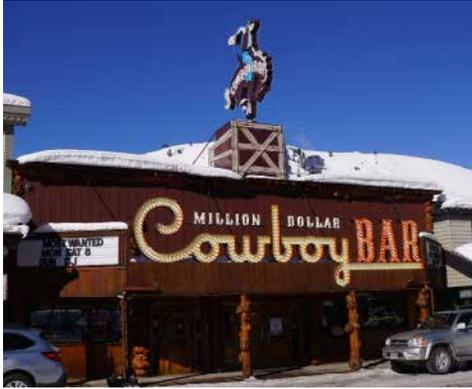


## SECTION 2: HISTORIC PRESERVATION DESIGN GUIDELINES



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These design guidelines are for the treatment of historic resources in the Town of Jackson. They address alterations and improvements to the exteriors of historic properties with the objective of preserving their historic significance. They also provide information related to new construction that may occur on a property that includes a historic resource.

*Note: The Town has the regulatory authority to adopt and enforce Historic Preservation Design Guidelines. It has not been determined in the drafting of this document whether these will be voluntary, enforced or some combination of the two depending upon the type of historic resource to be reviewed. The proposed Historic Preservation Ordinance identifies two tiers of designated historic resources to be reviewed using these guidelines.*

# PLANNING A PROJECT FOR A HISTORIC PROPERTY

## USING THE PRESERVATION GUIDELINES

The guidelines shall be applied in these ways:

- **Voluntary use:** Any property owner who owns a property that they consider to have historic significance may use these guidelines voluntarily to help plan projects that will preserve the building.
- **Use with incentives:** The town offers incentives for preservation, for which property owners may apply if they have designated their property. The town will use these guidelines to determine that the conditions have been met for providing the incentive.
- **Use with officially designated historic resources and landmarks:** Some properties may be formally designated as a Historic Resource, or Landmark by town council. A Certificate of Appropriateness (CofA) is required prior to issuing a permit for any improvements to the property.



## REHABILITATION PRINCIPLES AND PRESERVATION BEST PRACTICES

When considering a rehabilitation project of a historic building for reuse, the following objectives will be met.

**Respect the character of the building** - Do not change the style of the building or make the structure look older than its actual age. Confusing the character by mixing elements of different styles can weaken the appearance and integrity of the structure.

**Protect and maintain character-defining features** - Character-defining features should be treated with sensitivity. The best practice is to maintain these features from the outset.

**Repair character-defining features when possible** - Use best practices when repairing character-defining features to minimize damage to the original materials.

**Design an addition to respect the existing structure, and maintain its historic integrity** - When constructing an addition, do not try to emulate an existing style to make the addition look older than its actual age, unless this is a *reconstruction* (see following page) of a resource. A contemporary design for an addition to an existing structure is appropriate as long as it does not destroy character-defining features, and the design is compatible with the building. Additions should relate to the original building in general massing and scale, but should appear as new.



*The historic building on the left was somewhat modified inappropriately. The inappropriate modifications include: the wood shingle infill within the storefront transom; the aluminum framing; and the brick kickplate. The recent rehabilitation is an appropriate "rehabilitation" of the Jackson Drug Co. building. In this case, the altered storefront was replaced with a new storefront that represented a more traditional storefront configuration, and the contemporary canopy is a compatible replacement. The next step would be to replace the casement windows with a more traditional double-hung wood window configuration, especially in those locations that face the street.*

## ACCEPTED TREATMENTS FOR HISTORIC RESOURCES

The following treatments for historic properties may be considered when planning a preservation project. Much of the language addresses buildings; these treatments also apply to sites, objects and structures.

**Preservation** - "Preservation" is the act of applying measures to sustain the existing form, integrity and material of a historic property. Work, including preliminary measures to protect and stabilize the property, generally focuses upon the ongoing maintenance and repair of historic materials and features rather than extensive replacement and new construction. New exterior additions are not within the scope of this treatment; however, the limited and sensitive upgrading of mechanical, electrical, and plumbing systems and other code-required work to make properties functional is appropriate within a preservation project.

**Restoration** - "Restoration" is defined as 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. This may apply to an entire building, or to restoring a particular missing feature.

**Reconstruction** - "Reconstruction" is the act or process of depicting, by means of new construction, the form, features and detailing of a non-surviving site, landscape, building, structure or object for the purpose of replicating its appearance at a specific time and in its historic location. This has limited application, in terms of an entire building, but may apply to a missing feature on a building.

**Rehabilitation** - "Rehabilitation" is defined as 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. Rehabilitation may include a change in use of the building or the construction of an addition. This term is the broadest of the permitted treatments and applies to most work on historic properties.

**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 cornice in good condition may be preserved, a storefront base that has been altered may be restored, and a missing kickplate may be reconstructed.

## PREFERRED SEQUENCE OF ACTIONS

Preserving key, character-defining features is a fundamental precept of preservation. Therefore, selecting the appropriate treatment for a character-defining feature and cultural resource 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 planning work, 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 historically) 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.

## EXAMPLE DESIGN GUIDELINES FORMAT

The design guidelines in this document use a standard format. This format includes a series of five items, which are noted and described in the diagram below.

### **A** Design Topic Heading

This is shown in bold, is numbered, and is always at the top of the page.

### **B** Intent Statement

The intent statement follows the design topic heading. It explains the goal of the design guidelines that follow. If an application does not specifically meet one of the design guidelines, it can be reviewed using the intent statement.

### **C** Design Guidelines

Design guidelines describe an intent or desired outcome. They are numbered for easy reference.

### **D** Additional Information

This information is found in a bullet list that follows a design guideline, where applicable. This provides appropriate and inappropriate strategies for meeting the intent of the design guideline.

### **E** Images and Illustrations

Visuals are included to clarify the intent of the guideline. Captions provide more detail about how the image is to be interpreted.



### **A** MATERIALS

#### **B** Design Intent:

Preserve traditional materials that contribute to the overall character of the building.

#### **Design Guidelines:**

#### **C** 1.79 Preserve original building materials and their composition.

- D** → a. Building materials are often combined to define building divisions such as the base (foundation), middle (walls), and cap (roof and/or cornice). This composition should be preserved.

#### **E**

*Preserve original building materials.*

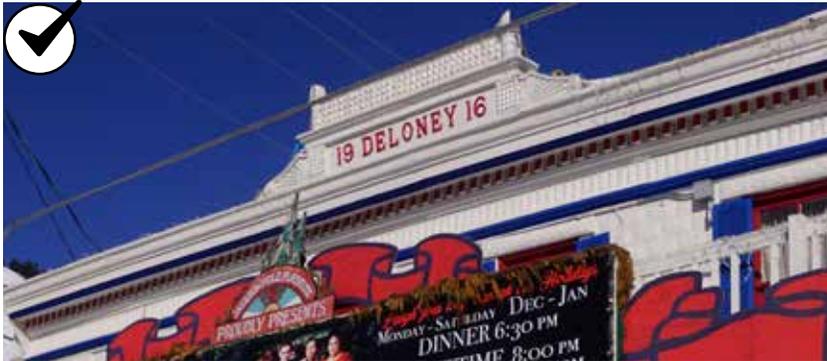
### **Appropriate and Inappropriate Solutions**

In many cases, images and diagrams in the design guidelines are marked to indicate whether they represent appropriate or inappropriate solutions.

 A check indicates appropriate solutions.

 An "X" mark indicates solutions that are inappropriate.

## HISTORIC PRESERVATION DESIGN GUIDELINES



### CHARACTER-DEFINING FEATURES

#### Design Intent:

Preserving the integrity of a historic property and/or cultural resource is a fundamental objective. To do so, character-defining features should be preserved to the extent feasible.

#### Design Guidelines:

- 1.29 Preserve character-defining features of buildings, and cultural resources.
  - a. This includes details that define the building's architectural style as well as its materials, doors and windows.
  - b. Cultural resources can include park features, bridges and cemeteries, for example.
- 1.30 Retain a character-defining feature that is in good condition.
  - a. Repair, rather than replace a deteriorated feature, when feasible.
- 1.31 Avoid removing a damaged character-defining feature that can be repaired.
- 1.32 Patch, piece-in, splice, consolidate or otherwise upgrade existing materials, using best building practices.
- 1.33 When disassembly of a character-defining feature is necessary for its repair, use methods that minimize damage to it. Document its location so it may be repositioned accurately.

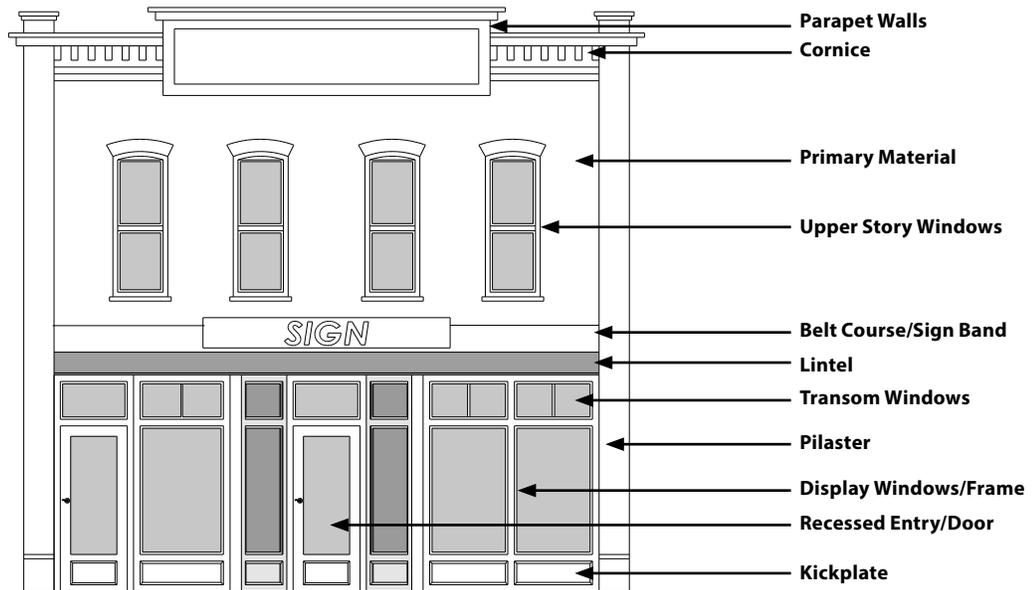


*Preserving the integrity of historic and cultural resources is a fundamental objective.*



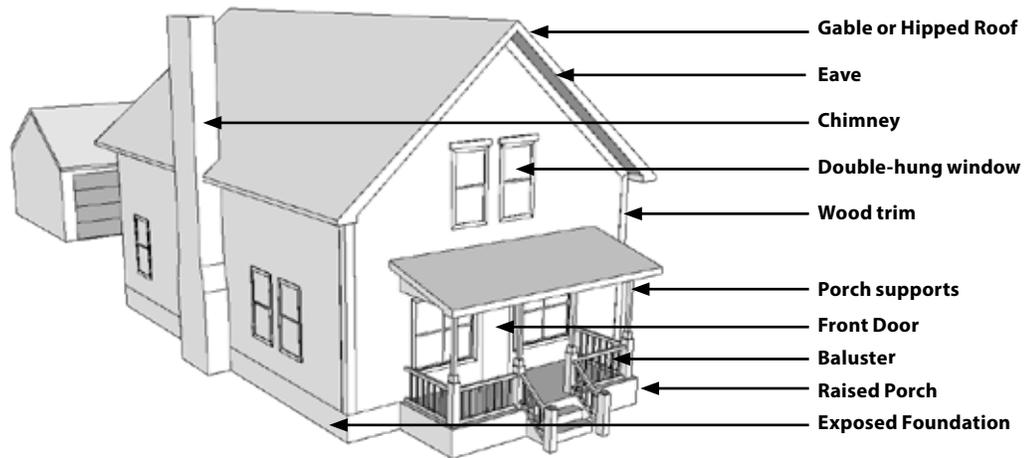
*Retain a character-defining feature that is in good condition, such as this entry feature and covered boardwalk.*

### Character-defining features of a commercial storefront



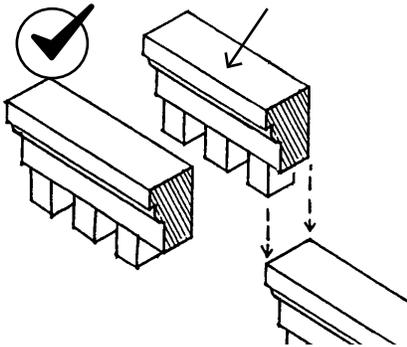
*These are typical character-defining features for a historic storefront building. There are a variety of historic commercial building types in Jackson. Reference the Town of Jackson's historic survey when considering a rehabilitation project. The survey will often provide information on a building's history and identify character-defining features.*

### Character-defining features of a residential building

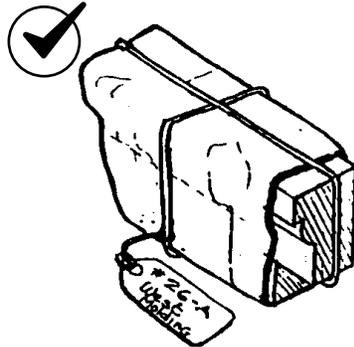


*These are typical character-defining features for a historic residential building type in Jackson. Reference the Town of Jackson's historic surveys when considering a rehabilitation project. The survey will often provide information on a building's history and identify character-defining features.*

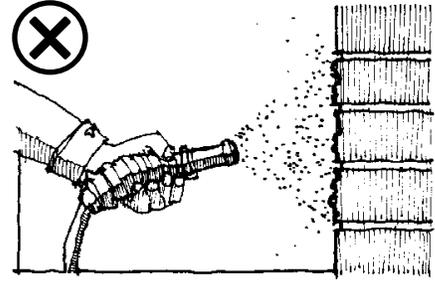
### Replacement Piece



Where replacement of a character-defining feature is required, remove only those portions that are deteriorated beyond repair.



When disassembly of a historic feature is required in a rehabilitation procedure, document its location so that it may be repositioned accurately.



Do not use harsh cleaning methods on any masonry or wood surfaces.



Use procedures for cleaning, refinishing and repairing character-defining features that will maintain the original finish. These include paint removal where appropriate. Typically a test patch is completed first to evaluate the original material.

**1.34 Use procedures for cleaning, refinishing and repairing character-defining features that will maintain the original finish.**

**1.35 Employ best practice treatments that will protect materials and details.**

- a. These include rust removal, caulking, limited paint removal and application of paint or stain where appropriate.

**1.36 Avoid adding a new feature that is not part of the original building fabric.**

- a. For example, decorative millwork should not be added to a building if it was not an original feature.

### For More Information:

The following National Park Service preservation briefs at [www.nps.gov](http://www.nps.gov) provide additional information on the treatment of character-defining features.:

*Preservation Brief 11: Rehabilitating Historic Storefronts*

<https://www.nps.gov/tps/how-to-preserve/briefs/11-storefronts.htm>

*Preservation Brief 45: Preserving Historic Wood Porches*

<https://www.nps.gov/tps/how-to-preserve/briefs/45-wooden-porches.htm>

## BUILDING AND ROOF FORM

### Design Intent:

Maintain the original building and roof form of a historic building. If replacement is needed, utilize a roof material that is in keeping with the original.

### Design Guidelines:

- 1.37 Maintain the original building form and that of its roof.
- 1.38 Avoid altering the basic building form or the angle of an original roof.
- 1.39 Preserve the original eave depth of a sloping roof and the original parapet height on a flat roof.
- 1.40 Maintain parapet walls and cornices on a flat roofed structure.
- 1.41 Provide functional coping that is compatible with the existing building façade.
- 1.42 For a sloped roof, use a new roof material that conveys a scale, texture and finish which is similar to the original.
- 1.43 For a sloped roof, using shingles that contain embedded photovoltaic systems is also appropriate.



*Maintain parapet walls and cornices on a flat roofed structure.*



*Preserve the original eave depth of a sloping roof.*



*Maintain the original building and roof form of a historic building.*

## MATERIALS

### Design Intent:

Preserve traditional materials that contribute to the overall character of the building.

### Design Guidelines:

#### 1.44 Preserve original building materials and their composition.

- a. Building materials are often combined to define building divisions such as the base (foundation), middle (walls), and cap (roof and/or cornice). This composition should be preserved.

#### 1.45 Avoid removing original materials that are in good condition.

#### 1.46 Remove only those materials which are deteriorated, and must be replaced.

#### 1.47 Repair a deteriorated primary building material by patching, piecing-in, consolidating or otherwise reinforcing it.

#### 1.48 When replacing materials on a primary surface, match the original in composition, scale and finish.

- a. If the original material is wood clapboard, for example, then the replacement material should be wood as well. It should match the original in size, the amount of exposed lap and in finish.
- b. An alternative material may be considered if the size, character and finish conveys the appearance of the original.



Preserve original building materials.



<b>Cap</b>	Wood shingle	Wood lap	Wood lap	Wood lap	Wood lap
<b>Middle</b>	Wood lap/ or log	Wood shingle	Wood lap	Brick	Stone
<b>Base</b>	Foundation	Foundation	Foundation	Foundation	Foundation

Building materials on residential buildings are often combined to define building divisions such as the base (foundation), middle (walls), and cap (roof and or cornice). The original composition of materials should be preserved.



Consider removing later covering materials that have not achieved historic significance.

1.49 Replace only the amount required. For example, if a few boards are damaged beyond repair, then only they should be replaced, not the entire wall.

1.50 Do not strip existing painted wood surfaces to bare wood to achieve a “rustic look.”

1.51 Do not use harsh cleaning methods, which can inhibit the function and appearance of the existing material.

- a. For example, sandblasting is inappropriate because it can damage the protective coating and change the appearance of the material.

1.52 Covering original material with new materials is inappropriate.

- a. Vinyl siding, aluminum siding and new stucco are inappropriate on historic buildings. Other imitation materials that are designed to look like wood or masonry siding, fabricated from other materials, are also inappropriate.
- b. If a property already has a non-contributing building material covering the original, it is not appropriate to add another layer of new material, which would further obscure the original.

1.53 Consider removing later covering materials that have not achieved historic significance.

- a. Once the non-contributing siding is removed, repair the original, underlying material.
- b. If a building has a stucco finish, removing the covering may be difficult, and may not be desirable. Test it first to assure that the original material underneath will not be damaged.

### For More Information:

The following National Park Service preservation briefs at [www.nps.gov](http://www.nps.gov) provide additional information on the treatment of historic materials:

Preservation Brief 1: Assessing Cleaning and Water-Repellent Treatments for Historic Masonry Buildings

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

Preservation Brief 2: Repointing Mortar Joints in Historic Masonry Buildings

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

Preservation Brief 16: The Use of Substitute Materials on Historic Building Exteriors

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

Preservation Brief 26: The Preservation and Repair of Historic Log Buildings

<https://www.nps.gov/tps/how-to-preserve/briefs/26-log-buildings.htm>

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>

## Using Alternative Materials on a Historic Building

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

- Aluminum siding, and some other types of metal materials such as corrugated metal roof materials.
- HardiPlank siding
- Cementitious fiber siding
- Non-wood replacement of wood columns (cast resin)
- Other non-original materials

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

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

Using wood to replace an original stamped-metal cornice is an example.

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

### Potential Impact on Historic Significance

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

### Appearance

An alternative material should also have a similar profile, texture and finish as the original material. Some synthetic siding has an exaggerated, rusticated finish that is an inaccurate representation of original clapboard. Vinyl products are also inappropriate alternative materials on contributing historic structures.



*An alternative material should convey the character, including detail and finish, of the original to the greatest extent feasible (aluminum clad windows and cement board).*



*An alternative material should also have a similar profile, texture and finish as the original material. The cement board siding provides an appropriate profile, but the surface should have a matte finish.*

## WINDOWS

### Design Intent:

Maintain the historic alignment, spacing and dimensions of window openings. Preserve traditional windows that have distinct stylistic features, if feasible. When a new window is needed, design it to be in character with the building.

### Design Guidelines:

#### 1.54 Preserve the position, number and arrangement of existing windows in a primary building wall.

- On a primary façade, enclosing an existing window opening is inappropriate, as is adding a new window opening.
- If a new window is needed, consider locating it on a side or rear wall.

#### 1.55 Preserve the ratio of window openings to solid wall on a primary façade.

- Significantly increasing the amount of glass on a character-defining façade will negatively affect the integrity of the structure.
- Alteration may be appropriate on side and rear walls that are less visible from the public way.

#### 1.56 Preserve the size and proportion of an existing window opening on a primary wall.

- Reducing an original opening to accommodate a smaller window or increasing it to receive a larger window is inappropriate.
- Altering a window that is not visible from the street may be appropriate.

#### 1.57 Use durable window materials.

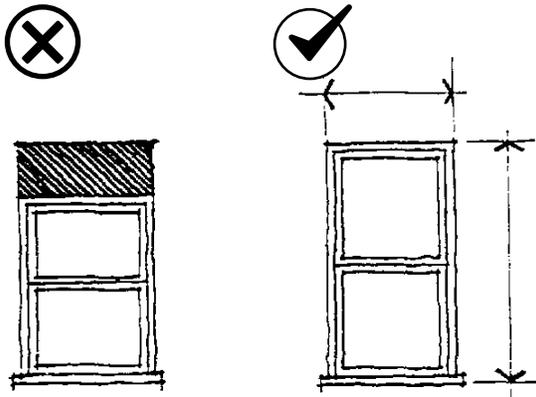
- Use a metal or wood frame, when possible. It should have a dimension and profile similar to those used historically.
- Avoid using a window material that does not have a proven durability.
- Avoid using a thin window frame on a primary façade.

#### 1.58 In a replacement window on a primary wall, use a material that appears similar to the original, when feasible.

- Using the same material as the original is preferred, especially on street-facing façades. A substitute material should match the original profile.



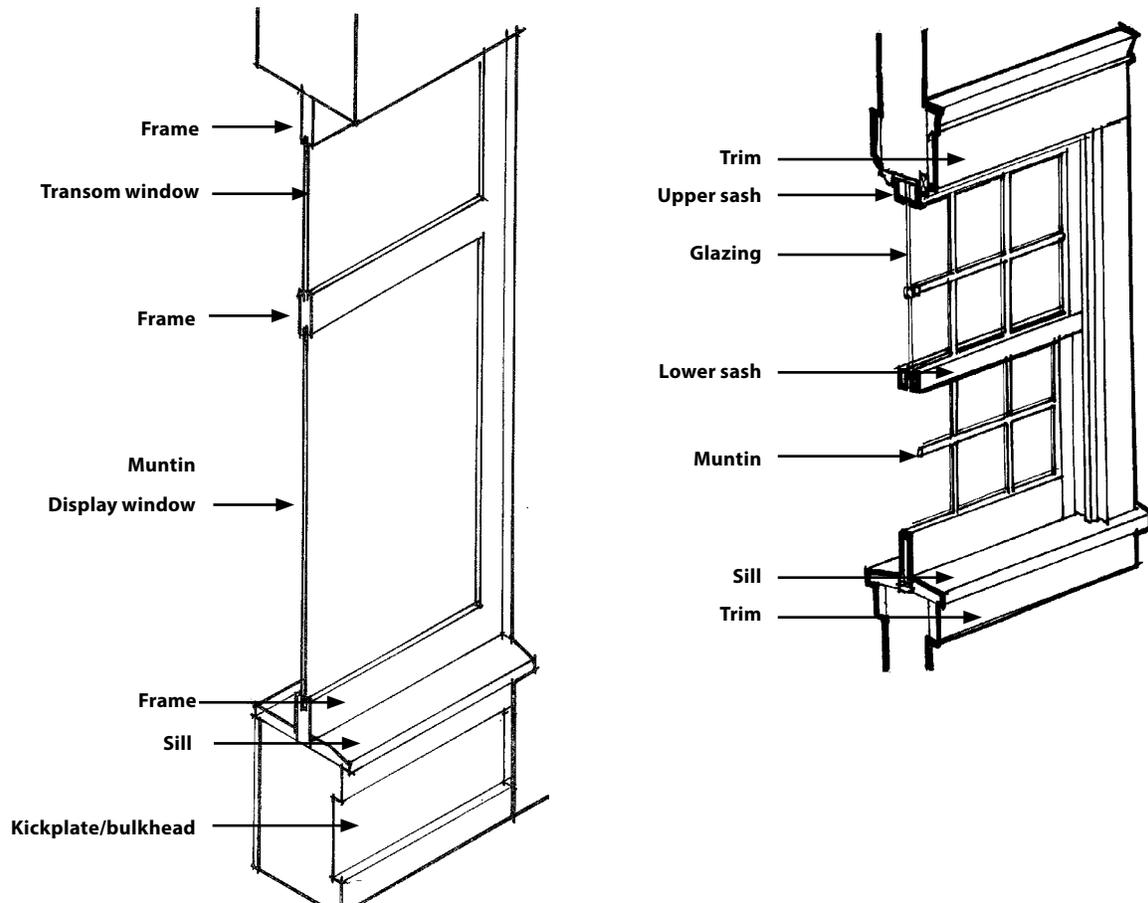
*Preserve the ratio of window openings to solid wall on a primary façade.*



*Reducing an original opening to accommodate a smaller window or increasing it to receive a larger window is inappropriate.*

## Typical Window Types

Common original window types that may be found on historic properties are illustrated below.



### For More Information:

The following National Park Service preservation briefs and National Trust for Historic Preservation article provide additional information on the treatment of historic materials:

*Preservation Brief 9: The Repair of Historic Wooden Windows*

<http://www.nps.gov/tps/how-to-preserve/briefs/9-wooden-windows.htm>

National Park Service Preservation Tech Notes (scroll down page for information on windows)

<http://www.nps.gov/tps/how-to-preserve/tech-notes.htm>

National Trust for Historic Preservation Article on Window Retrofits

<http://www.preservationnation.org/who-we-are/press-center/press-releases/2012/new-windows-study.html#.UdshFXfsikl>

## Benefits of Wood Window Retrofits

Sensitive stewardship of the existing building stock significantly reduces environmental impacts. Re-using a building and its original wood windows preserves the energy and resources invested in its construction, reduces demand on landfill space and eliminates the need for producing new construction materials. Manufacturing of many new building materials uses substantial levels of energy. This can be reduced significantly if historic structures and their wood windows are retained rather than demolished.

Many historic building materials, such as a building's wood windows have long life cycles, which contribute to their sustainability. They were built for longevity in a manner that also allows for repairs. Some replacement features for a historic building, such as synthetic window materials, advertise they are: low in maintenance, inexpensive, and durable etc. In fact, they have a significantly shorter life span than historic wood windows, are difficult to repair, and are incompatible with historic building materials, and therefore not as great as advertised.

An older window is often identified as being a major source of heat loss, when other parts of a building are typically the major sources. For example, as much as 50% of the energy lost from a house is from air infiltration through the attic, uninsulated walls, and around the windows and door cavities, not through the glass in a window itself. Repairing, weather-stripping and insulating an original window is typically more efficient and much less expensive than new windows, as well as sound preservation practice. Retrofits also extend the life of existing windows, avoid production of new materials, reduce waste and preserve a home's character. Retrofits have proven to be cost effective over the long-term in national studies.

Substantial amounts of information are available that document the energy saving benefits of retaining and repairing a historic window, rather than replacing it.

### For More Information:

The following National Trust for Historic Preservation article at [www.preservationnation.org](http://www.preservationnation.org) provides additional information on the treatment of historic materials: **Saving Windows, Saving Money** (<https://forum.savingplaces.org/connect/community-home/librarydocuments/viewdocument?DocumentKey=59eab0e4-f0f4-45c5-97c8-147a8def82ae&CommunityKey=00000000-0000-0000-0000-000000000000&tab=librarydocuments>)

## DOORS

### Design Intent:

Maintain the fundamental alignment, spacing and dimensions of door openings on a primary façade. When a new door is needed, design it to be in character with the building.

### Design Guidelines:

- 1.59 Preserve the size, position and proportion of key door openings on the primary façade.
  - a. Altering a door opening on a side or rear elevation may be appropriate.
- 1.60 Avoid changing the position of key door openings on the primary façade.
- 1.61 Preserve traditional doors with distinct stylistic features, if feasible.
- 1.62 When replacing a key door, use one that is compatible with the building style.



*Preserve the size, position and proportion of key door openings on the primary façade.*



*Maintain the fundamental alignment, spacing and dimensions of door openings on a primary façade. When a new door is needed, design it to be in character with the building.*

## ADDITIONS

### **Design Intent:**

It is important to maintain the general appearance of a historic building, especially from key vantage points in the public way. An addition should be planned to minimize damage to the historic building by preserving character-defining features, building form, etc. Locating a new addition to the rear or the side of the historic building is the best approach, in order to reduce any negative impacts to the building. It also should be compatible with the fundamental characteristics of the historic building while appearing as a new alteration.

### **Impact Considerations for Additions:**

- Consider impacts of the addition to the visual and physical qualities of the property and to one's ability to perceive its historic character.

### **Some impact-related factors to consider include:**

- Is the addition visible? Locating the addition such that the historic building remains prominent is important.
- Does the addition remain visually subordinate to the historic building? Keeping it lower in scale, or separated from the historic building is important.
- Is one's ability to interpret the historic character retained? (Especially in terms of perceiving the original mass, scale and prominence of the property)
- Are alterations to key character-defining features avoided or at least minimized? Attaching the addition should not require destruction of key features on the historic building.
- Is the structural integrity of the property retained, or even improved?

### **For More Information:**

Preservation Brief 14 New Exterior Additions to Historic Buildings:  
Preservation Concerns

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

### Design Variables for an Addition

Design variables include basic scale and proportion considerations that relate to the compatibility of the addition with the primary building and surrounding historic context. Design variables to consider include:

#### The height of the addition.

Keeping floor heights in the range of those on the historic building, or even lower, may help keep an addition visually subordinate to the historic building.

#### The degree of setback.

Does the original primary façade (front) remain visually prominent? An addition should be set back from the façade and other key walls that contribute to the character of the property. The setback should be a sufficient distance such that the historic building remains prominent.

#### Simplicity of design.

Is the design of the addition subordinate in character? The design should be relatively simple in architectural character and detailing, such that it does not call undue attention to itself. The historic building should remain the prominent feature.

#### Design Guidelines:

##### 1.63 Locate an addition to be subordinate to the original structure.

- An addition should relate to the building in mass, scale, character and form.
- An addition to the front of a building is inappropriate.
- Greater flexibility on less visible façades may be appropriate.

##### 1.64 Reflect the height of traditional commercial buildings as perceived at the street edge.

- A significant stepback for a third floor addition is required, to maintain a sense of two stories at the street level.
- The third story should maintain view corridors.



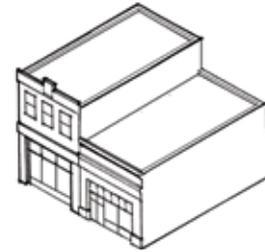
**Street view**

*Set a rooftop addition back significantly from the building front on a commercial building.*



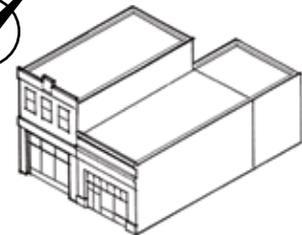
**Bird's eye view**

### Locating an Addition to a Historic Commercial Building



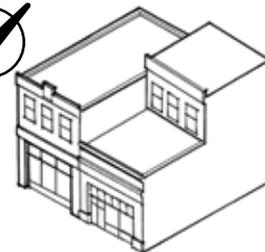
#### Historic Structure

*The one and two-story commercial buildings illustrated above are historic.*



#### Rear Addition

*The rear addition illustrated at right is appropriate.*



#### Rooftop Addition

*The rooftop addition illustrated at right is appropriate because it is set back from the front façade.*



This series of images portrays an appropriate rehabilitation of a 1) historic log cabin, 2) addition to it, and 3) a new accessory dwelling unit on the lot.

- ① Log cabin - appropriate historic building elements include:
- Preservation of building form and materials (except large picture window)
  - New door
  - Paint and stain

- ② Addition - appropriate building elements include:
- Ability to interpret old from new construction
  - Mass and scale
  - Materials
  - Side wall inset to adjacent property

- ③ New accessory dwelling - appropriate building elements include:
- Ability to interpret old from new construction using contemporary construction techniques
  - Mass and scale
  - Window and door openings that reflect historic proportions.



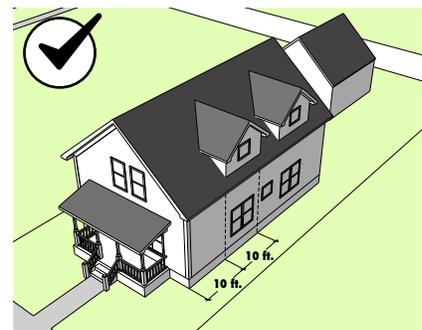
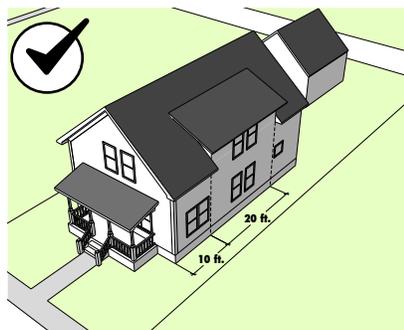
1.65 Locate an addition to retain open space patterns on the site.

1.66 Design an addition to a historic building to respect the character-defining features of the building.

1.67 Design an addition to be recognized as current construction.

1.68 Design a dormer addition(s) to minimize impacts on the building.

1.69 Separate the mass of a larger addition from the historic building and link the two with a smaller connector.



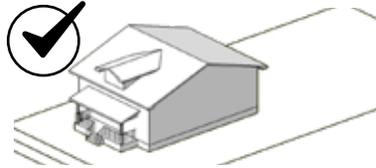
Do not visually overwhelm the historic roof with new dormers. Locate new dormers on side or rear-facing roof slopes, if possible, and below the ridge line.

## Locating an Addition to a One-story Historic Residential Building

An addition to a historic residential structure should be subordinate to, and clearly differentiated from, the original historic building as illustrated below.

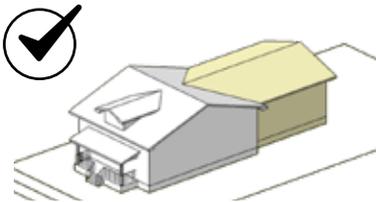
### Original Structure

The one-and-a-half story bungalow illustrated at right is historic.



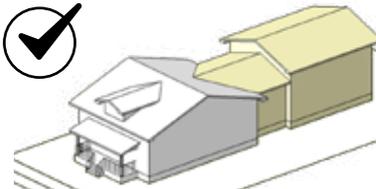
### One-Story Addition

The addition illustrated at right is appropriate because it is clearly differentiated from the original structure with a change in roof plane and is nearly invisible from the street.



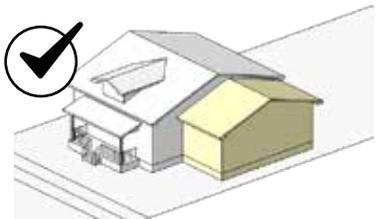
### One-and-a-Half Story Addition

The addition illustrated at right is appropriate because it is set back and clearly differentiated from the original structure with a connector.



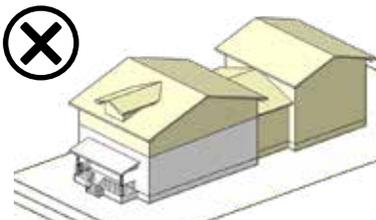
### One-Story Addition to the Side

The addition illustrated at right is appropriate because it is set back and is clearly subordinate to the original structure.



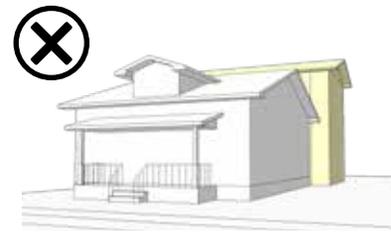
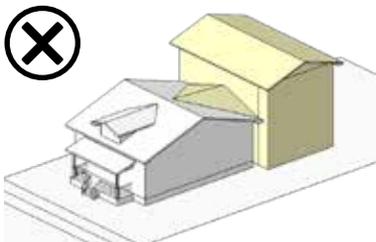
### Inappropriate Two-Story Addition

The addition illustrated at right is inappropriate because it substantially alters the primary façade of the historic structure.

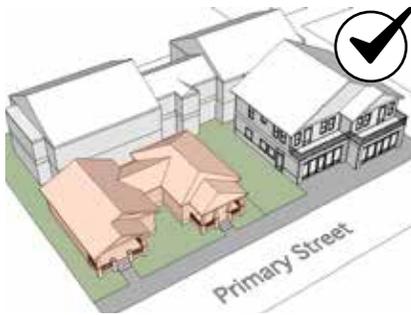


### Inappropriate Two-Story Addition

The addition illustrated at right is inappropriate because it does not have a connector.

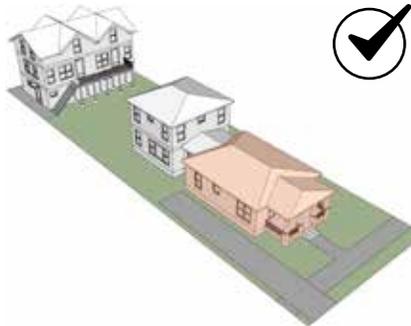


## NEW BUILDINGS ON HISTORIC SITES



### Design Intent:

In some cases, a separate new building may be constructed on a site that presently has a historic building. This may occur in areas where zoning permits and where incentives for preservation encourage adding more structures to the site. When this occurs, it is important that the new building(s) be compatible with the historic character of the existing building and site. Considerations for compatibility include the location of the new building, its mass and scale, form and materials, and how it transitions to the historic building.



There may be some cases where some existing residential buildings will be on a site where more density is targeted. The goal is to preserve the historic building in place. If this isn't feasible, then relocate it on site. Finally, it may be moved to a receiving site.



### Design Guidelines:

#### 1.70 Locate a new building to be compatible with the historic building.

- a. Locate a new building to the side or rear of a primary historic building, such that the historic building remains visible from the street.
- b. Separate the new building from the historic structure a sufficient distance such that the character of the original remains highly visible. The larger the new building is, the greater the separation should be.
- c. A secondary historic building is often located along the alley and could be the only contributing building on the property. In this case, a new building may be located in front of it and oriented to the street.

*Locate a new building to the side or rear of the historic structure (shown in peach), such that the historic structure remains visible as the original, primary structure.*

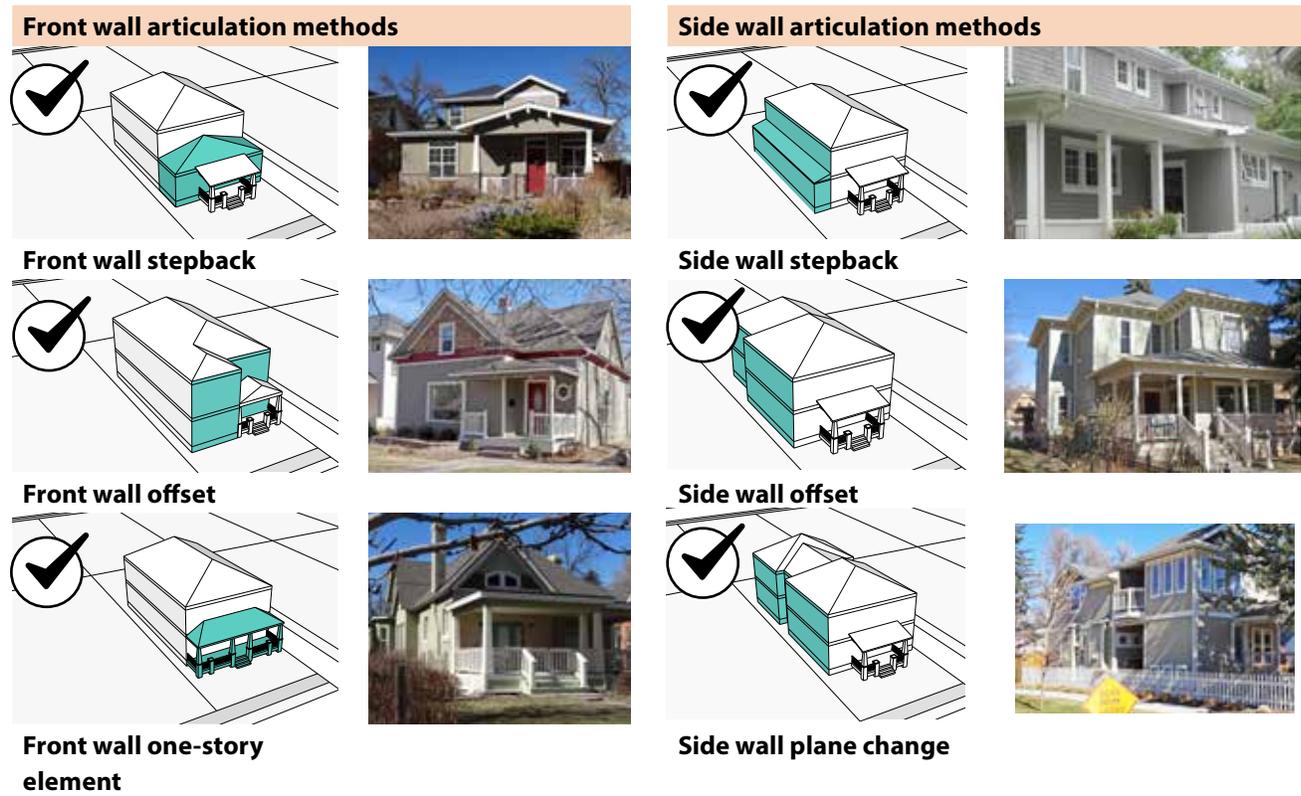
#### 1.71 Design a new building to be compatible in mass and scale with the historic structure.

- a. Keep the size less than the historic structure when feasible.
- b. For a larger structure, divide it into modules that are in scale with the historic building.

#### 1.72 Use a building form that is compatible with the historic structure.

- a. A simple rectilinear form is preferred.
- b. Avoid exotic forms that would detract from the historic resource.

The following models illustrate some ways a building mass can be articulated to reduce the perceived mass and to relate to the scale of an adjacent historic residential building and/or the neighborhood context.



- 1.73 Use building materials that are compatible with the historic structure.**
- a. Natural materials, including wood siding and stone are appropriate.
  - b. Alternative materials that have a proven durability also may be considered.
  - c. These should have a matte, muted finish.
- 1.74 Mitigate negative scale-related visual impacts to a historic building.**
- a. Effective treatments include:
    - » Scale transitions (front wall or side wall step backs, or overall height reductions)
    - » Increased setbacks (front, rear or side)



*Generally, creating an accessibility solution that is independent from the historic building and does not alter its historic characteristics is an appropriate approach to installing a ramp.*

## ACCESSIBILITY

### Design Intent:

Owners of historic properties should comply to the fullest extent possible with the Americans with Disabilities Act and other accessibility laws, while also preserving the integrity of the character-defining features of their buildings and sites. Special provisions for historic buildings exist in the law that allow some alternatives in meeting the ADA standards.

### Design Guideline:

**1.75** Generally, creating an accessibility solution that is independent from the historic building and does not alter its historic characteristics is encouraged.

- a. Identify the historic building's character-defining spaces, features and finishes so that accessibility code-required work will not result in their damage or loss.
- b. Alterations to historic properties that are designed to improve access for persons with disabilities should create minimal negative effect on the historic character or materials.
- c. Provide barrier-free access that promotes independence for the disabled to the highest degree practicable, while preserving significant historic features.
- d. Minimize impacts to a historic building; a design that is reversible is preferred.

### For More Information:

Preservation Brief 32 Making Historic Properties Accessible

<https://www.nps.gov/tps/how-to-preserve/briefs/32-accessibility.htm>

## REPOSITIONING A HISTORIC STRUCTURE WITHIN ITS PARCEL

### Design Intent:

Preserving a historic building in its original location and on its historic foundation is preferred, because this helps to retain the integrity of the resource. However, in some cases, it may be appropriate to reposition a historic building on its site. (This does not involve removing it entirely from the parcel.) In either case, it is important in an arrangement that the historic building is in keeping with its historic site condition.

Some reasons that justify moving the building within the site include:

- The building is historic, but research shows that it has been relocated and therefore possesses no integrity of location.
- The historic building in question intrudes on public right-of-way.
- Shifting the historic building forward (if it is the main structure on the site) in order to accommodate compatible new construction to the rear of the property.

### Design Guideline:

**1.76 A historic structure may be repositioned on its site if doing so will help assure its preservation.**

- a. If an historic structure must be repositioned, do so in a way that maintains the general character as seen from the street.
  - » The front façade should continue to face the street.
  - » The building should be oriented in a similar direction.
  - » The front setback should remain with a range seen traditionally in the neighborhood.
- b. Assure the building is stabilized from further deterioration.
  - » The historic building and its features are protected. A clear sequence of steps must be described for how the building's materials or elements will be protected, including any appendages or elements that will be removed, labeled and stored for re-assembly at the receiving site.
- c. The town must have a strong assurance that the rehabilitation project will be followed through to completion and meets best historic preservation practices.
  - » Proof of secure project financing may be required.
  - » New replacement materials should be kept to a minimum in the rehabilitation process.
  - » The proposed design for the building and its site will be reviewed using the design guidelines for rehabilitation found in this document.
- d. Assure the historic building will have a viable use in the development of the site that will assure its continued maintenance after the approved rehabilitation work is completed.

## RELOCATION OF A HISTORIC BUILDING TO ANOTHER SITE

### Design Intent:

In some cases, a historic building may be considered for relocation to a different parcel. The new parcel would be an appropriate setting for the building. In most cases, the building should be moved intact. In some situations, however, moving the entire building intact may not be feasible, and it may become necessary to move portions of the structure separately, and then re-assemble it on the new site. This process is not the same as demolition. The process of disassembly and reconstruction is designed to relocate the building and reinstate it in a condition as close to the original as is feasible. It requires special care to assure that disassembled materials are properly managed during transit and reassembly.

Some reasons that justify moving the building off the site include:

- The building is historic, but research shows that it has been relocated and therefore possesses no integrity of location.
- The building in question intrudes on public right-of-way.
- The building in question impacts the feasibility of the new project.

### Design guideline:

#### 1.77 A historic structure may be relocated off site if doing so will help assure its preservation and it meets the following criteria:

- a. The original building and site condition should be accurately recorded before removing the structure from its existing site.
- b. The historic building and its features are protected. A clear sequence of steps must be described for how the building's materials or elements will be protected, including any appendages or elements that will be removed, labeled and stored for re-assembly at the receiving site.
- c. The relocation site provides an appropriate context for the building. The new site should convey a character similar to that of the historic site, in terms of scale of neighboring buildings, materials, site relationships and age. The building should be located on the site in an orientation similar to the original setting.
- d. There is a commitment to complete the relocation and subsequent rehabilitation of the building.
- e. The town must have a strong assurance that the rehabilitation project will be followed through to completion and meets best historic preservation practices.
  - » Proof of secure project financing may be required.
  - » New replacement materials will be kept to a minimum in the rehabilitation process.
  - » The proposed design for the building and its site will be reviewed using the design guidelines for rehabilitation found in this document.
- f. Assure the historic building will have a viable use in the development of the site that will assure its continued maintenance after the approved rehabilitation work is completed.

## GLOSSARY OF TERMS

**Alignment.** The arrangement of objects along a straight line.

**Alteration.** Any act or process, except repair and light construction that changes one or more of the architectural features of a structure or site, including, but not limited to, the erection, construction, reconstruction, relocation of, or addition to a structure.

**Appropriate.** Suitable for a particular condition, occasion, or place, compatible, fitting.

**Awning.** An architectural projection, which provides weather protection, identity, or decoration, and is supported by the building to which it is attached. It is composed of a lightweight rigid or retractable skeleton structure over which another cover is attached that may be of fabric or other materials. Awnings are typically sloped.

**Bracket.** A supporting member for a projecting element or shelf, sometimes in the shape of an inverted L and sometimes as a solid piece or a triangular truss.

**Building.** A resource created principally to shelter any form of human activity, such as a house.

**Canopy.** A projecting, rigid structure with a roof generally suspended with tie rods, or cantilevered with some sort of support system.

**Certificate of Appropriateness.** Certificate issued by the Community Development Director authorizing any proposed repair, restoration, alteration, construction, relocation, or demolition of a historic property pursuant to this ordinance.

**Character-defining feature.** Architectural elements and stylistic details that contribute to the distinctive nature of a building or structure.

**Compatible.** Consistent or harmonious with location, design, setting, materials, workmanship, feeling, or association or an individual building, structure, object or site, or of surrounding properties

**Cornice.** A decorative band at the top of the building.

**Covered boardwalk.** A projecting, rigid structure with a roof that is supported by columns.

**Deconstruction.** 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.

**Design.** The combination of elements that create the form, plan, space, structure and style of a property

**Deteriorate.** To diminish or impair in quality, character, function or value; also to fall into decay or ruin.

**Design guideline.** A criterion with which the Design Review Commission and/or Community Development Director will require compliance when it is found applicable to the specific proposal. A guideline is subject to some interpretation when determining compliance.

**Display window.** The main portion of glass on a building front or within a storefront, where goods and services are displayed.

**Door frame.** The part of a door opening to which a door is hinged. A door frame consists of two vertical members called jambs and a horizontal top member called a lintel.

**Double-hung window.** A window with two sashes (the framework in which window panes are set), each movable by a means of cords and weights.

**Façade.** Front or principal face of a building; any side of a building that faces a street or other significant public open space.

**Fascia.** A flat board with a vertical face that forms the trim along the edge of a flat roof, or along the horizontal, or "eaves," sides of a pitched roof. The rain gutter is often mounted on it.

**Form.** The overall shape of a structure (i.e., most structures are rectangular in form).

**Frame.** A window component. See window parts.

**Head.** The top horizontal member over a door or window opening.

**Historic property.** A district, site, building, structure or object significant in American history, architecture, engineering, archaeology or culture at the national, State or local level.

**Historic Resource.** A property, structure, feature, object or district that is determined to be of historic significance and is designated to the Town's Historic Register pursuant to this ordinance.

**Integrity:** *The ability of a property to convey its historic significance through its physical features.*

**Intact historic property.** These properties are those that are well preserved, or that have been restored to their historic character. Some retain original cornices, windows and storefronts. Others have had some of these features reconstructed to match or appear similar to original features. They have the highest degree of integrity. In some cases, minor alterations may still exist that slightly detract from the historic character and could be addressed in future rehabilitation work.

**Kickplate.** Found beneath the display windows on a storefront.

**Landmark.** A building, property or object that is determined to be of exceptional historic significance and value as part of the development, heritage or cultural characteristics of the city, state or nation, and is designated to the Town's Historic Register pursuant to this ordinance.

**Lintel.** A horizontal structural member that supports a load over an opening; usually made of wood, stone or steel; may be exposed or obscured by wall covering.

**Maintenance.** The work of keeping something in proper condition, upkeep. Activities required or undertaken to conserve as nearly, and as long as possible the original condition of an asset or resource while compensating for normal wear and tear. The needed replacement of materials is done in-kind.

**Mass/Massing.** The physical size and bulk of a structure. A building's massing is derived from the articulation of its façade through the use of dormers, towers, bays, porches, steps and other projections. These projections significantly contribute to the character of the building and, in town, the character of a street.

**Masonry.** Construction materials, typically bound together by mortar, such as stone, brick, concrete block or tile.

**Material.** As related to the determination of "integrity" of a property, material refers to the physical elements that were combined or deposited in a particular pattern or configuration to form a historic property.

**Module.** The appearance of a single façade plane, despite being part of a larger building. One large building can incorporate several building modules.

**Molding.** A decorative band or strip of material with a constant profile or section. It is generally used in cornices and as trim around window and door openings.

**Muntin.** A bar member supporting and separating panes of glass in a window or door.

**Orientation.** Generally, orientation refers to the manner in which a building relates to the street. The entrance to the building plays a large role in the orientation of a building; whereas, it should face the street.

**Original.** Belonging or pertaining to the origin or beginning of something, or to a thing at its beginning.

**Parapet.** A low protective wall or railing or wall-like barrier along the edge of a raised structure such as a roof, bridge, terrace or balcony. Where extending above a roof, it may simply be the portion of an exterior wall that continues above the line of the roof surface, or may be a continuation of a vertical feature beneath the roof such as a fire wall or party wall.

**Pilasters.** A rectangular column or shallow pier attached to a wall; quite frequently decoratively treated so as to repeat a classical column with a base, shaft and capital.

**Preservation.** The act or process of applying measures necessary to sustain the existing form, integrity and materials of a historic building, site, structure or object. Work may include preliminary measures to protect and stabilize the property, but generally focuses on the ongoing preservation, maintenance and repair of historic materials and character-defining features rather than extensive replacement and new work.

Source: *Secretary of the Interior National Park Service.*

**Property.** A building, structure, site or object.

**Reconstruction.** The act or process of depicting, by means of new construction, the form, features, and detailing of a non-surviving site, landscape, building, structure or object for the purpose of replicating its appearance at a specific period of time and in its historic location. Source: *Secretary of the Interior National Park Service.*

**Rehabilitated historic property.** These are properties that have had improvement work in which some key features have been preserved, and also may have some alterations that are distinguishable as new, but are compatible with the historic character. In many of these cases, upper portions of the storefronts retain historic features, including cornices, decorative moldings and upper story windows. Many have new storefronts that do not replicate historic details but are generally

compatible as “contemporary interpretations” of traditional storefronts. A few alterations may still exist that slightly detract from the historic character and could be addressed in future rehabilitation work.

**Rehabilitation.** The process of returning a property to a state that makes a contemporary use possible while still preserving those portions or features of the property which are significant to its historical, architectural and cultural values. Source: *Secretary of the Interior National Park Service*.

Rehabilitation may include a change in use of the building or additions. This term is the broadest of the appropriate treatments and is often used in the standards with the understanding that it may also involve other appropriate treatments.

**Remodeling.** 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 design. Remodeling of a historic structure is inappropriate.

**Restoration.** The act or process of accurately depicting the form, features, and character of a property as it appeared at a particular time period. It may require the removal of features from outside the restoration period. Source: *Secretary of the Interior National Park Service*.

**Rhythm.** The spacing and repetition of building façade elements, such as windows, doors, belt courses and the like, give an elevation its rhythm. The space between freestanding buildings in towns, as well as the height of roofs, cornices, towers and other roof projections establishes the rhythm of a street.

**Scale.** (a.) The perceived size of a building relative to the size of its elements and to the size of elements in neighboring buildings. The overall shape and massing of buildings is significant to defining character. In order to retain the character of a community, maintaining a balance between landscaping and building scale in relation to space available is essential. A building built to the legal limits established for height, building scale and setbacks may result in a building which is not compatible with the character of its neighborhood. (b.) An indication of the relationship between the distances or measurements on a map or drawing and the corresponding actual distances or measurements.

**Setting.** The physical environment of a historic property

**Should.** “Should” indicates that compliance is expected, except in conditions in which the Design Review Committee and/or city staff finds that the standard is not applicable, or that an alternative means of meeting the intent of the standard is acceptable.

**Side light.** A usually long fixed sash located beside a door or window; often found in pairs.

**Significant.** Having architectural characteristics and historical associations that make the building, structure, feature or area worthy of preservation.

**Sill.** The lowest horizontal member in a frame or opening for a window or door. Also, the lowest horizontal member in a framed wall or partition.

**Simulated divided light window.** A large piece of insulated glass with interior and exterior grilles attached by tape.

**Stile.** A vertical piece in a panel or frame, as of a door or window.

**Substantially altered historic property.** These are properties that retain some original features but are missing a substantial amount of other features. They also have later alterations that detract from the historic character. More recent storefronts that are out of proportion from the original, or that have materials that are out of character are examples. Cornices may be missing and upper story windows may be altered as well. These later alterations detract from the historic character and could be addressed in future rehabilitation work. Reconstruction of missing features, or addition of new, compatible interpretations should be high priorities for these properties.

**Transom window.** A small window or series of panes above a door, storefront, or above a casement or double hung window.

**True divided light window.** A window made up of several pieces of glass puttied into frames.

**Upper-story windows:** Windows located above the street level, often with a vertical orientation.

**Visual continuity.** A sense of unity or belonging together that elements of the built environment exhibit because of similarities among them.

**Workmanship.** The physical evidence of the crafts of a particular culture or people during any given period in history or prehistory