

Structured Parking

STRUCTURED PARKING

Structured parking is sometimes necessary to include in a commercial area to accommodate employees and visitors. Where structured parking is included, it should not be accessed or visible from First Street. The ground level of a structured parking facility should be designed to activate the pedestrian realm, and upper levels of the parking facility should be screened.

2.34 Locate a parking structure to be accessed from an alley or side street.

- Do not locate a new parking structure to be accessed from First Street.
- Do not locate a new parking structure to front directly onto First Street at the ground level.

2.35 Design a parking structure to blend into the commercial part of the District.

- Wrap the parking structure with an active use at the sidewalk edge along First Street and secondary streets.
- If an upper level(s) of a parking structure fronts onto First Street, design the façade to incorporate the general scale, massing, rhythm and proportion of openings and materials seen in historic commercial buildings. Refer to Chapter 4: Guidelines for New Construction and Non-Contributing Structures for more information.

2.36 Design a parking structure to enhance walkability and minimize the visibility of cars.

- Where possible, wrap a parking structure with another use. At an upper-story level, this could include a commercial or residential use.
- When wrapping a parking structure with another use is not feasible, utilize at least one of the following screening methods:
  - An architectural screen that reflects window patterns along the street and that utilizes materials that are compatible
  - A "living wall" that provides greenery on multiple sides of the structure
  - Architectural paneling that creates visual interest that is compatible with materials used on adjacent buildings
  - Wall art that provides visual interest
  - Providing interesting details and materials to avoid presenting a "back side" to neighborhood properties and the street.

Figure 38. Design a parking structure to blend into the commercial part of the district.

Color

COLOR

Traditionally, color schemes in the Downtown District were relatively muted. A single base color was applied to the primary wall plane. Then, one or two accent colors were used to highlight ornamental features, as well as trim around doors and windows. Commercial structures along First Street were either brick, or wood painted in a similar muted palette. The traditions of using limited numbers of colors, typically muted, should be continued. The design guidelines below do not specify which colors should be selected, but rather how they should be used.

2.45 Utilize color to make the façade "read" as a single composition.

- Employ color schemes that are simple in character.
- Using one base color for the building walls and another for the roof is preferred.
- Using one to three accent colors for trim elements is also preferred.
- The exception is for a larger building where building modules may be the emphasis. In this case, some difference in color may be appropriate.

Figure 47. Building elements shall be finished in a manner similar to that seen traditionally.

2.46 Use muted colors for the base or background that continue the traditional color palette of the Downtown District.

- Building features should be muted, while trim accents can either be a contrasting color or a harmonizing color.
- An accent color should not contrast so strongly as to not read as part of the composition.
- Use matte or low luster finishes instead of glossy ones.
- Utilize non-reflective, muted finishes.
- Do not use bright high-intensity colors.

2.47 Building elements shall be finished in a manner similar to that seen traditionally. The following are recommended treatments:

- Wood siding: painted
- Brick: unpainted, natural color
- Window frames and sash, doors and frame and storefronts: wood – painted
- Highly reflective materials, weathered wood and clear finishes are prohibited on large surfaces. A clear finish is permitted on a wood entry door.
- Do not paint surfaces that were traditionally unpainted.

Two color paint scheme:

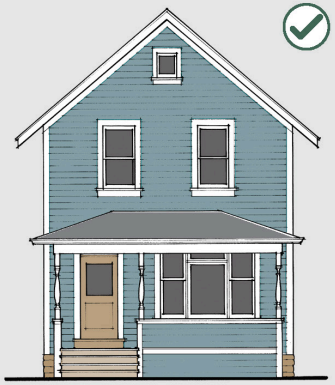


Figure 48. When designing a color scheme, consider the entire composition: The back plane of the main façade is a major surface for which a scheme should be devised. A color scheme for the front plane, composed of a porch in this case, should also be designed.

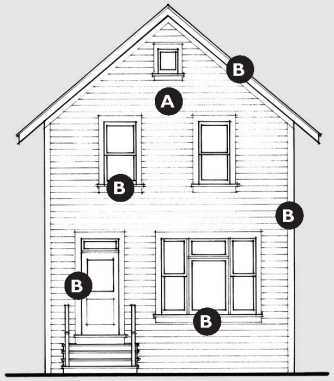


Figure 49. Apply a base color to the main plane of the façade (A). Apply a primary trim color to window and door frames, and edge boards (B).

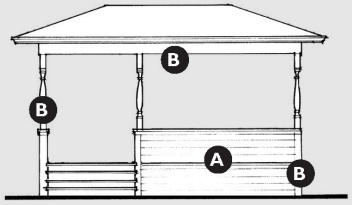


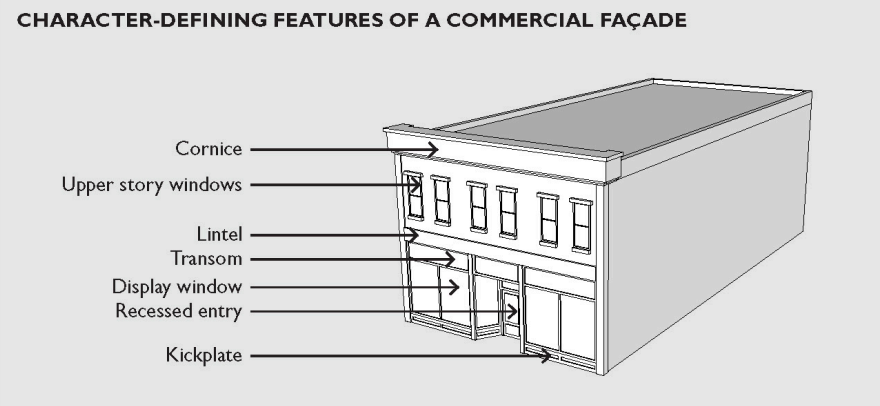
Figure 50. Apply a color to the front porch plane of the façade; if a solid porch wall is provided instead of balusters, this color should match the base color. For trim, columns, balusters and edge boards the trim color is typically the same color as the trim on the main building plane (B).

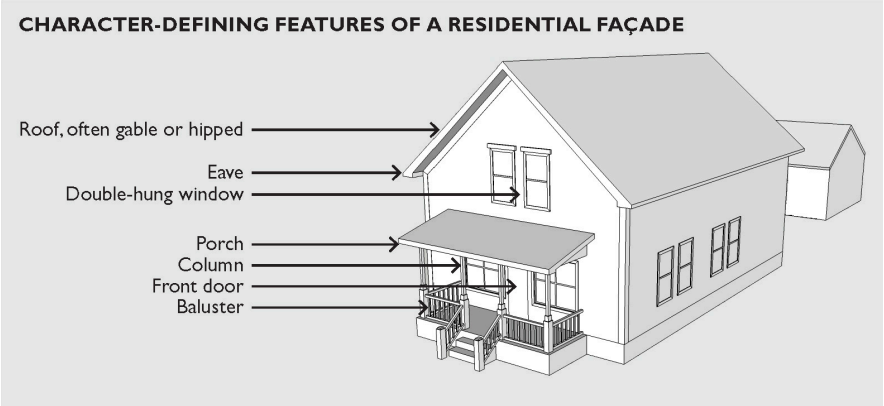
3

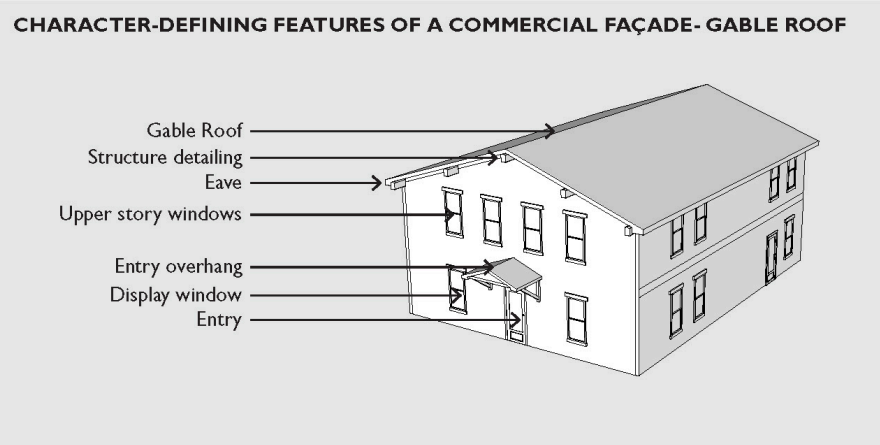
DESIGN GUIDELINES FOR HISTORIC STRUCTURES

- Design Guidelines for All Historic Properties
  - Character-defining features
  - Architectural Details
  - Materials & Finishes
  - Door & Entries
  - Garages
  - Exterior Light Fixtures
  - Historic Roofs
  - Masonry Foundations
  - Paint
  - Additions
- Historic Commercial Design Guidelines
  - Commercial building fronts
  - Building Cornice
  - Building Galleries
  - Commercial Building Additions
- Historic Residential Design Guidelines
  - Porches
  - Porte Cocheres
  - New Foundations
  - New Residential Additions

Character Defining Features







Materials and Finishes

Figure 57. Repair deteriorated building materials by patching, piecing-in, consolidating, or otherwise reinforcing the material.

Materials and Finishes

Historic building materials should be preserved in place whenever feasible. If the material is damaged, then limited replacement which matches the original should be considered. These materials should never be covered. Preserving original building materials and limiting replacement to only pieces which are deteriorated beyond repair reduces the demand for, and environmental impacts from, the production of new materials.

3.12 Maintain historic building materials.

- Protect historic building materials from deterioration.
- Do not remove or clean historic materials that are in good condition.
- Use a low pressure water wash if cleaning is necessary. Chemical cleaning may be considered if a test patch does not have a negative effect on the historic material.
- Do not use harsh cleaning methods, which can inhibit the function and/or appearance of the historic material, (such as sandblasting, which can damage its structural or visual integrity).

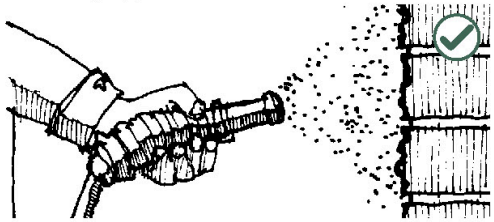


Figure 58. Do not use harsh cleaning methods, such as sandblasting, which can damage historic materials.

3.13 Preserve the visibility of historic materials.

- Consider removing later covering materials that have not achieved historic significance.
- Repair historic, underlying material once a non-historic material is removed.
- Do not cover or obscure historic building materials.
- Do not add another layer of new material if a property already has a non-historic building material covering the historic material.

3.14 Repair historic building materials when needed.

- Repair deteriorated building materials by patching, piecing-in, consolidating, or otherwise reinforcing the material.
- Replace only those materials that are deteriorated, and beyond reasonable repair.

Figure 59. Do not remove damaged materials that can be repaired. In this case, loose shingles may be re-secured while missing ones may be replaced.

Alternative Materials

USING ALTERNATIVE MATERIALS ON A HISTORIC STRUCTURE

The design guidelines sometimes refer to the use of alternative materials when replacing character-defining features and architectural details, such as: windows, siding and molding. An alternative material is one which is different from that used originally for a specific application. Such materials may include:

- PVC decking or fencing
- Aluminum siding
- HardiePlank siding
- Cementatious fiber siding
- Spray-on coatings
- Synthetic stucco
- Panelized brick
- Other non-original materials

Some common alternative materials for specific architectural features include wood, plaster, concrete and stucco for porch columns, wood for railings, asphalt shingles for roofs and wood or fiber cement for trim. These examples are not an exhaustive list; other alternative materials may be used for these architectural features and other architectural features may also be replaced with alternative materials.

Alternative materials may also include materials used to replace historic architectural details such as a resin-cast cornice used in place of a stamped metal cornice. In other cases, an alternative material may be traditional when used for other applications, but new for the particular detail being considered. Using wood to replace an original stamped-metal cornice is an example.

Alternative materials may be considered by the city on a case-by-case basis as replacement materials, or for use on a new addition, or a new building in a historic district. The city will consider factors including:

Potential Impact on Historic Significance

Removing original material diminishes the integrity of a historic property by reducing the percentage of building fabric that remains from the period of historic significance. Retaining the original material is always preferred. If this is not feasible, alternative materials may be considered. When used, an alternative material should convey the character, including detail and finish, of the original to the greatest extent feasible.

Appearance

An alternative material should have a similar profile, texture and finish as the original material. Some synthetic siding has an exaggerated, rusticated finish that is an inaccurate representation of original clapboard, and many vinyl products have a sheen that is out of character with that of painted wood and metal.

Figure 63. An alternative material should convey the character, including detail and finish, of the original to the greatest extent feasible (aluminum clad).

Figure 64. An alternative material should have a similar profile, texture and finish of the original material (hardi-plank)

Alternative Materials

USING ALTERNATIVE MATERIALS ON A HISTORIC STRUCTURE, CONTINUED.

Figure 65. An alternative material such as vinyl should have proven durability. These sashes are too thin.

Durability

An alternative material should have proven durability in similar applications. While some new materials are very sturdy, others may degrade quickly and can be difficult to repair.

Location

Up close, it is easier to identify some alternative materials due to differences in texture, finish and feel. Tapping on a hollow plastic column or fence does not convey the same experience as the original. For this reason, locations that are more remote are better. Similarly, use of alternative materials is more appropriate on non-primary façades. See "Which Areas Are Most Sensitive To Preserve" on pages 22-23 for more information.

Cost

Some alternative materials are promoted because their initial costs appear to be less than repairing or replacing the original. When the other qualities of appearance and durability are proven, then the less expensive option may be appropriate. However, long-term, "life cycle" costs should also be weighed. Sometimes, the up-front saving is deceptive.

Environmental Impacts

The potential environmental impacts of alternative materials should also be considered including impacts associated with manufacture, transport, installation and ability to recycle.

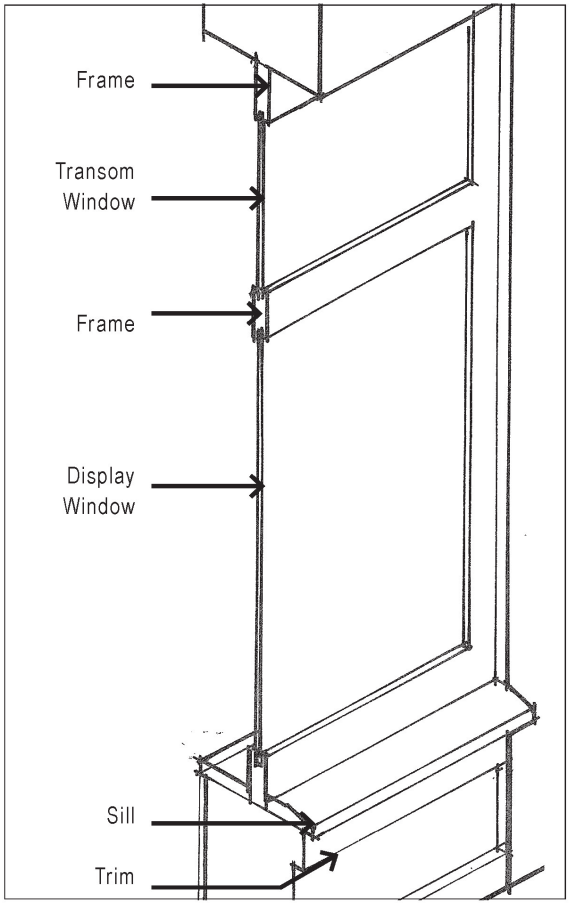
Interaction with Historic Building Materials

Some alternative materials may interact negatively with historic materials. For example, some metals may corrode and stain original materials and some window and siding materials may expand and contract with temperature changes in ways that degrade weather-protection properties.

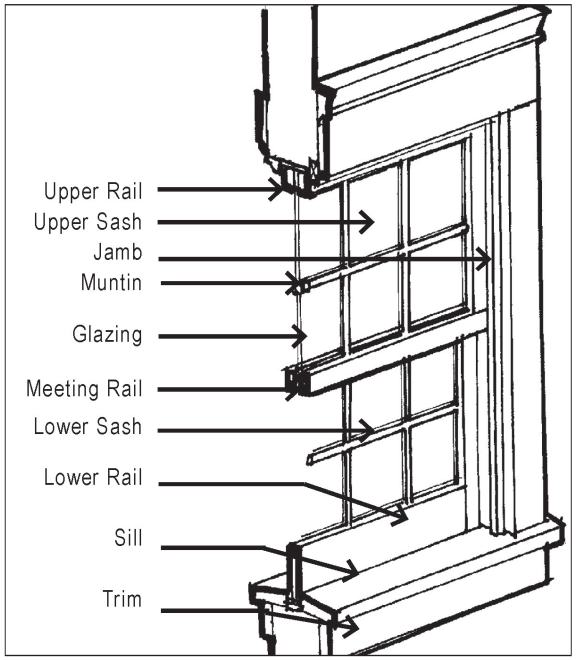
Windows

3.21 Replace a historic window in-kind, if repair is not possible.

- Give special attention to matching the historic design and materials of windows located on the primary or secondary façade.
- Factors to be considered in determining whether the severity of deterioration of windows requires replacement include damage, excessive weathering, loss of soundness or integrity of the wood, deterioration due to rot or insect attack, and cost to repair.
- A replacement window should match the original location, type, size, profile, glazing pattern (number of panes), true-divided muntins, clear window glazing (low-e glass is preferred), and material of the historic window, when possible.
- Do not use vinyl or unfinished materials as window replacement materials.
- Do not use metallic or reflective window glazing.
- Do not add non-original decorative glass to primary façades.
- Alternative materials are typically only appropriate when they're located on an accessory building, on an addition, on a rear wall of a primary building, or on a part of a side wall that is not visible from the street. (See "Using Alternative Materials on a Historic Building.")
- Do not add non-original decorative glass to primary façades.



Storefront Window
(Commercial)



Double Hung Window
(Residential, Commercial, Warehouses)

Altered Cornice

Reconstructed Cornice

BUILDING CORNICE

Original cornices can be distinctive features on historic commercial buildings and many include decorative features. They are a character-defining feature of the building and should be preserved.

3.53 Preserve a historic cornice.

- Preserve decorative features of a cornice and do not alter the historic height or shape.
- Repair, rather than replace existing architectural detailing.

3.54 Reconstruct a missing cornice when historic evidence is available.

- Use historic photographs to determine design details of the original cornice.
- Match the original in overall size and profile.
- Where an original cornice is missing, consider the substitution of another old cornice for the original, provided they are similar.
- Where an original cornice is missing, consider an alternate material; for example, a decorative cast or metal cornice could be replicated in wood and painted.

3.55 A simplified interpretation is also appropriate for a replacement cornice if evidence of the original is missing.

- Appropriate materials include brick, stamped metal, wood and some durable synthetics.

3.56 A parapet wall should not be removed or altered on a highly visible façade.

- Inspect parapets on a regular basis. They are exposed to the weather more than other parts of the building, so watch for deterioration such as missing mortar or excessive moisture retention.
- Avoid waterproofing treatments, which can interfere with the parapet's natural ability to dry out quickly when it gets wet.

3.57 When retrofitting a historic cornice or parapet to improve its ability to withstand seismic events, any negative impacts to the feature should be minimized.

- Consult a professional when retrofitting a historic building for seismic events.

Figure 91. Preserve decorative features of a cornice and do not alter the historic height or shape.

The rehabilitated Reed and Dauth building, 223 Linden Street (2013)

Before rehabilitation (ca. 1980)

During rehabilitation (ca. 1982)

During rehabilitation (ca. 1982)

Porches

3.67 If a porch feature has been altered, consider restoring it back to its original design.

- If the historic design of the porch feature is unknown and there is no documentation of the original design, base the design of the restoration on other traditional porch features on buildings of a similar timeframe and architectural style.
- The style, layout and design of new porch features should always be consistent with the house. Incorporate steps of the same material as the porch floor (e.g., porches with wood floors should also have steps made of wood, not concrete or brick).

3.68 When porch replacement is necessary, it should be similar in character, design, scale and materials to those seen traditionally.

- Design the size of a porch to relate to the overall scale of the primary structure to which it is attached.
- Design a replacement porch based on historic documentation.
- Detailing a porch with non-traditional elements creates a false sense of history and is inappropriate.
- If the historic design of the porch is unknown and there is no documentation of the original design, base the design of the replacement on other traditional porches on buildings of a similar timeframe and architectural style.

3.69 Use materials similar to those seen historically on a new porch.

- Where materials similar to those originally used for a porch are unavailable, alternative materials that match the original in proportion, composition and texture may be considered.
- Do not introduce brick or concrete staircases and steps if not original to the structure.

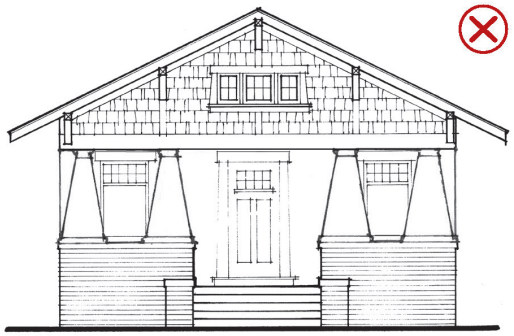
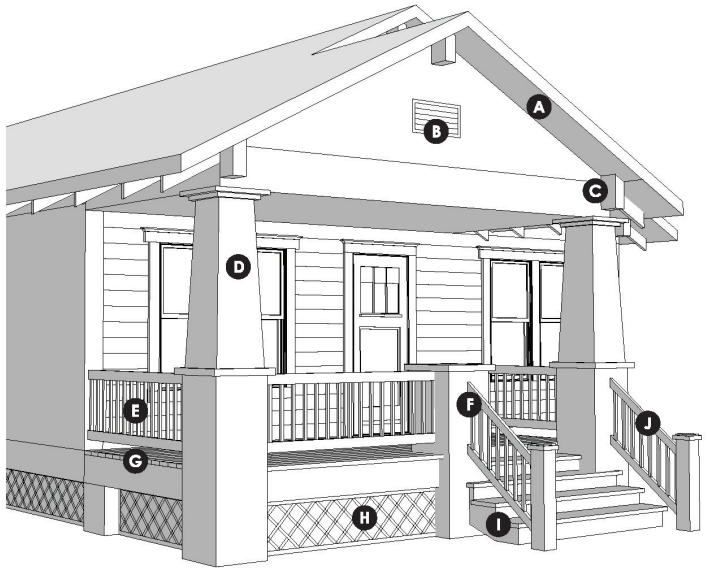


Figure 98. Detailing a porch with non-traditional elements creates a false sense of history and is inappropriate.

Typical porch features

KEY:

A	Porch Eave
B	Porch Vent
C	Decorative Roof Beam / Triangular Knee Brace
D	Column
E	Balustrade/Guardrail
F	Raised Pier
G	Porch Deck
H	Skirting/Screening
I	Stringer
J	Handrail



4

GUIDELINES FOR NEW CONSTRUCTION AND NON-CONTRIBUTING STRUCTURES

- Design Guidelines for All New and Non-Contributing Properties
- Designing in Context
- General Design Guidelines for New Buildings
- Materials
- Additions to Non-Contributing
- Guidelines for New Commercial Building Types
- Guidelines for New Residential Building Types
- Design Guidelines for New Civic Buildings

Designing in Context

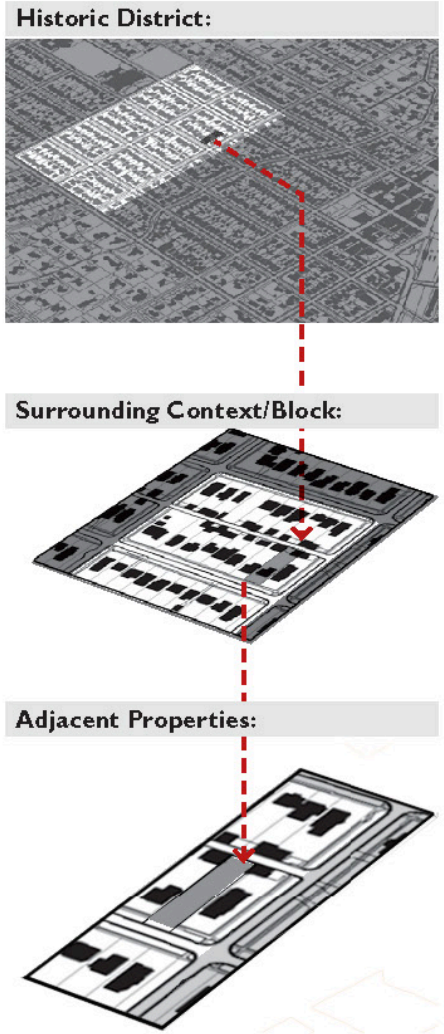


Figure 101. This series of illustrations provides examples of terminology related to design context. This particular example highlights a residential context.

Designing in Context

New construction projects in the Downtown District should be compatible with the surrounding historic context. This is especially important when considering new construction in a historic district. Context can be considered on three levels: Neighborhood Framework, Site Design and Building Design.

NEIGHBORHOOD FRAMEWORK

Neighborhood framework features are high-level characteristics that are often shared across blocks. They include the size and arrangement of lots and the layout of streets and alleys. In many cases, these features were established when properties were originally subdivided, helping to bind individual parcels together into a cohesive image.

Specific features in this category that contribute to physical character include:

- Street layout (grid)
- Lot size
- Lot orientation
- Alleys
- General topography
- Views & vistas

Most neighborhood framework features are fixed and will not change as new development occurs. However, the framework features of a neighborhood often influence the visibility and perception of new construction. A solid understanding of the neighborhood and site context should inform the design of new development so that new buildings and other improvements are responsible additions to the physical context of their neighborhood.

Context Characteristics

SITE DESIGN

Site design elements relate to the arrangement of buildings and landscapes on individual properties. They include patterns of building setbacks, the percentage of landscape and open space, as well as the placement of site features on an individual parcel.

Specific features in this category that contribute to physical character include:

- Amount of open space
- Building setbacks
- Fences
- Building orientation
- Location of primary and accessory buildings (such as garages)
- Parking location
- Drives and curb cuts
- Cut & fill (site-specific topography)

BUILDING DESIGN

The design characteristics of historic buildings also help to define the physical context that contributes to the character of a neighborhood.

Specific features in this category that may be used in defining physical context:

- Building age
- Building style
- Building height (including overall building height, and floor to floor plates)
- Building form
- Variation in wall planes
- Building width
- Floor area to lot size ratio
- Building materials
- The relationship of windows to solid wall areas (solid-to-void ratio)
- Building use
- Roof lines
- Eaves and eave lines
- Location of entries
- Location of accessory structures

Figure 102. Porch height alignment defines the physical context that contributes to the character of the neighborhood.

Appropriate Materials

Inappropriate secondary or accent materials for new commercial construction include (this list is not comprehensive):

- Wrought iron
- Heavy timber
- Shingles – wood, concrete or composition
- Clay tile for mini-roofs, parapet coping or other accent applications

Appropriate primary materials for residential buildings include:

- Horizontal wood siding and/or wood shingles, which should be painted
- Stucco, if it is the original or predominate finish for adjoining building

Inappropriate principal building materials for residential buildings include (this list is not comprehensive):

- Plywood, aluminum or other panel siding products, T1-11 and composition shingles
- Brick, stone, concrete and other types of masonry materials
- Metals or metallic finishes
- Rustic, rough-hewn or heavily textured materials such as wood shakes, rough-sawn timber or siding
- Set in or "nail-on" aluminum windows with thin frames set close to the exterior wall surface

Appropriate Primary Commercial Materials

Wood

Stucco

Brick

Appropriate Primary Residential Materials

Wood

Stucco

Double Fronted Buildings

Double-fronted

Some commercial buildings in the District present opportunities for the building to orient toward multiple features. For instance, buildings fronted by the water and First Street should orient toward both, by providing a pedestrian-friendly façade.

4.15 Design each façade to be pedestrian-friendly.

- Incorporate transparent features to create a connection between the building functions and the pedestrian realm.
- Design a prominent entrance for each façade.

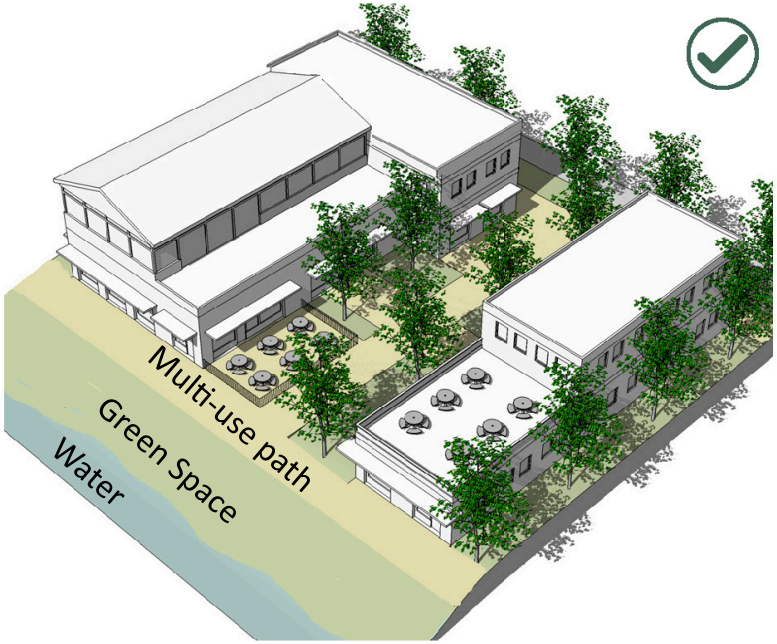


Figure 112. Design each facade to be pedestrian friendly. For instance, buildings fronted by water and First Street should orient toward both.

Commercial Mass & Scale

BUILDING MASS AND SCALE

Traditionally commercial buildings had a variety of heights, rooflines, building shapes and storefronts that, together, created what we now think of as the traditional main street.

A new building should be in harmony with the scale and appearance of First Street, particularly at the street level. Scale includes not just the overall height and width of a building, but also the sizes and proportions of building features, as they relate to each other and to people. People interpret their surroundings by their experience which, in the downtown, is typically from the pedestrian perspective. This is sometimes referred to as "human scale." For example, providing a storefront creates a sense of human scale. A sense of scale is also affected by the size and proportions of a building as it relates to its neighboring buildings. New buildings should not be monolithic in scale or greatly contrast with those seen traditionally in the District. To ensure human scale is achieved in new downtown commercial development, it is important to focus design attention on aspects most directly experienced by pedestrians, such as the scale of the building and architectural details at the street level.

Traditional buildings along First Street mostly have simple rectangular volumes or masses, and this should be continued. Mass, or massing, is a combination of building volume and the arrangement of the shapes and forms that make up the building. A building could be long and low, tall and skinny, or something in between.

These features are some of the important characteristics of commercial building types and should be respected in all new construction.

4.16 Establish a sense of human scale in building designs.

- Use vertical and horizontal articulation (offsets) to break up large façades.
- Incorporate subtle changes in color, texture and materials in building designs to help define human scale. It is not necessary to create "false" building façades to achieve this objective.
- Use architectural details that create visual interest and convey a three-dimensional façade.
- Use materials which help to convey scale through their proportions, detailing and form.
- Use appropriately scaled signs and awnings to engage pedestrians and help define building entries.
- Avoid long, featureless walls not broken up by architectural elements such as windows and doors.
- Ensure that proportions of openings or other architectural elements are consistent with existing buildings on First Street, particularly those along the same block, to maintain visual continuity.

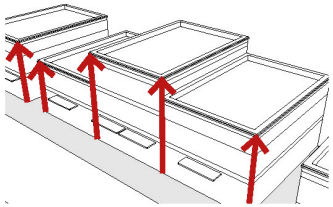
Figure 114. Use materials which help to convey scale through their proportions detailing and form.

Figure 115. Incorporate subtle changes in color, texture and materials in building designs to help define human scale.

Commercial Articulation

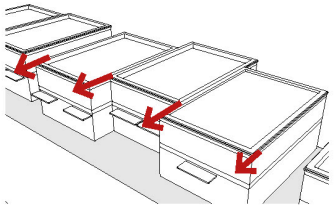
Recommended Articulation Methods

The following models illustrate some ways in which a building can be articulated to express a human scale.



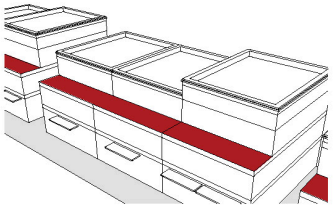
Vertical Variation

Vertical variation is an actual change in the vertical scale of a building of at least one floor.



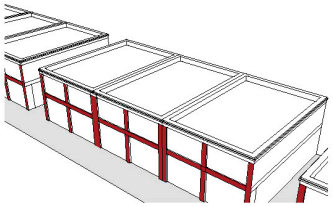
Wall Plane Offsets

Wall plane offsets include notches or breaks in the building façade. They should generally extend the full height of the building and are most successful when combined with changes in roof form or building materials.



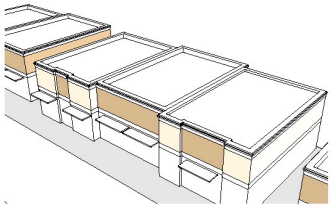
Upper Level Stepback

Upper level stepbacks add visual interest and reduce the visual mass and scale or potential looming impacts of a larger building.



Wall Plane Projections

Wall plane projections include pilasters, moldings or columns that generally rise the full height of the building façade to add visual interest and express traditional façade widths.



Variations in Material

Variations in material add visual interest and express traditional façade widths. Such changes may be vertical or horizontal and often follow a repeating pattern. See "Appropriate Building Materials " on page 96 for more information.

Commercial Façade Character

Figure 124. Use a ratio of solid-to-void (wall-to-window) that is similar to that found on traditional one- and two-story commercial building fronts.

Figure 125. When incorporating a storefront into a new design, express all of the components that create a storefront.

COMMERCIAL FAÇADE CHARACTER

Historic commercial façades in the District, especially along First Street, exhibit a mix of façade designs. Some buildings incorporate a traditional storefront system with large display windows at the street level and smaller windows on the second floor. Other two-story buildings in the commercial area incorporate modest sized windows on the ground floor, with similar windows on the second story above. In addition, single-story buildings exhibit a mix of windows with some utilizing a storefront and others utilizing modest sized fixed windows. With this eclectic mix of building fronts along First Street, a new building front may be designed in a variety of ways. However, the design should still reflect established building alignments, solid-to-void ratios and recessed entries. In addition to the display area, some historic buildings also incorporate galleries. Galleries extend along the outside wall of the building, typically along First Street, and are supported by columns that are open on three sides.

Figure 126. Some traditional buildings incorporate a traditional strorefront system with smaller windows on the second floor

4.25 Use a ratio of solid-to-void (wall-to-window) that is similar to that found on traditional one- and two-story commercial building fronts.

- The following composition of window openings to wall area are appropriate:
- Storefront at the street level with punched window openings on the second floor. The lower floor appears more transparent.
- Punched window openings at both the street level and upper floors. The street level can appear more transparent or equal to the openings on the upper floor.
- A combination of a storefront system at the street level and punched openings. The lower floor appears more transparent.
- For one-story buildings, a storefront system, punched window openings or a combination of the two is appropriate.

4.26 When incorporating a storefront into a new design, express all of the components that create a storefront.

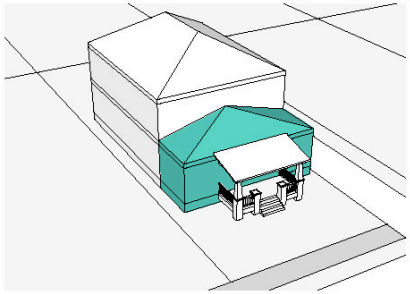
- Express a kickplate, display window and transom in a new storefront design.
- Design storefront components and upper story windows to be similar in height and proportion to traditional commercial buildings in the District.
- Floor to ceiling display windows on commercial storefronts are to be avoided.

Residential Mass & Scale

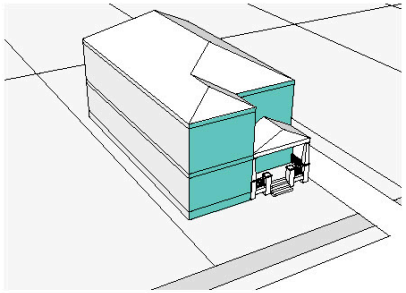
Residential Articulation

Front Wall Articulation Methods

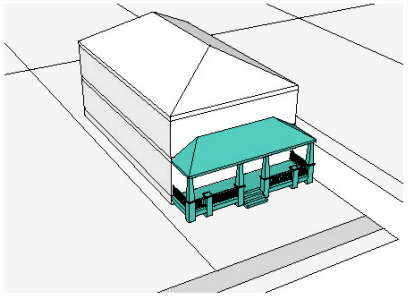
Front Wall Stepback



Front Wall Offset

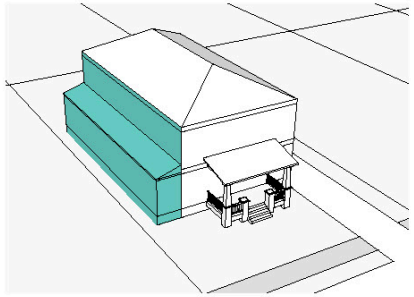


Front Wall One-Story Element

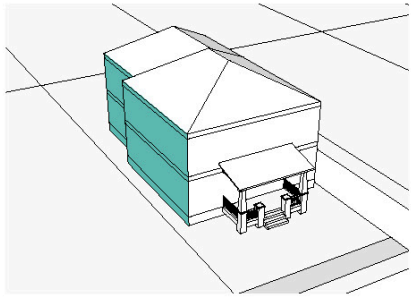


Side Wall Articulation Methods

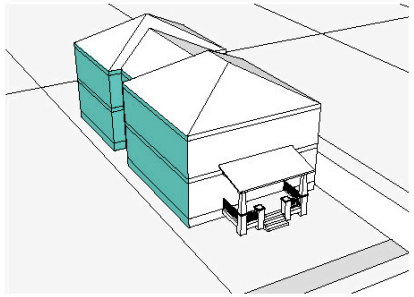
Side Wall Stepback



Side Wall Offset



Side Wall Plane Change



Location of Secondary Structures

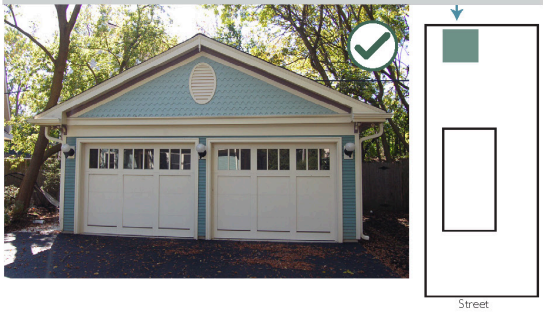
Recommended Locations for Secondary Structures

The diagrams below illustrate the recommended location for a secondary structure. This includes a shed, studio, garage or other type of building.

Detached Structure to the Rear of Primary Structure (Visible from the Street)

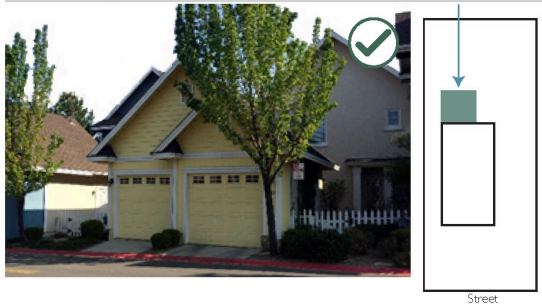
The secondary structure is located to the rear of the site and is visible from the street.

Detached Structure to the Rear of Primary Structure (Not Visible from the Street)



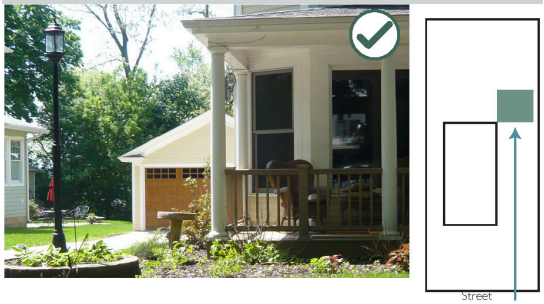
The secondary structure is located to the rear of the site, and placed fully behind the rear of the primary structure.

Attached Structure to the Rear of Primary Structure (Not Visible from the Street)



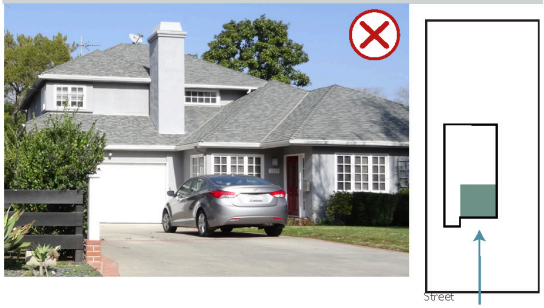
The secondary structure is located to the rear of and attached to the primary structure. It is not visible from the street.

Detached Structure at Rear of Primary Structure



The secondary structure is located to the rear of the primary structure and is visible from the street.

Incorporated Structure, Flush with Front Wall of Primary Structure



The secondary structure is slightly recessed from the front-most wall of the primary structure.

Attached Structure to the Side of and Flush with Front Wall of Primary Structure

The secondary structure is attached to the primary structure and is flush with the front wall of the primary structure.

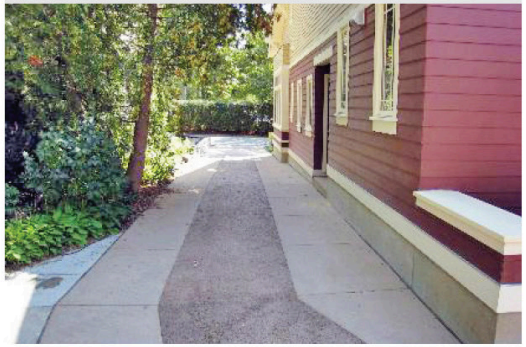
5

GUIDELINES FOR ENVIRONMENTAL SUSTAINABILITY

- Landscape Improvements for Sustainability
- Low Impact Development Principles
- Environmental Impact to Neighbors
- Paving Materials for Sustainability
- Sustainablity of a Historic Building
- Integrating Energy Generating Technologies on Historic Buildings
- New Construction and Sustainability

Low Impact Development Systems

Permeable Surfaces



Permeable surfaces include paving systems that allow rainwater to percolate into the ground underneath. Such systems can significantly reduce runoff generated by parking areas, drive aisles, pedestrian paths and plazas.

Bioretention

Bioretention systems manage and treat stormwater runoff in a shallow depression filled with a soil bed and planting materials to filter runoff. They help provide greater site utilization and attractive landscape areas while protecting water quality.

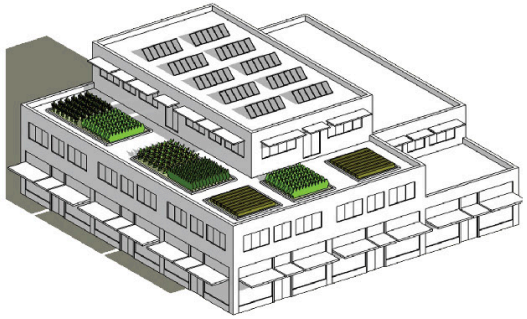
Bioswales & Vegetated Swales

Bioswales and vegetated swales are linear bioretention systems used to partially treat water while also conveying flows to larger bioretention or other stormwater management systems.

Stormwater Planters

Stormwater planters are specialized planter systems installed adjacent to a sidewalk to manage street and sidewalk runoff. The planter is lined with a permeable fabric, filled with gravel or stone, and topped off with soil, plants, and sometimes trees.

Green Roofs



Green roofs and roof gardens are vegetated roof systems that help detain, filter and absorb rainfall. They may also provide heating and cooling benefits for the building.

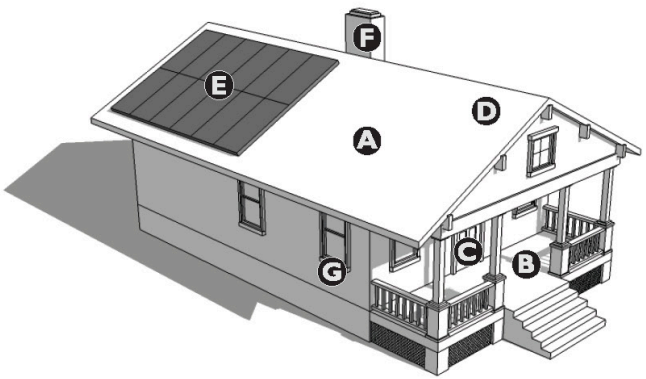
Tree Preservation

Preserving mature trees helps manage the rate at which rainfall reaches the ground to provide benefits for stormwater management.

Energy Efficiency Strategies

Historic Residential Building Energy Efficiency Strategy:

The following National Park Service preservation brief at *www.nps.gov* provides additional information: *Preservation Brief 3: Improving Energy Efficiency in Historic Buildings*



A Attic & Walls:
- Insulate internally

B Awnings & Porches:
- Restore porches and awnings

C Doors:
- Maintain original doors
- Weatherstrip
- Install a storm door

D Roof Material:
- Retain & repair

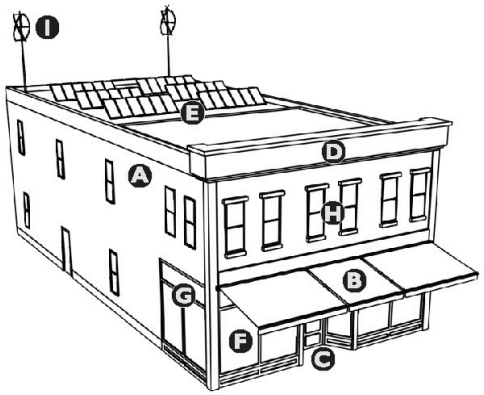
E Solar Panels:
- Set back from primary façade to minimize visibility from street

F Chimney:
- Install draft stopper

G Windows:
- Repair & retain original or early windows

Historic Commercial Building Energy-Efficiency Strategy:

This diagram below illustrates a general strategy for energy conservation on a traditional commercial building. These measures can enhance energy efficiency while retaining the integrity of the historic structure.



A Attic:
- Insulate internally

B Awnings
- Use operable awnings to control solar access and heat gain

C Doors
- Maintain original doors
- Weather-strip

D Roof Material
- Retain & repair

E Solar Panels
- Set back from primary façade to minimize visibility from street

F Display Windows
- Maintain original windows
- Weather-strip

G Clerestory Windows
- Retain operable clerestory window to circulate air

H Windows
- Maintain original windows
- Weather-strip and caulk
- Add storm windows

I Wind Turbines
- Set back from primary façade to minimize visibility from street

6

SIGN DESIGN GUIDELINES FOR ALL PROJECTS

Sign Character & Location

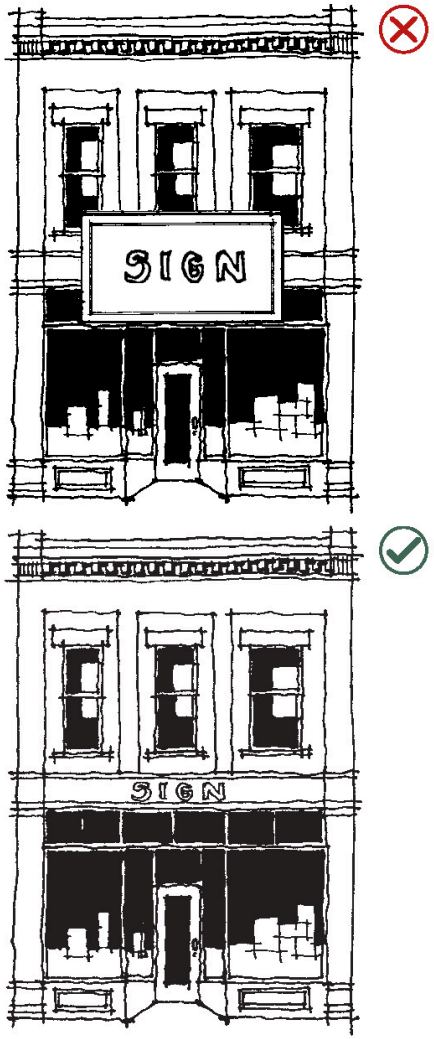


Figure 163. Avoid damaging or obscuring architectural details or features when installing signs.

SIGN CHARACTER

A sign should be in character with the materials, colors and details of the building. Its content should be visually interesting and clearly legible. Illumination sources should be shielded to minimize glare and light pollution.

6.1 Design a sign to be subordinate to the overall building composition.

- Design a sign to be simple in character.
- Locate a sign to emphasize design elements of the façade itself.
- Mount a sign to fit within existing architectural features using the shape of the sign to help reinforce the horizontal lines of the building.
- All sign types should be subordinate to the building and to the street.

Figure 164. Mount a sign to fit within existing architectural features using the shape of the sign to help reinforce the horizontal lines of the building.

SIGN LOCATION

A sign should be located to be clearly legible from the pedestrian realm and should not damage or obscure historic architectural details. More information about locating a specific sign type on a building front can be found in the "Design of Specific Sign Types" section.

6.2 Locate a sign to be visible and legible from the pedestrian realm.

6.3 Locate and mount a sign in a location that does not obscure or damage historic architectural features.

6.4 Locate signs for businesses on and above the ground floor in a building directory sign placed near the ground floor entrance.

6.5 Do not locate a sign higher than the level of the second floor window sills, or on or above the parapet or roof.

6.6 Do not cover a transom panel with a sign.

- Street addresses on transom panels are permitted.