

CITY OF TACOMA

OLD CITY HALL HISTORIC DISTRICT DESIGN GUIDELINES



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ACKNOWLEDGEMENTS

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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>



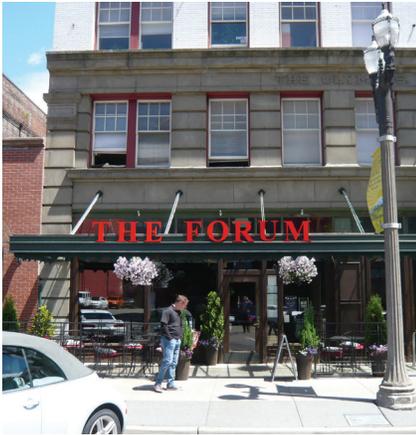
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USING THE DESIGN GUIDELINES DOCUMENT

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?

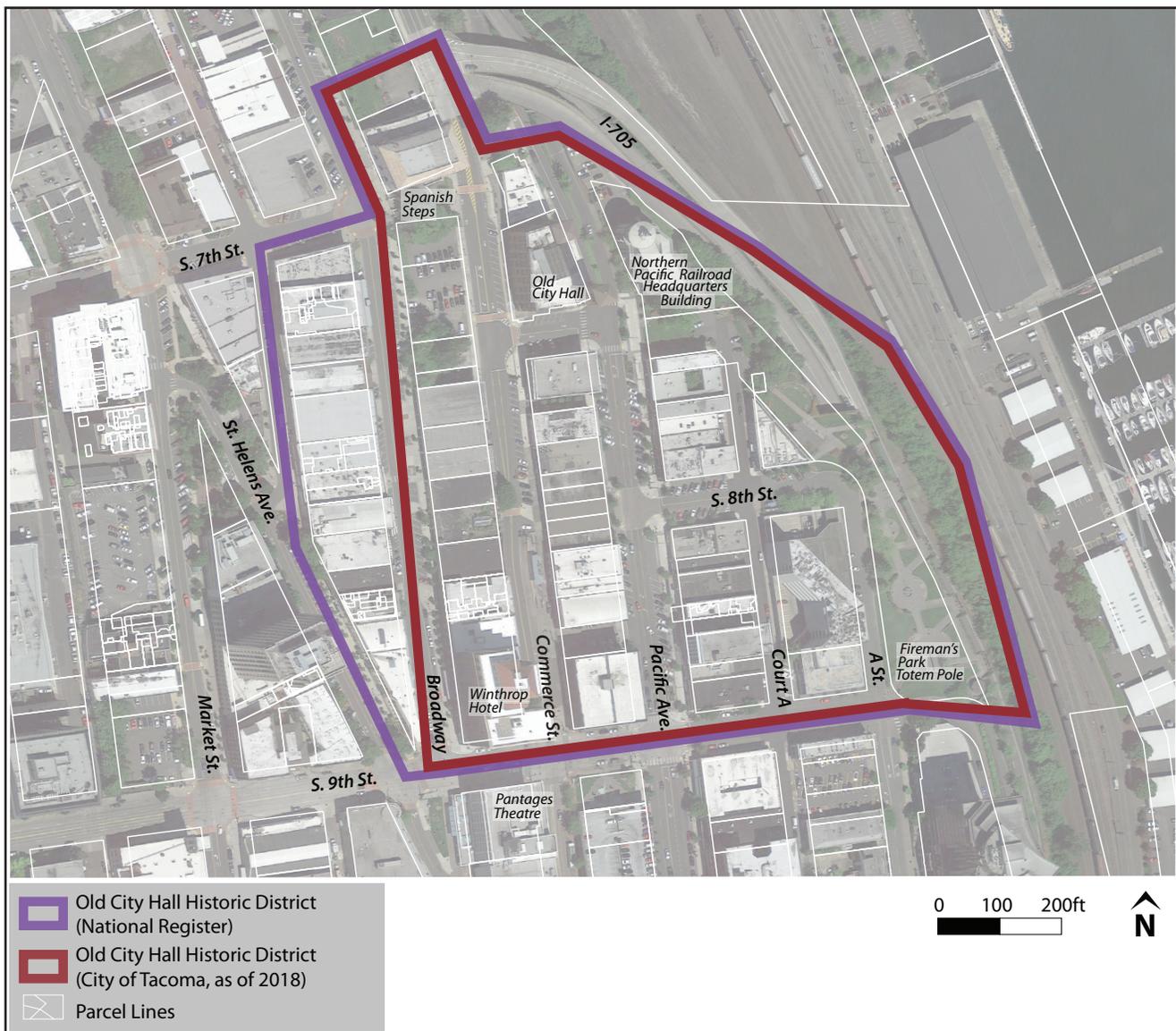
This indicates which chapters apply to different types of work in the District. Some projects will include more than one type of work, in which case a combination of chapters will apply.

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.

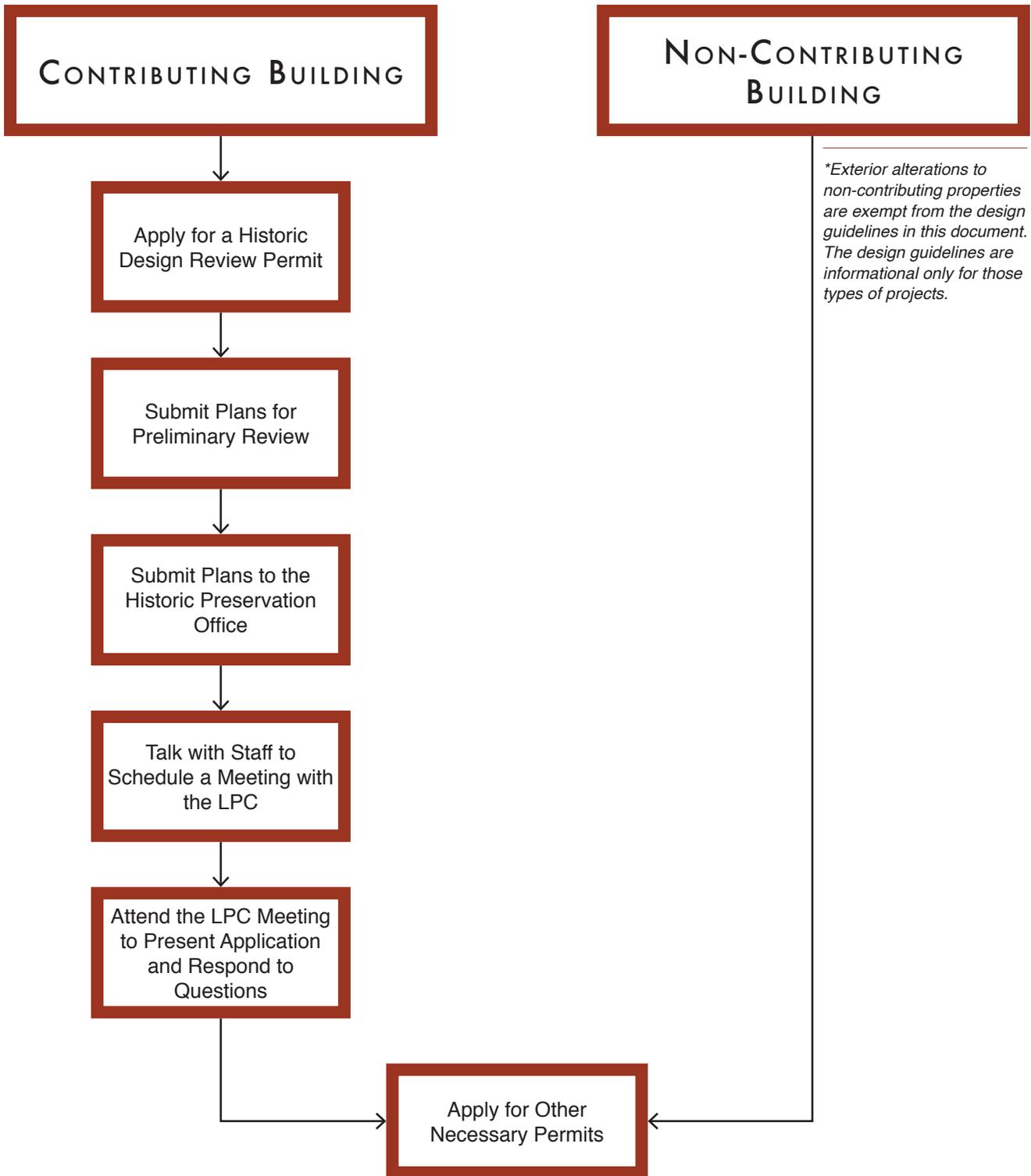
6. Attend the LPC Meeting to Present the Application and Respond to Questions

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
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 Sustainability 2-19



Maintain interest for pedestrians by preserving an active street level.



Maintain and repair a historic commercial storefront.



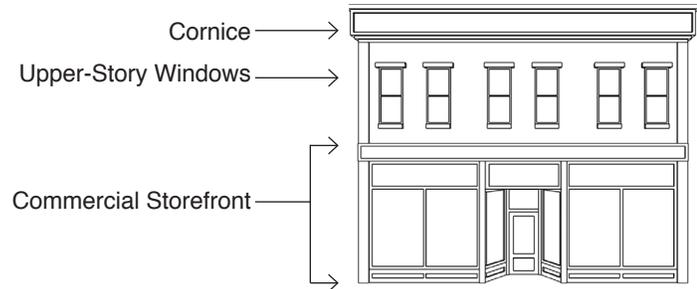
Do not alter the size and shape of a storefront opening, as seen above.

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.

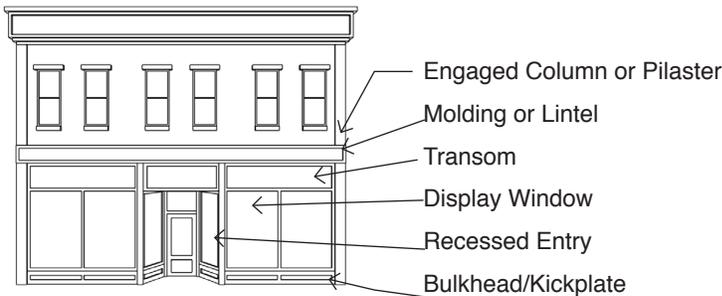
- a. Preserve the storefront glass if it is intact.
- b. Repair historic storefront elements by patching, splicing, consolidating or otherwise reinforcing the historic materials.
- c. Do not alter the size and shape of a storefront opening.
- d. Do not use reflective, opaque or tinted glass.
- e. Do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



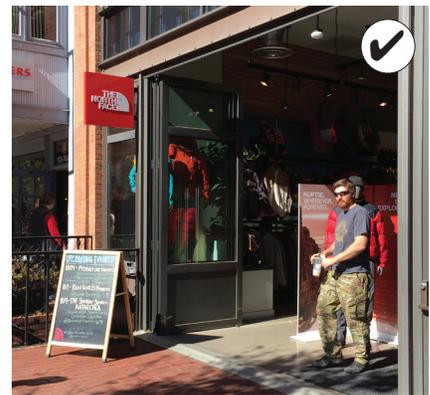
CONTEMPORARY STOREFRONT DESIGNS

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.



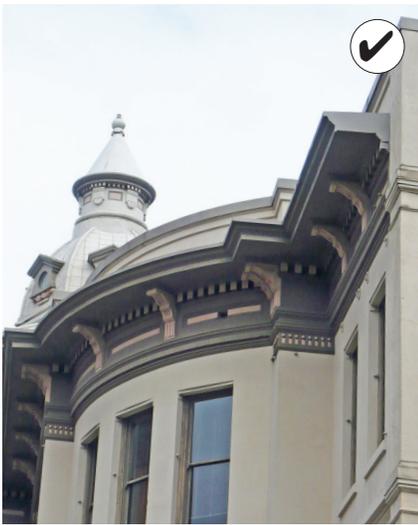
Design a simplified interpretation of a historic cornice if evidence of the original is missing.

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

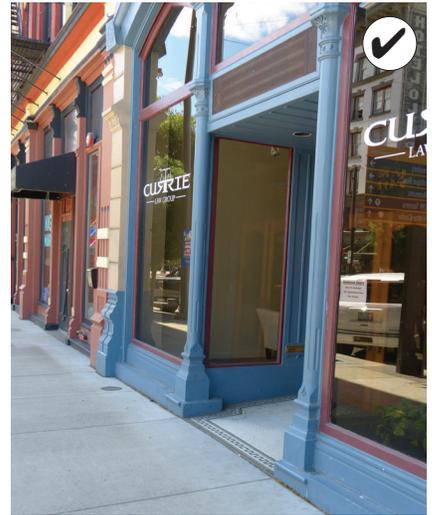
Architectural details help convey the significance of a historic property, and shall be preserved. The method of preservation that requires the least intervention is expected.

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.

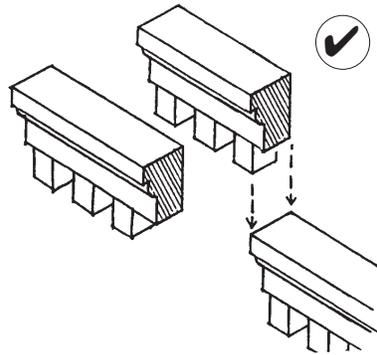


Maintain significant architectural details, including: projecting cornices, masonry patterns, decorative moldings, double-hung wood windows and other decorative features.

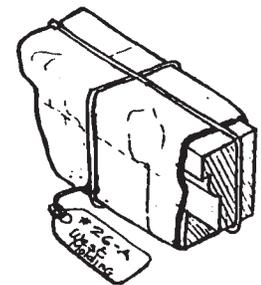
HISTORIC ARCHITECTURAL DETAILS

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



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.

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>

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)



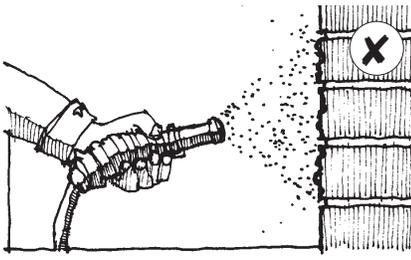
During rehabilitation (ca. 1982)



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

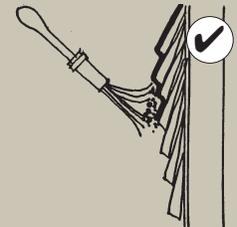
Historic materials shall be preserved in place. If the material is damaged, limited replacement to match it should be considered. Historic building materials shall never be covered or subjected to harsh cleaning treatments. Preserving historic building materials and limiting replacement to only pieces 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.

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

2.19 ENHANCE THE ENERGY EFFICIENCY OF HISTORIC WINDOWS AND DOORS.

- Make the best use of historic windows; keep them in good repair and seal all the leaks.
- Maintain the glazing compound regularly. Remove old putty with care.
- Place a storm window internally to avoid the impact upon external appearance.
- 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.

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

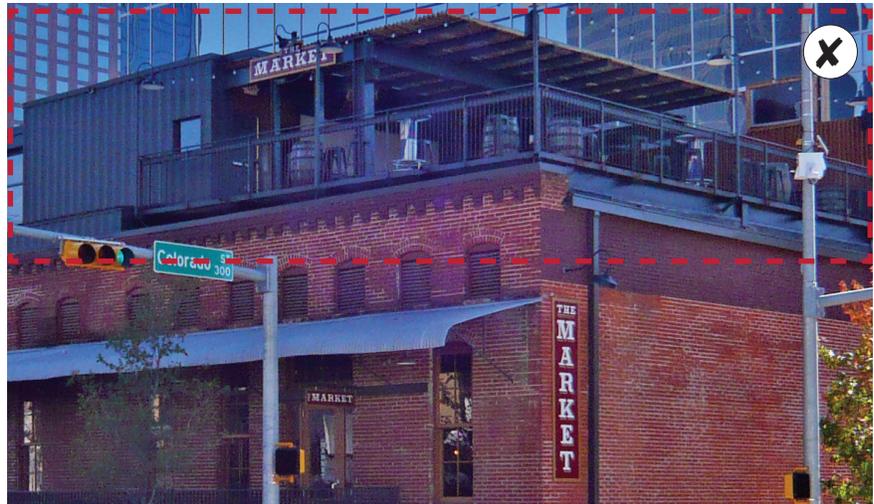
An existing addition may have become historically significant in its own right. An addition that has taken on significance may be preserved. A more recent addition may detract from the character of the building and could be removed.

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

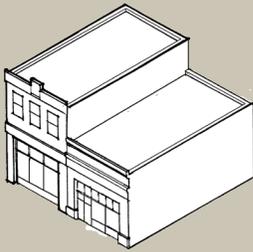
Note that the National Park Service may apply more restrictive standards for rooftop additions, which may apply if the property owner is seeking federal income tax credits for rehabilitation. See web link to *Preservation Brief 14: New Exterior Additions to Historic Buildings: Preservation Concerns*.

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

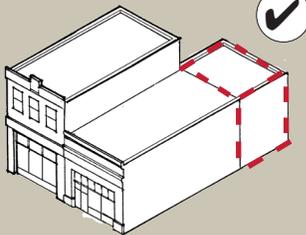
LOCATING AN ADDITION TO A HISTORIC COMMERCIAL STRUCTURE

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

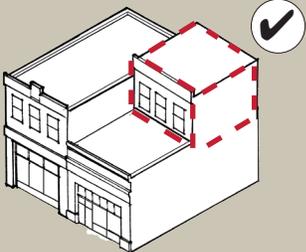
Historic Structure



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

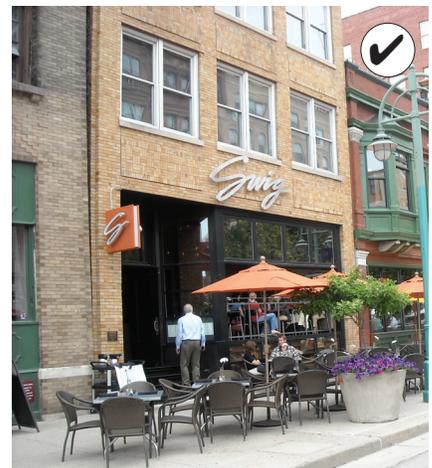
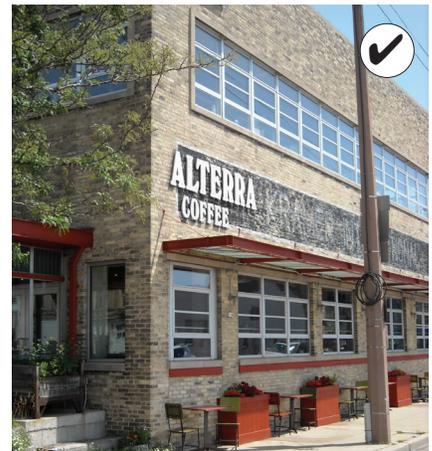
A number of additional factors should be considered when working with a historic resource. These include adapting an older building to new use, phasing rehabilitation and construction work and upgrading a building to comply with accessibility laws.

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.



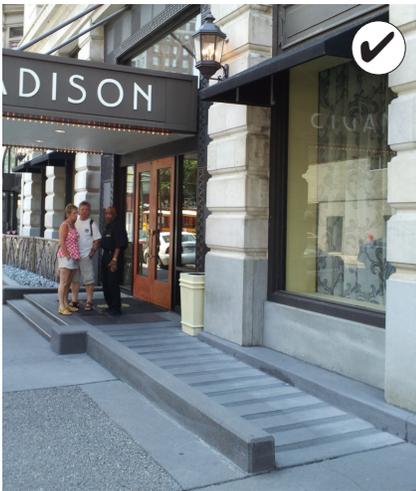
Maintain and repair a historic foundation.

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.

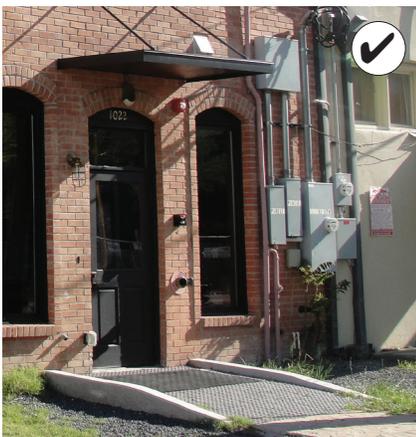


ACCESSIBILITY

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.

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.”



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

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.

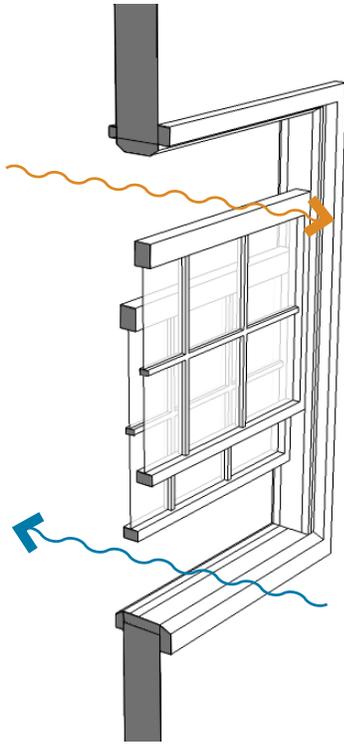
Develop an overall strategy for energy efficiency prior to planning specific improvements. This will establish a broad view that places individual actions into context. Focus on minimizing use of resources and energy, minimizing negative environmental impacts, and retaining the historic integrity of 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 Sensitive.

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

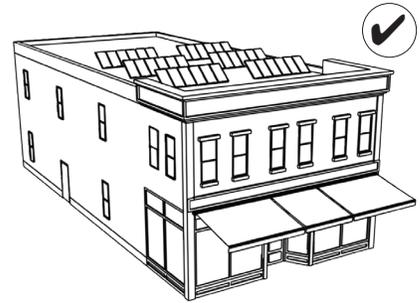
Integrate modern energy technology into a historic structure while maintaining its historic integrity. First, utilize strategies to reduce energy consumption prior to undertaking an energy generation project. Consider the overall project goals and energy strategies when determining if a specific technology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

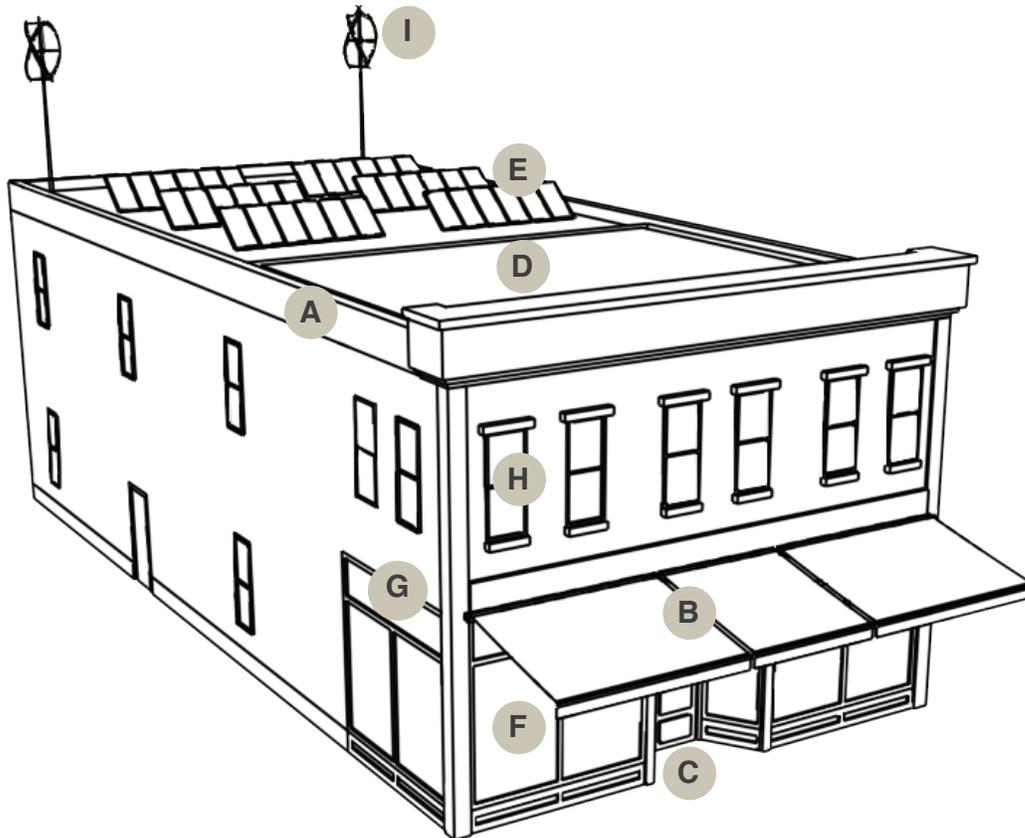
- a. Avoid obscuring significant features or adversely affecting the perception of the overall character of the property.
- b. Size collectors and turbines to remain subordinate to the historic structure.
- c. Minimize visual impacts by locating collectors and wind turbines back from the front façade.
- 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.

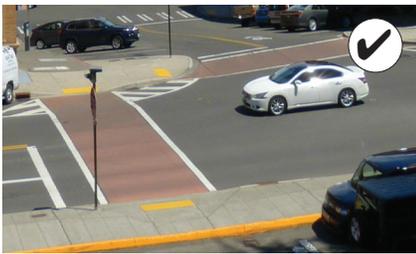


IN THIS CHAPTER

Treatment of Historic Infrastructure.....	3-2
Treatment of Historic Open Space and Site Features	3-3
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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- Mass, Scale and Height 4-6
- Horizontal Alignment..... 4-12
- Building and Roof Forms..... 4-13
- Primary Entrances 4-14
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- Building Materials 4-17
- New Parking Structures..... 4-18



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.

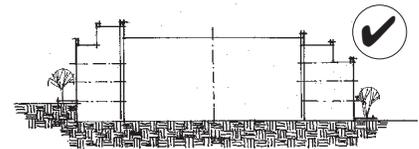
- a. Design a new building to be compatible with its context in form, setback, materials, fenestration and details.

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.

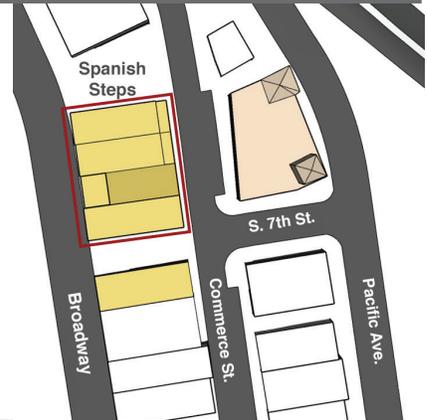
- a. When designing a new building for a site with a significant elevation difference between two parallel streets, design each street level façade to relate to the street.
- b. When designing a new building for a site with a sloping topography, step the building to maintain a consistent street presence.



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



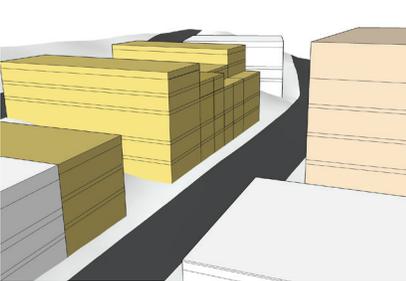
STREET-LEVEL VIEW



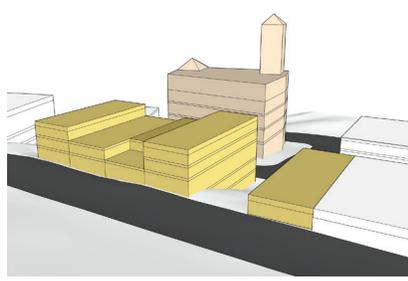
FIVE-STORY INFILL WITH TWO-STORY STEPDOWN

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.

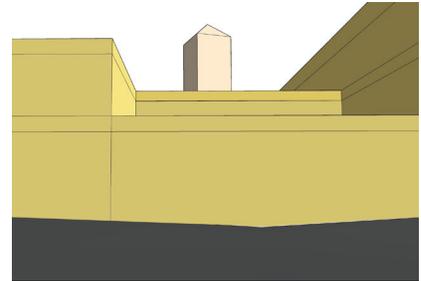
PERSPECTIVE FROM COMMERCE ST.



PERSPECTIVE FROM BROADWAY



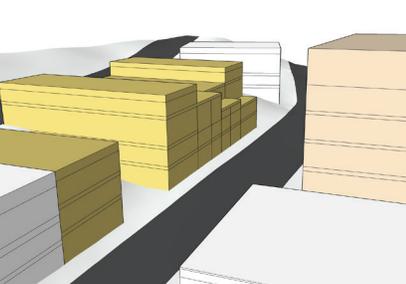
STREET-LEVEL VIEW



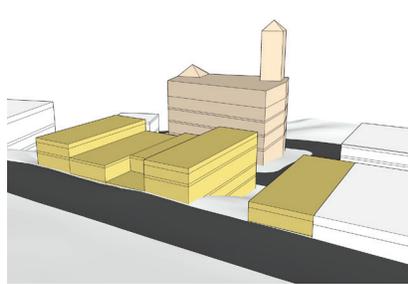
FOUR-STORY INFILL WITH TWO-STORY STEP DOWN

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.

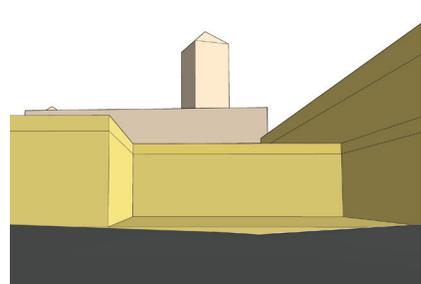
PERSPECTIVE FROM COMMERCE ST.



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

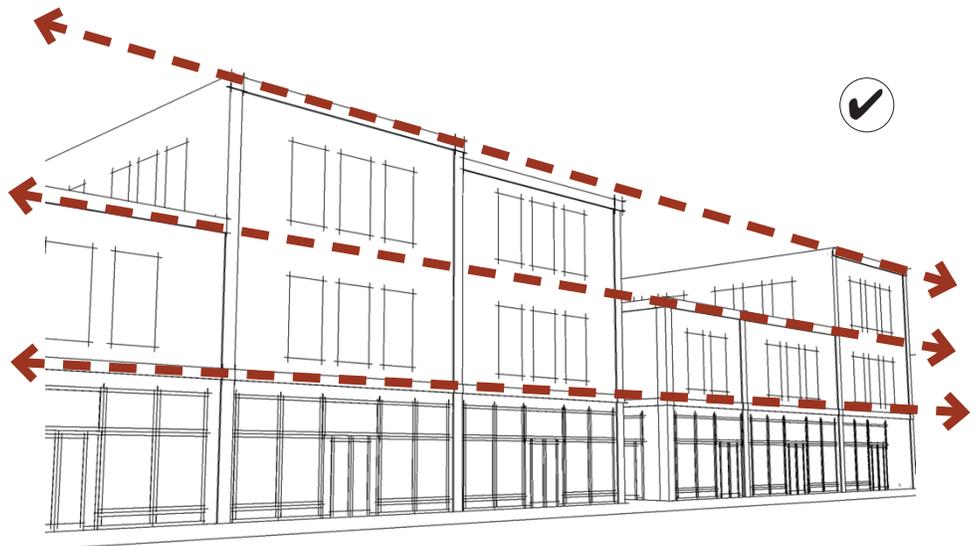
<http://cms.cityoftacoma.org/city-clerk/Files/MunicipalCode/Title13-LandUseRegulatoryCode.PDF>

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.

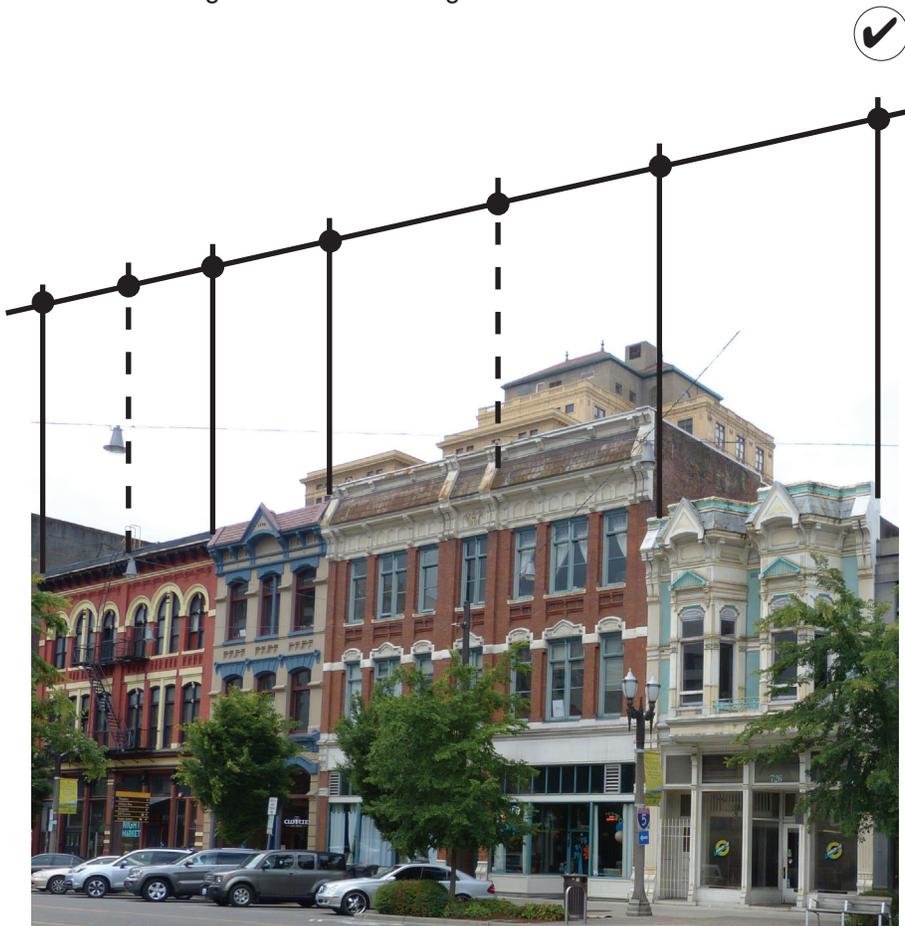
- a. Reduce the perceived mass of a larger building by dividing it into subordinate modules that reflect traditional building sizes in the context.
- b. Vary the height of building modules in a larger structure. The variation in height should reflect historic building heights found in the District.
- 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.



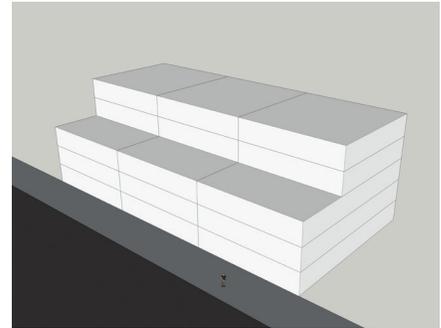
Design a new building to reflect the traditional building widths of adjacent buildings.

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.

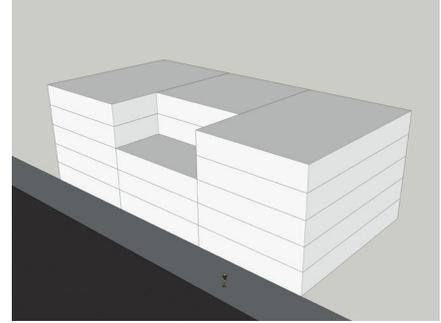
1. FRONT STEPBACK

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



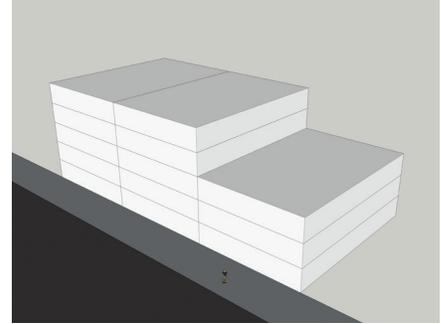
2. MIDDLE STEPBACK

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



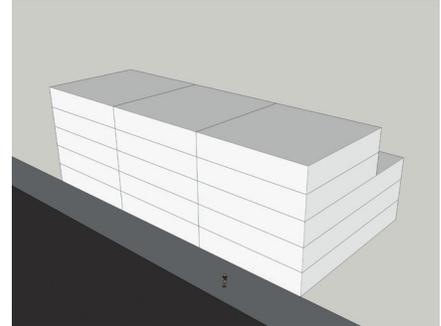
3. SIDE STEPDOWN

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.

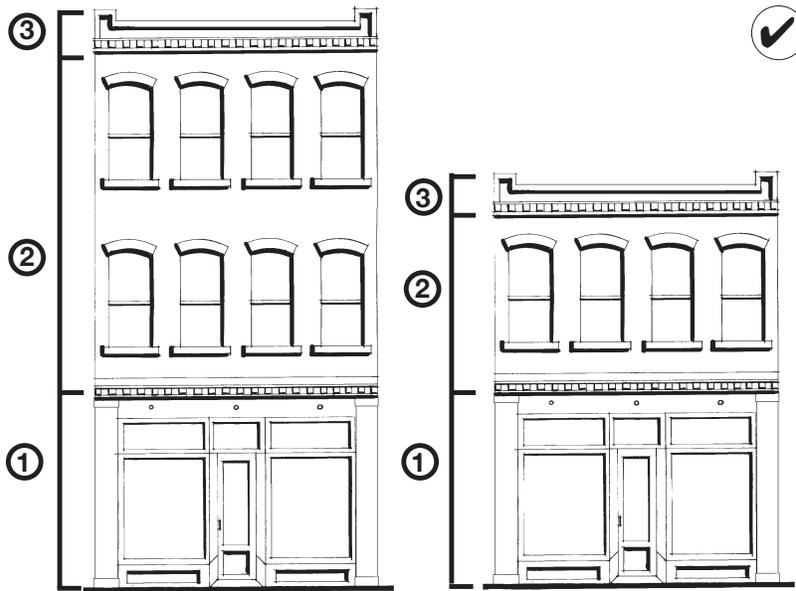
- a. Incorporate changes in color, texture and materials in building designs to help define human scale.
- b. Incorporate architectural details that are in scale with the building, create visual interest and convey a three-dimensional façade.
- c. Express the position of each floor in the external skin 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.



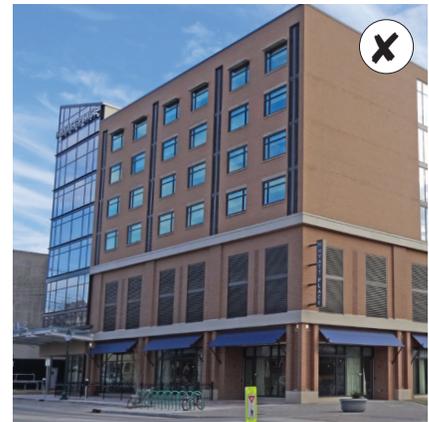
Incorporate a base, middle and a cap in the design of a new building to reinforce the visual continuity of the District.



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.



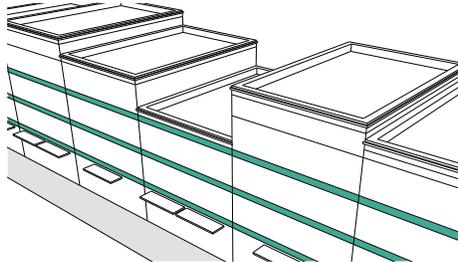
Establish a sense of human scale in the design of a new building.

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.

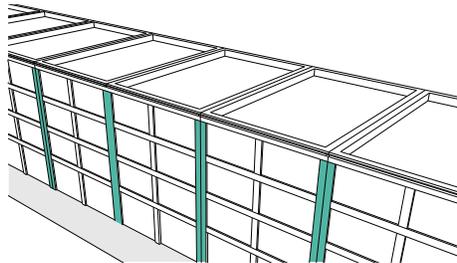
ACCENT LINES

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



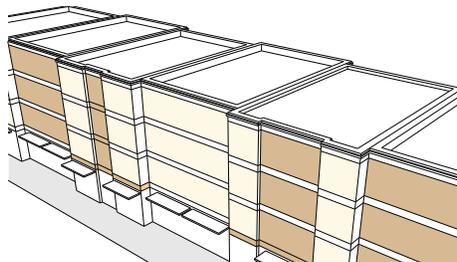
WALL PLANE OFFSETS

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.



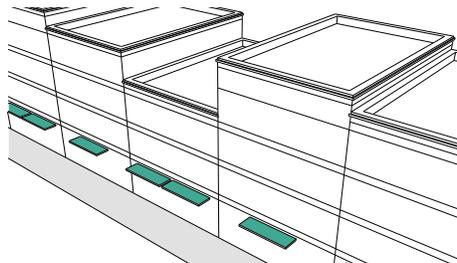
VARIATIONS IN MATERIAL AND/OR COLOR

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.

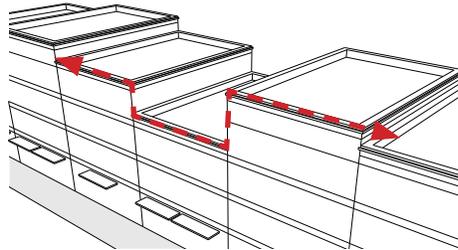


APPLYING MASSING VARIATION METHODS

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.

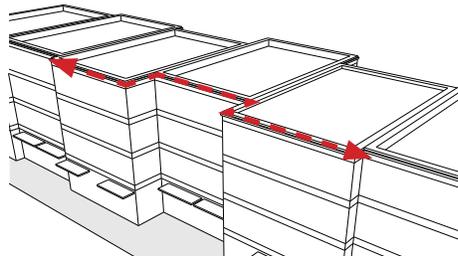
HEIGHT VARIATION

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



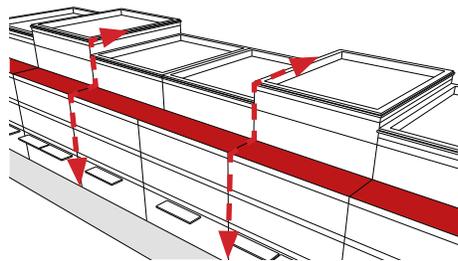
INCREASED SETBACKS

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.



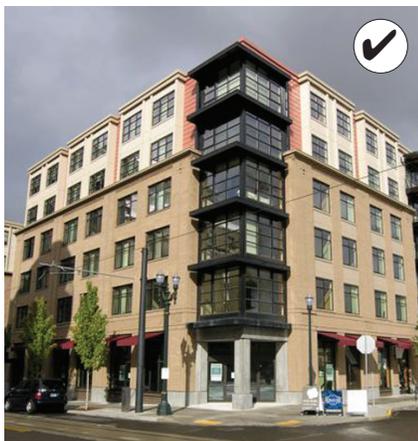
Use floor to floor heights which appear similar to those of traditional buildings.



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.



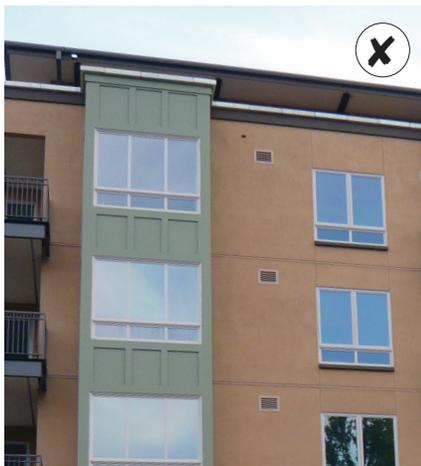
Design a building to incorporate a ground floor storefront.



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.



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

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

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.

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

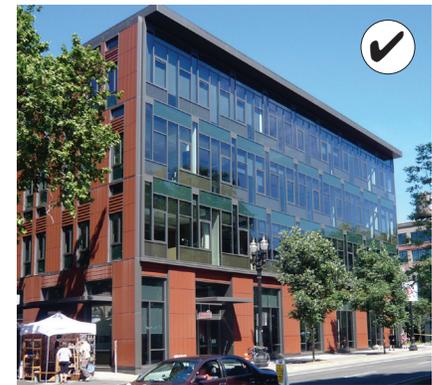
- a. Generally, use one primary material for a building with one or two accent materials.
- b. Employ contemporary, alternative materials that appear similar in scale, durability and proportion to those used traditionally.

4.24 USE HIGH QUALITY, DURABLE MATERIALS.

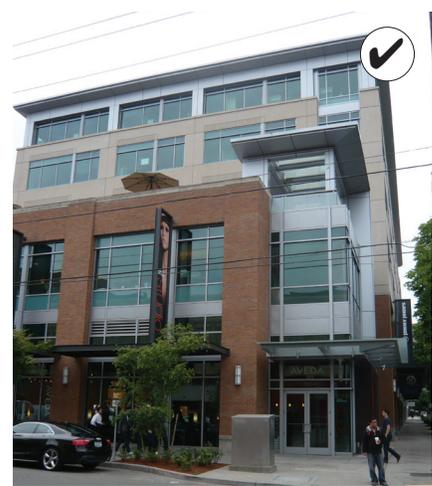
- a. Use materials that are proven to be durable in the local climate.
- b. The material shall maintain the finish over time with proper maintenance, or develop an expected patina.



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.

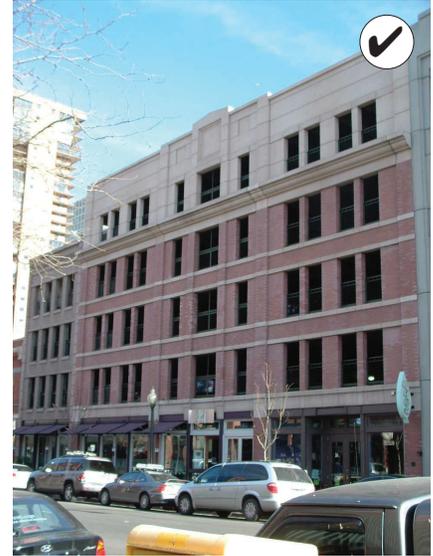


This single infill building is a parking structure with a “wrap” of commercial uses. It successfully employs building articulation methods to break up the mass of the building. Note the height of the storefront, depth of openings and variation in parapet heights. The building also reads as separate masses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

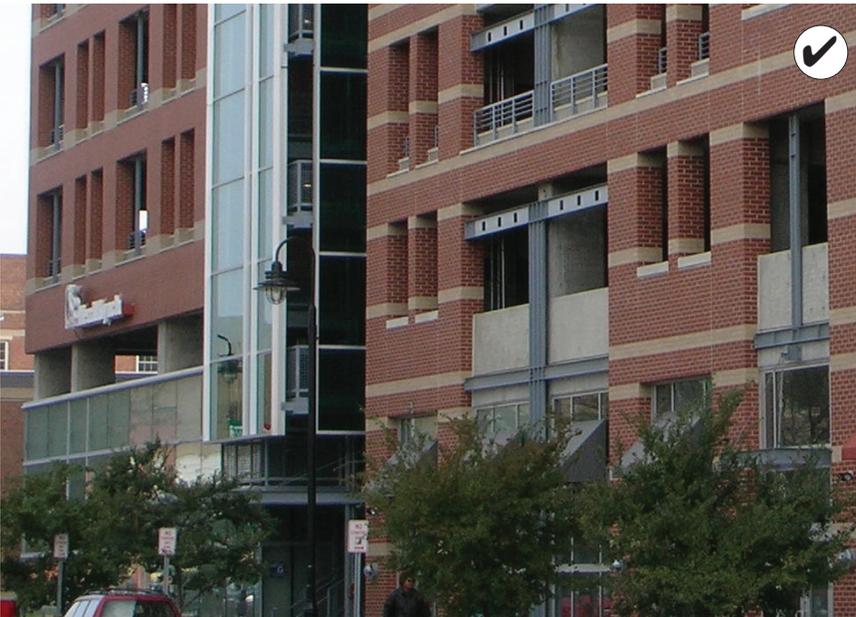
4.27 SCREEN THE UPPER LEVELS OF A PARKING STRUCTURE TO MINIMIZE THE VISUAL IMPACTS OF PARKED CARS ON THE STREET AND SIDEWALK.

- 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

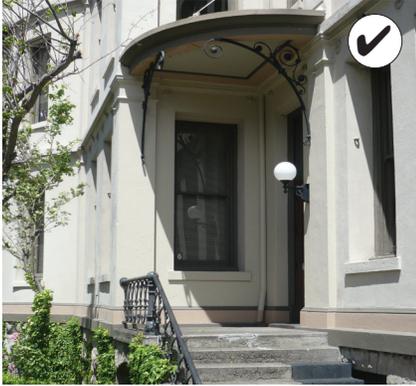
This chapter provides guidelines for site design and exterior improvements on all properties in the District. The guidelines apply to historic preservation projects and new construction. They address a range of design elements that directly affect the public realm such as plazas, courtyards, surface 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.



IN THIS CHAPTER

- Awnings and Canopies 5-2
- Outdoor Use Areas 5-4
- Site Lighting 5-6
- Building Lighting 5-7
- Service Areas..... 5-9
- Surface Parking 5-10
- Mechanical Equipment..... 5-11
- Security Devices..... 5-12
- Energy Efficiency in Design ... 5-13



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.

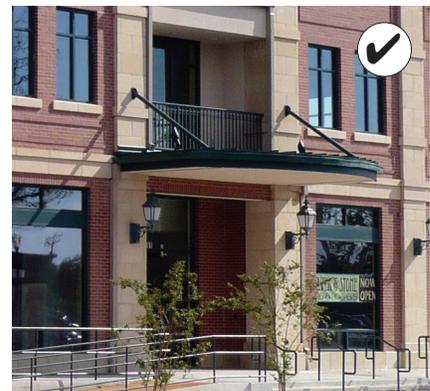
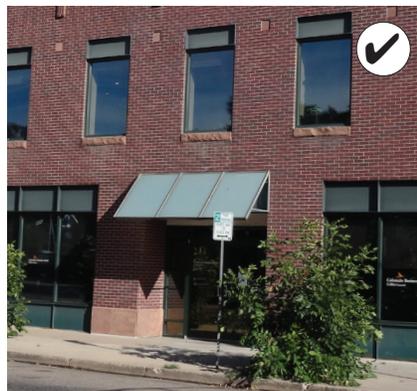
- a. Avoid anchoring directly into architectural features, when feasible.

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.

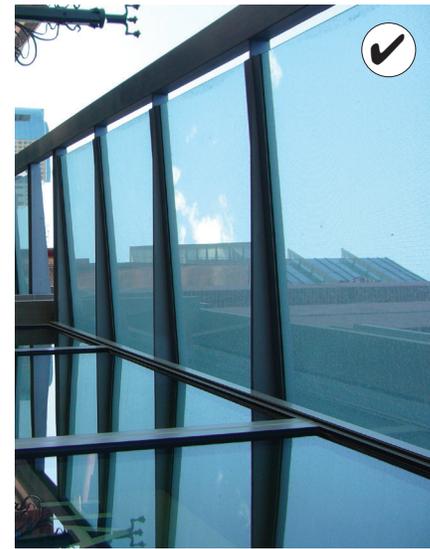
- a. Use canvas or a similar woven material (preferred approach) for an awning and fixed metal for a canopy.
- b. Do not use a material without proven durability or that has a gloss finish.
- c. Contemporary awnings may be considered.
- d. Post-supported canopies may be considered as long as they do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

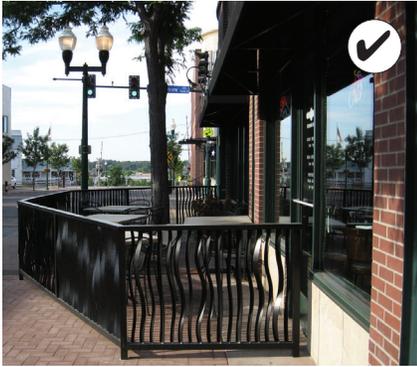


Do not design an awning to be of an odd shape that does not reference historic/traditional awnings, such as bullnose or bubble awnings.

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.

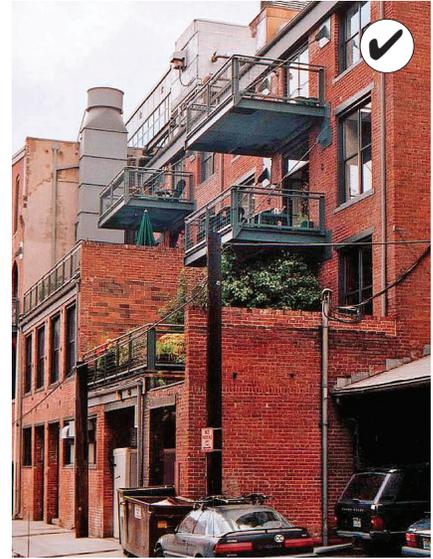
- Design a balcony to appear mostly transparent.
- Choose simple metal work where possible.
- Do not use heavy timber or plastics.

ROOF DECKS

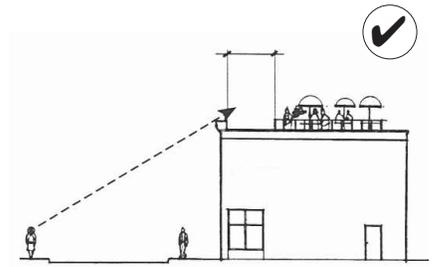
A rooftop deck can expand outdoor use opportunities of a building when it is set back sufficiently such that the character of the historic façade is maintained.

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.

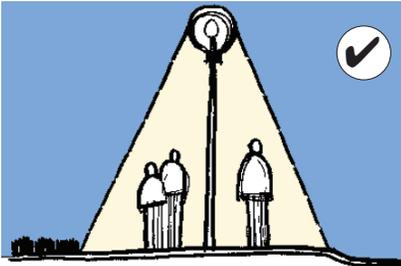


Locate rooftop addition or deck, roof coverings and associated components such as railings to minimize visual impacts to the street.

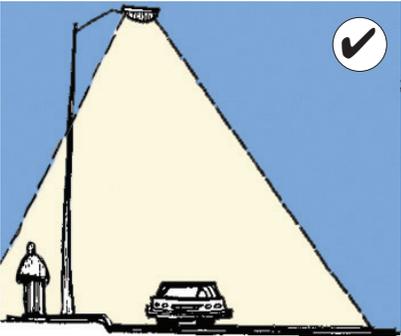
SITE LIGHTING DESIGN

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

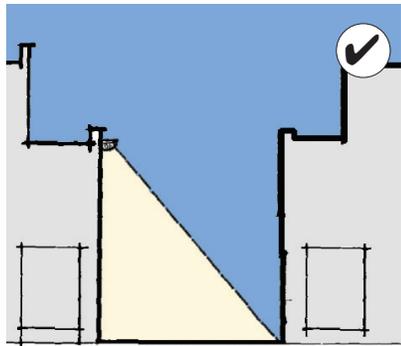
PEDESTRIAN LIGHTING



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).

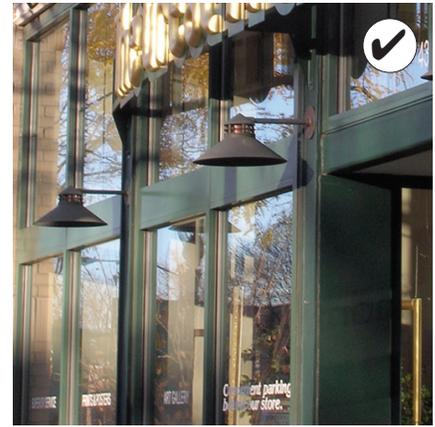
BUILDING LIGHTING

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.

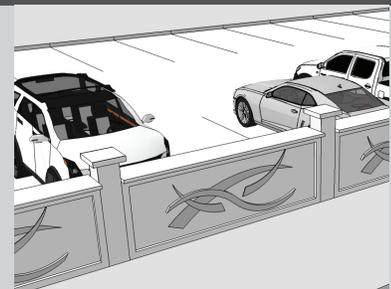
SURFACE PARKING SCREENING OPTIONS

Options to screen surface parking include:

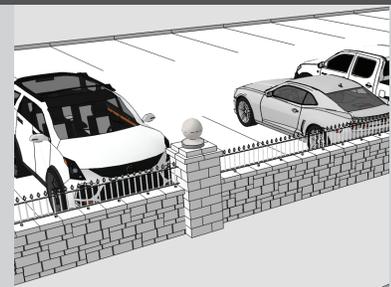
LANDSCAPING



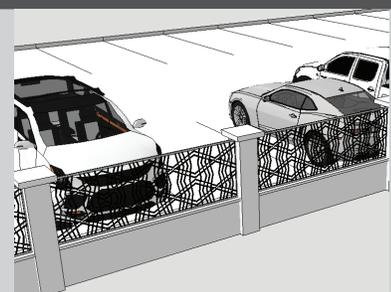
PUBLIC ART



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.

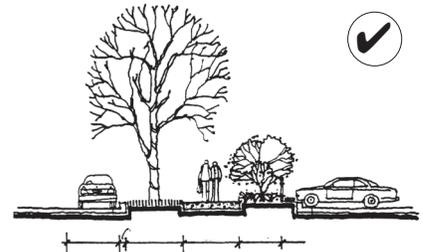
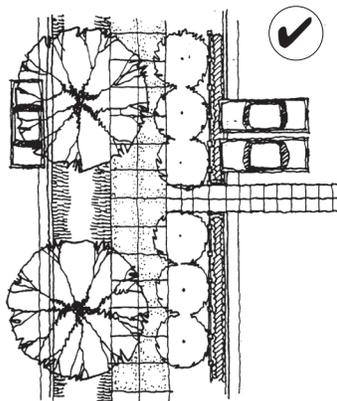
- a. Locate a parking area at the rear, to the side or to the interior of the block. This is especially important on corner properties. These are generally more visible than interior lots, serve as landmarks and provide a sense of enclosure to an intersection.

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

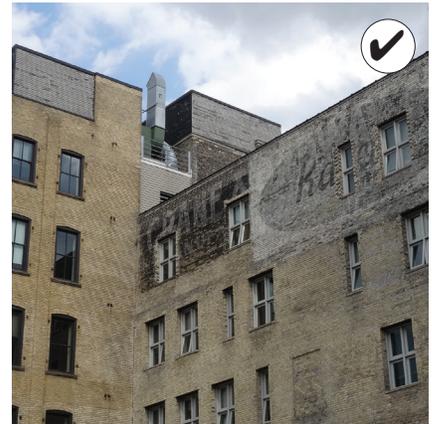
Junction boxes, external fire connections, telecommunication devices, cables, conduits, satellite dishes, HVAC equipment and fans may affect the character of a property. These and similar devices shall be screened from public view to avoid negative effects.

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.

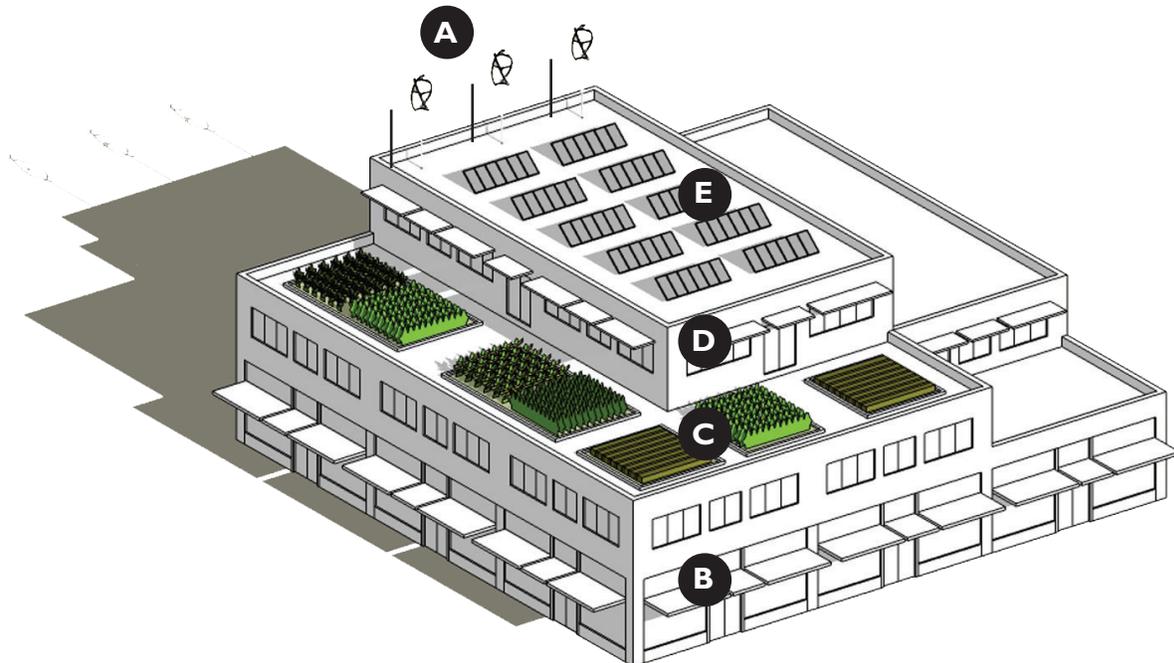
A design shall also take into account the potential effect on an adjoining property, in terms of its solar access and ability to implement the same environmental design principles. Careful consideration shall also be given to balancing sustainable design principles with those related to maintaining the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

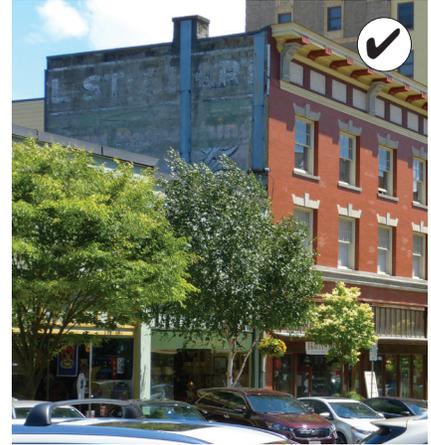
Historic painted wall signs, or “ghost signs” should be left exposed whenever possible, and should not be restored to the point that they no longer provide evidence of a building’s age and original function.

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.

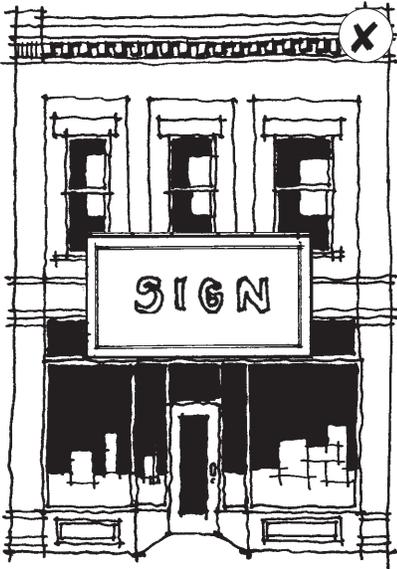
- a. Design a sign to be simple in character.
- a. Design a sign to reflect the traditional sign area on a building.
- b. Locate a sign to emphasize design elements of the façade itself.
- c. Mount a sign to fit within existing architectural features using the shape of the sign to help reinforce the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

- Direct lighting towards a sign from an external, shielded lamp.
- Use a warm light, similar to daylight.
- If halo lighting is used to accentuate a sign or building, locate the light source so that it is not visible.
- Illuminate a sign from an indirect light source.
- 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.

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

- 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.

- Design a sign to integrate with the architectural features of a building, not distract from them.
- Design a support for a sign that does not extend above the cornice line of a building to which the sign is attached.
- 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.



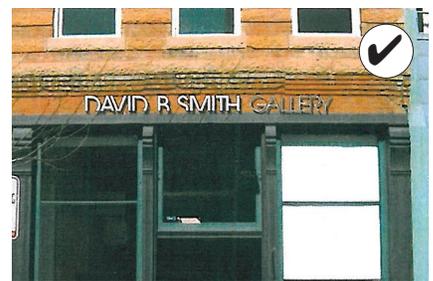
Do not internally illuminate an entire sign panel. If internal illumination is used, a system that backlights text only is permitted.



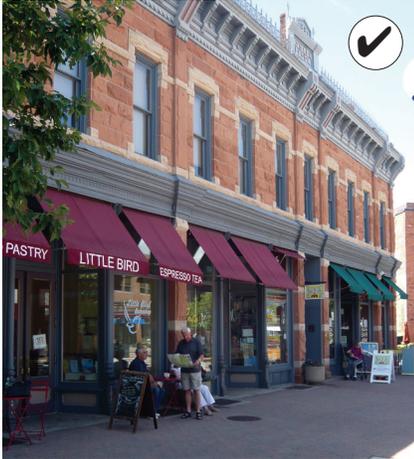
Direct lighting towards a sign from an external, shielded lamp.



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.



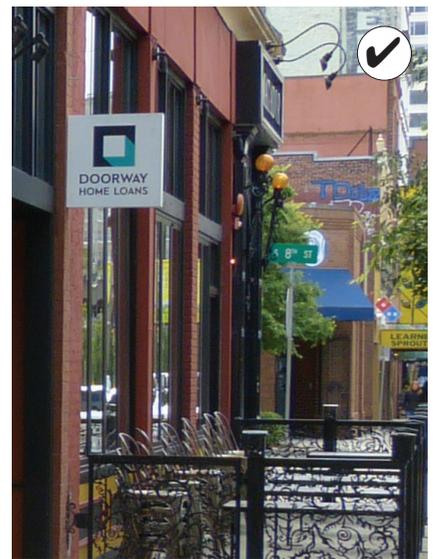
PROJECTING / BLADE SIGNS

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.



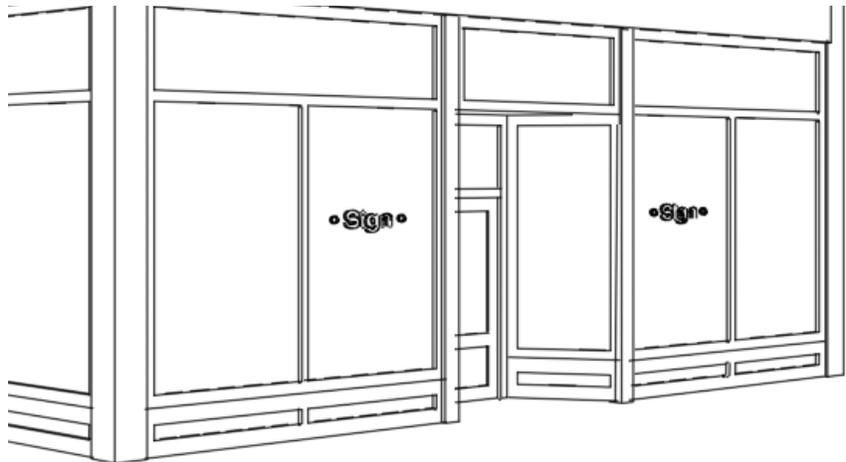


WINDOW SIGNS

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.

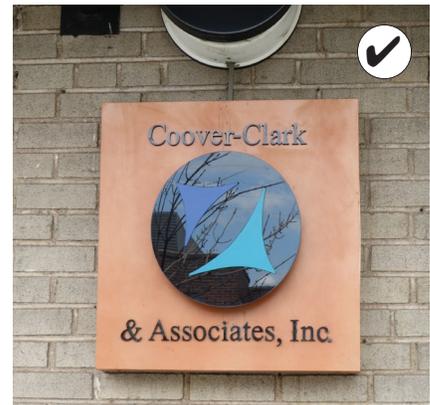
- a. Place a wall sign to align with other signs on nearby buildings.

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.



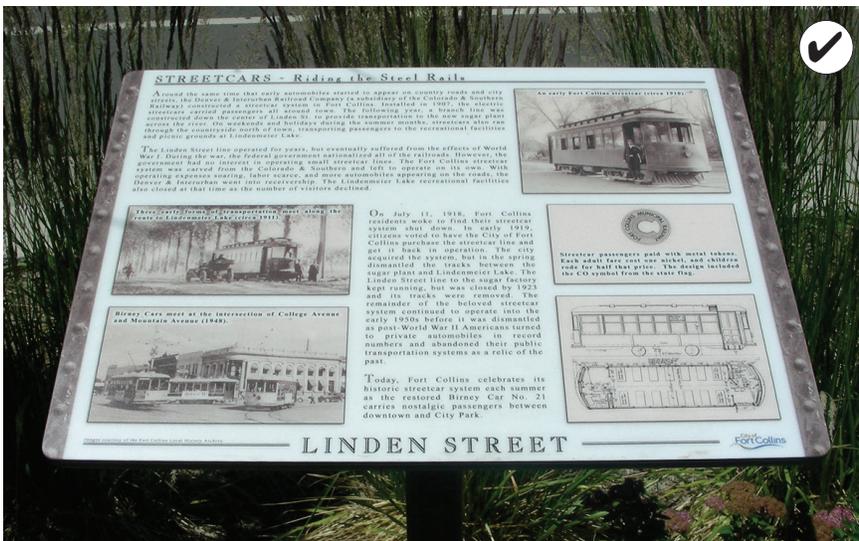
INTERPRETIVE SIGN

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

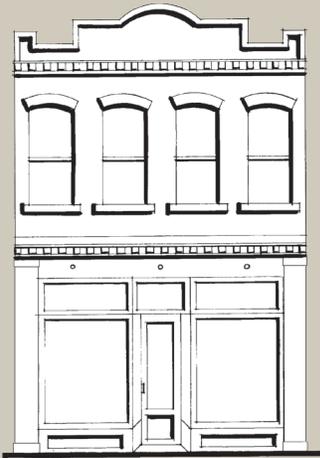
Some alterations may lead a property owner to believe a building has lost its historic integrity. These alterations include window replacements, cornice replacement, or a change/covering of a building's original materials or storefront, for example. These alterations can often be modified and/or restored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

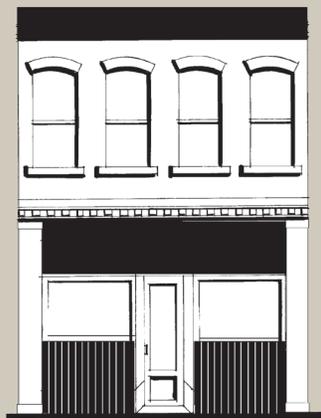
DEGREES OF BUILDING INTEGRITY

CONTRIBUTING PROPERTY



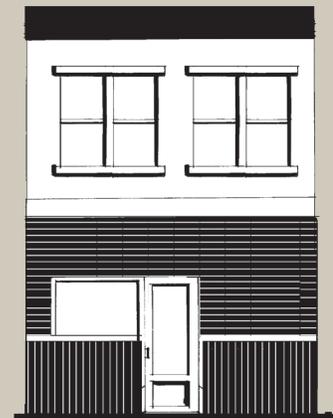
This building retains its historic integrity.

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.

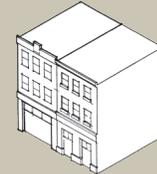
Step 1. Review reasons for significance: The reasons for significance will influence the degree of rigor with which the standards are applied, because it affects which features will be determined to be key to preserve. Identifying the building’s period of significance is an important first step.



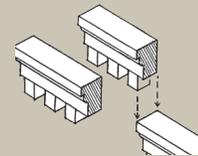
Step 2. Identify key features: A historic property has integrity. It has a sufficient percentage of key character-defining features and characteristics from its period of significance which remain intact.



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.

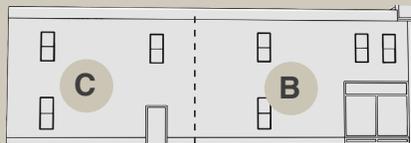
LOCATION A: PRIMARY FAÇADE



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.

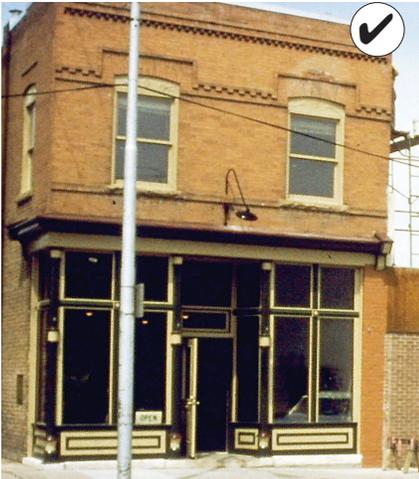
- a. Upgrade existing materials, using recognized preservation methods whenever possible.
- b. If disassembly is necessary for repair or restoration, use methods that minimize damage to original materials and facilitate reassembly.

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.



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)

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?

