

Members

Kevin Bartoy, Chair
 Ken House, Vice-Chair
 Roger Johnson
 Jennifer Mortensen
 Alex Morganroth
 Lysa Schloesser
 Holly Stewart
 Carol Sundstrom
 Jeff Williams



Agenda

Landmarks Preservation Commission Planning and Development Services Department

Marshall McClintock, North Slope Ex-Officio

Staff

Reuben McKnight, Historic Preservation Officer
 Lauren Hoogkamer, Assistant Historic Preservation Officer
 Aubrey Pike, Office Assistant

Date: July 10, 2019

Location: 747 Market, Tacoma Municipal Bldg, Conference Room 243

Time: 5:30 p.m.

1. **ACKNOWLEDGEMENT OF INDIGENOUS LANDS**
2. **ROLL CALL**
3. **CONSENT AGENDA**
 - A. Excusal of Absences
 - B. Approval of Minutes: 6/12/19
 - C. Administrative Review:
 - 2122 Commerce Street—sign
 - 1409 N. Steele—rear wall
 - 615 N. I Street—window
 - Pantages Theater—digital poster boxes
4. **OLD CITY HALL HISTORIC DISTRICT DESIGN GUIDELINES —FINDINGS & RECOMMENDATION**

A.	Proposed Old City Hall Historic District Design Guidelines	Staff	10 mins
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5. **NAMING—FINDINGS & RECOMMENDATION**

A.	1747 Port of Tacoma Road, Rhone Poulenc Salt Marsh	Carol Kindt, 350 Tacoma	10 mins
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6. **NOMINATIONS TO THE TACOMA REGISTER —PUBLIC HEARING**

B.	413 South M Street, Alvin & Anna McIlvaine House	Timothy Farrell, Owner	10 mins
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7. **DESIGN REVIEW**

A.	906 North 9 th (North Slope Historic District) <i>Window (stop work order)</i>	Sarah Hawkins, Owner	5 mins
B.	930 Broadway, CN Gardener Building (Individual Landmark) <i>Sign</i>	Connie Guffey, Plumb Signs	5 mins
8. **PRESERVATION PLANNING/BOARD BUSINESS**

A.	Events & Activities Update	Staff	5 mins
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9. **CHAIR COMMENTS**

Next Regular Meeting: July 24, 2019, 747 Market Street, Tacoma Municipal Bldg., Rm. 243 5:30 p.m.

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Draft

MINUTES

**Landmarks Preservation Commission
Planning and Development Services Department**

Staff

Reuben McKnight, Historic Preservation Officer
Lauren Hoogkamer, Assistant Historic Preservation Officer
Aubrey Pike, Office Assistant

Date: June 12, 2019

Location: 747 Market Street, Tacoma Municipal Building, Room 243

Commission Members in Attendance:

Kevin Bartoy, Chair
Ken House
Roger Johnson
Marshall McClintock
Lysa Schloesser
Carol Sundstrom

Commissioner Members Excused:

Alex Morganroth
Jennifer Mortensen
Holly Stewart
Jeff Williams

Commission Members Absent:

N/A

Staff Present:

Reuben McKnight
Lauren Hoogkamer
Aubrey Pike

Others Present:

Noré Winter, Winter & Company (*via conference call*)
Timothy Farrell
Henry Walters, Atelier Drome Architecture & Interior Design
Matt Herron, 47 North Development
Dave Alberts

Chair Kevin Bartoy called the meeting to order at 5:30 p.m.

1. ACKNOWLEDGEMENT OF INDIGENOUS LANDS

2. ROLL CALL

3. CONSENT AGENDA

Amendment to the agenda to add item Historic Tacoma to Board Business

a. Excusal of Absences

Alex Morganroth
Jennifer Mortensen
Holly Stewart
Jeff Williams

b. Approval of Minutes: 5/22/19

c. Administrative Review

- 715 N. Ainsworth-windows
- 2802 N. Carr-window/door/in-kind repair

4. OLD CITY HALL DISTRICT DESIGN GUIDELINES – PUBLIC HEARING

a. Proposed Old City Hall Historic District Design Guidelines

Chair Bartoy called the public hearing to order at 5:32 pm. Mr. McKnight read the staff report as provided in the packet.

Noré Winter, of Winter & Company, gave a presentation to the Commission via conference call. He presented

an overview of the Old City Hall Design Guidelines as prepared by his company, giving details and showing examples of the format and organization for each chapter.

There were no public comments at the hearing, but it was noted that one written comment was received via email.

The Commission did also clarify that these guidelines were not related to any specific project, and that the district has not had specific guidelines until now.

Chair Bartoy closed the public hearing at 5:49.

5. NOMINATIONS TO THE HISTORIC REGISTER – PRELIMINARY REVIEW

a. 413 South M Street – Alvin & Anna McIlvaine House

Ms. Hoogkamer read the staff report as provided in the packet.

Commissioner McClintock had helped the owner of the home, Timothy Farrell, prepare the nomination, so he presented a brief background of the property. He displayed historical and current photos of the home, making note of design details including unique gables, decorative corner brackets, and Tuscan columns which were added by the family in 1910. He also discussed the carriage house behind the home, recognizing that the owner has plans to restore the original doors to the building, which were closed sometime in the 20's to allow for the space to be used for a car.

Chair Bartoy commented that it is nice to see the carriage house together with the home, and asked if there were any photographs of the original doors. Mr. Farrell stated that he was not aware of any, but that the original rails still exist on the interior. Commissioner Johnson inquired if any of the glass windows had been replaced, which they had not.

Commissioner Schloesser made a motion.

"I move that the Landmarks Preservation Commission adopt the analysis as findings and schedule the 413 South M Street, Alvin & Anna McIlvaine House nomination for a public hearing and future consideration at the meeting of July 10, 2019."

Commissioner Johnson seconded, and the motion passed unanimously.

6. DESIGN REVIEW

a. 809 Pacific Avenue (Old City Hall Historic District) Rehabilitation

Ms. Hoogkamer read the staff report as provided in the packet.

Henry Walters, owner of Atelier Drome Architects and Interior Design, and Matt Herron, partner of 47 North Development which owns the property, presented materials and reviewed that current plans for the building. Mr. Walters explained owners would like to renovate the building to allow for new tenant, Flatstick Pub. He presented historical photos and plans, as well as a breakdown of what is being removed, what is being added, and what will be repaired.

Discussion ensued. The Commissioners questions focused mainly on the windows and the proposed bulkhead on the front façade. Mr. Walters noted that in the original information presented they had intended to use wood windows, but they are now planning on steel as recommended. He also stated that exterior signs, lighting, and seating will all be part of future submittals.

Commissioner Schloesser made a motion.

"I move that the Landmarks Preservation Commission approve the design amendment for 809 Pacific Avenue"

as submitted pending the submission of the samples requested by commissioners.”

Commissioner Sundstrom seconded the motion. Chair Bartoy clarified that the samples should be submitted for staff review. Mr. McKnight recapped that the Commission was looking for confirmation that the windows were true divided light and not a spacer, as well as detail on the garage door material. He also noted that there was a request for a cost differential in regards to the bulkhead and safety glazing for the front window.

The motion passed unanimously.

b. 909 North Cushman Avenue (North Slope Historic District) Porch repair

Ms. McKnight read the staff report as provided in the packet.

Dave Alberts discussed the replacement of the front porch on his property. He explained his plans to replace the previous wood stairs, which had already been removed, with salvaged brick stairs. He also noted that he planned to replace the columns and would be fabricating an iron hand rail.

Commissioner McClintock commented that the columns being replaced should be turned columns to match the pilaster attached to the house, as opposed to the Tuscan columns he showed in his plans. He added that Mr. Alberts may need to find a mill or woodworker to replicate the original.

The Commission then discussed the proposed brick stairs. They agreed overall that the brick does not seem to match the historic style of the home and would prefer to see the stairs replaced in-kind with wood. Mr. Alberts stated that he found brick foundation under the stairs and that he believes the original stairs could have been brick. Commissioners requested that Mr. Alberts find an example of a historic home of the same vintage with an original brick porch.

Also discussed was the retaining wall that was part of the proposed work. After Mr. Alberts provided detail on the design and necessity of the wall, Commissioners agreed that it could be acceptable, but asked that he find brick that more closely matches the original brick found on the home.

Commissioner Schloesser made a motion.

“I move that the Landmarks Preservation Commission defer the application for 909 N. Cushman, pending submittal of brick samples with more color options, an alternative to the columns proposed which match the existing attached, and sourcing examples of similar existing historic houses that show brick or wood stairs.”

Commissioner Johnson seconded the motion and it passed unanimously.

It was clarified that Mr. Alberts can use the brick and limestone design for the stairs from the sidewalk to the landing, and that he is free to use these materials and the proposed columns on his back porch.

7. PRESERVATION PLANNING/BOARD BUSINESS

a. Historic Tacoma

Chair Bartoy recapped a conversation the Commission had several weeks ago about bringing forward applications to the Historic Register. He then announced that the Historic Tacoma board voted unanimously to join in a partnership with the Landmarks Preservation Commission to form an advisory committee which will identify under-represented properties in Tacoma that should be targeted to be part of the register.

Chair Bartoy moved that the Landmarks Preservation Commission forms an advisory committee on equity, diversity, and representation on Tacoma’s Historic Register. It was seconded by Commissioner Sundstrom and passed unanimously.

b. Events & Activities Update

Ms. Hoogkamer stated that Historic Preservation Month is now over and that it went well. She asked for the

Commissioners to let her know if they have any feedback.

Mr. McKnight announced that the Planning Commission would be voting to move the Historic Preservation Code Amendments forward to City Council with no changes as part of the 2019 Annual Amendments to the Comprehensive Plan.

8. CHAIR COMMENTS

None.

**These minutes are not a direct transcription of the meeting, but rather a brief capture. For full-length audio recording of the meeting, please visit: <http://www.cityoftacoma.org/cms/One.aspx?portalId=169&pageId=67980>*



STAFF REPORT

July 10, 2019

AGENDA ITEM 4A: OLD CITY HALL HISTORIC DISTRICT DESIGN GUIDELINES— FINDINGS & RECOMMENDATION

Staff

BACKGROUND

Per Tacoma Municipal Code 13.07, design guidelines are required for each local historic district in the City of Tacoma, and serve as the basis for evaluating development proposals and alterations to historic buildings within each district. The guidelines provide guidance in such areas as massing, scale, materials, windows, additions and other important architectural elements, using illustrated examples and recommended approaches. Once annually, the Commission may review and amend guidelines. As part of the 2018 update, the Commission began the process of creating specific design guidelines for the Old City Hall Historic District, which currently uses the general Secretary of the Interior's Standards and Guidelines for Rehabilitation of Historic Buildings.

SUMMARY OF COMMENTS

The Commission held its public hearing on June 12, 2019. No written comments were received. Attendee comments primarily consisted of questions related to the Old City Hall development project.

PREVIOUS ACTIONS

June 13, 2018	Overview and scoping
February 27, 2019	Briefing on draft document – Guidance and Direction
March 13, 2019	Briefing on draft document – Guidance and Direction
May 8, 2019	Release public draft, set public hearing date
June 12, 2019	Public Hearing

OUTREACH

June 13, 2018	Stakeholder meeting
January 24, 2019	Presentation to BIA
February 26, 2019	Open House
February 27, 2019	Drop in information session

EFFECTS

Alterations to existing properties, additions, and new construction, in the Old City Hall Historic District, would be subject to these design guidelines.

ACTION REQUESTED

The Commission may vote to adopt the proposed Old City Hall Design Guidelines or defer if additional information is requested.

RECOMMENDATION

Based on previous guidance and comment received, staff recommends adoption of the Old City Hall Design Guidelines as drafted with no amendments.

NAMING REQUESTS—FINDINGS & RECOMMENDATION

Pursuant to Council Resolution 38091, the Landmarks Preservation Commission reviews and makes recommendations to City Council on name change requests.

Following the public hearing on May 22, 2019, the comment period was open for a minimum of 30 days. At this meeting the Landmarks Preservation Commission will review the compiled comments and findings and provide a recommendation to City Council on the naming proposal.

AGENDA ITEM 5A: 1747 Port of Tacoma Road, Rhone Poulenc Salt Marsh

Carol Kindt, 350 Tacoma

BACKGROUND

350 Tacoma, in consultation with the Puyallup Tribe and the City of Tacoma Environmental Services, is requesting to rename the Rhone Poulenc salt marsh, at 1747 Port of Tacoma Road, qʷiqʷəlut. This is a Twulshootseed name that translates to “little marsh.” The name change would reflect the ecological and cultural history of the site. The Twulshootseed name was suggested by the Puyallup Language Program. Over the last year, outreach about the name change was conducted during restoration/reclaiming events led by 350 Tacoma and Earth Corps, with participation from the City of Tacoma. Information about the work parties has been included in the packet. The current name, Rhone Poulenc, comes from a French pharmaceutical company, which no longer operates at this site. After the name change, the intention is to work with the Puyallup Tribe on interpretive signage.

STANDARDS

Criteria for name changes are outlined in the City Policy on Place Names and Name Changes, adopted by City Council Resolution 38091 (attached).

FINDINGS

1. Pursuant to Council Resolution 38091, the Landmarks Preservation Commission reviews and makes recommendations to City Council on name change requests.
2. A written request was submitted to the Landmarks Preservation Commission on March 18, 2019, to rename the Rhone Poulenc salt marsh, at 1747 Port of Tacoma Road, qʷiqʷəlut.
3. On April 24, 2019, the Landmarks Preservation Commission determined the proposal was complete and scheduled the public hearing.
4. On May 22, 2019, the Landmarks Preservation Commission held a public hearing to take testimony on this item.
5. All commenters were in favor of the name change; no written comment was received.
6. The following Name Change criteria were identified in consideration of the proposed name change:
 - a. No other properties have similar names.
 - b. The name change represents the Puyallup Tribe’s historic and ongoing ties to this location as well as the site’s ecological history.

CONCLUSIONS

Based on the above, the name change meets the criteria in City Council Resolution 38091 for Name Changes.

ACTION REQUESTED

The Commission may recommend the naming request to City Council, deny the request, or defer if additional information is needed.

Recommended language for recommendation to City Council:

I move that the Landmarks Preservation Commission adopt the analysis as findings and recommend, to City Council, the renaming of the Rhone Poulenc salt marsh.

Recommended language for declining the street name change:

*I move that the Landmarks Preservation Commission find the request to **rename of the Rhone Poulenc salt marsh** does not meet the criteria (describe) and deny the request for renaming.*

Recommended language for deferral:

*I move that the Landmarks Preservation Commission defer consideration of the **renaming of the Rhone Poulenc salt marsh**, so that additional information (specify) can be presented to the Commission for consideration*

NOMINATIONS TO THE TACOMA REGISTER OF HISTORIC PLACES – PUBLIC HEARING

General Procedural Notes:

The Landmarks Preservation Commission will hear public comments today regarding a nomination to the Tacoma Register of Historic Places.

Tacoma Register listing follows procedures defined in 13.07.050, and consists of a minimum of two separate Commission meetings. The initial meeting determines whether the property meets the threshold criteria in the ordinance for age and integrity. If the Commission finds that the age and integrity standards are met, then the Commission may move to have the nomination scheduled for a public hearing and comment period, at which the public may enter comments into the record for consideration. Following the comment period, the Commission may deliberate on the nomination for up to 45 days before recommending to City Council listing on the register, or denying the nomination.

The purpose of this hearing is to hear public comment to help the Commission determine whether the nominated property meets the criteria for designation and should be scheduled for City Council.

AGENDA ITEM 6A: 413 South M Street, Alvin & Anna Mcllvaine House

Timothy Farrell, Owner

BACKGROUND

Built in 1892, by Alvin C. Mcllvaine, this Queen Anne—Free Classical home is one of the oldest properties within the National Register Wedge District and the Tacoma Register of Historic Places Wedge Neighborhood Conservation District. As such it is nominated under Criterion B for its associate with the Mcllvaines and Criteria E and F as an established and familiar visual feature within an existing historic district. The nomination includes the two-story carriage house at the rear of the property. Alvin C. Mcllvaine moved to Tacoma in 1890 and made his living as a mason, plasterer, and contractor. His work was highly sought out in early Tacoma and he was known as a successful businessman. One of his contributions to the Tacoma Hilltop Community is the Mcllvaine Apartments at 920 South 9th Street, the multi-story masonry building is listed on the Washington Heritage and National Registers. Mcllvaine also owned the properties adjacent to this house. When Alvin died in 1920, the ownership of the home passed to his widow and daughters. In 1925, his eldest daughter Edith passed away leaving two sons. Their surviving daughter, Myrtle, took in the two boys and raised them in the home. Myrtle remained in the home until her death in 1984. The Mcllvaine family provided much of the information for this nomination, which is submitted by the current owner who purchased the property in 2017.

On June 12, 2019, the Commission voted to schedule the nomination for a public hearing.

REQUESTED ACTION

The purpose of this hearing is to hear public comment and determine whether the nominated property meets the criteria for designation and should be scheduled for City Council.

EFFECTS OF NOMINATION

- Future changes to the exterior will require approval of the Landmarks Preservation Commission prior to those changes being made, to ensure historical and architectural appropriateness.
- Unnecessary demolition of properties listed on the Tacoma Register of Historic Places is strongly discouraged by the municipal code, and requires approval of the Landmarks Preservation Commission.
- Future renovations of listed on the Tacoma Register of Historic Places may qualify for the Special Tax Valuation property tax incentive.

- The property will become eligible for the Historic Conditional Use Permit.

STANDARDS

The property is nominated under the following criteria:

- B. Is associated with the lives of persons significant in our past;*
- E. Is part of, adjacent to, or related to an existing or proposed historic district, square, park, or other distinctive area which should be redeveloped or preserved according to a plan based on a historic, cultural, or architectural motif; or*
- F. Owing to its unique location or singular physical characteristics, represents an established and familiar visual feature of the neighborhood or City.*

ANALYSIS

1. At 127 years-old the property meets the age threshold criterion.
2. This property retains a high degree of overall integrity; in the early 1900s the McIlvaine’s updated the porch by replacing the turned columns with Tuscan columns. Later a sun porch was added, the second floor balustrade was replaced, the kitchen chimney was removed, and French doors were added to the second floor porch. The interior, although not part of this nomination, is also largely intact.
3. One written comment in favor of the nomination was received (attached).

RECOMMENDATION

The Commission may recommend designation to the City Council, deny the nomination, or defer if additional information is needed. Based upon the criteria listed in TMC 13.07.040, staff recommends that the nomination be forwarded to City Council with a recommendation for designation.

Sample Motion to Recommend Designation:

*“I move that the Landmarks Preservation Commission recommend to City Council that **413 South M Street, Alvin & Anna McIlvaine House**, be included on the Tacoma Register of Historic Places, including the following elements [list elements] finding that it does meet Criteria [Cite Criteria] of TMC 13.07.040.”*

Sample Motion to Deny Designation:

*“I move that the Landmarks Preservation Commission deny the nomination for **413 South M Street, Alvin & Anna McIlvaine House**, finding that it does not appear to meet the criteria for designation at TMC 13.07.040 (or state another reason).”*

Sample Motion to Defer:

*“I move that the Landmarks Preservation defer a decision on the nomination of **413 South M Street, Alvin & Anna McIlvaine House**, to obtain additional necessary information [specify], to the next regular LPC meeting (or state another reason).”*

DESIGN REVIEW

AGENDA ITEM 7A: 906 North 9th Street (North Slope Historic District)

Sarah Hawkins, Owner

BACKGROUND

Built in 1890, this is a contributing property in the North Slope Historic District. On June 13, 2019, the owners received a stop work order for window replacement. Currently, the third floor has two non-historic, non-egress windows--on both sides of the home--that were framed into larger original openings with stopped-in plate glass. The owners are proposing single-hung Milgard fiberglass windows, with no grids, 52.75”x66.5” for egress. A front porch replacement is planned as a later phase.

ACTION REQUESTED

Approval of the above scope of work.

STANDARDS

Design Guidelines for the North Slope Special Review District: Windows

1. **Preserve Existing Historic Windows.** Existing historic windows in good working order should be maintained on historic homes in the district. The existing wood windows exhibit craftsmanship and carpentry methods in use at the time that the neighborhood was developed. New manufactured windows, even those made of wood, generally do not exhibit these characteristics.
2. **Repair Original Windows Where Possible.** Original wood windows that are in disrepair should be repaired if feasible. The feasibility of different approaches depends on the conditions, estimated cost, and total project scope. Examples of substandard conditions that do not necessarily warrant replacement include: failed glazing compound, broken glass panes, windows painted shut, deteriorated paint surface (interior or exterior) and loose joinery. These conditions alone do not justify window replacement.

Repair of loose or cracked glazing, loose joinery or stuck sashes may be suitable for a carpenter or handyperson. Significant rot, deterioration, or reconstruction of failed joints may require the services of a window restoration company. If information is needed regarding vendors that provide these services, please contact the Historic Preservation Office.

3. **Replace windows with a close visual and material match.** When repairing original windows is not feasible, replacement may be considered.
 - Where replacement is desired, the new windows should match the old windows in design and other details, and, where possible, materials.
 - Certain window products, such as composite clad windows, closely replicate original appearance and therefore may be appropriate. This should be demonstrated to the Commission with material samples and product specification sheets.
 - Changing the configuration, style or pattern of original windows is not encouraged, generally (for example, adding a highly styled divided light window where none existed before, or adding an architecturally incompatible pattern, such as a Prairie style gridded window to a English Cottage house).
 - Vinyl windows are not an acceptable replacement for existing historic windows.

Depending on specific project needs, replacement windows may include:

- Sash replacement kits. These utilize the existing window frame (opening) and trim, but replace the existing sashes and substitute a vinyl or plastic track for the rope and pulley system. Sash replacement kits require that the existing window opening be plumb and square to work properly, but unlike insert windows, do not reduce the size of the glazed area of the window or require shimming and additional trim.
- An insert window is a fully contained window system (frame and sashes) that is “inserted” into an existing opening. Because insert windows must accommodate a new window frame within the existing opening, the sashes and glazed area of an insert window will be slightly smaller than the original window sashes. Additional trim must be added to cover the seams between the insert frame and the original window. However, for window openings that are no longer plumb, the insert frame allows the new sashes to operate smoothly.

4. Sustainability and thermal retrofitting.

- a. Window replacement is often the least cost effective way to improve thermal efficiency. Insulation of walls, sealing of gaps and insulation of switch plates, lights, and windows, as well as upgrades to the heating system all have a higher return on investment and are consistent with preservation of the character of a historic home.
- b. Properly maintained and weather stripped historic windows generally will improve comfort by reducing drafts.
- c. The energy invested in the manufacture of a new window and the cost of its purchase and installation may not be offset by the gains in thermal efficiency for 40 to 80 years, whereas unnecessary removal and disposal of a 100-year-old window wastes old growth fir and contributes to the waste stream.
- d. If thermal retrofitting is proposed as a rationale for window replacement, the owner should also furnish information that shows:
 - The above systematic steps have been taken to improve the performance of the whole house.
 - That the original windows, properly weather stripped and with a storm window added, is not a feasible solution to improve thermal efficiency.

- Minimal retrofit, such as replacing only the sash or glass with thermal paned glass, is not possible.
- Steps to be taken to salvage the historic windows either on site or to an appropriate architectural salvage company.

ANALYSIS

1. This property is a contributing property in the North Slope Historic District, as such, pursuant to TMC 13.05.047, it is subject to review by the Landmarks Preservation Commission for exterior modifications.
2. The historic windows were missing and filled in with non-historic plate glass.
3. The new windows will be closer to the original configuration and size; fiberglass windows have been approved by the Landmarks Preservation Commission.

RECOMMENDATION

Staff recommends approval of the application.

Recommended language for approval:

I move that the Landmarks Preservation Commission approve the application for 906 North 9th Street, as submitted.

Recommended language for deferral:

I move that the Landmarks Preservation Commission defer the application for 906 North 9th Street, pending submittal of [cite additional information needed to review application].

Recommended language for denial:

I move that the Landmarks Preservation Commission deny the application for 906 North 9th Street, based on the following [cite design guidelines.]

AGENDA ITEM 7B: 930 Broadway, CN Gardener Building (Individual Landmark)

Connie Guffey, Plumb Signs

BACKGROUND

Built in 1907, this is an individual landmark on the Tacoma Register of Historic Places. The applicant is proposing to install an aluminum, 5'7"x4'8," internally-illuminated wall sign reading "88.5 FM KNKX npr." The sign will be attached to the existing vertical column and horizontal header.

ACTION REQUESTED

Approval of the above scope of work.

STANDARDS

Secretary of the Interior's Standards for the Rehabilitation of Historic Buildings

2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.
9. New additions, exterior alterations or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.
10. New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

ANALYSIS

1. This property is an individual landmark on the Tacoma Register of Historic Places, as such, pursuant to TMC 13.05.047, it is subject to review by the Landmarks Preservation Commission for exterior modifications.
2. No historic materials or features are being removed or destroyed.

3. The sign is compatible with the historic features of the building and can be removed without harming any historic characteristics.

RECOMMENDATION

Staff recommends approval of the application.

Recommended language for approval:

I move that the Landmarks Preservation Commission approve the application for 930 Broadway as submitted.

Recommended language for deferral:

I move that the Landmarks Preservation Commission defer the application for 930 Broadway, pending submittal of [cite additional information needed to review application].

Recommended language for denial:

I move that the Landmarks Preservation Commission deny the application for 930 Broadway, based on the following [cite design guidelines.]

PRESERVATION PLANNING/BOARD BUSINESS

AGENDA ITEM 8A: Events & Activities Update

Staff

2019 Events

1. Realtor Workshop Recap
2. Salishan Walking Tour (11am @ 1728 E. 44th Street, July 13th)
3. Steve Dunkelberger's History Happy Hour: Tacoma's Music History (6pm @ The Swiss, July 18th)
4. Remodeling Vintage Homes Workshop (5:30pm @ TMBN, August 15th)
5. North Slope Walking Tour (11am @ Parkway Tavern, September 7th)
6. Trivia Night (6pm @ The Swiss, September 18th)
7. Lecture Series:
 - I. Architect Claudia Kiyama: Diversity (September 26th TBA)
 - II. Professor Kathryn Rogers Merlino: Sustainability (5:30pm, October 10th)
 - III. Professor Andrew Gomez: Oral History (5:30pm, October 17th)
8. 6th Annual Holiday Heritage Swing Dance (6-9pm @ McMenamins Elks Temple, November 8th)

CITY OF TACOMA

OLD CITY HALL HISTORIC DISTRICT DESIGN GUIDELINES



APRIL 30, 2019
ADOPTION DRAFT



ACKNOWLEDGEMENTS

TACOMA LANDMARKS PRESERVATION COMMISSION

Kevin Bartoy, Chair
Ken House, Vice Chair
Roger Johnson
Holly Stewart
Alex Morganroth
Jennifer Mortensen
Lysa Schloesser
Jeff Williams
Carol Sundstrom

CITY OF TACOMA PLANNING AND DEVELOPMENT SERVICES DEPARTMENT

Peter Huffman, Director
Brian Boudet, Planning Services Manager
Reuben McKnight, Historic Preservation Officer
Lauren Hoogkamer, Assistant Historic Preservation
Officer

CONSULTANT

Winter & Company



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CHAPTER 1

INTRODUCTION

The Old City Hall Historic District is the heart of Tacoma’s downtown that is rich with buildings which serve as links to the city’s history. These resources symbolize the past and set the stage for a vibrant area that reflects this history while embracing compatible new development.

The District was the first designated historic district in the City (1978). It was later listed in the Washington Heritage Register and the National Register of Historic Places.

The guidelines that follow promote rehabilitation and redevelopment that is sensitive to the historic context and will help maintain the District as an important center of the community. By preserving existing buildings and guiding compatible redevelopment, the guidelines also help promote cultural, environmental and economic sustainability. With new development possibilities increasing within the Historic District, these guidelines also seek to ensure compatibility and sensitivity of new construction with the historic setting.

BACKGROUND FOR THE DESIGN GUIDELINES

A variety of existing documents provide the basis for the design guidelines:

- One Tacoma: Comprehensive Plan
- Historic Preservation Plan
- North Downtown Subarea Plan
- Land Use Regulatory Code (Zoning)
- Preservation Ordinance (TMC 1.42 and TMC 13.07)

Additional background and reference material can be found in the appendix of this document. To learn more about the above documents, please see the City of Tacoma website:

<https://www.cityoftacoma.org/cms/one.aspx?pageId=67700>



IN THIS CHAPTER

Using the Design Guidelines Document 1-2

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Format of a Design Guideline .. 1-8



USING THE DESIGN GUIDELINES DOCUMENT

This section provides a guide to using the guidelines. It explains which chapters are relevant to different types of projects and explains the format and use of individual guidelines.

HOW IS THIS DOCUMENT ORGANIZED?

The design guidelines are organized into chapters that apply to different types of projects.

Chapter 1: Introduction

This chapter describes the overall design review system and which chapters are relevant to specific project types.

Chapter 2: Treatment of Historic Buildings

This chapter provides design guidelines for the treatment of specific building elements and materials on historic properties.

Chapter 3: Historic Infrastructure and Open Space

This chapter provides guidance for work that involves historically significant elements of streets, sidewalks and public open spaces.

Chapter 4: Guidelines for New Construction

This chapter provides guidance for designing a new building in the historic district that is compatible with the historic context.

Chapter 5: Design Guidelines for All Projects

This chapter provides design guidelines that apply to all projects, including historic preservation and new construction projects.

Chapter 6: Guidelines for Signs

The final chapter provides special guidance for the design of signage throughout the District. Note that the City's Sign Ordinance must also be followed.

Appendix A

Appendix A provides information about planning a preservation project, translating basic preservation theory from the Secretary of Interior's Standards into laymen's terms.



OVERVIEW OF THE DOCUMENT

WHICH CHAPTERS APPLY TO MY PROJECT?

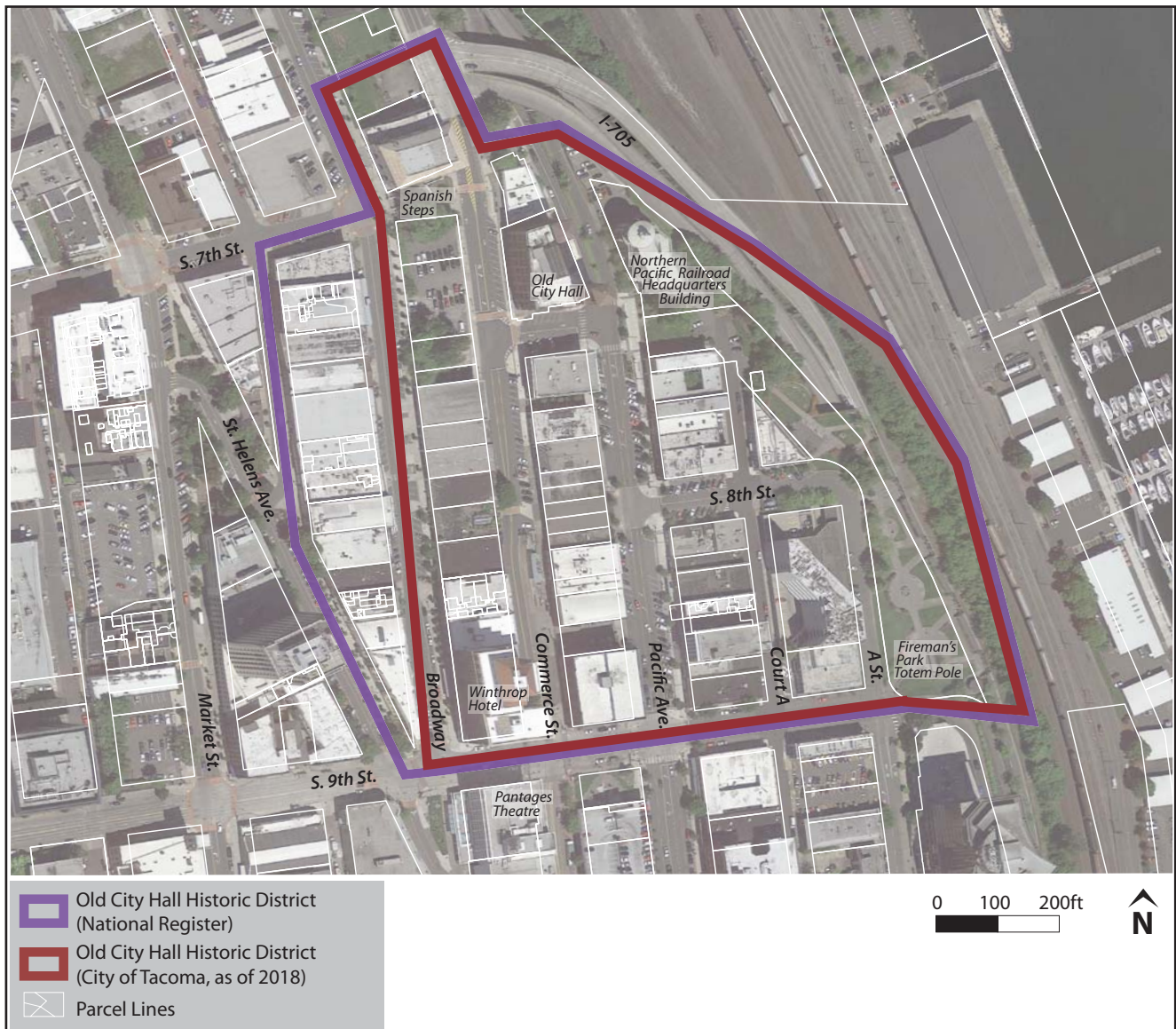
This indicates which chapters apply to different types of work in the District. Some projects will include more than one type of work, in which case a combination of chapters will apply.

Type of Work:		Chapter to Use:						
		I. Introduction	II. Treatment of Historic Buildings	III. Historic Infrastructure and Open Space	IV. Guidelines for New Construction	V. Design Guidelines for All Projects	VI. Guidelines for Signs	Appendix
Preservation Track	Rehabilitate a historic property	✓	✓	-	-	✓	-	✓
	Add onto a historic property	✓	✓	-	✓	✓	-	✓
New Building Track	Construct a new building	✓	-	-	✓	✓	-	✓
	Renovate a non-contributor <i>(Guidelines are informational only)</i>	✓	-	-	✓	✓	-	✓
Other	Signs	✓	-	-	-	-	✓	✓
	Site Work	✓	-	✓	-	✓	-	✓

APPLICABILITY

WHERE DO THE DESIGN GUIDELINES APPLY?

Projects proposed within the locally-designated Old City Hall Historic District boundaries will be reviewed for their conformance with these design guidelines. The District extends roughly from the 500 block of Broadway south to South 9th Street and from the centerline of Broadway east to the 705 corridor, as seen on the map below. The design guidelines are intended to guide appropriate building in the historic district that is consistent with the community objectives. Compliance with the intent of the applicable guidelines is expected, to the greatest extent feasible.



Note that the National Register of Historic Places also lists an Old City Hall District, for which the boundaries are shown here in purple.

WHY HAVE DESIGN GUIDELINES?

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 USES THE DESIGN GUIDELINES?

The design guidelines are used primarily by property owners, design professionals, city staff and the Tacoma Landmarks Preservation Commission. The overall community and businesses or residents seeking to relocate in the District may also review the guidelines.

Owners should consult the guidelines to establish an appropriate approach when planning improvements to historic properties. The guidelines also provide information to promote ongoing stewardship of historic properties.

While the guidelines are written for the layperson, property owners are strongly encouraged to enlist the assistance of qualified design and planning professionals, including architects and preservation consultants.

City Staff and the Landmarks Preservation Commission

City staff and the Tacoma Landmarks Preservation Commission use the design guidelines to review historic rehabilitation projects and new construction in the District. In doing so, they consider how each project meets the guidelines and promotes the design goals set forth here and in the city's Comprehensive Plan. The City will issue a permit for work that complies with the design guidelines.

The Community

The guidelines convey the City's expectations to the public so they may better understand the City's goals for the treatment of historic resources and new construction in the District.



FOR MORE INFORMATION

The design review process is described fully on the City's website:

<http://www.cityoftacoma.org/cms/One.aspx?portalId=169&pageId=67729>

To review the Official District Inventory of historic properties, and to see which are listed as contributing and which are non-contributing, use the following document:

<http://cms.cityoftacoma.org/planning/historic-preservation/districts/hp-pub-och-inventory-2006.pdf>



THE DESIGN REVIEW SYSTEM

The design guidelines provide the principal framework for the design review process that applies to properties within the District. The process includes review of rehabilitation, new development and public amenities in the Old City Hall Historic District. Exterior alterations to non-contributing properties are exempt from the design guidelines in this document. Contributing and non-contributing properties are defined by the District Inventory, which was adopted by the Landmarks Preservation Commission.

For work that is subject to design review, a Certificate of Approval is required. The following steps outline the key parts to the application and review process.

1. Review the Guidelines in this Document

See the chart on page 1-3 to determine which chapters apply.

2. Apply for a Historic Design Review Permit

For information or technical assistance, pre-register for a Tacoma Permits account. City staff can help with this process if needed.

3. Submit Plans for Preliminary Review

These must comply with the city's submittal requirements.

4. Submit Plans to the Historic Preservation Office

5. Talk with Staff to Schedule a Meeting with the Landmarks Preservation Commission (LPC)

Prior to scheduling the meeting, staff review the application for completeness. Once complete, the application will be scheduled for the next available agenda.

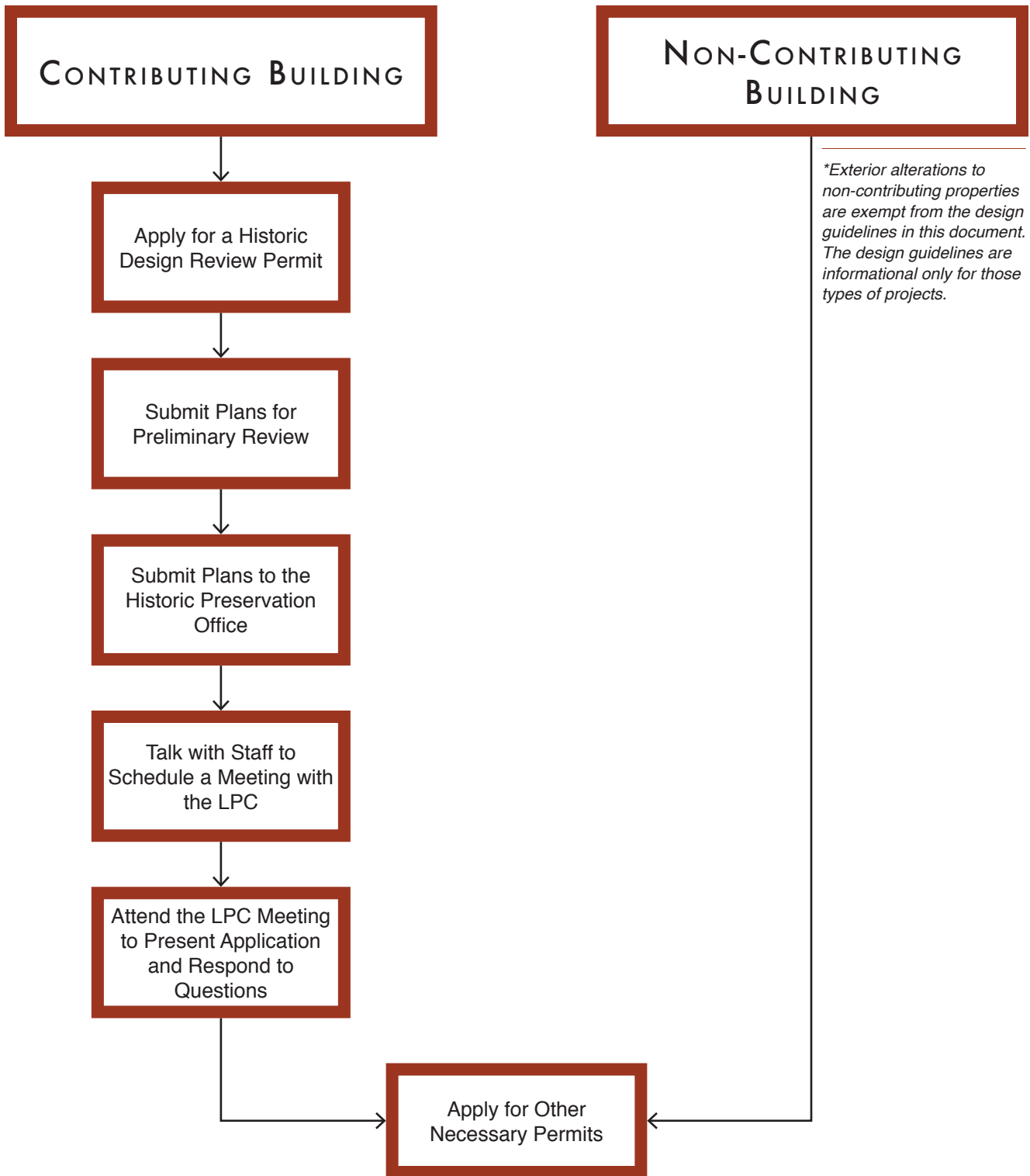
6. Attend the LPC Meeting to Present the Application and Respond to Questions

The Certificate of Approval must be secured during this step in order to continue to the final step.

7. Apply for Other Permits

This may include building permits. This step may only be taken once the LPC has granted approval for the application.

THE DESIGN REVIEW PROCESS



FORMAT OF A DESIGN GUIDELINE

Individual design guidelines use a standard format with several key components, all of which are used in design review. The components of a typical design guideline are illustrated below.

KEY DESIGN GUIDELINES COMPONENTS

SAMPLE GUIDELINE

A → **Architectural Details**

Architectural details help convey the historic and architectural significance of historic properties, and shall be preserved. The method of preservation that requires the least intervention is expected.

B →

C →

2.1 Maintain significant architectural details.

D →

- a. Retain and treat exterior stylistic features and examples of skilled craftsmanship with sensitivity.

E



Architectural details help convey the significance of historic properties, and shall be preserved. The method of preservation that requires the least intervention is expected.

LEGEND

A **Design Topic**

Identifies the design topic addressed by the design guidelines that follow.

B **Intent/Policy Statement**

Explains the desired outcome for the design topic and provides a basis for the design guidelines that follow. If a guideline does not address a specific design issue, the policy statement will be used to determine appropriateness.

C **Design Guideline**

Describes a desired performance-oriented design outcome.

D **Additional Information**

Provides a lettered list of suggestions on how to meet the intent of the design guideline.

E **Images**

Clarify the intent of the design guideline by illustrating appropriate and inappropriate design solutions (see below).

✓ **Appropriate**

Images marked with a check illustrate appropriate design solutions.

X **Inappropriate**

Images marked with an X illustrate inappropriate design solutions.



CHAPTER 2

TREATMENT OF HISTORIC BUILDINGS

The City seeks to preserve the integrity of properties of historic significance in the Old City Hall Historic District. This means employing best practices in stewardship to maintain the key character-defining features of individual historic resources, as well as maintaining the context in which they exist.

This section provides guidelines for the treatment of historic properties in the District. It focuses on the rehabilitation and maintenance of character-defining features of each individual contributing property as well as those of the District as a whole.



IN THIS CHAPTER

- Primary Façades 2-2
- Architectural Details..... 2-5
- Materials and Finishes 2-8
- Treatment of Building
 Components 2-10
- Additions to Historic
 Properties..... 2-14
- Special Considerations..... 2-17
- Historic Preservation and
 Sustainability 2-19



Maintain interest for pedestrians by preserving an active street level.



Maintain and repair a historic commercial storefront.



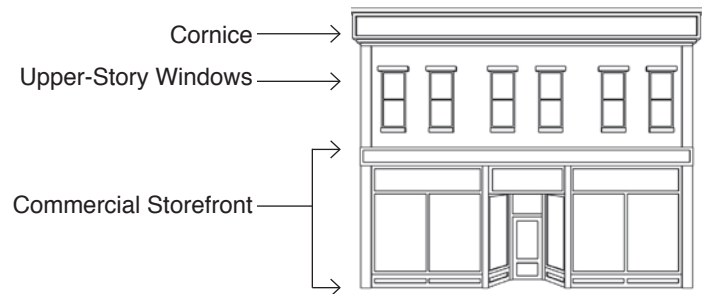
Do not alter the size and shape of a storefront opening, as seen above.

PRIMARY FAÇADES

The primary façade on a historic building is a key feature that should be preserved. Due to the layout of the Old City Hall Historic District, with its through-lots, many historic resources have two primary façades. On a corner lot, a building also may have more than one primary entrance. A primary façade in the District is often composed of a commercial storefront, upper-story windows, with a cornice that caps the building. These features should be preserved.

PRIMARY FAÇADES

A primary façade is often comprised of a commercial storefront, upper-story windows and a cornice, as seen below:



COMMERCIAL STOREFRONTS

Preserving a significant historic storefront and reconstructing altered or missing storefront features is a key goal. Researching archival materials such as historic photos and building plans can be helpful in understanding the role of the storefront and its relationship to the street. Design guidelines for doors/entries, and windows appear later in this chapter and should be followed also.

2.1 MAINTAIN AND REPAIR A HISTORIC COMMERCIAL STOREFRONT.

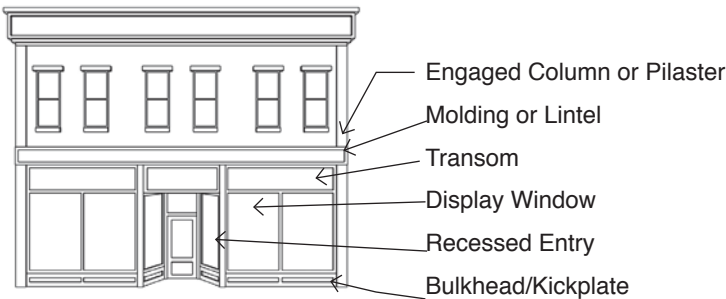
- a. Preserve the storefront glass if it is intact.
- b. Repair historic storefront elements by patching, splicing, consolidating or otherwise reinforcing the historic materials.
- c. Do not alter the size and shape of a storefront opening.
- d. Do not use reflective, opaque or tinted glass.
- e. Do not remove or enclose a transom.

2.2 REPLACE STOREFRONT FEATURES TO MATCH HISTORIC ONES WHEN NECESSARY.

- a. Use traditional materials such as masonry and wood.
- b. If using a traditional material is not possible, use a compatible substitute that is similar in scale, finish and character, and has proven durability in the local climate.
- c. Use historical documentation to guide the design of replacement features. Design a simplified version of a similar element seen on nearby historic properties, if no documentation is available.
- d. Expose historic storefront elements that have been covered.

TRADITIONAL COMMERCIAL STOREFRONT FEATURES

Historic commercial storefronts typically feature a tall ground floor level while upper stories have shorter floor-to-floor heights. The key character-defining features of a commercial storefront can be seen below:



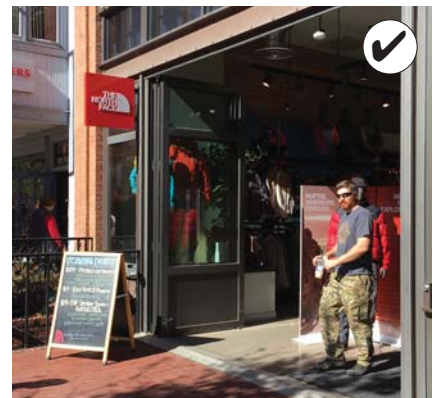
CONTEMPORARY STOREFRONT DESIGNS

Where a historic storefront is missing, it may be appropriate to design a replacement that is a contemporary interpretation of a traditional one. A contemporary replacement design shall:

- Convey the characteristics of typical historic storefronts and include traditional storefront elements such as a bulkhead and transom
- Promote pedestrian interest and an active street-level façade
- Use high-quality, durable materials that are similar in type and scale to traditional materials
- Be located within the historic structural frame of sidewalls and lintel or molding that separates the storefront opening
- Maintain the transparent character of the display windows
- Provide a recessed entry
- Use a simple and relatively undecorated design to distinguish it as being new
- Relate to traditional elements of the façade above
- Preserve early storefront alterations that have become historically significant
- An operable storefront may be considered where the proportions of traditional storefront elements are expressed.



Maintain and repair a historic commercial storefront.



Where a historic storefront is missing, it may be appropriate to design a replacement that is a contemporary interpretation. This storefront includes folding panels that are similar in proportion to original display windows and that have a base similar to the traditional bulkhead or kickplate.



Do not cover or alter significant architectural details, such as kickplates.



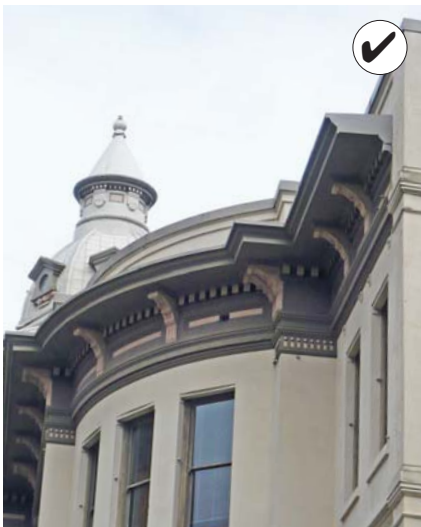
Design a simplified interpretation of a historic cornice if evidence of the original is missing.

2.3 RECONSTRUCT A MISSING STOREFRONT TO MATCH THE CHARACTER, SCALE AND MATERIALS OF THE HISTORIC STOREFRONT.

- a. Use historical documentation to guide the design of reconstruction.

2.4 SIMPLIFIED OR CONTEMPORARY INTERPRETATION OF A TRADITIONAL STOREFRONT MAY BE CONSIDERED WHERE THE HISTORIC STOREFRONT IS MISSING.

- a. The new design shall continue to convey the character and materials of a typical commercial storefront. This includes the transparent character of the glass.



Preserve a historic cornice.

CORNICES

Most historic commercial buildings have cornices to cap their façades, and they should be preserved.

2.5 PRESERVE A HISTORIC CORNICE.

- a. Apply sensitive maintenance procedures to protect the historic material.

2.6 RECONSTRUCT A MISSING CORNICE WHEN FEASIBLE.

- a. Use historic photographs to determine design details of the original cornice.
- b. Match replacement elements to those of the original, especially in overall size and profile.
- c. A salvaged cornice may be considered, provided the substitute is similar in scale and character.



A simplified or contemporary interpretation of a traditional storefront may be considered where the historic storefront is missing and no evidence of it exists.

2.7 DESIGN A SIMPLIFIED INTERPRETATION OF A HISTORIC CORNICE IF EVIDENCE OF THE ORIGINAL IS MISSING.

- a. Use a traditional material such as brick, stamped metal, wood or a durable synthetic.



ARCHITECTURAL DETAILS

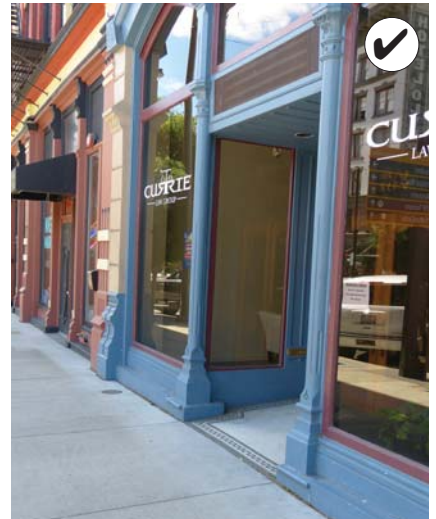
Architectural details help convey the significance of a historic property, and shall be preserved. The method of preservation that requires the least intervention is expected.

2.8 MAINTAIN SIGNIFICANT ARCHITECTURAL DETAILS.

- Retain and treat exterior stylistic features and examples of skilled craftsmanship with sensitivity.
- Employ preventive maintenance measures such as rust removal, caulking and repainting.



Do not cover or alter significant architectural details.



Architectural details help convey the significance of historic properties, and shall be preserved. The method of preservation that requires the least intervention is expected.

FOR MORE INFORMATION

See web link to *Preservation Brief 17: Architectural Character - Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving Character*.

<http://www.nps.gov/tps/how-to-preserve/briefs/17-architectural-character.htm>



Retain and treat exterior stylistic features and examples of skilled craftsmanship with sensitivity.

2.9 REPAIR, RATHER THAN REPLACE, A SIGNIFICANT ARCHITECTURAL DETAIL IF IT IS DAMAGED.

- a. Document the location of a historic feature that must be removed to be repaired so it may be repositioned accurately.
- b. Patch, piece-in, splice, consolidate or otherwise upgrade a deteriorated feature using recognized preservation methods.
- c. Minimize damage to a historic architectural detail when repair is necessary.
- d. Protect significant features that are adjacent to the area being worked on.
- e. Do not remove or alter a distinctive architectural detail that is in good condition or that can be repaired.



Maintain significant architectural details, including: projecting cornices, masonry patterns, decorative moldings, double-hung wood windows and other decorative features.

HISTORIC ARCHITECTURAL DETAILS

Typical historic architectural details to preserve include:

- Cornices and eaves
- Moldings and brackets
- Windows and doors and surrounds
- Modillions and other surface ornamentation
- Columns
- Storefronts

FOR MORE INFORMATION

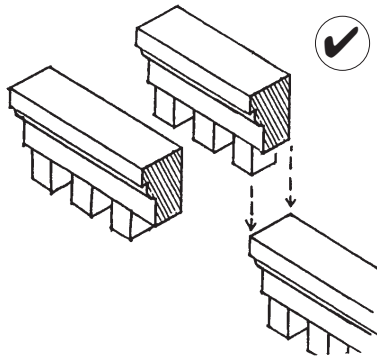
See web link to *Preservation Brief 27: The Maintenance and Repair of Architectural Cast Iron*

<https://www.nps.gov/tps/how-to-preserve/briefs/27-cast-iron.htm>

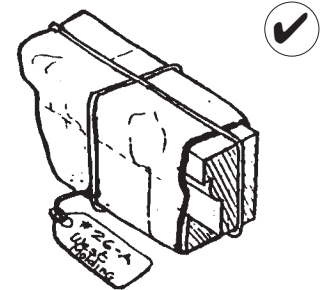
and

See web link to *Preservation Brief 47: Maintaining the Exterior of Small and Medium Size Historic Buildings*

<https://www.nps.gov/tps/how-to-preserve/briefs/47-maintaining-exteriors.htm>



Patch, piece-in, splice, consolidate or otherwise upgrade deteriorated features using recognized preservation methods.



Document the location of a historic feature that must be removed and repaired so it may be repositioned accurately.

2.10 RECONSTRUCT AN ARCHITECTURAL FEATURE ACCURATELY IF IT CANNOT BE REPAIRED.

- a. Use a design that is substantiated by physical or pictorial evidence to avoid creating a misrepresentation of the building's history.
- b. Use the same kind of material as the historic detail. An alternative material may be considered if it:
 - i. Has proven durability
 - ii. Has a size, shape, texture and finish that conveys the visual appearance of the historic feature
 - iii. Is located in a place that is remote from view or direct physical contact
- c. Do not add architectural details that were not part of the historic structure. For example, decorative millwork shall not be added to a building if it was not a historic feature as doing so would convey a false history.



Before rehabilitation (ca. 1980)



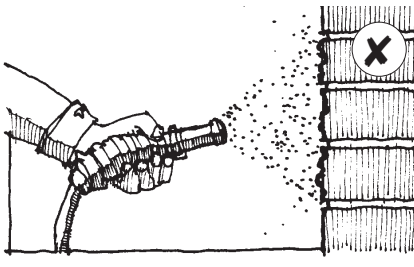
During rehabilitation (ca. 1982)



After rehabilitation. Using historic photographs, a cornice was constructed to match the original in character. An alternative material (wood) was used instead of the historic metal. (ca. 2013)



Re-point mortar joints where there is evidence of deterioration. This shall match the historic design.



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



Historic building materials are key features of historic buildings and shall be preserved.



Repair deteriorated building materials, when needed.

MATERIALS AND FINISHES

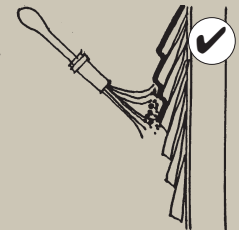
Historic materials shall be preserved in place. If the material is damaged, limited replacement to match it should be considered. Historic building materials shall never be covered or subjected to harsh cleaning treatments. Preserving historic building materials and limiting replacement to only pieces which are deteriorated beyond repair also reduces the demand for, and environmental impacts from, the production of new materials and therefore supports the city’s sustainability objectives.

2.11 MAINTAIN HISTORIC BUILDING MATERIALS.

- a. Protect historic building materials from deterioration (see “Maintaining Historic Materials” below for information on treating different types of materials).
- b. Do not remove historic materials that are in good condition.
- c. Use a low pressure water wash if cleaning is needed. Chemical cleaning may be considered if a test patch does not have a negative effect on the historic fabric (the test patch shall be reviewed by the City’s preservation department).
- d. Do not use harsh cleaning methods, such as sandblasting, which can damage the historic material.

MAINTAINING HISTORIC MATERIALS

Primary historic building materials include masonry (brick, mortar, stone, and concrete), wood and metal. These shall be preserved and repaired.



Appropriate treatments to protect specific materials from deterioration include:

Masonry

- Maintain the natural water-protective layer (patina).
- Do not paint, unless it was painted historically (this can seal in moisture, which may cause extensive damage over time).
- Re-point deteriorated masonry mortar joints with mortar that matches the strength, composition, color and texture of the historic material.

Wood

- Maintain paint and other protective coatings to retard deterioration and ultraviolet damage.
- Provide proper drainage and ventilation.

Metal

- Maintain protective coatings, such as paint, on exposed metals.
- Provide proper drainage.

2.12 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.

2.13 REPLACE HISTORIC BUILDING MATERIAL IN KIND.

- Use the same material as the historic material to replace damaged materials when feasible.
- Replace only the amount of material that is beyond repair.
- Do not replace building materials, such as masonry and wood siding, with alternative or imitation materials, unless no other option is available.
- If an alternative is necessary, use one that is similar in scale, finish and character to the historic material.
- Use only a replacement material with proven durability.

2.14 PRESERVE THE VISIBILITY OF HISTORIC MATERIALS.

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



Alternative or replacement materials shall match the style and detail of the historic fabric and be durable in the local climate, such as these cast concrete details that replace missing stone features.

FOR MORE INFORMATION

See web link to *Preservation Brief 16: The Use of Substitute Materials on Historic Building Exteriors*.

<https://www.nps.gov/tps/how-to-preserve/briefs/16-substitute-materials.htm>

See web link to *Preservation Brief 1: Assessing Cleaning and Water-Repellent Treatments for Historic Masonry Buildings*

<https://www.nps.gov/tps/how-to-preserve/briefs/1-cleaning-water-repellent.htm>

and

See web link to *Preservation Brief 2: Repointing Mortar Joints in Historic Masonry Buildings*

<https://www.nps.gov/tps/how-to-preserve/briefs/2-repoint-mortar-joints.htm>

TYPICAL MATERIALS

Typical historic building materials used in the Old City Hall Historic District include:

- Masonry
 - » Brick
 - » Stone
 - » Terra cotta
 - » Cast-in-place concrete
 - » Pre-cast concrete
- Wood
- Metal
 - » Cast iron
 - » Copper
 - » Sheet metal

Understanding the character of these materials and the patterns they create is essential to their preservation, and, when appropriate, the use of alternative materials.



Maintain a historic primary entrance design.



Design a new door and entry to preserve the historic composition.

HISTORIC DOOR AND ENTRY COMPONENTS

Historic door and entry components may include:

- Door Detailing
- Sills
- Surround
- Transoms
- Heads
- Threshold
- Moldings
- Jambs
- Landing (i.e., mosaic tiles)
- Flanking sidelights
- Hardware

TREATMENT OF BUILDING COMPONENTS

Proper treatment of individual historic building components supports goals for sustainability and preservation. Original components should be retained whenever possible.

DOORS AND ENTRIES

Historic doors and entries help establish the significance of a historic structure and shall be preserved. When a new door is needed, it shall be in character with the building.

2.15 MAINTAIN A HISTORIC PRIMARY ENTRANCE.

- a. Preserve historic and decorative features, including the door frame, sill, head, jamb, moldings, detailing, transom and flanking sidelights.
- b. Do not alter the historic size and shape of an original door opening.
- c. Do not change the historic location of a door opening on a primary façade.
- d. Do not add a new door opening on a primary façade.
- e. Do not enclose a transom or sidelights.
- f. Maintain the historic depth of an entry in relation to the façade; do not create a recessed or projecting entry where the entry was flush with the façade historically.

2.16 REPAIR OR REPLACE A DAMAGED DOOR TO MAINTAIN ITS HISTORIC APPEARANCE.

- a. When replacing a historic door on a primary façade, use a design that is similar to the historic door.
- b. Use materials that are similar to that of the historic door.
- c. When replacing a historic door on a non-primary façade, use a design that is in character with the building.

2.17 DESIGN A NEW DOOR AND ENTRY TO PRESERVE THE HISTORIC COMPOSITION.

- a. Locate a new door to be consistent with the historic architectural style of the structure.
- b. Design a new door or entry to match historic proportions.

WINDOWS

Historic windows help convey the significance of a historic structure, and shall be preserved. They can be repaired by re-glazing and patching and splicing elements such as muntins, the frame, sill and casing. Repair and weatherization also is often more energy efficient, and less expensive, than replacement. If a historic window cannot be repaired, a new replacement window shall be in character with the historic building.

2.18 MAINTAIN AND REPAIR HISTORIC WINDOWS.

- a. Preserve historic window features including the frame, sash, muntins, mullions, glazing, sill, head, jamb and moldings.
- b. Repair and maintain windows regularly, including trim, glazing putty and glass panes.
- c. Repair, rather than replace, frames and sashes.
- d. Restore altered window openings to their historic configuration.

2.19 ENHANCE THE ENERGY EFFICIENCY OF HISTORIC WINDOWS AND DOORS.

- a. Make the best use of historic windows; keep them in good repair and seal all the leaks.
- b. Maintain the glazing compound regularly. Remove old putty with care.
- c. Place a storm window internally to avoid the impact upon external appearance.
- d. Use a storm window designed to match the historic window frame if placed externally.

2.20 A NEW WINDOW OPENING MAY BE CONSIDERED ON A SECONDARY WALL.

- a. Creating a new opening on a primary façade is inappropriate.
- a. Locate a new window opening to match the general arrangement of historic windows in a building wall.
- b. Design a new window opening to match historic window proportions on the same façade.

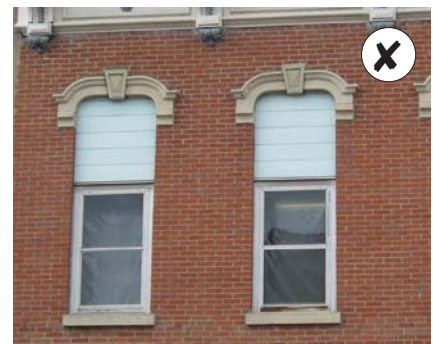
HISTORIC WINDOW COMPONENTS

Window components include:

- Sash
- Frame
- Number of lights (panes)
- Shutters
- Security Devices (bars and screens)
- Insect screens
- Storm windows



The top image shows upper story windows in need of repair. The lower image shows the repaired windows.



Do not alter the historic window openings.

HISTORIC ROOF FEATURES

Historic roof features to maintain include:

- Parapet profile
- Cornice
- Historic materials (on sloped roofs)
- Historic skylights
- Parapet crests



Preserve the original roof form of a historic structure.



Maintain the traditional overhangs to preserve the shadows created, which contribute to the perception of the building's historic scale.

ROOFS

A roof protects a building from the elements and must be maintained in good condition. Many roofs on historic buildings in the District are flat, and concealed by cornices and parapets. Others are hipped or mansard forms and these have shingles that are distinctive features. The character of a historic roof should be preserved, including its form and materials, whenever feasible.

2.21 PRESERVE THE ORIGINAL FORM OF A HISTORIC ROOF.

- a. Avoid altering the angle of a historic roof that is visible from the street.
 - » Instead, maintain the perceived line and orientation of the roof as seen from the street.
- b. Retain historic parapet walls, copings and details.

2.22 PRESERVE THE ORIGINAL EAVE DEPTH OF A ROOF OVERHANG.

- a. Maintain the traditional overhang to preserve the shadows created, which contribute to the perception of the building's historic scale.
- b. Do not cut back roof rafters and soffits or alter a traditional roof overhang.

2.23 PRESERVE SIGNIFICANT ROOF MATERIALS.

- a. Avoid removing historic roofing material that is in good condition.
- b. Preserve decorative elements, including crests and chimneys.
- c. Retain and repair roof detailing, including gutters and downspouts.

2.24 WHEN IT WILL BE VISIBLE, USE A NEW ROOF MATERIAL THAT CONVEYS A SCALE AND TEXTURE SIMILAR TO THAT USED HISTORICALLY.

- Choose a roof replacement material that complements the architectural style of the structure.
- Where solar panels are considered, locate them in areas less visible from the right-of-way.
- Replace a speciality material, such as tile, with a matching material.



Use new roof materials that convey a scale and texture similar to those used traditionally.

2.25 APPLY AND DETAIL METAL ROOF MATERIAL IN A MANNER COMPATIBLE WITH THE HISTORIC CHARACTER.

- Use a metal roof material that has a matte, non-reflective finish.
- Use seams with a low profile.
- Finish the edges of the roofing material to appear similar to those seen historically.



Preserve the original eave depth of a roof.

2.26 AVOID ADDING A NEW FEATURE, SUCH AS A DECORATIVE PARAPET OR BUILDING NAME BLOCK, TO A ROOF WHERE NO HISTORIC EVIDENCE EXISTS FOR IT.

2.27 MINIMIZE THE VISUAL IMPACTS OF SKYLIGHTS AND OTHER ROOFTOP DEVICES.

- Design a skylight to be flush with the roof plane and below the parapet so that it remains visually subordinate.
- Locate electronic data transmission and receiving devices to minimize visual impacts, to the extent feasible.
- Adding a skylight is inappropriate on a sloped roof that is highly visible.



Preserve an older addition that has achieved historic significance in its own right.

ADDITIONS TO HISTORIC PROPERTIES

An addition may be one that already exists or it may be a new one that is planned. Some early additions may have taken on historic significance of their own and merit preservation. A new addition to a historic building should be designed to be compatible with and subordinate to it.

EXISTING ADDITIONS

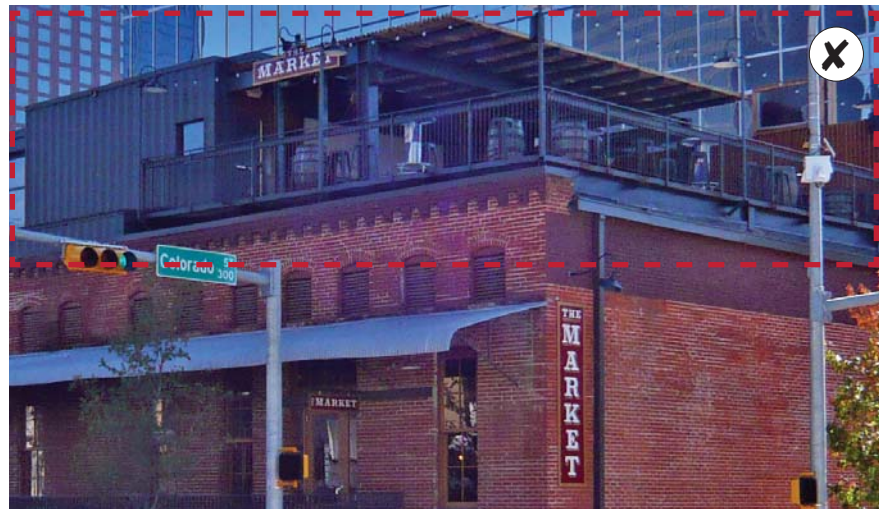
An existing addition may have become historically significant in its own right. An addition that has taken on significance may be preserved. A more recent addition may detract from the character of the building and could be removed.

2.28 PRESERVE AN OLDER ADDITION THAT HAS ACHIEVED HISTORIC SIGNIFICANCE IN ITS OWN RIGHT.

- a. Respect character-defining building components of a historically-significant addition.
- b. Do not demolish a historically-significant addition.

2.29 CONSIDER REMOVING AN ADDITION THAT IS NOT HISTORICALLY SIGNIFICANT.

- a. Ensure that the historic fabric of the primary structure is preserved when removing the non-contributing addition.



This rooftop addition is set too close to the edge of the historic building wall and impedes one's ability to interpret the historic scale and character of the original structure.

NEW ADDITIONS

A new addition that is compatible with the historic building and surrounding historic context may be permitted. It is important to consider its design and placement, as well as its relationship to the surrounding historic context. A new addition should be subordinate in character, such that it does not draw attention away from the historic structure.

When designing a rooftop addition, it should be located to be minimally visible from the public right-of-way. The addition should be set back from the primary façade of the historic building and should be low in height. The design guidelines for new construction, presented in Chapter 4, also apply to the design of a new addition.

2.30 DESIGN AN ADDITION TO BE COMPATIBLE WITH THE HISTORIC STRUCTURE.

- Design an addition to be visually subordinate to the historic building. Do not copy the style of the historic building.
- Use materials that are of a similar color, texture and scale to those in context.
- Design an addition to be compatible with the scale, massing and rhythm of the surrounding historic context.
- Incorporate windows, doors and other openings at a consistent solid-to-void ratio to those found on nearby historic buildings.
- Use simplified versions of building components and details found in the surrounding historic context. This may include: a cornice; a distinctive storefront or main door surround; window sills or other features.
- Do not use replicas of historic building components and details that would convey a false history or that would draw undue attention to the addition.

2.31 DESIGN AN ADDITION TO BE SUBORDINATE TO THE HISTORIC BUILDING.

- Place an addition to the side or the rear of the historic structure.
- Place a rooftop or upper-story addition to minimize visual impacts from public streets and to avoid detracting from the primary, character-defining façade of the building.
- Do not locate an addition on a primary façade.



Design an addition to be subordinate to the historic building. In this example, the addition is set back and is subordinate in character.



An addition to the rooftop of a building may be considered if it preserves the perception of the historic scale of the building.

FOR MORE INFORMATION

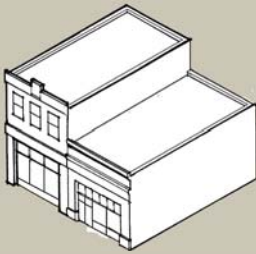
Note that the National Park Service may apply more restrictive standards for rooftop additions, which may apply if the property owner is seeking federal income tax credits for rehabilitation. See web link to *Preservation Brief 14: New Exterior Additions to Historic Buildings: Preservation Concerns*.

<https://www.nps.gov/tps/how-to-preserve/briefs/14-exterior-additions.htm>

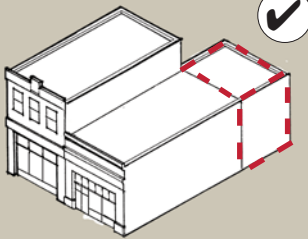
LOCATING AN ADDITION TO A HISTORIC COMMERCIAL STRUCTURE

An addition to a historic commercial structure shall be subordinate to, and differentiated from, the historic structure as illustrated below:

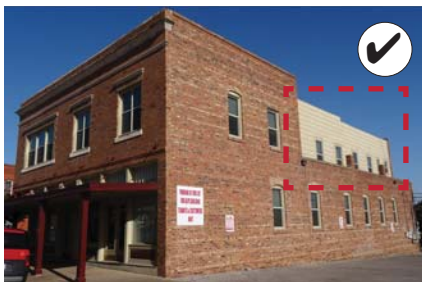
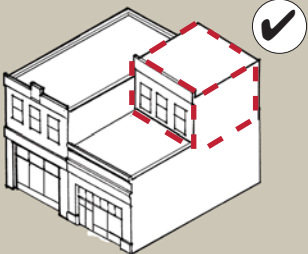
Historic Structure



Rear Addition



Rooftop Addition



Design an addition to be subordinate to the historic building.

2.32 DIFFERENTIATE AN ADDITION FROM THE HISTORIC STRUCTURE.

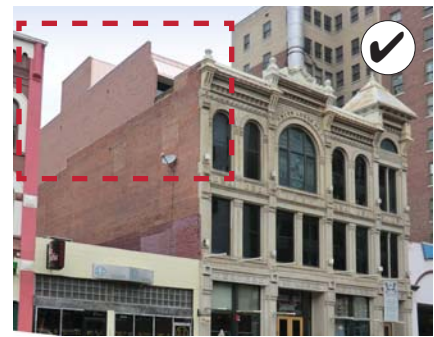
- a. Use changes in material, color and/or wall plane.
- b. Use a lower-scale connecting element to join an addition to the side or rear.
- c. Use contemporary architectural styles or materials in an addition or a simplified version of the architectural style.

2.33 AVOID CONFUSING THE HISTORY OF THE BUILDING.

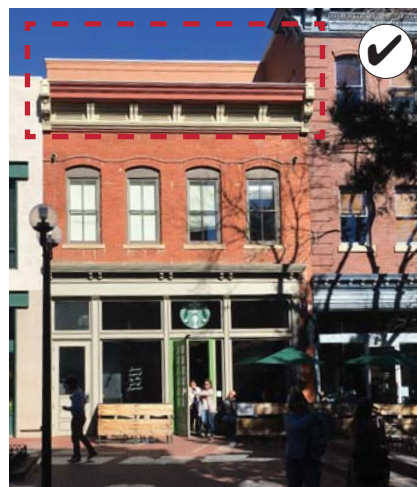
- a. Do not try to make an addition appear older than it is.
- b. Do not replicate historic details.

2.34 DO NOT DAMAGE THE HISTORIC FABRIC OF THE HISTORIC BUILDING WHEN BUILDING AN ADDITION.

- a. Do not damage or obscure significant architectural features.



The rooftop addition shown above is set back from the primary façade to be minimally visible from the public street and sidewalk.



This three-story roof addition and side addition overwhelms the historic building.

Design an addition to be subordinate to the historic building by placing it to the rear to minimize impacts from public streets.

SPECIAL CONSIDERATIONS

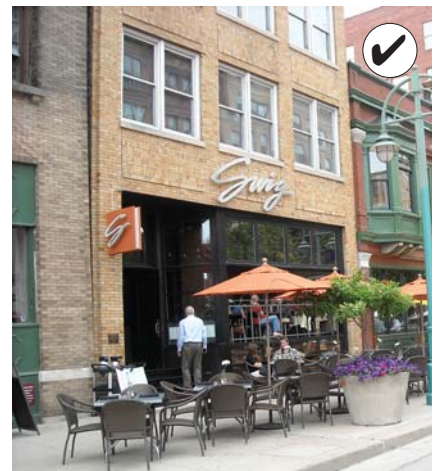
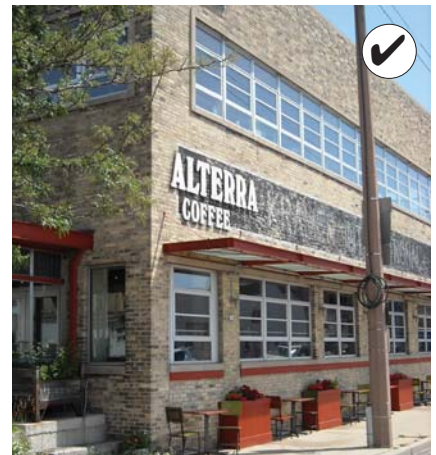
A number of additional factors should be considered when working with a historic resource. These include adapting an older building to new use, phasing rehabilitation and construction work and upgrading a building to comply with accessibility laws.

ADAPTIVE REUSE

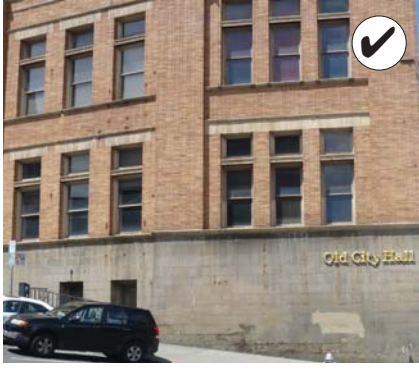
Re-using a building preserves the energy and resources invested in its construction, and reduces the need for producing new construction materials. The best use for a historic structure is that for which the building was originally designed, or a closely related use. A different use may be introduced, however, if it does not adversely affect the historic integrity of the building and its site.

2.35 SEEK A USE THAT IS COMPATIBLE WITH THE HISTORIC CHARACTER OF THE BUILDING.

- a. Where possible, select a new use for a historic building that is closely related to the historic one.
- b. Select a new use for a historic building that helps interpret how the building was used historically.
- c. Do not select a use that would adversely affect the historic integrity of the building.



Seek a use that is compatible with the historic character of the building.



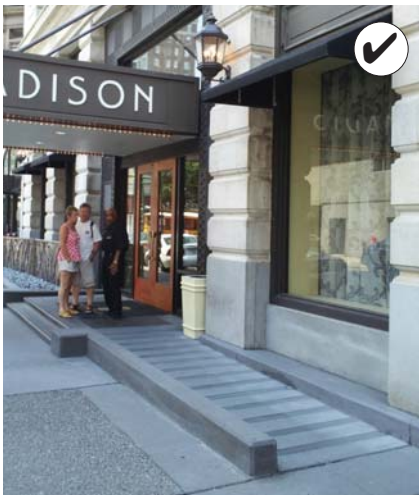
Maintain and repair a historic foundation.

FOUNDATIONS

A historic building foundation contributes to the character of a historic structure and shall be preserved. Keeping moisture away from a foundation is key to its preservation.

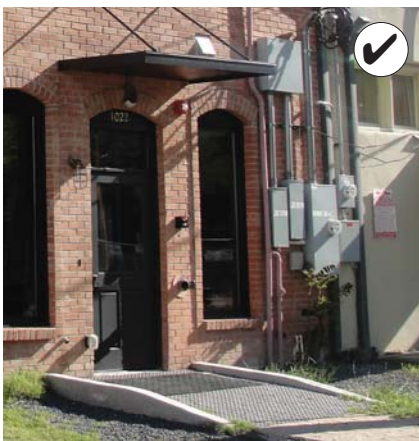
2.36 MAINTAIN AND REPAIR A HISTORIC FOUNDATION.

- a. Re-point a historic masonry foundation to match the historic design.
- b. Design landscaping and other site features to keep water from collecting near the foundation.
- c. Do not cover a historic foundation with newer siding material.
- d. Do not install a cellar window, window well or an access door on the front façade of a historic foundation.



ACCESSIBILITY

The Americans with Disabilities Act (ADA) mandates that all places of public accommodation be accessible to everyone. Note that the law provides alternative measures that may be considered when the integrity of a historic resource may be threatened or destroyed. Other state and local laws also may set accessibility requirements. In most cases, property owners can comply without compromising the historic resource. Owners of historic properties should comply to the fullest extent feasible with accessibility laws, while also preserving the integrity of the character-defining features of their building or site. These guidelines shall not prevent compliance with accessibility laws.



Accessibility improvements shall be designed to preserve the integrity of a historic property.

2.37 DESIGN ACCESSIBILITY IMPROVEMENTS TO PRESERVE THE INTEGRITY OF A HISTORIC PROPERTY.

- a. Retain the key features and materials of the historic structure in any design.
- b. Provide barrier-free access that promotes independence to the highest degree practicable, while preserving significant historic features.
- c. Minimize negative effects to the historic building and ensure that accessibility improvements are “reversible.”

HISTORIC PRESERVATION AND SUSTAINABILITY

PLANNING FOR ENERGY EFFICIENCY

These guidelines address maintaining and improving energy efficiency in a historic building, as well as methods for applying energy conservation and generation technologies. The guidelines in this section apply to projects involving historic buildings. Other sustainability guidelines throughout this document will also apply.

Objectives for historic preservation and community sustainability often align. Follow these basic steps when considering a rehabilitation project for energy efficiency:

Step 1: Establish Project Goals.

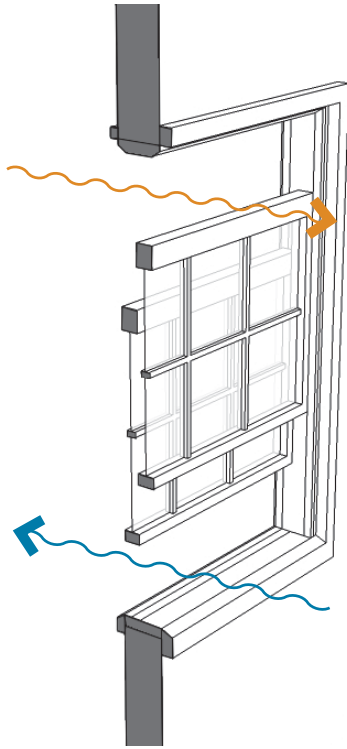
Develop an overall strategy for energy efficiency prior to planning specific improvements. This will establish a broad view that places individual actions into context. Focus on minimizing use of resources and energy, minimizing negative environmental impacts, and retaining the historic integrity of a property. The strategy shall maximize the inherent value of the historic resource prior to considering alterations or retrofitting with new energy generation technology.

Step 2: Maintain Building Components in Sound Condition.

Maintaining existing building fabric reduces negative environmental impacts. Re-using a building preserves the energy and resources invested in its construction, and removes the need for producing new construction materials.

Step 3: Maximize Inherent Sustainable Qualities.

Typically, historic buildings in the Old City Hall Historic District were built with energy efficiency in mind. Construction methods focused on durability and maintenance, resulting in individual building features that can be repaired if damaged, thus minimizing the use of materials throughout a building's life cycle.



Double-hung windows found in many historic structures allow for transferring cool air in and warm air out during the summer months.

Buildings also responded to local climate conditions, integrating passive and active strategies for year-round interior climate control, which increase energy efficiency. Strategies typically include operable windows and transoms for ventilation and natural daylighting.

Identify a building's inherent energy-saving operating systems and maintain them in good operating condition. In some cases these features may be covered, damaged or missing; repair or restore them where necessary.

Step 4: Enhance Building Performance.

A historic building's inherent energy efficiency shall be augmented using techniques which improve energy efficiency without negatively impacting historic building elements. Noninvasive strategies such as increased insulation, weatherization improvements and landscaping should be employed.

Step 5: Add Energy-Generating Technologies Sensitively.

Many historic structures allow for respectful integration of energy efficient technologies, i.e., solar panels. Energy-generating technologies are the most commonly known strategies. Utilize a strategy to reduce energy consumption prior to undertaking an energy generation project.

ENHANCING ENERGY PERFORMANCE

Improvements to enhance energy efficiency shall complement the historic building. The structure, form and materials shall be sensitively improved in energy efficiency terms to preserve the building's character.

2.38 USE NONINVASIVE STRATEGIES WHEN APPLYING WEATHERIZATION IMPROVEMENTS.

- a. Use weather-stripping, insulation and storm windows.
- b. Install additional insulation in an attic, basement or crawl space.
- c. Do not alter or damage significant materials and their finishes.
- d. Use materials that will not interact negatively with historic building materials.
- e. Maintain historic windows; keep them in good repair and seal all leaks.
- f. Retain historic glass, taking special care in putty replacement.
- g. Use operable systems such as storm windows, insulated coverings, curtains and awnings to enhance performance of historic windows.

USING ENERGY GENERATING TECHNOLOGIES

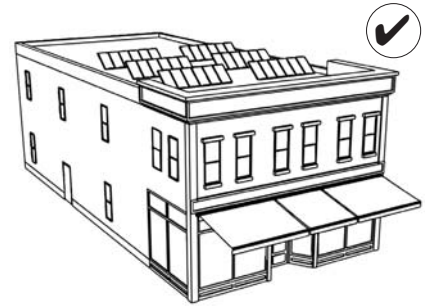
Integrate modern energy technology into a historic structure while maintaining its historic integrity. First, utilize strategies to reduce energy consumption prior to undertaking an energy generation project. Consider the overall project goals and energy strategies when determining if a specific technology is right for the project.

2.39 LOCATE ENERGY-GENERATING TECHNOLOGY TO MINIMIZE IMPACTS TO THE HISTORIC CHARACTER OF THE HISTORIC PROPERTY.

- a. Locate equipment where it will not damage, obscure or cause removal of significant features or materials.
- b. Locate it to maintain the historic character of the building.
- c. Install technology in such a way that it can be readily removed and the historic character easily restored.
- d. Use materials which are environmentally friendly and that will not interact negatively with historic building materials.

2.40 INSTALL SOLAR COLLECTORS AND WIND TURBINES WHERE THEY WILL MINIMIZE EFFECTS ON THE PROPERTY.

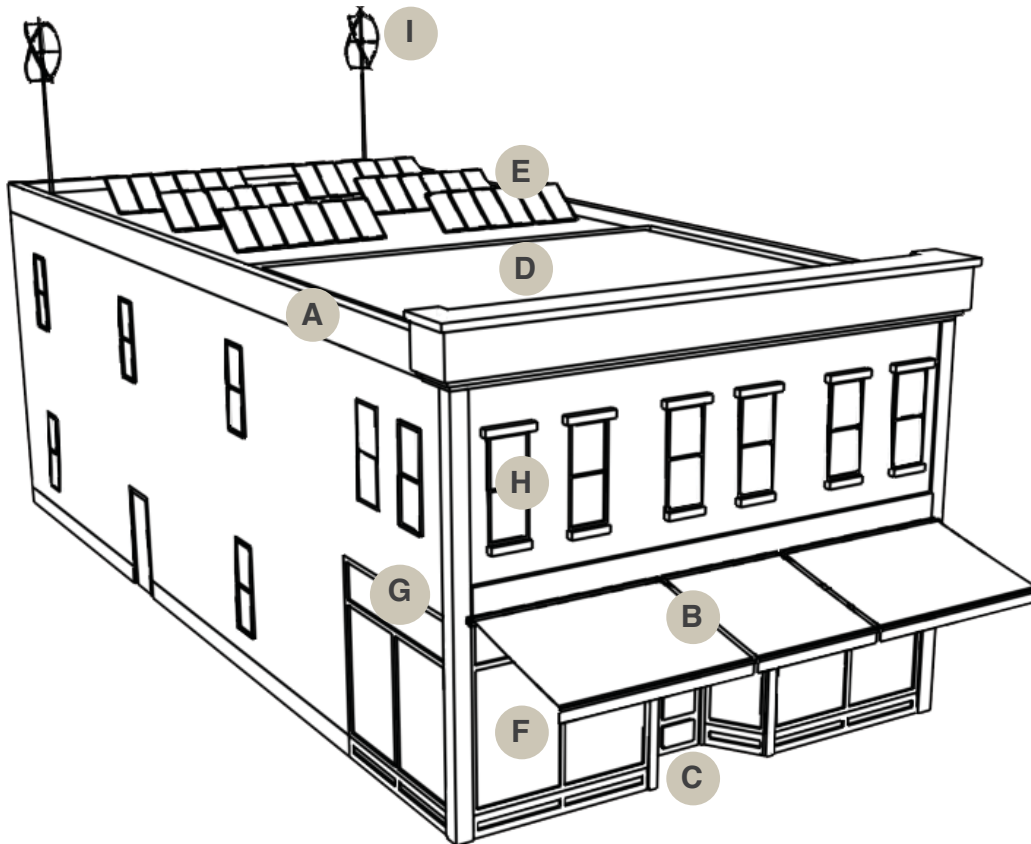
- a. Avoid obscuring significant features or adversely affecting the perception of the overall character of the property.
- b. Size collectors and turbines to remain subordinate to the historic structure.
- c. Minimize visual impacts by locating collectors and wind turbines back from the front façade.
- d. Ensure that exposed hardware, frames and piping have a matte finish, and are consistent with the color scheme of the primary structure.
- e. Use the least invasive method to attach solar collectors and wind turbines to a roof.



Place collectors to avoid obscuring significant features or adversely affecting the perception of the overall character of the property.

HISTORIC COMMERCIAL STOREFRONT BUILDING ENERGY EFFICIENCY DIAGRAM

This diagram illustrates how to apply a 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
 - Consider interior air lock area

- D Roof Material**
- Retain & repair

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

- F Storefront Windows**
- Maintain original windows
 - Weather-strip

- G Transoms**
- Retain operable transom to circulate air

- H Windows**
- Maintain original windows
 - Weather-strip and caulk
 - Add storm windows (preferably interior)

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



CHAPTER 3

HISTORIC INFRASTRUCTURE AND OPEN SPACE

Historic infrastructure components include the street grid, sidewalks, curbs and gutters as well as public stairs and open spaces. These features are vital components of the District and must be preserved.

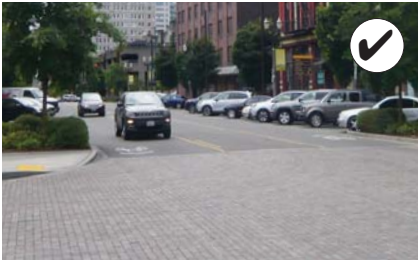


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Streetscape Elements	3-4



Maintain historic sidewalks, curbs and gutters.



Consider utilizing new paving material to highlight intersections, key walkways or other features of the District.



Retain and maintain historic grates and service doors in the District.

TREATMENT OF HISTORIC INFRASTRUCTURE

Historic infrastructure component should be preserved where possible. New features that enhance the viability of the District may also be considered.

SIDEWALKS, CURBS AND GUTTERS

Historic sidewalks, walkways, curbs and gutters are features of the Old City Hall Historic District, and should be maintained. If necessary, such features should be replaced in-kind or with a compatible substitute.

3.1 MAINTAIN HISTORIC SIDEWALKS, CURBS AND GUTTERS WHERE THEY EXIST.

- a. Retain and maintain historic sidewalks, curbs and gutters to preserve the distinctive features of the streetscape.
- b. Incorporate key infrastructure features in new projects in the District in order to preserve the features.

3.2 INSTALL COMPATIBLE REPLACEMENT SIDEWALKS, CURBS OR GUTTERS IF NECESSARY.

- a. Replace deteriorated historic sidewalks, curbs and gutters in kind.
- b. Where in kind replacement is not possible, replace when feasible with a compatible substitute material.
- c. Use traditional materials, such as stone, brick and concrete.

3.3 WHERE A NEW PAVING MATERIAL IS DESIRED, CHOOSE ONE THAT IS COMPATIBLE WITH THE HISTORIC CONTEXT.

- a. Select a traditional material, such as stone, brick or concrete.
- b. Consider utilizing new paving material to highlight intersections, key walkways or other features of the District.

GRATES AND SERVICE DOORS IN SIDEWALKS

A select number of historic grates and service doors also remain in the District and are important features. These should be preserved.

3.4 MAINTAIN HISTORIC GRATES AND SERVICE DOORS.

- a. Retain and maintain historic grates and service doors in the District to the extent feasible.
- b. Incorporate grates and service doors into new projects, where feasible.

TREATMENT OF HISTORIC OPEN SPACE AND SITE FEATURES

Distinctive open spaces and their unique site features, such as the Totem Pole, are defining places in the District. These should be preserved and should be respected when new development occurs adjacent to them.

3.5 PRESERVE A HISTORIC OPEN SPACE AND ITS KEY FEATURES.

- a. Key features may include site furnishings and plant materials.

3.6 PRESERVE THE SPANISH STEPS AND THEIR KEY FEATURES.

- a. Preserve steps, railings, balustrades, pedestals and light features that comprise the Spanish Steps.
- b. Maintain the general arrangement of landscaped space around the steps (flexibility in the design of the landscaping components is encouraged).
- c. When constructing adjacent to or near the Spanish Steps, consider how new development may impact the views from and of the Steps. See also the design guidelines in Chapter 4.
- d. Reconstruct the Spanish Steps archway when feasible.

3.7 MAINTAIN FIREMAN'S PARK AND ITS KEY FEATURES.

- e. Maintain key features in the park including Fawcett's Fountain, as well as views to the water.

3.8 WHERE NEW SITE FEATURES ARE DESIRED, DESIGN THEM TO BE COMPATIBLE WITH AND SUBORDINATE TO THE DISTRICT'S KEY FEATURES.



Maintain Fireman's Park and its key features.



Preserve steps, railings, balustrades, pedestals and light features that comprise the Spanish Steps.



Locate a new streetscape feature so that it does not impede pedestrian circulation or vehicular access.



Incorporate new streetscape features that use compatible materials and finish, and that are not distracting, to the District. Contemporary styles may be considered.

STREETSCAPE ELEMENTS

Street furniture and planters can enhance the District as a whole, while creating pedestrian interest and animating outdoor places. New streetscape elements should be designed to be compatible with the Old City Hall Historic District and should be located strategically.

3.9 INTEGRATE A STREETSCAPE ELEMENT WITHIN THE OVERALL DESIGN OF A SITE.

- a. Locate a new streetscape feature so that it does not impede pedestrian circulation or vehicular access.
- b. Locate a feature to take advantage of an active area on a site, such as within an outdoor public space, along a sidewalk or near a building entry.

3.10 SELECT NEW STREETSCAPE FURNITURE THAT IS COMPATIBLE WITH AND SUBORDINATE TO THE HISTORIC DISTRICT.

- a. Incorporate new streetscape features that use compatible materials and finishes, and are not distracting, to the District. Contemporary styles may be considered.



CHAPTER 4

GUIDELINES FOR NEW CONSTRUCTION

This chapter provides guidelines for designing new buildings within the historic district. It builds on the principle of compatibility while encouraging creative new designs that reflect their own time. A key theme is that, while the District retains its integrity, it has undergone change and can accommodate further change, so long as the change is compatible with the historic character. In addition to new development, alterations on non-contributing buildings can also impact adjacent historic buildings.

These guidelines acknowledge that new buildings of a variety of heights can coexist in the District, with appropriate changes in massing and articulation of façades to respect the underlying “framework” elements that contribute to the character of the District. These guidelines also may be applied to non-contributing buildings that exist, at the owner’s discretion.



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When designing infill along the edge of the District, consider compatibility with historic resources that lie outside the boundary also.



A new design should relate to the fundamental characteristics of the historic context, as shown above, while also conveying the design trends of today.

DESIGNING IN CONTEXT

Designing a new building to fit within the historic character of the Old City Hall Historic District requires careful thought to assure that it will be compatible. Preservation in a historic district context does not mean that the area must be “frozen” in time, but it does mean that, when new building occurs, it shall be in a manner that reinforces the visual characteristics of the district and preserves its key features. This does not imply, however, that a new building must look old. In fact, imitating historic styles is discouraged.

Instead, a new design should relate to the fundamental characteristics of the historic context while also conveying the design trends of today. It may do so by drawing upon basic ways of building that make up a part of the character of the district. Such features include the way in which a building is located on its site, the manner in which it relates to the street and its basic mass, form and materials. When these design variables are arranged in a new building to be similar to those seen traditionally, visual compatibility results.

The Old City Hall Historic District is also defined by significant topographical changes, stepping down towards the waterway. As east-west streets slope down to the water, north-south streets are separated by a full story in height. New construction should respond to these topographical changes by respecting context and adjacent buildings and the established view corridors and termini.



The Old City Hall Historic District context is defined by consistent patterns of building setbacks, alignments, fenestration and materials.

4.1 RESPECT THE CONTEXT OF THE DISTRICT IN NEW CONSTRUCTION.

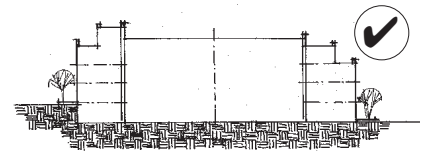
- a. Design a new building to be compatible with its context in form, setback, materials, fenestration and details.

4.2 MINIMIZE NEGATIVE IMPACTS TO VIEWS FROM OR OF KEY FEATURES OF THE DISTRICT.

- a. Locate and design a new building to frame a view of a key feature. Consider using one or more of the following techniques:
 - » Step the height of a building down when the building is adjacent to a key feature.
 - » Locate taller massing to avoid obstructing the view of key features.
 - » Locate a new building to frame a view of key features.
- b. Examples of key views in the District are those of the Old City Hall building and the Spanish Steps.



Minimize negative impacts to views from or to key features of the District, such as the Old City Hall building and the Spanish Steps.



When designing a new building for a site with a significant elevation difference between two parallel streets, design each building façade to relate to the street.



When designing a new building for a site with a sloping topography, step the building to maintain a constant street presence.

4.3 DESIGN A NEW BUILDING TO WORK WITH THE EXISTING TOPOGRAPHY.

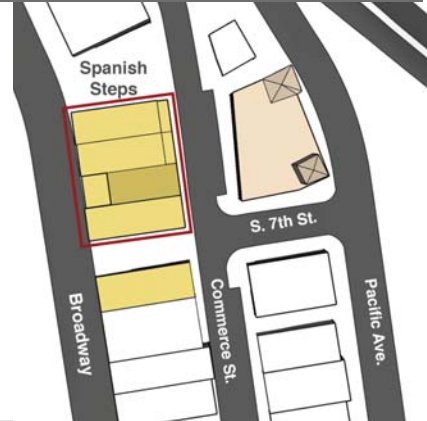
- a. When designing a new building for a site with a significant elevation difference between two parallel streets, design each street level façade to relate to the street.
- b. When designing a new building for a site with a sloping topography, step the building to maintain a consistent street presence.



Step the first floor of a building along a sloped street to maintain a constant street presence.

RESPONDING TO CONTEXT & MAINTAINING KEY DISTRICT FEATURES

Designing in context and maintaining key features and views are essential. The following models illustrate a scenario in which new development may impact key views in the District. The site is bounded by Broadway to the west, Commerce Street to the east, the Spanish steps to the north, and existing development to the south. The Old City Hall building, noted in tan in the following models, sits directly across the street from this potential new development, shown in yellow. The following infill scenarios illustrate the potential impacts of new construction and provide suggestions for how to minimize potential adverse effects.



EXISTING VIEWS OF INFILL SITE

PERSPECTIVE FROM COMMERCE ST.



PERSPECTIVE FROM BROADWAY



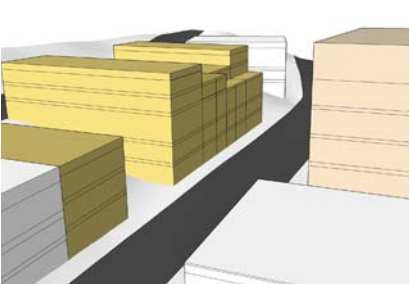
STREET-LEVEL VIEW



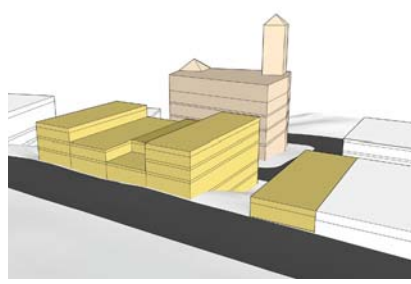
FIVE-STORY INFILL WITH TWO-STORY STEPDOWN

The scenario appears as five stories from the Commerce Street side, and varies from one to three stories at the Broadway side, providing the potential for multiple businesses and entryways. However, for pedestrians using Broadway, the view of the Old City Hall building is partially blocked. The setback of a second story at the Broadway side maintains partial view of the tower.

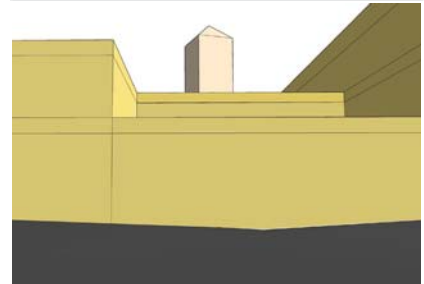
PERSPECTIVE FROM COMMERCE ST.



PERSPECTIVE FROM BROADWAY



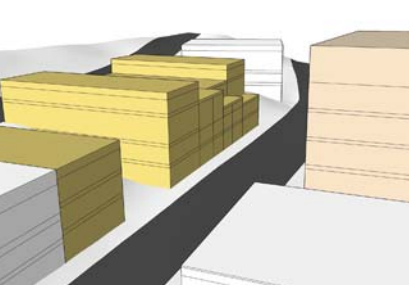
STREET-LEVEL VIEW



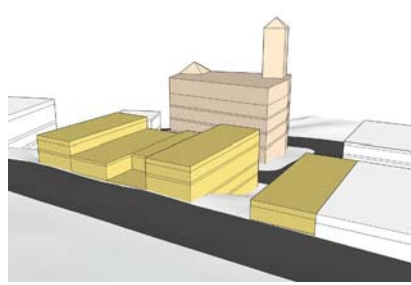
FOUR-STORY INFILL WITH TWO-STORY STEP DOWN

A more sensitive infill design is illustrated below, with four-story construction at the Commerce Street side and two-story construction at the Broadway side. By setting part of the new development on the Broadway side, views of the Old City Hall building and its tower are preserved. This design is more sensitive to context.

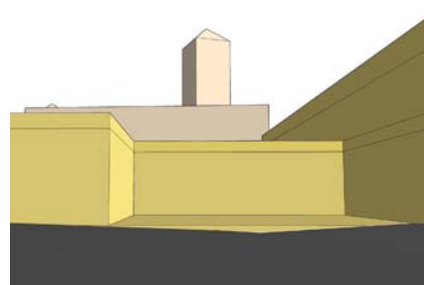
PERSPECTIVE FROM COMMERCE ST.



PERSPECTIVE FROM BROADWAY



STREET-LEVEL VIEW



BUILDING PLACEMENT AND ORIENTATION

Traditionally, buildings in the Old City Hall Historic District were arranged in consistent development patterns. They were constructed with rectilinear parcel forms and with façades aligning, creating a strong street wall. Most commercial buildings aligned uniformly along a street. This now is a key feature of the historic district. Note that some institutional buildings stood apart, as individual accents. The Northern Pacific Railroad Headquarters Building is an example.

Reinforcing the District's traditional development patterns is paramount in designing a new building. New infill shall reflect traditional development patterns, including double-fronted character and uniform building orientation.

4.4 MAINTAIN THE ALIGNMENT OF BUILDING FRONTS ALONG THE STREET.

- a. Locate a new building to reflect established alignment patterns along the block.
- b. Where historic buildings are positioned at the sidewalk edge as a uniform street wall, then a new building shall conform to this alignment.
- c. Where an active outdoor space is desired (such as an outdoor dining area), use a small setback in the length of the façade in order to maintain the visual alignment along the street. Where possible, set back only a portion of the new building façade.

4.5 LOCATE A BUILDING TO ALIGN WITH THE RECTILINEAR PARCEL FORMS THAT DEFINE MUCH OF THE DISTRICT.

- a. Align the walls of a new building to be parallel with the parcel form and the street grid.
- b. Where a non-rectilinear feature is desired for a new building, consider incorporating it for an entry feature.

4.6 MAINTAIN THE TRADITIONAL PATTERN OF BUILDINGS FACING THE STREET.

- a. Locate a primary entrance to face the street and design it to be clearly identifiable.
- b. For a commercial storefront, use a recessed entry.



A new building should relate to the historic building context. Note the use of similar materials, horizontal/vertical alignments and fenestration patterns.



Locate a new building to reflect established alignment patterns along the block.



Maintain the alignment of building fronts along the street.



MASS, SCALE AND HEIGHT

Each historic building in the District exhibits distinct characteristics of mass, height and a degree of wall articulation that contributes to its sense of scale. As groupings, these structures establish a definitive sense of scale. A new building shall express these traditions, and it shall be compatible in height, mass and scale with its context, including the specific block and the historic district as a whole.

Where a new building is adjacent to key historic resources of the District, step the height of the new building down towards the key resource.

FOR MORE INFORMATION

Refer to Title 13, the Land Use Regulatory Code, of Tacoma's Municipal Code for more details about permitted building heights

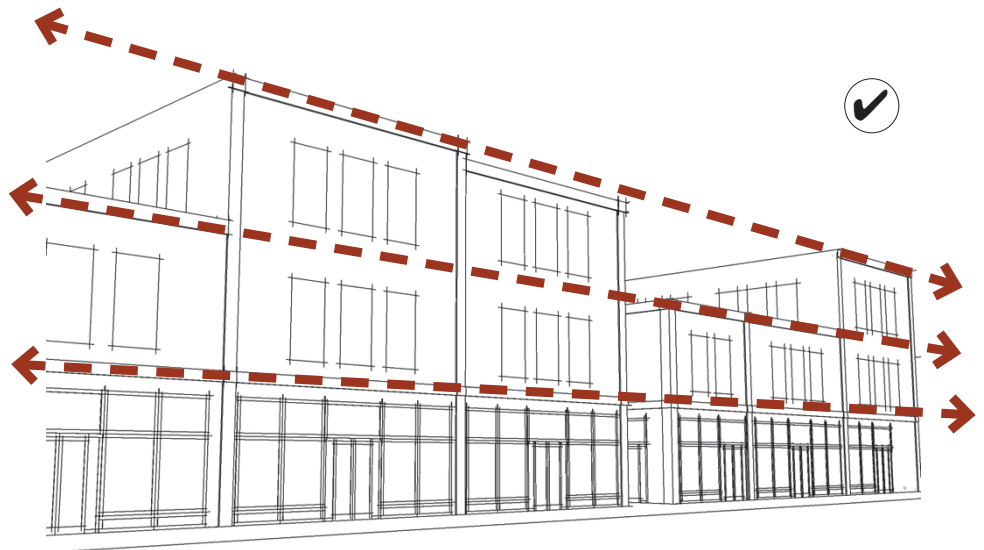
<http://cms.cityoftacoma.org/city-clerk/Files/MunicipalCode/Title13-LandUseRegulatoryCode.PDF>

4.7 DESIGN THE OVERALL HEIGHT OF A NEW BUILDING TO BE COMPATIBLE WITH THE HISTORIC DISTRICT.

- a. Design a new building to be within the height range established in the context, especially at the street frontage.
- b. Construct a new building to have floor-to-floor heights similar to those of traditional buildings.
- c. Where floors beyond the typical building height are desired, locate them, or portions thereof, back from the street to maintain the traditional range of heights at the street edge. Use other techniques to define traditional building height as described in guideline 4.11.

4.8 DESIGN A NEW BUILDING TO RESPECT ICONIC BUILDINGS IN AND KEY FEATURES OF THE DISTRICT.

- a. Design a new building to be subordinate in mass, height and scale to iconic buildings in the District, including the Old City Hall building.
- b. Where a new building is adjacent to a key historic resource, step the height down towards it.



Construct a new building to have floor-to-floor heights similar to those of traditional buildings.

4.9 VARY THE HEIGHT OF A NEW BUILDING WHEN IT IS SUBSTANTIALLY WIDER THAN HISTORIC BUILDINGS IN THE DISTRICT.

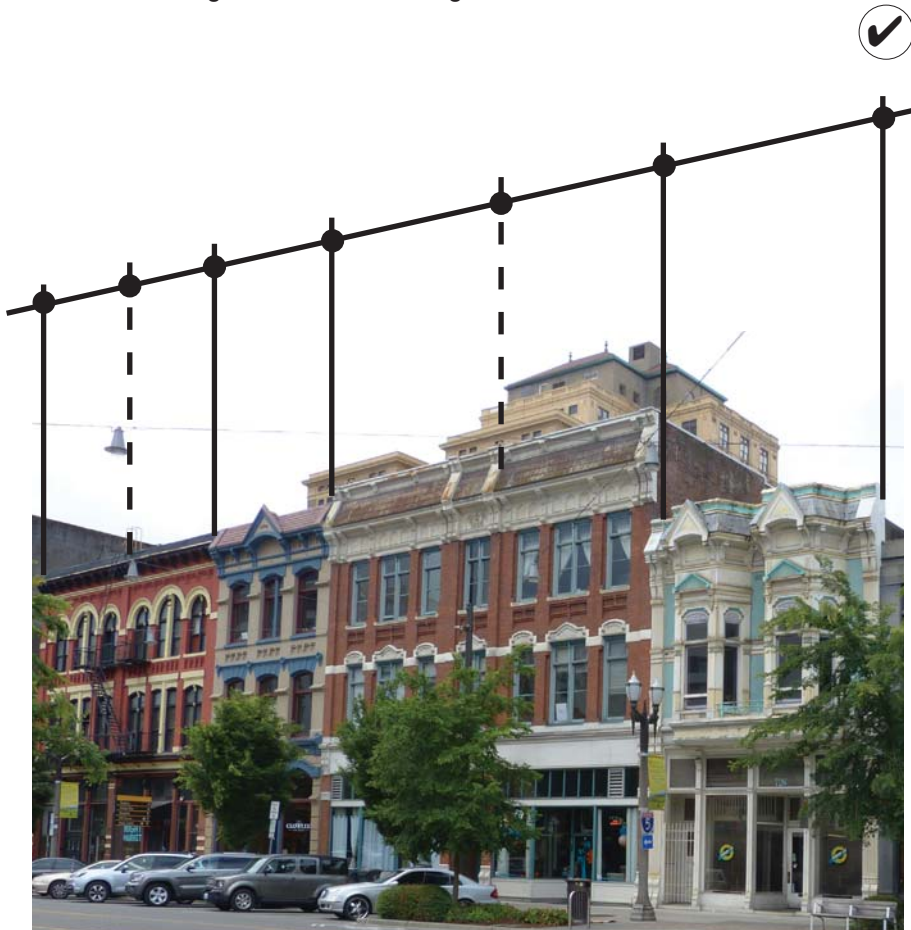
- a. Reduce the perceived mass of a larger building by dividing it into subordinate modules that reflect traditional building sizes in the context.
- b. Vary the height of building modules in a larger structure. The variation in height should reflect historic building heights found in the District.
- c. Vary the height of the new building along the street wall so that it does not read as one large, static mass.
- d. However, avoid excessive modulation of a building mass and height since this is not in character with simpler historic building forms in the District.



Vary the height of the new building along the street wall so that it does not read as one large, static mass.

4.10 MAINTAIN THE SCALE OF TRADITIONAL BUILDING WIDTHS IN THE CONTEXT.

- a. Design a new building to reflect the traditional building widths of nearby historic buildings.
- b. Incorporate changes in design features and articulation so a large new building reads as separate modules reflective of traditional building widths and massing.



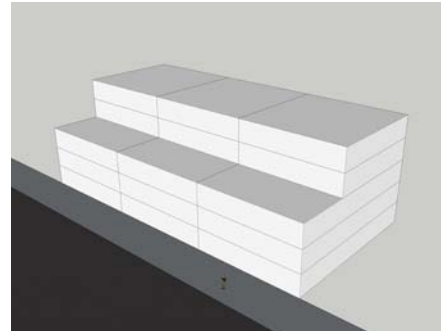
Design a new building to reflect the traditional building widths of adjacent buildings.

OPTIONS FOR VARIED BUILDING MASSING

Use variation in massing to reduce the perceived mass of a building and to create a more interesting building form. Stepping down the mass of a building adjacent to a pedestrian way or sensitive area will provide a smooth transition to the lower scale.

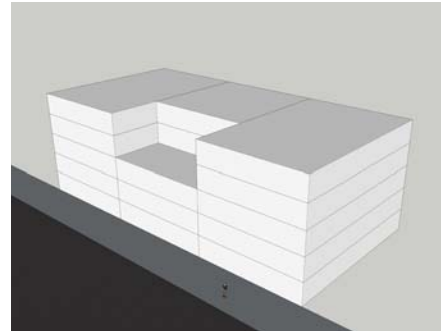
1. FRONT STEPBACK

A front stepback reduces the mass of a building along the street frontage.



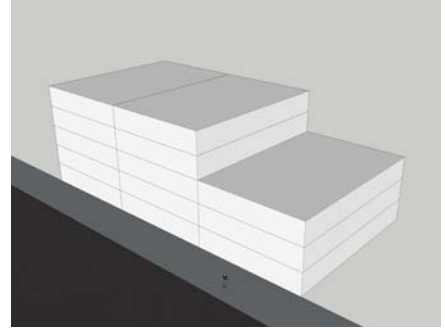
2. MIDDLE STEPBACK

A middle stepback reduces the central mass of a building and expresses traditional building widths.



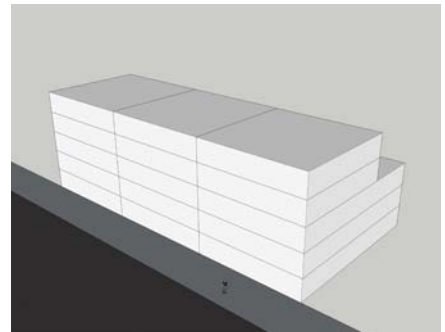
3. SIDE STEPDOWN

A side stepdown provides a transition to a neighboring building of smaller scale or a pedestrian connection.



4. REAR STEPDOWN

A rear stepdown provides a transition to a sensitive area.



4.11 INCORPORATE A BASE, MIDDLE AND A CAP IN THE DESIGN OF A NEW BUILDING TO REINFORCE THE VISUAL CONTINUITY OF THE DISTRICT.

- a. Traditionally, buildings were composed of these three basic elements. Interpreting this tradition in a new building will help reinforce the visual continuity of the area.

4.12 ESTABLISH A SENSE OF HUMAN SCALE IN THE DESIGN OF A NEW BUILDING.

- a. Incorporate changes in color, texture and materials in building designs to help define human scale.
- b. Incorporate architectural details that are in scale with the building, create visual interest and convey a three-dimensional façade.
- c. Express the position of each floor in the external skin of a building to establish a scale similar to historic buildings in the District.
- d. Use materials that convey scale in their proportion, detail and form.
- e. Incorporate windows, doors and storefronts that are similar in scale to those seen traditionally.
- f. Size and locate signs to engage pedestrians and help define building entries.



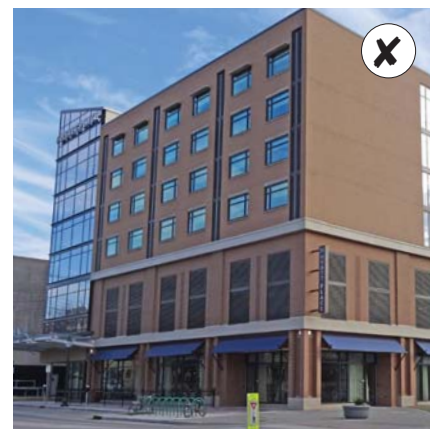
Incorporate a base, middle and a cap in the design of a new building to reinforce the visual continuity of the District.



Use vertical and horizontal articulation techniques to reduce the apparent mass of a larger building and to create visual interest.



Incorporate a base, middle and a cap in the design of a new building to reinforce the visual continuity of the district: (1) base, (2) middle and (3) cap.



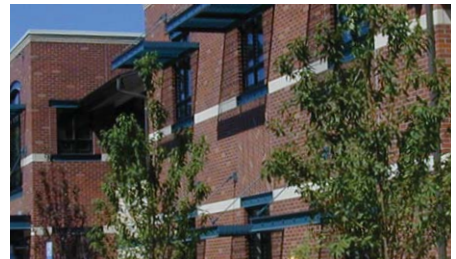
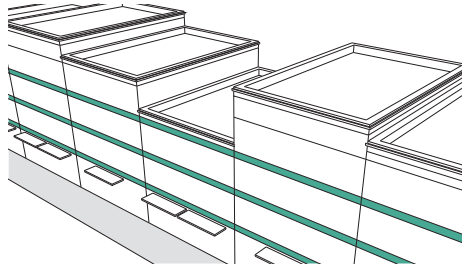
Establish a sense of human scale in the design of a new building.

APPLYING WALL ARTICULATION METHODS

Use articulation techniques in proportion to a building's overall mass. For example, wall plane offsets are needed as a building's length increases. A single method is typically insufficient to achieve reduced scale and provide interest. Combining methods is highly encouraged. However, avoid creating an overly busy design that would defeat the purpose. These methods may be used for building articulation.

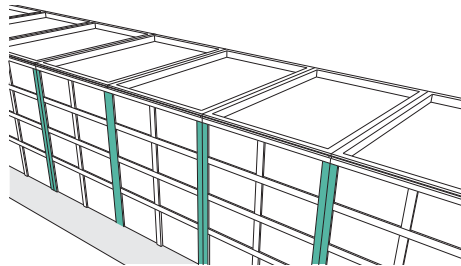
ACCENT LINES

Accent lines and fenestration patterns provide vertical or horizontal expression. They can help create a sense of rhythm and scale on a façade.



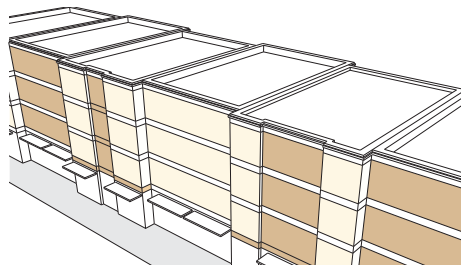
WALL PLANE OFFSETS

Wall plane offsets include notches or projections such as columns, moldings or pilasters that generally rise the full height of the façade and express traditional façade widths. They help create a sense of texture and provide depth and visual interest.



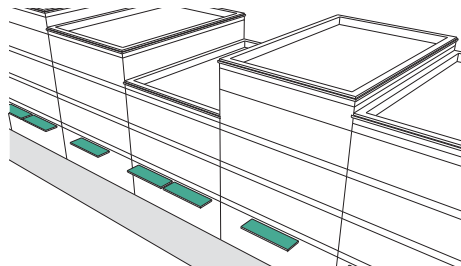
VARIATIONS IN MATERIAL AND/OR COLOR

A change in material adds visual interest and expresses traditional façade widths. This may be vertical or horizontal. When applied in units, panels or modules, materials can help convey a sense of scale.



AWNINGS OR CANOPIES

Awnings, canopies or other features help define the ground floor of a building and frame the pedestrian experience. They also provide shelter from the elements.

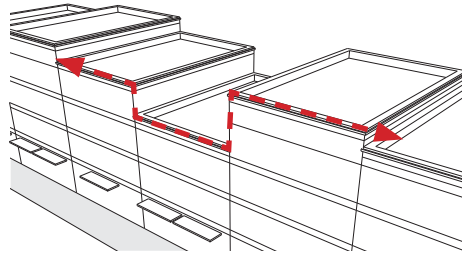


APPLYING MASSING VARIATION METHODS

Vary massing to reduce the perceived scale of a building while also helping to create an interesting building form. Stepping down the mass of a building adjacent to a pedestrian way or sensitive area will provide a smooth transition.

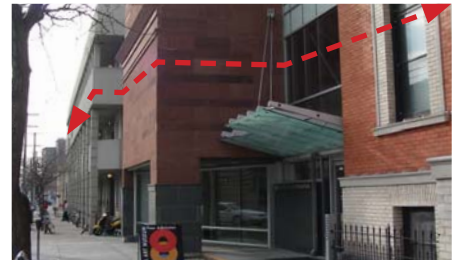
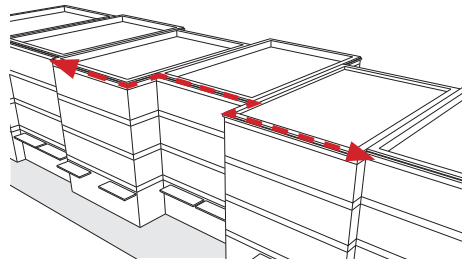
HEIGHT VARIATION

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



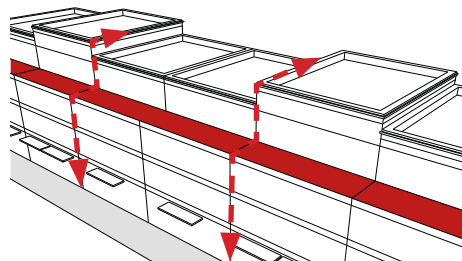
INCREASED SETBACKS

A wall plane offset should extend the full height of the building and is most successful when combined with changes in roof form or building materials.



UPPER LEVEL STEPBACK

An upper level stepback adds visual interest and reduces the mass of a larger building.





Align window moldings, tops of display windows, cornices, casings and parapets at the tops of buildings, where possible.

HORIZONTAL ALIGNMENT

A strong alignment of horizontal elements exists along the street. Alignment is seen at the first floor level with moldings at the top of display windows; at upper floor levels, alignment occurs among cornices, window sills and headers. This alignment of horizontal features on building façades is one of the strongest characteristics along a street and should be preserved. It is important to note, however, that slight variations do occur, which add visual interest. Major deviations from these relationships, however, disrupt the visual continuity of the street and are to be avoided.



Maintain the general alignment of horizontal features on building fronts.

4.13 MAINTAIN THE GENERAL ALIGNMENT OF HORIZONTAL FEATURES ON A BUILDING FRONT.

- a. Align window moldings, tops of display windows, cornices, casings and parapets at the tops of buildings, where possible.
- b. Where a large building is divided into modules to appear as several buildings, vary alignments slightly between the modules.
- c. Design a storefront to be of a height similar to those seen historically.

4.14 DEFINE THE FIRST AND SECOND FLOORS OF A NEW COMMERCIAL BUILDING WITH CLEARLY DISTINGUISHABLE DETAILS.

- a. Incorporate changes in horizontal details and architectural panels to define the first and second floors.
- b. Changes in material, color, texture, pattern or wall plane may be used to help define the first and second floors.



Align window moldings, tops of display windows, cornices, casings and parapets at the tops of buildings, where possible.

BUILDING AND ROOF FORMS

A similarity of building forms also contributes to a sense of visual continuity. In order to maintain this feature, a new building shall have a basic form that is similar to that seen traditionally.

4.15 USE A SIMPLE, RECTANGULAR BUILDING FORM, ESPECIALLY ON THE STREET FAÇADE.

- a. Use building forms that are similar to traditional ones.

4.16 USE A PRIMARY ROOF FORM SIMILAR TO THOSE SEEN TRADITIONALLY IN THE DISTRICT.

- a. A flat roof is appropriate. A sloped roof may be used as an accent.
- b. Avoid using an “exotic” roof form such as an A-frame or steep shed roof.



Use a simple, rectangular building form, especially on the street façade.



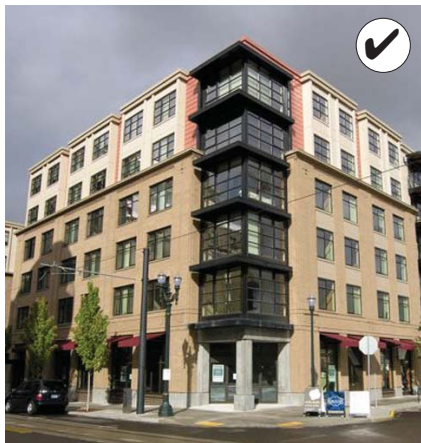
Use floor to floor heights which appear similar to those of traditional buildings.



Orient a primary entrance towards the street.



Maintain the pattern created by recessed entryways.



Design a commercial building entrance to convey a sense of scale and provide visual interest.

PRIMARY ENTRANCES

Traditionally in the historic district, most primary entrances were oriented to the street and recessed. They provide visual interest and a sense of scale to each building. A primary entrance should be clearly identifiable in a new building and it must be in character with the building and its context. The entrance should include features to signify it as such, and convey a sense of scale.

4.17 ORIENT A PRIMARY ENTRANCE TOWARDS THE STREET.

- a. Design a commercial building entrance to convey a sense of scale and provide visual interest.
- b. Where a new building includes two primary façades, due to a significant elevation difference between two parallel streets, incorporate a primary entrance on each one.

4.18 MAINTAIN THE PATTERN CREATED BY RECESSED ENTRYWAYS.

- a. Set the door back an adequate amount from the front façade to establish a distinct threshold for pedestrians.
- b. Where an entry is recessed, maintain the building line at the sidewalk edge along the upper floor(s).
- c. Incorporate a transom over a doorway to maintain the full vertical height of the storefront.
- d. Avoid the use of oversized and undersized entrances.

WINDOWS

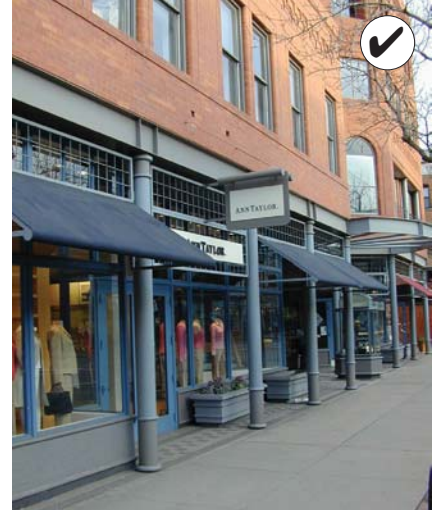
The manner in which windows are used to articulate a building wall is an important consideration in establishing a sense of scale and visual continuity. Traditionally in the Old City Hall Historic District, a storefront system was installed on the ground floor and upper story windows often appeared as punched openings.

These features often align with others in the block, and establish a rhythm or pattern of solid and void that visually links buildings along the street. These traditional arrangements may also be interpreted in contemporary designs to complement the established patterns within the historic district.

Window design and placement shall establish a sense of scale and provide pedestrian interest. Established solid to void patterns shall be maintained along a block. Contemporary and creative design interpretations of window rhythms and patterns that reference, but do not duplicate historic designs, may be considered.

4.19 ARRANGE WINDOWS TO REFLECT THE TRADITIONAL RHYTHM AND GENERAL ALIGNMENT OF WINDOWS OF HISTORIC BUILDINGS IN THE DISTRICT.

- a. Incorporate window rhythms and alignments similar to traditional buildings, such as: vertically proportioned, single or sets of windows, “punched” into a more solid wall surface, and evenly spaced along upper floors; window sills or headers that align; and rows of windows or storefront systems of similar dimensions, aligned horizontally along a wall surface
- b. Consider creative interpretations of traditional window arrangement.



Incorporate basic design features found in traditional storefronts, such as a kickplate, display window, transom and a primary entrance.



Design a building to incorporate a ground floor storefront.



4.20 USE A RATIO OF SOLID-TO-VOID (WALL-TO-WINDOW) THAT IS SIMILAR TO THAT FOUND ON TRADITIONAL COMMERCIAL STRUCTURES.

- a. Where large glass surfaces are desired, incorporate framing divisions that express panes similar to those seen traditionally.

4.21 USE DURABLE WINDOW MATERIALS.

- a. Avoid materials that do not have a proven durability.

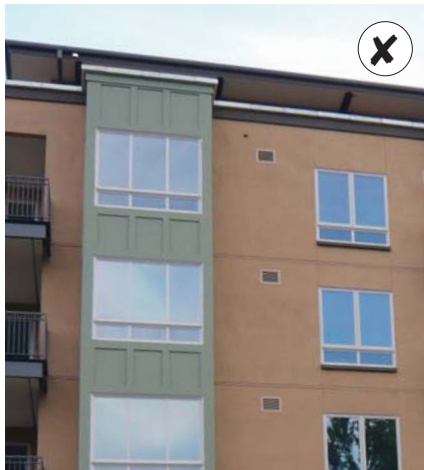
Use durable window materials that match the historic context of the area.



Use a ratio of solid-to-void (wall-to-window) that is similar to that found on traditional commercial structures.



Use a ratio of solid-to-void (wall-to-window) that is similar to that found on traditional commercial structures.



Design a window to reflect depth and shadow on a façade.

BUILDING MATERIALS

Historically, the primary street-facing façade consisted of a single masonry material with accent materials for banding, cornices and other decorative work. While the highest degree of detail was typically seen in the front façade, many buildings were constructed on through-lots and therefore had two primary façades, meaning that more detail was incorporated than if the back of the building faced an alley or secondary street. Today, these design traditions and the character of the traditional materials are key to the District.

Building materials used in new construction should reflect the range of textures, modularity and finish of those employed traditionally. They also should contribute to the visual continuity of the historic district and be of proven durability in the region.

4.22 USE BUILDING MATERIALS THAT APPEAR SIMILAR IN SCALE, COLOR, TEXTURE AND FINISH TO THOSE SEEN HISTORICALLY IN THE DISTRICT.

- Incorporate masonry materials with a modular dimension similar to those used historically.
- On the ground level, use materials that will withstand on-going contact with the public, sustaining impacts without compromising their appearance.
- Incorporate materials appropriate to the historic context.

4.23 CONTEMPORARY MATERIALS THAT ARE COMPATIBLE WITH THE ARCHITECTURAL CHARACTER AND HISTORIC CONTEXT OF THE DISTRICT MAY BE CONSIDERED.

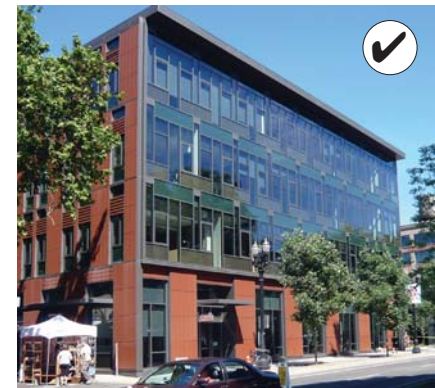
- Generally, use one primary material for a building with one or two accent materials.
- Employ contemporary, alternative materials that appear similar in scale, durability and proportion to those used traditionally.

4.24 USE HIGH QUALITY, DURABLE MATERIALS.

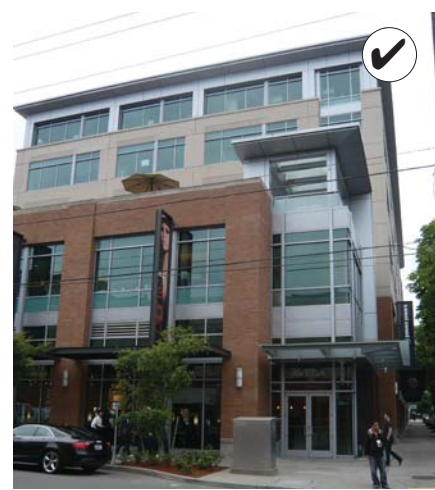
- Use materials that are proven to be durable in the local climate.
- The material shall maintain the finish over time with proper maintenance, or develop an expected patina.



Contemporary materials that are compatible with the architectural character and historic context of the District may be considered.



Use building materials that appear similar in scale, color, texture and finish to those seen historically in the District.



Employ contemporary, alternative materials that appear similar in scale, durability and proportion to those used traditionally.



NEW PARKING STRUCTURES

Where a new parking structure is desired within the Old City Hall Historic District, it should be designed to be compatible with the historic fabric and to screen the parking function. Designing these facilities as a mixed-use project is recommended, which is typically achieved by providing an active use at the ground level. A historic structure should not be redeveloped into a parking lot.

4.25 DESIGN A PARKING STRUCTURE TO BE COMPATIBLE WITH THE MASS AND SCALE OF HISTORIC BUILDINGS IN THE DISTRICT.

- a. Divide a parking structure into modules that reflect historic façade widths in the District.
- b. Design a parking structure with vertical and horizontal articulation techniques such as moldings, columns, a change in material, or an offset in the wall plane to reflect building proportions seen in the surrounding historic context.
- c. Design a parking structure to minimize the internal visibility from the street and sidewalk.
- d. Do not develop a historic structure into a parking structure.



Design a parking structure to incorporate ground floor features that promote a high-quality pedestrian environment.

4.26 DESIGN A PARKING STRUCTURE TO INCORPORATE GROUND FLOOR FEATURES THAT PROMOTE A HIGH-QUALITY PEDESTRIAN ENVIRONMENT.

- a. Wrap a parking structure with active first-floor uses or stack it above retail or other active uses at the street level.



This single infill building is a parking structure with a “wrap” of commercial uses. It successfully employs building articulation methods to break up the mass of the building. Note the height of the storefront, depth of openings and variation in parapet heights. The building also reads as separate masses with the vertical circulation offsets that have been employed.

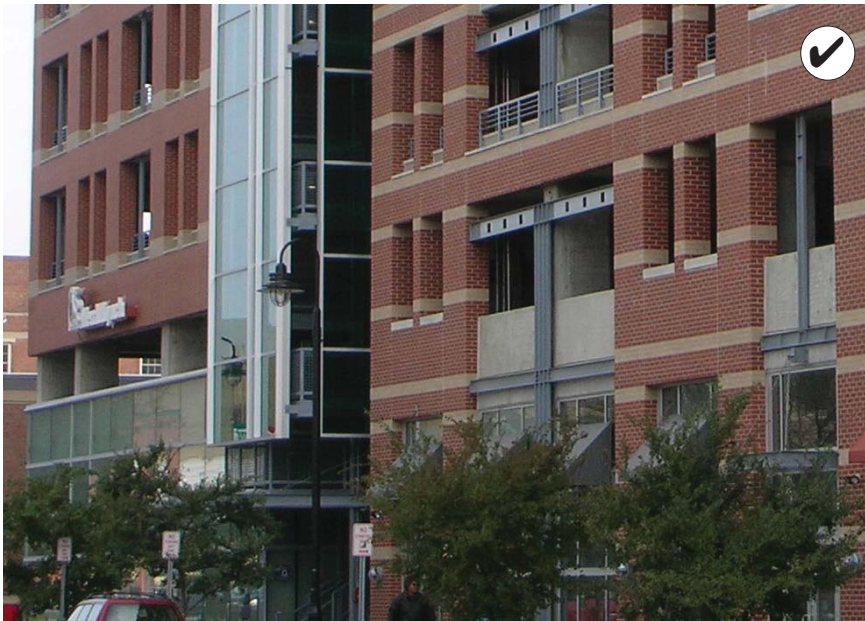
4.27 SCREEN THE UPPER LEVELS OF A PARKING STRUCTURE TO MINIMIZE THE VISUAL IMPACTS OF PARKED CARS ON THE STREET AND SIDEWALK.

- a. Use upper-story architectural screens or other devices that are integral to the building design to minimize the visibility of parked cars.
- b. Employ screens with simple patterns, railings and details to provide visual interest and reinforce the context of the area.
- c. Use screens made from durable materials.
- d. Ensure that screening or other devices minimize the glare from headlights and parked cars.
- e. Use materials that relate to the historic context.

4.28 LOCATE A VEHICULAR ENTRANCE TO A PARKING FACILITY WHERE A CONFLICT WITH PEDESTRIAN CIRCULATION IS MINIMIZED.



Design a parking structure to be compatible with the mass and scale of historic buildings in the District.



Design a parking structure to be compatible with the mass and scale of historic buildings in the District.



Screen the upper levels of a parking structure to minimize the visual impacts of parked cars on the street and sidewalk.



CHAPTER 5

DESIGN GUIDELINES FOR ALL PROJECTS

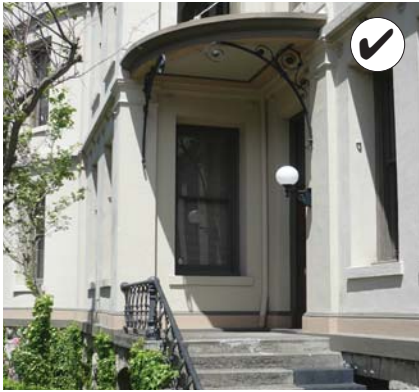
This chapter provides guidelines for site design and exterior improvements on all properties in the District. The guidelines apply to historic preservation projects and new construction. They address a range of design elements that directly affect the public realm such as plazas, courtyards, surface parking, lighting, and awnings. In some cases, they provide specific direction that relates only to historic preservation projects such as a guideline specifying that lighting equipment should be installed in a way that does not damage the fabric of a historic building.

Note that *Chapter 6: Guidelines for Signs* provides design guidelines for signs on all properties.



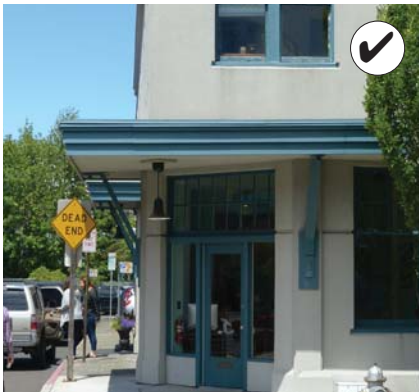
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AWNINGS AND CANOPIES

Traditionally, awnings and canopies were noteworthy features in the Old City Hall Historic District, and their continued use is encouraged. These elements are simple in detail, and they reflect the character of the buildings to which they are attached. Awnings are most often fabric and canopies are typically constructed of wood or metal. They are typically simple in detail, color and design. When installing these features on a historic building, care should be taken not to damage historic materials.



Preserve traditional awnings and canopies.

5.1 PRESERVE TRADITIONAL AWNINGS AND CANOPIES.

- a. Retain historic hardware.

5.2 MINIMIZE DAMAGE TO HISTORIC MATERIAL WHEN MOUNTING A NEW AWNING OR CANOPY.

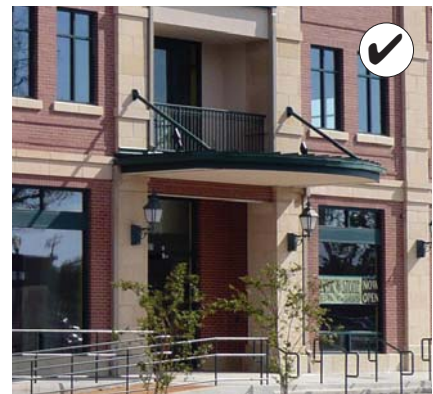
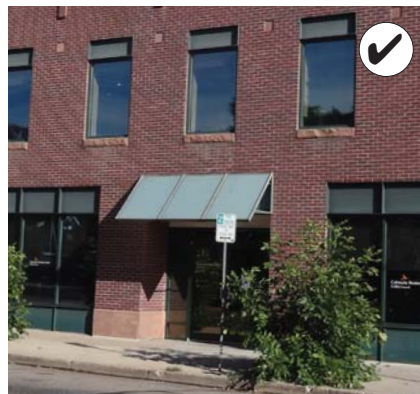
- a. Avoid anchoring directly into architectural features, when feasible.

5.3 INSTALL AN AWNING OR CANOPY TO FIT THE OPENING AND BE IN CHARACTER WITH THE BUILDING.

- a. Mount an awning or canopy to accentuate character-defining features. The awning or canopy shall fit in the opening of the building.
- b. Design an awning to have a simple style and a canopy to be flat.
- c. Do not design an awning to be of an odd shape that does not reference historic/traditional awnings, such as bullnose or bubble awnings.



Install an awning or canopy to fit the opening and be in character with the building.



Mount an awning or canopy to accentuate character-defining features.

5.4 DESIGN AN AWNING OR CANOPY WITH COLORS AND MATERIALS THAT ARE DURABLE AND COMPATIBLE WITH THE STRUCTURE.

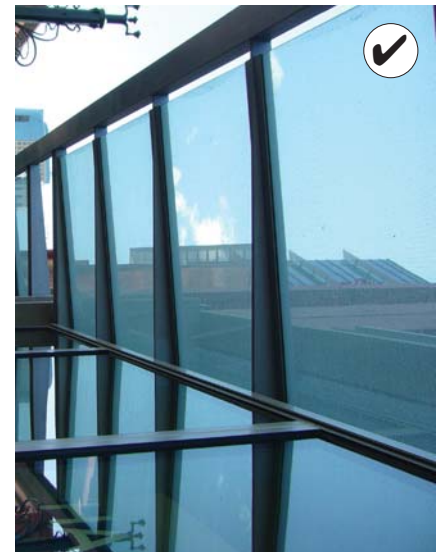
- a. Use canvas or a similar woven material (preferred approach) for an awning and fixed metal for a canopy.
- b. Do not use a material without proven durability or that has a gloss finish.
- c. Contemporary awnings may be considered.
- d. Post-supported canopies may be considered as long as they do not obstruct the public right of way.



Use fixed metal for a canopy.

5.5 DESIGN AN AWNING TO SUPPORT ENERGY EFFICIENCY AND A PEDESTRIAN-ORIENTED STREETScape.

- a. Incorporate an operable awning, where feasible, to allow for solar access in the winter and to provide shade in the summer.



Wall mounted brackets are appropriate supporting mechanisms for fixed metal canopies.

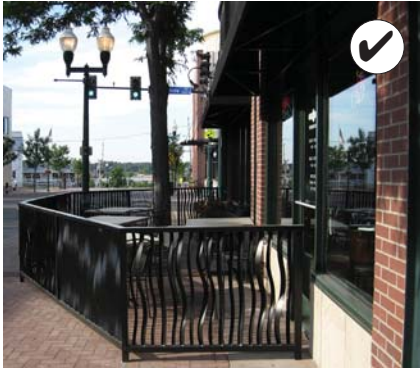


Do not design an awning to be of an odd shape that does not reference historic/traditional awnings, such as bullnose or bubble awnings.

FOR MORE INFORMATION

See web link to *Preservation Brief 44: The Use of Awnings on Historic Buildings, Repair, Replacement and New Design*

<https://www.nps.gov/tps/how-to-preserve/briefs/44-awnings.htm>



OUTDOOR USE AREAS

Outdoor use areas, such as patios and balconies, help enliven the District and encourage pedestrian activity. These should be integrated with the design of the site and the building. Improvements that provide for active outdoor use (i.e., dining) are welcomed amenities, but they must be in character with the Old City Hall Historic District.

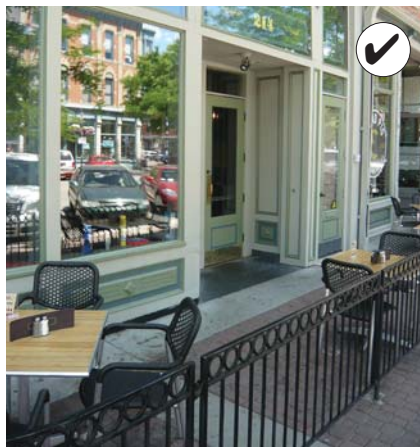


DINING AREAS

A dining area may be added to create more usable space and to activate the street. Where handrails are incorporated to accommodate and enclose an outdoor dining area, design them to have a minimal impact on the urban setting and/or the historic resources.

5.6 LOCATE AN AT-GRADE DINING AREA TO MINIMIZE IMPACTS ON THE STREETScape.

- a. Locate a dining area to the side or rear of a property.
- b. Locating a dining area in the public right-of-way must be permitted by the city.



5.7 DESIGN A RAILING TO BE SIMPLE IN DESIGN.

- a. Simple metal work is permitted.
- b. Design the railing to be transparent in its overall appearance so that one can see through to the building.
- c. Do not employ very ornate metal, plastic or wood designs.

Locate an at-grade dining area to minimize impacts on the streetscape.

BALCONY ADDITIONS

In most cases, balconies were not part of the traditional historic context of Tacoma's Old City Hall Historic District. However, a new balcony may be considered on the side or rear of a historic building to enhance adaptive reuse. It should be simply designed to be visually subordinate to the historic building and should have as little impact on the historic structure as possible. A balcony should be designed such that, if it were to be removed, the historic fabric would remain intact.

5.8 DESIGN A NEW BALCONY TO BE IN CHARACTER WITH THE HISTORIC BUILDING.

- Mount a balcony to accentuate character-defining features of the historic building.
- Fit a balcony within an existing building opening when feasible.
- Use colors that are compatible with the overall color scheme of the building. In most cases dark metal matte finishes are appropriate.

5.9 DESIGN A NEW BALCONY TO BE SIMPLE AND VISUALLY SUBORDINATE TO THE HISTORIC BUILDING.

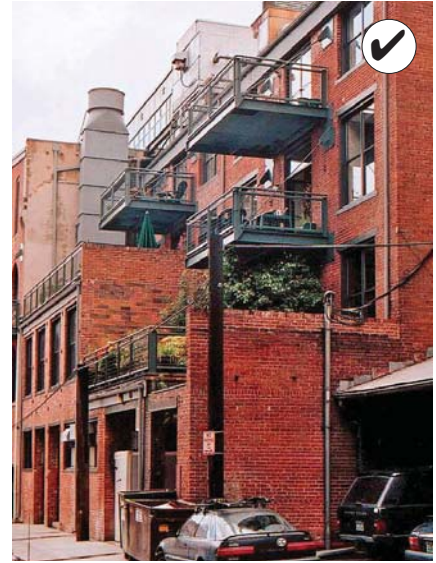
- Design a balcony to appear mostly transparent.
- Choose simple metal work where possible.
- Do not use heavy timber or plastics.

ROOF DECKS

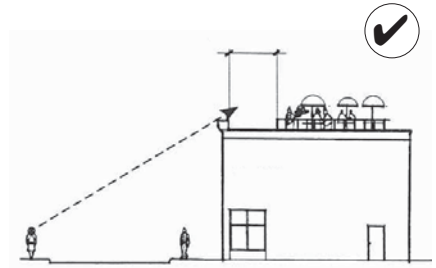
A rooftop deck can expand outdoor use opportunities of a building when it is set back sufficiently such that the character of the historic façade is maintained.

5.10 LOCATE A ROOFTOP DECK TO MINIMIZE VISUAL IMPACTS ON THE HISTORIC BUILDING.

- Set back rooftop furnishings and enclosure apparatus significantly from the front façade.
- Do not design it to project beyond or overhang the façade. It may be allowed on the rear of the building if it does not negatively impact neighboring historic resources.
- Set a rooftop shelter (such as a pergola, awning, canopy) back from the primary façade.
- Set a rooftop shelter on a building located at a corner back from both primary and secondary façades.
- Locate lighting for the rooftop deck space to minimize light spill onto adjacent properties or on the right of way.



New balconies may be considered on the side and rear of historic buildings to enhance options for adaptive reuse. They should be simply designed to be visually subordinate to the historic building.



Rooftop furnishings and enclosure apparatus should be set back significantly from the front façade.



Locate rooftop addition or deck, roof coverings and associated components such as railings to minimize visual impacts to the street.

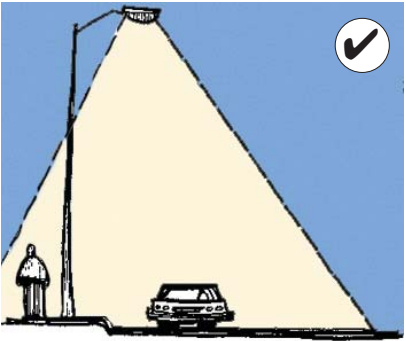
SITE LIGHTING DESIGN

Site lighting design should vary depending on its specific function as illustrated below.

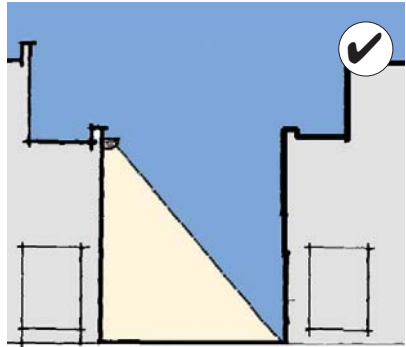
PEDESTRIAN LIGHTING



STREET LIGHTING



WALKWAY/PLAZA LIGHTING



SITE LIGHTING

The light level at the property line is a key design consideration. This is affected by the number of fixtures, their mounting height, and the lumens emitted per fixture. It is also affected by the screening and design of the fixture. Light spill onto adjacent properties and into the night sky shall be minimized and the design shall be compatible with the District.

5.11 SHIELD LIGHTING TO PREVENT OFF-SITE GLARE.

- a. Design a light fixture with a cut-off shield to direct light downward.
- b. Locate a luminaire (lamp) so that it is not visible from adjacent streets or properties.
- c. Shield a fixture to minimize light spill onto adjacent streets, properties and into the night sky.

5.12 DESIGN A LIGHT FIXTURE TO BE IN CHARACTER WITH THE SETTING.

- a. Design a light fixture to be compatible with the architectural and site design elements of the historic context.

5.13 PROVIDE LIGHTING FOR A PEDESTRIAN WAY THAT IS APPROPRIATELY SCALED TO WALKING.

- a. Mount lights for a pedestrian way on short poles or consider using light posts (bollards).

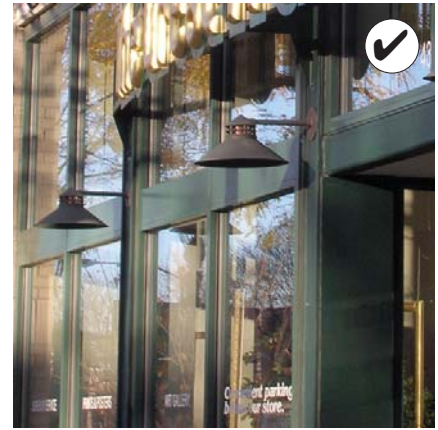
BUILDING LIGHTING

The character and level of lighting used on a building is of special concern. Traditionally, exterior lights were simple in character and used to highlight signs and building entrances. Most fixtures had incandescent lamps that cast a color similar to daylight, were relatively low intensity and were shielded with simple shade devices. Although new lamp types may be considered, the overall effect of modest, focused, building light shall be continued. The lighting intensity level should be appropriate for the surrounding area and consistent with adjacent properties and streets. More information can be found on the International Dark Sky Association website. (See link on the following page.)

When installing lighting on a historic building, use existing documentation as a basis for the new design. If no documentation exists, use a contemporary light fixture that is simple in design. Building lighting shall be installed in a manner so as not to damage the historic fabric of the building and shall be reversible. Most historic lighting was subdued and directed at signs, entrances, and in a few cases, building features.

Building lighting should also be designed according to current Illuminating Engineering Standards. (See link on the following page.)

5.14 USE LIGHTING TO ACCENT BUILDING ENTRANCES, SIGNS AND TO ILLUMINATE WALKWAYS.



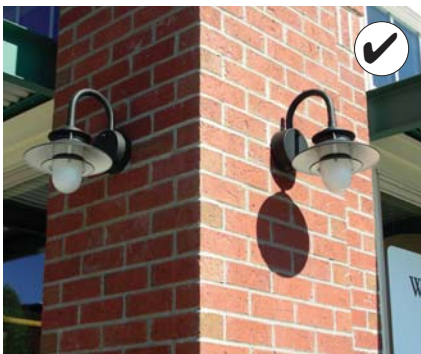
Traditionally, exterior lights were simple in character and were used to highlight signs, entrances and first floor details.



Use lighting to accent building entrances.



Provide shielded and focused light sources that direct light downward.



Install exterior lighting that will enhance the public realm and improve the pedestrian experience. The lights shown above should be checked to ensure glare is not created for drivers on adjacent streets.

FOR MORE INFORMATION

All lighting should be designed in accordance with current industry standards, or the current Illuminating Engineering Society Standards. To review the standards, visit:

<https://www.ies.org/standards/ies-lighting-library/>

To learn more about dark sky practices and balancing light levels, visit:

<http://darksky.org/our-work/lighting/public-policy/model-lighting-laws-policy/>

5.15 MINIMIZE THE VISUAL IMPACTS OF ARCHITECTURAL LIGHTING.

- a. Use exterior light sources with a low level of luminescence.
- b. Use lights that cast a similar color to daylight.
- c. Use lighting fixtures that are appropriate to the building and its surroundings in style, finish, scale and intensity of illumination.
- d. Mount exterior fixtures in an inconspicuous manner.
- e. Do not wash an entire building façade in light.

5.16 INSTALL BUILDING LIGHTING THAT DOES NOT DAMAGE OR OBSCURE HISTORIC BUILDING COMPONENTS AND FABRIC WHEN MOUNTING EXTERIOR FIXTURES.

- a. Install building lighting so that it could be removed at a later date without damaging the historic fabric of the building.

5.17 USE SHIELDED AND FOCUSED LIGHT SOURCES TO PREVENT GLARE.

- a. Provide shielded and focused light sources that direct light downward.
- b. Where up-lighting is desired to illuminate a key building component or feature, such as the American flag, direct the light toward the feature to minimize spill onto adjacent building elements or to adjacent properties.
- c. Choose a light intensity level that is consistent with adjacent lighting to contribute to the sense of uniformity along a street. For instance, maintaining bright lights along a commercial corridor is important so that they eye doesn't have to adjust along the street.
- d. Do not use high intensity light sources or cast light directly upward.
- e. Do not allow excessive light spill onto adjacent properties, the adjacent right of way or into the night sky.

SERVICE AREAS

Service areas shall be visually unobtrusive and must be integrated with the design of the site and the building.

5.18 MINIMIZE THE VISUAL IMPACTS OF A SERVICE AREA.

- a. Orient a service entrance, waste/compost disposal area or other service area toward service lanes and away from public streets.
- b. Screen a service area with a wall, fence or planting, in a manner that is in character with the building and its site.

5.19 POSITION A SERVICE AREA TO MINIMIZE CONFLICTS WITH OTHER ABUTTING USES.

- a. Minimize noise impacts by locating sources of offensive sounds away from other uses.
- b. Locate a service area to be accessed from an alley, when feasible.



Orient a service area towards service lanes and away from public streets.

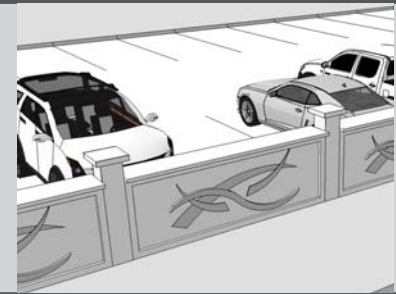
SURFACE PARKING SCREENING OPTIONS

Options to screen surface parking include:

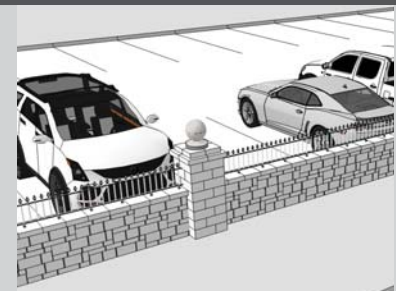
LANDSCAPING



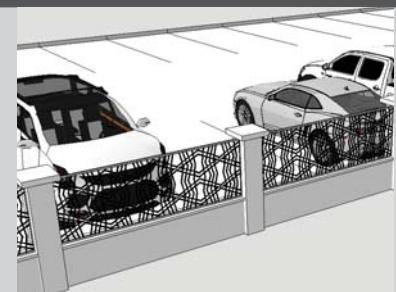
PUBLIC ART



SITE WALL



DECORATIVE FENCING



SURFACE PARKING

In some locations, surface parking may be incorporated into the design of a project, but it should be visually subordinate to other uses. Buffer areas should screen parking from the street and neighboring uses while incorporating design and landscape features that complement the context of the site.

5.20 MINIMIZE THE VISUAL IMPACT OF SURFACE PARKING.

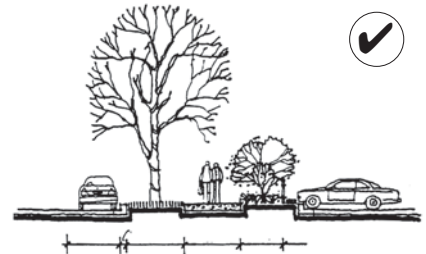
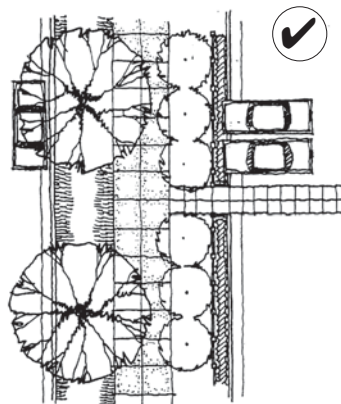
- a. Locate a parking area at the rear, to the side or to the interior of the block. This is especially important on corner properties. These are generally more visible than interior lots, serve as landmarks and provide a sense of enclosure to an intersection.

5.21 SITE A SURFACE LOT SO IT WILL MINIMIZE GAPS IN THE CONTINUOUS BUILDING WALL OF A BLOCK.

- a. Where a parking lot shares a site with a building, place the parking at the rear of the site.
- b. Where it is not feasible to locate a parking area to the rear, locate it beside the building with a buffer.

5.22 PROVIDE A VISUAL BUFFER WHERE A PARKING LOT ABUTS A PUBLIC WAY.

- a. Consider incorporating a landscaped strip or planter using a combination of trees and shrubs.
- b. Consider designing a low, decorative wall as a screen for the edge of the lot. Where creating a low wall, utilize materials compatible with those of nearby buildings.



Consider the use of a landscaped strip or planter to provide a visual buffer where a parking lot abuts a public sidewalk.

MECHANICAL EQUIPMENT

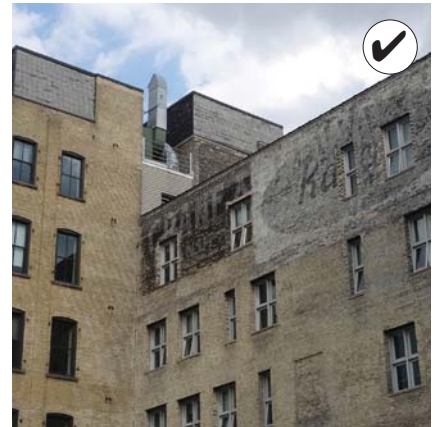
Junction boxes, external fire connections, telecommunication devices, cables, conduits, satellite dishes, HVAC equipment and fans may affect the character of a property. These and similar devices shall be screened from public view to avoid negative effects.

5.23 MINIMIZE THE VISUAL IMPACTS OF BUILDING EQUIPMENT ON THE PUBLIC WAY AND THE DISTRICT AS A WHOLE.

- a. Use low-profile or recessed mechanical units on rooftops.
- b. Locate satellite dishes and mechanical equipment out of public view to the extent feasible.
- c. Locate utility lines and junction boxes on secondary and tertiary walls, and group them.
- d. Group utility lines in conduit, and paint these elements, to match the existing background color.
- e. Locate a utility pedestal (ground mounted) to the rear of a building.
- f. Use semi-transparent screening materials on new construction to minimize the visual impact of mechanical equipment.
- g. Do not screen mechanical equipment on historic buildings as it creates other masses that detract from the historic building.
- h. Do not locate equipment on a primary façade.



Screen equipment from view.



Minimize the visual impacts of rooftop mechanical equipment on the public right of way.



Use operable and transparent security devices on ground floor storefronts.

SECURITY DEVICES

It may sometimes be necessary to provide a security device on a building. It shall be designed to be as inconspicuous as possible, and must not alter significant architectural features of the building. The use of interior, operable, transparent devices is preferred.

5.24 MINIMIZE THE VISUAL IMPACT OF SECURITY DEVICES.

- a. Locate a security device inside a storefront.
- b. Use an operable and transparent (simple bars with spacing are preferred) security device on a ground floor storefront.
- c. Do not use opaque, roll-down metal screens, as they obscure products on display and weaken pedestrian street interest when in a closed position.
- d. Where desired, design a decorative security device to complement the building's architectural style.
- e. Do not incorporate a security device above the second floor, unless there is a unique security condition.



Minimize the visual impact of security devices.

5.25 DO NOT DAMAGE THE CHARACTER OF THE HISTORIC BUILDING WHEN INSTALLING A SECURITY DEVICE.

- a. Do not damage or obscure significant architectural features of the historic building.
- b. Install a security device so that it can be removed in the future without damaging the historic building fabric and its integrity.



Decorative security devices are permitted when they complement the architectural style.

ENERGY EFFICIENCY IN DESIGN

The conservation of energy is a key objective in site design, building design and building orientation. The site design process should include an evaluation of the physical assets of the site to maximize energy efficiency and conservation in the placement and design of a building. Designs should consider seasonal changes in natural lighting and ventilation conditions.

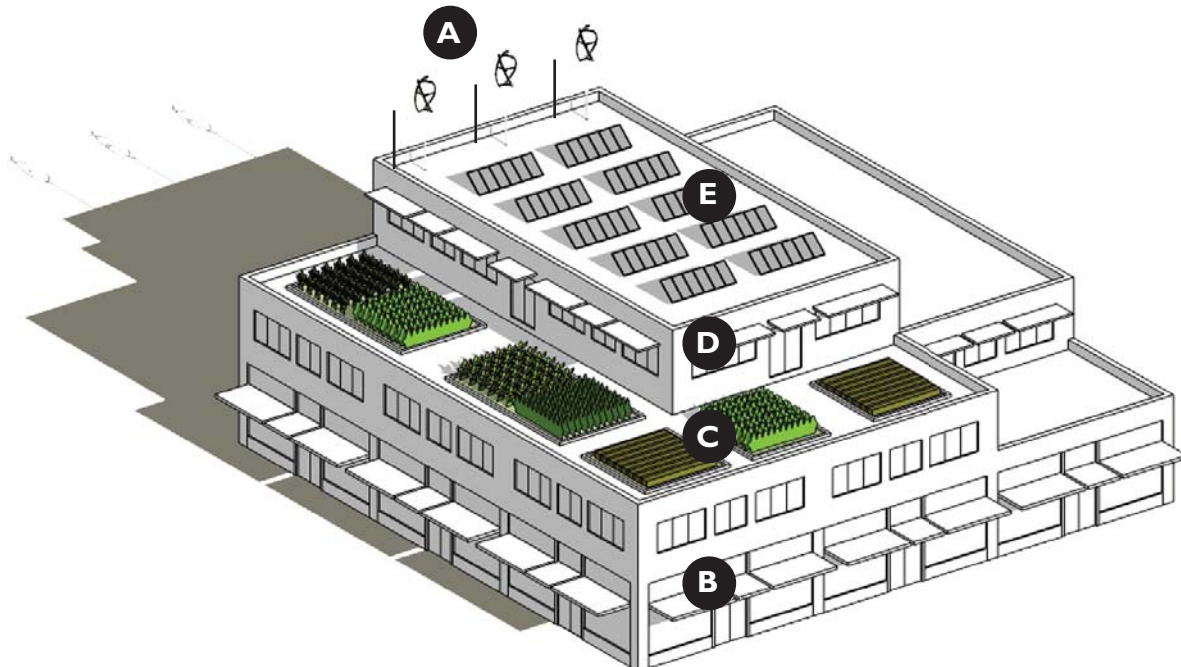
A design shall also take into account the potential effect on an adjoining property, in terms of its solar access and ability to implement the same environmental design principles. Careful consideration shall also be given to balancing sustainable design principles with those related to maintaining the traditional character of the area.

5.26 LOCATE A NEW BUILDING, OR AN ADDITION, TO TAKE ADVANTAGE OF MICROCLIMATIC OPPORTUNITIES FOR ENERGY CONSERVATION, WHILE AVOIDING NEGATIVE IMPACTS TO THE HISTORIC CONTEXT.

- a. Orient a building to be consistent with historic development patterns.
- b. Maximize energy efficiency and conservation opportunities by considering the use of devices such as those shown in the diagram below.

COMMERCIAL ENERGY EFFICIENCY DIAGRAM

- A** **Wind Devices:** Set back from primary façade to minimize visibility from the street.
- B** **Operable Transoms:** Allows for natural air circulation.
- C** **Green Roofs:** Set back from primary façade and hide behind parapets to minimize visibility from the street.
- D** **Shading Devices:** Operable canopies located above display windows.
- E** **Solar Panels:** Set back from primary façade and hide behind parapets to minimize visibility from the street.





5.27 DESIGN A BUILDING, OR AN ADDITION, TO TAKE ADVANTAGE OF ENERGY SAVING AND GENERATING OPPORTUNITIES.

- a. Design windows to maximize daylighting into interior spaces.
- b. Use exterior shading devices to manage solar gain in summer months. For example, use canopies or awnings on storefronts similar to how they were used traditionally.
- c. Consider the use of energy-generating devices, including solar collectors and wind turbines, and incorporate them so they remain visually subordinate.



5.28 USE GREEN BUILDING MATERIALS WHENEVER POSSIBLE.

- a. Consider incorporating materials that are locally manufactured, low maintenance and recycled.

5.29 WHEN REDEVELOPING A SITE, SALVAGE OR REUSE SITE AND BUILDING MATERIALS WHEREVER POSSIBLE.

- a. Incorporate a functional existing building into a redevelopment project in order to minimize waste and greenhouse gas emissions associated with demolition.

Design a building, or an addition, to take advantage of energy saving and generating opportunities.



CHAPTER 6

GUIDELINES FOR SIGNS

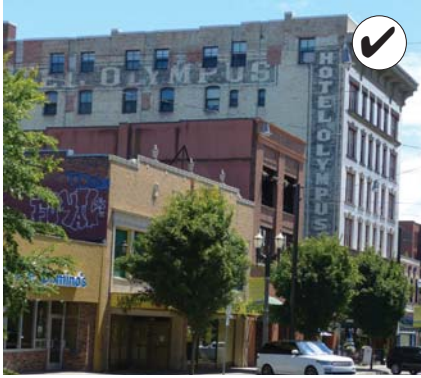
Signs are important visual elements in the Old City Hall Historic District. Balancing their functional requirements with objectives for the overall character of the area is a key consideration. Orderly sign location and design can make fewer and smaller signs more effective.

This chapter provides design guidelines for the treatment of historic signs, the design of new signs and modifications to existing ones. All signs throughout the city are subject to the requirements of the Tacoma Code of Ordinances, which provides the legal framework for a comprehensive and balanced system of signage. The code also promotes the use of signs which are aesthetically pleasing, of appropriate scale, and integrated with surrounding buildings in order to meet the community’s desire for quality development. The design guidelines in this chapter supplement those code standards.



IN THIS CHAPTER

Treatment of Historic Signs	6-2
Design of New and Modified Signs	6-4
Design of Specific Sign Types.....	6-6



Retain a sign that is significant as evidence of the history of the business or service advertised.

TREATMENT OF HISTORIC SIGNS

Historic signs contribute to the Old City Hall Historic District character. They also have individual value, apart from the buildings to which they are attached. Historic signs of all types should be retained and restored whenever possible.

ALL HISTORIC SIGNS

While all historic signs should be retained whenever possible, it is especially important when they are a significant part of a building's history or design.

6.1 CONSIDER HISTORY, CONTEXT AND DESIGN WHEN DETERMINING WHETHER TO RETAIN A HISTORIC SIGN.

Retention is especially important when a sign is:

- a. Associated with historic figures, events or places.
- b. Significant as evidence of the history of the product, business or service advertised.
- c. A significant part of the history of the building or the historic district.
- d. Characteristic of a specific historic period.
- e. Integral to the building's design or physical fabric.
- f. Integrated into the design of a building such that removal could harm the integrity of a historic property's design or cause significant damage to its materials.
- g. An outstanding example of the sign maker's art because of its craftsmanship, use of materials, or design.
- h. A historically significant type of sign

HISTORIC WALL SIGNS

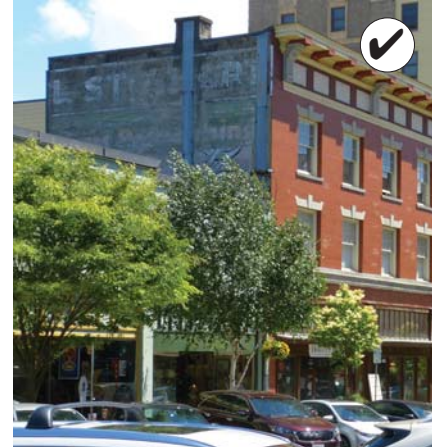
Historic painted wall signs, or “ghost signs” should be left exposed whenever possible, and should not be restored to the point that they no longer provide evidence of a building’s age and original function.

6.2 LEAVE A HISTORIC WALL SIGN VISIBLE.

- a. Do not paint over a historic sign.
- b. There are times when some alterations to a historic wall sign may be permitted. These are:
 - » If the sign is substantially deteriorated, patching and repairing is permitted.
 - » If the sign serves a continuing use, i.e., there are older signs on an active business that needs to change information such as the hours of operation

6.3 DO NOT OVER RESTORE A HISTORIC WALL SIGN.

- a. Do not restore a historic wall sign to the point that all evidence of its age is lost.
- b. Do not significantly re-paint a historic wall sign even if its appearance and form is recaptured.



Leave a historic wall sign visible.

FOR MORE INFORMATION

Refer to Title 13 of the Municipal Code for further regulations.

<http://cms.cityoftacoma.org/city-clerk/Files/MunicipalCode/Title13-LandUseRegulatoryCode.PDF>

DESIGN OF NEW AND MODIFIED SIGNS

Whether it is attached to a historic building or associated with new development, a new or modified sign should exhibit qualities of style, permanence and compatibility with the natural and built environment. It should also reflect the overall context of the building and surrounding area.

6.4 DESIGN A NEW SIGN TO BE SUBORDINATE TO THE OVERALL BUILDING COMPOSITION.

- a. Design a sign to be simple in character.
- a. Design a sign to reflect the traditional sign area on a building.
- b. Locate a sign to emphasize design elements of the façade itself.
- c. Mount a sign to fit within existing architectural features using the shape of the sign to help reinforce the horizontal lines of the building.
- d. Design all sign types to be subordinate to the building and to the street.

6.5 EMPLOY SIGN MATERIALS WHICH ARE COMPATIBLE WITH THE BUILDING'S ARCHITECTURAL CHARACTER AND MATERIALS.

- a. Use permanent, durable materials.
- b. Do not use reflective materials.

6.6 USE COLORS THAT CONTRIBUTE TO LEGIBILITY AND DESIGN INTEGRITY.

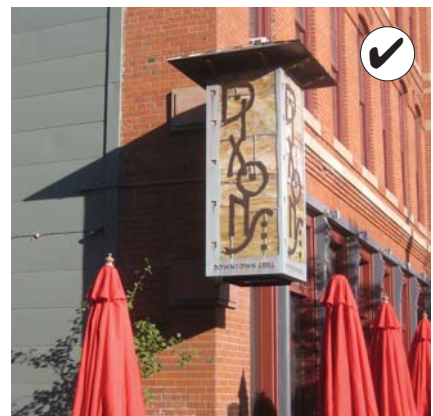
- a. Limit the number of colors used on a sign. Generally, not more than three colors should be used.
- b. Avoid the use of neon or fluorescent colors.



Locate a sign such that it does not obscure character-defining features of a historic building.



Design a sign to be simple in character.



Locate a sign to emphasize design elements of the façade itself.

ILLUMINATION

Where lighting is incorporated in a sign, it should be directed to illuminate the sign and prevent glare onto the adjacent properties or into the street right of way. Internally illuminated signs should not distract from the building on which it is located. Further information about the illumination of signs can be found in the Municipal Code, Section 13.06.520.

6.7 INCLUDE A COMPATIBLE, SHIELDED LIGHT SOURCE TO ILLUMINATE A SIGN.

- a. Direct lighting towards a sign from an external, shielded lamp.
- b. Use a warm light, similar to daylight.
- c. If halo lighting is used to accentuate a sign or building, locate the light source so that it is not visible.
- d. Illuminate a sign from an indirect light source.
- e. Use a shielded light to minimize light spill on surrounding parts of the building, adjacent properties, and the public right-of-way.

6.8 IF INTERNAL ILLUMINATION IS USED, DESIGN IT TO BE SUBORDINATE TO THE OVERALL BUILDING COMPOSITION.

- a. Do not internally illuminate an entire sign panel. If internal illumination is used, a system that backlights text only is permitted.
- b. Do not internally illuminate an awning; however, lights may be concealed in the underside of an awning or canopy.

INSTALLATION

When installing a new sign on a historic building, maintain the key architectural features of and minimize potential damage to the building.

6.9 DO NOT DAMAGE OR OBSCURE ARCHITECTURAL DETAILS OR OTHER BUILDING FEATURES WHEN INSTALLING A SIGN.

- a. Do not place a sign or sign structure or support onto or obscure or damage any significant architectural feature of a building, including but not limited to a window or a door frame, cornice, molding, ornamental feature, or unusual or fragile material.

6.10 LOCATE A SIGN SUCH THAT IT DOES NOT OBSCURE CHARACTER-DEFINING FEATURES OF A HISTORIC BUILDING.

- a. Design a sign to integrate with the architectural features of a building, not distract from them.
- b. Design a support for a sign that does not extend above the cornice line of a building to which the sign is attached.
- c. Do not paint a sign onto any significant architectural feature, including but not limited to a wall, window or door frame, cornice, molding, ornamental feature, or unusual or fragile material.



Do not internally illuminate an entire sign panel. If internal illumination is used, a system that backlights text only is permitted.



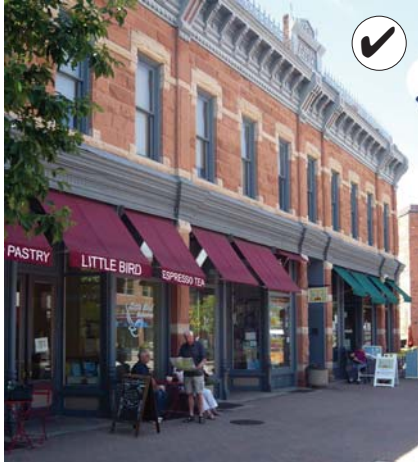
Direct lighting towards a sign from an external, shielded lamp.



Locate a sign such that it does not obscure character-defining features of a historic building.



Design a sign to integrate with the architectural features of a building, not distract from them.



DESIGN OF SPECIFIC SIGN TYPES

A variety of sign types may be permitted if each contributes to a sense of visual continuity and does not overwhelm the context.

AWNING AND CANOPY SIGNS

An awning/canopy sign occurs flat against the surface of the awning material.

6.11 DESIGN AN AWNING OR CANOPY SIGN TO BE COMPATIBLE WITH THE BUILDING.

- a. Use colors and materials that are compatible with the overall color scheme of the façade.



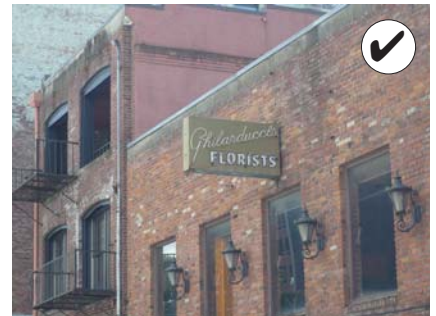
PROJECTING / BLADE SIGNS

A projecting/blade sign is attached perpendicular to the wall of a building or structure.

6.12 DESIGN A BRACKET FOR A PROJECTING SIGN TO COMPLEMENT THE SIGN COMPOSITION.

6.13 LOCATE A PROJECTING/BLADE SIGN TO RELATE TO THE BUILDING FAÇADE AND ENTRIES.

- a. Locate a small projecting/blade sign near the business entrance, just above or to the side of the door.
- b. Mount a larger projecting/blade sign higher on the building, centered on the façade or positioned at the corner.





WINDOW SIGNS

A window sign is any sign, picture, symbol, or combination thereof, designed to communicate information about an activity, business, commodity, event, sale or service that is placed inside within one foot of the inside window pane or upon the window panes or glass and which is visible from the exterior of the window.

6.14 DESIGN A WINDOW SIGN TO MINIMIZE THE AMOUNT OF WINDOW COVERED.

- a. Scale and position a window sign to preserve transparency at the sidewalk edge



WALL SIGN

A wall sign is any sign attached parallel to the wall or surface of a building.

6.15 PLACE A WALL SIGN TO PROMOTE DESIGN COMPATIBILITY AMONG BUILDINGS.

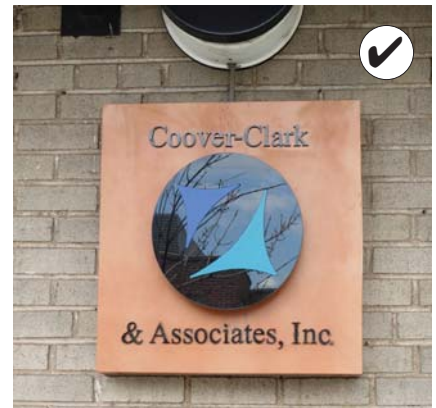
- a. Place a wall sign to align with other signs on nearby buildings.

6.16 PLACE A WALL SIGN TO BE RELATIVELY FLUSH WITH THE BUILDING WALL.

- a. Design a wall sign to minimize the depth of a sign panel or letters.
- b. Design a wall sign to fit within, rather than forward of, the fascia or other architectural details of a building.

6.17 PLACE A WALL SIGN TO BE INTEGRATED WITH HISTORIC BUILDING DETAILS AND ELEMENTS.

- a. Locate a flush-mounted wall sign to fit within a panel formed by decorative molding or transom panels where they exist.
- b. Do not obstruct the character-defining features of a building with signage.





DIRECTORY OR IDENTIFICATION SIGNS

A directory or identification sign displays the tenant name and location for a building containing multiple tenants.



6.18 USE A DIRECTORY OR IDENTIFICATION SIGN TO CONSOLIDATE SMALL INDIVIDUAL SIGNS ON A LARGER BUILDING.

- a. Use a consolidated directory or identification sign to help users find building tenants.
- b. Locate a consolidated directory or identification sign near a primary entrance on the first floor wall of a building.



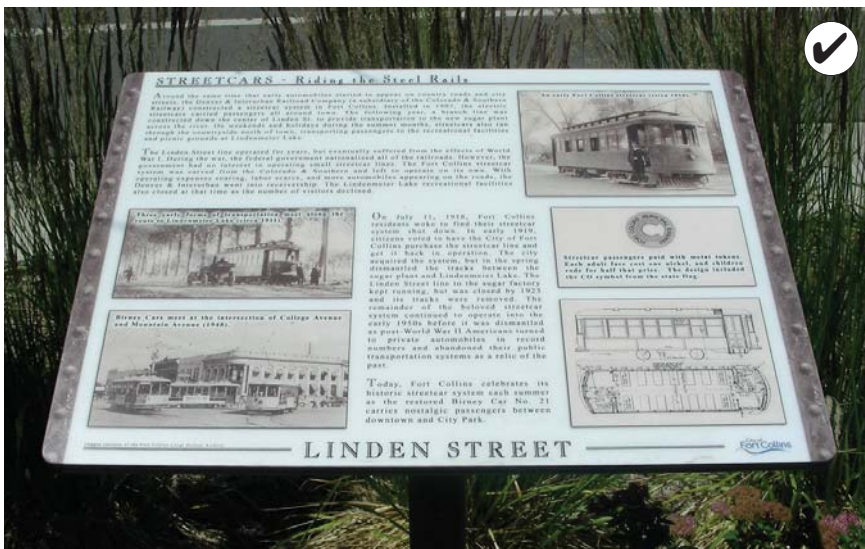
INTERPRETIVE SIGN

An interpretive sign refers to a sign or group of signs that provide information to visitors on natural, cultural and historic resources or other pertinent information. An interpretive sign is usually erected by a non-profit organization or by a national, state or local government agency.

Interpretive signs shall comply with the design guidelines for the sign type that is the closest match. The guidelines below apply to a common freestanding sign type.

6.19 DESIGN AN INTERPRETIVE SIGN TO BE SIMPLE IN CHARACTER.

- Design the sign face to be easily read and viewed by pedestrians.
- Design an interpretive sign to remain subordinate to its context.





UNDER-CANOPY SIGNS

An under-canopy sign is attached perpendicular to the wall of a building or structure.

6.20 DESIGN A BRACKET FOR AN UNDER-CANOPY SIGN TO COMPLEMENT THE SIGN COMPOSITION.

6.21 LOCATE AN UNDER-CANOPY SIGN TO RELATE TO THE BUILDING FAÇADE AND ENTRIES.

- a. Locate an under-canopy sign near the business entrance, just above or to the side of the door.



OTHER SIGN TYPES

All sign types that are not mentioned here (including box signs), but which are permitted in the District, shall adhere to the design guidelines provided in this chapter and in the sign code.



APPENDIX A

PLANNING A HISTORIC PRESERVATION PROJECT

Historic preservation is well established in the Old City Hall Historic District. While community goals and economic conditions change over time, preserving the district’s heritage remains a primary goal of the community.

This chapter presents an overview of historic preservation principles. It also provides guidance on how to plan a preservation project and outlines different treatment categories for historic properties.

The design criteria outlined in this chapter will be applied when determining the appropriateness of improvements to historic properties in the Old City Hall Historic District.



IN THIS CHAPTER

- What Does Preservation Mean? A.A-2
- Determining Historic Significance A.A-2
- Accepted Treatments for Historic Resources..... A.A-4
- Inappropriate Treatments A.A-5
- Planning a Preservation Project..... A.A-6
- Overarching Preservation Guidelines..... A.A-9
- Phasing Improvements A.A-10
- Seismic Rehabilitation of Historic Buildings A.A-11

WHAT DOES PRESERVATION MEAN?

Historic preservation means keeping properties and places of historic and cultural value in active use while accommodating appropriate improvements to sustain their viability. It also means keeping historic resources for the benefit of future generations. That is, while maintaining properties in active use is the immediate objective, this is in part a means of assuring that these resources will be available for others to enjoy in the future.

DETERMINING HISTORIC SIGNIFICANCE

What makes a property historically significant? A property is considered to have historic significance if it meets a defined age threshold, and meets at least one of the established criteria for determining significance. In so doing, it also must retain sufficient integrity to be able to convey that significance.

AGE OF HISTORIC RESOURCES

In general, properties must be at least 50 years old before they can be evaluated for potential historic significance, although exceptions do exist when a more recent property clearly has historic value. Properties determined to have historic significance meet the age threshold, and also fit within a period of historic significance that applies to the area. With the age of the property in mind, it is then evaluated for its significance, using defined criteria.

CRITERIA FOR DETERMINING HISTORIC SIGNIFICANCE

The quality of significance in American history, architecture, archaeology, engineering, and culture is present in districts, sites, buildings, structures, and objects that possess integrity of location, design, setting, materials, workmanship, feeling, and association, and:

- Is at least 50 years old at the time of nomination
- Retains integrity of location, design, setting, materials, workmanship, feeling, and association such that it is able to convey its historical, cultural, or architectural significance

INTEGRITY

In order to convey significance, a property must also retain integrity, with a sufficient percentage of the structure dating from its period of significance. A majority of the building's structural system and materials and its character-defining features should remain intact. See *Degrees of Building Integrity* below for more information.

CONTRIBUTING PROPERTY

A "contributing" property is one which has been determined to be historically significant because it was present during the period of significance for the district, possesses integrity or is capable of yielding important information about the period.

NON-CONTRIBUTING PROPERTY

A "non-contributing" building is a more recent property (less than 50 years old), or an older building that has been substantially altered that does not retain its historic integrity.

Substantial alterations that may cause an older building to be non-contributing include a combination of the following: a significant change in building form, a reconfiguration of front façade windows and the removal of a storefront.

RESTORING INTEGRITY

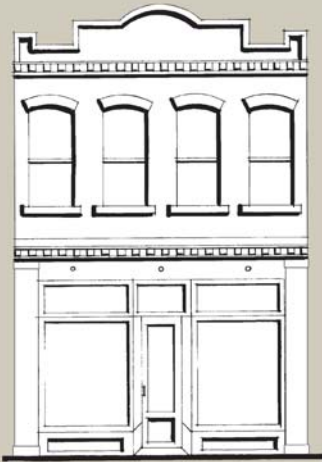
Some alterations may lead a property owner to believe a building has lost its historic integrity. These alterations include window replacements, cornice replacement, or a change/covering of a building's original materials or storefront, for example. These alterations can often be modified and/or restored to reveal a building's historic integrity.

PROJECT REVIEW

When reviewing a proposal to improve a property with historic significance in the Old City Hall Historic District, the City will seek to maintain the integrity of the resource.

DEGREES OF BUILDING INTEGRITY

CONTRIBUTING PROPERTY



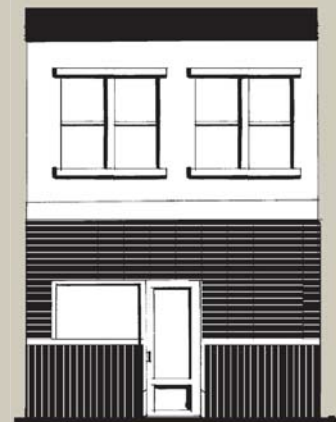
This building retains its historic integrity.

CONTRIBUTING PROPERTY WITH ALTERATIONS



Although it has been moderately altered, this building retains its essential historic integrity.

NON-CONTRIBUTING PROPERTY



This building has been extensively altered and does not retain its historic integrity.

ACCEPTED TREATMENTS FOR HISTORIC RESOURCES

The following list describes permitted treatments for historic resources that may be considered when planning a preservation project. Much of the language addresses buildings; however, sites, objects and structures are also relevant.

PRESERVATION

“Preservation” is the act of applying measures to sustain the existing form, integrity and material of a building. Work focuses on keeping a property in good working condition with proactive maintenance. While the term “preservation” is used broadly to mean keeping a historic property’s significant features, it is also used in this more specific, technical form in this document.

RESTORATION

“Restoration” means the act or process of accurately depicting the form, features and character of a property as it appeared at a particular period of time by means of the removal of features from other periods in its history and reconstruction of missing features from the restoration period. The limited and sensitive upgrading of mechanical, electrical and plumbing systems and other code-required work to make properties functional is appropriate within a restoration project.

RECONSTRUCTION

“Reconstruction” means the act of structurally rebuilding a structure or portion thereof, wherein the visible architectural elements are replaced in kind with materials and finishes that accurately convey the character of the original elements.

REHABILITATION

“Rehabilitation” means the act or process of making possible a compatible use for a property through repair, alterations and additions while preserving those portions or features which convey its historical, cultural or architectural values.

COMBINING TREATMENTS

For many projects a “rehabilitation” approach will be the overall strategy, because this term reflects the broadest, most flexible of the approaches. Within that, however, there may be a combination of treatments used as they relate to specific building components. For example, a surviving cornice may be preserved, a storefront base that has been altered may be restored, and a missing kickplate may be reconstructed.

INAPPROPRIATE TREATMENTS

The following approaches are not appropriate for historically significant properties.

“Remodeling” is the process of changing the historic design of a building. The appearance is altered by removing original details and by adding new features that are out of character with the original. Remodeling of a historic structure is inappropriate.

“Deconstruction” is the process of dismantling a building such that the individual material components and architectural details remain intact. This may be employed when a building is relocated or when the materials are to be reused in other building projects. Deconstruction may be a more environmentally responsible alternative to conventional demolition. However, it is an inappropriate treatment for a building of historic significance.

PLANNING A PRESERVATION PROJECT

A successful preservation project should consider the significance of the historic resources, its key features, and the project’s program requirements. The tables and diagrams presented here and on the following pages provide overall guidance for planning a preservation project.

STEPS TO CONSIDER FOR A SUCCESSFUL PRESERVATION PROJECT

Follow the steps below when planning a preservation project.

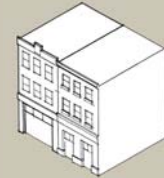
Step 1. Review reasons for significance: The reasons for significance will influence the degree of rigor with which the standards are applied, because it affects which features will be determined to be key to preserve. Identifying the building’s period of significance is an important first step.



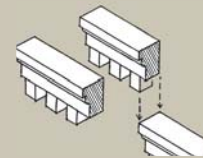
Step 2. Identify key features: A historic property has integrity. It has a sufficient percentage of key character-defining features and characteristics from its period of significance which remain intact.



Step 3. Identify program requirements for the desired project: The functional requirements for the property 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

Selecting an appropriate treatment for a character-defining feature is important. The method that requires the least intervention is always preferred. By following this tenet, the highest degree of integrity will be maintained. The following treatment options appear in order of preference. 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 to its historic condition.



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.



If a feature is deteriorated or damaged, repair it to its historic condition.

CHOOSING A TREATMENT STRATEGY

Selecting an appropriate treatment for key features of a historic building provides for proper preservation of the historic fabric. The method that requires the least intervention is always preferred. See *Façade Treatments* below for more information.

FAÇADE TREATMENTS

For most historic resources, the front wall is the most important to preserve, with alterations rarely being appropriate. Many highly visible side walls are also important. By contrast, portions of a side wall that are not as visible may be less sensitive. The rear wall is usually the least important.

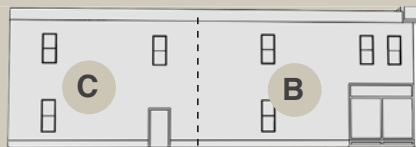
LOCATION A: PRIMARY FAÇADE



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

LOCATION B: HIGHLY VISIBLE SECONDARY WALL

LOCATION C: LESS VISIBLE SECONDARY WALL



Preservation and repair in place is the priority on a highly visible secondary wall. More flexibility in treatment may be considered on a less visible secondary wall, where a compatible replacement or alteration may be acceptable.

LOCATION D: NOT HIGHLY VISIBLE REAR FAÇADE

LOCATION E: HIGHLY VISIBLE REAR FAÇADE



More flexibility may be considered on a rear façade that is less visible, with a compatible alteration being acceptable if it is not visible to the public. Highly visible rear façades often occur on civic buildings that are designed to be viewed “in the round.” Preservation and repair in place is the priority, but some flexibility may be considered on upper façades.

OVERARCHING PRESERVATION GUIDELINES

With an understanding of the basic concepts of historic significance and integrity, it is important to comply with some general guidelines that underlie specific ones that appear earlier in this document. The following guidelines apply to all historic properties and will be used when evaluating the appropriateness of related work:

A-1 RESPECT THE HISTORIC CHARACTER OF A PROPERTY.

- a. The basic form and materials of a building, as well as architectural details, are a part of the historic character.
- b. Do not try to change the style of a historic resource or make it look older than its actual age.
- c. Confusing the character by mixing elements of different styles or periods can adversely affect the historic significance of the property.

A-2 SEEK USES THAT ARE COMPATIBLE WITH THE HISTORIC CHARACTER OF THE PROPERTY.

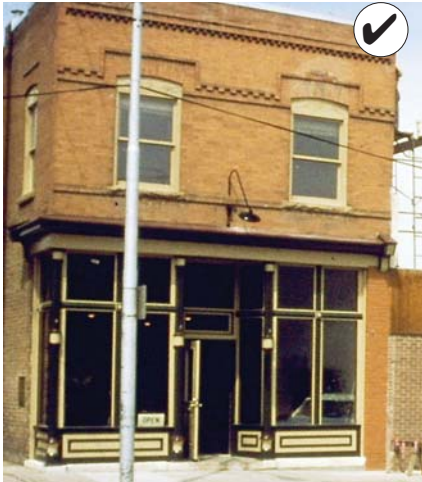
- a. Converting a building to a new use different from the original use is considered to be an “adaptive reuse,” and is a sound strategy for keeping an old building in service. For example, converting a gas station structure to a coffee shop is an adaptive use. A good adaptive use project retains the historic character of the building while accommodating a new function.
- b. Every reasonable effort should be made to provide a compatible use for the building that will require minimal alteration to the building and its site.
- c. Changes in use requiring the least alteration to significant elements are preferred. In most cases designs can be developed that respect the historic integrity of the building while also accommodating new functions.

A-3 MAINTAIN SIGNIFICANT FEATURES AND STYLISTIC ELEMENTS.

- a. Preserve distinctive stylistic features and other examples of skilled craftsmanship. The best preservation procedure is to maintain historic features from the outset to prevent the need for repair later. Appropriate maintenance includes rust removal, caulking and repainting.
- b. Do not remove these features.

A-4 REPAIR DETERIORATED HISTORIC FEATURES AND REPLACE ONLY THOSE ELEMENTS THAT CANNOT BE REPAIRED.

- a. Upgrade existing materials, using recognized preservation methods whenever possible.
- b. If disassembly is necessary for repair or restoration, use methods that minimize damage to original materials and facilitate reassembly.



Before rehabilitation: historic storefront components survive (ca. 1980)



After the initial rehabilitation, storefront components are retained (ca. 1982)



Storefronts continue to be preserved (ca. 2003)

PHASING IMPROVEMENTS

In some cases, a property owner may wish to make interim improvements, rather than execute a complete rehabilitation. This work shall be planned such that it establishes a foundation for future improvements that will further assure continued use of the property and retain its historic significance. For example, a simplified cornice element may be installed on a commercial storefront, in lieu of reconstructing the historic design, with the intent that an accurate reconstruction would occur later.

A-5 PLAN INTERIM PRESERVATION IMPROVEMENTS TO RETAIN OPPORTUNITIES FOR FUTURE REHABILITATION WORK THAT WILL ENHANCE THE INTEGRITY OF A HISTORIC PROPERTY.

- a. Preserve key character-defining features while making interim preservation improvements.
- b. Interim work that would foreclose opportunities for more extensive rehabilitation in the future is inappropriate.

SEISMIC REHABILITATION OF HISTORIC BUILDINGS

As stated in the National Park Service (NPS) Preservation Brief 41:

“When buildings are not designed and constructed to withstand these unpredictable and often violent ground motions, major structural damage, or outright collapse, can result, with grave risk to human life. Historic buildings are especially vulnerable to seismic events, particularly those built before seismic codes were adopted. Also, more and more communities continue to adopt higher standards for seismic retrofit of existing buildings. Although historic and other older buildings can be retrofitted to survive earthquakes, the process of doing so may damage or destroy the very features that make such buildings significant. While life-safety issues remain foremost concerns, fortunately, there are various approaches which can help protect historic buildings from both the devastation caused by earthquakes and from the damage inflicted by well-intentioned, but insensitive, retrofit procedures. Building owners, managers, consultants, and communities need to be actively involved in planning for and readying irreplaceable historic resources from these threats.”

For more information, see the NPS website (https://www.nps.gov/tps/how-to-preserve/preservedocs/preservation-briefs/41Preserve-Brief_SeismicRetrofit.pdf)

Questions to Ask

These questions should be discussed with the team to determine acceptable alternatives. Since there is never a single “right” answer, the design team and code officials should work together to determine the appropriate level of seismic retrofit with the lowest visual impact on significant spaces, features, and finishes on both the interior and exterior of historic buildings. This guide is not intended to prescribe how seismic retrofit should be done, but rather, to illustrate that every physical change to a building will have some consequence. By asking how impacts can be reduced, the owner will have several options from which to choose.

- Can bracing be installed without damaging decorative details or the appearance of parapets, chimneys, or balconies?
- Are the visible features of the reinforcement, such as anchor plates/washers or added exterior buttresses adequately designed to blend in with the historic building?
- Can hidden or grouted bolts be used to tie floors and walls together, instead of using traditional bolts and exposed washers or rosettes if they might detract from a building’s historic character?
- Are diagonal frames, such as X- or K-braces or other located to have a minimal impact on the primary facade? Are they set back and painted a receding color if visible through windows or storefronts?
- Can moment frames or reinforced bracing be added around historic storefronts in order to avoid exposed reinforcement, such as X-braces, within the immediate viewing range of the public?
- Can shorter sections of reinforcement be “stitched” into the existing building to avoid removing or covering large sections of historic materials? This is particularly important for the insertion of additional roof framing supports.
- Can shear walls be located in utilitarian interior spaces to reduce the impact on finishes in the primary areas?
- Are there situations where a thinner, applied fiber-reinforced coating would adequately strengthen walls or supports without the need for heavier reinforced concrete?
- Can diaphragms be added to non-significant floors in order to protect highly decorated ceilings below, or the reverse if the floor is more ornamental than the ceiling?
- Are there adequate funds to retain, repair, or reinstall ornamental features and finishes once structural reinforcements have been installed?
- Should alternative seismic reinforcement methods such as base isolation, wall damping systems, or core drilling be considered? Could they protect significant features and materials by reducing the amount of intervention required?
- Are the seismic treatments under consideration “reversible” in a way that allows the most amount of historic materials to be retained and allows future repair and restoration?
- Could the seismic rehabilitation add excessive strengthening that could have unintended negative consequences to the historic structure during an earthquake?

March 18, 2019

Reuben McKnight
Historic Preservation Officer
Room 345
Tacoma Municipal Building
747 Market Street
Tacoma, WA 98402

Re: Renaming of Rhone Poulenc Salt Marsh, 1737 Port of Tacoma Road

Enclosed please find 350 Tacoma's Statement of Criteria and related materials to our proposal to change the name of the Rhone Poulenc salt marsh to a traditional Puyallup name translated to "little marsh."

If you need additional materials or have further questions, please do not hesitate to contact me. Thank you for your consideration of this proposal.

Very truly yours,

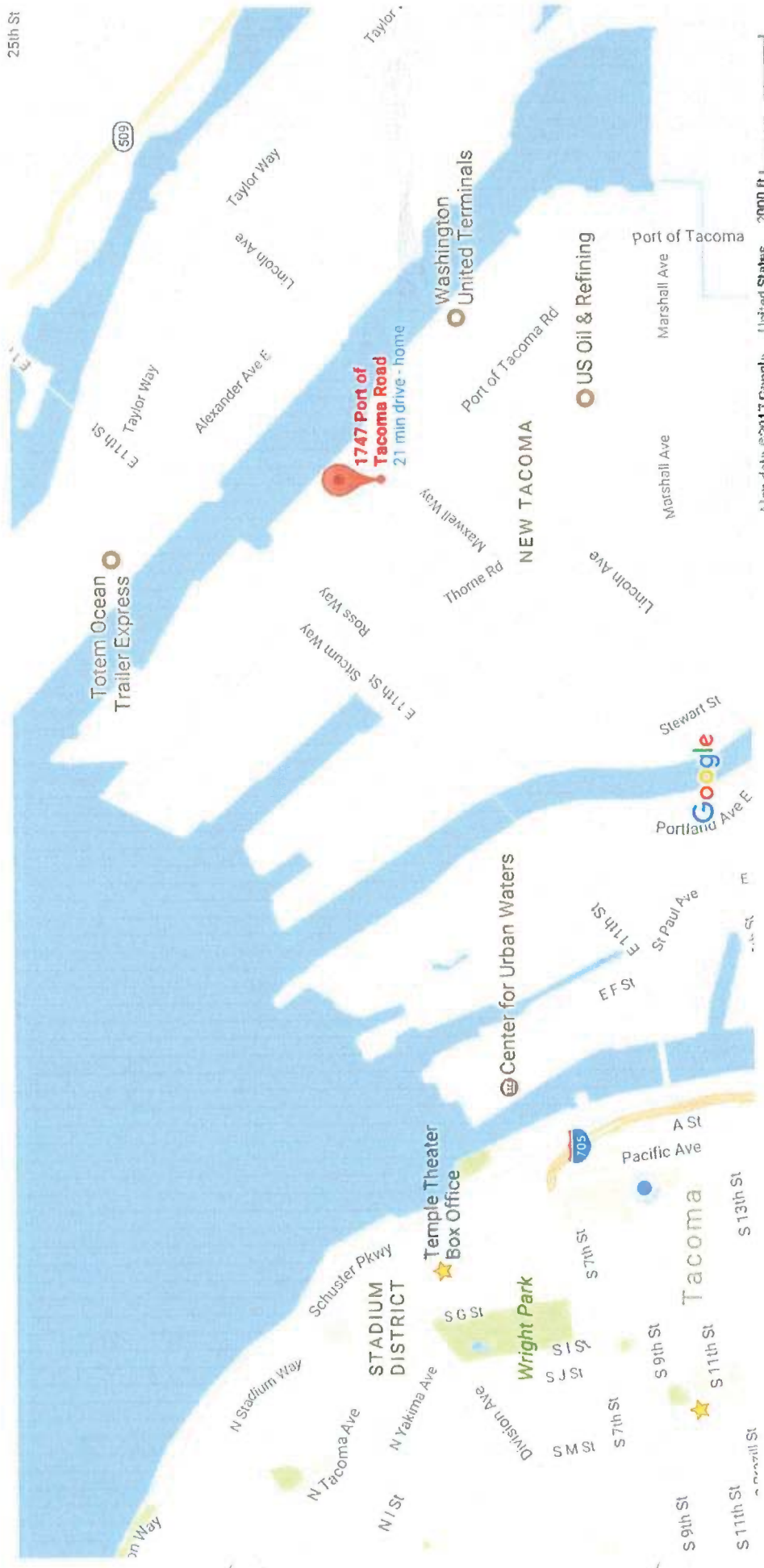
A handwritten signature in cursive script that reads "Carol M. Kindt". The signature is written in black ink and is positioned below the typed name.

Carol M. Kindt
350 Tacoma
(253) 576-5248

Statement of criteria used for proposed name change of Rhone-Poulenc site.
Parcel # 6965000122

350 Tacoma is proposing that the name for a small salt marsh on Port of Tacoma Rd. be replaced with the name q^wi q^wəlut.

Representatives of 350 Tacoma, acting as habitat stewards of the Rhone-Poulenc Salt Marsh site (in partnership with City of Tacoma Environmental Services and EarthCorps), initiated contact with the Puyallup Tribes and the Puyallup Language Program to ask for their assistance in determining an appropriate Twulshootseed name for the site. Thus, the criteria for the proposed name change is both ecological – seeking to identify a name which reflects the natural history of the site, as well as culturally relevant given the Puyallup tribes historical presence in the area. As the site is described ecologically as a Salt Marsh habitat, one that was found historically throughout the pre-industrial Salish Sea, the Language Program suggested q^wi q^wəlut as an appropriate name, meaning ‘a little marsh’. The name recognizes both of the above-mentioned criteria. It is also consistent with the renaming of other natural areas in the Port area (cf. Gog le hi te Wetland) and creates the opportunity to educate citizens about the long history of native people’s in the area as well as educate people about the natural history of the area.





1747 Port of Tacoma Rd
Tacoma, WA 98421





May 31, 2018

haʔl sləʔil tx̣ẉəl dægʷi Carol!

Thanks for your translation request for 350 Tacoma. As per our phone conversation today with tribal elder, Ramona Bennett, please find our attempt below at naming the space you folks are working with.

I spoke with our Lushootseed language consultant, Zalmai Zahir and he was able to translate your request of "a small marsh." He said this would be a very appropriate name for that area.

In the phone conversation, Ramona mentioned possibly naming the area after one of our tribal elders, honoring her Indian name. This would also be wonderful, however, permission would need to be granted from that family, as one of their family members still carries that Indian name.

TWULSHOOTSEED	ENGLISH
q̣ẉi q̣ẉəlut	'a small marsh'

If you are going to print this name on any materials, shirts, signs, etc. please have the print company email us with any proofs before they go to print. Many errors are made on the printing side when the printing companies do not have our keyboard, or fonts are used that don't support the Lushootseed alphabet.

Thanks again for wanting to incorporate our tribal language into your project! Please let me know if you have any more questions.

juʔilabcut čəx̣ẉʔal ti sləʔil. Enjoy yourself today.

haʔl ḳẉ(i) adsəslabcəbut. Watch over yourself well.

Amber Sterud Hayward

Puyallup Language Program

W: 253-680-5763

tx̣ẉəlšucid 5/31/2018; Puyallup Tribal Language Program

*Please note: Please find your translation request attached in a Word document and PDF. You can copy and paste the words from the Word document into other documents and emails. The PDF is attached so you can reference the proper placement of the characters. While you can copy and paste the phrases, they need to stay in Times New Roman, Calibri or Candara font to maintain the proper format of the characters. If other fonts are used, this may corrupt the Lushootseed characters making them incorrect. If you are making any poster, shirts, etc., we would be happy to be a part of the verification process to ensure the phrase is correctly printed.

TWULSHOOTSEED TRANSLATION REQUEST ADVISORY NOTICE

PROOFING MATERIALS

Thank you for your Twulshootseed translation request. Please find your translation request attached in a Word document and PDF. You can copy and paste the words from the Word document into other documents and emails. The PDF is attached so you can reference the proper placement of the characters.

If you are making any posters, shirts, etc., we are requesting that you send a proof to the Language Program to ensure the phrase is correctly printed. Please email proof verification to christopher.duenas@puyalluptribe.com or amber.hayward@puyalluptribe.com

PROPER FONTS

While you can copy and paste the phrases, they need to stay in Times New Roman, Calibri or Candara font to maintain the proper format of the characters. If other fonts are used, this may corrupt the Lushootseed characters making them incorrect.

CAPITAL LETTERS

The Lushootseed language does **not** use capital letters. Please do not put the phrase in CAP locks and please do not capitalize letters at the beginning of sentences.

PUNCTUATION AND QUESTION MARKS

Also please note that while Lushootseed does utilize some English punctuation, such as “periods” and “exclamation marks,” the English “question mark” is **never** used in Lushootseed. Lushootseed has its own question marker and questions words that do not require the English question mark.

ə ≠ e

In the Lushootseed alphabet, there are four vowels: a ə i u. The Lushootseed alphabet does not share all the same vowels and sounds as English. The most common mistake we see is the English “e” used in the place of the Lushootseed “ə” schwa. There is no English “e” in the Lushootseed language.

THE WEDGE SYMBOL

There are a handful of letters in the Lushootseed alphabet that contain a wedge symbol “ ˇ ” that looks like a small “v” on the top of a letter (č č’ ĵ š ǰ ǰ’). Some fonts can cause the wedge symbol to appear off to the side of the letter; this is incorrect placement.

ROOT MARKER

When looking in the Lushootseed dictionary, you will see a root marker ˇ in some of the words. A root marker denotes the root word, when a prefix or suffix is added to the word. For example, in the dictionary, the word for day “slǰil” is written, “s ˇ lǰ-il.” In written form, “slǰil” is correct; the form with the root marker is the linguistic form of the word, and should not be used when writing the word in documents.

tx^wəlšucid 6/7/17; Puyallup Tribal Language Program; Amber Hayward

ADVISORY NOTICE

Puyallup Tribal Language Program • 5803 North Levee Road – Fife, WA 98424 • 253-680-5763
language@puyalluptribe.com www.puyalluptriballanguage.org

TWULSHOOTSEED TRANSLATION REQUEST ADVISORY NOTICE

KEYBOARD VS. LUSHOOTSEED FONT

There are 43 characters in our alphabet, and not all of them are regular English characters. For typing special characters you will need a **software keyboard**. This is different from a **font**. A keyboard sends characters to the computer and the computer uses fonts to display those characters.

If you use a **font** for Lushootseed the keyboard is still sending the original key to the computer. So if you switch fonts or send your text to someone who does not have the font installed, it will display the English character.

However, with a **software keyboard**, when a key is pressed it sends the code for the Lushootseed character to the computer and the computer uses a system font to display the letter. This is better because most platforms have at least 1 font that can display all Lushootseed characters. The only catch to this is that some special fonts or even common fonts can have issues displaying certain characters.

Please note, if you have the Lushootseed font installed on your computer, it does not act as an English to Lushootseed translator.

THE LUSHOOTSEED ALPHABET

We have provided the Lushootseed alphabet below as a reference to assist and ensure proper placement of the Lushootseed letters in any printed materials.

? a b c c' č č' d d^z ə g g^w h i j k k' k^w k'^w l l' ł λ'
m n p p' q q' q^w q'^w s š t t' u w w' x^w ǰ ǰ^w y y'


tx^wəlšucid 6/7/17; Puyallup Tribal Language Program; Amber Hayward


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language@puyalluptribe.com www.puyalluptriballanguage.org

Rhone-Poulenc

Boundary

 Boundary

 Rhone-Poulenc Salt Marsh

1747 Port of Tacoma Rd.



Reflections on the Salt Marsh

📅 July 16, 2018 / 👤 / 📁 Uncategorized / 📍 Port of Tacoma, Rhone Poulenc, salt marsh, stewards

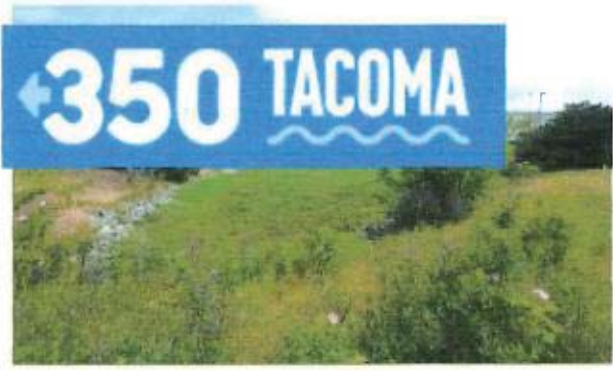
By Joy Caddock

I've been to Rhone Poulenc Salt Marsh four times—and I don't know if it's me, but it grows on me each time I'm there. Some of that could be due to the beautifying efforts of a small group of dedicated volunteers with 350 Tacoma and EarthCorps, and some of it could be due to a widening of my heart as I spend time at this spot.

The first time I visited was pre-work party, to capture "before" pictures. My partner and I stood at the end of the long, meandering, asphalt path remarking on things as we passed. "It really helped that they made that path gently meandering." "How does anything live in the soil here?" "Look at all those gross earplugs!" (Daring each other to eat one, etc.). And out of the corner of my eye to the left I follow a glacier white US oil pipeline toward the water. Before you hit the tide line you realize you are on a sweet little hill with one of the more mature looking trees here. I took a bud home to see if I could search online for what it is. (American Beech?) It wasn't a burgeoning healthy-looking bud, but covered in sticky brown scarcity. That bud ended up on my altar and I thought about it a lot.



Subsequent work parties have yielded progress in the way the place looks objectively. EarthCorps arranged to get garbage cans (and people used them!) so there were way fewer earplugs and wrappers. During one work party we focused on eliminating the Spotted Knapweed that was thriving. We got bags of the tenacious stuff. With roots like opossum tails, Spotted Knapweed is an aggressive naturalized weed. It releases catechin, a powerful biofumigate, into the soil in order to out-compete other plant species. It's even being studied as an alternative to chemical fumigates.



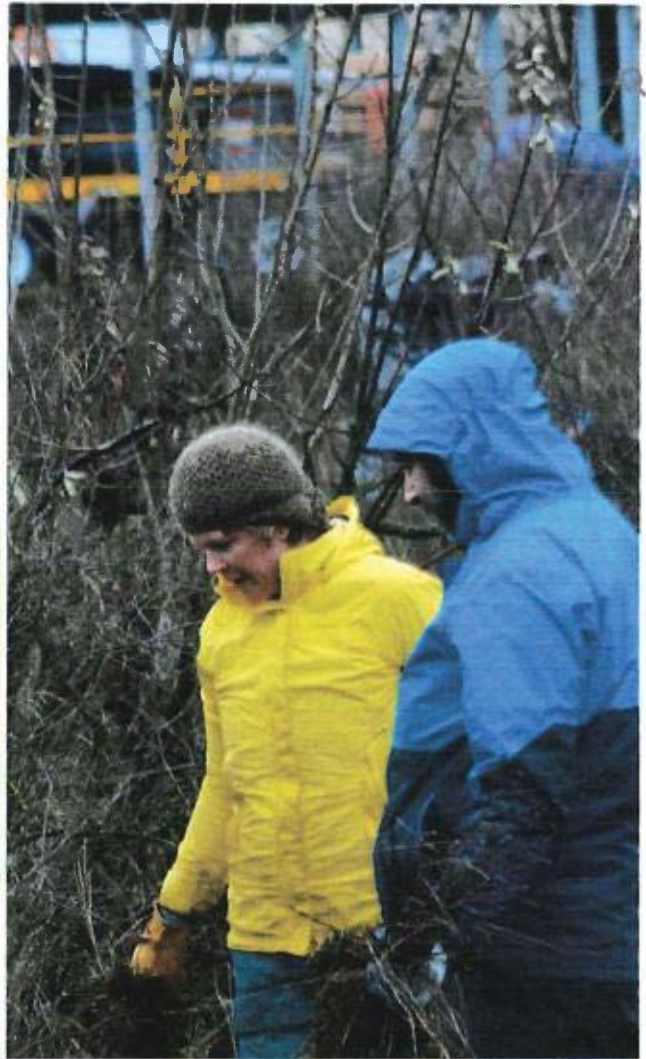
One volunteer (who also happens to work at the port—Thanks Tracy!) was able to get in through security to clean up the other side of the chain-linked fence. She celebrated about it with another worker inside the fence who said he'd wanted to do the same cleanup for ages.

All in all the worms seem livelier as does the conversation as we get to know one another better one work party at a time. These times have yielded the joy of noticing all this life and the hope that if more egregious industry is prevented from harming these tide flats (and care is taken to remediate)—the land CAN recover. We are seeing evidence in this place.

I'm tamped, though, by the grief I feel in the locating of this spot. Because it's in the beauty as it's more and more revealed that you can see a picture into what was and what now, is not. It's some of the only green one can see around—Unless you count the green of Puyallup Tribal banks as you squint through the unlawfully constructed PSE LNG Plant. It's in all these things that we hold the tension of joy, grief and hope. Come out and hold it with us!



← 350 TACOMA



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February 27, 2019
In "Climate Change"

Salt marsh cleanup event uncovers beauty in the Port of Tacoma

📅 January 23, 2018 / 👤 / 📁 Action / action, City of Tacoma, EarthCorps, Port of Tacoma, restoration, salt marsh, service, Tacoma, US oil

By Rachael De Souza
350 Tacoma

Many of us fight for climate justice every day by meticulously researching the science, preparing and giving testimony for elected officials, organizing and being organized, participating in demonstrations, and living our values daily, helping those around us recognize that climate action is necessary, possible and urgent. In a nutshell, it's hard, grinding work. That's why I see our Rhone Poulenc Salt Marsh restoration process as a fun way to fight, and a chance to enjoy something beautiful on the Blair Waterway. I invite you to join, too.



Last Saturday marked our first work party at Rhone-Poulenc Salt Marsh! About a dozen friendly and hard-working community members spent 3 hours removing trash from this little-known open space in the Port of Tacoma. The site is currently hard to find – its narrow entrance on Port of Tacoma Road opens onto a long, asphalted walkway, flanked on either side by high chain link to separate it from U.S. Oil to the north and a container yard to the south. I had to circle my bike around several times, and then finally ask some police officers for directions, before I found the unmarked space.

350 TACOMA



Rhone-Poulenc's walkway ends at a small platform, which looks out onto a tidal marsh. Marine plants and creatures fill the lower areas of the park, and give way to grasses and bushes closer to the fence lines. Equipped with litter pickers and garbage bags, our team paced the open space collecting trash and cutting back invasive plants.

At the end of the day we had filled half a dumpster with trash – mostly plastic food packaging and used, dirty ear plugs. The cache was surprising – not many of us thought we could pick up that much trash in this tiny space. Scouting for litter, we also noticed some beautiful things in this open space. By the north fence, we noticed lots of opened and cleaned mussel shells, signs that birds and mammals may still use this habitat. My birding heart skipped a beat to find a small broken egg shell under one of the few trees, and I quietly watched some seasonal water fowl paddle away as I approached the shoreline. We saw that someone has already restored a section of native plants, including the attractive twinberry, at the west side of the site. And of course, one of the best findings in the salt marsh on Saturday was a great group of engaged advocates who care about community. While blackberries and litterbugs (and so much more) challenge this small green space, there is some joy in being at Rhone Poulenc.

350 Tacoma, with the help of partners EarthCorps and the City of Tacoma, welcomes everyone interested in helping steward Rhone Poulenc to join the next work party on Saturday, February 17, from 10 AM – 1 PM! [Check out our calendar here.](#) We are just getting started and have a lot to learn and many ways to grow – we would love to have you on the team.





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[Salt Marsh History: A Habitat in Transition](#)

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January 7, 2018

In "Action"



One thought on “Salt marsh cleanup event uncovers beauty in the Port of Tacoma”



Tracy Wiegman
 January 24, 2018 at 7:54 am
 Permalink

Beautiful! Thank you! Interesting to hear about plastic food containers and earplugs dominating the trash collection because I work down there in that container yard from time to time and we where those earplugs. I am thoughtful about putting mine in the garbage cans when done but I see so many people just throw them on the ground and it drives me crazy! I will be using this story as an example of how these earplugs just hang around and collect, they do not compost! And the same with the food containers! I hope to join you next month (:

Comments are closed.



Social



Help Support 350 Tacoma

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Tweet



Tweets by @350Tacoma



350 Tacoma
@350Tacoma

As Scott Pruitt rolls back U.S. auto fuel economy standards, solar-powered cars are being developed in Germany and the Netherlands that will end the need to fill up on fossil fuels or charge your electric vehicle. [#wedonthavetime](#) [#FossilFree](#) [#ZeroEmission](#) weforum.org/agenda/2018/06...

This solar-powered car lets you drive for free

The Sono Scion can drive up to 30km a day, even with an empty battery.

weforum.org

15h



350 Tacoma
@350Tacoma

A look at your future, Tacoma, unless elected leaders wake up & stop Puget Sound Energy's fracked gas fiasco. LNG-by-truck, LNG-by-barge, and LNG-by-rail are all in the project proposal, but City Planning wants you to believe that all risk is confined on site. [#NOLNG](#) [#TacCouncil](#)

15h

[Embed](#)

[View on Twitter](#)

Rhône-Poulenc

Rhône-Poulenc (French pronunciation: [ʁon pulɛ̃k]) was a French chemical and pharmaceutical company founded in 1928. In 1999 it merged with Hoechst AG to form Aventis. As of 2015, the pharmaceutical operations of Rhône-Poulenc are part of Sanofi and the chemicals divisions are part of Solvay group and Bayer Crop Science.

Contents

History

Literature

See also

References

Rhône-Poulenc



RHÔNE-POULENC

Type	merged with Hoechst AG
Industry	Chemicals
Founded	1928
Founder	Étienne Poulenc
Products	Chemicals and pharmaceuticals
Website	www.sanofi-aventis.com (http://www.sanofi-aventis.com/)

History

The company was founded in 1928 through the merger of **Société des usines chimiques du Rhône** (Society of Rhône Chemical Factories) from Lyon and **Poulenc Frères** (Poulenc Brothers) from Paris founded by Étienne Poulenc, a 19th-century Parisian apothecary and brought to prominence by his second and third sons Émile, father of composer Francis Poulenc, and Camille Poulenc (1864–1942). In 1950, the company synthesized chlorpromazine which it sold to Smith, Kline & French (today part of GlaxoSmithKline) who marketed the drug as Thorazine.^[1] In 1990, it merged with the pharmaceutical company Rorer to form Rhône-Poulenc Rorer.^[2] In January 1999, Rhône-Poulenc merged with Hoechst AG to form Aventis. In 2004, Aventis went on to merge with Sanofi-Synthélabo forming Sanofi-Aventis, the third largest pharmaceutical company in the world. In 2011, Sanofi-Aventis decided to drop the Aventis suffix and change its name to Sanofi.

In 1997, its chemicals division was spun off into a separate company named Rhodia and was later acquired by the Solvay group in 2011. The agricultural chemicals division of Rhône-Poulenc, known as Aventis CropScience after the merger with Hoechst, was sold to the German chemical and pharmaceutical company Bayer in 2002.

In 1997 Rhône-Poulenc came to play a central part in what is claimed to be the worst environmental accident in Sweden's history. Rhône-Poulenc supplied Rhoca-Gil for the building of the Hallandsås tunnel. The chemical leaked into the artesian water, causing great damage to cattle, surrounding nature and workers at the construction site. Rhône-Poulenc was criticised for not pointing out the risks of using the sealant, which

contained acrylamide and is considered to be carcinogenic. Criminal charges were brought against the company and In June 2001, the managing director of the former Rhône-Poulenc Sweden was found guilty of breaching the Chemical Products Act.

Rhône-Poulenc originally funded the *Rhône-Poulenc Prizes*, now known as the Royal Society Prizes for Science Books.

Literature

- Chauveau, Sophie. 1999. *L'invention pharmaceutique : la pharmacie française entre l'Etat et la société au XXe siècle*. Le Plessis-Robinson: Sanofi-Synthélabo.

See also

- Plant Genetic Systems
- Sanofi

References

1. Whitaker, Robert (2002). *Mad in America*. Perseus (Basic Books). p. 142. ISBN 978-0-465-02014-0.
2. Rhône Poulenc (http://en.sanofi.com/history/ajax/en_rhone_poulenc.html)

Retrieved from "<https://en.wikipedia.org/w/index.php?title=Rhône-Poulenc&oldid=819162100>"

This page was last edited on 7 January 2018, at 20:44.

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http://www.facebook.com/donate/37703817007513477525863824720617



Carol

Home

Create



You donated \$20 to this fundraiser

Following



You, Anna and 3 other friends donated

6 donated

123 invited



Nikie's Birthday Fundraiser for 350 Tacoma

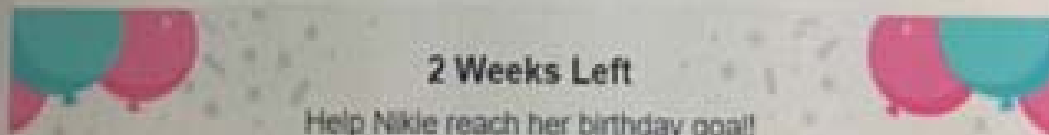
Fundraiser for 350 Tacoma by Nikie Walters

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\$205 / \$1,000 raised

Invite Friends

+ Add friends to this fundraiser



Debra Hollenbeck



Pauly Harris



Kyle Taylor Lucas

Show More Friends

Created By



Nikie Walters
On Facebook

Fundraiser Questions



Carol

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Details

Since January 2018, 350 Tacoma (with the support of EarthCorps and City of Tacoma Environmental Services) have been working monthly to restore a tiny neglected salt marsh and mud flat in the industrial Port of Tacoma, nestled between U.S. Oil & Refining and Washington United Terminal on the Blair Waterway. We'd love your help!

If you can come, please RSVP! It helps us plan what to do and what tools to bring: <https://www.earthcorps.org/volunteer/event/a0E1E00000Pmn7ZUAR/>

Our goal is to love this little one acre open public space back to health. That involves picking up garbage, pulling out invasive weeds, restoring the soil, planting native plants and trees, and creating walkways and signage. The salt marsh was initially named for a French chemical company—Rhone

See More

About 350 Tacoma



350 Tacoma

Nonprofit Organization · Tacoma, Washington

350 Tacoma is a local independent affiliate of 350.org, an international grassroots movement working to solve the climate crisis.

Events with 350 Tacoma



www.facebook.com/events/305078033512030/



Carol

SALT MARSH STEWARDSHIP

WORK PARTY
SATURDAY, APR 20
10AM-1PM

1747 PORT OF TACOMA RD
TACOMA, WA 98421



APR

20

Monthly work party at the salt marsh

Public · Hosted by 350 Tacoma

✓ Going ▾

➔ Share ▾



Let me tell you about a little green space in the heart of Tacoma's tide flats called Rhône-Poulenc Salt Marsh. 350 Tacoma, together with EarthCorps and the City of Tacoma is working to restore this neglected swath of life by picking up debris and preparing its soil for a more comprehensive restoration. The site is squeezed between a shipping terminal and an oil pipeline. This sliver of life in an otherwise obvious industrial wasteland is named after a French chemical manufacturer and leading producer of organic chemicals, synthetic fibers and pharmaceuticals originally founded in 1928.

In its early origins Rhone Poulenc was a merging of a dyestuffs manufacturer and a pharmaceutical house established by Camille Poulenc, founder of the French pharmaceutical industry and collaborator of Pierre and Marie Curie. When France entered the European Economic Community in 1957 the company became active in the reorganization of the French chemical industry. Over time Rhone Poulenc has become a lead producer in synthetic textiles, but is mostly known in France for its subsidiaries relating to specialty drug production. While the bulk of the firm's sales were in France they have also developed markets in other Western European Countries, The U.S., Africa, Australia and the Middle East.

The company came to the states in 1948 establishing Rhodia Inc. Since then the company has absorbed many small manufacturing and distribution companies and worked in concert with heavy hitters like Dow Chemical, Dupont, Mobil, and Monsanto. In the late eighties the company aggressively expanded to the United States under the name of Rhone Poulenc Inc. (RPI). In 1987 they acquired the Basic chemical division of Stauffer Inc. which produces and markets inorganic commodity chemicals that are used in pulp and paper production, water and sewage treatment, soap, detergent, deodorizers, detergent, food and glass. While not in operation today, it was at this site in Tacoma that inorganic chemicals were used in manufacturing; these include sulfuric acid, Sulfur-based products, phosphorous products, phosphates, Sodium Bicarbonate and soda ash.

This sweet but exploited habitat is reminiscent of what was common along Commencement Bay pre-industry. Puyallup tribe made a rich livelihood here for millennia, living with one foot in the forest and foothills and one on the shore, gathering the abundance of both. Volunteers seek to restore it once again to be a place of refuge for birds to nest or a nurturing spot for a small mammal to forage.

Basic Chemicals
Stauffer Chemical Company

Acquired by Rhone-Poulenc Inc. late in 1987, Stauffer Chemical Company is the second of three chemical divisions. Based in Shelton, Connecticut, Stauffer added approximately \$500 million in sales, propelling Rhone-Poulenc Inc. over the \$1 billion mark.

The division produces and markets inorganic commodity chemicals that are used in pulp and paper production, water and sewage treatment, soap, detergent, deodorizers, food and glass.

Principal Products
Sulfuric Acid and Sulfur-based Products
Phosphorous Products

Phosphates

Sodium Bicarbonate Soda Ash

Principal Markets Fertilizers Detergents Processed Foods

Rhone-Poulenc Inc. (RPI) is the United States subsidiary of Rhone-Poulenc S.A., the largest chemical and pharmaceutical manufacturer in France.

Rhone-Poulenc Inc. has experienced rapid growth since 1986, when a decision was made to aggressively expand Rhone-Poulenc's American presence. Sales grew from \$364 million in 1985 to \$1.3 billion in 1987 with the contributions

of the Union Carbide Agricultural Products Company, acquired in 1986, the vanillin production business of Monsanto, also purchased in 1986, and the Basic Chemicals unit of Stauffer Chemical Company, acquired in 1987.

Headquartered just north of Princeton, New Jersey, Rhone-Poulenc Inc. comprises three chemical production divisions, a pharmaceutical component and two main research facilities. The company has more than 5,800 employees and operates 40 plants nationwide. Today, Rhone-Poulenc Inc. is a major manufacturer of agricultural, basic and specialty chemicals.

RHONE-POULENC INC. ANNUAL SALES (Dollars in Millions)

OUR HISTORY

Rhone-Poulenc came to the United States in 1948, establishing Rhodia Inc. as a distributor for its products. Over the years, the company developed manufacturing capabilities as well by acquiring product lines from other companies perfume and aromatics from Dupont in 1953, terpenic raw materials from Dow Chemical in 1969, Mobil's agricultural chemical division in 1981, Monsanto's vanillin production in 1986, the Agricultural Products Company of Union Carbide in

1986. and the Basic Chemicals unit of Stauffer Chemical in 1987. In some cases, whole companies were acquired, such as Chipman Ag Chemical in 1962. By 1976, the firm was known as Rhone-Poulenc Inc.

The company experienced its most rapid growth during 1986 and 1987. following management's determination to pursue a greater share of the U.S. market. Sales grew from \$364 million to \$1.3 billion, the number of plants more than tripled, growing from 12 to 40, and employees increased from 1,800 to 5,800.

Rhone-Poulenc's Pharmaceutical component was added in 1984 to conduct clinical trials for group products, which will lead to governmental authorization for RPI to market in the United States. As part of the company's strategy, U.S. Ethicals was acquired in 1986. Additional acquisitions and/or joint ventures are currently under consideration.

1983 1984

1985 1986 1987

City of Tacoma

Policy on Place Names and Name Changes

SECTION 1: PURPOSE OF THIS POLICY

1. In the event that the City of Tacoma wishes to confer a specific name on a municipally owned property or street, the following policy is adopted.
2. The criteria contained within this policy should also be followed in reviewing or preparing the City of Tacoma's official comments or recommendations to State, Federal, and/or intergovernmental boards taking actions regarding geographic names, naming, or renaming.

SECTION 2: SCOPE OF THIS POLICY

1. This policy affects municipally owned property only.
2. The following types of municipally owned property are included within the scope of this policy (referred to hereafter as "property"):
 - a. Buildings and structures, including overpasses, bridges and viaducts
 - b. Real Property, including open spaces and parks
 - c. Rights of Way, including under certain circumstances, streets
3. The process and criteria for naming or renaming municipally owned properties described in this policy do not apply to the following types property:
 - a. Historically registered properties for which a name has been indicated on a nomination form and accepted for use on a historic register, including property on the Tacoma, Washington State, or National Registers of Historic Places

Public art installations that have been commissioned and/or accessioned with a title that serves as the name of the piece.

SECTION 3: INITIAL PROCEDURES FOR CONSIDERING NAME CHANGE REQUESTS

1. Requests for name changes to existing property may be submitted by any Tacoma resident, property owner, or City official. Such a proposal shall be made in writing to the Landmarks Preservation Commission and include:
 - a. Map illustrating the area affected by the proposal
 - b. Any existing place, street or facility names that would be affected
 - c. Any common usage names or nicknames for the area or its elements, including topographical landmarks
 - d. Representative photographs of the area
 - e. An overview of any public outreach or support received for the proposal to date, including media coverage and meetings; and
 - f. A statement of the criteria in this policy that apply to the request, and how the proposal meets these criteria.
 - g. A summary of any public outreach conducted to date, including to neighborhood associations, Neighborhood Councils, Business District Associations, and commercial property owners' groups. This may include any statements of support or endorsement received. Applicants are encouraged to seek public support prior to submitting a request for name changes.
 - h. A description of any plans for interpretive measures to be taken by

the sponsor if the naming request is approved, including signs, interpretive panels, or markers.

2. The Landmarks Preservation Commission, upon receiving such a request, shall review the proposal for completeness at its next available Commission agenda.
3. If the request is considered complete, the Commission may take action to schedule the request for a public hearing following its normal public hearing procedures.
4. If more information is required, the Commission shall defer scheduling of the request and describe to the proponent what information is needed to complete the request.
5. If no action is taken to schedule the request for a public hearing within 60 days of the first consideration of the request, it is considered denied. The Commission may also vote to deny the request.
6. If the Commission denies the application by vote or by failure to act, the Commission shall not consider the request for the period of one calendar year.
7. If the Commission denies a request, the Mayor may, for any reason, direct the Commission to reconsider its action.
8. Following its public hearing, there shall be a mandatory 30 comment period.
9. After the close of the comment period, the Commission shall review the testimony and written comments, and the criteria contained within this policy, and forward a recommendation to the appropriate City Council Committee for further consideration.

SECTION 4: INITIAL PROCEDURES FOR CONSIDERING NAMING REQUESTS FOR NEW NAMES

1. For new or unnamed City-owned properties, the City Council may make a new naming request directly to the Landmarks Preservation Commission.
2. When so directed, the Landmarks Preservation Commission shall publicly solicit ideas for naming new facilities, except where otherwise indicated in this policy.
3. Such a call for proposals shall minimally take the form of a press release, website posting, and distribution of an announcement to the Commission's mail and electronic distribution lists. The call for proposals shall state a timeline for submission and review, as well as the criteria for naming contained in this policy.
4. The purpose of the solicitation is to develop a broad array of ideas, and to encourage community participation in the naming process.
5. While an individual may directly propose to the Landmarks Preservation Commission consideration of a particular name for a property, such a request is not required to initiate the naming process for new facilities, nor is the Commission's consideration of names limited to that proposed by an individual.
6. The naming process shall be initiated as soon as practical in the development process.

SECTION 5: PUBLIC HEARING REQUIRED

1. For both renaming requests, and names for new facilities, the Commission shall hold a minimum of one public hearing to receive comments on all naming requests.

2. Notice shall be published in the newspaper as well as sent via regular mail and electronic mail to interested stakeholders no less than 14 days ahead of the scheduled hearing.
3. Interested stakeholders include property owners and occupants within a 400' radius of the subject property, recognized neighborhood and business groups, and parties included on the Landmarks Preservation Commission's contact lists. Other groups or individuals may be contacted as well.
4. Following the public hearing, the Commission shall keep the public record open for 30 days minimum to allow for additional comment.
5. Following the close of the comment period, the comments received shall be compiled by the Commission and findings made relative to the proposal and the applicable criteria, and a recommendation made to the Council via the appropriate Council Committee.

SECTION 6: RECOMMENDATION TO CITY COUNCIL

1. Based on the findings and recommendation of the Commission, the City Council Committee, at its discretion, may accept, modify, reject or remand the recommendation of the Commission, or may recommend to the full Council that an additional public hearing should be held.
2. If the Council Committee finds that the Commission should reconsider the proposal due to errors in application of criteria or procedure, or if relevant factors were not considered, the Council Committee may remand the decision for further consideration.
3. If the Commission recommendation is accepted, a resolution will be prepared with

a sponsor, incorporating the Commission's recommendation.

4. Otherwise, if the Commission recommendation is modified or rejected, the Council Committee may send an alternative proposal to full Council as a sponsored resolution.
5. In all cases, the City Council will have the prerogative of accepting or rejecting the proposal.
6. The City Council shall approve or disapprove of any naming or renaming action by resolution.
7. Once a name has been officially approved by the City Council, changes should be strongly discouraged.

SECTION 7: CRITERIA FOR THE CITY COUNCIL AND LANDMARKS PRESERVATION COMMISSION TO CONSIDER

The City Council and Landmarks Preservation Commission shall use the following criteria when considering proposals to name or change the name of a public facility or building.

1. To avoid duplication, confusing similarity or inappropriateness, the Commission, in considering name changes, shall review existing building and facility names.
2. Context and geographical location. Sites and facilities should be given names that directly reflect or are contextually related to the history of the site.
 - a. Common usage names that have developed over time shall be favored. Facilities may be given official designations based on common usage by residents of an area, such as topographical features, nearby schools, or historical plat names.

- b. Names of features indicated on general usage maps for fifty years or more (National Register age criteria) should only be changed under exceptional circumstances.
- 3. Natural or Geological Features. Names may be based on distinctive, predominant and defining natural or geological features of an area.
- 4. Historical Significance. A facility may be given a name based on historical significance if it meets one of the following criteria:
 - a. The name is associated with a historically significant event or for events reflecting broad patterns of Tacoma's history
 - b. The name is associated with the lives of persons of citywide significance in Tacoma's past; or
 - c. The name reflects a distinctive architectural or engineering achievement
 - d. The name is related to an existing or proposed registered historic property or district.
- 5. Contributions. New facilities may be named for an individual or organization if that individual or organization has made a significant direct property or monetary contribution to the City of Tacoma, consistent with the City's relevant acceptance policies, a for purposes of developing that particular building or facility, and the naming is a stipulation of the donation.
- 6. Portions of a facility may have another name than that of the entire facility or features may be dedicated to or in honor of a person such as "Tide Pool – Cecil Brosseau" and "Owen Beach" at Point Defiance.

**SECTION 8: SPECIAL CRITERIA
CONSIDERATIONS**

- 1. Individuals. Except where otherwise indicated, facilities and public property ordinarily shall not be named for living individuals.
- 2. Streets. Official renaming of existing streets, in general, is discouraged except when:
 - a. A naming effort is part of a larger, coordinated and planned effort involving multiple streets or blocks; or
 - b. Proposals to rename existing streets for individuals may be considered for those persons that have a broad, regional or national significance that is generally recognized by Tacoma residents
- 3. Street Renaming Requirements.
 - a. Renaming of existing streets shall only occur at existing shifts in the street grid or where there are clear topographical or geographical shifts in the grid.
 - b. The City Real Property Services Division, Public Works Traffic Engineering, Community and Economic Development Buildings and Land Use Service Division, and the Law Enforcement Support Agency shall be given a copy of any street naming request prior to the scheduling of a public hearing on the matter.
 - c. A signed petition of 51% by linear frontage of the affected property owners in support of the renaming must be solicited and submitted by the proponents of the renaming prior to consideration by the City. Such a petition shall be implemented at the sole expense of the proponent(s); however, the City may provide a list of affected taxpayers of record.

4. Street Renaming Alternatives.

- a. Organizations are encouraged to consider alternatives to street renaming requests for the commemoration of individuals or organizations. For example, interpretive plaques at key locations on buildings or sites, or where appropriate, in sidewalks or other visible pedestrian areas.
- b. In some cases, an “Honorary Street” designation may be given to certain sections of existing streets to commemorate the lives of important community members. A commemorative street blade sign may be mounted below the official street name for a defined length of the street, if approved, at the expense of the applicants. “Honorary designations” of streets may be considered as requests for renaming of facilities.
- c. For “Honorary Street” designations, the City shall develop and provide a standard sign specification for approved requests.

Physical Description Narrative (continued)

TACOMA REGISTER OF HISTORIC PLACES NOMINATION FORM

This form is required to nominate properties to the Tacoma Register of Historic Places per Tacoma Municipal Code 13.07.050. Type all entries and complete all applicable sections. Contact the Historic Preservation Office with any questions at 253-591-5254.

PART 1: PROPERTY INFORMATION (for 'HELP' press the F1 key)

04/2017

Property Name

Historic Name Alvin & Anna McIlvaine House

Common Name Walkup Residence

Location

Street Address 413 South M. Street

Zip 98405

Parcel No(s). 2004250060

Legal Description and Plat or Addition: Lot 7 of Block 425 New Tacoma Addition

Nominated Elements

Please indicate below significant elements of the property that are included in the nomination by checking the appropriate box(es) below. These elements should be described specifically in the narrative section of this form.

- | | |
|--|---|
| <input checked="" type="checkbox"/> Principal Structure | <input type="checkbox"/> Site |
| <input checked="" type="checkbox"/> Historic Additions | <input type="checkbox"/> Historic Landscaping, Fencing, Walkways, etc. |
| <input checked="" type="checkbox"/> Accessory Buildings/Outbuildings | <input type="checkbox"/> Interior Spaces/Other (inventory in narrative) |

Owner of Property

Name Timothy M. Farrell and Vitaly Moshkovich

Address 413 South M. Street

City Tacoma

State WA

Zip 98405

Is the owner the sponsor of this nomination? If not, please provide evidence that the owner has been contacted.

No

Yes

Owner Signature, if possible:

Form Preparer

Name/Title Timothy M. Farrell

Company/Organization

Address 413 South M. Street

City Tacoma

State

WA

Zip 98405

Phone 253 431-8081

Email Timfarrell.us@gmail.com

Landmarks Preservation Commission

Tacoma Community and Economic Development Department



747 Market Street † Room 345 † Tacoma WA 98402-3793 † 253.591.5254

Nomination Checklist—Attachments

- | | |
|--|--|
| <input checked="" type="checkbox"/> \$100 Filing Fee (payable to City Treasurer) | <input type="checkbox"/> Continuation Sheets |
| <input type="checkbox"/> Site Map (REQUIRED) | <input checked="" type="checkbox"/> Historical Plans |
| <input checked="" type="checkbox"/> Photographs (REQUIRED): <i>please label or caption photographs and include a photography index</i> | <input type="checkbox"/> Other (please indicate): |
| <input checked="" type="checkbox"/> Last Deed of Title (REQUIRED): <i>this document can usually be obtained for little or no cost from a titling company</i> | |

FOR OFFICE USE

Date Received _____

Fee Paid _____

Landmarks Preservation Commission

Tacoma Community and Economic Development Department



747 Market Street † Room 345 † Tacoma WA 98402-3793 † 253.591.5254

PART 2: PHYSICAL DESCRIPTION - See Attachments

Landmarks Preservation Commission

Tacoma Community and Economic Development Department



747 Market Street † Room 345 † Tacoma WA 98402-3793 † 253.591.5254

Extent of Changes

Please summarize the changes that have been made to the original plan, exterior, materials, cladding, windows, interior, and other significant elements by selecting the choices below. If the property has been previously documented, these may be indicated on the Washington State Historic Property Inventory Form. These changes should be described specifically in the narrative section of this form.

	Original Materials Intact			Original Materials Intact	
Plan (i.e.: no additions to footprint , relocation of walls, or roof plan)	Yes <input checked="" type="checkbox"/>	No <input type="checkbox"/>	Interior (woodwork, finishes, flooring, fixtures)	Yes <input checked="" type="checkbox"/>	No <input type="checkbox"/>
Original cladding/exterior materials	Yes <input checked="" type="checkbox"/>	No <input type="checkbox"/>	Other elements	Yes <input checked="" type="checkbox"/>	No <input type="checkbox"/>
Windows (no replacement windows or replacement sashes)	Yes <input checked="" type="checkbox"/>	No <input type="checkbox"/>			

Physical Description Narrative

Describe in detail the original (if known) and present physical appearance, condition and architectural characteristics of the site (context, location), exterior (all four walls), and interior. Please include a list of known alterations and their dates (use additional sheets if necessary).

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Tacoma Community and Economic Development Department



747 Market Street † Room 345 † Tacoma WA 98402-3793 † 253.591.5254

See Appendix II

Landmarks Preservation Commission

Tacoma Community and Economic Development Department



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PART 3: HISTORICAL OR CULTURAL SIGNIFICANCE

Unlike many homes from the era, the house was largely unaltered from its original construction - only seeing a porch update that coincided with McIlvaine's construction of the home on 417 South M Street when turned columns were replaced by Tuscan columns. This and the addition of a sun porch, replacement balustrade on the second floor, removal of the kitchen chimney, and installation of French doors to access the second floor porch, remain the only changes to the home's exterior. The house has been painted only three times since construction.

The home's interior also has seen little updating since construction. The only changes being trim paint around 1920, a finished attic by the current owners, and an updated kitchen in the 1940's. All the original lighting fixtures remain in place. The home also features a Liriodendron planed by Alvin in 1892 which he brought over from his native Pennsylvania by train. It is one of the largest of its kind in Washington.

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Criteria for Designation

Tacoma Municipal Code recognizes six criteria of eligibility for inclusion on the Tacoma Register of Historic Places. Please select any that apply to this property, for which there is documented evidence included in this nomination form.

- A Is associated with events that have made a significant contribution to the broad patterns of our history; or
- B Is associated with the lives of persons significant in our past; or
- C Embodies the distinctive characteristics of a type, period, or method of construction, or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components may lack individual distinction; or
- D Has yielded or may be likely to yield, information important in prehistory or history; or
- E Is part of, adjacent to, or related to an existing or proposed historic district, square, park, or other distinctive area which should be redeveloped or preserved according to a plan based on a historic, cultural, or architectural motif; or
- F Owing to its unique location or singular physical characteristics, represents an established and familiar visual feature of the neighborhood or City.

Historical Data (if known)

Date(s) of Construction	<u>1892-93</u>	Other Date(s) of Significance	<u>1908</u>
Architect(s)		Builder	<u>Alvin C. McIlvaine</u> Engineer
Architectural Style(s)		Material(s)	<u>Wood Frame Construction</u>

Statement of Significance

Landmarks Preservation Commission

Tacoma Community and Economic Development Department



747 Market Street ☙ Room 345 ☙ Tacoma WA 98402-3793 ☙ 253.591.5254

Describe in detail the chronological history of the property and how it meets the criteria for the Register of Historic Places. Please provide a summary in the first paragraph that lists the relevant criteria (use additional sheets if necessary). This section should include a thorough narrative of the property's history, context, occupants, and uses. If using a Multiple Property Nomination that is already on record, or another historical context narrative, please reference it by name and source.

Built in 1892, the Alvin and Annie McIlvaine house is one of the earliest homes constructed in Tacoma's Wedge National Register Historic District. The current home and adjacent properties were owned by Alvin C. McIlvaine, who moved to Tacoma in 1890 from Pennsylvania. McIlvaine invested in property in Tacoma and made his living as a mason, plasterer, and contractor. His work was highly sought out in early Tacoma and he was known as a successful businessman. One of his contributions to the Tacoma Hilltop Community is the McIlvaine Apartments at 920 South 9th Street, multi-story masonry building currently listed on the Washington Heritage and National Registers.

When Alvin died in 1920, the ownership of the home passed to his widow and daughters. In 1925, his eldest daughter Edith passed away leaving two sons. Her surviving daughter, Myrtle, took in the two boys and raised them in the home. Myrtle remained in the home until her death in 1984.

In 1985, the home was purchased by two historic preservation activists, Diane Walkup and Richard Turner. They raised Richard's son Galen, a prominent neon artist in his own right, in the home. An internationally renowned concert organist, Diane was (and currently is) a player in local politics and arts community. During her residence at M Street, she worked tirelessly to preserve the M Street corridor from development and successfully convinced Multicare Health System to not demolish the houses on her side of the street.

In 2017, the home was sold with stipulations to Tim Farrell and his husband Vitaly Moshkovich. Several months later, Multicare donated the four homes they owned on South 4th and South M Street to Habitat for Humanity which renovated and sold the homes to raise money for projects in Pierce County. All the families that have or currently reside in the home are active in its preservation and conservation efforts. This has been a multi-family, multi-generational project overseen by Diane Walkup and is a credit to her indomitable spirit.

The McIlvaine (Carlin) family has been extremely helpful in researching the history of the home. Their family preserved the original deed and all documents associated with the house which was given as a gift to the current owner.

Landmarks Preservation Commission

Tacoma Community and Economic Development Department



747 Market Street † Room 345 † Tacoma WA 98402-3793 † 253.591.5254

Appendix I: Site Map



Site map showing 413 South M Street outlined in red.

Appendix II: Part 2: Physical Description Narrative

Site

Built in 1892, Alvin and Anna McIlvaine house and stable at 413 South M Street are located listed as contributing structures in the Wedge National Register Historic District and the Wedge Washington Heritage Register. It is also within the Tacoma city Wedge Neighborhood Conservation District, which abuts the Tacoma Register Wedge Neighborhood Historic District.

The two and half story house with basement and one-and-a-half story stable occupy a rectangular, 37.5' x 130' lot. Oriented west to east, the 22' x 50' house faces west with the front façade about 24' from the sidewalk of South M Street. The 24' x 17', one and half story stable sits at the rear of the property abutting the alley. A large tulip poplar (*Liriodendron tulipifera*) tree brought by Mr. McIlvaine from Pennsylvania stands in the parking strip directly in front of the house. Original rhododendrons located in the front yard and two large pear trees in the rear were planted by the McIlvaines.

House Exterior

This cross-gabled, Free Classic Queen Anne house is roughly the shape of a rectangle and sits almost on the north lot line. A brick basement provides a foundation for the wood-frame walls. Clapboard wood siding with corner boards clads the exterior walls. Crown molding with fascia forms a classical cornice with no overhang. Originally, the house had box gutters in the roof. The current hanging gutters are attached so as to preserve the original crown molding.

West Façade (front)

The west (front) façade of the house features a main broken pediment gable with boxed eave and cornice return on the north side. The pediment is clad with imbricated, octagonal shingles. Three, six-light casement windows with crown moldings and sunburst decorations are stepped in a pediment. A secondary broken pediment gable with cornice returns is situated along the south side of the main gable. This gable is clad in clapboard siding and features three, eight-paned casement windows in an oriel in the peak. Below it are two, narrow double-hung, one-over-one windows.

At the north side of the second floor is a French window that opens onto a very small balcony with balustrade built onto the porch roof. This French window, likely installed about 1910, replaced a double hung window matching the other two. The current balustrade is temporary, and the owners plan to replace it with one more reflective of the original (See photo XX).

A shed roof porch extends across the front of the house and features a third small pediment clad with imbricated, octagonal shingles above the porch stairs. The ends of the porch are also clad in imbricated, octagonal shingles. Three, full length Tuscan columns with Doric capitals support the porch roof. These replaced the original turned columns like those on the rear porch about 1905. Two, large curved brackets support the roof where it attaches to the house. The front door is off-set to the north end of the front porch while a large canted bay window occupies the remainder. The two windows at the sides are double hung, one-over-one windows, while the center window is fixed with a transom window above.

South Façade

The South façade features a lower cross gable. A canted bay window occupies the first floor with two large decorative brackets at the outer corners of the bay and two smaller brackets at the inner corners. The two windows at the sides are double hung, one-over-one windows. The center of the bay has a fixed, single-pane window with a decorative wood panel below. This surmounted with a box bay above that features a narrow, double-hung, one-over-one window on each side. The broken pediment gable with cornice returns is clad in clapboard wood siding with two small, paired sash windows. Beyond the cross gable begins the wrap around rear porch described below.

East Façade (rear)

The rear of the house features a two-story porch that wraps around the south façade almost to the cross gable. The first floor rear porch is supported by five, turned columns. Balustrade of square balusters. A small bay extends about 5' from the rear façade, which has a double-hung, one-over-one window on its south side and the rear door and another double-hung, one-over one window on the east side. A coal chute is located under this window on the porch. The entrance to the basement stairs is concealed in the porch floor where it wraps around the south façade.

The second floor features an enclosed sleeping porch that overhangs the lower porch by about a foot. It is believed to have been added about 1905 when the front porch was modified. Across the east façade, this porch is divided into five window bays with the center one being narrower than the others. Currently these each have a single framed screen. Along the south façade are three window bays with six-light, fixed windows.

Above the sleeping porch is a broken-pediment gable with cornice returns. Centered in it is a double casement window with eight lights in each window.

North façade

The north façade sits almost on the property line as is virtually invisible due to the neighboring house. The façade is largely empty toward the front of the house except for one narrow, double-hung, one-over-one window at the midpoint that opens onto the stair landing inside. Toward the rear of the house on the first floor are two small double-hung, one-over-one windows in the kitchen area. There are also two openings into the cooling cabinet in the kitchen pantry. On the second floor above are two narrow, double-hung, one-over-one windows.

Stable Exterior

The one and half story, cross-gabled stable at the rear of the back yard was built with the house in 1892. It is clad in shiplap wood siding. In 1910, the stable was modified to accommodate an automobile. The alley stable entrance was filled in, and the entrance moved to south gable end. The stable has been plumbed for water and toilet suggesting it was habitable at some point. Sometime after 1984, the second story, gable end window was replaced with an arched window.

The stable has a primary side gable orientation running north to south. The west façade features a centered, solid wood door with two, double-hung windows (now covered) on either side. Above is a centered, lower, pediment gable with a centered window. The east façade facing the alley has a broken-

pediment gable with a loft door. The owners' long-term plan is to restore the original orientation and stable doors.

Appendix III: Figures

Figure 1. Alvin and Mary McIlvaine with their two daughters, 1897.

Figure 2. The cooling cabinet in the kitchen pantry.

Figure 3. The west (front) and portion of north facades.

Figure 4. South façade showing the cross gable

Figure 5. East (rear) and portion of north façade.

Figure 6. Detail of original porch post and balustrade

Figure 7. West façade of stable

Figure 8. East (rear) and south facades of stable with current owner in loft.



Figure 1. Alvin and Mary McIlvaine with their two daughters, 1897. Note the treatment of the porch balcony and window in the upper left as the stable on the right. The red arrow points to the sapling Tulip Poplar that now stands in front of the house.



Figure 2. The cooling cabinet in the kitchen pantry. Note the exterior openings for ice delivery.



Figure 3. The west (front) and portion of north facades. Note the porch balcony that the current owners intend to restore to better reflect the original design.



Figure 4. South façade showing the cross gable



Figure 5. East (rear) and portion of north façade. Note the turned porch posts and the glass panes on the south side of the sleeping porch.



Figure 6. Detail of original porch post and balustrade



Figure 7. West façade of stable.



Figure 8. East (rear) and south facades of stable with current owner in loft. Note the barely discernible outline of the filled-in stable entrance below his feet. The auto entrance on the south façade is barely visible. The arched window was installed in the 1980s.

Hoogkamer, Lauren

From: Ross and Julie Buffington <rjbuffington@comcast.net>
Sent: Tuesday, July 2, 2019 9:33 AM
To: Landmarks
Subject: Comments for July 10, 2019 Public Hearing on 413 S. M Street

Dear Chairman Bartoy and Landmark Preservation Commissioners:

I am a resident of the Wedge neighborhood and strongly support the listing of 413 S. M Street on Tacoma's Register of Historic Places. This property is one of two residences in the Wedge constructed in the 1890's and is a crucial component of the Wedge National Register Historic District. Mr. Farrell is to be commended for his restoration work on this house and for working to get it listed on the Tacoma Register. It clearly meets Criteria B, E, and F for inclusion in Tacoma's register. It is also important to note that the carriage house is a defining element of this property and is one of the few such structures remaining in the Wedge. Please vote to provide the Register's protections to this important historic property.

Sincerely,

Ross Buffington
502 S. Sheridan Ave.
Tacoma, WA 98405

Landmarks Preservation Commission

Planning and Development Services Department



747 Market Street | Room 345 | Tacoma WA 98402-3793 | 253.591.5220

APPLICATION FOR DESIGN REVIEW

Permit Number: HDR19-0012

PROPERTY INFORMATION

Building/Property Name:	Egress Window to Third Floor
Building/Property Address:	906 N 9TH ST
Historic/Conservation District:	North Slope
Applicant's Name:	Sarah Hawkins
Applicant's Address:	908 N 9th Street Tacoma, WA 98403
Applicant's Phone:	2534687829
Applicant's Email:	sarahhawkins127@gmail.com
Property Owner's Name:	Taxpayer93194
Property Owner's Address:	

PROJECT SCOPE AND DESCRIPTION

Project Details

Application Type:	Residential
Type of Work:	Window Replacement/Restoration
Estimated Valuation:	1500

Application Checklist

Features to be Modified:
2 egress windows

Program of Work:

Specifications of Materials and Finishes:

Milgard Fiberglass with frost exterior finish, interior finish white

Building/Roofing Information

Roof Height:

Roof Pitch:

Roof Material:

Size of Construction:

Proposed Material:

Exterior Material:

Window Information

Window Types:

Milgard Ultra Series Single hung bottom sash operable.

52 75 x 66 5

Window Trim:

Window Material:

Fiberglass

Window Locations:

Third floor landing and bedroom

Door Information

Door Types:

Door Materials:

Door Locations:

Sign/Awning Information

Existing Signage: No

Sign Dimensions:

Sign Material:

Logo and Letter Size:

Lighting Specifications:

Removing or Relocating Signage:

Method of Attachment:



*** Dimensions ***
 Call Width = Custom
 Call Height = Custom
 Frame Width = 52.75
 Frame Height = 66.5
 Sash Split = Even
 Custom Sash Split = 33.5

Catalog Version 52

Line Number	Item Summary	Was Price	Now Price	Quantity	Total Savings	Total Price
200-1	Single Hung 52.75 x 66.5 Fiberglass Bottom Sash Operable	\$792.36	\$673.47	1	(\$118.89)	\$673.47
Unit 200 Total:		\$792.36	\$673.47		(\$118.89)	\$673.47

Begin Line 200 Description

---- Line 200-1 ----

*** Product ***

Ultra Single Hung Bottom Sash Operable 52.75 x 66.5

*** Dimensions ***

Call Width = Custom
 Call Height = Custom
 Frame Width = 52.75
 Frame Height = 66.5
 Sash Split = Even
 Custom Sash Split = 33.5

*** SKU ***

SKU = 416792
 SKU Description = S/O MILGARD FIBERGLASS WNDWS
 Vendor Name = Milgard Windows and Doors
 Vendor Number = 60502414
 Plant Location = Milgard, Tacoma (WA)
 Customer Service = 1-800-645-4273 (800-Milgard)
 Catalog Version Date = 03/08/2019
 WarrantyInfo = warranty.png
 *** Additional Information ***
 Select Room Location = Unanswered
 Is this a Re-make? = Unanswered
 *** Model ***
 Series = 3210U

Model = SH

*** Ratings ***

U-Factor = .25
 Solar Heat Gain Coefficient = .29
 Visible Light Transmittance = .54
 CPD = MILA-157-03944-00001
 STC = 28
 Clear Opening Width = 50.5625
 Clear Opening Height = 29.625
 Clear Opening Square Footage = 10.40218

*** Screen ***

Screen Frame = Standard
 Screen Mesh = Fiberglass
 *** Hardware ***
 Hardware Finish = White
 Lock Type = Cam Lock
 *** Glass ***
 Smallest Glass Area = 10.39974
 Largest Glass Area = 10.39974
 Glazing Type = Dual Glazed
 Glass Strength = Annealed
 Energy Package = High Efficiency
 Outer Glass Lite = SunCoat Low-E

Inner Glass Lite = 4th Surface HP Coating

Outer Lite Thickness = 1/8"

Inner Lite Thickness = 1/8"

Gas Filled = Argon Gas
 Spacer Type = Foam
 Double Strength Glass = No
 *** Color ***

Exterior Finish = Frost

Interior Finish = White

*** Unit Type ***

Unit Type = Complete Unit
 Material = Fiberglass
 Operation/Venting = Bottom Sash Operable
 *** Wrapping - Frame Accessories ***
 Fin Type = No Fin (block frame)
 *** Wrapping - Interior Accessories ***
 Wall Condition = No Jamb
 *** Wrapping - Overall Dimensions ***
 Overall Frame Width = 52.75
 Overall Frame Height = 66.5
 Overall Rough Opening Width = 53.25
 Overall Rough Opening Height = 67

End Line 200 Description











Landmarks Preservation Commission

Planning and Development Services Department



747 Market Street | Room 345 | Tacoma WA 98402-3793 | 253.591.5220

APPLICATION FOR DESIGN REVIEW

Permit Number: HDR19-0013

PROPERTY INFORMATION

Building/Property Name:	KNKX 88.5 Fm
Building/Property Address:	930 BROADWAY
Historic/Conservation District:	N/A
Applicant's Name:	Plumb Signs
Applicant's Address:	909 S 28TH ST. TACOMA, WA, WA 98409
Applicant's Phone:	
Applicant's Email:	connie@plumbsigns.com
Property Owner's Name:	Taxpayer89261
Property Owner's Address:	

PROJECT SCOPE AND DESCRIPTION

Project Details

Application Type:	Commercial
Type of Work:	Sign or Awning
Estimated Valuation:	8700.00

Application Checklist

Features to be Modified:

Program of Work:

Specifications of Materials and Finishes:

Surrond behind sign painted to match buildig

Building/Roofing Information

Roof Height:

Roof Pitch:

Roof Material:

Size of Construction:

Proposed Material:

Exterior Material:

Window Information

Window Types:

Window Trim:

Window Material:

Window Locations:

Door Information

Door Types:

Door Materials:

Door Locations:

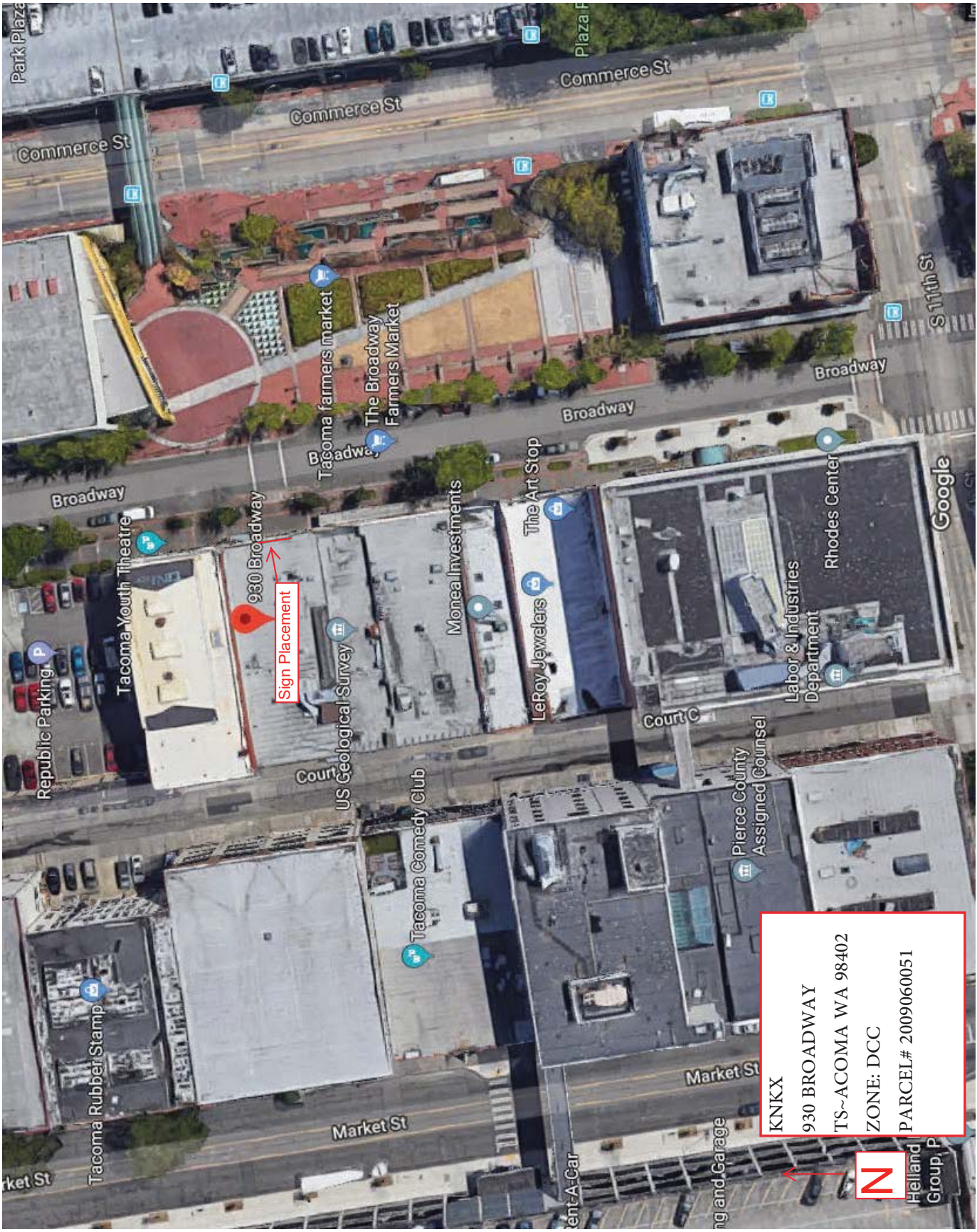
Sign/Awning Information

Existing Signage:	No
Sign Dimensions:	5'-7" x 4"-8 3/8"
Sign Material:	Aluminum and translucent white acrylic
Logo and Letter Size:	internally illuminated with LEDS
Lighting Specifications:	Logo 12.057" Letters 4.905" & 8.5"

Removing or Relocating Signage:

Method of Attachment:

#10 x 3" self tapping screws min of (8) centered into the existing vertical column and horizontal header



930 Broadway
Sign Placement

KNKX
930 BROADWAY
TS~ACOMA WA 98402
ZONE: DCC
PARCEL# 2009060051



Holland Group, P

68'- 6" +/-
TENANT FRONTAGE



17'- 1"

EVENING VIEW - PROPOSED
1/2" = 1'- 0"

TENANT SPACE ELEVATION - PROPOSED SIGN ON LOCATION
3/16" = 1'- 0"

DESIGN
27286-5560

PROJECT
RADIO STATION KNKX

INSTALL LOCATION
930 BROADWAY, TACOMA, WA 98402-4405

APPROVED BY/DATE
X

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PLUMB SIGNS, INC.
10000 163TH ST
TACOMA, WA 98150
TEL: 252-473-3329
FAX: 252-473-3397

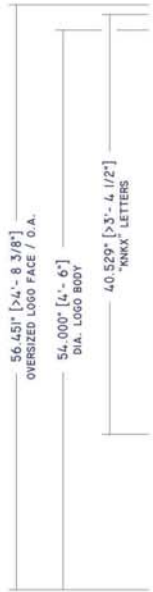
SALES
DANIELLE MARSTON
DRAWN BY
DAVID MAU

SCALE
AS NOTED
DATE
03.01.19

SHEET
2 OF 2
UPDATED
RL 06.18.19



SIGN AREA CALCULATION
3/8" = 1'- 0"



FRONT VIEW
1" = 1'- 0"

LEFT SIDE VIEW
1" = 1'- 0"

ATTACHMENT DETAIL:
10 X 3" SELF TAPPING SCREWS MIN OF (8) CONNECTIONS

Tacoma City Sign Code Signage Allocation, DCC Zone
Each business, 1 1/2 Sq. Ft. per 1 Ft. building or street frontage on which the sign(s) will be located, based on frontage occupied by the business it identifies.

ALLOWED Sign Area: 72.50 SQ. FT.
KNKX-Specific Area: 17.88 SQ. FT.
NPR-Specific Area: + 1.41 SQ. FT.
PROPOSED Total Sign Area: = 19.29 SQ. FT.

S/F INTERNALLY-ILLUMINATED SIGN
NEW BUILDING-MOUNTED
QTY: 1
19.29SF

SCOPE OF WORK:
MANUFACTURE & INSTALL ONE (1) NEW SINGLE-FACE, INTERNALLY-ILLUMINATED SIGN ON EXTERIOR BUILDING FACADE.

SPECIFICATIONS:

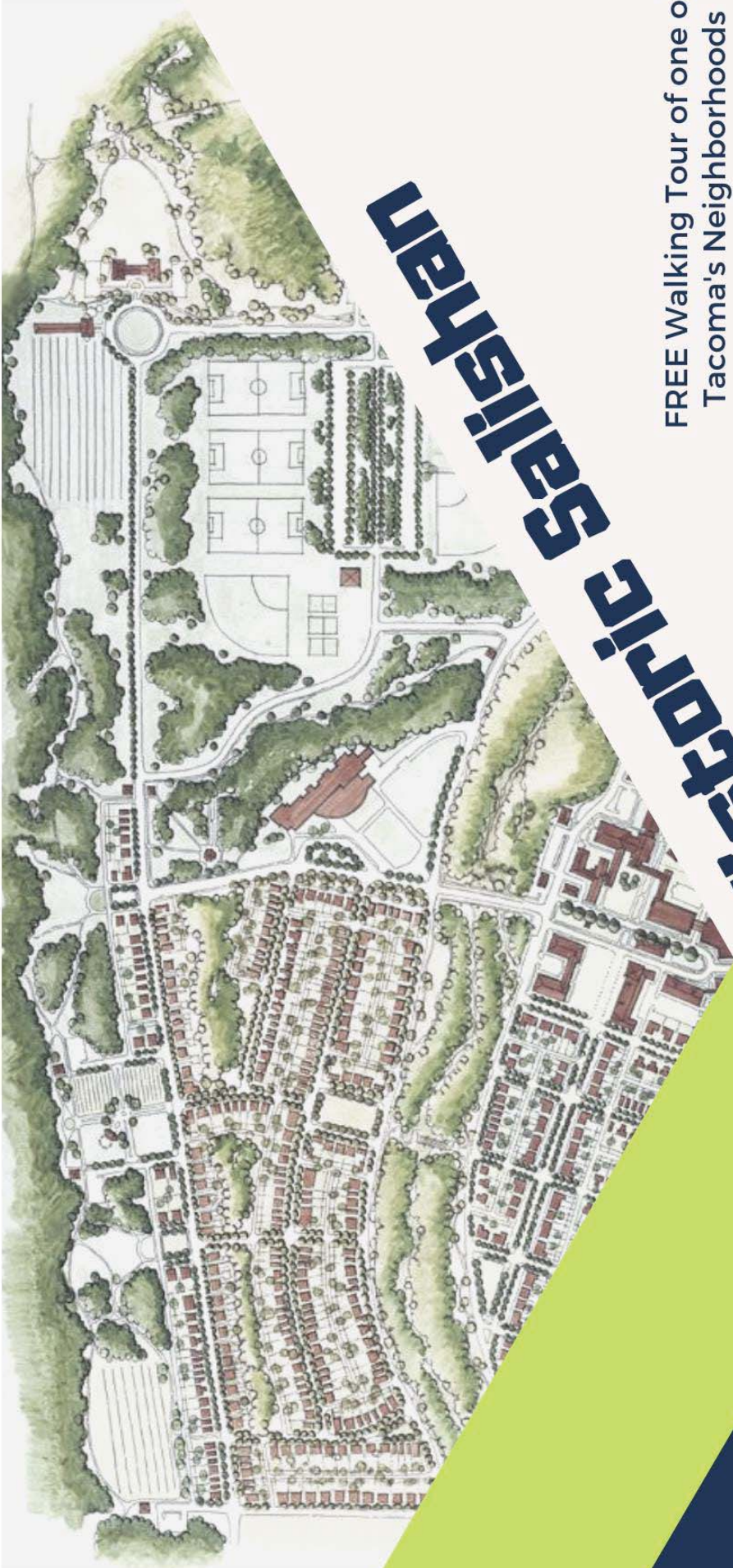
- A KNKX BODY:**
 - 5" DEEP FABRICATED ALUMINUM [OPAQUE];
 - 5/8" DIA WITH 11.25" [H] OPEN AREAS AND OVERSIZED FACE SURROUND BEHIND "88.5FM" AND "X" CHARACTERS
 - PAINT DARK GREY/BLACK TO MATCH BUILDING WINDOW FRAMES AND TRIM [COLOR T.B.D.]
 - SELF-CONTAINED POWER SUPPLY
- B KNKX LOGO COMPONENTS:**
 - FABRICATED ALUMINUM CHANNEL-TYPE CONSTRUCTION
 - "88.5FM" WORDBOXES, "KNKX" LETTERS, AND RING
 - 3" DEEP, PRE-FINISHED METALLIC SILVER RETURNS
 - TRANSLUCENT WHITE ACRYLIC FACES
 - FIRST SURFACE DIGITALLY-PRINTED CUSTOM COLOR, TRANSLUCENT VINYL OVERLAY FACE DECORATION
 - 1" METALLIC SILVER TRIM CAP
 - INTERNAL WHITE LED ILLUMINATION
 - FASTEN FLUSH TO KNKX BODY
- C NPR BODY:**
 - 5" DEEP FABRICATED ALUMINUM [OPAQUE];
 - 11.5" [H] x 27" [L]
 - SELF-CONTAINED POWER SUPPLY
 - SUSPEND FROM KNKX BODY WITH TWO [2] 1 1/2" x 1 1/2" ALUMINUM SQUARE TUBE SUPPORTS
 - PAINT DARK GREY/BLACK TO MATCH BUILDING WINDOW FRAMES AND TRIM [COLOR T.B.D.]
- D NPR WORDBOX:**
 - FABRICATED ALUMINUM CHANNEL-TYPE CONSTRUCTION
 - 3" DEEP, PRE-FINISHED METALLIC SILVER RETURNS
 - TRANSLUCENT WHITE ACRYLIC FACE
 - FIRST SURFACE DIGITALLY-PRINTED TRANSLUCENT VINYL OVERLAY FACE DECORATION
 - 1" METALLIC SILVER TRIM CAP
 - INTERNAL WHITE LED ILLUMINATION
 - FASTEN FLUSH TO NPR BODY

ATTACHMENT:
- INSTALL TO EXTERIOR BUILDING FACADE WITH MECHANICAL FASTENERS AS REQUIRED FOR WALL/FASCIA TYPE

SEE SHEET 2 FOR PHOTOS WITH SIGN LOCATION

DESIGN 27286-5560	PROJECT RADIO STATION KNKX	INSTALL LOCATION 930 BROADWAY, TACOMA, WA 98402-4405	APPROVED BY/DATE X	PLUMB SIGNS, INC. 10000 16TH ST TACOMA, WA 98402 TEL: 252-473-1339 FAX: 252-473-1337	SALES DANIELLE MARSTON DRAWN BY DAVID MAU	SCALE AS NOTED	SHEET 1 OF 2 UPDATED 03.01.19
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Historic Salishan

FREE Walking Tour of one of
Tacoma's Neighborhoods

July 13th @ 11am
Meet at

1728 E 44th St, Tacoma, WA 98404

History Happy Hour

Thursday, July 18, 2019 | 6pm

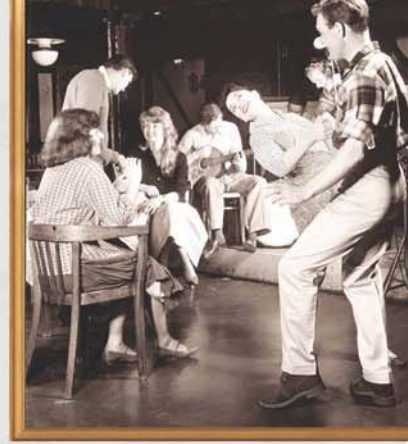
In this installment of Steve's History Happy Hour, local historian, writer and all around man about town, Steve Dunkelberger will be talking about Tacoma's contributions to music from the foxtrot and jazz to doo-wop, rock and grunge.

The talk, as always, will be free but donations to the Knights of Pythias will be greatly appreciated.

Sponsored by the City of Tacoma's Historic Preservation Office.

The Swiss Restaurant & Pub
(1904 Jefferson Ave.)

Presented by historian and journalist
Steve Dunkelberger



REMODELING VINTAGE HOMES FOR MODERN LIFESTYLES

Led by **Carol Sundstrom**, röm architecture studio and Tacoma Landmarks Preservation Commissioner

Architect and Tacoma Landmarks Preservation Commissioner Carol Sundstrom will share tips and tricks to help homeowners make smart choices when remodeling a vintage home.

Learn where to focus dollars for the biggest return on investment, how to give new cabinets a period-appropriate look, and design approaches for obtaining the extra room needed while preserving a historic home's original character.

Workshop will also include information on financial incentives.

To learn more about this workshop or to register, visit cityoftacoma.org/HPEvents or call (253)591-5254.

**THURSDAY,
AUGUST 15, 2019
5:30 – 7 P.M.**

Tacoma Municipal Building
North (733 Market St., Room 16)

