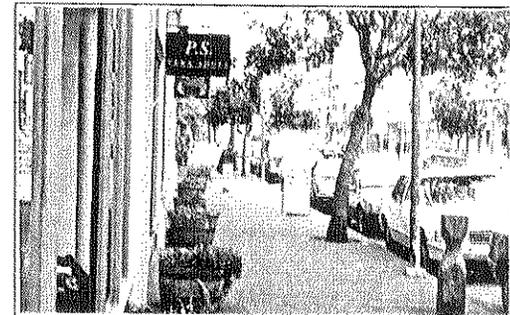
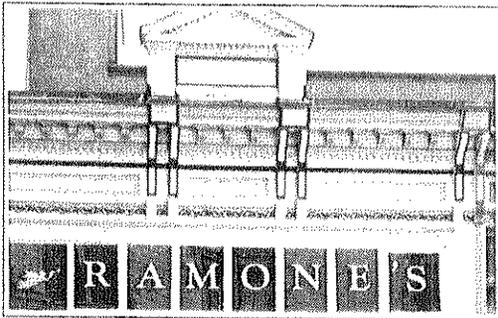
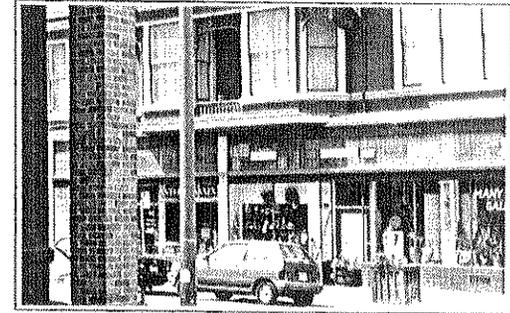
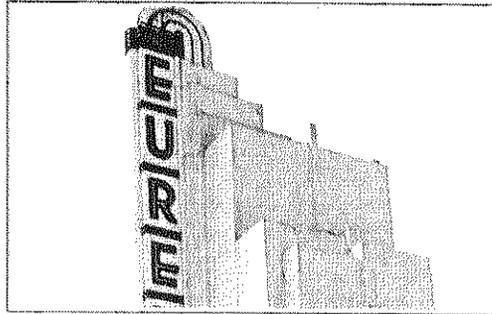
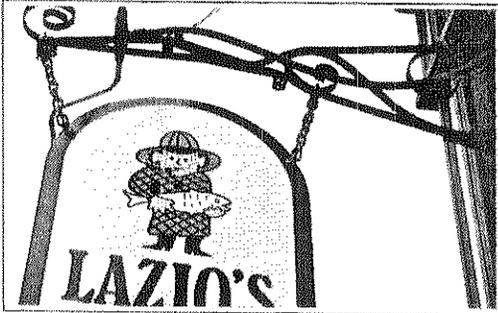


---

# CITY OF EUREKA

---



---

# CORE AREA DESIGN GUIDELINES

---

---

# CITY OF EUREKA CORE AREA DESIGN GUIDELINES

---

Adopted by the Eureka City Council

February 27, 1997

Prepared By:

**Urban Design Studio**

in association with

J. Laurence Mintier & Associates

---

## **EUREKA CITY COUNCIL**

Nancy Fleming, Mayor  
Frank Jager  
Lance Madsen  
Jack McKellar  
Jim Gupton  
Maxine Hunter Meeks  
Jean Warnes (through October 1996)  
Jim Worthen (through November 1996)

Harvey Rose, City Manager  
David Tranberg, City Attorney  
Sally Goetz, City Clerk

## **CITY DEPARTMENT REPRESENTATIVES**

### **Community Development Department**

Kevin Hamblin, Director  
Joel Canzoneri, Senior Planner  
Sidnie Olson, Senior Planner  
Gary Bird, Senior Planner  
Sid Hughes, Planning Technician  
Mike Zoppo, Housing Technician  
Melinda Petersen, Administrative Secretary

### **Engineering**

Tom Herzberger, Director of Public Works  
Gary Boughton, Assistant City Engineer  
Dan Moody, Senior Traffic Technician

### **Redevelopment Agency**

Cindy Trobitz-Thomas, Acting Director  
Debbie Israel, Senior Planner

## **Other Department Heads**

David Tyson, Assistant City Manager/Finance Director  
Dennis Almand, Director of Public Service Maintenance  
Boyd Davis, Building Official  
John McFarland, Fire Chief  
David McGinty, Director of Community Services  
Arnold Millsap, Police Chief  
Randy Nickolaus, Director of Support Services

## **EUREKA MAIN STREET**

Charlotte McDonald, Executive Director  
Jay Turner, Executive Director (through March 1996)

## **PLANNING COMMISSION**

Dave Edmonds, Chair  
Dr. John Burke  
Bruce Emad  
Darlene Penfold  
Jennifer Shoffner  
Helen Biermann Hui (through December 1996)

## **CONSULTANTS**

### **Urban Design Studio**

Mark Brodeur

### **J. Laurence Mintier & Associates**

Larry Mintier  
James Pepper  
Bob Lagomarsino

# TABLE OF CONTENTS

## 1.0 INTRODUCTION

1.1	Background	I-1
1.2	Design Philosophy for Eureka Core Area	I-1
1.3	Purpose of the Design Guidelines	I-1
1.4	Design Objectives	I-3
1.5	Organization of the Design Guidelines	I-6

## 2.0 AREA SPECIFIC GUIDELINES

2.1	Core Retail - Commercial District	II-1
2.1.1	Storefront Design Guidelines	II-7
2.1.2	Building Additions & Renovations	II-16
2.2	Core Waterfront Commercial District	II-22
2.3	Core Coastal-Dependent Industrial District	II-24
2.4	Core Residential - Office District	II-26

## 3.0 SIGN DESIGN GUIDELINES

3.1	Introduction	III-1
3.2	General Guidelines	III-2
3.3	Wall Signs	III-5
3.4	Projecting Signs	III-6
3.5	Window Signs	III-7
3.6	Awning Signs	III-8
3.7	Figurative Signs	III-9

## 4.0 STREETScape DESIGN GUIDELINES

4.1	Introduction	IV-1
4.2	Image and Identity	IV-1
4.3	Streetscape Design Guidelines	IV-3
4.4	Streetscape Elements	IV-4

## 5.0 GLOSSARY OF TERMS

5.1	Design Terms	V-1
5.2	Architectural and Planning Terms	V-3
5.3	Preservation Terms	V-7

## APPENDIX A

Secretary of Interior's Standards for Rehabilitation	A-1
--	-----

# 1.0 INTRODUCTION

## 1.1 BACKGROUND

Eureka's historic waterfront, Old Town, and downtown are the heart of the city and the Humboldt Bay region. The 1997 *Eureka General Plan* defines a roughly "T"-shaped Core Area as the focus of the City efforts to revitalize its historic heart. The Core Area consists of approximately 50 blocks within a traditional grid street system focused on F Street and 2nd Street. This area contains the city's most historically-significant commercial and industrial structures and is the center of Eureka's growing tourist industry.

## 1.2 DESIGN PHILOSOPHY FOR EUREKA CORE AREA

Although the Eureka Core Area is largely "built out" and there are few opportunities for large-scale infill projects, new buildings will continue to be built and renovations will be undertaken within the context of the impressive stock of historic structures in the Core Area. It is therefore the philosophy of these guidelines that any new buildings be compatible with the older more traditional buildings located in the Core Area; to assure that as changes occur to structures, these changes or modifications do not damage the existing historic fabric; and that the results of building renovation enhance the overall design integrity of the building.

Further, these guidelines seek to maintain and enhance the "Victorian Seaport" flavor of the area. This philosophy requires maintaining and enhancing the impressive stock of residential, commercial and industrial buildings in the Core Area. This also requires maintaining pedestrian-friendly streets, storefronts and attractive public spaces.

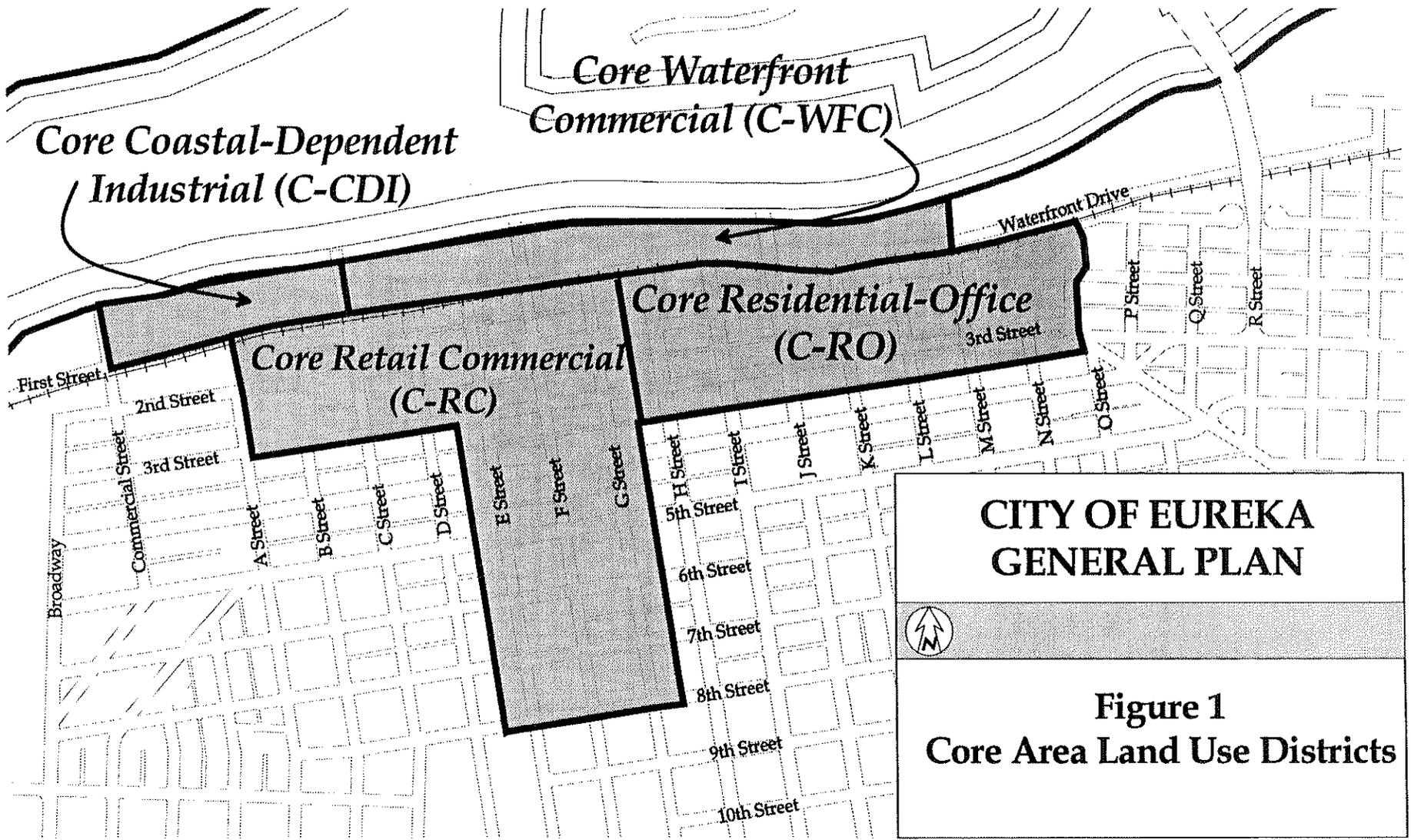
## 1.3 PURPOSE OF THE DESIGN GUIDELINES

The purpose of this manual is to guide the conservation, adaptive use and enhancement of buildings and streetscapes within the Core Area. The Core Area constitutes the most intensely urban part of the city.

These specific guidelines address the particular role and character of each of the four land use districts defined by the General Plan in the Core Area (see Figure 1).

1. Core Retail Commercial
2. Core Waterfront Commercial
3. Core Coastal-Dependent Industrial
4. Core Residential-Office

This manual is designed to meet the needs of many users: property owners, merchants, real estate interests, architects, designers and building contractors, vendors and craftsmen, Eureka Heritage Society, the Eureka Main Street Program, and other interested organizations and persons in



**CITY OF EUREKA  
GENERAL PLAN**



**Figure 1  
Core Area Land Use Districts**

the community. Each of these interests has a vital role to play in the preservation and revitalization of the Core Area.

This manual consists primarily of practical guidelines for the restoration and rehabilitation of those buildings and storefronts which contribute to the distinct and exceptional character of the Core Area. Recognizing that selective replacement of existing structures for public and other uses is inevitable, guidelines for new infill construction are included as well. New construction, when reflecting sensitive design, will contribute an additional dimension and important vitality to the character of the Core Area.

The design guidelines in this manual are illustrative rather than prescriptive. They describe appropriate kinds of changes and improvements that can be made to existing structures, as well as recommending the incorporation of particular design elements into new construction. These guidelines, while attempting to be comprehensive in scope, are not exhaustive in detail. The aim is to engender creative approaches and solutions within a workable framework, rather than laying out detailed and rigid standards.

## 1.4 DESIGN OBJECTIVES

In an effort to promote the vitality of the Core Area and enhance the visual quality of the area, the following objectives provide a framework for the guidelines presented in the subsequent chapters of this manual.

### *Preservation of the Original Facades/ Storefronts*

Historically, building modifications were made as needs changed. Many of these alterations were sympathetic to the original character of the structure and may have taken on historic significance themselves. Others were unsympathetic changes that eroded the historic integrity of the facade.

Changes to structures will, and need to, occur over time. The concern is that these changes not damage the existing historic building fabric and that the results of building renovation enhance the overall design integrity of the building.

The design principles outlined in this manual apply to non-historic buildings within the Core Area, as well as to historic buildings, because these principles strengthen the visual continuity of the area as a whole.

### *Architectural Style*

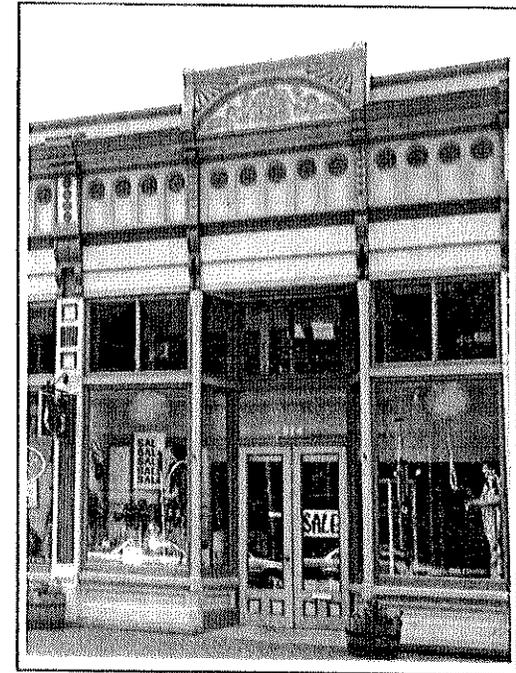
If an overall positive ambiance is to be created in the Core Area and if historic integrity is to be preserved, new infill development and renovation to existing structures must be respectful of its surroundings. These guidelines do not dictate the use of any specific architectural style. Contemporary design may be used in the Core Area when key attributes of architecturally significant structures are used to guide the designer in massing, proportion, scale, texture, pattern and line. Creative interpretations of traditional design elements are encouraged.

Architectural styles that attempt to copy those used historically in Eureka can also be used. Designs that are compatible, but distinguishable from their historic neighbors are encouraged. Some designs may use historic ornament in new "revival" interpretations of older styles. These may be appropriate as long as the result is visually compatible with its surroundings and the design is distinguishable as new.

### *Use of Traditional Facade Components*

Repetition of traditional facade components creates patterns and alignments that visually link buildings within a block, while allowing individual identity of each building. These elements are familiar to the pedestrian and help establish a sense of scale.

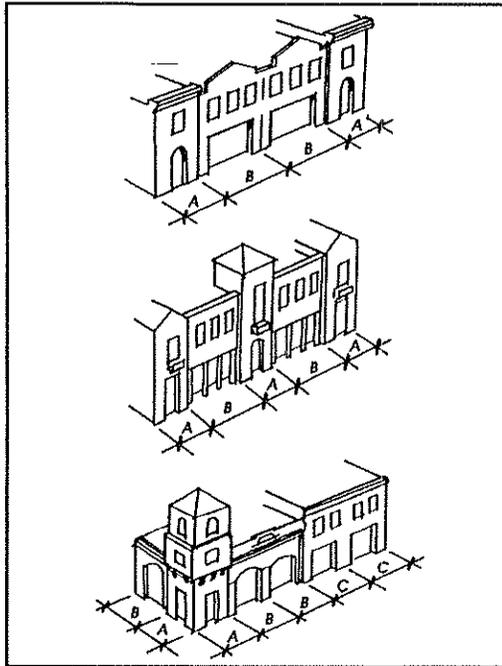
The use of traditional facade components is encouraged, with the understanding that these elements may be reinterpreted in a variety of ways.



*Facade Incorporates Use of Traditional Elements*

### *Rhythm of Facade Widths*

The historical commercial/mercantile lot width has resulted in buildings of relatively uniform width that create a familiar rhythm. This pattern helps tie the street together visually and provides the pedestrian with a standard measurement of his progress. Reinforcement of this facade rhythm is encouraged.



*Differing but Acceptable Facade Rhythms*

### *Perceived Scale of Structures*

Smaller-scale buildings (typically two stories) are most suitable to the atmosphere of the Core Area. Human-scaled buildings are comfortable and create a friendly atmosphere that respects the historic scale of the district while enhancing its marketability as a special commercial and residential area.

### *Distinction between Upper and Lower Floors*

Typically, the first floor of commercial buildings is predominantly transparent (windows), with a high ratio of void (windows) to solid (wall). This transparency helps to define the first floor as more open to the public. The line established by uniform storefront heights also helps to establish a sense of scale for pedestrians. New buildings should include these same elements and ratio of void to solid.



*Desirable Distinction between Upper and Lower Floors*

### *Building Heights*

Within a narrow span of one to two stories, most buildings in the Core Area are perceived to be similar in height. Buildings that are perceived as departing from the scale of neighboring buildings can visually disrupt the sense of pedestrian scale. New buildings that are related in height to neighboring structures are encouraged.

### *Pedestrian-Oriented Activity at the Sidewalk*

The activity that occurs immediately inside the storefront is an important design consideration. Most structures provide visual interest to pedestrians through the goods and activities that are visible through windows. Not only is this a historically significant characteristic, but it is also important in promoting the area as a lively, pedestrian-oriented commercial center. Therefore, windows should be located to enhance pedestrian visibility of goods and activities, and they should be kept free of advertising and non-product related clutter (e.g. backs of display cases, etc.).

### *Predominantly Transparent Ground Floor Facades in Commercial/Retail Areas*

To enhance the pedestrian atmosphere of Core Area sidewalks, it is important to continually provide transparent storefronts for their visual interest. Storefronts with blank or opaque walls degrade the quality of the pedestrian experience. In order to keep the pedestrian interested in walking throughout a shopping district, it is imperative to provide a sense of discovery of what is in that next storefront.

### *Signs Appropriate to Use and Building*

The purpose of signs is to identify the location of a business, to promote the merchandise or service within, and ultimately, to attract customers.

To maximize the effectiveness of signs and buildings, every sign should be an integral yet noticeable part of the building to which it is attached. Each sign should be a good neighbor within its block by not trying to "yell" its message by being over-sized, oddly shaped or using loud/garish colors. When carefully done, the building and its sign become part of a larger overall image, each supporting the other and helping to draw customers through the visual appeal of their design.

## 1.5 ORGANIZATION OF THE DESIGN GUIDELINES

Following this introductory chapter, the design guidelines are presented in four chapters:

### Chapter 2: Area Specific Guidelines

This is the principal chapter as it contains design guidelines with geographic differentiation as their organizing element. The following four Core Area land use districts as designated in the General Plan are used to organize these guidelines.

1. Core Retail Commercial
2. Core Waterfront Commercial
3. Core Coastal-Dependent Industrial
4. Core Residential-Office

### Chapter 3: Sign Design Guidelines

This chapter encourages excellence in signage, as a communication tool and as an art form. While some regulatory language is included, the guidelines are meant to supplement zoning standards, not replace them.

### Chapter 4: Streetscape Design Guidelines

Streetscape design guidelines provide design criteria for improvements within the public rights-of-way. This chapter identifies and coordinates the public streetscape design elements of paving, street tree plantings, benches, lighting and other unique design features within Eureka's Core Area. The streetscape design guidelines will be used as a planning tool for public and private projects in conjunction with the development standards of the City's *Zoning Ordinance*.

### Chapter 5: Glossary of Terms

The language of historic preservation, architecture and site planning can be confusing. This chapter provides definitions and graphic illustrations of some of the more commonly used terms in design review.

## 2.0

# AREA SPECIFIC GUIDELINES

### 2.1 CORE RETAIL COMMERCIAL DISTRICT

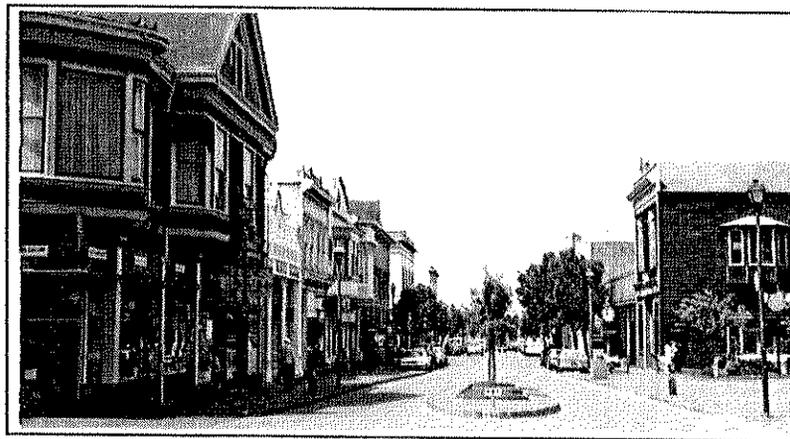
The construction of new buildings is important to the continued economic vitality of the Core Area. These new buildings should be compatible with the existing more traditional buildings. Since new buildings will be constructed on vacant lots, thus filling a "hole" in the street frontage, they are called "infill" buildings.

The design of an infill building, particularly its front facade, should be influenced by the other facades on the street but should not attempt to copy them. Rather, it should "grow" out of them. Although infill rooflines may vary in height, they should maintain the general height of the existing facades (18' to 20' range as a minimum height).

New infill buildings should take care in material selections and correct architectural detailing so they do not look like cheap historic imitations. An infill structure should be sympathetic and compatible with the surrounding buildings in terms of mass, scale, height, facade rhythm, placement of doors and windows, color and use of materials without feeling that they have to precisely duplicate an architectural style from the past to be successful.

### *Architectural Style or Theme*

No predetermined architectural style or design theme is required in Eureka's Retail Commercial Core; however, the design of a building should be compatible with its function and with its surroundings. The most critical concerns to be addressed are the Downtown's existing retail shopping streets and its sense of human/pedestrian scale.



*Desirable Commercial Street Scene*

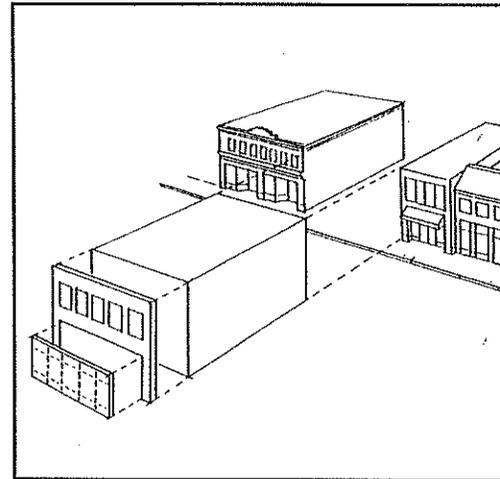
## Building Mass and Organization

Height and scale of new infill developments within the Core Area should complement existing structures while providing a sense of human scale and proportion. New infill structures should be designed to provide storefront windows, doors, entries, transoms, awnings, cornice treatments and other architectural features designed to complement existing structures without exactly duplicating a past architectural style. New infill structures should also avoid blank facades. Specific guidelines related to infill building architecture are as follows:

### Facade Proportion

- The characteristic proportion (relationship of height to width) of existing facades should be respected in new infill development.
- Whenever a proposed infill building is much wider than the existing facades on the street, the infill facade should be broken down into a series of appropriately proportioned "structural bays" or components typically segmented by a series of columns or masonry piers which frame window, door and bulkhead components.

- Historic commercial buildings in the Core Area are generally two to three stories tall. An infill building should not be much higher or lower than the height of surrounding structures.



*Appropriate Infill Proportions*

### Proportion of Openings

- The predominant difference between upper story openings and street level storefront openings (windows and doors) should be maintained. Usually, there is a much greater window area (e.g., 70%) at the storefront level for pedestrians to have a better view of the merchandise displayed behind as opposed to upper stories which have smaller window openings (e.g., 40%).

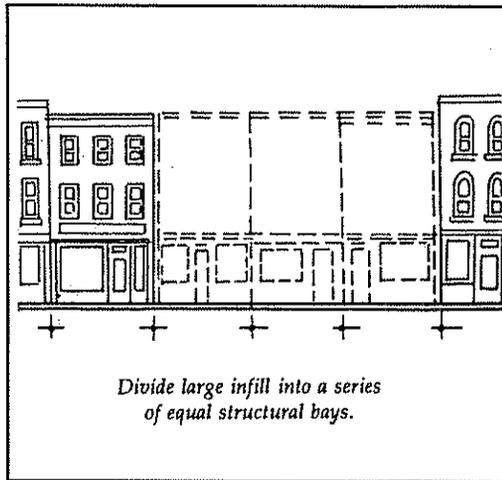
- Whenever an infill building is proposed between two adjacent commercial structures, the characteristic rhythm, proportion and spacing of existing door and window openings should be maintained.

### Horizontal Rhythms/Alignment of Architectural Element

- Whenever an infill building is proposed, the common horizontal elements (e.g. cornice line, window height/width and spacing) among neighboring structures should be identified and the infill design should use a similar rhythm or alignment.
- If maintaining a horizontal rhythm or alignment in an infill building is very difficult or otherwise impossible, the use of fabric canopies or awnings is encouraged to establish a shared horizontal storefront rhythm.

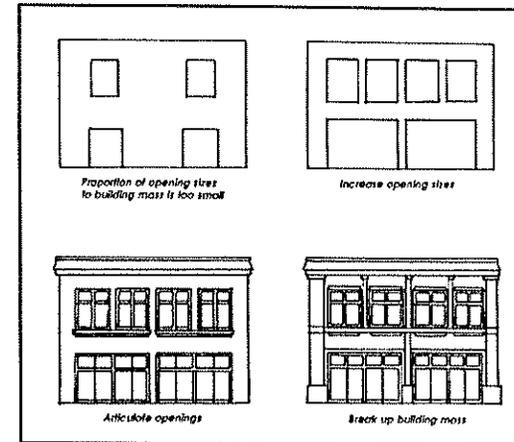
### Wall Articulation

- Long, blank, unarticulated street wall facades are strongly discouraged. Instead, walls should be divided into a series of structural bays (e.g., characterized by masonry piers which frame window and door elements). This subdivision of the wall plane establishes a rhythm similar to many existing older buildings found in the Core Area.



*Desirable Structural Bay Division*

- Monolithic street wall facades should be "broken" by vertical and horizontal articulation (e.g., sculpted, carved or penetrated wall surface defined by recesses and reveals) characterized by: (a) breaks (reveals, recesses) in the surface of the wall itself; (b) placement of window and door openings; or (c) the placement of balconies, awnings and canopies.)
- Large unbroken facade surfaces should be avoided at the storefront level. This can be achieved in a number of ways including: (a) dividing the facade into a series of display windows with smaller panes of glass; (b) constructing the facade with small scale materials such as brick or decorative tile along bulkheads; (c) providing traditional recessed entries; (d) carefully sizing, placing, and designing signs; and (e) providing consistent door and window reveals.

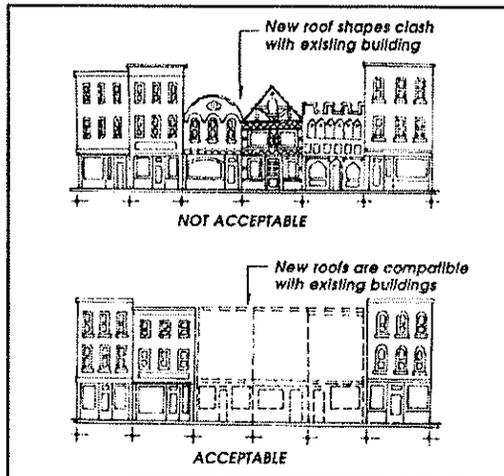


*Transition from No Articulation to Desirable Articulation*

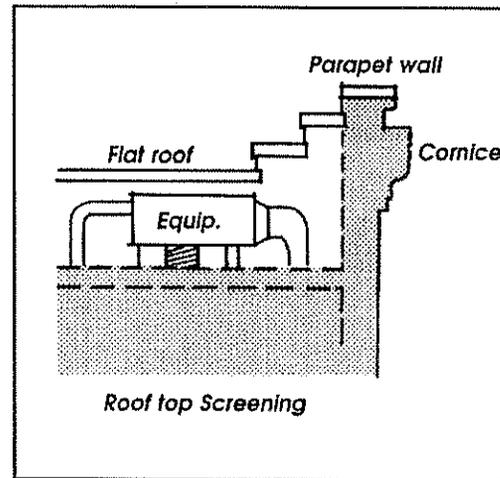
## Roofs and Upper Story Details

- Roofs may be flat or sloped. The visible portion of sloped roofs should be sheathed with a roofing material complementary to the architectural style of the building and other surrounding buildings.
- Mansard-style roofs have no historical context in Eureka and should be avoided.
- Cornice lines of new buildings (horizontal rhythm element) should be aligned with buildings on adjacent properties to maintain continuity between buildings.

- Radical roof pitches which create overly prominent or out-of-character buildings such as A-frames, geodesic domes, or chalet style buildings are strongly discouraged.
- Roof-mounted mechanical or utility equipment should be screened. The method of screening should be architecturally integrated with the structure in terms of materials, color, shape and size. Equipment should be screened by solid building elements (e.g. parapet wall) instead of after-the-fact add-on screening (e.g., wood or metal slats).



Unacceptable and Acceptable Infill Buildings



Appropriate Roof Top Screening

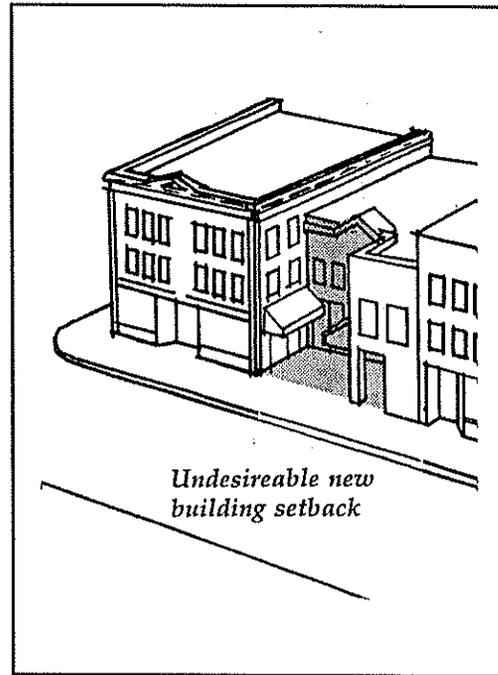
## Site Planning

### Setbacks and "Build To" Lines

- The first floor of any new infill commercial building should be built directly at the front property line. Residential structures should match the setback of adjacent neighbors.
- Canopies, trellises and other accessory structures which are relatively open and do not restrict pedestrian or vehicular movement may project over the right-of-way with City approval.

### Street Orientation

- Storefronts should orient to the major street frontage. While side or rear entries may be desirable, the predominant major building entry should be oriented toward the major street.
- The front building facade shall be oriented parallel to the street.
- Buildings on corners should include storefront design features for at least 50% of the wall area on the side street elevation.

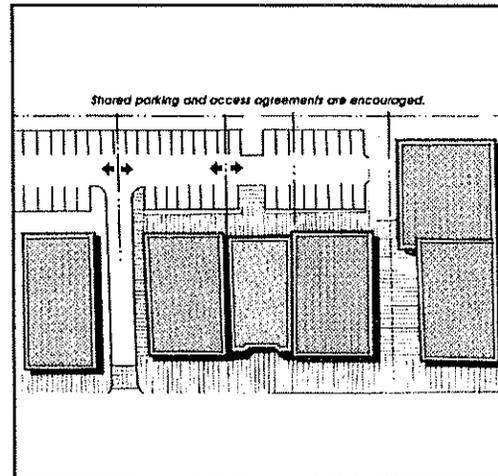


Undesirable Building Setback

### *Parking Orientation*

- Parking lots and any future parking structures should be located to the rear of buildings. Parking lots should not be located between a front property line and a building storefront.
- Rear parking lots should be designed and located contiguous to each other so that vehicles can travel from one private parking lot to the other (reciprocal access) without having to enter the street.
- Parking lots should not be located at street intersections.
- Private parking lots with street frontage should be attractively landscaped with a peripheral planting strip of trees and shrubs in order to continue the linear street frontage created by the existing flanking buildings and to screen parked vehicles. Low masonry garden walls (3 feet maximum height) at the setback line are also encouraged to screen parking from the street. NOTE: These walls should not interfere with public safety (i.e., auto ingress and egress).
- Common reciprocal access driveways which provide vehicular access to adjacent parcels are strongly encouraged. Shared parking and circulation aisles coordinated between adjacent businesses and/or developments are also encouraged.
- Parking lot entries should be located on side streets or alleys in order to minimize

pedestrian/vehicular conflicts along the primary street frontage. Parking lot frontage on F Street or Second Street is not permitted.



*Place Parking Behind Structures*

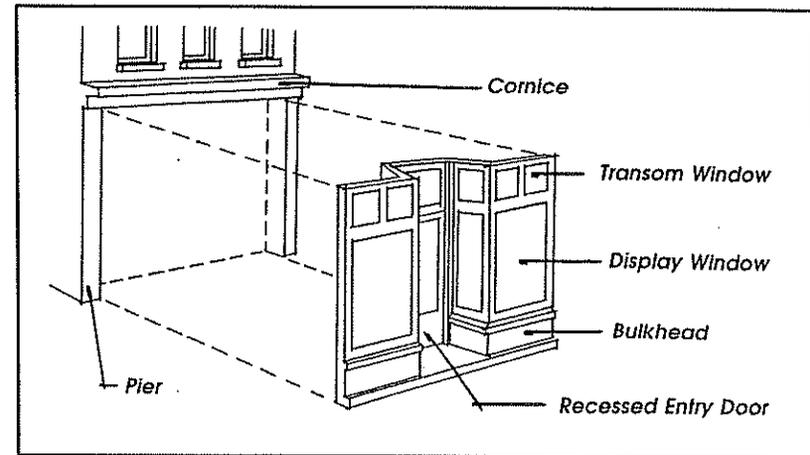
## 2.1.1 STOREFRONT DESIGN GUIDELINES

### Introduction

Although the storefront is only one of the architectural features of the facade, it is the most important visual element. Storefronts traditionally are the most altered parts during a building's life and hold the most potential for creative alterations affecting both the character of the building and the streetscape. Once inappropriate additions are removed, the storefront's original design is the best guide to any refurbishment or alteration.

Historically, the traditional storefront had few decorative elements other than simple details that were repeated across the face of the building (e.g., structural bays containing window and door openings, continuous cornice line, transoms, bulkheads), integrating the storefront into the character of the entire facade. Emphasis was typically placed on the display windows and their contents. The rest of the storefront was designed in a simple manner, in order not to compete with the displayed items but rather to clearly project the product or service being offered inside.

The ground floor of the typical historical "Main Street Eureka" structure, particularly the 2nd Street mercantile building area, was designed to be what is now referred to as a "traditional" storefront and sales floor. Upper floors commonly were used for office space, residential units or storage. Traditional storefront buildings can be small, individual or mid-block structures which accommodate a single business, or large buildings designed to provide space for two or more businesses, separated by masonry columns or piers forming distinct storefront structural bays. This building type is designed to be perceived as a whole unit, with the visual emphasis consistently placed on the storefront area and its display windows, versus the upper story facade characterized by vertical windows, parapets or cornices.

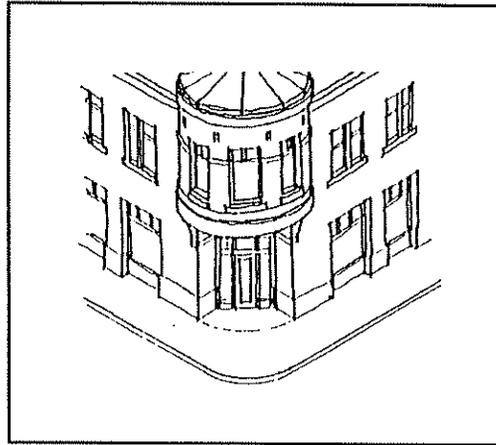


*The Traditional Storefront Components*

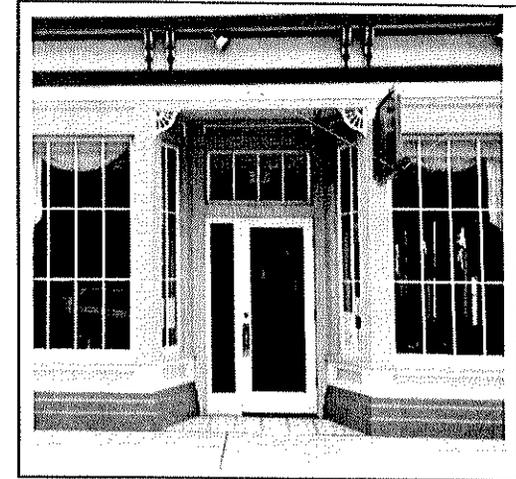
## Storefront Composition

### Entries/Doorways

- The main entry to a building, leading to a lobby, stair or central corridor, should be emphasized at the street to announce a point of arrival in one or more of the following ways:
  - flanked columns, decorative fixtures or other details;
  - recessed within a larger arched or cased decorative opening;
  - covered by means of a portico (formal porch) projecting from or set into the building face (refer to zoning guidelines for allowable projections);
  - punctuated by means of a change in roofline, a tower, or a break in the surface of the subject wall.
- Buildings situated at the corner of a public street should provide a prominent corner entrance to street level shops or lobby space, in a manner consistent with main entries, as described above.



*Appropriate Corner Building Treatment*

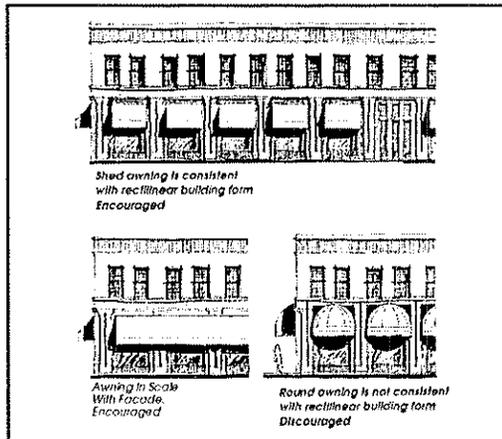


*Desirable Storefront Composition*

- Commercial storefront entries are typically recessed and/or sheltered by a covered arcade structure, canopy or awning. This provides more area for display space, a sheltered transition area to the interior of the store and emphasizes the entrance. Recessed entries should be retained and are strongly encouraged in new storefront construction. Overly deep entries (over 5-feet) should be avoided as they may attract transients.

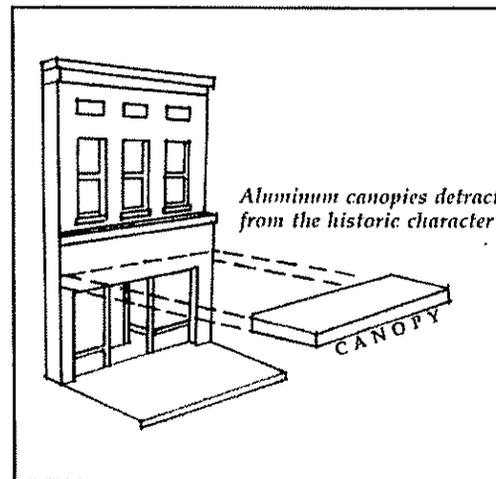
### Awnings and Canopies

- Where the facade is divided into distinct structural bays (sections defined by vertical architectural elements, such as masonry piers), awnings should be placed within the vertical elements rather than overlapping them. The awning design should respond to the scale, proportion and rhythm created by these structural bay elements and "nestle" into the space created by the structural bay.



*Awnings Should Not Overlap Vertical Building Elements*

- Awnings are encouraged and should have a single color or two-color stripes. Lettering and trim utilizing other colors is permitted, but will be considered as sign area.
- Aluminum awnings or "brow" canopies generally detract from the character of the 2nd Street Core and are discouraged. Some brow canopies exist on "F" Street above 4th and may be appropriate to their architectural style.



*Use of Brow Canopies is Discouraged*

- Awning shape should relate to the window or door opening. Barrel-shaped awnings should be used to complement arched windows while square awnings should be used on rectangular windows.
- Awnings should be well-maintained, washed regularly and replaced when faded or torn.

## Exterior Walls/Materials

The design elements for exterior walls involves two aspects - color and texture. If the building's exterior design is complicated, with many design features, the wall texture should be simple and subdued. However, if the building design is simple (perhaps more monolithic), a finely textured material, such as patterned masonry, can greatly enrich the building's overall character.

Storefront materials should be consistent with the materials used on significant (historically correct) adjacent buildings. The following materials are considered appropriate for buildings within the Core Area. The number of different wall materials used on any one building should, however, be kept to a minimum, ideally two or less.

---

### Recommended Materials

---

#### Building Walls:

- clear glass, glass block (storefront only)
- glass block (transom)
- stucco/exterior plaster (smooth trowled)
- new or used face-brick
- cut stone, rusticated block (cast stone)
- clapboard
- ceramic tiles (bulkhead)

#### Roofs (where visible):

- standing seam metal roofs
- class "A" composition shingles (limited to refurbishment of residential structures)
- tile of neutral color

The following building materials are considered inappropriate in the Core Area and are discouraged.

---

### Discouraged Materials

---

#### Building Walls:

- imitation masonry (e.g. imitation, rusticated block) of any kind
- reflective or opaque glass
- imitation stone or flagstone parquet
- rough sawn or "natural" (unfinished) wood
- "pecky" cedar
- used brick with no fired face (salvaged from interior walls)
- imitation wood siding
- coarsely finished "rough-sawn" on rustic materials (e.g. wood shakes, barnwood, board and batten or T-111 siding)
- plastic panels
- vertical siding

#### Roofs (where visible):

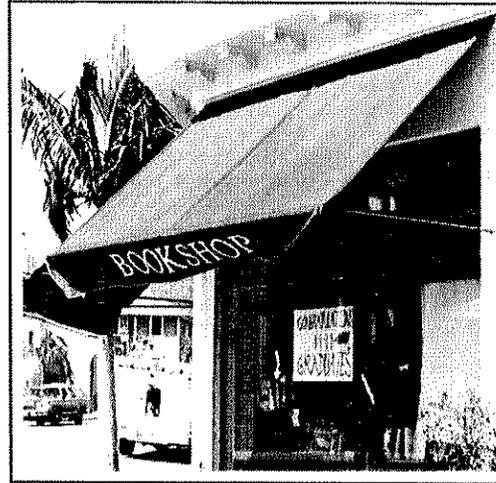
- crushed stone
- shake
- brightly colored tile (orange, blue, etc.)
- corrugated fiberglass

## Storefront Accessories and Details

There are a number of design elements which may be incorporated into building design, especially at street level, in order to add to the aesthetic experience of the pedestrian while meeting important functional needs as well. The following accessories and details are recommended.

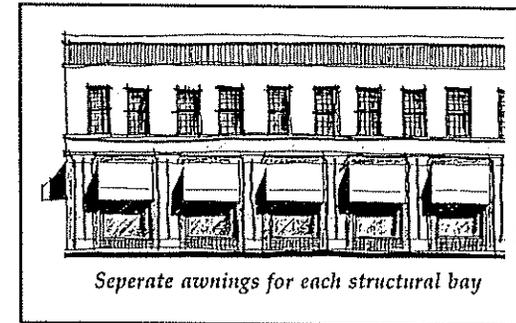
### Awnings and Canopies

- Awnings provide the opportunity for color and visual relief as well as protecting shop windows from intense direct sunlight. The most functional awnings are "retractable," having a frame and support structure with the ability to be adjusted up or down depending upon lighting conditions. Where awnings are used, it is recommended that they be of retractable design.
- When there are several businesses in one building, awnings of the same color should be used with simple signs on the valance flap that may vary in type style and color to differentiate the individual businesses within the building.

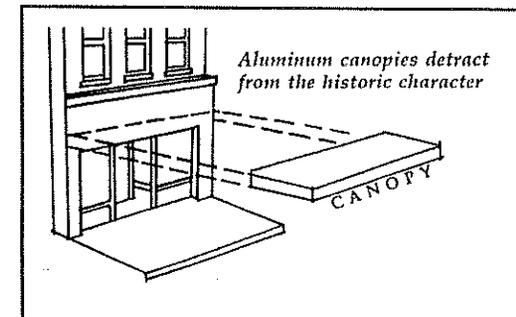


*Desirable Awning Sign*

- Awnings should be well-maintained, washed regularly and replaced when faded or torn.
- Where the facade is divided into distinct structural bays (sections defined by vertical architectural elements, such as masonry piers), awnings should be placed within the vertical elements rather than overlapping them. The awning design should respond to the scale, proportion and rhythm created by these structural bay elements and "nestle" into the space created by the structural bay.



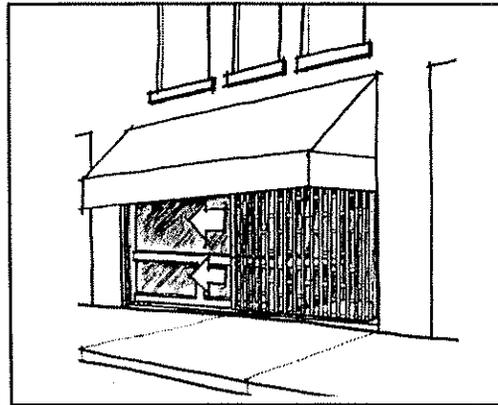
- Awnings should be of a durable, commercial grade fabric, canvas or similar material having a matte finish. Awning frames and supports should be of painted or coated metal or other noncorroding material.
- Glossy or shiny plastic or similar awning material is not recommended.
- Aluminum awnings or canopies generally detract from the historic character of the downtown core and are discouraged.



### ***Grillework/Metalwork and Other Details***

There are a number of details, often thought of as mundane, which may be incorporated into the design to add a degree of visual richness and interest while meeting functional needs. Such details include the following items:

- Light fixtures, wall mounted or hung with decorative metal brackets.
- Metal grillework, at vent openings or as decorative features at windows, doorways or gates.
- Decorative scuppers, catches and downspouts, preferably of copper.
- Balconies, rails, finials, corbels, plaques, etc.
- Flag or banner pole brackets.
- Fire sprinkler stand pipe enclosures and hose bib covers, preferably of brass.
- Security devices.

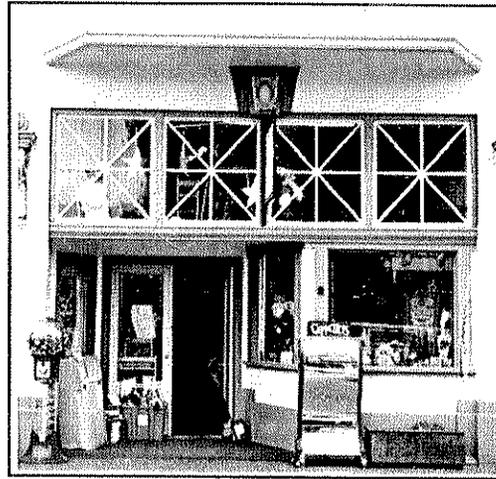


*Hide Security Devices in Wall Panels*

### *Door and Window Design*

- Doors can be accentuated with simple details such as a handsome brass door pull, brass kickplate or an attractive painted sign.
- Doors to retail shops should contain a high percentage of glass in order to view the retail contents.
- When windows are added or changed, it is important that the new design be sympathetic to and compatible with the facade theme of the whole block (streetscape).
- Use of clear glass (at least 88% light transmission) on the first floor is recommended.
- Storefront windows should be as large as possible but no closer than 18" from the ground (bulkhead height). By limiting the bulkhead height, the visibility to the storefront displays and retail interior is maximized. Maximum bulkhead heights for new construction should be 36".
- Introducing or changing the location or size of windows or other openings that alter the architectural rhythm or character of the original building is discouraged.
- Permanent, fixed security grates or grilles in front of windows are discouraged. If security grilles are necessary, they should be placed inside the building behind the window display area.

- Where transom windows exist, every effort should be made to retain this traditional storefront feature. If the ceiling inside the structure has been lowered, the ceiling should be stepped up to meet the transom so that light will penetrate the interior of the building.



*Transom Windows are a Desirable Storefront Feature.*

## Exterior Color

Color is a complex and sensitive subject in design guidelines. Color choice has a particularly personal dimension; it is an expression of the building owner, and the businesses located within the building. If some basic color guidelines are kept in mind, color can add to the richness and variety of Eureka's Core Area.

There are an unlimited number of colors and color combinations, and the appropriateness of any given color or combination for a particular building will depend on a number of factors, including, architectural style (contemporary and historic), building material, building features and details, building size, building orientation, building context, and climatic considerations e.g., predominance of sun, fog, rain, etc.). Thus the best way to formulate guidelines for color is to address these various factors in order to provide guidelines that are responsive to the particulars of individual building sites.

### General Guidelines

There are several general guidelines that can be broadly applied; bear in mind that there are always exceptions to such generalizations:

- Use more subtle colors on larger and plainer buildings
- Use more colors and more intense colors on small buildings or those with elaborate detailing

- Relate paint colors to natural colors found on the building
- Relate paint colors to existing elements found on the building such as signs or awnings
- Encourage contrasting colors which accent architectural details
- Encourage colors which accent entrances
- Avoid the most intense hues of a color
- Avoid using more than one vivid color per building
- Avoid using colors that are disharmonious with colors found on adjacent buildings

### Historic Precedents

Historically, certain color palettes were associated with particular architectural styles. Late nineteenth century Victorian buildings used bright, intense, and rich colors; turn-of-the-century Beaux Arts Classic style buildings used off-white colors; Spanish or Mission Revival buildings of the early century often favored pale yellows and peach colors; and 1930s Art Deco structures often used shades of black, white, and grey. Given the presence and concentrations of certain of these styles in Eureka, it is appropriate to consider the context of the particular structure in making color decisions.

Wherever possible, exterior building colors should reflect the basic colors of the architectural style or period of the building. For example, "Painted Lady" saturated color schemes should be used for Victorian style buildings. Research on historic color schemes is encouraged. The Sherman-Williams Paints pamphlet "Heritage Colors" or similar pamphlets should be consulted for information on historic color schemes.

### Influence of Climate

Because the amount of sun can change the appearance of a paint color, paint chips should be checked on both sunny and cloudy or foggy days. This is particularly important in Eureka where both the influence of the maritime climate and the forests tend to dominate and mute the colors in the landscape. Painting a small section of the building in the chosen colors prior to making a final color selection is the best way to check the effect of the colors on the building.

### Building Orientation

The orientation of a building (north, east, south, west) affects the appearance of colors. Colors on south and west facades appear warmer than if placed on north or east sides.

### Color Palette

In general, no more than three colors should be used on any given facade, including "natural" colors such as unpainted brick or stone. These three colors can be referred to as the base color, major trim color, and minor

trim color. The base color is the color of the basic facade wall plane. This color may be the natural color of masonry or the primary paint color. The base color should relate harmoniously with the base colors on contiguous buildings and should "fit" within the basic colors of the block. The choice of the base color is of primary importance. Generally, light base colors will visually project and lessen the importance of the building mass by emphasizing detailed work. Darker base colors tend to visually recede and emphasize the trim.

The major trim color is used on the construction and decorative elements which serve to define the facade. This color should be used on both the storefront and the upper facade to tie the facade together as a whole. Elements which define the facade include upper and lower cornices, decorative window caps and sills, and storefront columns. When the base color is natural brick, the major trim color should relate to the brick color. When the base color is painted, the trim color should complement the base color.

The minor trim color is used primarily as an accent to highlight the architectural details of the facade. Elements such as window frames and sash, doors, and other trim elements within the facade openings can be emphasized by the minor trim color. If there are only a few minor trim elements, all the trim should be painted one color in order to strengthen the overall visual impact. If the minor trim is painted a third color, it should strengthen the color scheme already established by the base color and the major trim colors. In most cases,

when two colors are used on trim, the minor trim color should be a darker shade of the major trim color.

### *Contrast*

Color or color contrast can draw attention to desirable key features of a building such as an entry, and mask or diminish the importance of other features, such as a service area. In general, contrast (light against dark or dark against light) will draw attention, and should be used to highlight the most important elements of buildings.

### *Natural Materials*

Finish material with "natural" colors such as brick, stone, copper, etc., should be used where practicable.

## 2.1.2 BUILDING ADDITIONS AND RENOVATIONS

### Introduction

The renovation/restoration of older structures provides an excellent means of maintaining and reinforcing the historic character of Eureka's traditional Core Area. Renovation and expansion not only increases property values in the area but also serves as an inspiration to other property owners and designers to make similar efforts.

When an existing structure is to be renovated or added to, care should be taken to complete the work in a manner that respects the original design character of the structure. The appropriate design guidelines in this section are to be implemented whenever a structure is to be renovated or expanded.

In addition, renovation of all structures of historic significance should follow *The Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings*, published by the U.S. Department of the Interior, National Park Service (see Appendix A).

It should also be noted that the *City Historic Preservation Ordinance* protects 160 buildings in Old Town from demolition or inappropriate remodel or addition.

### Preserve Traditional Features and Decoration

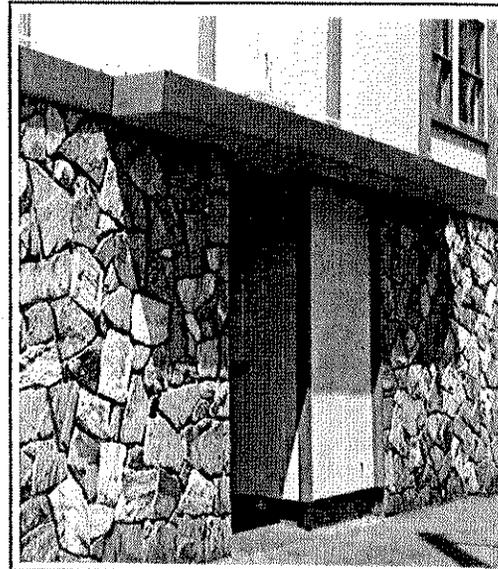
Sensitive response to existing materials, details, proportions, as well as patterns of materials and openings is required when any such work will affect the appearance of an existing building's exterior.

- Many times in the remodeling of storefronts, original decorative details are intact as visual "leftovers" or simply covered up with previous construction. If the building is to be refurbished, these forgotten details should not be wasted. If enough of them remain, they can be restored as part of the original design. If only a few remain, they can be incorporated as design features in a new storefront. In either case, the design of any improvements should grow out of the remaining traditional details and create a harmonious background which emphasizes them.
- All existing historic decoration should be preserved. It reinforces the traditional character of Eureka's Core Area and adds a richness of detail which is often irreplaceable at today's costs. At the same time, the details of the decoration lend a unique character to individual buildings and to the downtown as a whole.

## Removal of Elements Inconsistent with Original Facade

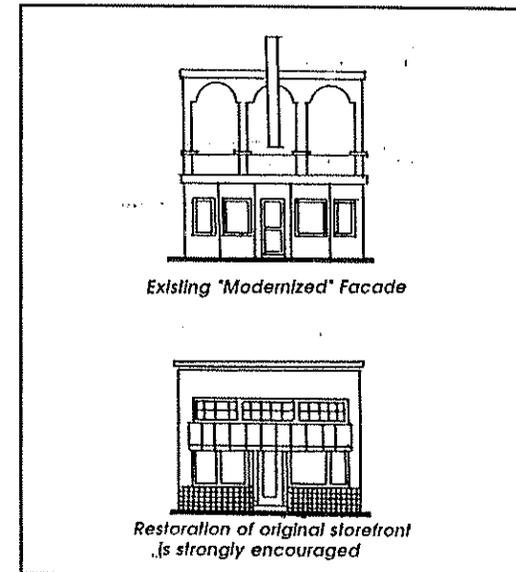
Buildings are often altered over time in an effort by owners or shopkeepers to "keep up with changing times" or to "remake a tired image." Unfortunately, such changes are often done in a "tack on" manner and result in gradual but severe erosion of the original character and cohesion of the core area. Restoration of buildings which have been substantially or carelessly altered is strongly encouraged.

- Existing building elements incompatible with the original facade design of the building should be removed. These include excessive use of exterior embellishments and "modernized" elements such as metal grilles or rusticated materials.
- Metal aluminum canopies have a thin, unsubstantial and "tacked on" appearance which is inconsistent with the desirable design concept for the Historic Downtown. Existing metal canopies should be removed and, if appropriate, replaced with fabric awnings, consistent with the architectural style of the building.



*Inconsistent Facade Materials*

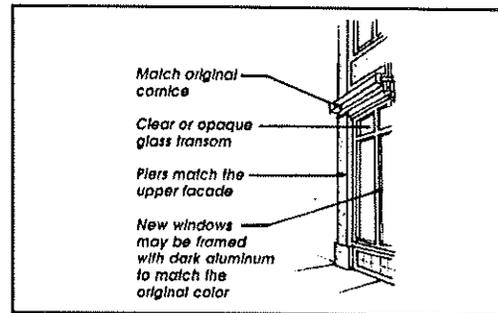
- There are many major multi-story buildings in the Core Area which have had all of their original facades covered over with "modernized" material veneers. These veneers or slipcovers should be removed in whole to reveal the intact original facades whenever possible.



*Maintain Traditional Facade Elements*

## Storefront Renovation

- Where the original storefront remains (little or no remodeling has occurred), it should be preserved and repaired with as little alteration as possible.
- Where only part of the original storefront remains (limited remodeling has occurred), the storefront should be repaired, maintaining historic materials where possible, including the replacement of extensively deteriorated or missing parts with new parts based upon surviving examples of transoms, bulkheads, pilasters, signs, etc.
- Where the original storefront is completely missing (extensive remodeling has occurred), the first priority is to reconstruct the storefront based upon historical, pictorial and physical documentation. If that is not practical, the design of the new storefront should be compatible with the size, scale, proportion, material and color of the existing structure.



Desirable Storefront Elements

## Window Replacement

The impact of windows on the facade is determined by the size, shape, pattern of openings, spacing and placement within the facade. When altering or reconstructing windows, consideration of these elements is crucial to retaining the structure's original architectural balance and integrity.

- Wherever possible, the original window openings should be retained. If the existing ceiling has been lowered, the dropped ceiling should be pulled back from the original window.
- If possible, the original windows and frames should be saved and restored. Missing, rotting or broken sash, frames, mullions and muntins with similar material should be replaced.



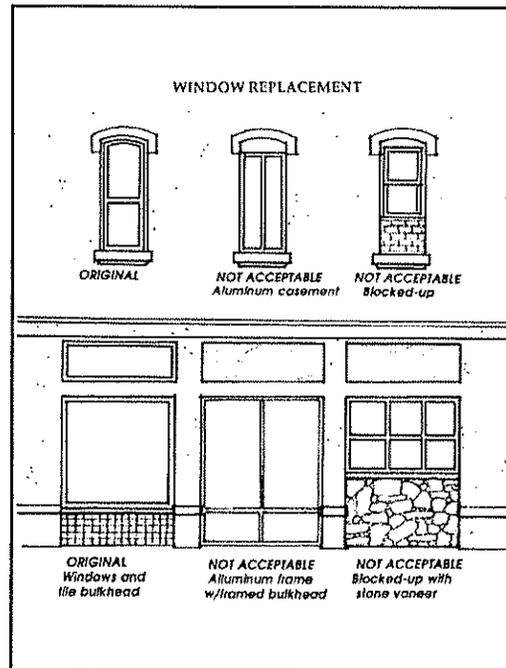
Desirable Window Opening Proportions

- If the original window openings have been altered, the openings to their original configuration and detail should be restored. Blocking or filling window openings that contribute to the overall facade design should be avoided.
- When replacing windows, consideration should be given to the original size and shape of detailing and framing materials. Replacement windows should be the same operating type as the original window.

## Door Replacement

- Original doors and door hardware should be retained, repaired and refinished provided they can comply with the Americans with Disabilities Act (ADA) requirements.

- If new replacement doors are necessary, they should be compatible with the historical character and design of the structure.



*Appropriate and Inappropriate Replacements*

### Awnings

- Original awning hardware should be used if it is in working order or is repairable.
- The traditional canvas, slanted awning is most appropriate for older storefronts and is encouraged over contemporary hooped or box styles.

### Painting

Painting can be one of the simplest and most dramatic improvements that can be made to a facade. It gives the facade a well-maintained appearance and is essential to the long life of many traditional materials. The steps below should be followed to insure a quality paint job.

- All the facade materials to be painted should be catalogued. Materials of different properties may require different paints or procedures. A local expert should be consulted for advice.
- Any necessary repairs should be made to surfaces before starting (e.g., replace rotten wood, repoint masonry mortar joints, remove rust from metal).
- Each surface should be carefully prepared according to the manufacturer's instructions. This will include scraping, sanding, and thorough cleaning. This surface preparation is an extremely important step toward a good finish job.

- Paint should be applied per the manufacturer's instructions. Paint only in satisfactory weather and use a primer as a first coat for better surface adhesion. Follow with two coats of the final color.



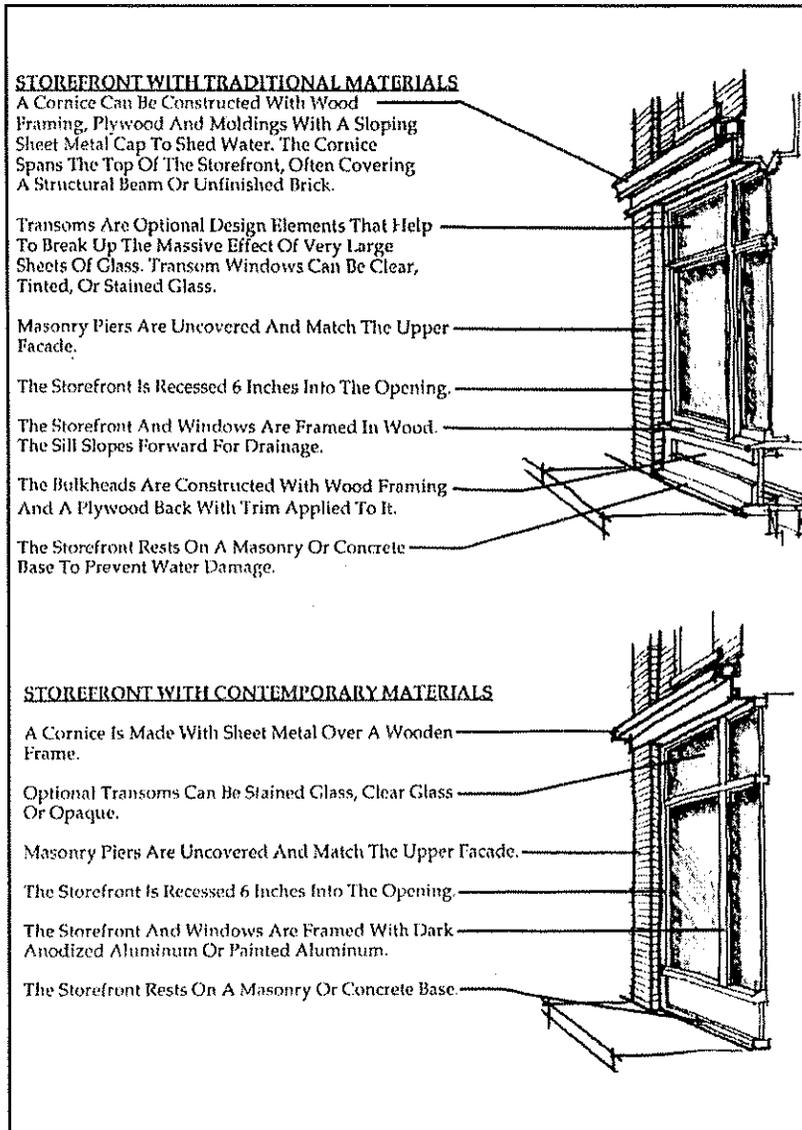
*Good Use of Light and Dark Colors*

### Repair and Cleaning

- Surface cleaning should be undertaken with the gentlest means possible. Sandblasting and other harsh cleaning methods that may damage historic building materials should not be undertaken.
- Waterproofing and graffiti proofing sealers should be used after cleaning and repair.

### Replacement of Unavailable Components

When historic construction materials cannot be replaced or matched, care should be taken to match the original pattern, thickness, color and texture as closely as possible with available materials. In general, simulated replacement materials (artificial stone, simulated "aged" brick) are discouraged.



*Contemporary Material Storefront*

## Additions to Existing Structures

The design of a proposed addition should follow the general scale, proportion, massing and detailing of the original structure, yet be harmonious, not a stark contrast.

- New additions should be interpretations of the existing buildings wherein the main characteristics of the existing structure are incorporated using modern construction methods. This may include: the extension of architectural lines from the existing structure to the addition; repetition of window and entrance spacing; use of harmonizing colors and materials; and the inclusion of similar, yet distinct, architectural details (i.e., window/door trim, lighting fixtures, tile/brick decoration).
- New additions should be designed so that if the addition were to be removed in the future, the essential form and integrity of the original structure would be unimpaired.



*Appropriate Contemporary Building Addition*

## Seismic Retrofitting

- Where structural improvements for seismic retrofitting affect the building exterior, such improvements should be done with care and consideration for the impact on appearance of the building. Where possible, such work should be concealed. Where this is not possible, the improvements should be planned to carefully integrate into the existing building design.
- Seismic tie straps to secure floor and roof framing to the adjacent walls are one of the most common improvements. Straps should be installed by workers with extensive experience with such work.
- Seismic improvements should receive the same care and forethought as any other building modification; an exterior building elevation may be required with seismic retrofit submittals, showing the location and appearance of all such improvements.

## 2.2 CORE WATERFRONT COMMERCIAL DISTRICT

### *Introduction*

The Core Waterfront Commercial Area is a narrow area extending along First Street from C Street to M Street. This district is characterized by its historic role in the City. The western portion of the district still contains abandoned warehouses and a scattering of older commercial buildings, whereas the eastern portion includes considerable amount of vacant land, two small industrial buildings, and the Adorni Center. This area constitutes a resource of great potential in terms of retaining the historic character of a working waterfront. The eastern portion is situated at the base of a steep grade between First and Second Streets, and is thus physically and visually separated from the contiguous residential and professional office uses.

The predominant architectural forms that serve as the precedent for this district are the historic maritime warehouses and fisheries buildings that once lined the area. New buildings and renovations of existing structures in this district should be compatible with these precedent building types, and should create an authentic Victorian Seaport scale and character.

### *Site Planning*

- Design guidelines for the Core Retail Commercial District apply to buildings fronting on the north side of First Street and located between C Street and G Street.
- Where parcels extend from First Street/Waterfront Drive to the shoreline and a series of buildings or building elements are proposed, the primary building entry should front on First Street/ Waterfront Drive. Entries may be set back from the street if a designed public space is provided on the street front.
- Buildings with frontage on any north-south street or on the extension of any north-south street between First Street / Waterfront Drive and the shoreline (i.e., C Street through M Street) should maintain the visual corridor established by the street, and should front directly on the street or its extension. Major building entries should also be provided along such frontages.
- Buildings should be sited to provide maximum public access to and along the shoreline.
- Since commercial and public use of the shoreline should be maximized in this district, to the greatest extent possible, parking should be located in the adjoining district or contained within a structure, particularly for parcels east of G Street.

### *Building Massing and Organization*

- New buildings constructed north of First Street/Waterfront Drive should not exceed three (3) stories or fifty (50) feet in height.
- Buildings should maintain the essential characteristics of the historic precedents, including simple building forms and facade proportions.

### *Building Character and Materials*

- Buildings should maintain the simple facade treatments characteristic of the historic maritime precedents, drawing upon the historic proportioning systems for facades and openings, and minimizing wall articulation. Upper floors should be undifferentiated from lower floors.

- Use of industrial windows, including clerestory windows should be encouraged.
- Gable roofs should be the dominant roof form, with selected use of shed and full hip roofs. Flat roofs should be avoided.
- Exterior wall materials should reflect the historic precedent of vertical, unpainted boards, except where hotel/motel uses occur.
- Decoration should be subdued and consistent with classical revival use of decorative trim and details employed in maritime industrial buildings. Use of decorative materials on hotel or motel buildings should be consistent with the character of the building.

## 2.3 CORE COASTAL-DEPENDENT INDUSTRIAL DISTRICT

### *Introduction*

The Coastal Dependent Industrial Area is a small narrow area extending along First Street from Commercial Street to C Street. This district is characterized by non-adorned industrial/maritime structures.

The area contains the principal remaining segment of active coastal-dependent uses in the Central City.

In order to maintain this area's economic vitality of existing maritime uses, the design guidelines for this area are simple and straightforward. The desired future architecture for this area is the specialized yet simple warehouse building forms which currently predominate the area.

The predominant architectural forms that serve as the precedent for this district are the current maritime industrial buildings. New buildings and renovations of existing structures should be compatible with these precedent building types.

### *Site Planning*

- Encourage visibility of activities related to the facilities, consistent with providing adequate security.
- Minimize security lighting that spills over onto adjacent properties or the public street.
- Building should be sited to provide public access to and along the shoreline where appropriate.
- The essential features of a "working waterfront" should be retained; no attempt should be made to "sanitize" the district, to encumber operations, or lead to an increased need for security.

- Minimize areas devoted to long-term storage of abandoned or deteriorating equipment.
- Parking should be sited in an orderly and efficient manner; no landscaping should be required.

### *Building Massing and Organization*

- New buildings constructed north of First Street and the railroad tracks should not exceed two stories or thirty-five (35) feet in height.
- Buildings should maintain the essential characteristics of the existing industrial maritime precedents, including simple building forms, facade proportions, and upper floors undifferentiated from lower floors.
- Solid fencing should be discouraged in order to permit tourists to view the working waterfront area.
- Blank walls should be avoided at the street level. Use windows or setbacks at the street frontage.

### *Building Character and Materials*

- Buildings should maintain the simple facade treatments characteristic of the historic maritime precedents, drawing upon the historic proportioning systems for facades and openings. Industrial windows, including clerestory windows should be encouraged.
  
- Gable, shed, or hip roofs should be the encouraged roof forms. Flat roofs should be avoided.
  
- Industrial building materials should be encouraged, including wood (natural and painted), concrete, metal, and stucco. Decoration should be discouraged from use on maritime industrial buildings.

## 2.4 CORE RESIDENTIAL-OFFICE DISTRICT

### Introduction

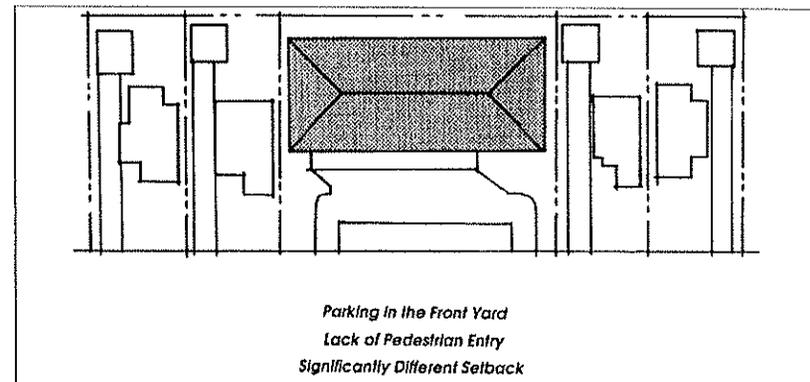
The purpose of these guidelines is to help preserve and rehabilitate historic residential and residential-to-office conversions found within the Core Area. The Guidelines are also intended to encourage new residential development to be compatible in scale and treatment with the existing, older development and to promote the conservation and reuse of existing residences. These guidelines apply to the Core Residential-Office District.

### Infill Residential Buildings

The single most important issue of new infill residential development is one of compatibility, especially when considering larger residences. When new residential structures are developed adjacent to older single family residences, there are concerns that the height and bulk of the infill residences may have a negative impact on the adjacent smaller scale buildings. The following considerations are intended to address this concern:

### Site Plan Considerations

- New residential development should continue the functional, on-site relationships of the surrounding neighborhood. For example, common patterns that should be continued in Eureka are front porches and entries facing the street and garages/parking located at the rear of the parcel.
- Front yard setbacks for new residential infill development should match existing setback patterns of surrounding historic dwellings space.



Undesireable Infill of Residential Building

### Architectural Considerations

- New infill residential structures should incorporate the traditional architectural characteristics of existing residences found in the surrounding neighborhood, for example: window and door spacing, exterior materials, roof style and pitch, finished-floor height, porches and decoration/detail.

- The proper use of building materials can enhance desired neighborhood qualities such as compatibility, continuity, harmony, etc. The design of infill residential structures should incorporate an appropriate mixture of the predominant materials found in the neighborhood. Common materials are brick, stone, wood, horizontal clapboard siding and shingles.
- Because new infill residential structures are likely to be taller than one story, their height and bulk can impose on smaller adjacent residences. The height of new residential structures should be considered within the context of surrounding residential structures. New residential structures with greater height should consider larger setbacks or "stepping back" of the structure at the second story to reduce impacts on adjacent smaller residences.
- The incorporation of traditional balconies, verandas and porches within the building form is encouraged.
- Color schemes for infill residential structures should consider the color schemes of existing residences in the surrounding neighborhood in order to maintain compatibility and harmony. Use of compatible contrasting colors is appropriate.

### *Accessory Buildings*

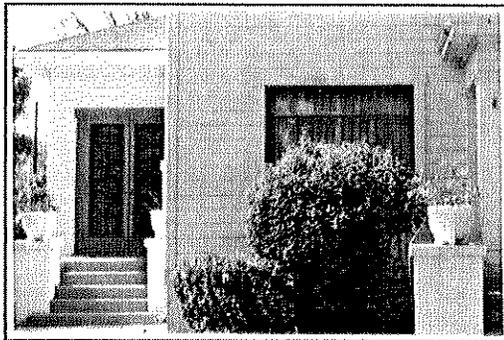
- New accessory buildings (garages, sheds, second units) that are visible from the public right-of-way should incorporate the distinctive architectural features (e.g. materials, color, roof pitch, etc.) of the main residence. Design features should be applied with less detail on the accessory residence so that it does not compete with the main building and is clearly subordinate to it.

## Additions to Existing Residential Buildings

Additions to historically significant residential structures may be necessary to ensure their continued use. Modifications (e.g. additions, seismic strengthening, new entrances and exits) should be made with care so as not to compromise a residential building's historically valuable features, materials, or finishes.

### Site Plan Considerations

- Additions should be carefully placed to minimize changes in the appearance of the residence from the street (public right-of-way). Additions should be placed to the side or rear of the residence and should not obstruct the appearance of the building from the street (public right-of-way).



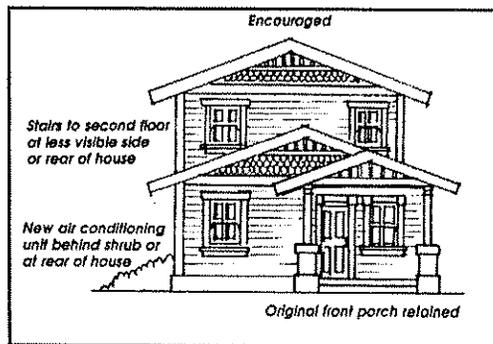
*Desirable Second Entry Design*

### Roof Pitch

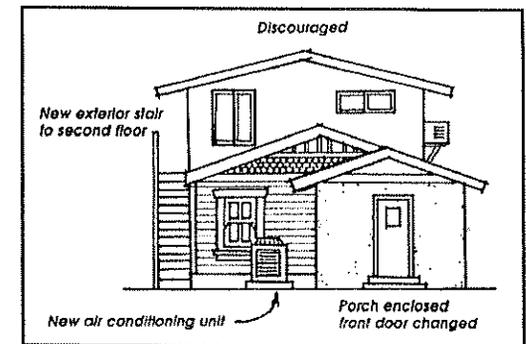
- The roof of a residential structure, especially its style, materials and pitch, is an important architectural element that must be taken into consideration when planning an addition. The roof style, pitch and materials on the addition should match the original.

### Second Story Additions

- Adding an additional story to an existing residential structure will always change the building's proportions and should be carefully designed to follow similar two story examples of that particular architectural style found in the neighborhood. Integrating the new second story addition into the original design of the residence may be easier if the addition is setback or "stepped" back from the front facade so that it is less noticeable from the street (public right-of-way).



*Do This*



*Not This*

## Preservation and Rehabilitation of Existing Residential Buildings

In general, preservation and rehabilitation efforts should aim toward protecting the essential architectural features of a residential building that help to identify its individual style and thereby further its contribution to the historic character of the area.

### General Residential Rehabilitation Principles

- Rehabilitation of historic residential buildings should try to retain and restore original elements. If damage or deterioration is too severe, the element should be recreated using original materials to match the design, color, texture and any other important design features.
- When replacement is necessary and original materials cannot be obtained, substitution materials should incorporate the design, color and texture that conveys the appearance of the original material.

### Exterior Materials

- Original exterior materials should be retained whenever possible. It is not desirable to use mismatched materials of different sizes, shapes, textures, or finishes.

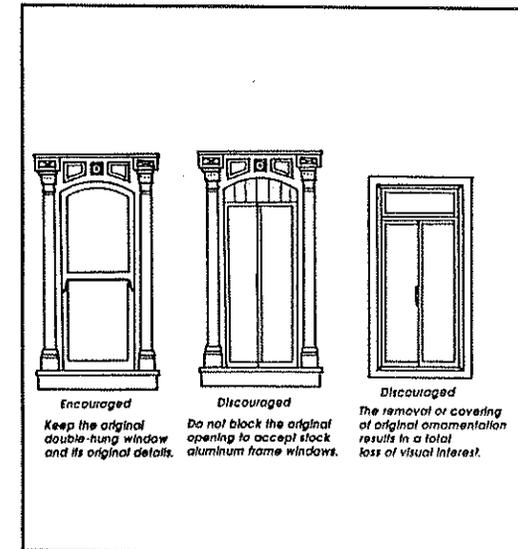


*Desirable Facade Materials*

- Residential buildings with original wood clapboard siding should not be stuccoed in an attempt to "modernize" their appearance.
- Brick surfaces should not be sandblasted in an attempt to remove old paint. Sandblasting will damage the natural fired surface of the brick and cause it to lose its water repellent qualities. Paint should be removed by chemical stripping.

### Windows

- Historically, most older residential structures had wood framed windows that were either fixed, double hung, or casement. The size, shape and style of windows are important architectural features and the original type window should be used again.



*Utilize Original Window Opening*

- When window replacement is necessary, it is preferred that the new window be an exact match of the original, which may require special milling.

- An alternative to special milling may be the use of an "off-the-shelf" standard window that closely matches the original. While this may compromise the true architectural integrity of the building it may be an economical alternative for areas of the building that are not visible from the public right-of-way.
- Aluminum frame windows should not be used as replacements on any part of a residential structure.

### Doors

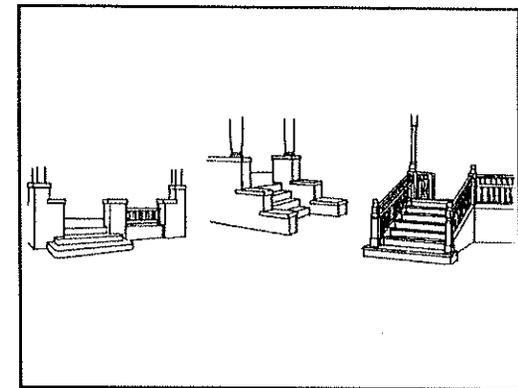
- Historically, residential structures had solid wood doors that fit the particular style of the building. The front door of the residence was the most ornate with secondary doors usually more utilitarian in appearance. The size, shape and style of doors is an important feature of all historical architectural styles and the original type/design should be used again.
- If the original door is missing, an appropriate design should be selected by studying the doors of similar residential structures in the neighborhood or consulting books on architectural styles. Many older style panel doors are still available from material suppliers and may match original doors very closely.

### Porches And Stairs

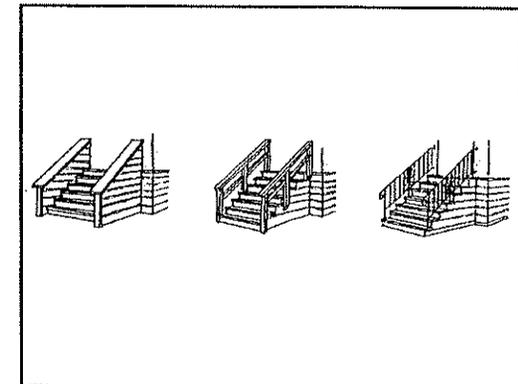
- During rehabilitation efforts, the design integrity of the front porch should not be compromised. There is often a desire to "modernize" or change the appearance of the building by changing the details of the original porch design, usually through the installation of wrought iron or aluminum railings. Temptations to change these items should be strongly avoided, as any change in the structural or decorative elements of the front porch will usually compromise the original architectural integrity of the entire building.



*Desirable Porch Detailing*



*Do This*



*Not This*

- The stairs leading to the front porch are an integral part of the overall style of the building. When stairs require rehabilitation, they should be rebuilt according to the style of the building. Avoid the use of off-the-shelf, ready-made wrought iron or aluminum railings.

### *Ornamentation/Trim*

- Often it is the authentic decoration and trim on a residential structure that lends character and identifies the building with its particular architectural style. Great care should be taken in handling these materials during renovation because many times they are the very components that make a building special.

### *Roofs*

- Roofs are important both functionally and aesthetically. Great care should be taken to ensure that roofs are water-tight and that roofing materials are compatible with the original style of the residential structure. Often roofs only need minor repairs but when replacement is necessary roofing materials should be selected that are appropriate to the building's architectural style.
- The determination of what material to use for the replacement of wood shingles or shakes on historic buildings can be a difficult decision. The desire for the most aesthetic material is often superseded by the desire to provide maximum fire protection. Many of the newer "architectural" styles of asphalt roofing (e.g. thick butt composition) closely resemble wood shingles and provide good fire resistance.

## 3.0

# SIGN DESIGN GUIDELINES

### 3.1 INTRODUCTION

In many American towns, like Eureka, the visual distinction between the traditional downtown business district and outlying general commercial strips has become blurred. Sign manufacturers and designers have encouraged businesses downtown to adopt large scale signs typically used along commercial highways. In those locations, signs need to be larger to attract the attention of motorists whizzing past. But pedestrian oriented commercial areas, such as most of the Commercial Core Area, were designed to accommodate shoppers strolling along sidewalks and motorists driving at slower speeds.

But concern for size alone does not ensure an attractive sign. Other considerations such as location, lettering style, color and illumination are also very important in designing an attractive, functional sign. The guidelines that follow address these issues, and others, and are intended to help business owners put up quality signs that add to and support the historic character of the downtown core.

*Special Note: The following are "guidelines" only and are not intended to supersede the Eureka Sign Ordinance. All signs must comply with the regulations contained in Article 17. Signs of the Eureka Municipal Code.*



*Appropriate Commercial Signage*

## 3.2 GENERAL GUIDELINES

The following general design guidelines should be considered prior to developing signs for any project.

### Color

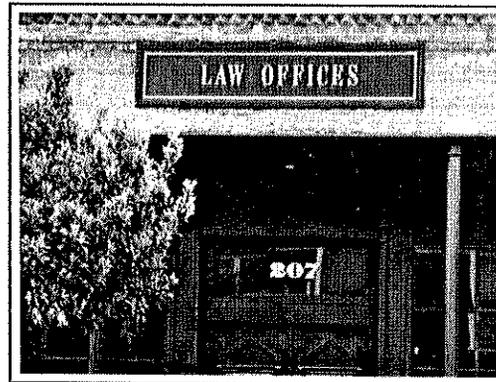
- Color is one of the most important aspects of visual communication. It can be used to catch the eye or to communicate ideas or feelings.
- Too many colors used simultaneously can confuse and negate the message of a sign. Even the most carefully planned sign may look unattractive due to poor color selection.
- Contrast is an important influence on the legibility of signs. Light letters on a dark background or dark letters on a light background are most legible.
- The total number of colors used in any one sign should be limited. Small accents of several colors may make a sign unique and attractive, but the competition of large areas of many different colors decreases readability.

- Colors or color combinations that interfere with legibility of the sign copy or that interfere with viewer identification of other signs should be avoided. Bright day-glo (fluorescent) colors should be avoided as they are distracting and do not usually blend well with other background colors.
- Sign colors should complement the colors used on the structures and the project as a whole.
- Signs should not be painted directly over brick facades in historic districts.

### Materials

- The following materials are recommended for signs in the Core Area:
  - Wood (carved, sandblasted, etched, and properly sealed, primed and painted, or stained).

- Metal (formed, etched, cast, engraved, and properly primed and painted or factory-coated to protect against corrosion).
- High density pre-formed foam or similar material. New materials may be very appropriate if properly designed in a manner consistent with these guidelines, and painted or otherwise finished to compliment the architecture.
- Custom neon tubing, in the form of graphics or lettering, may be incorporated into several of the above permitted sign types.
- Sign materials should be compatible with the design of the face of the facade where they are placed.



*Good Use of 'Contrast'*

- The selected materials should contribute to the legibility of the sign. For example, glossy finishes are often difficult to read because of glare and reflections.

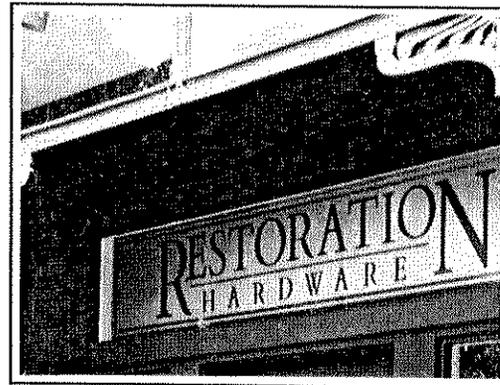


*Appropriately Scaled Commercial Sign*

- Individually-mounted internally illuminated channel letters, and internally illuminated plastic-faced cabinet signs are discouraged.
- Paper and cloth signs are not suitable for exterior use (except on awnings) because they deteriorate quickly. Paper and cloth signs are appropriate for interior temporary use only. The use of signs on paper or cloth should be the result of careful thinking about readability and the image of the business.

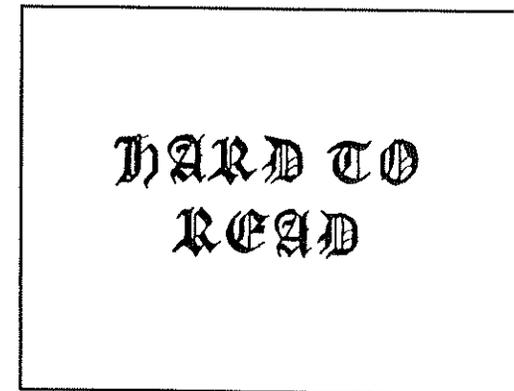
## Sign Legibility

- An effective sign should do more than attract attention, it should communicate its message. Usually, this is a question of the readability of words and phrases. The most significant influence on legibility is lettering.
- A brief message should be used whenever possible. The fewer the words, the more effective the sign. A sign with a brief, succinct message is easier to read and looks more attractive. Evaluate each word. If the word does not contribute directly to the basic message of the sign, it detracts from it and probably should be deleted.



*Appropriate Commercial Sign*

- Letters and words should not be spaced too close together. Crowding of letters, words or lines will make any sign more difficult to read. Conversely, over-spacing these elements causes the viewer to read each item individually, again obscuring the message. As a general rule, letters should not occupy more than 75% of sign panel area.
- The number of lettering styles should be limited in order to increase legibility. A general rule to follow is to limit the number of different letter types to no more than two for small signs and three for larger signs.
- Hard-to-read, overly intricate typefaces and symbols should be avoided. Typefaces and symbols that are difficult to read reduce the sign's ability to communicate.

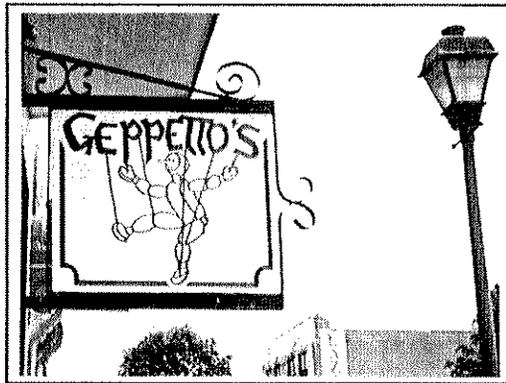


*Do Not Use Hard-to-Read Typefaces*

- Faddish or bizarre typefaces should be avoided if they are difficult to read. These typefaces may be in vogue and look good today, but soon may go out of style. The image conveyed by the sign may quickly become that of a dated and unfashionable business.
- Symbols and logos should be used in place of words whenever appropriate. Pictographic images will usually register more quickly in the viewer's mind than a written message.

### Sign Illumination

- The way in which a sign is to be illuminated should be considered carefully. Like color, illumination has considerable value for visual communication.



*Good Use of Text and Symbols*

- First, consider if the sign needs to be lighted at all. Lights in the window display may be sufficient to identify the business. This is particularly true if good window graphics are used. Often, nearby street lights provide ample illumination of a sign after dark.
- If the sign can be illuminated by an indirect source of light, this is usually the best arrangement because the sign will appear to be better integrated with the building's architecture. Light fixtures supported in front of the structure cast light on the sign and generally a portion of the face of the structure as well. Indirect lighting emphasizes the continuity of the structure's surface and signs become an integral part of the facade.
- Whenever indirect lighting fixtures are used (fluorescent or incandescent), care should be taken to properly shield the light source to prevent glare from spilling over into residential areas and any public right-of-way. Signs should be lighted only to the minimum level required for nighttime readability.
- Back-lighted solid letters, are preferred to internally illuminated letter signs. Signs consisting of opaque individually cut letters mounted directly on a structure can often use a distinctive element of the structure's facade as a backdrop, thereby providing a better integration of the sign with the structure.
- The most appropriate type of sign illumination in the Core Area is indirect lighting. Again, indirect lighting helps the sign to appear as an integral part of the facade, not something that was added later. Indirect lighting is also more appropriate for historic districts and produces a more intimate ambiance on the street. Signs which are directly lighted are allowed in the Core Area Commercial Districts.

### 3.3 WALL SIGNS

- Signs should be placed consistent with the proportions and scale of the elements within the structure's facade. A particular sign may fit well on a plain wall area, but might overpower the finer scale and proportion of a lower storefront. A sign which is appropriate near an entry may look tiny and out of place above the ground level.
- A wall sign should be located where architectural features or details suggest a location, size or shape for the sign. The best location for a wall sign is generally a band or blank area between the first and second floors of a building.

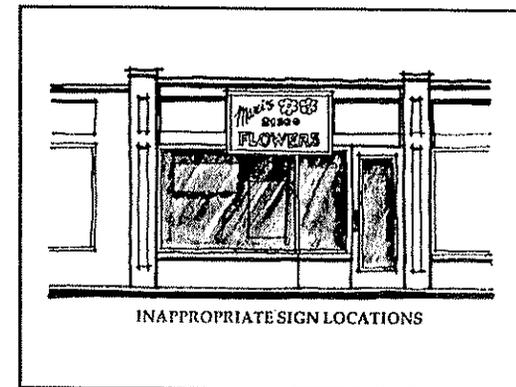


*Appropriate Wall Sign Location*

- New signs should be placed consistent with sign locations on adjacent buildings. This can establish visual continuity among store fronts.
- In pedestrian-oriented areas, signs should relate to the sidewalk instead of motorists. Small projecting signs or signs under awnings are most appropriate. In these locations, signs should be placed close to the store entrance.



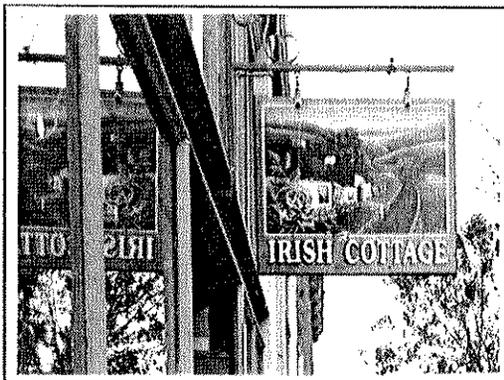
*Do This*



*Not This*

### 3.4 PROJECTING SIGNS

- The number of projecting signs per business should be limited to one. The distance between projecting signs shall be at least 50 feet for maximum visibility.
- On a multi-storied building, the sign should be suspended between the bottom of the second story window sills and the top of the doors or windows of the first story. On a one-story building, the top of the sign should be suspended in line with the lowest point of the roof.



*Desirable Projecting Sign*

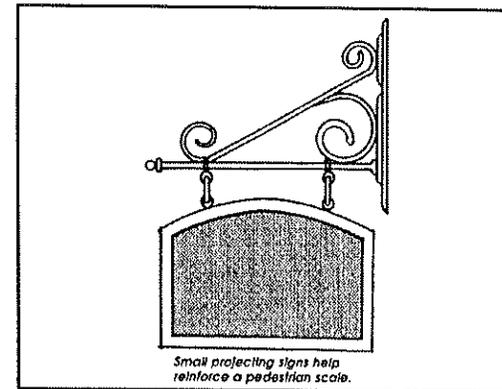
- The sign should be hung at a 90° angle from the face of the building. It should be pinned at least 6 inches away from the wall for best visibility but should not project beyond a vertical plane set 2 feet inside the curb line.

- The bottom of the sign should maintain at least a 10-foot pedestrian clearance from the sidewalk level.
- All signs which project over a public right-of-way require a City sign permit.
- Decorative iron and wood brackets that support projecting signs are encouraged.
- The lines of the brackets should harmonize with the shape of the sign. The most important feature of a bracket should be its ability to hold up the sign.



*Desirable Bracket Structure*

- To avoid damaging brick and stonework, brackets should be designed so that they can be bolted into masonry joints when possible.

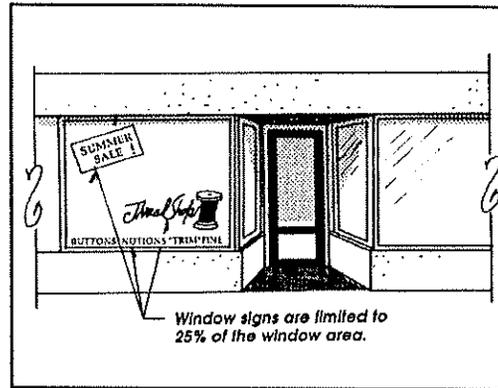


*Desirable Projecting Sign Design*

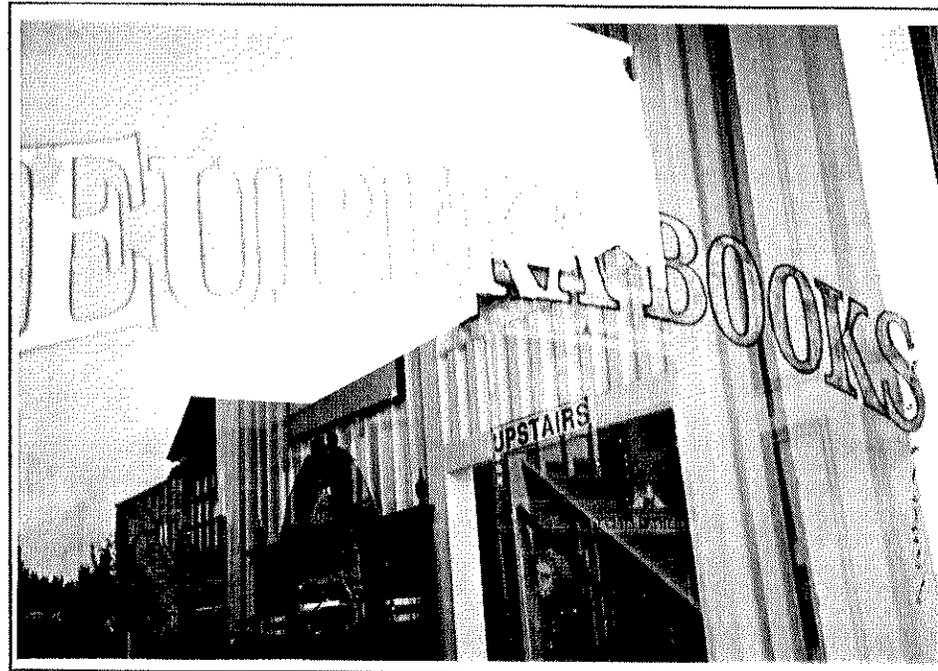
### 3.5 WINDOW SIGNS

Note: Interior signs 12-inches or less from the window are considered as exterior advertising signs and as such are counted in the overall sign square footage limits of the City's zoning regulations.

- Window signs (permanent or temporary) should not cover more than 25% of the area of each window.
- Window signs should be limited to individual letters placed on the interior surface of the window and intended to be viewed from outside. White or gold leaf paint are the recommended colors. Glass-mounted graphic logos may be applied by silk screening or pre-spaced vinyl die-cut forms.
- The text or sign copy of a window sign should be limited to the business name, and brief messages identifying the type of product or service (e.g., "maternity wear" or "attorney") or pertinent information (e.g., "reservations required").



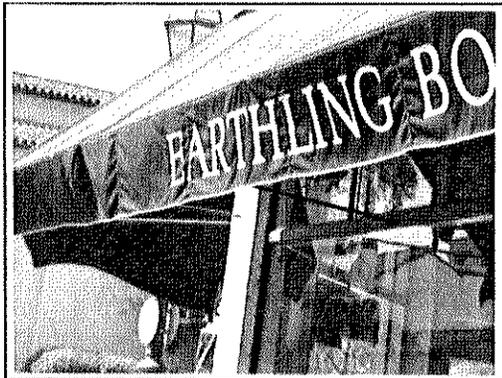
*Minimize the Size of Window Signs*



*Desirable Window Sign Design*

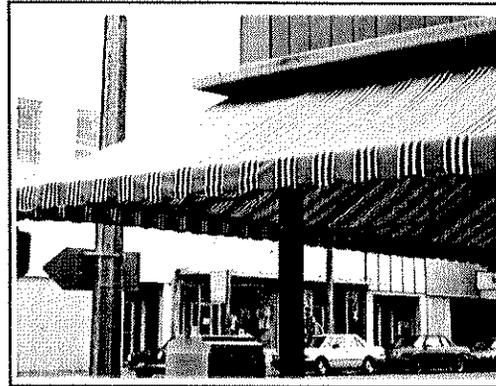
### 3.6 AWNING SIGNS

- When initially installed, awnings should be provided with removable valances and end panels to accommodate future changes in sign copy. Painting cloth awnings in order to change sign copy is strongly discouraged, as this will decrease the fire resistant/retardant properties of the treated canvas.



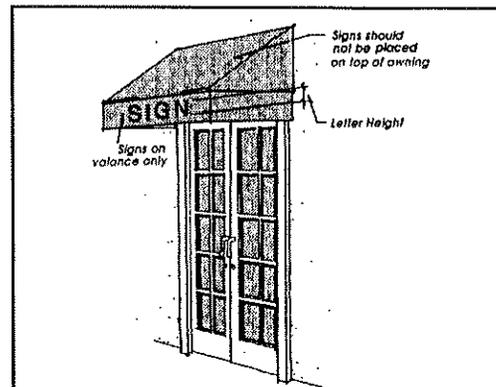
*Good Example of Limiting Awning Text to Valance*

- Text copy should be limited to the name of the business only.
- The text should be located only on the fabric valance flap of the awning. Letter color should be compatible with the awning and the building color scheme.



*Desirable Awning*

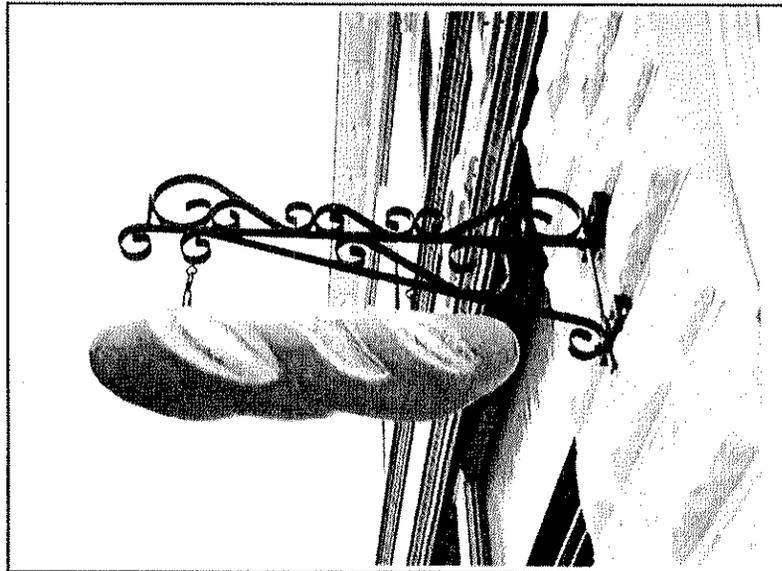
- The shape, design, and color of fabric awnings should be carefully designed to coordinate with, and not dominate, the architectural style of the building. Where other fabric awnings are used on the building, the design and color of the sign awnings and all other awnings should be coordinated.



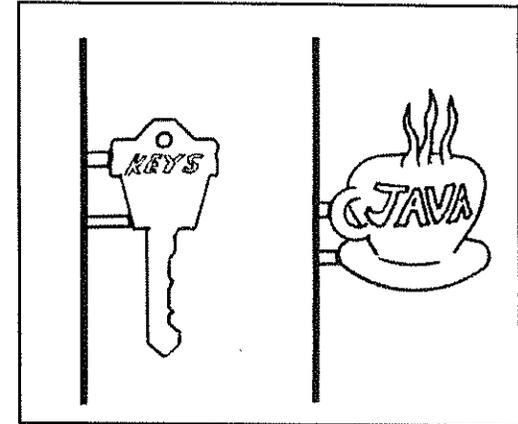
*Appropriate Awning Sign*

### 3.7 FIGURATIVE SIGNS

Signs which advertise the occupant business through the use of graphic or crafted symbols, such as shoes, keys, glasses, or books, are encouraged. Figurative signs may be incorporated into any of the allowable sign types identified above.



*Appropriate Figurative Sign*



*Figurative Signs are Desirable*

## 4.0

# STREETSCAPE DESIGN GUIDELINES

### 4.1 INTRODUCTION

Streetscapes in Downtown Eureka (predominantly 2nd and F Streets) must be improved if a strong retail business environment is to be maintained and expanded. While individual businesses may improve the aesthetic quality of their buildings, shoppers need to be presented with a comprehensive area-wide revitalization scheme. The need for well-designed, safe commercial environments to attract customers is well documented in cities and towns across the country. The streetscape design guidelines are a commitment by the City to help bring about revitalization within the Core Area.

The streetscape design guidelines establish design criteria for improvements within the public rights-of-way. The streetscape guidelines identify and coordinate the public streetscape design elements of special paving, street tree plantings, benches, lighting, and other unique design features within the Core Area. The guidelines will be used as a planning tool for public and private projects in conjunction with the development standards of the City's *Zoning Ordinance*.

### 4.2 IMAGE AND IDENTITY

A person's mental image of downtown Eureka is formed over time through direct experiences and information gained from personal observations and from other people. Opinions vary among individuals, whether they are residents, merchants or tourists. An area's image is reflected in the ways people patronize businesses, negotiate traffic, visit the area, choose a restaurant or decide where to stay overnight. Impressions of the area can be measured in objective criteria such as retail sales activity, pedestrian activity, traffic and assessed valuation. Impressions can also be evaluated in more qualitative or perceptual terms such as clarity, distinctiveness, intensity of activity, openness, accessibility and attractiveness.

As described here, image and identity are considered from the perspective of the way people will experience Downtown Eureka - driving through or by it, observing its unique qualities, the character of its streets, walking along 2nd Street or through the area's historic residential areas.

The best commercial districts have four basic visual qualities:

- **A clear sense of arrival**, through a distinct change in landscape, built areas or special entrance features;
- **A commercial or cultural "heart"** which says something about activities, history, commerce or natural features which the community values. In some cities, it is a college campus; in others, an old plaza with an ancient tree, a cluster of financial institutions, a shopping street or a historic district. In Eureka, it is the area centered around the intersection of 2nd Street and F Street which serves as the original downtown commercial area;
- **A clear organization** of streets and districts which gives people a sense of direction and orientation, in being able to find one's destination easily. The extent of confusion in traffic circulation and the amount of congestion increasingly figures in people's perceptions of particular places; and
- **A sense of uniqueness**. This quality can derive from a single feature, an areawide design theme or an event which is held in a special place each year.

The streetscape design guidelines seek to reinforce these four qualities by focusing on following items:

- Physical location/ configuration of existing streets, buildings, and open spaces;

- Identification of important vehicular/ pedestrian links;
- The need to provide shade and comfort for pedestrians; and
- Logical opportunities for major entry intersections, central area intersections and edge enhancement.

Two key concepts provide the framework for the streetscape plan:

#### **1. Enhance 2nd Street and F Street as the major pedestrian thoroughfares**

F Street bisects downtown and 2nd Street provide the strongest and most attractive pedestrian link between A Street and M Street. Major streetscape improvements in the Core Area should be located on these two streets and should include the most elaborate design features, pedestrian amenities, and lighting.

#### **2. Create a Single Core Area identity and blur distinctions in existing Core Area districts**

Uniform landscaping and streetscape elements - streetlights, seating, signage, banners -- should be used throughout the Core Area. Emphasis should be placed on the coherence of landscape elements, uniform signage requirements, and other unifying elements along all major streets in the Core Area so that each street provides a sense of continuity throughout its entire length.

## 4.3 STREETScape DESIGN GUIDELINES

### *Guidelines for F Street Corridor*

- Remove old, unused poles, bike racks, meter posts, etc. in the public right-of-way.
  - Introduce a thematic color as a unifying element. Paint all existing streetscape metal brackets, poles and other supporting hardware this consistent color.
  - Prune and save large trees that are healthy; remove all diseased trees; prune street trees with very dense canopies.
  - Remove cobra head lighting and replace with pedestrian level (14' - 18') historic replica light poles.
  - Use a single combination of species of brightly colored, profusely blooming plants/flowers (such as Nasturtiums) in wooden pre-cast concrete planters. The planters should reflect the character and quality of surrounding streetscape elements such as benches, trash containers, and street lights.
  - Use trees which are deciduous and have a lighter color foliage; avoid dark green foliage.
- Provide a gateway to the pier at the base of F Street by flanking sides of F Street with flags, banners and other colorful vertical elements.
  - Expand the public pier at the foot of F Street to enhance leisure and recreation opportunities within the Core Area.
  - Maintain current sidewalk width.
  - Incorporate existing street trees into the streetscape with appropriate tree care and protection such as metal grates and protection from encroachment of sidewalks or other hard surfaces for tree maintenance.

### *Guidelines for 2nd Street Corridor*

- Repair or remove and replace existing pedestrian level lighting; repaint poles that will remain.
- Prune or remove street trees as necessary to maintain unobstructed views of the Carson Mansion.
- Remove the medians at the intersection of F Street and 2nd Street; replace with on-street parking spaces at sides.
- Maintain annual/perennial color plantings along 2nd Street; remove abandoned power and light poles, posts, old and dysfunctional bicycle racks, meter posts, etc. from the sidewalk

- Retain high quality brick paving and aggregate concrete sidewalk designs.

## 4.4 STREETScape ELEMENTS

In order to achieve a distinct and memorable streetscape environment in the Core Area, it is important to focus improvements in highly visible locations versus minor improvements spread over a wide area. Therefore, components of the streetscape plan focus primarily on 2nd and F Streets and include:

- Tree Planting
- Pedestrian Level Lighting
- Street Furniture
- Mid-Block Crossing
- Special Intersection Enhancements

The following pages depict the various streetscape elements recommended for the Core Area.

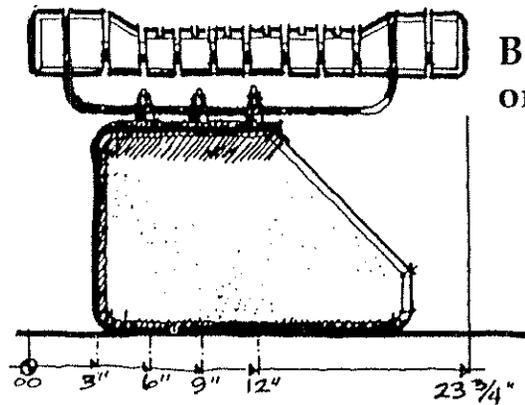
### *Tree Planting*

The following guidelines should be used in making street tree selections for the Core Area. F Street and 2nd Street should receive highest priority for the installation of street trees, followed by E, G, 1st, and 3rd Streets.

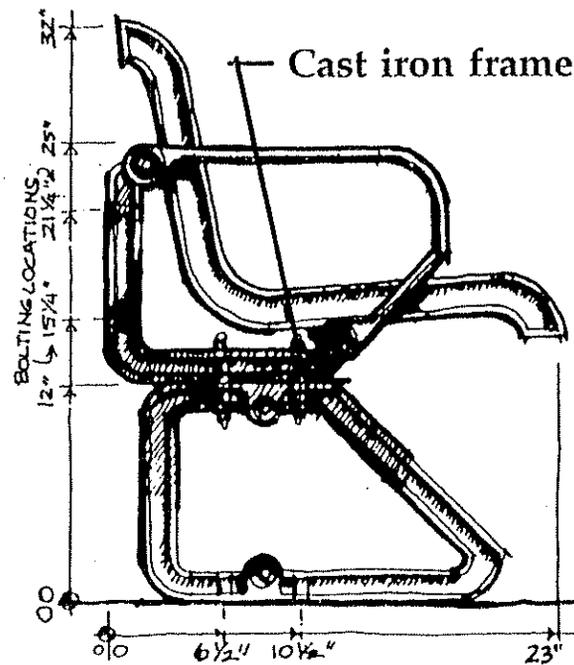
- Mix two to three species in planting design in order to avoid disease problems associated with a monoculture planting
- Plant in formal, regularly spaced boulevard planting design

- Use identical tree selection for F and 2<sup>nd</sup> Streets. Tree selection for these streets should create the most distinctive and important landscaping in the Core Area.
- Use a more subdued, uniform tree selection on E, G, 1<sup>st</sup>, and 3<sup>rd</sup> Streets.
- Select for medium tree height to permit visibility of ground floor facades and facade signs
- Prune street trees to form canopy above the height of ground floor facades and to avoid damage from delivery trucks parked at curbside
- Tree height should exceed width of tree
- Select deciduous trees to permit sunlight to penetrate into street and sidewalks in winter
- Select species for light green foliage to brighten street, avoiding dark green and gray foliage
- Provide accent plantings at key intersections and at entries into the Core Area
- Consult with Parks and Recreation Department regarding maintenance issues

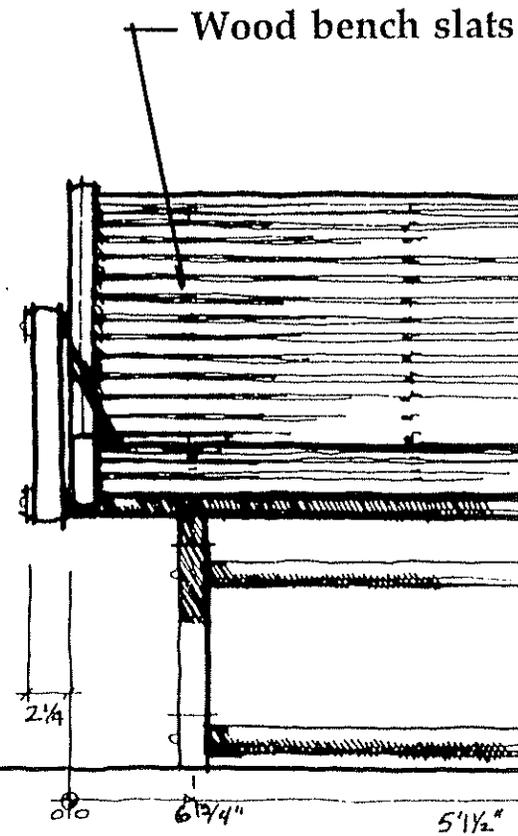
R.E.H. Bench  
by Urban Accessories  
Snohomish, WA  
206-568-3143



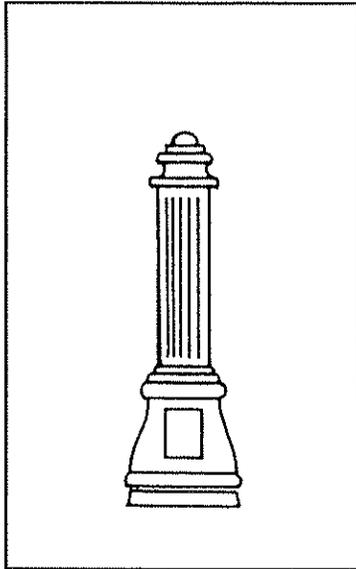
Bench Seat without back  
on concrete base



Cast iron frame

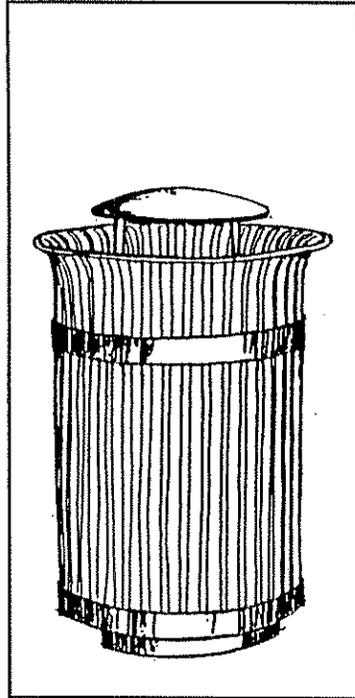


Wood bench slats



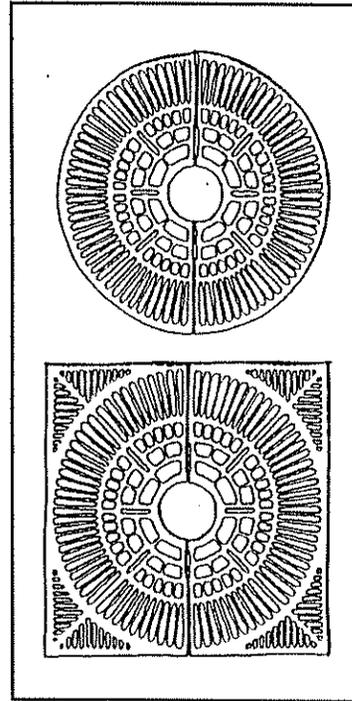
**Bollard**

3901-LB  
42" height  
by Sternberg  
Chicago. 312 478-4777



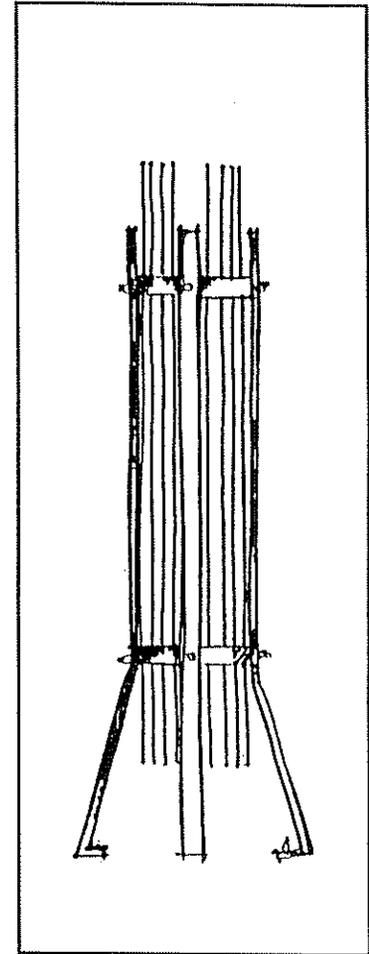
**Trash Receptacle**

Model S-42 Bethesda Series  
with 5-2 raised dome by Victor  
Stanley  
1-800-368-2573



**Tree Gate**

by Urban Accessories  
Snohomish, WA  
206 568-3143

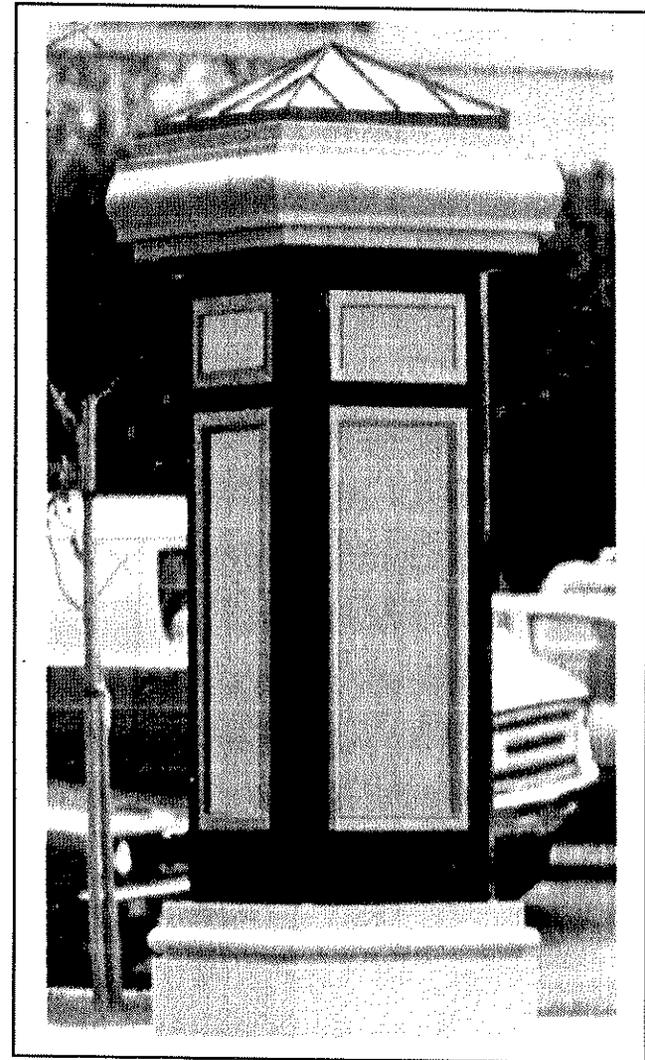


**Tree Guard**

by Urban Accessories  
Snohomish, WA  
206 568-3143



**Streetlight**  
*Boulevard D650 on 3908-1*  
*12 ½ height*  
*by Sternberg, Chicago 312 478-4777*



**Information Kiosk**

*Pre-fabricated multifunction information center by  
JWI Streetsmart Design  
Holland, MI 616 772-9011*

## 5.0

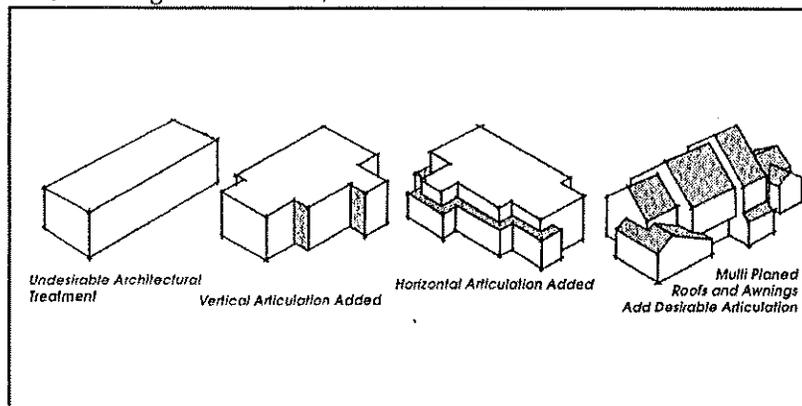
# GLOSSARY OF TERMS

### 5.1 DESIGN TERMS

**Aesthetics** - The science and philosophy of beauty. If something is aesthetic, it is of beauty or artistic.

**Alignment (Architectural)** - The visual alignment and subsequent placement of architectural elements such as windows, cornice elements, soffits, awnings, etc. from one structure to adjacent structures in order to promote blockscape continuity.

**Articulation** - Describes the degree or manner in which a building wall or roofline is made up of distinct parts or elements. A highly articulated wall will appear to be composed of a number of different planes, usually made distinct by their change in direction (projections and recesses) and/or changes in materials, colors or textures.



**Blockscape** - The aggregated facade wall composed of uninterrupted placement of individual urban oriented structures located side-by-side along an entire block as opposed to individual buildings located within the block.

**Mass** - Mass describes three dimensional forms, the simplest of which are cubes, boxes (or "rectangular solids"), cylinders, pyramids and cones. Buildings are rarely one of these simple forms, but generally are composites of varying types of assets. This composition is generally described as the "massing" of forms in a building.

During the design process, massing is one of many aspects of form considered by an architect or designer and can be the result of both exterior and interior design concepts. Exterior massing can identify an entry, denote a stairway or simply create a desirable form. Interior spaces (or lack of mass) can be designed to create an intimate space or perhaps a monumental entry. Interior spaces create and affect exterior mass, and exterior mass can affect the interior space.

Mass and massing are inevitably affected by their opposite, open space. The lack of mass, or creation of perceived open space, can significantly affect the character of a building. Architects often call attention to a lack of mass, by defining the open space with low walls or railings.

Landscape architects also use massing in design such as in grouping of plants with different sizes and shapes. These areas are intended to be perceived as a whole rather than as individual trees or shrubs. Plant masses can be used to fill a space, define the boundary of an open area, or extend the perceived form of an architectural element.

**Monolithic** - A single large flat surface (facade) without relief. A massive unyielding structure.

**Pattern** - The pattern of material can also add texture and can be used to add character, scale and balance to a building. The lines of the many types of brick bonds are examples of how material can be placed in a pattern to create texture. The natural texture of rough wood shingles exhibit texture by the nature of the material and by the pattern in which the shingles are placed.

**Proportion** - Proportion deals with the ratio of dimension between elements. Proportion can describe height to height ratios, width to width ratios, width to height ratios, as well as ratios of massing. Landscaping can be used to establish a consistent rhythm along a streetscape which will disguise the lack of proportion in building size and placement.

**Rhythm (Horizontal, Vertical)** - The regular or harmonious recurrence of lines, shapes, forms, elements or colors, usually within a proportional system.

**Scale (Human)** - Scale is the measurement of the relationship of one object to another object. The scale of a building can be described in terms of its relationship to a human being. All components of a building also have a relationship to each other and to the building as a whole, which is the "scale" of the components. Generally, the scale of the building components also relate to the scale of the entire building.

The relationship of a building, or portions of a building, to a human being is called its relationship to "human scale." The spectrum of relationships to human scale ranges from intimate to monumental. Intimate usually refers to small spaces or detail which is very much in keeping with the human scale, usually areas around eight to ten feet in size. These spaces feel intimate because of the relationship of a human being to the space. The distance of eight to ten feet is about the limit of sensory perception of communication between people including voice inclination and facial expression. This distance is also about the limit of an up-stretched arm reach for human beings which is another measure of human scale. The components of a building with an intimate scale are often small and include details which break those components into smaller units.

At the other end of the spectrum, monumental scale is used to present a feeling of grandeur, security, timelessness or spiritual well-being. Building types which commonly use the monumental scale to express these feelings are banks, churches and civic buildings. The components of this scale also reflect this

grandness, with oversized double door entries, 18 foot glass storefronts or two-story columns.

Landscape or hardscape elements can also bring human scale to a large building by introducing features such as a tree canopy, leaf textures and fragrance.

Plants can complement the scale of the architecture, as when large trees are used next to tall buildings, or small trees to accent a building component such as an entry.

**Surface Materials** - Can be used to create a texture for a building - from the roughness of stone or a ribbed metal screen to the smoothness of marble or glass. Some materials, such as wood, may be either rough (such as wood shingles or re-sawn lumber) or smooth (such as clapboard siding).

**Texture** - Texture refers to variations in the exterior facade and may be described in terms of roughness of the surface material, the patterns inherent in the material or the patterns in which the material is placed. Texture and lack of texture influence the mass, scale and rhythm of a building. Texture also can add intimate scale to large buildings by the use of small detailed patterns, such as brick masonry.

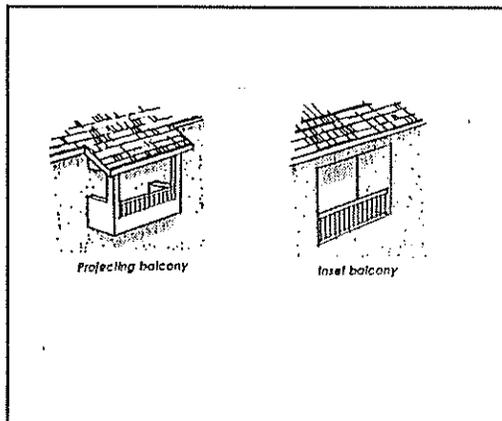
## 5.2 ARCHITECTURAL AND PLANNING TERMS

**Arcade** - An arched roof or covered passage way.

**Arch** - A curved structure supporting its weight over an open space such as a door or window.

**Awning** - A fixed cover, typically comprised of cloth over a metal frame, that is placed over windows or building openings as protection from the sun and rain.

**Balcony** - A railed projecting platform found above ground level on a building.



**Baluster** - The upright portion of the row of supports for a porch railing.

**Balustrade** - A series of balusters surmounted by a rail.

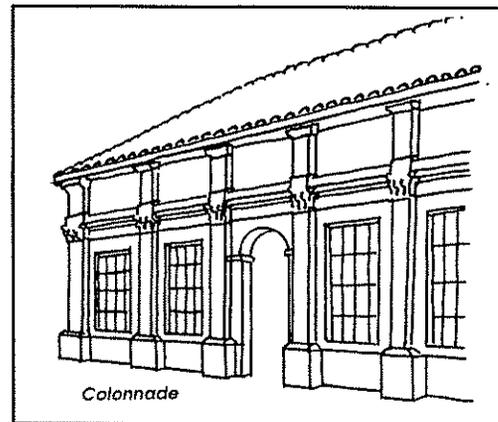
**Bay (Structural)** - A regularly repeated spatial element in a building defined by beams or ribs and their supports.

**Bulkhead** - The space located between the pavement/sidewalk and the bottom of a traditional storefront window.

**Canopy** - A projection over a niche or doorway; often decorative or decorated.

**Casement Window** - Window with hinges to the side and a vertical opening either on the side or in the center.

**Colonnade** - A row of columns supporting a roof structure.

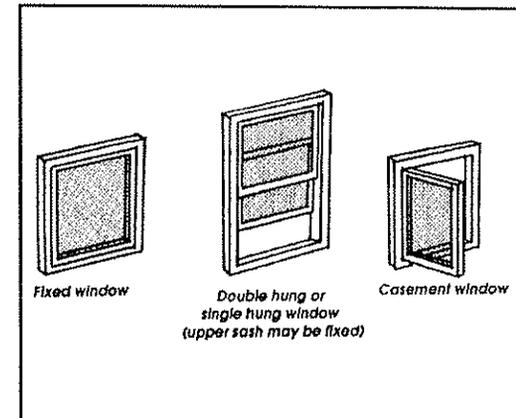


**Column** - A vertical support, usually cylindrical, consisting of a base, shaft and capital, either monolithic or built-up of drums the full diameter of the shaft.

**Cornice** - The horizontal projection at the top of a wall; the top course or molding of a wall when it serves as a crowning member.

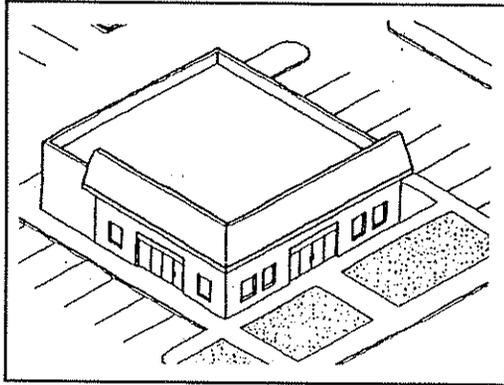
**Curb Cuts** - The elimination of a street curb to enable vehicles to cross sidewalks and enter driveways or parking lots.

**Double Hung Window** - A window with an upper and low sash arranged so that each slides vertically past the other.



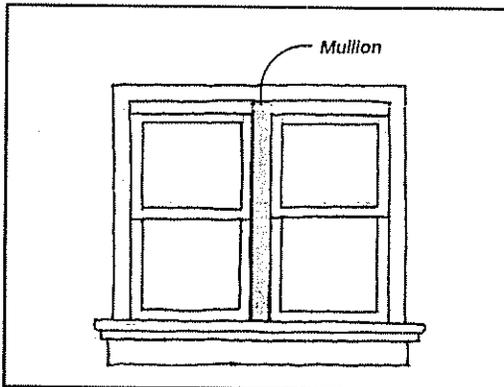


**Mansard** - Traditionally, a roof with two slopes on each side, the lower slope being much steeper. In contemporary commercial development, the second portion of the roof is replaced with a flat roof or an equipment well. These are referred to as Mansard roofs but bear little resemblance to the original.



**Masonry** - Wall construction of such material as stone, brick and adobe.

**Mullions** - The divisional pieces in a multi-paned window.



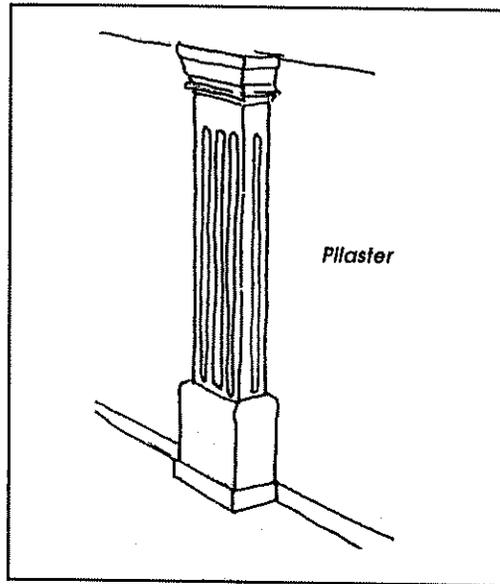
**Ornamentation** - Details added to a structure solely for decorative reasons (i.e. to add shape, texture or color to an architectural composition).

**Outbuilding** - An auxiliary structure that is located away from a house or principal building (e.g. garage, studio, guest house, shed).

**Parapet** - A low wall generally running around the outside of a flat roof.

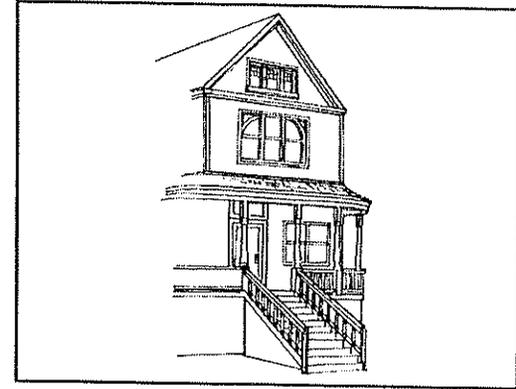
**Pier** - A stout column or pillar.

**Pilaster** - A column attached to a wall or pier.



**Pitch** - The slope of a roof expressed in terms of ratio of height to span.

**Porch** - A covered entrance or semi-enclosed space projecting from the facade of a building; may be open sided or screened.

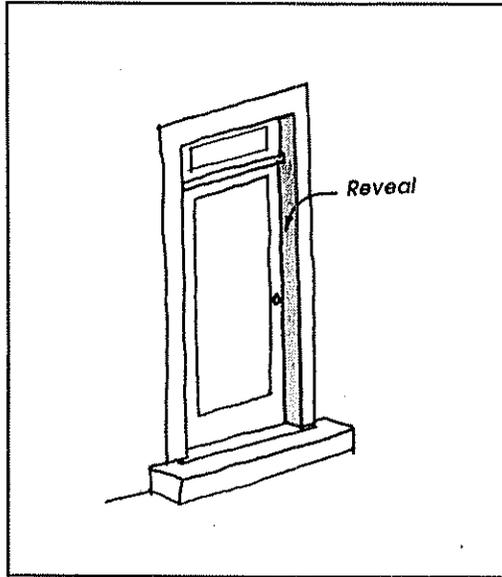


**Primary Building Facade** - The particular facade of a building which faces the street to which the address of the building pertains.

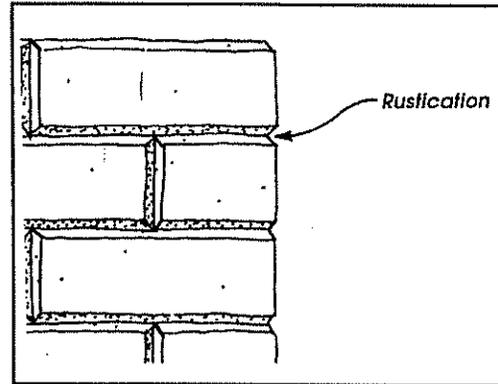
**Recess** - A hollow place, as in a wall.

**Relief** - Carving raised above a background plane, as in base relief.

**Reveal** - The vertical side section of a doorway or window frame.



**Rustication** - A method of forming stonework with recessed joints and smooth or roughly textured block faces.



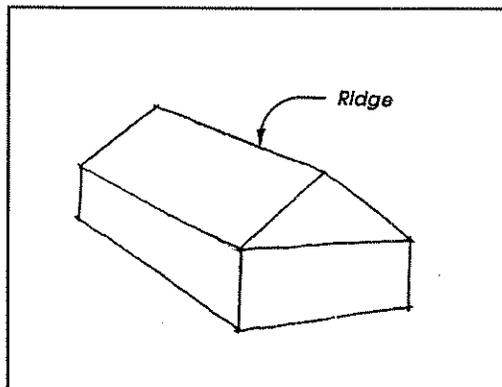
**Setback** - The minimum horizontal distance between the lot or property line and the nearest front, side or rear line of the building (as the case may be), including porches or any covered projection thereof, excluding steps.

**Shake** - Split wood shingles.

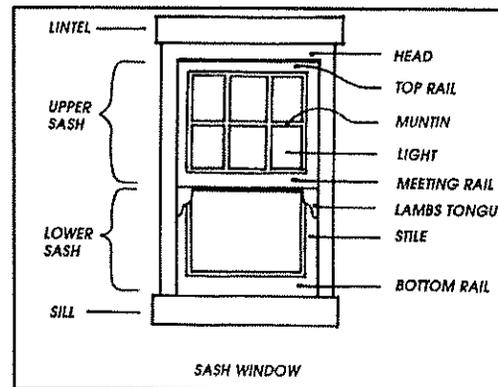
**Siding** - The finish covering on the exterior of a frame building (with the exception of masonry). The term cladding is often used to describe any exterior wall covering, including masonry.

**Sill** - The framing member that forms the lower side of an opening, such as a door sill. A window sill forms the lower, usually projecting, lip on the outside face of a window.

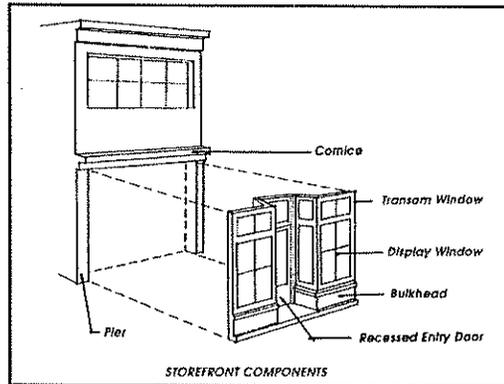
**Ridge** - The highest line of a roof when sloping planes intersect.



**Sash** - The framework into which window panes are set.



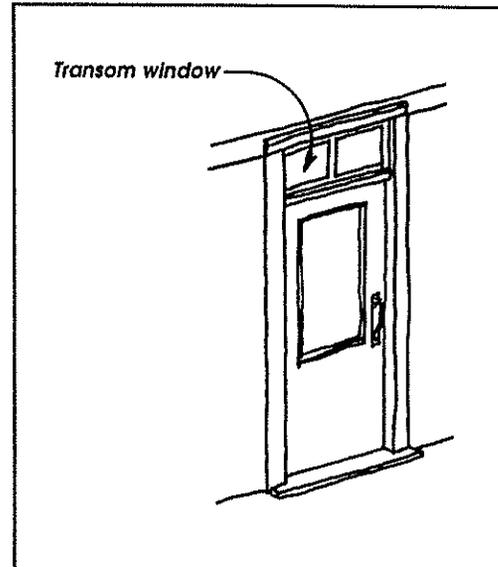
**Storefront** - The traditional "main street" facade bounded by a structural pier on either side, the sidewalk on the bottom and the lower edge of the upper facade on top, typically dominated by retail display windows.



**Street Wall** - The edges created by buildings and landscaping that enclose the street and create space.

**Stucco** - An exterior finish, usually textured, composed of portland cement, lime and sand, which are mixed with water.

**Transom** - The horizontal division or cross-bar in a window. A window opening above a door.



**Trellis** - A lattice on which vines are often trained.

**Trim** - The decorative finish around a door or window; the architrave or decorative casing used around a door or window frame.

### 5.3 PRESERVATION TERMS

**Restoration** - The careful and meticulous return of a building to its appearance at a particular time period, usually on its original site, by removal of later work and/or replacement of missing earlier work.

**Reconstruction** - The construction, on its original site or a replica of a building or facility which no longer exists, based upon archeological, historical, documentary and physical evidence. Both modern and traditional construction techniques may be used.

**Reconstitution** - The piece-by-piece reassembly of a building. Reconstitution on the original site replaces buildings damaged by disasters such as war, earthquake or flood, where most of its parts remain; reconstitution at a new site is usually the result of changes in land use and redevelopment programs.

**Recycling, Adaptive Reuse** - The reuse of older structures that would have otherwise been demolished, often involving extensive restoration or rehabilitation of the interior and/or exterior to accommodate the new use.

**Rehabilitation, Renovation** - The modification of or changes to an existing building in order to extend its useful life or utility through repairs or alterations, while preserving the features of the building that contribute to its architectural, cultural or historical character.

**Remodeling** - Any change or alteration to a building which substantially alters its original state.

**Significant Architectural Style** - The style of the building which existed when the building became important historically.

# Appendix A

## THE SECRETARY OF THE INTERIORS' STANDARDS FOR REHABILITATION

Every reasonable effort shall be made to provide a compatible use for property which requires minimal alteration of the building structure, or site and its environment, or to use a property for its originally intended purpose.

The distinguishing original qualities or character of a building, structure, or site and its environment shall not be destroyed. The removal or alteration of any historic material or distinctive architectural features should be avoided when possible.

All buildings, structures, and sites shall be recognized as products of their own time. Alterations that have no historical basis and which seek to create an earlier appearance shall be discouraged.

Changes which may have taken place in the course of time are evidence of the history and development of a building, structure, or site and its environment. These changes may have acquired significance in their own right, and this significance shall be recognized and respected.

Distinctive stylistic features or examples of skilled craftsmanship which characterize a building, structure, or site shall be treated with sensitivity.

Deteriorated architectural features shall be repaired rather than replaced, whenever possible. In the event replacement is necessary, the new material should match the material being replaced in composition, design, color, texture, and other visual qualities. Repair or replacement of missing architectural features should be based on accurate duplications of features, substantiated by historic, physical, or pictorial evidence rather than on conjectural designs or the availability of different architectural elements from other buildings or structures.

The surface cleaning of structures shall be undertaken with the gentlest means possible. Sandblasting and other cleaning methods that will damage the historic building materials shall not be undertaken.

Every reasonable effort shall be made to protect and preserve archaeological resources affected by, or adjacent to any project.

Contemporary design for alterations and additions to existing properties shall not be discouraged when such alterations and additions do not destroy significant historical, architectural or cultural material, and character of the property, neighborhood or environment.

Wherever possible, new additions or alterations to structures shall be done in such a manner that if such additions or alterations were to be removed in the future, the essential form and integrity of the structure would be impaired.