Historic Design Guidelines

City of Sausalito

September 2011

Credits

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Special Thanks to:

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1 Using the Historic Design Guidelines

The purpose of the Historic Design Guidelines is to provide guidance to property owners, decision-makers, staff, and the public for the preservation of the architectural heritage and integrity of the City's historic resources. The guidelines identify standards to ensure that changes to the built environment will be sensitive to the community's historical legacy.

In This Chapter:

A. Work Subject to Design Review

All exterior modifications to existing structures and sites within the Downtown Historic Overlay Zoning District or the Residential Arks Zoning District, as well as properties on the Local, State or National Registers require Historic Design Review in accordance with Zoning Ordinance requirements. Also new construction and infill projects are reviewed in all of the categories noted below. A brief description of these project categories is provided below.

Project Categories

Downtown Historic Overlay Zoning District

The Downtown Historic Overlay District was established in 1981 with the purpose of promoting the conservation, preservation and enhancement of the historically significant structures and sites that form an important link to Sausalito's past. Additional information regarding the regulations of the District can be found in the Zoning Ordinance Chapters 10.28 and 10.46.

Residential Ark Zoning District

The Residential Ark Zoning District was established to promote and encourage traditional pre-1963 single family arks. This district encourages arks' maintenance, restoration and preservation in a manner compatible with the surrounding marine and commercial uses.

Local Register

The Local Register is a listing of properties determined by the City Council to be historically significant. In general, these are properties that are at least 50 years old, with exceptions for properties with more recent historic values.

California Register

The California Register is a listing of protected resources of architectural, historical, archeological and cultural significance. These properties afford certain protection under the California Environmental Quality Act.

There are three different state registration programs:

- California Historical Landmarks
- California Points of Historical Interest
- California Register of Historical Resources

National Register of Historic Places

The National Register of Historic Places is the nation's official list of buildings, structures, objects, sites and districts worthy of preservation because of their significance in American history, architecture, archeology, engineering and culture. The National Register recognizes resources of local, state and national significance which have been documented and evaluated according to uniform standards and criteria.

The figure on Page 4 lists the types of projects and locations that are subject to Historic Design review and identifies the applicable chapters of the Guidelines.

Downtown Historic Overlay District Property Classifications

All existing structures in the Downtown Historic Overlay District are classified with respect to their historic significance, using criteria established by the National Park Service. However, in some cases, conditions may have changed or new information is now available that would influence a determination of significance. The City will work with the property owner to confirm the status of historic significance. The following classifications are used:

Early images of residential and commercial buildings in Sausalito.

Contributing Property

A "contributing" property is one determined to be historically significant. It was present during the period of significance and possesses sufficient integrity to convey its history, or is capable of yielding important information about that period.

Note that some properties may have experienced some degree of alteration from their original designs. These alterations may include window replacement, cornice removal, porch enclosure or covering of a building's original materials. Nonetheless, these altered properties retain sufficient building fabric to still be considered contributing properties.

Non-Contributing Property

The classification of "non-contributing" applies to those lacking historic significance. This includes a range of properties. Some are of more recent construction (less than 50 years old). Others are older (more than 50 years) but have been so substantially altered that they no longer retain their integrity.

Non-Contributing, but Restorable Property

In some cases, an older "non-contributing" property which has been substantially altered could be restored, with a sufficient degree of care, such that it may be re-classified as a contributing property, once improvements are completed. An owner may elect to take such an approach; the City will work with the owner to determine if this is appropriate.

Determine which Chapters to Use

Project Type	Chapter 2 Treatment of Historic Structures	Chapter 3 Treatment of Special Features	Chapter 4 New and Infill Construction	Chapter 5 Historic Overlay District
Downtown Historic District				
Work on a Contributing Property	✔	*See Note A*		✔
Restore a Non-Contributing Property	✔	*See Note A*		✔
Work on a Non-Contributing Property		*See Note A*	✔	✔
Construct a New Building in the Historic Overlay District		*See Note A*	✔	✔
Work on a Local Register Property	✔	*See Note A*		*See Note B*
Work on a California Register Property	✔	*See Note A*		*See Note B*
Work on a National Register Property	✔	*See Note A*		*See Note B*
Work on Arks in the Residential Arks Zoning District	✔	*See Note A*		
Site Improvements		✔		*See Note B*
Other		✔		*See Note B*

Notes
A. Guidelines in Chapter 3 may apply to some projects in this category.
B. Guidelines in Chapter 5 may apply to some projects in this category.

B. Planning a Preservation Project

When planning a preservation project, it is important to determine the significance of the property and the degree to which it retains its integrity as a historic resource. Then, a specific approach to the overall treatment of the property should be established. This may include keeping the building in its current character, while making appropriate repairs, or also incorporating new, compatible changes. It is then important to determine how surviving historic features will be treated. This may include preserving those features that remain intact, repairing those that are deteriorated and replacing others. These steps in planning a preservation project are presented in this section, and diagrammed on the following page.

Historic resources other than buildings are found in Sausalito. These resources should follow the same steps and treatments for preservation as defined for buildings.

Step 1: Determine Building's Significance

Understanding the history of a building is important to any preservation project. If the property is determined to be an individual resource or a contributor to the district, then it is important to identify why. Identifying the building's character-defining features and its period of significance are important first steps. This will help determine to what degree the property should be preserved as it is, or where there may be opportunities for compatible alterations to occur.

Step 2: Determine Building's Integrity

The condition of the building and its features contribute to the overall significance of the building. A building with historic integrity has a sufficient proportion of character-defining features and characteristics from its period of significance which remain intact. These key elements allow a building to be recognized as a product of its time.

Step 3: Define Program Requirements

If restoring features is the focus, then other alternatives may not be necessary, but if some functional improvements are needed, then compatible alterations and/or additions may be indicated.

Step 4: Determine the Building's Treatment Strategy

A preservation project may include a range of activities, such as maintenance of existing historic elements, repair of deteriorated materials, the replacement of missing features and construction of a new addition. While the term "preservation" is used broadly to mean keeping a historic property's key features, it is also used in a more specific, technical form to mean keeping a resource in good condition. This, and other related terms, are important to understand because they are all used when planning for improvements to a historic resource. Also note, that while an overall treatment for the building may be used, a different treatment may be applied to a specific building component. (See the following section for more information.)

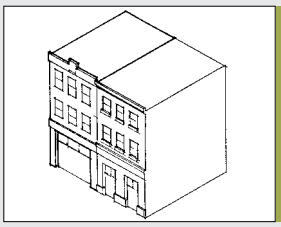
Steps for Planning a Preservation Project

Why is the Building Significant?

Step 1. Determine Building's Significance
- How old is the building?
- Where is the building/site located?
- Is the building associated with a person/s?
- Is the building significant to Sausalito history?
- Is the building associated with an architectural style unique to Sausalito?

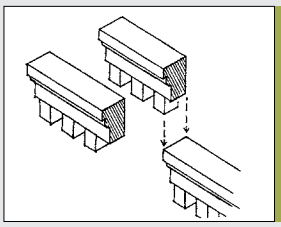
What Condition are the Building and its Key Features in?

Step 2. Determine Building's Integrity
A building with historic integrity has a sufficient percentage of character-defining features and characteristics from its period of significance which remain intact.



What is the Desired Project?

Step 3. Define Program Requirements
Are functional improvements needed? Or is the preservation of key features the objective?



Determine the Treatment Strategy

Step 4. Determine Building Treatment Strategy
With the assessment of significance, building conditions and program requirements, now select the appropriate approach. Refer to the following page to determine a treatment strategy.

The Project Scope

The Project Scope
Steps 1-4 lead to a better understanding of what is important and appropriate to include in the scope of a preservation project.

Determining a Treatment Strategy for Features of a Historic Building

Selecting an appropriate treatment for character-defining features of a historic building will provide for proper preservation of the historic fabric. The method that requires the least intervention is always preferred. By following this tenet, the highest degree of integrity will be maintained. The following treatment options appear in order of preference. When making a selection, follow this sequence:

Treatment 1: Preserve

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

Treatment 2: Repair

If the feature is deteriorated or damaged, repair it to its original condition.

Treatment 3: Replace

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

Treatment 4: Reconstruct

If the feature is missing entirely, reconstruct it from appropriate evidence, or a simplified interpretation may be considered. Also, if a portion of a feature is missing, it can also be reconstructed.

Treatment 5: Compatible Alteration

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

This early Sausalito building appears to be occupied by a business at the street level and living quarters above. Mixed-use buildings are encouraged today.

Determining How to Treat a Feature of a Historic Building

Treatment 1:

Preserve

Treatment 2:

Repair

Treatment 3:

Replace

Treatment 4:

Reconstruct

Treatment 5:

Compatible Alterations

This list of treatments is presented in order of preference.

Applying Flexibility in the Treatment of Historic Structures

Although retaining as much of a building's original fabric is a key principle for historic properties, there are times when some degree of flexibility in making alterations may be considered, especially when it will help sustain the property. A retrofit for seismic improvement is an example. There are places on a building where an alteration will be less visible and, because of the nature of the resource, a moderate change can occur while still preserving the property's integrity. Such decisions are based on the significance of the property, its location, and how the alteration will affect the integrity of the structure. How the change will affect the overall character of the district should also be considered where it applies.

Facade and Wall Treatments

For most historic resources, the facade is the most important feature to preserve intact. Alterations are rarely appropriate. Many side walls are also important to preserve where they are highly visible from the street. By contrast, portions of a side wall that are not as visible may be less sensitive to change. Generally, the rear wall is typically the least important, and alterations can occur more easily without causing negative effects to the historic significance of the property. However, in Sausalito, the rear or side wall may be just as important to preserve intact as the facade. This is especially true for those buildings that face the water, are visible on the hillside, or face a public open space.

Location A: Facade

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

Location B: Highly visible Side Wall

- Preservation and repair in place is the priority.

Location C: Not highly visible Side Wall

- Preservation is still preferred.
- A compatible replacement or alteration is acceptable.
- More flexibility in treatment may be considered.

Location D: Not highly visible Rear Wall

- A compatible replacement or alteration may be acceptable when it is not visible to the public.
- More flexibility in treatment may be considered.

Location E: Highly visible Rear Wall

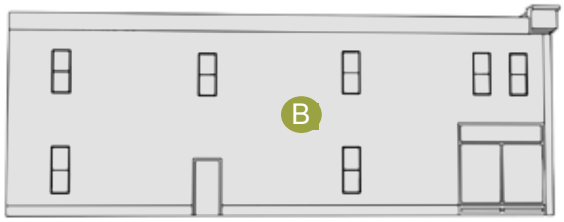
This applies to many civic buildings of historic significance, that are designed to be viewed "in the round."

- Preservation and repair in place is the priority.
- Some flexibility may be considered on upper facades.

Commercial Facade & Wall Planes

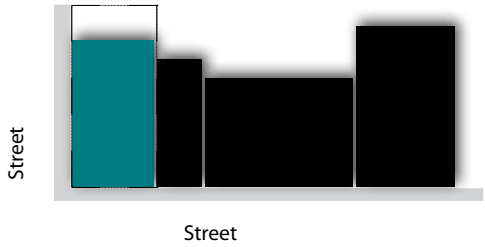
Facade

Side Wall



Rear Wall Plane

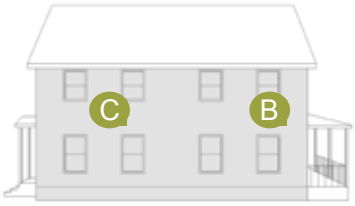
Site Plan



Residential Facade & Wall Planes

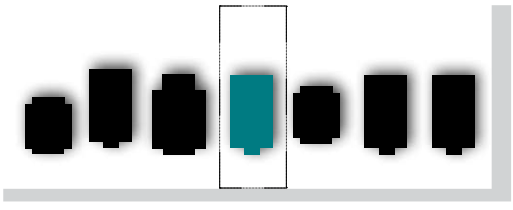
Facade

Side Wall



Rear Wall

Site Plan



This concept of evaluating the different wall planes of a building to locate the appropriate places for alterations is illustrated in the sketches of a commercial and residential building.

C. Applying the Design Guidelines

The design guidelines convey general policies about the rehabilitation of existing structures, additions, new construction and site work. The guidelines do not dictate solutions; instead, they define a range of appropriate responses to a variety of specific design issues. They provide a direction for treatment of historic buildings, alterations to other existing structures and the design of additions and new buildings. Each design guideline typically contains a series of components, all of which are used by the City in determining appropriateness. A typical guideline appears below:

Components of a Design Guideline

A → **Character-defining Features**

B → Character-defining features, including original materials, architectural details and window and door openings, contribute to the integrity of a structure, should be preserved when feasible.

C → **2.33 Preserve character-defining features.**

D → • Storefronts, cornices, porches, turned columns, brackets, exposed rafter tails and jigsaw ornaments are examples of character-defining features that should be preserved.

E →

In order to understand which images convey appropriate solutions and those that do not, many of the illustrations are marked with a ✔ or an ✖. Those marked with a ✔ are appropriate solutions, whereas illustrations marked with an ✖ are not appropriate. Note: There can be more than one guideline that applies to any given design element.

A Design Topic Heading
Topics relate to different types of improvements and components of buildings.

B Policy Statement
The policy statement explains the desired outcome for the specific design element. This typically includes the term "should" and provides a basis for the design guideline(s) that follow. If a guideline does not specifically address a particular design issue, then the City will use the policy statement to determine appropriateness.

C Design Guideline
The design guideline statement describes a desired outcome.

D Additional Information
This appears in a bulleted list, and may include examples of how, or how not, to comply with the guideline.

E Illustration
Many images are examples of some possible approaches, but not all.

2 Treatment of Historic Structures

Chapter 2 Application	
Downtown Historic District	
Work on a Contributing Property	✔
Restore a Non-Contributing Property	✔
Work on a Non-Contributing Property	
Construct a New Building in the Historic Overlay District	
Work on a Local Register Property	✔
Work on a California Register Property	✔
Work on a National Register Property	✔
Work on Arks in the Residential Arks Zoning District	✔
Site Improvements	
Other	

This chapter focuses on rehabilitation guidelines for historic buildings located in the Downtown Historic Overlay District, the Residential Arks Zoning District and properties listed on the Local, State and National Registers. It is divided into sections discussing maintenance, principles for specific building types, treatment of character-defining features, special considerations for historic structures (including adaptive reuse and energy conservation and generation), and landscapes.

Sustainable development and the conservation of resources are central principles of preservation. In basic terms, re-using a building preserves the energy and resources invested in its construction, and removes the need for producing new construction materials.

In This Chapter:



Preserve and maintain significant stylistic and architectural features.

Preserve key features of a commercial storefront.

Compatible interpretations of traditional storefront components are appropriate where the original is missing.

A. Treatment of Specific Building Types

This section provides additional guidance for three specific historic building types: (1) Commercial, (2) Residential, and (3) Industrial.

Historic Commercial Properties

Preservation of Commercial Storefronts

Many commercial storefronts have traditional character-defining features. The repetition of these features creates a visual unity at the street that should be preserved. These features should not be altered, obscured or removed. The preservation of a historic storefront will help maintain the interest of the street to pedestrians by providing views to goods and activities inside first floor windows. Retaining these features is also consistent with the environmental benefits identified in Appendix C.

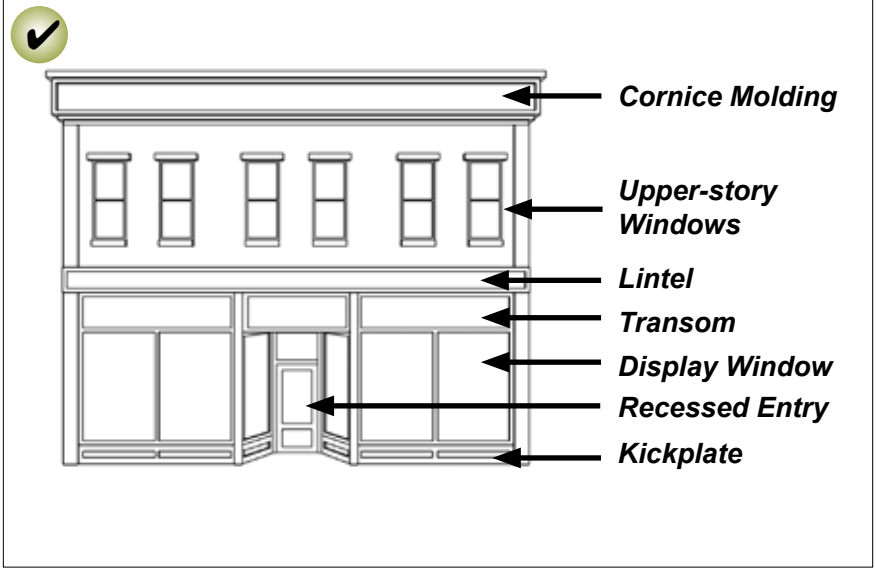
2.1 For a commercial storefront building, a rehabilitation project should preserve these character-defining features:

- **Cornice molding:** A decorative band at the top of the building.
- **Upper-story windows:** Windows located above the street level often have a vertical orientation.
- **Mid-belt cornice:** A decorative band at the top of the first floor.
- **Sign band:** A flat band running above the transoms to allow for the placement of signs.
- **Lintel:** A visible, horizontal supporting member located above the transom.
- **Transom:** The upper portion of the display window, separated by a frame.
- **Display windows:** The main portion of glass on the storefront, where goods and services are displayed.
- **Entry:** Usually set back from the sidewalk in a protected recess.
- **Kickplate:** Found beneath the display window. Sometimes called a bulk-head panel.
- Also see the Historic Architectural Styles section in the Appendix to identify character-defining features of other commercial facades.

2.2 Repair an altered storefront to its original design.

- Use historic photographs when determining the original character of a storefront design.

Character-Defining Features of a Commercial Facade with Storefront



Typical character-defining features are highlighted on this commercial building. Additional features may exist on other buildings.

2.3 An alternative design that is a contemporary interpretations of a traditional storefront may be considered where the historic facade is missing and no evidence of it exists.

- The new design should continue to convey the character of typical storefronts. The storefront system should be in proportion to the building. The storefront features should also be appropriately proportioned to one another.

2.4 Retain the kickplate as a decorative panel.

- The kickplate, located below the display window, adds interesting detail to the streetscape and should be preserved.
- If the original kickplate is covered with another material, consider exposing the original design.

2.5 If the original kickplate is missing, develop a sympathetic replacement design.

- Wood is an appropriate material for a replacement on most styles; however, alternative materials may also be considered when the appearance is in character with the building style.

A parapet wall (An upward extension of a building wall above the roofline) should not be altered, especially those on primary elevations or highly visible facades.

Where the original storefront is missing and no evidence of its character exists, a new design that uses the traditional elements may be considered. This storefront has several appropriate elements that comply with the design guidelines, including the kickplate and transparent display window. However, including a transom would have been a more appropriate approach in the storefront than the decorative wood trim.

Treatment of an Altered Cornice

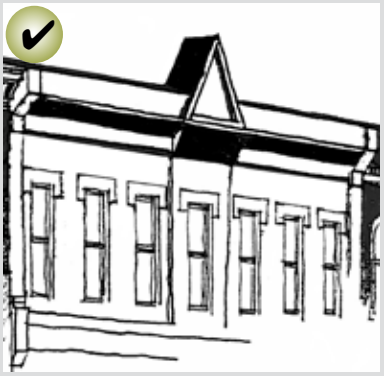
Existing Building

Existing building with missing cornice.

Reconstructed Cornice

Reconstruct a missing cornice when historic evidence is available.

Replaced Cornice



A simplified interpretation is appropriate if evidence of the original is missing.

2.6 Preserve the character of the cornice line.

- Most historic commercial buildings have cornices to cap their facades. Their repetition along the street contributes to the visual continuity on the block.

2.7 Reconstruct a missing cornice when historic evidence is available.

- Use historic photographs to determine design details of the original cornice.
- Replacement elements should match the original in every detail, especially in overall size and profile.
- The substitution of another old cornice for the original may be considered, provided the substitute is similar to the original.

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

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

2.9 Retain the original shape of the transom glass in historic storefronts.

- Transoms, the upper glass band of traditional storefronts, introduced light into the depths of the building, saving on light costs. These bands should not be removed or enclosed.
- The shape of the transom is important to the proportion of the storefront, and it should be preserved in its historic configuration.
- If the original glass is missing, installing new glass is preferred. However, if the transom must be blocked out, be certain to retain the original proportions. One option might be to use it as a sign panel or decorative band.

2.10 A parapet wall should not be altered, especially those on the facade or highly visible side wall.

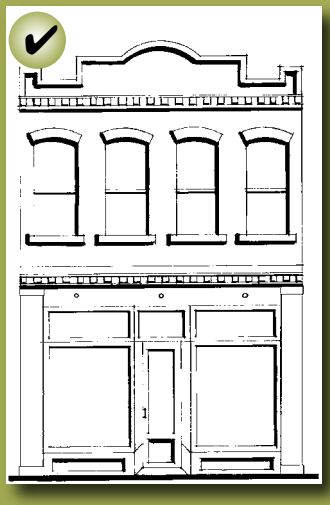
- Avoid waterproofing treatments, which can interfere with the parapet's natural ability to dry out quickly when it gets wet.

Treatment of an Altered Historic Commercial Storefront

The guidelines in this section discuss a range of treatment options for commercial storefronts. When applied to a building that is already altered, which would be the best approach? This diagram outlines the steps to follow in making that decision.

Existing Altered Storefront

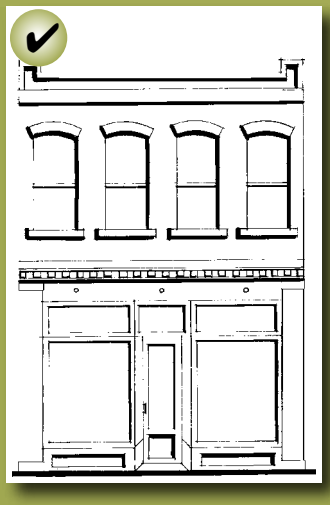
Treatment 1: Reconstruct



When should I use this approach?

- The building is highly significant
- There is good historical information about the design
- The needed materials and craftsmen are available
- The project budget permits
- The context has many intact historic buildings

Treatment 2: Replace

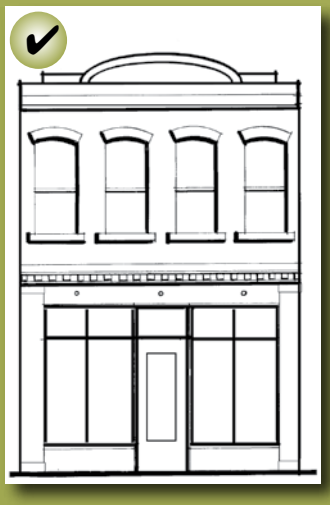


Simplified Interpretation

When should I use this approach?

- The building is a contributor to a district
- There is less historical information available about the original design

Treatment 3: Replace



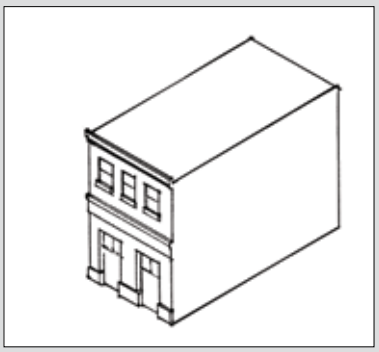
Contemporary Interpretation

When should I use this approach?

- There is substantial deterioration, making "Treatment 1" difficult.
- There is less historic information about the original design
- The context has more variety

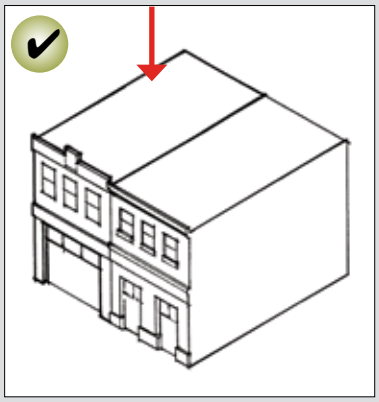
Locating an Addition on a Commercial Property

Original Building

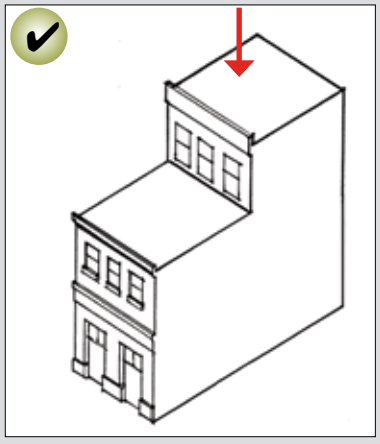


An original two-story building, before an addition. Compare with sketches below.

New Addition to the Side



New Roof-top Addition



Additions to Commercial Properties

Two distinct types of additions to historic commercial buildings may be considered. First, a ground-level addition that involves expanding the footprint of a structure may be considered. Such an addition should be to the rear or side of a building. This will have the least impact on the character of a building, but there may only be limited opportunities to do this. Second, an addition to the roof may be designed that is simple in character and set back substantially from the front of a building. In addition, the materials, window sizes and alignment of trim elements on the addition should be compatible to those of the existing structure.

2.11 An addition should be compatible with the main building.

- An addition should relate to the building in mass, scale, character and form. It should appear subordinate to the main structure.
- Roof forms should be compatible as well. An addition with a pitched roof is inappropriate for a building with a flat roof.
- An addition to the front of a building is inappropriate.
- Greater flexibility of non-visible facades is appropriate. (See Chapter 1 for more information on applying flexibility in the treatment of historic properties.)

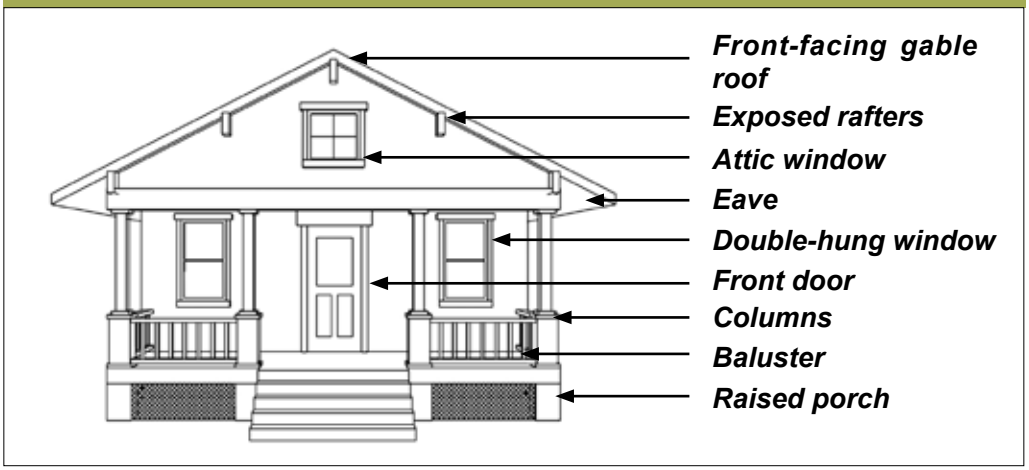
2.12 An addition should not damage or obscure architecturally important features.

- For example, loss or alteration of a cornice line should be avoided.

2.13 An addition may be made to the roof of a building if it does the following:

- An addition should be set back from the primary, character-defining facade, to preserve the perception of the historic scale of the building and it should not be visible from the street.
- Its design should be modest in character, so it will not detract attention from the historic facade.
- The addition should be distinguishable as new, albeit in a subtle way.

Character-Defining Features of a Residential Facade



Typical character-defining features are highlighted on this residential building. Additional features may exist on other buildings.

Historic Residential Properties

This section applies in addition to the General Historic Design Guidelines provided in Section B of this chapter.

Preservation of Historic Residential

Many residential buildings have traditional character-defining features. These features maintain the integrity of the building and should be preserved. These features should not be altered, obscured or removed.

Preserve these character-defining features on a traditional residential facade:

- **Building and roof orientation:** Orientation of building and roof to the street.
- **Porch:** Typically a one-story covered, unenclosed or partially enclosed entry element. A porch is typically raised to match the height or is located just below the top of the first floor. It is supported by columns and has a baluster.
- **Front door:** The primary entrance into the building. Typically a wood door, sometimes half glazed.
- **Windows:** Typically double-hung wood windows in earlier styles or horizontal banding in later styles.
- **Trim:** Wood that covers transition between building elements. This is sometimes a decorative molding.
- **Exposed rafters:** Structural component at eaves.
- **Eaves:** Portion of the roof that overhangs the vertical walls.
- **Attic window or vent:** An opening in a gable end.
- **Dormer:** A window that projects vertically from the roof or wall. It is a subordinate element to the primary roof.

Also see the Historic Architectural Styles section in the Appendix to identify key features of specific residential building styles.

Preserve these character-defining elements on a traditional residential facade.

Additions to Residential Properties

An addition should be compatible with the primary structure and not detract from one's ability to interpret its historic character.

2.14 A new addition should respect the mass and scale of the original structure.

- An addition should be simple in design to prevent it from competing with the primary facade.
- For a larger addition, break up the mass of the addition into smaller modules that relate to the historic house.
- To keep the size of a higher mass as small as possible, use a lower wall or roof height.

2.15 Place an addition at the rear of a building or set it back from the front to minimize the visual impacts.

- This will allow the original proportions and character to remain prominent.

2.16 The roof form of a new addition should be in character with and subordinate to that of the primary building.

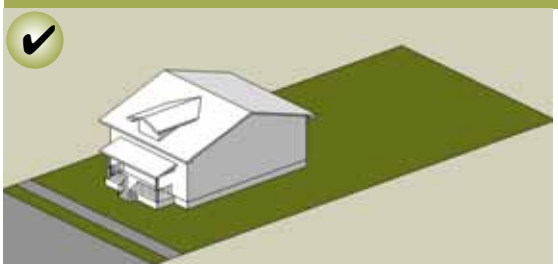
- When constructing a rooftop addition, keep the mass and scale subordinate to the primary building.

2.17 A rooftop dormer may be appropriate.

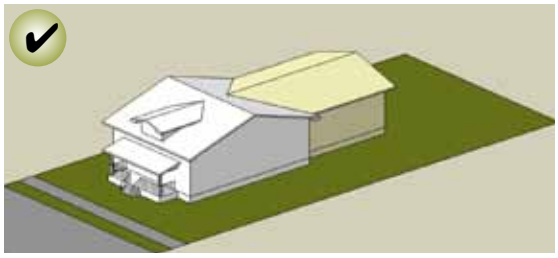
- A dormer is typically added to a structure to increase the amount of headroom in upper floors. Traditionally, dormers are designed as smaller elements. If significant increases in space are desired, do not consider oversized dormers. Rather, develop an addition to the rear of a structure.
- A dormer should be visually subordinate to the overall roof mass and should be in scale with those on similar historic structures.
- A dormer should be located below the ridge line of the primary structure.
- A dormer should be similar in character to the primary roof form.
- The number and size of dormers should not visually overwhelm the scale of the primary structure.

The one-story addition in the center of the photograph is appropriate. It steps down the hill and is subordinate to the primary structure. Generally, the shed dormer is not appropriate to this style.

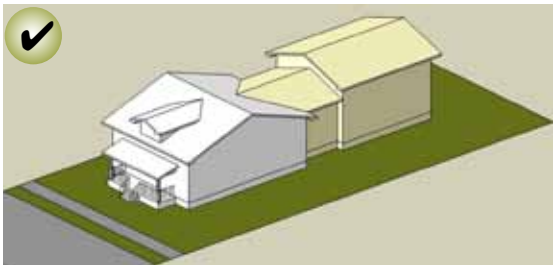
Designing A Residential Addition



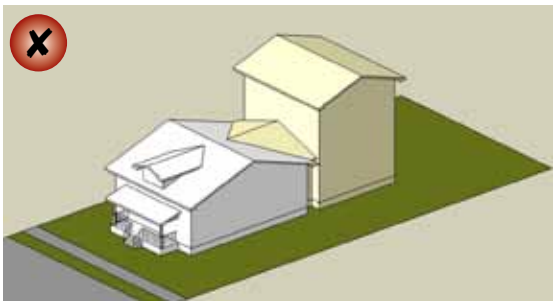
Original building
One-and-a-half stories



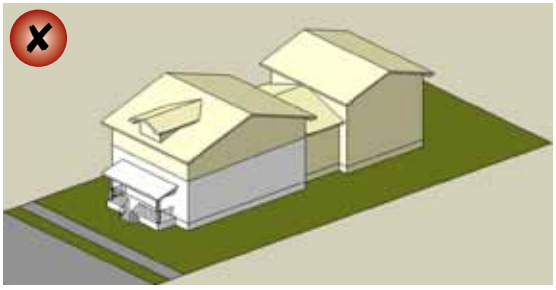
One story attached addition
Addition is set back behind the original building.



One-and-a-half story addition with connector
Addition is set back behind the original and accessed by a connector.



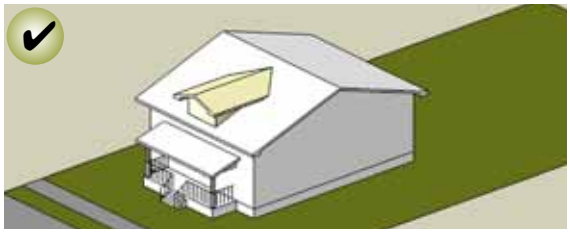
Two-and-a-half story addition with connector
Addition is set back behind the original and accessed by a connector.



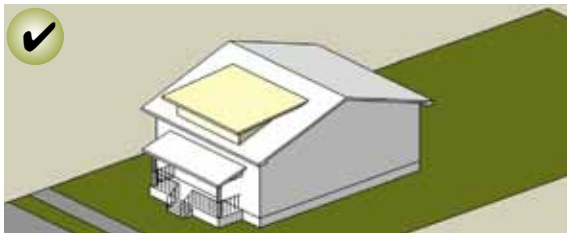
Two-story roof-top addition
Addition is set back behind the original and accessed by a connector.

Locating A New Dormer

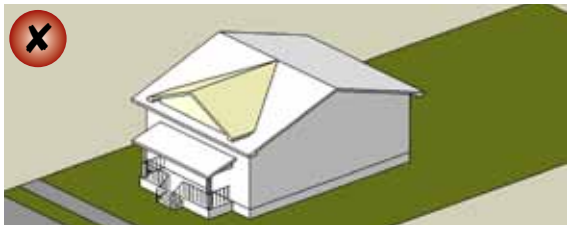
Original Building



Small Gable Dormer
Dormer addition is centered and located below the roof ridge.



Low Shed Dormer
Dormer addition is centered and located below the roof ridge.



Full Gable Dormer
Gable overwhelms the facade and alters the character.

Porches

Preserve a porch in its original condition and form. A porch is one of the most important character-defining elements of a facade. It provides visual interest and influences perceived scale.

Repair a deteriorated porch instead of removing or replacing it. This approach is preferred because the original materials contribute to its historic character. Even when replaced with an exact duplicate, a portion of the historic building fabric is lost; therefore, such treatment should be avoided when feasible.

Replace a missing porch with one that appears similar to that seen historically. When a porch is to be replaced, the first step is to research the history of the house to determine the appearance and materials of the original porch. The most important aspects of a replacement design are its location, scale and materials. Unless reconstructing a porch from historic documentation, it is not necessary to replicate the details of the original porch or a porch design copied from a similar style house. However, it is important that new details be compatible (similar form, scale and materials) for the design of the porch and the style of the house.

Maintain the existing location, shape, details and posts of an original porch.

A porch is one of the most important character-defining elements of a facade. Preserve a porch in its original condition and form.

2.18 Maintain an original porch when feasible.

- Maintain the existing location, shape, details and posts of the porch.
- Missing or deteriorated decorative elements should be replaced to match existing elements; e.g., match the original proportions and spacing of balusters when replacing missing ones.
- Avoid using a porch support that would be substantially smaller than other supports on the porch or than that seen historically.

2.19 Enclosing a porch with opaque materials that destroy the openness and transparency of the porch is inappropriate.

- Where a porch must be enclosed, use transparent materials (such as glass) and place them behind the balusters and balustrade to preserve the visual character of the porch.

2.20 Repair those elements of a porch that are deteriorated.

- Removing damaged materials that can be repaired is not appropriate.

2.21 If it has been altered, consider reconstructing a porch back to its original design.

- If the historic design of the porch is unknown, then base the design of the restoration on other traditional porches on buildings of a similar architectural style in the city.
- If the original porch steps have been replaced with concrete, consider restoring them to their original, wood condition.

Treatment of an Altered Historic Porch

Existing Altered Porch

Treatment 1: Reconstruction

When should I use this approach?

- The building is highly significant
- There is good historical information about the design
- The needed materials and craftsmen are available
- The project budget permits
- The context has many intact historic buildings

Treatment 2: Replace

Simplified Interpretation

When should I use this approach?

- The building is a contributor to a district
- There is less historical information available about the original design
- The budget is more limited
- The work will be phased

Treatment 3: Replace

Contemporary Interpretation

When should I use this approach?

- There is substantial deterioration, making “Treatment 1” difficult.
- There is less historic information about the original design
- The context has more variety

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

- The size of a porch should relate to the overall scale of the primary structure to which it is attached.
- Base the replacement design on historic documentation if available.
- Where no evidence of the historic porch exists, a new porch may be considered that is similar in character to those found on comparable buildings.

2.23 Porch supports should be of an appropriate size to complement the entry and existing structure.

- Wood columns are preferred.
- Brick or stone may be appropriate for some architectural styles.
- See the Historic Architectural Styles section in the Appendix for further recommendations.

2.24 A porch should use materials similar to those seen historically.

- Use materials similar to those seen historically. Wood decking, steps, balustrades and porch supports were most common.
- Do not replace a wood porch decking and steps with concrete.

Handrails

In some circumstances it may be necessary to add handrails to a historic structure in order to address accessibility and life safety issues. These elements should not detract from the historic character of the property.

2.25 Railings should be simple in design.

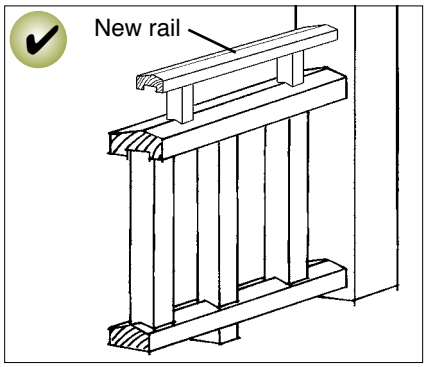
- Simple metal work and wood are appropriate.
- The railing should be mostly transparent. One generally should be able to see through it.

2.26 Where building codes stipulate that existing railings lower in height be augmented to raise their effective height, consider the following:

- Provide a smaller railing above the historic railing to achieve a greater overall railing height without changing the appearance of the original.

Before: A deteriorated railing should be repaired rather than replaced.

After: A successful preservation effort will result in a product shown in the example above.



Consider providing a smaller railing above the historic railing to achieve a greater overall railing height.

Before

After

A rehabilitation project of a warehouse building should preserve character-defining elements such as a loading dock, canopy and man door.

Historic Industrial Properties

Sausalito's industrial properties appeared during ship-building for the war effort of World War II. These structures are often simple in form, durable and readily adaptable.

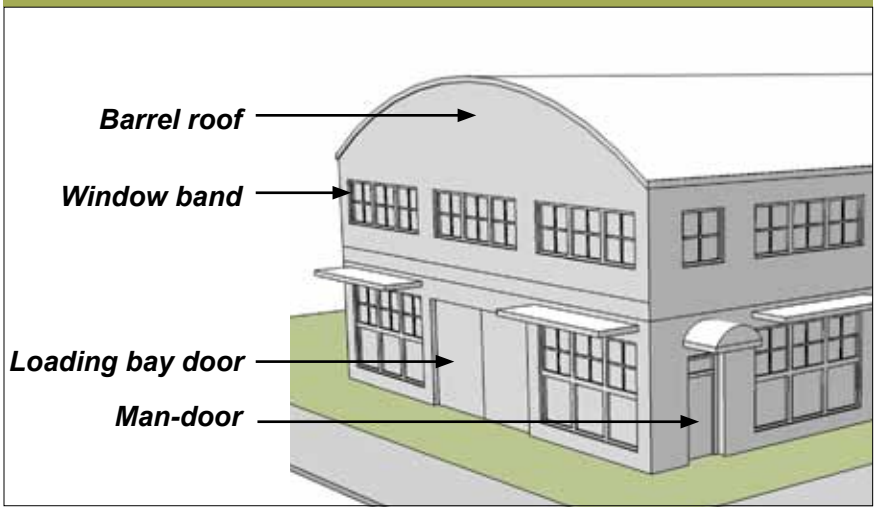
Preservation of Industrial Facades

Many of Sausalito's buildings possess components traditionally seen on industrial buildings. The standard elements seen on these buildings should be preserved.

2.27 For an industrial building, a rehabilitation project should preserve these character-defining elements:

- **Man-door:** A small door for use by people entering the building. This can be similar in character to a storefront on a retail buildings. It often includes a transom.
- **Windows:** Industrial metal sash and operable wood windows exist.
- **Loading dock:** In a few instances, a raised landing for handling goods; some project from the facade while others are inset behind the building plane.
- **Loading bay doorway:** A large opening at the landing dock, or large sliding "garage" doors. Typically this is rectangular.
- **Canopy:** A structure usually sheltering the loading dock. Some were horizontal and others were sloped. They were supported on metal and heavy timber supports that were wall mounted.
- **Roof form:** The traditional roof form should also be maintained. Typically these are barrel shape, but sometimes flat, or gable.

Character-Defining Features of an Industrial Facade



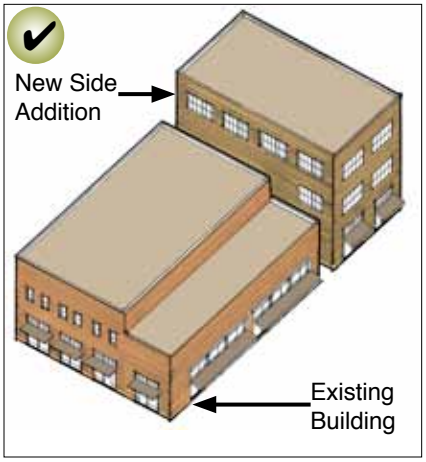
Typical character-defining features are highlighted on this industrial building. Additional features may exist on other industrial buildings.

2.28 Repair an altered building facade to its original design.

- If evidence of an original design component is missing, use a simplified interpretation of similar components in the area.

2.29 Alternative designs that are contemporary interpretations of traditional industrial buildings may be considered where the historic facade is missing and no evidence of it exists.

- The new design should continue to convey the character of typical warehouses.
- Character-defining features should be appropriately proportioned to one another.



A three-story rear addition is taller than the existing historic building, but has a smaller footprint. This is an appropriate addition since it is compatible with the historic structures and is linked by a subordinate connector (not visible).

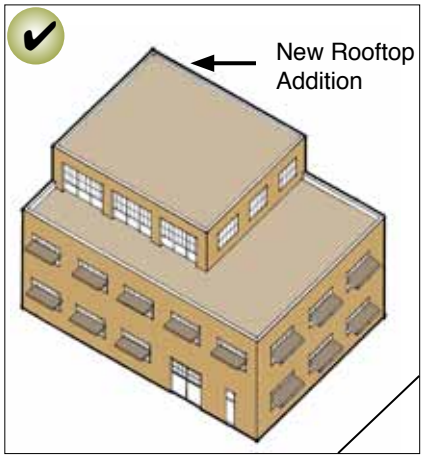
Additions to Industrial Properties

Two distinct types of additions to historic industrial buildings may be considered. First, a ground-level addition that involves expanding the footprint of a structure may be considered. Such an addition should be to the rear or side of a building. This will have the least impact on the character of a building, but there may only be limited opportunities to do this.

Second, an addition to the roof may be designed that is simple in character and set back from the front of a building. In addition, the materials, window sizes and alignment of trim elements on the addition should be compatible to those of the existing structure.

2.30 An addition should be compatible in scale, materials and character with the main building.

- An addition should relate to the building in mass, scale and form.
- An addition to the front of a building is inappropriate.



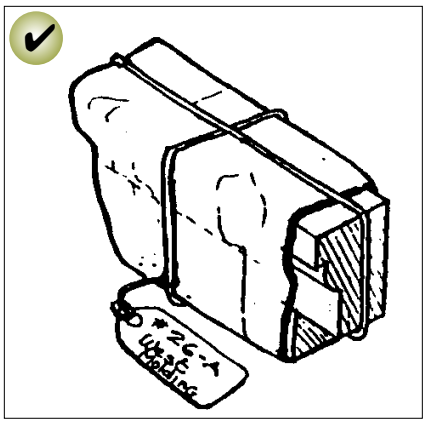
An addition should be set back from the primary, character-defining facade to preserve the perception of the historic scale of the building.

2.31 An addition should not damage or obscure architecturally important features.

- For example, loss or alteration of a parapet or loading dock should be avoided.

2.32 An addition may be made to the roof of a building if it does the following:

- An addition should be set back from the primary, character-defining facade, to preserve the perception of the historic scale of the building.
- Its design should be modest in character so it will not attract attention from the historic facade.
- The addition should be distinguishable as new, albeit in a subtle way.



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

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

B. Treatment of General Building Features

Character-Defining Features

Character-defining features contribute to the integrity of a structure. Specific types of features are associated with specific architectural styles. Select an appropriate treatment that will provide for proper preservation of these features. The method that requires the least intervention is preferred.

See the Appendix for information on identifying features for specific styles.

2.33 Preserve significant stylistic and architectural features.

- Storefronts, cornices, porches, turned columns, brackets, exposed rafter tails and jigsaw ornaments are examples of character-defining features that should be preserved.
- Employ preventive maintenance measures such as rust removal, caulking and repainting.
- Do not remove or alter features that are in good condition or that can be repaired.

2.34 Repair deteriorated features.

- Patch, piece-in, splice, consolidate or otherwise upgrade existing materials, using recognized preservation methods.
- Isolated areas of damage may be stabilized or fixed using consolidants. Epoxies and resins may be considered for wood repair.
- Removing a damaged feature that can be repaired is not appropriate.
- Protect features that are adjacent to the area being worked on.

2.35 When disassembly of a historic element is necessary for its repair, use methods that minimize damage to it.

- When removing a historic feature, document its location so it may be repositioned accurately.

2.36 Use technical procedures for cleaning, refinishing and repairing an architectural detail that will maintain the original finish.

- Use the gentlest means possible that will achieve the desired results.
- Employ treatments such as rust removal, caulking, limited paint removal and reapplication of paint or stain where appropriate.

2.37 When reconstructing an element is impossible, develop a new design that is a compatible interpretation of it.

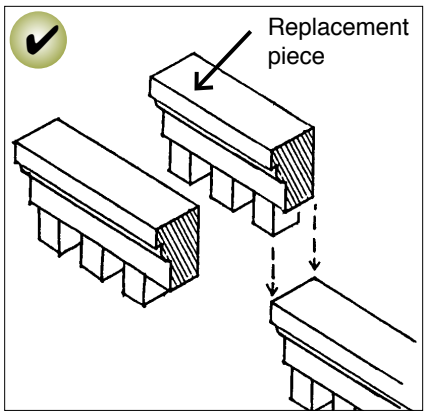
- The new element should be similar to comparable features in general size, shape, texture, material and finish. (See page 14 for an illustration of a simplified cornice design as an example.)

2.38 Replace an architectural element accurately.

- The design should be substantiated by physical or pictorial evidence to avoid creating a misrepresentation of the building's history.
- Use the same kind of material as the original when feasible. However, a substitute material may be acceptable if the size, shape, texture and finish conveys the visual appearance of the original. Alternative materials are usually more acceptable in locations that are remote from view or direct contact.
- Restore altered window openings on primary facades to their original configuration, when feasible.

2.39 Avoid adding details that were not part of the original building.

- For example, decorative millwork should not be added to a building if it was not an original feature. Doing so would convey a false history.



Where replacement of an element is required, remove only those portions that are deteriorated beyond repair.

Replace missing original details in kind.

When replacing a missing feature, use the same kind of material as the original.

Avoid removing original materials that are in good condition or that can be repaired in place.

Materials and Finishes

Primary historic building materials should be preserved in place whenever feasible. If the material is damaged, then limited replacement which matches the original should be considered. These materials should never be covered or subjected to harsh cleaning treatments. Preserving original building materials and limiting replacement to only pieces which are deteriorated beyond repair reduces the demand for, and environmental impacts from, the production of new materials and thus is sound sustainability policy.

Refer to Appendix E of the Guidelines for additional online resources for the treatment of historic properties.

Historic building materials found in Sausalito include wood, stone, brick, metal, stucco, plaster and concrete. These guidelines apply to all such materials:

2.40 Preserve original building materials.

- Avoid removing original materials that are in good condition or that can be repaired in place.
- Remove only those materials which are deteriorated, and must be replaced.
- Masonry features that define the overall historic character, such as walls, cornices, pediments, steps and foundations, should be preserved.
- Avoid rebuilding a major portion of exterior masonry walls that could be repaired.

2.41 Repair deteriorated primary building materials.

- Repair by patching, piecing-in, consolidating or otherwise reinforcing the material.

2.42 When replacing materials on primary surfaces, match the original material in composition, scale and finish.

- If the original material is wood clapboard, for example, then the replacement material should be wood as well. It should match the original in size, the amount of exposed lap and in finish.
- Replace only the amount required. If a few boards are damaged beyond repair, then only they should be replaced, not the entire wall.
- If a wood porch or deck floor needs replacement because of significant deterioration, a substitute material may be considered in this case. Recycled materials may be an appropriate replacement material to consider.

2.43 Do not use synthetic materials, such as aluminum or vinyl siding or panelized brick, as replacements for primary building materials.

- Primary building materials, such as wood siding and masonry, should not be replaced with synthetic materials.
- Modular materials should not be used as replacement materials. Synthetic stucco and panelized brick, for example, are inappropriate.
- In some instances, substitute materials may be used for replacing architectural details. If a new material is used, its style and detail should match the historic model. (See page 27.)
- Green building materials, such as those made with renewable and local resources, may be considered for replacement materials where they will not impact the integrity of a building or its key features.

2.44 Covering original building materials with new materials is inappropriate.

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

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

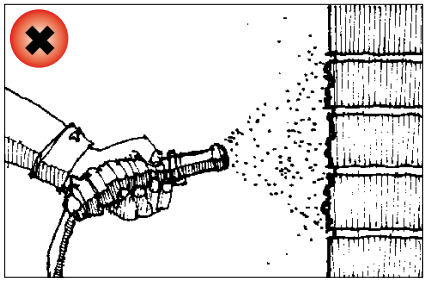
- Once the non-historic siding is removed, repair the original, underlying material.
- If a structure has a stucco finish, removing the covering may be difficult, and may not be desirable. Test the stucco to assure that the original material underneath will not be damaged.

Cleaning Materials and Methods

2.46 Use the gentlest means possible to clean the surface of a structure before repairs or improvements are made.

- If cleaning is appropriate, a low pressure water wash is preferred. Chemical cleaning may be considered if a test patch is first reviewed and negative effects are not found.
- Perform a test patch to determine that the cleaning method will cause no damage to the material surface. Many procedures can actually have an unanticipated negative effect upon building materials and result in accelerated deterioration or a loss of character.
- Harsh cleaning methods, such as sandblasting, can damage the historic materials, changing their appearance. Such procedures are inappropriate.

Consider removing later covering materials that have not achieved historic significance. Once the non-historic siding is removed, repair the original, underlying material.



Use approved technical procedures for cleaning, refinishing and repairing historic materials. Harsh cleaning methods, such as sandblasting or grinding are inappropriate.

Protect wood features from deterioration.

Wood

Wood is a material used historically for exterior siding, trim and ornamental details. Early woodwork should be retained, and, if necessary repaired. Traditional wood framing and cladding will usually be carefully chosen, seasoned and tough. Contemporary replacement wood is unlikely to have the same resilience. When properly maintained, wood has a long lifespan. To preserve external wood, maintain its painted finish. These guidelines apply in addition to the more general guidelines on page 28.

2.47 Protect wood features from deterioration.

- Provide proper drainage and ventilation to minimize rot.
- Maintain protective coatings to retard drying and ultraviolet damage. If the building was painted originally, it should remain painted.

Metal

Metal was used for a variety of applications including columns, roofing, fencing and decorative features. They include cast iron, steel and copper. Traditional metals should be retained and repaired where they exist. These guidelines apply in addition to the more general guidelines on page 28.

2.48 Preserve architectural metal features that contribute to the overall historic character of the building.

- Provide proper drainage on metal surfaces to minimize water retention.
- Maintain protective coatings, such as paint, on exposed metals.

Preserve character-defining wood and metal materials. This includes the deck, railing, fence, siding and window trim on this Ark style waterfront building.

Masonry & Concrete

Masonry includes a range of solid construction materials, including stone, brick, terra cotta, stucco and concrete. These exist as building walls, site walls, steps and walkways. These guidelines apply in addition to the more general guidelines on pages 28 and 29 respectively.

2.49 Brick or stone that was not painted historically should not be painted.

- Masonry naturally has a water-protective layer, or patina, to protect it from the elements. Painting masonry walls can seal in moisture already in the masonry, thereby not allowing it to breathe and causing extensive damage over the years.

2.50 Repoint mortar joints where there is evidence of deterioration.

- Duplicate the old mortar in strength, composition, color and texture.
- Avoid using mortar with a high portland cement content, which will be substantially harder than the original.
- Duplicate the mortar joints in width and profile.

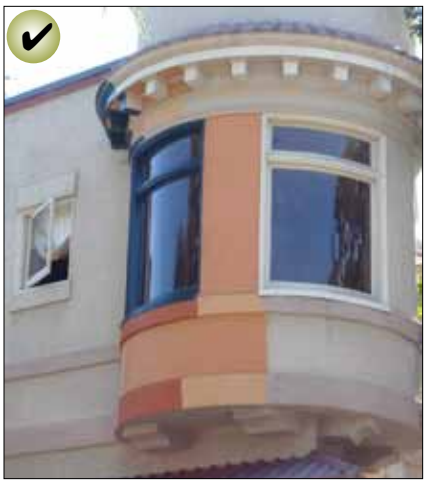
2.51 Preserve significant concrete features.

- Examples are walls, cornices, pediments, steps, chimneys, loading docks and foundations.
- Avoid rebuilding a major portion of an exterior concrete wall that could be repaired.

Preserve significant masonry and concrete features. Materials that were not painted historically should not be painted.

Preserve concrete features that define the overall historic character of a building.

Repoint mortar joints where there is evidence of deterioration.



Generally, a historic color scheme includes one muted color as a background to unify the composition, and one or two other colors to highlight details and trim.

Plan repainting carefully. Always prepare a good substrate.

Paint

Historically, most wood surfaces on the exterior of a building were painted to protect the materials from weathering. Concrete and stucco structures also were sometimes painted.

2.52 Plan repainting carefully.

- Always prepare a good substrate. Prior to painting, remove damaged or deteriorated paint only to the next intact layer, using the gentlest means possible.
- Use compatible paints. Some latex paints will not bond well to earlier oil-based paints without a primer coat.

2.53 Using the historic color scheme is encouraged.

- If the historic scheme is not known, then an interpretation of schemes on similar historic buildings is appropriate.
- Generally, one muted color is used as a background, which unifies the composition.
- One or two other colors are usually used for accent to highlight details and trim.
- A single color scheme shall be used for the entire exterior so upper and lower floors and subordinate masses of a building are seen as components of a single structure.
- Brilliant luminescent or day-glow colors are not appropriate.

2.54 Leave natural masonry unpainted.

- Where the natural color and character of the material exists, such as with brick, it should be left unpainted.
- For the parts of the building that require painting, select colors that will complement those of the natural materials.

Windows

The functional and decorative features of a historic window, and its distinct materials and placement should be preserved. In addition, a new window should be in character with the historic building.

Preserve the functional and decorative features of a historic window.

2.55 Preserve the features of a historic window.

- Features important to the character of a window include its frame, sash, muntins, mullions, glazing, sills, heads, jambs, moldings, operation and groupings of windows. See the following diagrams for an illustration of window features.
- Repair frames and sashes rather than replacing them, whenever possible.

2.56 Preserve the position, number and arrangement of historic windows in a building wall.

- On primary facades, enclosing a historic window opening is inappropriate, as is adding a new window opening.

2.57 Preserve the historic ratio of window openings to solid wall on a primary facade.

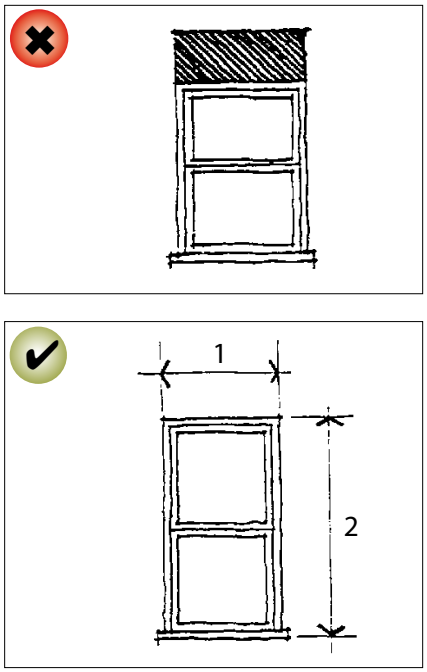
- Significantly increasing the amount of glass on a character-defining facade will negatively affect the integrity of the structure.

2.58 Preserve the size and proportion of a historic window opening.

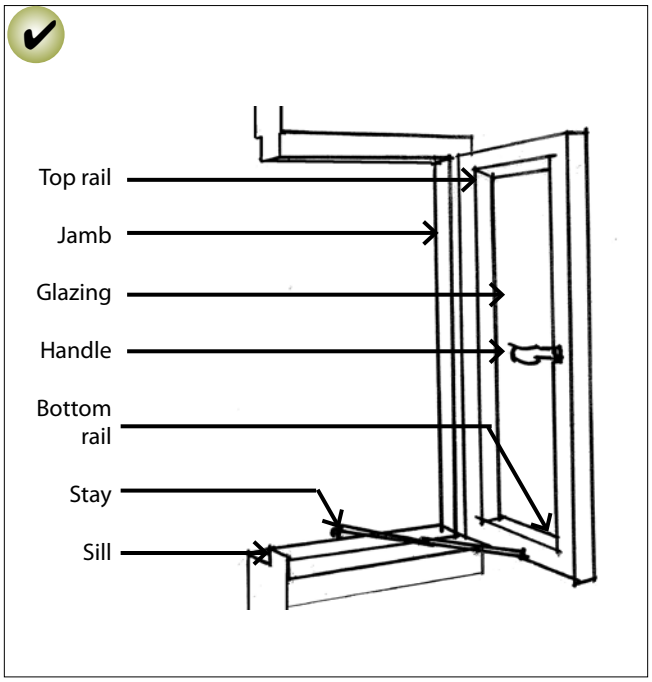
- Reducing an original opening to accommodate a smaller window or increasing it to receive a larger window is inappropriate.

2.59 Match a replacement window to the original in its design.

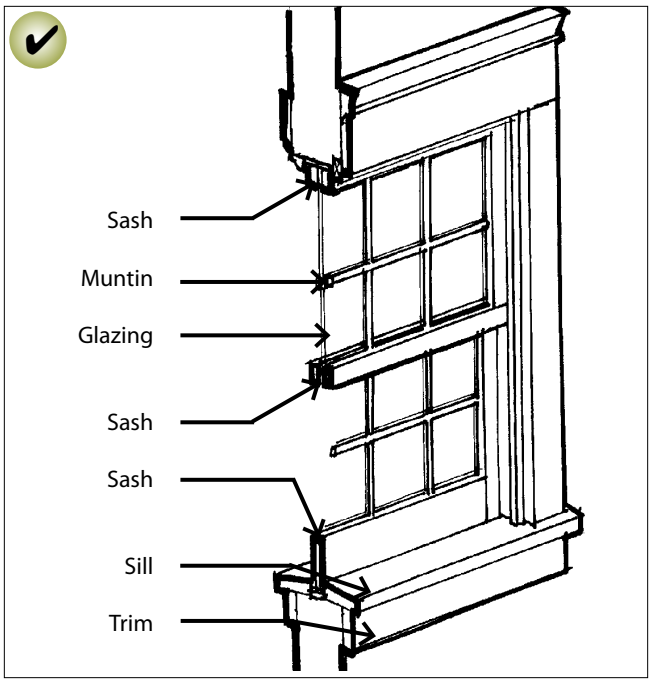
- If the original is double-hung, then the replacement window should also be double-hung or appear to be so. Match the replacement also in the number and position of glass panes.
- Matching the original design is particularly important on primary facades.



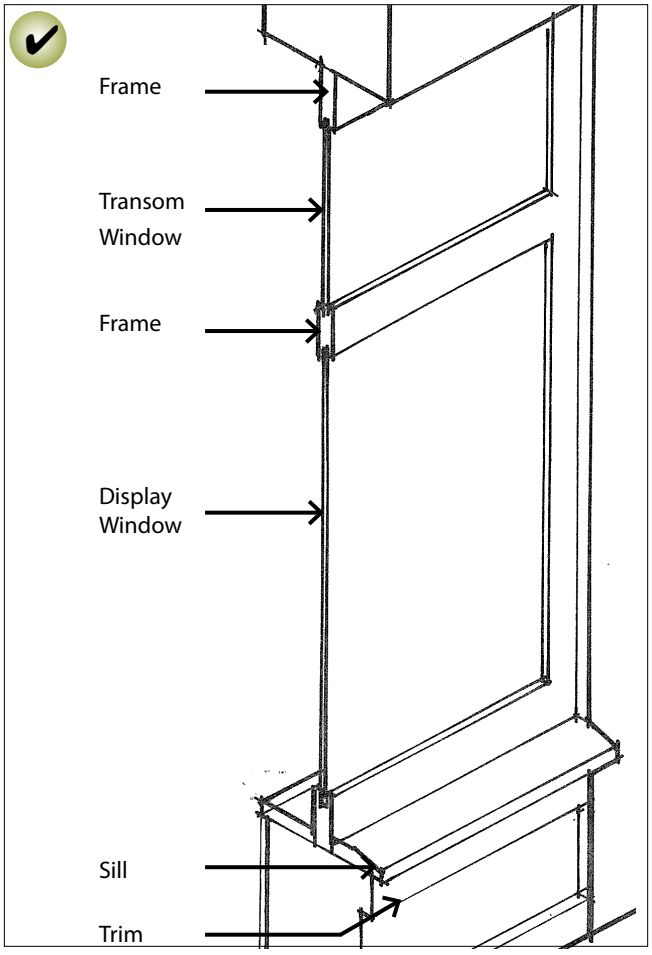
Preserve the size and proportion of a historic window opening.



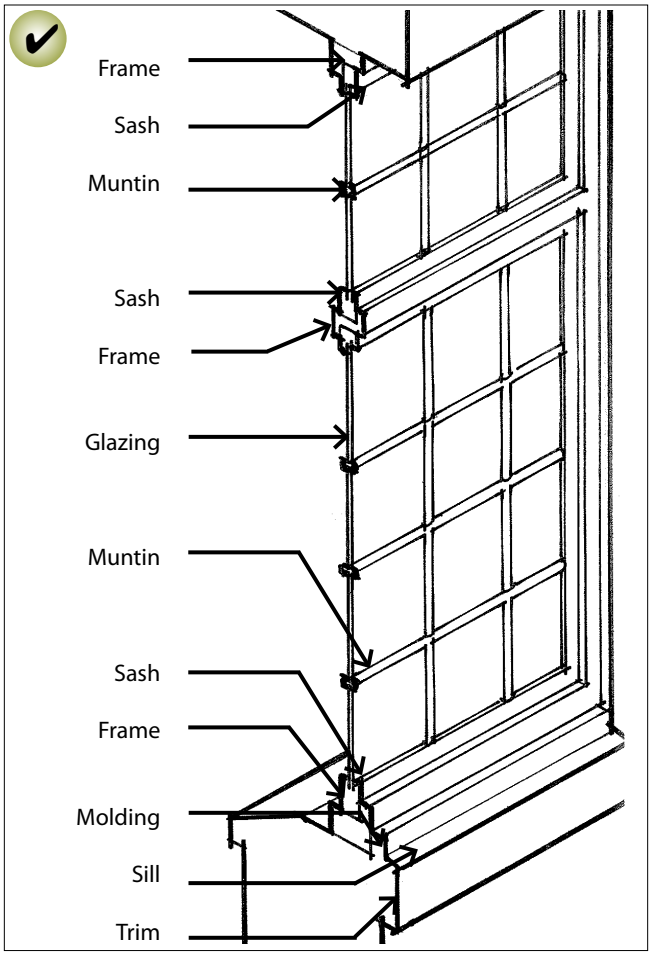
Casement Window.
(Residential)



Double Hung Window.
(Residential, Commercial, Warehouses)



Storefront Window. *(Commercial)*



Pivot Window. *(Industrial)*

2.60 In a replacement window, use materials that appear similar to the original.

- Using the same material as the original is preferred, especially on character-defining facades. However, a substitute material may be considered if the appearance of the window components will match those of the original in dimension, profile and finish.
- New glazing should convey the visual appearance of historic glazing. It should be clear. Transparent low-e glass is appropriate. Metallic and reflective finishes are inappropriate.
- Vinyl and unfinished metals are inappropriate window materials.

2.61 Match, as closely as possible, the profile of the sash and its components to that of the original window.

- A historic wood window has a complex profile. Within the window's casing, the sash steps back to the plane of the glazing (glass) in several increments. These are important details.

2.62 Convey as closely as possible the character of historic sash divisions in a new window.

- Muntins that divide a window into smaller panes of glass should be genuine on key facades and highly visible places.
- Snap-in muntins located on the outside of a window may be used in secondary locations, but should have a similar depth and shadow line to traditional windows.
- Strips of material located between panes of glass to simulate muntins are inappropriate.

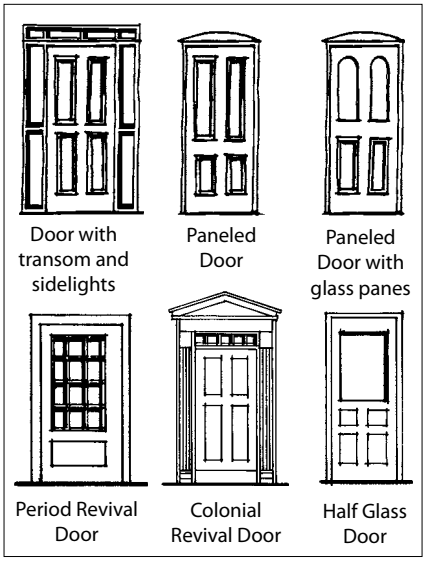
Consider use of a storm window to enhance the energy efficiency of an existing historic window, rather than replacement.

Energy Conservation in Windows

Historic windows can be repaired through reglazing and the patching and splicing of wood elements such as the muntins, frame, sill and casing. Older windows were built with well seasoned wood from stronger, durable, weather-resistant old growth forests. Repair and weatherstripping or insulation of the original elements is more energy efficient and much less expensive, as well as sound preservation practice.

2.63 Enhance the energy efficiency of an existing historic window, rather than replace it. Use these measures:

- Add weather stripping around the window frame.
- Install a storm window.
- Install an insulated window shade.



Typical primary door types seen on historic residential structures.

Preserve the decorative and functional features of a primary entrance.

Doors

The character-defining features of a historic door and its distinct materials and placement should be preserved. When a new door is needed, it should be in character with the building. This is especially important on primary facades.

2.64 Preserve the decorative and functional features of a primary entrance.

- These include the door, door frame, screen door, threshold, glass panes, paneling, hardware, detailing, transoms and flanking sidelights.
- Avoid changing the position of an original front door.

2.65 Maintain the original proportions of a significant door.

- Altering the original size and shape of a significant door is inappropriate.

2.66 When a historic door is damaged, repair it and maintain its general historic appearance.

2.67 When replacing a door, use materials that appear similar to that of the original.

2.68 When replacing a door, use a design that has an appearance similar to the original door, or a door associated with the building style or type.

Maintain the original proportions of a significant door. This includes the transom and sidelights.

Roofs

The character of a historic roof should be preserved, including its form and materials, whenever feasible.

2.69 Preserve the original roof form of a historic structure.

- Avoid altering the angle of a historic roof. Instead, maintain the perceived line and orientation of the roof as seen from the street.

2.70 Preserve the original eave depth of a roof.

- The shadows created by traditional overhangs contribute to one's perception of the building's historic scale and therefore, these overhangs should be preserved. Cutting back roof rafters and soffits or in other ways altering the traditional roof overhang is inappropriate.

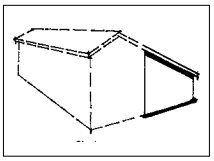
2.71 Preserve original roof materials.

- Avoid removing historic roofing material that is in good condition.
- Also preserve decorative elements, including finials, crests and chimneys.
- Retain and repair roof detailing, including gutters and downspouts.

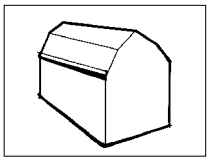
2.72 New roof materials should convey a scale and texture similar to those used traditionally.

- When choosing a roof replacement material, the architectural style of the structure should be considered. (See Appendix A.)
- Composition shingle roofs are generally appropriate replacements for wood shingles. They should have a color similar to the original, or of the material in weathered condition.
- Shingles that contain embedded photovoltaic systems are also appropriate in dark colors.

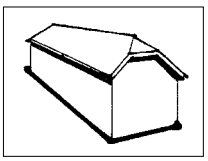
Typical Residential Roof Types



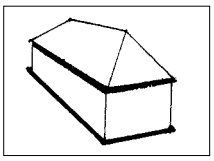
Shed roof



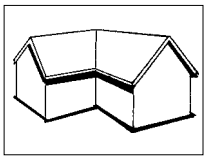
Gambrel roof



Clipped Gable roof

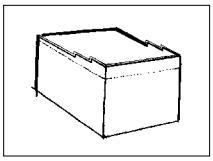


Hipped roof



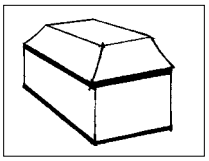
Cross-Gabled roof

Typical Commercial Roof Types

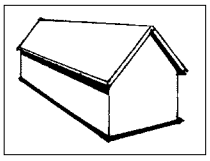


Commercial Flat roof

Roof Types found on both Residential and Commercial Buildings



Mansard roof



Gabled roof

Preserve the original roof form of a historic structure.

2.73 If metal roof materials are to be used, they should be applied and detailed in a manner compatible with the historic character.

- Metal roof materials should have a matte, non-reflective finish.
- Seams should be of a low profile.
- The edges of the roofing material should be finished similar to those seen historically.

2.74 Avoid using conjectural features on a roof.

- Adding a widow's walk (an ornate railing around the roof ridge) on a house where there is no evidence one existed creates a false impression of the home's original appearance, and is inappropriate.

A balcony should be in character with the building and simple in design. Light wood and simple metal work are most appropriate.

2.75 Minimize the visual impacts of skylights and other rooftop devices.

- A skylight that is flush with the roof plane may be considered on the rear and sides of the roof.
- The addition of features such as skylights should not interrupt the plane of the historic roof, and should be located below the ridgeline.
- Locate electronic data transmission and receiving devices to minimize impacts to the extent feasible.

Balconies

Although in most cases one should avoid adding elements or details that were not part of the original building, a balcony addition may be considered. This can enhance the adaptive reuse options for a building. Balconies on the side or rear of a property may be considered when not visible from public vantage points. They should have as little impact on the structure as possible and be a simple design. The addition of a balcony should be reversible.

2.76 Design a balcony to be in character with the building.

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

2.77 A new balcony should be simple in design.

- The balcony should be mostly transparent. One generally should be able to see through it.
- Simple metal work is most appropriate for commercial and warehouse buildings.
- Simple wood designs are appropriate for residential buildings.
- Heavy timber and plastics are inappropriate.

C. Special Considerations

Adaptive Reuse

Preserving rather than replacing a building can significantly reduce our environmental impact. Preserving and adapting a historic structure is sound environmental policy in all respects. In basic terms, re-using a building preserves the energy and resources invested in its construction, and removes the need for producing new construction materials.

The best use for a historic structure is that for which the building was designed or a closely related use. Every effort should be made to provide a compatible use for the building, one that will require minimal alteration to the building and its site. An example of an appropriate adaptive use is converting a residence into a Bed and Breakfast. This can be accomplished without major alteration of the original architecture.

When considering an adaptive use project, seek uses that are compatible with the historic character of the building.

2.78 Seek uses that are compatible with the historic character of the building.

- The use should not adversely affect the historic integrity of the building.
- The use should not alter character-defining features of the structure.
- The use may help to interpret how the building was used historically.

2.79 A new use that requires minimal change to the existing structure is preferred.

- When a more significant change in use is necessary to keep the building in active service, those uses that require the least alteration to significant elements are preferred.
- It may be that in order to adapt a building to the proposed new use, such radical alteration to its significant elements would be required that the entire concept is inappropriate. In most cases, however, designs can be developed that respect the historic integrity of the building while also accommodating new functions.

Upper photo: Original condition; note single, double-hung windows at right edge of facade.

Middle photo: Early in its history an additional double-hung window has been added. By the time of this photograph they had taken on significance.

Lower photo: In a later alteration, a decorative header has been added over the windows. While in character, it does not have historic significance.

Historic Additions

Some early additions may have taken on historic significance of their own. One constructed in a manner compatible with the original building and associated with the period of significance may merit preservation in its own right. These additions should be evaluated.

In contrast, more recent additions that detract from the character of the building should be considered for modification or removal.

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

- For example, a porch or a kitchen wing may have been added to the original building early in its history. Such an addition is usually similar in character to the original building in terms of materials, finishes and design. (See page 16, 18 & 25 for guidelines related to the construction of new additions.)

Secondary Structures

Preserving historic secondary structures is important. This includes carports, sheds, garages and carriage houses. They are traditionally subordinate in scale and character to the primary structures. These features should be retained.

2.81 Preserve an existing secondary structure when feasible.

- Retain original materials when feasible.
- Maintain the subordinate character of the structure.

Energy Conservation and Generation

Typically early buildings have inherent energy-efficient advantages. The structure, form and materials should be sensitively improved in energy efficiency terms so that the building authenticity, integrity and character are preserved. Improvements to enhance energy efficiency and energy collection should be planned to retain and complement the original building, site and its context. Retention, maintenance and repair of the original building fabric should prevail over replacement. Weatherizing improvements, such as weather-stripping and storm windows, will be a more energy efficient, cost effective, and historically sensitive approach. The siting of energy collection equipment, such as solar panels, should not detract from the character of building, site or context.

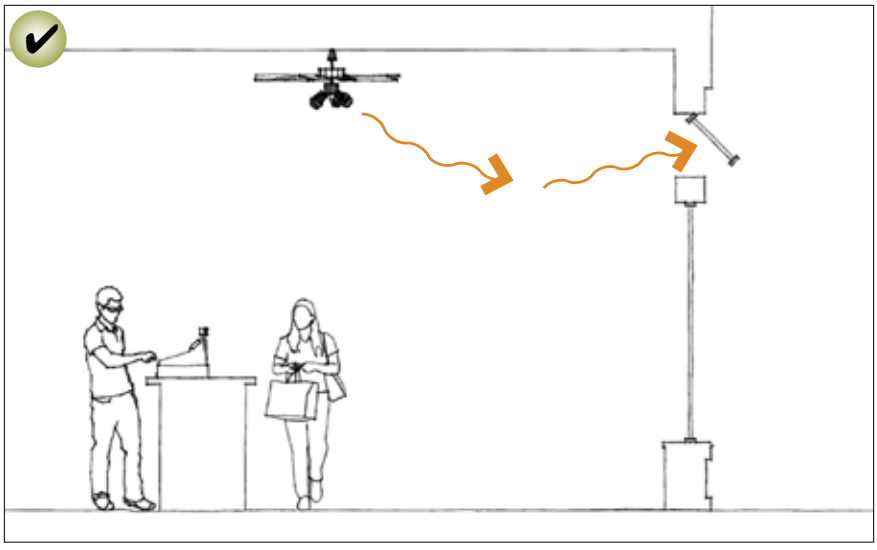
Solar angles and predominant wind patterns shift throughout the year, affecting the desired climate control strategy. Research micro-climate conditions at the beginning of any project.

Building Orientation

While many historic structures and sites have desirable southern orientation, others may not. It is important to understand the orientation of your site and the structures on it prior to beginning an energy conservation or generation project.

Seasonal Design Strategies

Solar angles and predominant wind patterns shift throughout the year, affecting the desired climate control strategy. The desired amount of natural lighting and ventilation can be managed based on these seasonal differences. Research micro-climate conditions at the beginning of any project.



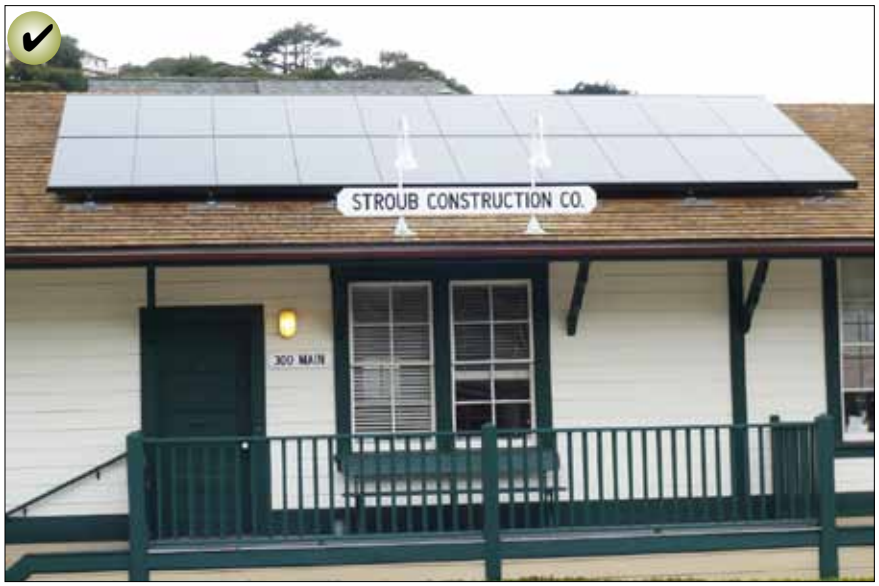
Maintaining operable tramsom windows on a historic commercial building both preserves its historic character as well as its inherent energy-efficient advantages.

Solar Panels

Solar panels should be located to minimize their effect on the character of a historic building. Roof mounted solar panels should be flush with the roof profile and designed and positioned to have a minimal effect on the character of the structure. Placement should only be considered on secondary and rear facades.

2.82 Minimize the visual impacts of solar panels on the character of the property.

- Locate panels in visually subordinate positions.
- Where possible on secondary facades, set panels back from the front facade.
- Use the least invasive methods feasible to attach solar collectors to a historic roof. Design them to be reversible as well.
- Installing integrated photovoltaic systems should be planned where they will not hinder the ability to interpret the historic significance of the structure. For example, solar shingles on a rear or secondary facade would be appropriate.
- Another option is to install solar panels on secondary structures.
- When mounted on the ground, collectors should be located in rear or side yards. Exposed hardware, frames and piping should have a matte finish, and be consistent with the color scheme of the primary structure.



Attach solar collectors to a historic roof in a minimally invasive and reversible manner.

Locating Solar Panels on Historic Buildings

Existing Building: Front Facing Gable

Features
- Gable facing street, side is south facing

Preferred Location

Features
- Panels set back from the front facade
- Panels are flush with the roof

When should I use this approach?
- The building is highly significant
- The context has many intact historic buildings
- Roof is highly visible

Acceptable Location

Features
- Panels set back from eave, but closer to the front
- Panels are flush with the roof

When should I use this approach?
- The building is a contributor to a district
- Site constraints restrict solar access
- Roof is not highly visible

Energy Efficiency Strategy

Follow these basic steps when considering alterations for energy efficiency:

Step 1.
Maintain building components in sound condition.

Step 2.
Maximize inherent sustainable qualities.

Step 3.
Design landscapes to conserve resources.

Step 4.
Add new technologies sensitively.

Energy Efficiency in Building Design

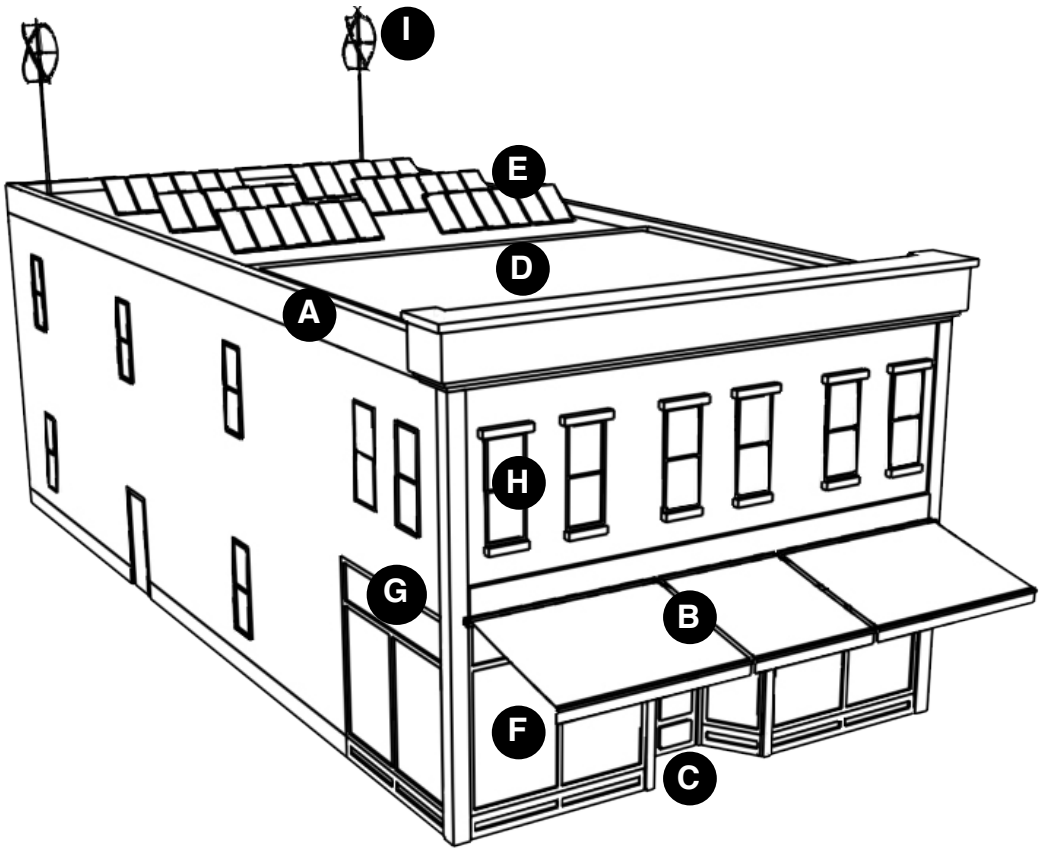
2.83 Retain and enhance the energy efficiency of the original building.

- Install additional insulation in an attic, basement or crawlspace. Additional insulation is a simple and typically noninvasive, method to make a significant difference in a building's energy efficiency.
- Retain, repair or restore original shutters, awnings and porches as appropriate. Operable features such as these will increase the range of conditions in which a building is comfortable without mechanical climate controls.
- Retain and repair original roof material.
- Install draft stoppers in a chimney. Open chimney dampeners can increase energy costs by up to 30 percent.

2.84 Enhance the energy efficiency of original windows and doors.

- Retain the original window frame and glazing.
- Repair original windows and doors rather than replace.
- Safeguard, retain and reuse early glass, taking special care in putty replacement.
- Maintain the glazing compound regularly. Remove old putty with care.
- Weatherstrip original framework.
- Place storm windows internally to avoid the impact upon external appearance.
- Use storm window inserts designed to match the original frame if placed externally.
- Double pane glazing may be acceptable where original glazing has been lost and the frame can support the weight and profile. A storm window is still more efficient however.

Commercial Building Energy Efficiency Diagram



A Attic
- Insulate internally

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

C Doors
- Maintain original doors
- Weatherstrip
- Consider interior airlock area

D Roof Material
- Retain & repair

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

F Storefront Windows
- Maintain original windows
- Weatherstrip

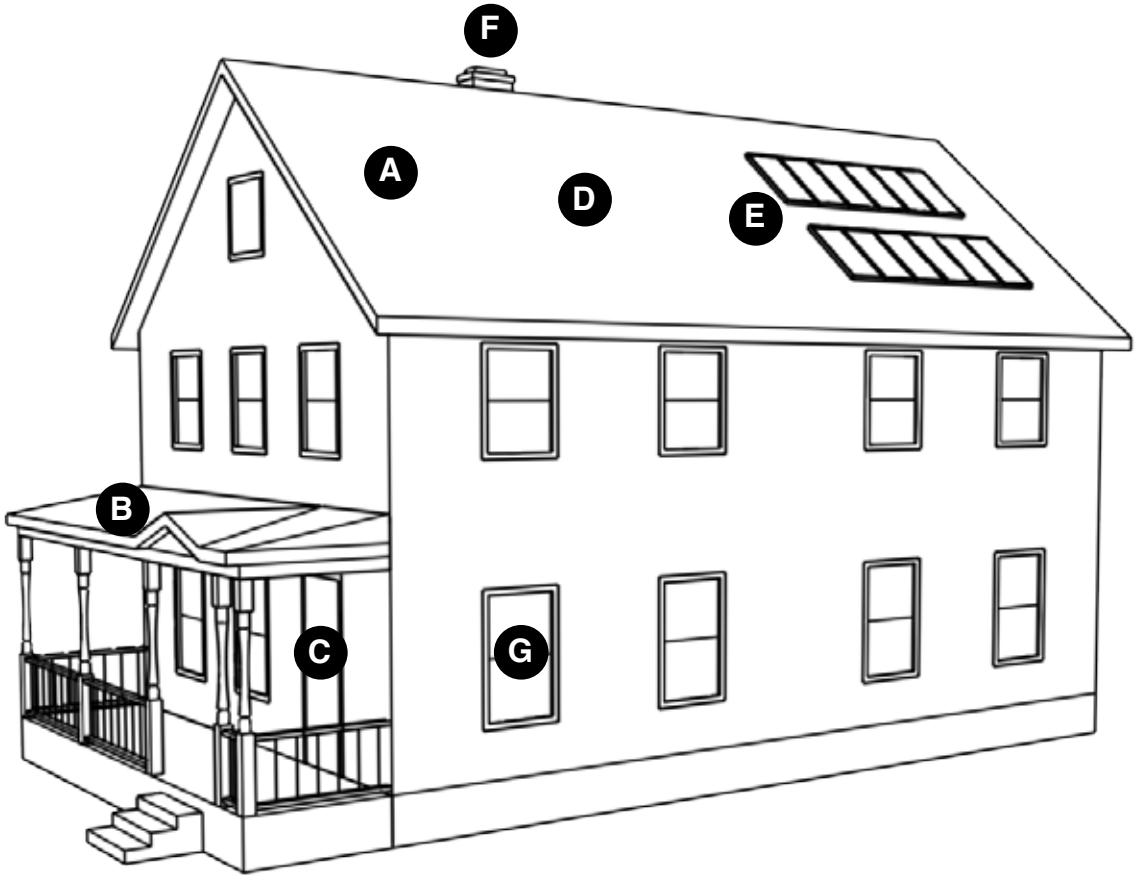
G Transoms
- Retain operable transom to circulate air

H Windows
- Maintain original windows
- Weatherstrip and caulk
- Add storm windows (preferably interior)

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

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

Residential Building Energy Efficiency Diagram



A Attic
- Insulate internally

B Awnings & Porches
- Restore porches and awnings

C Doors
- Maintain original doors
- Weatherstrip

D Roof Material
- Retain & repair

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

F Chimney
- Install draft stopper

G Windows
- Repair & retain original or early windows
- Retain original glass
- Enhance thermal & acoustic efficiency with storm windows (preferably interior)
- Weatherstrip

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

Energy Efficiency in Site Design

Site designs, including landscapes and structures, should take advantage of microclimatic conditions for energy conservation. Consider solar and wind exposure in all seasons, as well as topography, in siting decisions.

2.85 Design landscapes and site features to promote energy efficiency.

- Position new landscape features to take advantage of the shade and wind break effects for the building.
- Locate deciduous trees and vegetation to provide for summer shading and allow winter solar access.
- Locate vegetation to provide wind protection in the stormy seasons while not blocking cooling breezes in warmer months (do not block wind collectors).
- Use efficient site lighting to minimize the amount of fixtures needed.
- Shield fixtures to minimize light spill onto adjacent properties and into the night sky.

2.86 Provide natural stormwater drainage systems on site.

- Utilize natural storm water drainage and retention basins.
- Line drainage and detention areas with porous materials to promote percolation into the soil.
- Use porous paving materials to the maximum extent feasible. Where impervious paving materials must be used, drain to natural drainage and retention basins on site.

Preserve historic landscape features.

Landscape Features

Historic landscape features, including stone walls and walkways, stairways, small parks, plantings and fences are important character-defining features of many properties in Sausalito as well as in the public realm. Work that alters the historic character of these elements should be avoided.

The use of appropriate site materials is a key factor in preserving the historic character and the relationship between the buildings and their setting, and therefore new landscape designs should be designed to be compatible with their context.

2.87 Preserve historically significant landscape designs.

- Preserve masonry walls and walkways, stairways, small parks, plantings, fences and gates.
- Avoid removing mature, character-defining plantings unless they are severely damaged, aged or diseased beyond preservation.

2.88 Replace only those portions of historic landscapes that are deteriorated beyond repair.

- Any replacement materials should match the original in general character.

2.89 A replacement fence or gate should be in character with those seen historically.

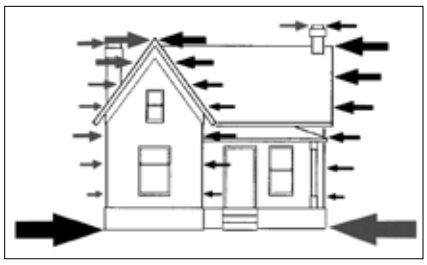
- A fence is usually low to the ground (less than 40") and "transparent" in nature.
- Contemporary interpretations of traditional fences and gates may be considered when compatible with the historic context.

2.90 A replacement wall should be in character with those seen historically.

- Contemporary interpretations of masonry walls should be compatible with the historic context.

2.91 Plan new landscape elements to minimize potentially negative impacts on nearby buildings.

- Avoid new site features which have the potential to damage or obscure a historic structure.
- Select plant and tree species according to their mature size to allow for the long-term impact of mature growth.
- Avoid placing climbing plants too close to a building.
- Avoid locating plant materials which obscure significant and character-defining architectural features.



Horizontal forces of earthquakes can cause damage to a historic structure.

2.92 Select new plant materials to be compatible in character with historic features on site.

- These should also meet City guidance and/or regulations for water conservation, use of indigenous species and noninvasive characteristics.

Seismic Retrofitting

Many of Sausalito's historic buildings and structures were constructed when there was less knowledge of seismic design and building codes were less restrictive, making them vulnerable to damage in earthquakes. However, today there are methods of reducing the risk of earthquake damage. If carefully planned and executed, retrofitting techniques can upgrade the safety of a structure while at the same time being sensitive to its historic fabric. The first step in retrofitting a building is to examine the structure and identify its weak points and features that can be strengthened and reinforced. By upgrading such features as foundations, floors, ceilings, walls, columns and roofs, property owners can improve the resiliency of their historic buildings. When retrofitting a historic structure to improve its ability to withstand seismic events, any negative impacts upon historic features and building materials should be minimized.

2.93 Execute seismic retrofitting of a historic structure so that it has the least impact on the structure's character.

- Building materials used in seismic retrofitting should be located on the interior and/or blended with other existing architectural features.
- Preserving an ornamental detail by bracing it is preferred over removing it.
- See Appendix E for more information on earthquake retrofit programs.

Accessibility

Owners of historic properties should comply to the fullest extent possible to Americans with Disabilities Act (ADA) provisions, while also preserving the integrity of the character-defining features of their buildings and sites.

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

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

3 Treatment of Special Features

Chapter 3 Application	
Downtown Historic District	
Work on a Contributing Property	*See Note A*
Restore a Non-Contributing Property	*See Note A*
Work on a Non-Contributing Property	*See Note A*
Construct a New Building in the Historic Overlay District	*See Note A*
Work on a Local Register Property	*See Note A*
Work on a California Register Property	*See Note A*
Work on a National Register Property	*See Note A*
Work on Arks in the Residential Arks Zoning District	*See Note A*
Site Improvements	✔
Other	✔

Notes
A. Guidelines in Chapter 3 may apply to some projects in this category.

In This Chapter:

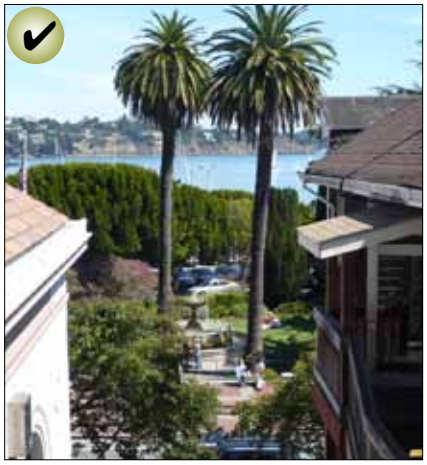
This chapter provides guidelines for special features such as views, topography, public amenity space, parking and other site features. These guidelines apply to both historic properties and new construction in the Downtown Historic District.

A. Views

Views to historic landmarks are important and should be retained for both public and private lands.

3.1 Minimize the impacts to primary views of historic landmarks from existing private structures and public ways when feasible.

- Enhance primary public view corridors. Consider keeping a new structure low or using a compact footprint to maintain views.
- Locate improvements to minimize impacts to primary views of historic landmarks.
- Minor loss of a private view of a historic landmark can be mitigated if necessary to protect a property right.
- Also see the Preservation of Trees & Views regulations in Chapter 11.12 of the Municipal Code.



Views to historic landmarks are important and should be retained for both public and private lands.

Terrace or step a retaining wall.

B. Connectivity

Convenient pedestrian access should be provided among properties and along the waterfront to achieve a sense of being an integrated community and to reduce automobile impacts.

3.2 Retain the historic network of streets, stairs, pathways and trails.

- The network of streets and alleys should be retained as public circulation space and for maximum public access.
- Preserve alignments and widths.
- Streets and alleys should not be enclosed or closed to public access.

3.3 Retain and respect public lanes, paths and stairs in any development.

- Maintain widths, alignment and access.
- Provide additional public access where appropriate.

C. Topography

Site work should be planned to protect the assets of the existing topography.

3.4 Minimize cut and fill on a site.

- Divide large grade changes into a series of benches and terraces, where feasible.

3.5 Design a building foundation to conform to the existing topography.

- Step the foundation of a building to follow site contours, when feasible.
- If stepping the foundation is not possible, disguise the cut with building placement and/or building walls, and provide a landscape buffer system at the top of cut.
- Avoid extensive areas of “cantilevered” floors, especially above a cut area.

3.6 When a retaining wall must be used, it should blend with the natural features of the site.

- Terrace or step a retaining wall.
- Use rock that is cut to convey the mass and scale of traditional rock walls.
- Unfinished grey concrete and concrete block are inappropriate in the Downtown Historic District.

D. Outdoor Public Amenity Space

Outdoor public amenity space is a characteristic of the community. Where it is located, it should be integrated with the traditional streetscape character. This space occurs as an accent along the street in several conditions: as a front yard on a residential site, as a small plaza or pocket park, and as an entry court to a building. The character and setting of the site or a historic building will influence the form, location or appropriateness of such a space. Outdoor amenity space should be integrated with the design of the site and the building.

3.7 Outdoor public amenity space should meet all of the following requirements:

- Be level with the sidewalk
- Be open to the sky
- Be paved or otherwise landscaped
- Remain subordinate to the line of building fronts

Outdoor public amenity space is a characteristic of the community. Where it is located, it should be integrated with the traditional streetscape character.

Small Public Plazas and Pocket Parks

Small accent public plazas and pocket parks may be considered. However, within the heart of the Downtown Historic District, where the greatest concentration of historic storefronts align, creating new gaps in the street wall is discouraged.

3.8 A small plaza or pocket park should contain features to promote and enhance its use.

These may include one or more of the following:

- Street furniture
- Public art
- Historical/interpretive marker

Front and side yard amenity space may be considered in the context of a historic residential type building.

Front Yard Amenity Space

Certain areas retain a distinct historic residential character. These are defined by a landscaped front yard and side yard setback. To maintain and enhance this tradition in certain areas, a landscaped front yard amenity space may be considered.

3.9 Front and side yard amenity space may be considered in the context of a historic residential type building.

- Plantings should remain the prominent feature in this setting.

An entry court is appropriate where a break between buildings occurs.

The use of public art is encouraged.

Entry Courts

Entry courts may occur as a part of an established alley right-of-way or where a break occurs between buildings. Entry courts are used to allow access to multiple businesses or other type of use.

3.10 An entry court may be considered in limited conditions.

- They are allowed when they occur as a part of an alley right-of-way.
- They are appropriate where two buildings are separated by a space between property lines.

E. Public Art

Public art is welcomed as an amenity. It should be designed as an integral component of the urban environment. It should be strategically located to serve as accent to a streetscape, plaza, park or other public area.

3.11 The use of public art is encouraged.

- Incorporate art into streetscapes or building elements that complement the context and character of the setting.
- Strategically place public art at civic facilities to serve as accents.

3.12 Public art should be compatible with the historic context of downtown.

- Art installation should not impede one's ability to interpret the historic character of downtown.
- Locate public art such that the ability to perceive the character of historic buildings nearby is maintained. Placing a large sculpture in front of a historic building front, for example, is inappropriate.

3.13 Locate public art installations to enhance the urban environment.

- Locate artwork in strategic locations such as gateways or as focal points in public plazas or parks.
- Also, place public art within the urban environment. In this case, an artist could "customize" or reinterpret conventional features of a streetscape or seawalk. For example, an artist might design a gate feature, tree grate or planter.

F. Signs

Historically, a sign mounted and/or painted on the exterior of a building advertised the primary business conducted on the premises. Many of these signs still remain today and should be preserved.

3.14 Preserve a historic sign where it exists, when feasible.

- See City's Zoning Ordinance for further sign regulations.

G. Awnings and Canopies

Traditionally, awnings and canopies were noteworthy features of buildings in the downtown core, and their continued use is encouraged. These elements are simple in detail, and they reflect the character of the buildings to which they are attached.

3.15 A fabric awning is encouraged.

- Historically, fabric awnings were most commonly found in Sausalito's downtown area.
- Operable awnings are encouraged, but rigid frame types may also be considered.
- Using an operable awning is encouraged because it can be an energy efficient mechanism for managing interior light and air conditions.

3.16 A fixed metal canopy may be considered.

- Appropriate supporting mechanisms are wall mounted brackets and chains consistent with the style of the building.

3.17 An awning or canopy should be in character with the building and streetscape.

- Mount an awning or canopy to accentuate character-defining features. The awning or canopy should fit in the opening of the building.
- Use colors that are compatible with the overall color scheme of the facade. Solid colors are encouraged.
- Simple shed shapes are appropriate for rectangular openings. Odd shapes, bullnose awnings and bubble awnings are inappropriate.
- Internal illumination of an awning is inappropriate.
- Awnings should remain a subordinate feature on the facade, where they are used.

H. Outdoor Site Amenities

3.18 Locate a new deck to minimize visual impacts on historic resources.

- Placing it to the side or rear of a property is preferred, especially in a residential context.

3.19 Locate outdoor spas, swimming pools and other water features to minimize visual impacts on historic structures and landscapes.

- This includes pergolas and other shelters for these features.

Historic signs, such as this one mounted and painted on the exterior of a building, should be preserved.

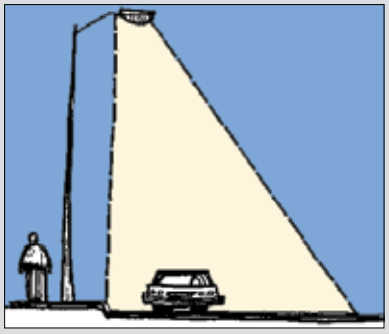
A fabric awning is encouraged.

An awning or canopy should be in character with the building and streetscape.

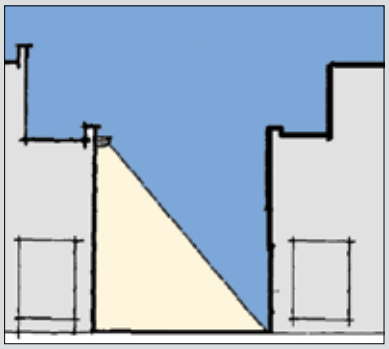
Sight Lighting Design

Pedestrian Lighting

Street Lighting



Walkway/Plaza Lighting



It is appropriate to use different lighting designs to express different functions.

I. Site Lighting

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

3.20 Shield lighting to prevent off-site glare.

- Light fixtures should incorporate cut-off shields to direct light downward.
- Luminaires (lamps) must not be visible from adjacent streets or properties.

3.21 Provide lighting for a pedestrian way that is appropriately scaled to walking.

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

3.22 Light fixtures should be in character with the setting.

- Fixtures should be compatible with architectural and site design elements.

J. Buffers

When site development, such as parking, storage and equipment areas, creates an unavoidable negative visual impact on abutting properties or to the public way, it should be mitigated with landscaping or a screen wall to buffer or screen it. The design should complement the existing natural character and context of the site.

3.23 Provide a landscape buffer along the edge of a parking lot or service area.

- Provide a landscape buffer or screen wall at the edge of a parking lot and between parking lots.
- Provide an evergreen landscape buffer or screen wall by ground mounted mechanical equipment, service and/or storage areas.

K. Service Areas

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

3.24 Orient a service entrance, waste disposal area and other similar uses toward service lanes and away from major streets.

- Screen a service entrance with a wall, fence or planting.

3.25 Position a service area to minimize conflicts with other abutting uses.

- Minimize noise impacts by locating sources of offensive sounds away from other uses.
- Use an alley when feasible.

3.26 Minimize the visual impacts of service areas.

- Screen a service area with a wall, fence or planting.
- A service area screen should be in character with the building and site it serves.

Service areas should be visually unobtrusive and should be integrated with the design of the property.

L. Mechanical Equipment

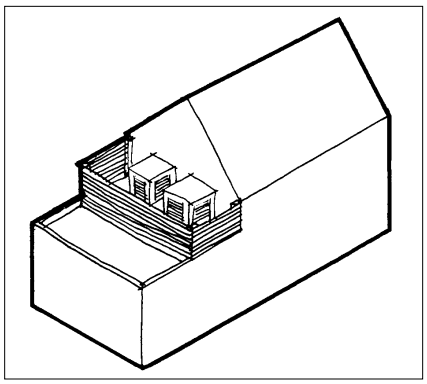
Junction boxes, external fire connections, water back-flow devices, telecommunication devices, cables, conduits, satellite dishes, HVAC equipment and fans may affect the character of a historic property. These devices must be screened from public view to avoid negative effects on all properties.

3.27 Minimize the visual impacts of building equipment on the public way and the surrounding neighborhood.

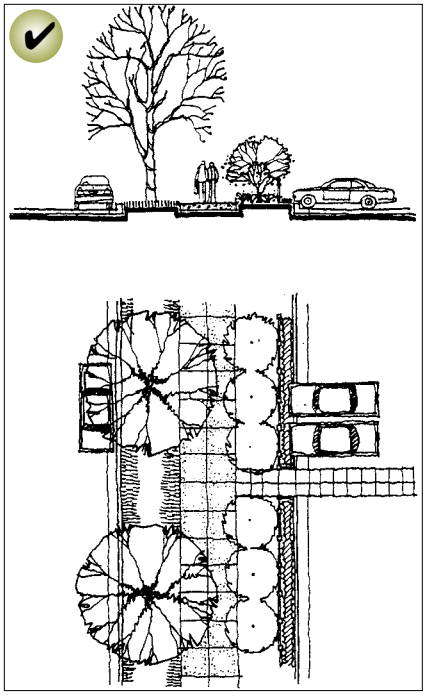
- Screen equipment from view.
- Do not locate equipment on a primary facade.
- Use low-profile or recessed mechanical units on rooftops.
- Locate satellite dishes and mechanical equipment out of public view.

3.28 Minimize the visual impacts of utility lines, junction boxes and similar equipment.

- Locate utility lines and junction boxes on secondary and tertiary walls, and group them, when feasible.
- Paint these elements, to match the existing background color, when feasible.
- Locate utility pedestals (ground mounted) to the rear of the building.



Minimize the visual impacts of mechanical and HVAC equipment from public vantage points and surrounding neighborhood.



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

M. Surface Parking

The visual impact of surface parking should be minimized. On-site parking should be subordinate to other uses and the front of the lot should not appear to be a parking area.

3.29 Minimize the visual impact of surface parking in residential neighborhoods.

- Locate a parking area at the rear or to the side of a site.
- Do not use a front yard for parking. Instead, use alley access where it occurs or a driveway that leads to parking located to the side or behind a building.

3.30 Locate a surface lot in the interior of a block whenever possible.

- This acknowledges the special function of corner properties. They are generally more visible than interior lots, serve as landmarks and provide a sense of enclosure to an intersection.

3.31 Site a surface lot so it will minimize gaps in the continuous building wall of a commercial block.

- Where a parking lot shares a site with a building, place the parking at the rear of the site or beside the building.

3.32 Provide a visual buffer where a parking lot abuts a public sidewalk.

- This may be a landscaped strip or planter. A combination of trees and shrubs can be used to create a landscape buffer.
- Consider the use of a low or decorative wall as screen for the edge of the lot. Materials should be compatible with those of nearby buildings

4 New and Infill Construction

Chapter 4 Application	
Downtown Historic District	
Work on a Contributing Property	
Restore a Non-Contributing Property	
Work on a Non-Contributing Property	✔
Construct a New Building in the Historic Overlay District	✔
Work on a Local Register Property	
Work on a California Register Property	
Work on a National Register Property	
Work on Arks in the Residential Arks Zoning District	✔
Site Improvements	
Other	

In This Chapter:

This chapter provides design guidelines for improvements to non-contributing buildings and new infill construction. The first section addresses principles for architectural character and energy efficiency that apply to all new construction. Two sections that follow provide guidelines specifically for new commercial and residential building types.

Contemporary interpretations of traditional designs and details are encouraged.

A. General Principles for New Construction

Architectural Character

In order to assure that historic resources are appreciated as authentic contributors to the Historic Overlay District, it is important that new buildings be distinguishable from them. Therefore, new construction in the Historic Overlay District should appear as being a product of its own time, while also being compatible with the historically significant features of the area.

4.1 Design a new building to reflect its time, while respecting key features of its context.

- See the guidelines for the design of new commercial and residential building types beginning on page 64 and 67.

Use exterior or facade integrated (seasonal) shading devices to block direct summer sun.

4.2 Contemporary interpretations of traditional designs and details may be considered.

- New designs for window moldings and door surrounds, for example, can provide visual interest while helping to convey the fact that the building is new.
- Contemporary details for new storefronts can also be used to create interest while expressing a new, compatible style.

4.3 The exact imitation of older historic styles is discouraged for newer structures.

- This blurs the distinction between old and new buildings as well as makes it more difficult to visually interpret the architectural evolution of the Historic Overlay District.
- An interpretation of a historic style that is authentic to the District may be considered if it is subtly distinguishable as being new.

Energy Efficiency in New Designs

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

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

4.4 Locate a new building to take advantage of microclimatic conditions for energy conservation.

- Orient a building to be consistent with historic development patterns.
- Consider solar and wind exposure in all seasons.

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

- Design windows to maximize daylighting into interior spaces.
- Use exterior shading devices to manage solar gain in summer months.
- Energy-producing devices, including solar collectors and wind turbines, are encouraged where they also respect the character of the District.

Utilize landscape areas and features to promote energy efficiency. In this example deciduous landscaping provides summer shading.

4.6 Maximize solar access for all properties.

- New development should avoid or minimize impacts to solar access on adjoining properties.
- Shading of south facing facades on adjoining properties should be minimized.
- This is especially important for residential sites.

4.7 Use landscape designs to promote energy efficiency. Appropriate strategies include the following:

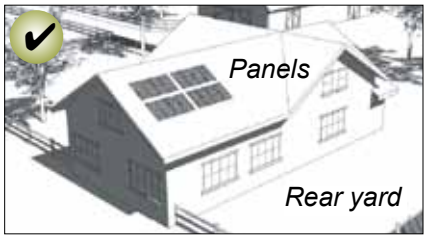
- In residential settings, group deciduous trees and plants to provide summer shade and allow solar access in winter.
- In some settings, plantings can be oriented to provide wind protection of plazas and entries in wintertime.
- Use natural storm water systems and retention basins that also serve as amenities.
- Plant species that require low levels of water.
- Plant species that are native and non-invasive.
- Use porous materials in drainage and detention areas to promote percolation into the soil.

Solar Panels

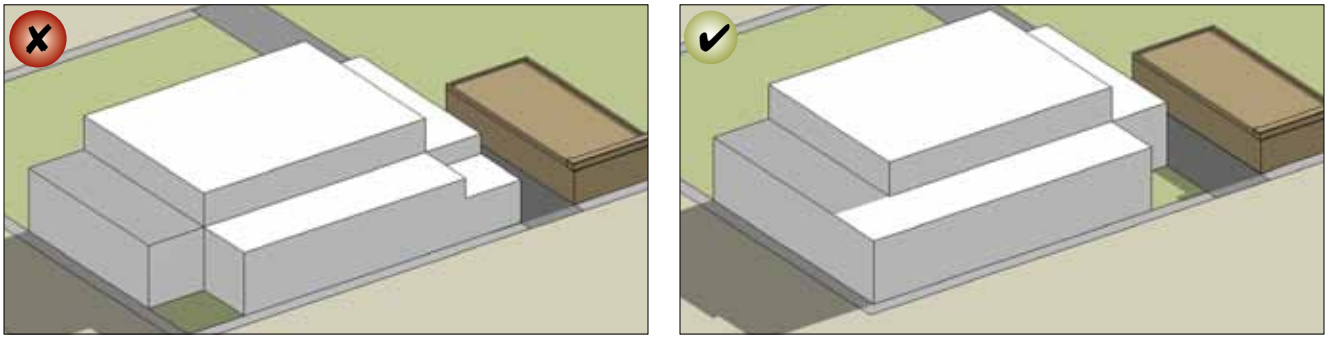
Solar panels should be designed and positioned to have a minimal effect on the character of the building and its context.

4.8 Minimize the visual impacts of energy devices on the character of the district.

- Where feasible, mount solar panels where it has the least visual impact.



Where feasible, solar panels should be mounted where they are screened or minimally visible from public vantage points.



Articulate building mass to take advantage of solar energy. The plaza to the left is shaded during peak winter hours; the plaza to the right is enhanced by solar rays during peak winter hours.

Energy Efficiency in Building Massing

A building should be oriented to maximize the potential for natural daylighting as well as solar energy collection. In doing so, careful consideration should be given to first relating the building's mass to the historic context.

4.9 Shape a building's mass to maximize solar energy potential. Consider the following strategies:

- Design a building to allow natural daylighting to the interior.
- Consider articulating wall planes as a way to provide shade or increase solar access to interiors.
- Orient roofs to accommodate solar collectors.
- Use thermal storage walls on a portion of the south facing building exposure, where appropriate.

4.10 Orient a building to maximize "green" building principles while ensuring compatibility with adjacent, lower-scale buildings or neighborhoods. Appropriate strategies include:

- Positioning the taller portion of a building along a north-south axis to minimize shading on lower scale structures to the north.
- Designing building mass to minimize shading south-facing facades of adjacent buildings during winter months.

Environmental Performance in Building Elements

The elements that make up a building, including windows, mechanical systems and materials, can significantly impact environmental performance. These should be designed to maximize the building's environmental performance, while promoting compatibility with surrounding sites and structures. New materials that improve environmental performance are appropriate if they have been proven effective in this climate.

4.11 Use green building materials whenever possible.

Such materials include:

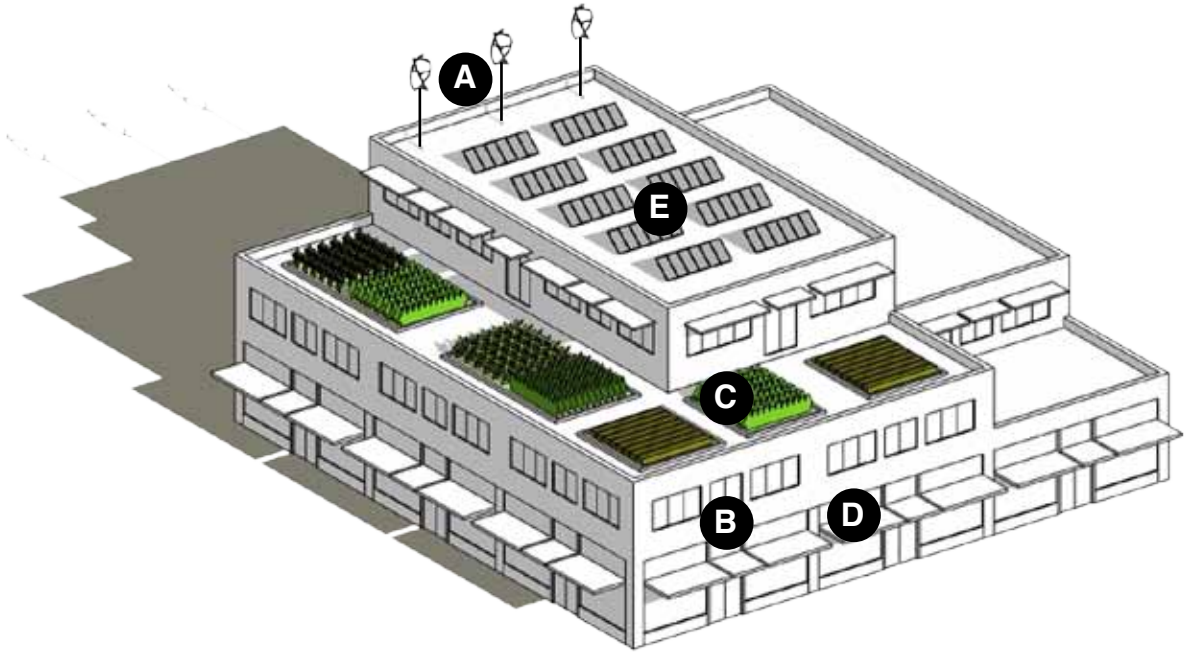
- Locally manufactured
- Low maintenance
- Materials with long life spans
- Recycled materials

4.12 Incorporate building elements that allow for natural environmental control.

Consider the following:

- Operable windows for natural ventilation
- Low infiltration fenestration products
- Interior or exterior light shelves/solar screens above south facing windows

Commercial Building Energy Efficiency Diagram



A **Wind Devices**
Set back from primary facade to minimize visibility from street

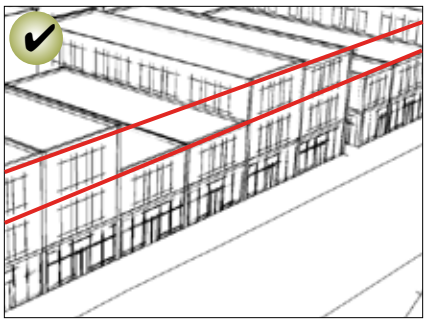
B **Operable Transoms**
Allows for natural air circulation

C **Green Roofs**
Roof gardens

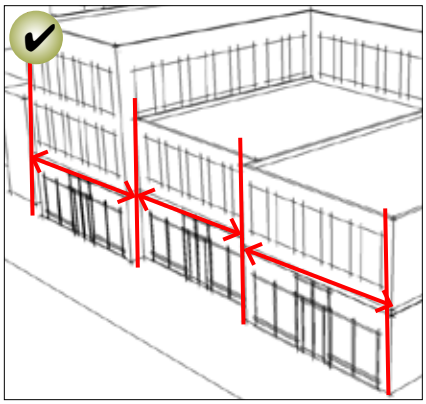
D **Shading devices**
Operable canopies, located-above displays windows

E **Solar Collectors**
Solar panels mounted on the roof

Design a building or addition to take advantage of energy saving and energy efficiency opportunities.



Facade heights of new buildings should fall within the established range of the block, and respect the traditional proportions of height to width.



New facade widths should reflect the established range of the building widths seen on the block.

Use architectural details that create visual interest and convey a three-dimensional facade to establish a sense of human scale.

B. Commercial Buildings

The following guidelines apply to the design of new commercial type buildings.

Mass and Scale

Traditionally commercial buildings had varied heights, articulated masses, visually interesting skylines and pedestrian-scaled street fronts. A new building should continue to provide a variety of pedestrian-friendly scales and visually appealing masses. Buildings should not be monolithic in scale or greatly contrast with the existing scale in the area.

A sense of human scale is achieved when one can reasonably interpret the size of a building by comparing features of its design to comparable elements in one's experience. Using building features and materials of a familiar dimension, such as traditional brick, storefronts and upper story windows, is an example.

4.1 Maintain the traditional size of buildings as perceived at the street level.

- The facade height of a new building should fall within the established range of the block, and respect the traditional proportions of height to width.
- Floor-to-floor heights should appear similar to those of traditional buildings in the area, especially the ground level.

4.2 Maintain traditional spacing patterns created by the repetition of uniform building widths along the street.

- A new facade width should reflect the established range of the building widths seen on the block.
- Where a building must exceed this width, use a change in design features to suggest the traditional building widths. Changes in materials, window design, facade height or decorative details are examples of techniques that may be used. These variations should be expressed consistently throughout the structure such that the composition appears to be a collection of smaller building modules.

4.3 A new building should incorporate a base, middle and cap.

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

4.4 Position the taller portion of a structure away from neighboring buildings of lower scale.

- A taller portion should be located to minimize looming effects and shading of lower scaled neighbors.
- Buildings should step down towards lower scaled neighbors, including adjacent historic properties.

4.5 Establish a sense of human scale in a building design.

- Use vertical and horizontal articulation to break up large facades.
- Incorporate changes in color, texture and materials in building designs to help define human scale.
- Use architectural details that create visual interest and convey a three-dimensional facade.
- Use materials which help to convey scale through their proportions, detailing and form.

Building and Roof Form

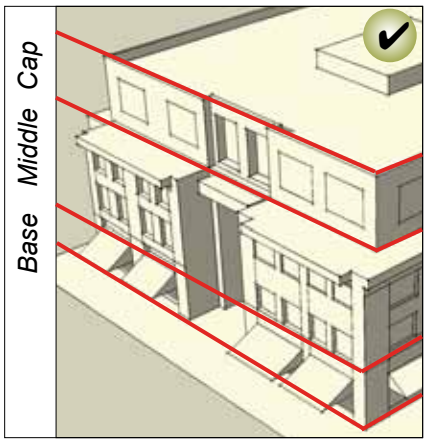
A prominent unifying element in the commercial area is the similarity in building forms that exists. Most are simple rectangular solids. This simplicity of form should continue, in terms of the predominant features of any new building.

4.6 A rectangular form should be dominant on a commercial facade.

- The facade should appear as a flat surface, with any decorative elements, and projecting or setback "articulations," appearing to be subordinate to the dominant form.

4.7 A roof form should be similar to those used traditionally.

- Flat roofs are appropriate.
- "Exotic" roof forms, such as A-frames and steep shed roofs are inappropriate.



A new building should incorporate a base, middle and cap.

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

Building materials shall appear similar in scale, color, texture and finish to those seen historically in the context.

Materials

Building materials of new structures and additions to existing buildings should contribute to the visual continuity of the neighborhood. They should appear similar to those seen traditionally to establish a sense of visual continuity.

4.8 Building materials shall appear similar in scale, color, texture and finish to those seen traditionally in the context.

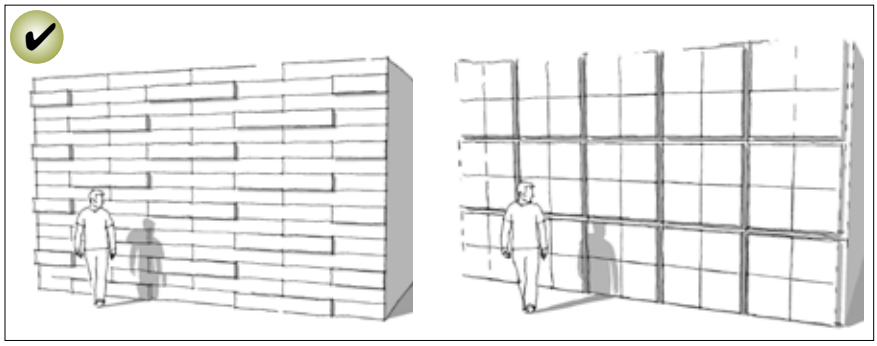
- Traditional materials, including wood, brick and stucco are preferred.
- Imitation or synthetic materials, such as aluminum or vinyl siding, imitation brick or imitation stone and plastic, are inappropriate.
- All wood siding should have a weather-protective finish.
- The use of highly reflective materials is discouraged.

4.9 Use masonry that appears similar in character to that seen historically.

- For example, brick should have a modular dimension similar to that used traditionally.

4.10 New materials that are similar in character to traditional ones may be acceptable with appropriate detailing.

- Alternative materials should appear similar in scale, proportion, texture and finish to those used traditionally.



New materials that are similar in character to traditional materials may be acceptable with appropriate detailing. Alternative materials should appear similar in scale, proportion, texture and finish to those used traditionally.

C. Residential Buildings

The following guidelines apply to the design of new residential type buildings.

Mass and Scale

Traditionally residential buildings had varied heights, articulated masses and pedestrian-scaled front facades. A new building should continue to provide a variety of pedestrian-friendly scales and visually appealing masses. Buildings should not be monolithic in scale or greatly contrast with the existing scale in the area.

A sense of human scale is achieved when one can reasonably interpret the size of a building by comparing features of its design to comparable elements in one's experience. Using building features and materials of a familiar dimension, such as traditional brick, porches, windows and doors, is an example.

Construct a new building to be similar in mass and scale to traditional buildings in the neighborhood.

Include horizontal elements in the design of residential buildings. For example, use porches, eaves and groupings of windows to convey human scale.

4.1 Construct new building features to reflect the mass and scale of traditional residential buildings.

- Use features of traditional dimensions. For example, the use of windows, doors and porch elements in scale to those seen traditionally is appropriate.

4.2 Express facade component in ways that will help to establish a human scale.

- Include horizontal elements in the design of residential buildings. For example, use porches, eaves and groupings of windows to convey human scale.
- Articulate a building mass to create visual interest and convey a three-dimensional facade. Provide vertical and horizontal facade offsets.

4.3 A facade should reflect dimensions similar to traditional buildings in the area.

- Facade heights of new buildings should respect the traditional proportions of height to width.
- Floor-to-floor heights should appear similar to those of traditional residential buildings.

4.4 Position taller portions of a structure away from neighboring buildings of lower scale.

- Where permitted by the base zoning, taller structures should be located to minimize looming effects and shading of lower scaled neighbors.
- Buildings should step down towards lower scaled neighbors, including adjacent historic properties and districts.

Position taller portions of a structure away from neighboring buildings of lower scale.

Building materials shall appear similar in scale, color, texture and finish to those seen historically in the context.

Building materials shall appear similar in scale, color, texture and finish to those seen historically in the context.

4.5 Clearly define the primary entrance by using a defined entry or a front porch in residential buildings.

- The porch should be "functional," in that it is used as a means of access to the entry.

4.6 Orient a front porch or covered landing to the street.

- While the porch serves as a transition area from the street to the building, it is also an essential element of the residential streetscape. It provides human scale to the building, offers interest to pedestrians, and is a catalyst for personal interaction.
- This should not be interpreted to exclude side porches.

4.7 On larger structures, subdivide larger masses into smaller "modules" that are similar in size to traditional buildings in the neighborhood.

- Other subordinate modules may be attached to the primary building form.

Building and Roof Form

A similarity of building and roof form also contributes to a sense of visual continuity. In order to maintain this sense of visual continuity, a new building should have basic building and roof form similar to those seen traditionally.

4.8 Use building and roof forms similar to those seen traditionally on the block.

- Exotic roof forms are inappropriate on primary structures in a traditional neighborhood setting.
- Noteworthy contemporary architecture may be an exception and will be reviewed on a case-by-case basis.

Materials

The major building materials for a new structure should appear to be similar to those in its historic setting.

4.9 Building materials shall appear similar in scale, color, texture and finish to those seen historically in the context.

- The use of traditional materials, including wood, stucco, brick and stone, is preferred.
- Imitation or synthetic materials, such as aluminum or vinyl siding, imitation brick or imitation stone and plastic, are inappropriate.

5 Downtown Historic Overlay District

Chapter 5 Application	
Downtown Historic District	
Work on a Contributing Property	✔
Restore a Non-Contributing Property	✔
Work on a Non-Contributing Property	✔
Construct a New Building in the Historic Overlay District	✔
Work on a Local Register Property	*See Note A*
Work on a California Register Property	*See Note A*
Work on a National Register Property	*See Note A*
Work on Arks in the Residential Arks Zoning District	
Site Improvements	*See Note A*
Other	*See Note A*

Notes
A. Guidelines within this chapter will apply to those projects located within the Downtown Historic Overlay District.

This chapter provides a description of the context of the Downtown Historic Overlay District and identifies special design objectives for the District. It also provides design guidelines that address characteristics of the District that are not covered by other guidelines in this document.

In This Chapter:

A. Existing Conditions

The Downtown Historic Overlay Zoning District is centered around the downtown intersection of Princess Street and Bridgeway. This older commercial district exhibits a consistent architectural grouping of late 19th Century styles. The scale is one that complements the view of San Francisco. This is one of the primary attractions of Sausalito, and the people who come here to enjoy being by the Bay and its play of light, boats, city and seascape.

The northern portion of the District, on Bridgeway north of Princess Street, can be characterized as two and three story attached row buildings that relate to one another in a harmonious way, while representing different styles of architecture and modernizations.

The time period represented here dates from the 1890s through the decade following World War II. The facades share a similar scale, height and style, with several notable exceptions, and they have in common some or all of the following building elements: bay windows, boxed cornices, false fronts, Italianate roofline detail, recessed entries and storefronts.

The central portion of the District is oriented to Plaza Vina Del Mar, a small, triangular park/plaza with pedestaled elephants and a fountain from the 1915 San Francisco Panama Pacific International Exposition. The park is filled with shrubs, specimen trees and flowering plants, and combines the feeling of a Victorian garden with that of a Mediterranean plaza. This impression is enhanced by the 1915 Mission Revival style Sausalito Hotel. North and east of the hotel are the last remnants of the railroad/ferryboat era--the vestigial pilings of the old ferryboat slip.

Bridgeway south of Princess Street has an unrestricted view of Richardson's and San Francisco Bays. Yee Tock Chee Park is a small, multi-level area of concrete and wood pilings built on the site of the original ferryboat landing (the Ferry Princess, 1868).

The buildings along this portion of Bridgeway are more diverse than those of the northern portion. Many were either built or remodeled in the 1920s. They are functional structures that suggest their original uses as stores and garages. Others are representative of the "Victorian" era.

Princess Street is the transition between Bridgeway and the Hill. At its base, a continuation of commercial buildings is apparent, then a gradual transition to residential buildings occurs to the top. At the intersection of Bulkley Avenue on the south side, a small wood Greek Revival house is all but obscured by trees. Two homes across the street on Bulkley Avenue have been converted to apartments and have been included in the District, as they are prominent in early photos from the water and represent the styles of many early hillside homes.

At the top of Princess Street, on Bulkley Avenue, are the "Portals of the Nook"--an arched brick and terra cotta entryway which acted as the entrance to a former Willis Polk designed Shingle-style Queen Anne mansion. Just to the north, on Bulkley Avenue, is the "crown jewel" of the District, Laneside. Built only months after the Nook was completed, the style and use of materials suggests that Polk may have inspired its design as well. (New condominiums have been added to the original house.)

B. Design Goals and Vision

All improvements in the Historic District should help to achieve these goals:

- Preserve the historic character of the District.
- Preserve the intimate scale of the District.
- Preserve the harbor community.
- Preserve access to the water.
- Preserve the architectural integrity of its historic resources.
- Preserve the scale of the streetscape.
- Preserve the historic stonework and pathways through the District.
- Design new infill to be compatible with the District.
- Preserve view corridors.

Reflect the traditional setbacks seen within the block. In predominately commercial areas align the building at the sidewalk edge.

Special Design Guidelines

Commercial Setbacks within the Downtown Historic Overlay District

Buildings create a strong edge to the street because they are traditionally aligned on the front lot line and usually built out the full width of the parcel to the side lot lines. Although small gaps do occur between some structures, they are the exception. These characteristics are vitally important to the District where the street wall is a prominent feature.

5.1 Reflect the traditional setbacks seen within the block.

- Place the facade of the building at the property line. This should only vary in very special circumstances.
- Locating entire building fronts behind the established storefront line is inappropriate.

Commercial Facade Character

The street level of a traditional commercial building in the Historic Overlay District is clearly distinguishable from the upper floors. The first floor is predominantly made of fixed plate glass with a small percentage of opaque framing materials, a kickplate and a recessed entry. An upper floor, where it occurs, is the reverse—opaque materials dominate, and windows appear as smaller openings puncturing a more solid wall. These windows are usually double-hung. The street level also appears taller than the upper floors. A historic storefront of twelve to fourteen feet high is typical, whereas a second floor is usually ten to twelve feet. This traditional characteristic of storefront proportions should be continued in new construction.

Maintain the traditional spacing pattern created by upper story windows.

5.2 Maintain the traditional spacing pattern created by upper story windows.

- Use traditional proportions of windows, individually or in groups.
- Headers and sills of windows on new buildings should maintain the traditional placement relative to cornices and belt courses.

5.3 Maintain the distinction between the street level and the upper floor.

- The first floor of the primary facade should be predominantly transparent glass.
- Upper floors should be perceived as being more opaque than the lower floor.
- Highly reflective or darkly tinted glass is inappropriate.
- Express the distinction in floor heights between street levels and upper levels through detailing, materials and fenestration. The presence of a belt course is an important feature in this relationship.

5.4 A new storefront should incorporate traditional building components.

- Express a kickplate, display window and transom in a new storefront design.
- Storefront components and upper story windows should be similar in height and proportion to traditional downtown buildings.
- When portions of a storefront are folding (operable panels), all of the storefront components should still be visible.

5.5 Maintain the pattern created by recessed entryways along the street.

- On commercial type buildings, set a primary entry door back an adequate amount from the front facade to establish a distinct threshold for pedestrians.
- Where entries are recessed, the building line at the sidewalk edge should be maintained by the upper floor(s).
- Use a transom over a doorway to maintain the full vertical height of the storefront.
- Oversized (or undersized) interpretations are discouraged.

This historic building provides a visually interesting facade along the waterfront. This includes an articulated mass and transparent first floor. Similar treatment should be reflected on new infill buildings or additions.

Reflect the traditional setbacks seen within the block. In a residential setting, provide a front yard similar in size to neighboring buildings.

Multi-Fronted Buildings

In some cases, a building is double-fronted or otherwise, in that it faces two or more public ways, including the waterfront. These building facades should provide a pedestrian-friendly (visually interesting) ground floor.

5.6 Provide a pedestrian-friendly ground floor on buildings that face a public way.

- All sides of a buildng should include interesting details and materials to avoid presenting a “back side” to a neighboring property, public way, plaza, waterfront and/or a major pedestrian route. For example, the sides of a commercial building that houses a restaurant or specialty shop should incorporate a storefront.
- A large expanse of blank wall is inappropriate.

Residential Setbacks within the Historic District

Building setback within a typical residential context reflects a hierarchy of public and private space. It is a progression that begins at the street, which is the most public space, then proceeds through the front yard, which appears "semi-private," and ends at the front door, which is the "private" space. This sequence enhances the pedestrian environment and contributes to the character of a residential neighborhood; it should be maintained where it dominates the block.

Where the majority of the buildings align near the sidewalk edge, new infill buildings should maintain this alignment.

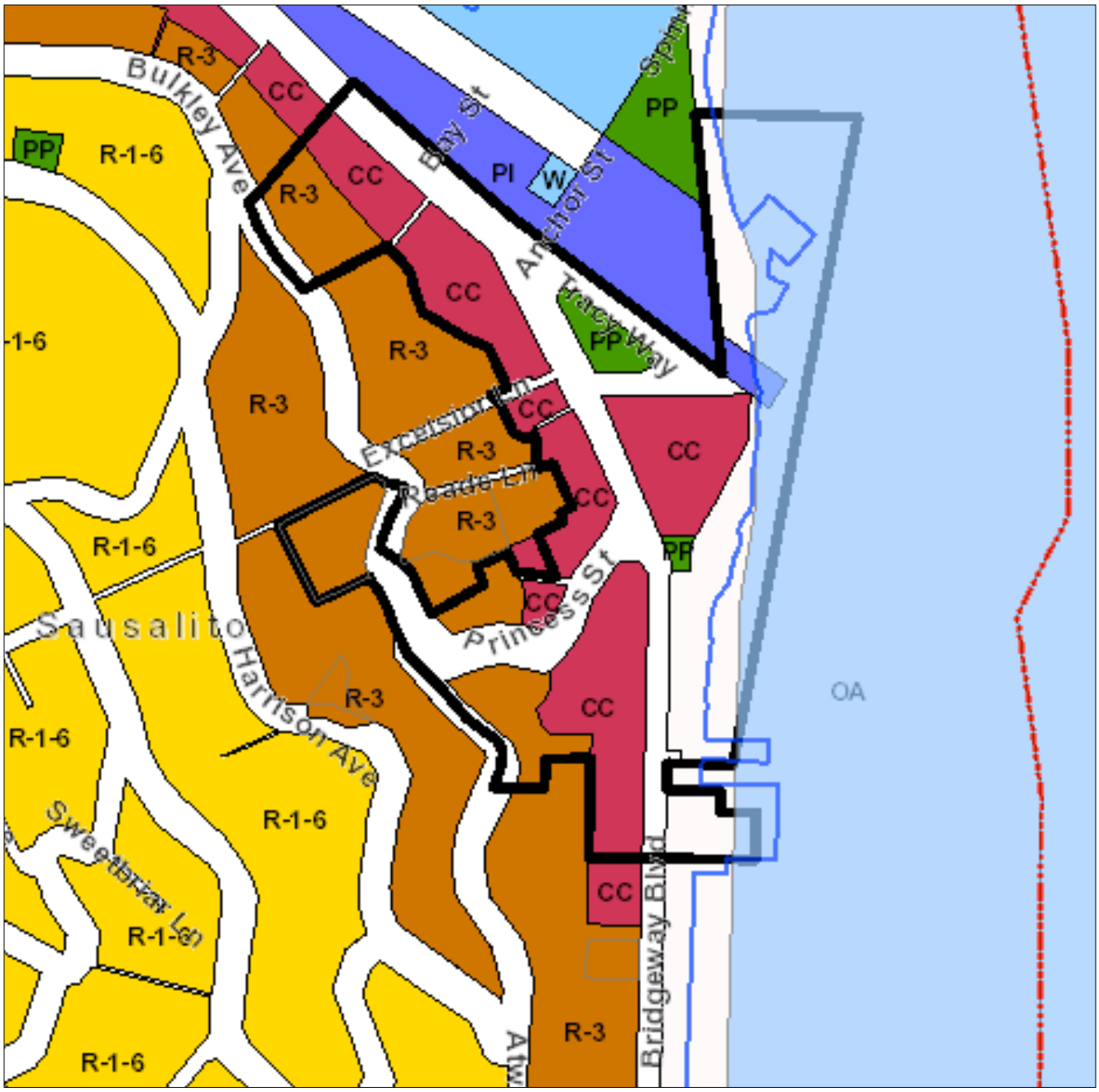
5.7 Maintain the traditional building setback.

- In a traditional residential neighborhood, the front yard should be maintained with planting material and not covered with paving or large outdoor decks.
- Align buildings near the sidewalk where this is the traditional development pattern found within the neighborhood.

5.8 Provide a walkway from the street to the building in residential settings.

- A walkway running from the street to the front porch provides unity to the streetscape. Where a walkway has been an element of the hierarchy, this should continue.

C. Map of the Downtown Historic District



Historic District Boundary

Appendix

A. Historic Overview

The City of Sausalito is a small community incorporated in 1893 in southern Marin County. The City has approximately 7,300 residents and an area of 2.2 square miles. Sausalito is a waterfront community adjacent to Richardson's Bay and the Golden Gate National Recreation Area. The city has steep, wooded hillsides, small to moderate sized lots, and a community of houseboat and live aboard dwellers.

The City's rich history includes indigenous Miwok Indian settlements near the shoreline that sustained themselves on shellfish as well as an abundance of fresh water and game available in the unpopulated hills. The Coast Miwok Indians' territory stretched as far north as Bodega Bay, as far east as the town of Sonoma and included all of present day Marin County. Archeologists hypothesize that the Coast Miwok Indians inhabited this area for at least 5,000 years until the late 18th century when they were forced to work in Spanish missions.

Sausalito's most notable forefather is William Richardson, an Englishman who upon anchoring at Yerba Buena (later to become San Francisco) discovered Sausalito's rich natural resources in the 1830s. He promoted and capitalized on Old Town's Whaler's Cove for its safe harbor, plentiful lumber and fresh water needed to replenish ships laying over in the area.

The territory was in Mexico's hands and only Mexican nationals were allowed to own land. Richardson became a Mexican citizen and married the daughter of the Commandant of the Presidio. He was granted judicial title to the land known as Rancho del Sausalito covering 19,571 acres. He raised cattle, milled lumber and continued his maritime enterprises. Like many of the early land grantees, he was forced to sell his property piecemeal to continue operations eventually leaving little of the original grant for his heirs.

In 1869, ambitious businessmen and promoters wishing to establish Sausalito as California's next boom city formed the Sausalito Land & Ferry Company. Ferry service was set up to shuttle prospective buyers over to stay in the hotels and purchase the newly laid-out residential lots. In 1874 the Sausalito Land and Ferry Company convinced the North Pacific Coast Railroad to extend tracks along the Sausalito waterfront. This was the start of Sausalito's diverse population—wealthy landowners building villas and cottages in the hills and working class ferry operators, railroad workers, boat builders, dairy farmers and merchants moving into more modest houses in the downtown and New Town/Caledonia Street areas to the north. This interdependency defined the early culture of Sausalito.

An early photograph.

2010 photograph.

A notable Sausalito building is shown early in its history. Today, the building retains many of it character-defining features. Future improvements could include replacing the fixed upper-story windows with double-hung windows.

In 1869, ambitious businessmen and promoters wishing to establish Sausalito as California's next boom city formed the Sausalito Land & Ferry Company. Many of the community's historic buildings were constructed during this time in what is now classified as the Downtown Historic Overlay District.

Many of the community's historic buildings were constructed during this time in the area which is now classified as the Downtown Historic Overlay District. Narrowly passing, the residents of Sausalito voted to incorporate as a city on September 4, 1893. This new status allowed for the civic amenities that were lacking at this time—a fire department, street lighting, telephone service and a water company. The opening of the Golden Gate Bridge in 1937 changed the transportation dynamics by replacing the need to arrive by ferry or train with access by the automobile. The railway and ferries were mostly dismantled by 1941. At the outbreak of World War II in 1942, Sausalito was chosen by the Federal Government and the Bechtel Corporation as a suitable site for the building of Liberty ships and tankers. The Pine Point area in the northern waterfront was leveled and marshland filled for the Marinship Corporation yard. The shipyards worked around the clock with 70,000 workers building 93 ships in three and a half years. Housing stock was at a premium and many "in-law" units were created. At the close of operations, the population decreased by 20,000.

Post-war Sausalito has evolved into an eclectic and dynamic community with a variety of architectural styles including Victorian, Bungalow, Arts and Crafts, Mid-Century, contemporary and unique houseboats. Affordable rents and an easy-going pace attracted students and artists who formed the early "Art Colony" in the late 1940s. Many talented and innovative individuals have resided here since. Although many 19th century commercial and residential historic buildings remain in existence, it is the Downtown Historic District which provides the greatest snapshot of Sausalito's history.

B. General Principles of Historic Preservation

Historic preservation is well established in Sausalito. While community goals and economic conditions change over time, preserving the city's heritage remains a primary goal. This chapter provides an overview of the general principles of historic preservation and its benefits. It then provides guidance on how to plan a preservation project and outlines treatment options for historic properties.

These general principles will be considered when determining the appropriateness of improvements to properties in the Historic District, as well as other historically significant properties elsewhere in the city.

What Does Historic Preservation Mean?

Preservation means keeping properties and places of historic and cultural value in active use and accommodating appropriate improvements to sustain their viability while maintaining the key, character-defining features which contribute to their significance as cultural resources. It also means keeping cultural resources for the benefit of future generations. That is, while maintaining properties in active use is the immediate objective, this is in part a means of assuring that these resources will be available for others to enjoy in the future. Historic preservation is also an integral component of initiatives in neighborhood livability, sustainability, economic development and culture.

The Concept of Historic Significance

Age of Historic Resources

What makes a property historically significant? In general, properties must be at least 50 years old before they can be evaluated for potential historic significance, although exceptions do exist when a more recent property clearly has historic value.

An early photograph.

2010 photograph.

A notable Sausalito building is shown early in its history. Today, the building retains many of its character-defining features.

An early photograph.

2010 photograph.

Many historic structures experienced changes over time as design tastes changed or need for additional space occurred. Some were modest alterations.Some of these alterations now may be historically significant.

In most cases, a property is significant because it represents or is associated with a particular period in its history. Building fabric and features dating from the period of significance typically contribute to the significance of the structure.

A historic district also has a period of significance, which is the case with the Downtown Historic District. The “period of significance” of a property is noted in National Register nominations. Structures built after this period are considered non-contributing.

Concept of Integrity

In addition to being historically significant, a property also must have integrity, with a sufficient percentage of the structure dating from its period of significance. The majority of the building’s structural system and materials should date from the period of significance and its character-defining features also should remain intact. These may include architectural details, storefronts, cornices, moldings and upper-story windows on commercial buildings and dormers, porches, ornamental brackets, and moldings on residential buildings. The overall building form and its materials should also remain primarily intact. These elements allow a building to be recognized as a product of its own time.

Alterations that Affect Significance

Many historic structures experienced changes over time as design tastes changed or need for additional space occurred. Some were modest alterations. For example, a new dormer may have been added. In some cases, an owner would construct a wing for a new bedroom, or expand the kitchen in a residential building. Additions on the backs of commercial structures were also common. Many of these occurred while retaining the original characteristics that were key features. These alterations remained subordinate in scale and character to the main building and were often executed using materials that were similar to the original.

Some of these alterations now may be historically significant. An addition constructed in a manner compatible with the original building and associated with the period of significance is an example, and it too may merit preservation in its own right.

In contrast, more recent alterations usually have no historic significance and may even detract from the character of the building and obscure significant features, such as enclosed porches on a residential building. Removing such an alteration may be considered in a rehabilitation project. Historic features that have been modified can also be restored, which is encouraged.

The tradition of making compatible alterations is anticipated to continue. That is to say, alterations to historic structures can occur. It is

important, however, that any alteration be designed in such a manner as to preserve the historic character and integrity of the primary structure.

Criteria for Determining Significance

A property may be significant for one or more of the following reasons:

- Association with events that have made a significant contribution to the broad patterns of the history, culture or heritage of Sausalito, California, or the United States,
- Association with the life or lives of one or more people important in the past,
- Embodies distinctive characteristics of a type, period, region, or method of construction, or that represent the work of an important creative individual, or possess high artistic values,
- A structure that yields or may be likely to yield, information important in history or prehistory,
- A structure, property, object, site, or area with sufficient integrity of location, design, materials and workmanship to make it worthy of preservation or restoration, or
- An established and familiar natural setting or visual feature of the community.

Preservation Principles

With an understanding of the basic concepts of historic significance and integrity, it is now important to review the key principles which underlie the more specific design guidelines that appear later in this document. The following preservation principles apply to all historic properties:

Respect the historic character of a property.

- Changing the style of a historic resource or making it look older than its actual age is inappropriate. Confusing the character by mixing elements of different styles or periods can adversely affect the appearance and historic quality of the property.

Seek uses that are compatible with the historic character of the property.

- Converting a building to a new use different from the original use is considered to be an “adaptive reuse,” and is often a sound strategy for keeping an old building in service. For example, converting a residential structure to offices is an adaptive use. A good adaptive use project retains the historic character of the building while accommodating a new function. Building uses that are closely related to the original use are preferred. Every reasonable effort should be made to provide a compatible use for the building that will require minimal alteration to the building and its site.
- Changes in use requiring the least alteration to significant elements are preferred. In some instances, however, a radical change in use may be necessary to keep the property in active

California State Criteria

The City will also apply the State of California criteria for determining significance of a property.

Criteria for Designation

1. Associated with events that have made a significant contribution to the broad patterns of local or regional history or the cultural heritage of California or the United States.

2. Associated with the lives of persons important to local, California or national history.

3. Embodies the distinctive characteristics of a type, period, region or method of construction or represents the work of a master or possesses high artistic values.

4. Has yielded, or has the potential to yield, information important to the prehistory or history of the local area, California or the nation.

A property also must have integrity, with a sufficient percentage of the structure remaining intact. Reviewing early photographs of the Historic Overlay Zoning District can help an owner to identify early character-defining features.

service. In order to adapt a building to a new, and substantially different use, the alterations required may be too extreme and the loss of historic building fabric would result in a loss of integrity. In most cases designs can be developed that respect the historic integrity of the building while also accommodating new functions.

Maintain significant features and stylistic elements.

- Distinctive stylistic features and other examples of skilled craftsmanship should be treated with sensitivity. The best preservation procedure is to maintain historic features from the outset to prevent the need for repair later. Protection includes maintaining historic material through appropriate maintenance such as rust removal, caulking, limited paint removal and reapplication of paint.

Preserve original site features, building materials and design features.

- Preserve original site features such as rock retaining walls.
- Avoid removing or altering original materials and their finishes.
- Preserve original doors, windows, porches and other architectural features.

Repair deteriorated historic features and replace only those elements that cannot be repaired.

- Upgrade existing material, using recognized preservation methods whenever possible. If disassembly is necessary for repair or restoration, use methods that minimize damage to original materials and the replacement of original configuration.

C. Benefits of Historic Preservation

Historic landscapes, sites, structures, buildings and features are the essential assets in the city's identity. These assets are valued in terms of the quality of life, construction, economic vitality, and environmental sustainability. Investment in these assets ensures that the social, cultural, and economic vitality of the city is maintained and enhanced. If lost, they are lost forever, along with the documentation of the city's unique history.

Livability and Quality of Life

The distinct character of Sausalito reinforces the city's identity and sense of community. When historic buildings occur on a block, they create a street scene that is "pedestrian friendly," which encourages walking and neighborly interaction. Decorative architectural features also contribute to a sense of identity. This sense of place also reinforces desirable community social patterns and contributes to a sense of security, that enhances the quality of life for all.

Construction Quality

Often the quality of early construction was high. Lumber came from mature trees, was properly seasoned and typically milled to "full dimensions," providing strong framing and construction. Buildings also were thoughtfully detailed and the finishes were finely crafted—characteristics that owners today appreciate. The quality of construction in earlier buildings is therefore an asset which is valued.

Adaptability

Owners also recognize that the floor plans of many historic properties easily accommodate changing needs. Rooms in both historic homes and commercial buildings permit a variety of uses which helps keep these structures in active use.

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Environmental Benefits

Sustainable development and the conservation of resources are central principles of historic preservation. Sensitive stewardship of the existing building stock reduces our environmental impact. Preserving and adapting a historic structure is sound environmental policy in all respects. In basic terms, re-using a building preserves the energy and resources invested in its construction, and reduces the impacts of producing new construction materials.

Embodied Energy

Embodied energy is defined as the amount of energy included to create the original building and its components. Preserving a historic structure retains this energy. Studies confirm that the embodied energy lost when a structure is demolished will take many years to "recover" in energy savings that may occur with a new structure. Many older buildings in Sausalito have been created using substantial levels of energy to source, cut, cure, dress or fire the materials. Wood, stone, brick, and glass all manifest the energy investment of their creation and the energy invested in building construction. If demolished, this investment in embodied energy is lost and significant new energy demands are required to replace it. In addition, according to the EPA, building debris constitutes around a third of all waste generated in the country. This can be reduced significantly if historic structures are retained rather than demolished.

Sustainable Building Materials

Durable traditional materials of wood, stone, and brick were built for longevity, in a manner that allows for repairs to be conducted easily. Many new structures utilize a significant percentage of manufactured materials such as vinyl and plastic. These synthetic materials themselves are by nature unsustainable in the extraction of raw materials. High levels of energy are involved in production, with an inherently short life span envisioned for the material and its component.

The sustainable nature of historic construction is best illustrated by a historic wood window, which can be repaired through reglazing and patching or splicing wood elements. Older windows were built with well seasoned wood from stronger, durable, weather resistant old growth forests. Contemporary windows are often irreparable, with replacement being the only option. If a seal is disturbed in a vinyl window the best approach is to replace that particular window, rather then repair the part, as is the case for a historic wood window.

Building Energy Savings

Energy savings are not usually achieved by replacing original building fabric with contemporary alternatives. Repair and weatherstripping or insulation of the original elements is more energy efficient and much less expensive. As much as 50% of the energy lost from a house is from air infiltration through the attic, uninsulated walls, and around the windows and door cavities, and not through the glazing of windows and doors. Proper caulking and insulation around windows and doors, combined with adding insulation in attic space saves energy at a higher rate than by replacing single paned wood windows with double or tripled paned alternatives. Adding 3.5 inches of insulation in the attic has three times the R value impact compared with moving from the least energy efficient single pane window with no storm window to the most efficient new window. Other techniques to improve energy efficiency without replacing historic building elements include adding weather stripping to windows and doors, interior storm windows, and the installation of insulated window shades.

Economic Benefits

The economic benefits of investing in historic properties is well-documented. Because historic properties are finite and cannot be replaced, they can be precious commodities. Preservation therefore adds value to property. Other benefits center on rehabilitation projects and on the income brought in from heritage tourism.

Historic Rehabilitation Projects

Direct and indirect economic benefits accrue from rehabilitation projects. Direct impact refers to the actual purchases of labor and materials, while indirect impact can be defined as expenditures associated with the project, such as manufacturing labor. These can be added to create the “total” impact. Preservation projects are generally more labor intensive, with up to 70% of the total project budget being spent on labor, as opposed to 50% when compared to new construction. This means that more of the money invested in the project will stay in the local economy and not be used towards materials and other costs manufactured or sourced outside the community. Furthermore, a rehabilitation project will provide functional, distinctive, and affordable space for new and existing small businesses. This is especially relevant to the local economy where many local businesses operate in historic buildings.

Heritage tourism is a benefit of investment in historic preservation. Heritage tourism helps generate employment in hotels, bed and breakfasts, motels, retail stores, restaurants, and other service businesses.

Heritage Tourism

Heritage tourism is another benefit of investment in historic preservation, as people are attracted to the cultural heritage sites within an area. Sausalito has an established tourist economy, which can be enhanced through an increased focus on its unique historic resources. These resources provide visitors with a glimpse into Sausalito's history and its contribution to state and national history. Cultural heritage tourism means traveling to experience the places that authentically represent the stories and people of the past and present. It includes cultural, historic, and natural resources. Heritage tourists spend more on travel than other tourists. Benefits of heritage tourism include the generation of employment in hotels, bed and breakfasts, motels, retail stores, restaurants, and other service businesses.

Incentives

Many incentives are available for historic preservation, including financial incentives, such as tax incentives, and development incentives, such as code flexibility.

Heritage tourism means traveling to experience the places that authentically represent the stories and people of the past and present. It includes cultural, historic, and natural resources.

D. Financial Incentives for Historic Preservation

Federal Incentives

Federal Historic Preservation Tax Incentives

The Federal Historic Preservation Tax Incentives program is one of the Federal Government's most successful and cost-effective community revitalization programs. The Preservation Tax Incentives reward private investment in rehabilitating historic properties such as offices, rental housing and retail stores. A tax credit differs from an income tax deduction. An income tax deduction lowers the amount of income subject to taxation. A tax credit, however, lowers the amount of tax owed. Tax credits are awarded for the certified rehabilitation of qualifying historic structures.

State Incentives

State Historical Building Code

Historic buildings are often incompatible with standard building codes, and the alterations required to bring them up to code can be costly and extensive, and may even harm the historic integrity of the structure. Allowing historic structures to comply with codes that are more flexible or designed specifically for historic properties can often result in higher quality preservation projects. The State Historical Building Code (SHBC) allows a community to approve reasonable alternatives to standard building and mechanical requirements for buildings officially designated by the community as having historic value.

The SHBC is noteworthy because it is essentially a performance code rather than a prescriptive code. And although certain sections such as "Access" and "Structural" have prescriptive elements, even these elements exist to provide a framework within which unique solutions may be custom tailored to the specific problems related to each historic resource. Also noteworthy is the fact that the "Triggers" routine found in standard building code, requiring full upgrading of the facility, do not exist for qualified historic buildings.

Further Information:
http://www.parks.ca.gov/?page_id=21410

Grants to Certified Local Governments

In recognition of the need to involve local governments in historic preservation, the 1980 amendments to the National Historic Preservation Act provided a specific role for them in the national program by establishing the Certified Local Government (CLG) program. A CLG is a local government whose historic preservation program has been certified by the Office of Historic Preservation and the National Park Service. In order to strengthen the federal/state/local partnership, the Historic Preservation Fund (HPF), a line item in the federal budget, provides an annual grant to each state historic preservation office. At least ten percent of the state's annual HPF allocation is passed through to CLGs on a competitive basis. HPF grants are awarded to CLGs on a 60/40 (federal/local) matching basis. It is worth noting that Community Development Block Grant (CDBG) funds, discussed elsewhere in this document, are federal funds that may be used as local match for federal grants such as CLG grants. Sausalito became a CLG on July 14, 2011, and is eligible to apply for CLG grants.

CLG grants can be used for historic preservation planning activities, but not for bricks and mortar projects. Allowable projects include:

- Preservation Plans or Preservation Elements of General Plans
- Historic Preservation Ordinance Revisions
- Architectural, Historical and Archeological Surveys and Resurveys
- District Nominations to the National Register of Historic Places
- Archeological Preservation Plans
- Training Programs
- Historic Structure Reports
- Information Technology Projects
- Web Page Development

Further Information:
California's CLG Program:
www.ohp.parks.ca.gov/default.asp?page_id=1072

National CLG Program:
www2.cr.nps.gov/clg_p.htm

Mills Act - California Property Tax Abatement Program

Since 1972 the Mills Act, sponsored by Senator James Mills of Coronado, has provided property tax relief to help preserve designated historic properties in California. It is a permissive program subject to approval and adaptation by city and county governments.

In order to help rehabilitate and maintain qualified historic properties, the Mills Act program allows for the voluntary creation of a contract between a private property owner and the city or county to provide a reduction in property taxes. The property tax relief is calculated by the county assessor using the capitalization of income method to reflect the Mills Act restrictions placed on the property. Mills Act properties are subject to annual reassessments by County Assessors which may result in slight increases in property taxes each year.

Further Information:
www.ohp.parks.ca.gov/default.asp?page_id=21412
OHP Technical Assistance Series #12

Other Incentives

Tax Deduction for Facade Easements

A facade easement is a charitable tax deduction available to owners of historic buildings for donating a facade easement to a nonprofit, publicly supported organization. In return for a deduction on federal income taxes, property owners authorize the nonprofit organization to review exterior alterations to the building. Organizations such as the National Trust for Historic Preservation and the American Easement Foundation generally accept such facade easement donations.

Permit Fee Grants

Though not currently used in Sausalito, many communities use grants to assist with the City's permit fees as a historic preservation incentive. This may include fees such as building permits, utility and impact fees and parking fees.

E. Resources

The Secretary of the Interior's Standards for the Treatment of Historic Properties

The Secretary of the Interior's Standards for the Rehabilitation of Historic Buildings are general rehabilitation guidelines established by the National Park Service. These standards are policies that serve as a basis for the design principles presented in this document. The Secretary's Standards state that:

1. A property shall be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces, and spatial relationships.

2. The historic character of a property shall be retained and preserved. The removal of distinctive materials or alteration of features, spaces, and spatial relationships that characterize a property shall be avoided.

3. Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties, shall not be undertaken.

4. Changes to a property that have acquired historic significance in their own right shall be retained and preserved.

5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property shall be preserved.

6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and, where possible, materials. Replacement of missing features shall be substantiated by documentary and physical evidence.

7. Chemical or physical treatments, if appropriate, shall be undertaken using the gentlest means possible. Treatments that cause damage to historic materials shall not be used.

8. Archeological resources shall be protected and preserved in place. If such resources must be disturbed, mitigation measures shall be undertaken.

9. New additions, exterior alterations, or related new construction shall not destroy historic materials, features, and spatial relationships that characterize the property. The new work shall be differentiated from the old and shall be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.

10. New additions and adjacent or related new construction shall be undertaken in such a manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

    Design for alterations and additions to existing properties should not be discouraged when such alterations and additions do not destroy significant historical, architectural or cultural material. Such design should be compatible with the size, scale, color, material and character of the property, neighborhood and environment.

The following is a link to the Secretary of Interiors Standards for Rehabilitation: http://www.nps.gov/history/preservation.htm

An early photograph.

2010 photograph.

A property shall be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces, and spatial relationships.

When considering a preservation project, there are additional on-line resources one may consider. The first resource is offered by the Technical Preservation Services Department of the National Park Service, in the United States Department of the Interior. The Technical Preservation Services provides home owners, preservation professionals, organizations, and government agencies with reference materials and information to preserve and protect the nation's historical resources. Resources include, but not limited to the following:

- The Secretary of the Interior's Standards for the Treatment of Historic Properties. Apart from the preservation principles previously identified in this appendix, the Standards also include a series of concepts about maintaining, repairing and replacing historic materials, as well as designing new additions or making alterations.

- The Secretary of the Interior's Standards for Rehabilitation and Illustrated Guidelines on Sustainability for Rehabilitating Historic Buildings. The Guidelines provide suggestions on how to make changes to improve energy efficiency and preserve the character of historic buildings.

- Preservation Briefs. Preservation Briefs provide guidance on preserving, rehabilitating and restoring historic buildings. Examples of preservation briefs include roofing materials for historic buildings, exterior paint, additions to historic properties, conserving energy in historic buildings, etc.

- Links to other resources including, but not limited to Tax Incentives and on-line Educational Resources.

For more information on the Technical Preservation Services, please visit:
http://www.nps.gov/history/hps/tps/index.htm.

The second resource is provided by the California State Office of Historic Preservation (OHP). The OHP administers the Federal Rehabilitation Tax Credit Program and provides architectural review and technical assistance to government agencies and the general public, manages the California Historical Resources Information System Historical Resources Inventory database (listings of archeological and historical resources), provides local government assistance to aid communities in developing and adopting historic preservation planning approaches, administers the State and National Register, in addition to administering the California Historical Landmarks and Point of Interest programs.

For more information on the California OHP, please visit: http://www.parks.ca.gov/?page_id=1054

F. Examples of Historic Architectural Styles

This section includes several photographs that illustrate the city's most common building types, historic styles and significant features. This section will assist the design review authority in determining the significance and appropriate treatment of a building.

Each of the following styles/descriptions includes several photographs illustrating Sausalito's most common historic styles and their basic features. Examples of residential buildings are followed by examples of commercial buildings. However, styles are rarely "pure" in form, and there are a wide range of variants that may exist within individual styles. It may also be that alterations or additions have been made to these structures, resulting in features which are not characteristic of the style of the building.

Residential Buildings

FOLK HOUSES

c. 1860-1900

Vernacular or National

Sometimes referred to as "other", "no style" or "folk houses", the vernacular residential style focuses on being functional. These houses are constructed of simple designs, some of which remained common for decades. Many of these designs were indeed based on popular styles of the time, but the vernacular structures were much simpler in form, detail and function. Elements from other styles will appear on the vernacular type but in simple arrangements.

While Sausalito's neighborhoods include "folk houses" of several types, the most prevalent is the Gable Front. The Gable Front Vernacular, usually one-story or one-and-a-half-stories, has a front-facing gable roof with a porch.

Character-defining features:

- Gabled or hipped roof over the main block
- Porch, with steps
- Round columns
- Raised first floor
- Eaves encased and trimmed with moldings
- Small dormers
- Lap siding

Character-defining features:

Simple roof line

Double-hung windows

Lap siding

Porch

Modest bay window form

Raised foundation

Vernacular style

Character-defining features:

Simple roof line and trim

Double-hung windows

Lap siding

Simple porch with railing

Raised foundation

Vernacular style

ROMANTIC ERA

c. 1860-1880

Nationally, the picturesque styles from the Romantic era—especially the Gothic Revival and the Italianate—began during the 1830s and moved westward with expanding settlement. Architectural styles in Sausalito that represent the Romantic era include the Italianate, Gothic Revival (or Folk Victorian) and Greek Revival.

Italianate and Italianate Cottage

The Italianate style, along with other styles of the Picturesque Movement such as Gothic Revival and the Victorian era, were a reaction to the formal classicism of the Greek Revival. The Italianate style was introduced by Andrew Jackson Downing in his 1850 publication, *The Architecture of Country Houses*.

Character-defining features:

- Low pitch hipped roof
- Double-hung, narrow windows, often with round arch heads
- Window panes are either one-over-one or two-over-two
- Hooded window moldings and protruding sills
- Wide, overhanging eaves
- Ornate treatment of the eaves, including the use of entablature, paired brackets, modillions and dentil courses
- Bay windows, often rectangular shape
- Rusticated quoins at building corners
- Cresting on roofs
- Transom, often curved, above the front door
- Ornate porch treatment, with round columns or square posts

This building has several features that are characteristic of the Shingle style. Key features include an entablature, hip roof, roof cresting, front porch, and overhanging eaves.

The influence of the Italianate style is visible on this residence.

Character-defining features:

Overhanging eaves with brackets and molding

Trim

Four over one double-hung windows

Bay window

Corner bay window

Narrow wood lap siding

Character-defining features:

Roof dormers with brackets

Overhanging eaves with brackets

Entablature

Hooded window moldings with protruding sills

Palladian window

Narrow wood lap siding

The influence of the Italianate style is visible on this residence.

Character-defining features:

Dormer

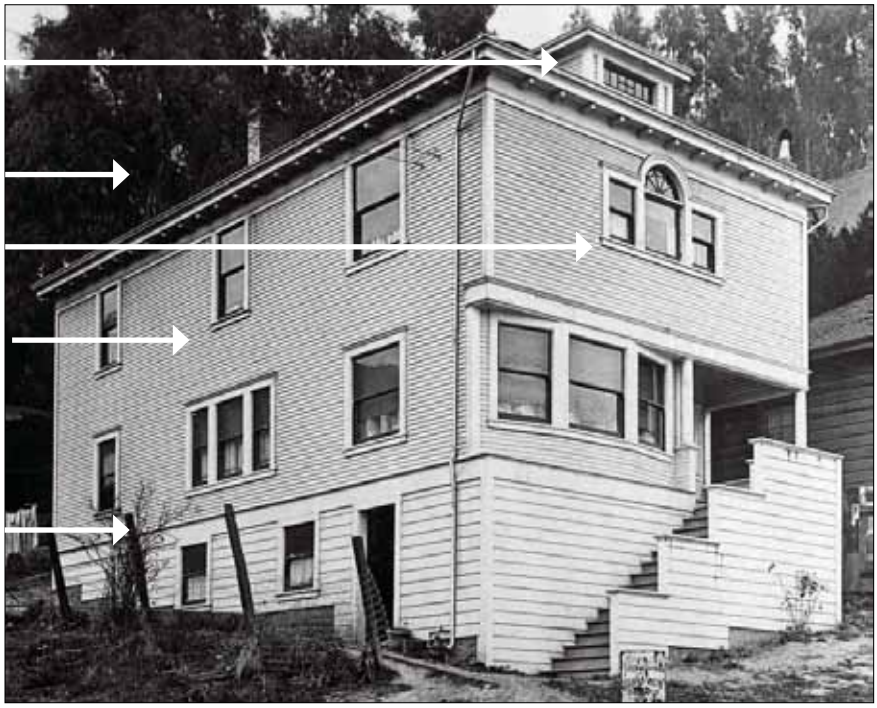
Wide overhanging eave with brackets

Palladian window

Narrow lap siding

Bay window

Raised foundation



The influence of the Italianate style is visible on this residence.

Carpenter Gothic or Folk Victorian

The Carpenter Gothic style was part of the Romantic movement that valued emotion over rational thought. As a rejection of classicism the most vocal proponent of this style, Andrew Jackson Downing, emphasized vertical lines, deep colors and applied ornament.

Character-defining features:

- Often used “classic cottage” building form, with steeply pitched gables and dormers
- Cross gable roof plan or side gable roof plan with central cross gable over the door
- Clapboard or plaster siding
- Highly emphasized decorative ornament
- Dormers and eaves lines ornamented with decorative wooden bargeboards
- Pediments over windows
- Full-length windows and bay windows
- Lancet windows
- Elaborate turned posts, cut-out boards

Classic gothic detailing is visible on this door.

Character-defining features:

Dormer finial

Dormer

Ornamental window canopy

Window-box brackets

Window tracery

Shingle siding

Eclectic Carpenter Gothic details are visible on both of these buildings.

VICTORIAN ERA

c. 1860-1900

Technically the word “Victorian” refers to the long reign of Queen Victoria, which lasted from 1833 to 1901, and encompassed the rich variety of architectural styles that were popular during the nineteenth century. Architecturally the word “Victorian” evokes the complexity and irregularity seen in the massing and materials of modest homes to large mansions.

Architectural styles in Sausalito that represent the Victorian era include the Queen Anne, Stick and Shingle.

Queen Anne

Proponents of the Queen Anne style found their inspiration from the medieval art and architecture of its namesake’s reign (1702-1714), growing out of recognition of vernacular, modest, pre-industrial structures and a desire to bring about a close relationship of architecture to ornamentation. In the United States, it developed from a desire to identify a national style. Both the Centennial Exposition, held in Philadelphia in 1876, and the popularity of New England coastal towns exposed Americans to their colonial, vernacular architectural past. The style introduced a new kind of open planning and a new way of massing volumes of space; it was inherently eclectic and became available to homeowners of all income levels.

Character-defining features:

- Irregular, asymmetrical massing
- One to two stories
- Bay windows, towers, turrets, oriels, dormers, gables—anything that protrudes from the wall and the roof
- Windows with leaded or stained glass (usually at staircase)
- Tall brick chimneys (usually ornate)
- Multi-gable roof with predominate front gable
- Shingles used as embellishment, especially in gable ends and dormer walls
- Ornamental woodwork, especially on gables and porches
- Combinations of siding materials, e.g., horizontal siding on the first story and shingles on the second
- Double-hung wood sash windows in tall narrow openings

Queen Anne style.

Character-defining features:

Turret with conical roof

Varied materials and textures

Porch with decorative trim

Asymmetrical shape

Queen Anne details were added to this residence early in its history.

Character-defining features:

Finial

Board and batten gable end with decorative accents

Porch with ornametal trim work

Two-story bay window

These cottages, originally part of a set of three matching Queen Anne designs, have been adapted to commercial uses, and some original features are therefore altered, but the ornamental bracket supports, strapwork detailing and variety of materials continue to reflect the original character.

Stick Style

The Stick style is generally considered a transitional design between the Gothic Revival and the Queen Anne periods. Where early Gothic Revival homes had highly ornate detailing applied to the doors, windows and cornices, the Stick style stressed the wall surface itself as the decorative element. This style is purely defined by its decorative detailing—the characteristic multi-textured wall surfaces and roof trusses whose "stickwork" somewhat mimics the exposed structural members of Medieval half-timbered houses. Varied patterns of wood siding and shingles are typically applied in the square and triangular spaces created by this "stickwork."

Character-defining features:

- Combinations of materials: For example, horizontal siding can be seen on the first story and shingles are used on the second
- Shingles are the most commonly used embellishment on gable ends and dormer walls
- Horizontal wood siding has a crispness that gives the building a repetition of light and shadow that is texturally rich.
- Fancy scroll cut wood work, especially around gables and porches
- Cornerboard and bargeboard trim
- Squared bay windows

Character-defining features:

The influence of the Stick style is visible on this residence.

Shingle

With its lack of decorative detailing, the Shingle style house was a stark contrast to the Queen Anne houses that were most popular in the years preceding 1890. Architects and designers of the style used the complex forms of Queen Anne design, but were also influenced by Richardsonian Romanesque and American Colonial architecture. Unlike Queen Anne, which was adapted to the small, vernacular cottage, Shingle influences rarely appear on small-scale dwellings and never became a style that was mass-produced.

This building has several features that are characteristic of the Shingle style. Key features include wood shingles, front porch, dominant front gable.

Character-defining features:

- Primarily wood shingles
- Secondary materials include stone foundations and wood for windows and trim
- Simple and complex roof forms
- Curved surfaces and shapes (curved bays, arched porch openings, Palladian windows)
- Large, dominant front gable
- Prominent front porch, typically with the front elevation dominated by a curved bay
- Grouped windows
- Double-hung multi-lite windows

The influence of the Shingle style is visible on this residence.

Character-defining features:

Steep roof pitch

Multi-lite windows

Shingle siding

Grouped windows

Elevated porch

The influence of the Neoclassical style is visible on these two buildings. Key features include the window surrounds and embellished eave on the top building. A classic portico adorns the lower building.

COLONIAL REVIVAL PERIOD

c. 1890-1930

The popularity of classical influences persisted in Sausalito, as elsewhere in the nation, from the 1890s through the 1920s. Two distinct phases are represented, however, in the forty-year time frame. Architecture from the earlier phase tended to use classical elements in a strict sense, whereas the later phase interpreted them in a more modern, scaled-down vernacular form.

The Colonial Revival period tends to be a more symmetrical and formal style than others discussed in this chapter. It incorporates less applied decorative detailing than the Victorian era and displays traditional features that are restrained and classically inspired like fluted columns and pediments.

Architectural styles in Sausalito that represent the Colonial Revival Period include the Neoclassical Cottage, Colonial Revival and Dutch Colonial Revival.

Neoclassical

Inspired by some of the smaller pavilions at the Colombian Exposition in 1893, the Neoclassical style was for those who did not appreciate the excessive monumentalism of the Beaux-Arts movement. Incorporating less decorative details, smooth, plain walls and simple moldings, this style was still grandly assertive.

Character-defining features:

- Classical columns and pediment over the entrance
- Low porch rails with turned balusters
- Hipped or gabled roofs
- Eaves with simple dentils, modillions, frieze
- Paneled doors surrounded by sidelights, pilasters and a pediment
- Palladian window (usually on front elevation)
- Narrow, clapboard or stucco siding
- Double-hung windows, 1/1, multi-pane/1, multi-pane, leaded glass in upper sash

Dutch Colonial Revival

The Dutch Colonial Revival style is named so because of the use of a gambrel roof. This style is closely allied with the Shingle and the Queen Anne styles. The details, such as the window pattern, porches and materials are very similar.

Character-defining features:

- Gambrel roof, both side- and front-facing variations can be found
- Shingled gable end
- Two story, with the second floor in the roof form
- Prominent front porch, with classically-detailed porch supports and plain balustrades
- Double-hung sash windows, with either single panes or multiple panes in the upper sash

The influence of the Dutch Colonial Revival style is visible on this residence.

These gambrel roofs are typical of the Dutch Colonial Revival style.

This building has several features that are characteristic of the Craftsman style. Key features include grouped double-hung windows, wood shingles and exposed roof rafters.

Arts and Crafts Period

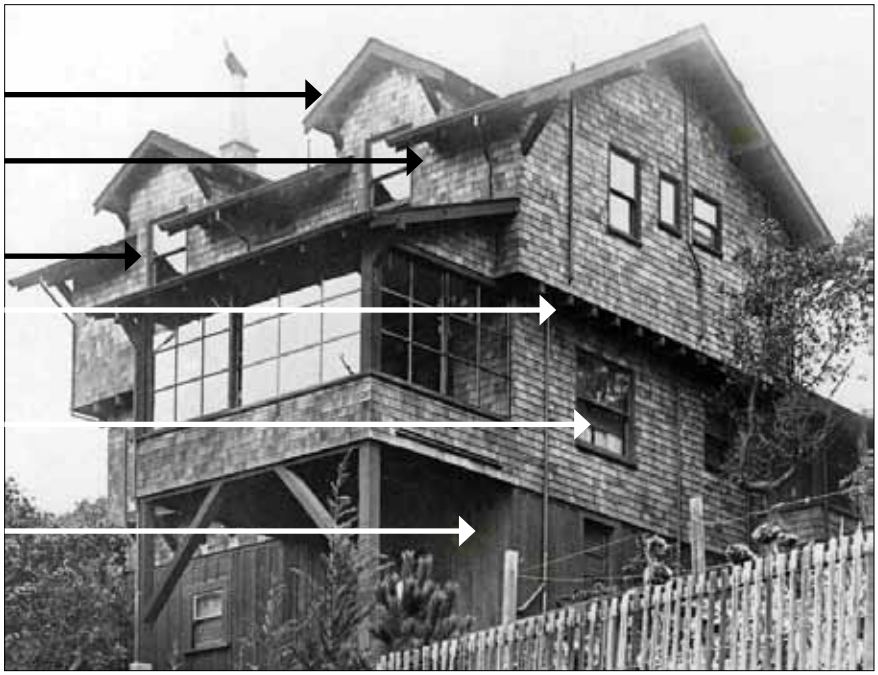
c. 1900-1925

In contrast to the vertical orientation and outspoken decoration characteristic of Victorian era homes, the many configurations of houses during the Arts and Crafts period had in common a new horizontality emphasized by broad gables, overhanging eaves and an informal plan which spreads out to hug the landscape. The use of brick and stone for foundations, porch walls, chimneys, retaining walls and horizontal siding or shingles stained dark brown or green tended to make the homes merge with the landscape.

The Arts and Crafts period dwelling is represented in three distinct forms: the Bungalow, the Craftsman and the flat-roof Prairie house. During the Arts and Crafts period, other influences in residential designs were introduced in Sausalito neighborhoods. Architects and designers created moderate and large size homes that were inspired by the English Arts and Crafts movement and philosophical idealism of American Colonial life.

Architectural styles in Sausalito that represent the Arts and Crafts Period include the Craftsman, Bungalow and Prairie.

Character-defining features:



The influence of the Craftsman style is visible on this residence.

Craftsman

Craftsman homes were originally inspired by two California brothers—Charles Sumner Green and Henry Mather Green—who practiced in Pasadena from 1893 to 1914. Beginning as simple bungalows, the Craftsman style was known as the “ultimate bungalow.” Influenced by the English Arts and Crafts movement and oriental wooden architecture, elements such as low-pitched, gabled roofs, wide eaves, exposed roof rafters and porches with tapered columns were common.

This building has several features that are characteristic of the Craftsman style. Key features include grouped double-hung windows with multi-divided lites, wood siding, roof brackets and exposed roof rafters.

Character-defining features:

- Low-pitched gabled roof
- Decorative beams or brackets under gables
- Grouped windows with multi-lites in upper sash
- Prominent lintels and sills
- Full or partial, open porch with square posts and tapered arched openings
- Gable or shed dormers
- Exposed rafters
- Wide eaves
- Outside siding: wood clapboard, stucco, shingle
- Concrete or brick foundation

Character-defining features:

Roof bracket

Low-pitched gable roof

Exposed rafters

Grouped windows with mulit-divided upper lights

Shingle siding

The influence of the Bungalow style is visible on these buildings. Key features include double-hung windows, wood siding, hipped shaped roof and porch.

Bungalow

The word “bungalow” denotes a type of building rather than a style of architecture. It is believed that the word comes from a type of East Indian dwelling with broad verandas. Its immense popularity in the United States springs from a rejection of the constraints of the Victorian era and from the fact that it lent itself well to both modest and impressive house designs.

Although bungalows display a variety of materials and details, they are easily recognized by their wide, low-pitched roofs and broad front porches that create a deep, recessed space. Many bungalows fall readily into the Arts and Crafts categories, with exposed brackets and rafters, the use of “art” glass in windows and the combination of different textures, such as cobblestone and shingles. Others represent scaled-down Prairie style versions, with low-pitched roofs, broad eaves and simple geometric shapes that provide an overall horizontal appearance.

Character-defining features:

- Simple massing
- Primary roof form: shallow pitched gable or hipped
- Brick, plaster or wood lap siding
- Wide, overhanging eaves
- Asphalt shingles
- Exposed rafters, brackets — details highlight structural components of the building
- One-story porch with knee wall or baluster
- Thick, tapered porch posts/columns
- Grouped windows and bay windows
- Simple wood window casing
- Small-paned windows in gable ends
- Hip, gable or shed dormers
- Battered foundation wall
- Wood doors with panels and windows in the upper third
- “Art” glass located within transom window

Character-defining features:

The influence of the Bungalow style is visible on this residence.

20TH CENTURY REVIVAL PERIOD [ECLECTIC]

c. 1920-1940

After World War I, revival styles for houses grew in popularity. Changes in building technology, such as inexpensive methods to apply brick, stone veneer or stucco to the exterior of the traditional wood-framed house, facilitated the popularity of Twentieth Century Revival styles. The period encompasses the reworked versions of the Spanish Colonial, Tudor, French Norman and classically-inspired architecture along with many other variants used throughout the country's colonial history. With the exception of the Neoclassical, which was generally reserved for mansions, period revival styles lent themselves well to designs for modest homes and offered an alternative to the bungalow.

Developers and builders found that evoking a cozy image of the past sold well, and that revival styles satisfied the need of home buyers to conform to tradition while making use of contemporary convenience and floor plans, such as the "L-shaped" living room.

Architectural styles in Sausalito that represent the Twentieth Century Revival Period include the Tudor Revival, Mission Revival, Spanish Colonial Revival or Spanish Eclectic, Pueblo Revival, Mediterranean Revival and Italian Renaissance Revival.

These buildings have several features that are characteristic of the Tudor style. Key features include multi-lite grouped casement windows, plaster, steep gable roofs and gable-roofed porticos.

Tudor Revival

As with many styles, the Tudor Revival does not adhere to the source of its inspiration—sixteenth-century English architecture—but instead is a mixture of elements from an American image of medieval forms that resulted in something "quaint." The development of the Tudor Revival style was associated with the Arts and Crafts movement, in which medieval architecture and crafts were valued as a rejection of the industrialized age. Ironically, the popularity of the style was in large part owing to its exposure through mail-order catalogues such as Sears Roebuck, in which all of the parts of the house were pre-assembled and shipped by rail anywhere in the United States.

Character-defining features:

- Asymmetrical with irregular plan and massing
- Steeply pitched roof
- Gable or Cross-gabled roof
- Decorative half-timbering
- Decorative masonry on exterior walls or gables
- Recessed entry, usually under a front-facing gable or small gable-roof portico
- Groupings of tall, narrow casement windows, often with leaded, diamond panes
- Rolled edges on roofing to imitate thatch
- Combined use of stucco and brick

Character-defining features:

The influence of the Tudor style is visible on this residence.

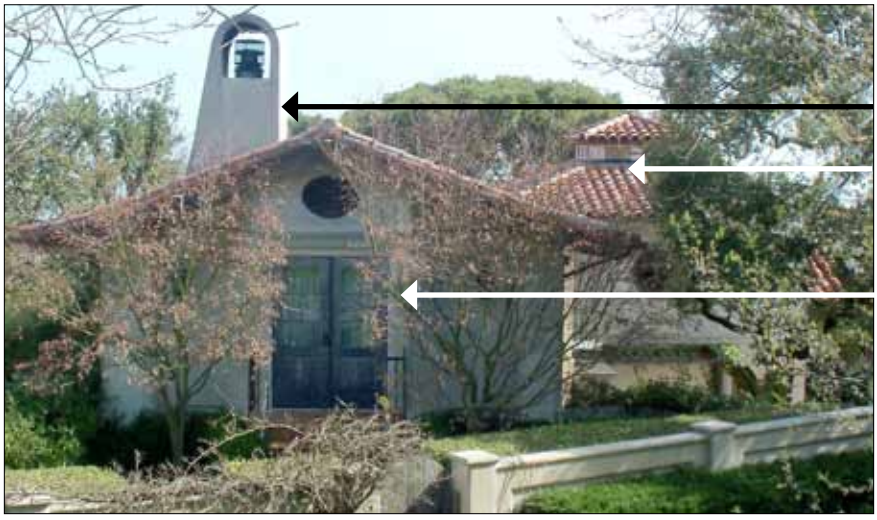
Mission Revival

Rather than copy the eastern states' revival architecture of its own colonial past, California turned to its Hispanic heritage for inspiration. Several California architects began to advocate the style in the 1880s and early 1890s. It was further popularized when railroad companies and hotels adopted the style for their centerpiece buildings. Most commonly, typical Hispanic design elements were adapted to the style (such as shaped parapets, arches and quatrefoil windows). The style, however, quickly faded from popular culture after World War I. Architects abandoned the free, simplified interpretations seen in the Mission style for more precise copies (as seen in the Spanish Eclectic style).

Character-defining features:

- Traditionally-shaped mission dormer or roof parapet
- Red, barrel tile roof
- Widely overhanging eaves
- Arcades supported by large, square piers
- Smooth stucco finish
- Quatrefoil windows
- Little decorative detailing
- Bell tower
- Balconet

This building has several features that are characteristic of the Mission style. Key features include large, square piers that define an arcade, red barrel tile roof and a balconet.



The influence of the Mission style is visible on this residence.

Character-defining features:

Bell Tower

Red, barrel tile roof

Smooth stucco finish

Italian Renaissance style

Italian Renaissance

The Italian Renaissance style is commonly found throughout California but is considerably less common than the Craftsman, Bungalow, Tudor Revival or Colonial Revival. The style more closely resembles classic Italian design than the earlier Italianate style because a great many of the practicing architects of the time had visited Italy and possessed a working knowledge of the architecture. Details on the Italian Renaissance were therefore borrowed directly from Italian originals. Some of the most character-defining features include the recessed entry ways, full-length arched first-floor windows and wide overhanging eaves supported by decorative brackets. These features are helpful in distinguishing this style from the Spanish Eclectic or Mediterranean Revival styles which are very similar otherwise.

Character-defining features:

- Low-pitched hipped roof
- Roof typically covered with tiles
- Full-length, arched first floor openings
- Upper-story windows are smaller and less elaborate than first floor counterparts
- Facade is often symmetrical.
- Widely overhanging eaves supported by decorative brackets
- Recessed entryway usually accented by small classical columns or pilasters
- High-style examples are three to four stories in height and include a rusticated first floor, quoins, bracketed windows and different window treatments in each story

Character-defining features:

Decorative chimney

Red, barrel tile roof

Smaller upper story windows

Molding integral to wall surface

Arched opening with column

Plaster walls

Centered entry with rusticated surround

The influence of the Italian Renaissance style is visible on this residence.

Spanish Eclectic or Spanish Colonial Revival or Mediterranean Revival

The most influential of the revival styles in California during the 1920s and 1930s were those derived from the climatically similar Mediterranean. This style was popularized by the Panama-California Exposition, held in San Diego in 1915. The exposition was widely publicized, and the use of architectural examples from the Spanish Colonies encouraged Americans to realize that their country had a rich Spanish heritage, as well as an Anglo-Saxon past. Architects were also influenced by the baroque architecture of Mexico and Spain.

Character-defining features:

- Low-pitched gable or cross-gable roof or flat roof with parapet
- Red, barrel tile roof
- Shallow eaves
- Flat stucco walls with smooth or textured finish
- Decorative wall surfaces, using tile or low-relief terra cotta sculpture
- Round-arched openings
- Porches supported by large, square piers or simple tile roof hood over door
- Grouped windows, especially on the front elevation (prominent windows on front may have wood or wrought iron grill or classical ornamentation)
- Front and/or interior patios, often surrounded by stucco wall
- Wrought-iron balconets

These buildings have several features that are characteristic of the Mediterranean style. Key features include arched openings, red barrel tile roofs, and plaster.

The influence of the Mediterranean Revival style is visible on this residence.

Character-defining features:

Red, barrel tile roof with shalllow eave

Flat stucco walls

Balcony with decorative timber posts

Exposed timber

Recessed windows

These homes have several features that are characteristic of the International Style. Key features include flat roof, corner windows, grouped windows and simple volumes.

MODERN STYLES

c. 1930-1950

The modern styles derive their origin from a variety of sources, but overall the impetus to the "modern" styles was generated by a rejection of all historical references. Proponents of modernity did not differ from reformers of other eras in their desire to use design to address social issues, but they distinguished themselves by shunning the past as well as cultural or national contexts. Additionally, modern architects stressed the emphasis on volume and the inherent value and elegance of materials. Architects had new structural options, primarily the steel frame and reinforced concrete, so that flat roofs, greater window space and cantilevered elements could be used. They embraced new technology and "the machine age", and their imprint has had a profound effect on American architecture and urbanism.

International

The use of the words "international style" refers to the title of the exhibit promoted by the Museum of Modern Art in New York City in 1931 presenting the work of forty architects from fifteen countries. It has become synonymous with modern styles and post-World War II architecture.

Character-defining features:

- Flat roofs without eaves
- Emphasis on volume, rather than mass, most often expressed through an extensive use of glass and angular, horizontal shapes
- Asymmetrical facades
- Cantilevered balconies
- Corner windows
- Metal casement windows
- Metal pipes used for balusters
- No surface ornamentation
- Smooth wall surfaces

Character-defining features:

Flat roofs

Simple volumes

Cantilevered balcony with pipe railing

Metal windows

Horizontal lines

The influence of the International style is visible on this residence.

Mid-Century Modern

The mid-century modern style, with its roomy interior and "easy living" connotation, appealed to the post-World War II generation. Although built in great quantities, not many can be seen in the city's historic District because the style achieved popularity after its development. Instead, they were built as infill housing.

Character-defining features:

- Post and beam construction
- Flat or slightly pitched roof
- Prominent, built-in garages or carport
- One story (multiple stories on hillside lots typical)
- Open floor plans
- Vertical-oriented or panelized wood siding
- Skylights
- Sliding doors and cabinets
- Asymmetrical massing and forms
- Metal or wood window frames with some large expanses of glass

The influence of the Mid-Century Modern style is visible on this residence.

Character-defining features:

Slightly pitched roof

Post and beam construction

Large expanses of glass

Casement windows

Board and batten siding

Carport

Arks

Arks

c. 1880-1910s

Late 19th-century houseboat structures originally built by well-heeled Victorians as summer homes, are now docked along the shoreline and converted to permanent local housing.

Character-defining features:

- Long single-story structures with arched roofs
- Permanently affixed with pilings
- Porches fore and aft
- Wide eaves over walkways on the sides
- Entry door or French doors on the front

Character-defining features:

Arched roof, with projecting eaves and decorative columns

Long, single-story structure

Side entry

Deck surround with railing

Wood lap siding

This Ark is typical of those found in Sausalito.

Character-defining features:

Arched roof with wide eaves

Wood lap siding

Entry gate

Deck surround with railing

This Ark is typical of those found in Sausalito.

Commercial Buildings

LATE VICTORIAN

Italianate

c. 1880-1920s

A variant of the general revival of interest in Classical styles at the end of the nineteenth century, the Italianate focuses more specifically on the replication and adaptation of Renaissance precedents, as opposed to the ancient models that inspired the Classical Revival. It was a common style for buildings such as libraries, banks, courthouses, and other buildings that sought to convey a message of strength and security.

Building massing and plans are a key feature of the style. Buildings are often composed of large, rectangular masses, usually three stories in height, with a strictly symmetrical primary facade. The facades are divided into horizontal registers through the use of string courses, banding, material changes, and different windows shapes and surround. Italianate is the use of the semi-segmental elaborate window arches and the centered recessed pediment. Detailing was usually simple and minimal, with decorative features limited to door surrounds and window hoods, modillions, keystones and elaborate cornices. Notable features include large, round, arched windows, arcades and high quality masonry materials with fine finishing.

Italianate commercial style details include elaborate cornices, molding, and bay windows.

Character-defining features:

- Brick, wood clapboard and cast iron
- Ornate treatment of the cornice, including the use of large brackets, modillions and dentil courses
- Protruding sills and/or window headers on upper story windows.
- Decorative moldings
- Glassed storefront with kickplate, display windows and transom features
- Double-hung sometimes with multi-lights glazing
- Bay windows

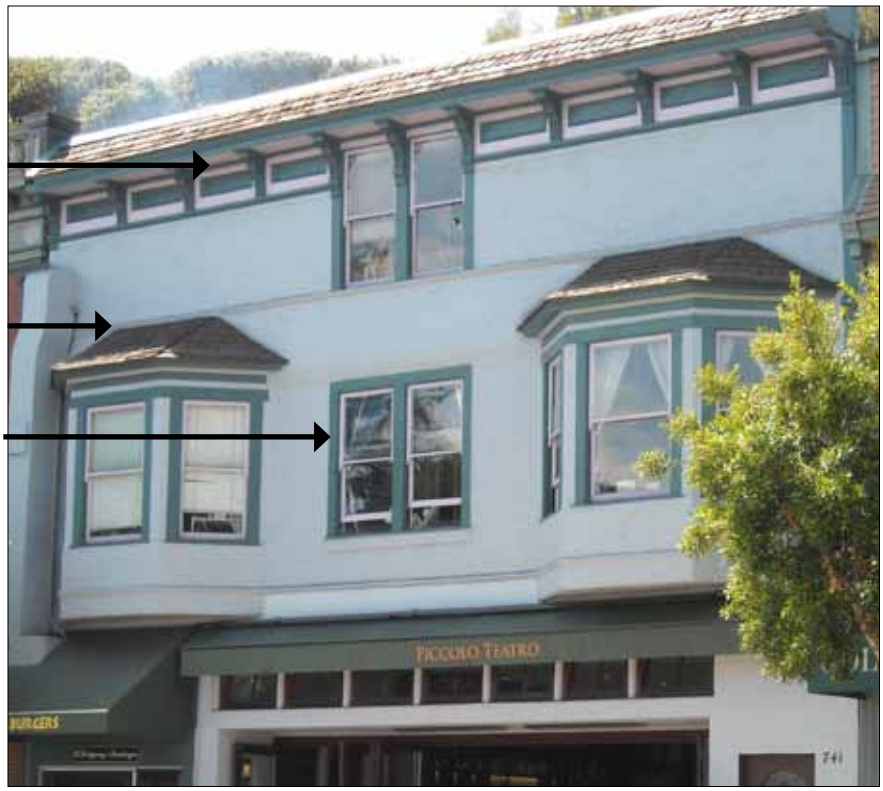
Italianate commercial style details include elaborate cornices, with decorative brackets and banding.

Character-defining features:

Decorative cornice with brackets

Bay windows

Grouped double-hung windows



Although this structure has experienced alterations over time, it still exhibits some key Italianate features.

Character-defining features:

Crenulated parapet

Projecting cornice with brackets

Decorative entablature

Bay windows

Masonry

Mid-belt cornice

Storefront system with decorative pilasters

Although this structure has experienced alterations over time, it still exhibits many key Italianate features.

Queen Anne

c. 1880-1920s

The Queen Anne style departs from the otherwise flat front wall plane to add pavilions, pilasters, orioles and corner turrets. The Queen Anne style emerges in the mid-1880s and is translated into commercial block design in the form of asymmetry; a busier external wall surface in terms of mixed materials and finishes (terra cotta, stone, pilasters, belt courses); and a richer parapet level ornamentation. The Queen Anne influence is represented by the conservative, yet measurable use of facade ornamentation and the mixing of building materials.

Character-defining features:

- Embellished parapet
- Round arched window
- Mixed materials and finishes
- Pilasters
- Tower

Sunburst jigsaw detail in gable end is a distinctive characteristic of the Queen Anne Style.

This storefront is a hallmark of mixed styles. This building combines Italianate and Queen Anne features. The upper floor retains many of this buildings character-defining features, whereas the lower floor storefront has been modified.

Character-defining features:

Sloping roof

Decorative shingles in gable

Extended brackets under eaves and molding

Bay window with hip roof and brackets

Double-hung windows

Decorative panels

Spanish Eclectic or Spanish Colonial Revival or Mediterranean Revival

The most influential of the revival styles in California during the 1920s and 1930s were those derived from the climatically similar Mediterranean. This style was popularized by the Panama-California Exposition held in San Diego in 1915. The exposition was widely publicized, and the use of architectural examples from the Spanish Colonies encouraged Americans to realize that their country had a rich Spanish heritage, as well as an Anglo-Saxon past. Architects were also influenced by the baroque architecture of Mexico and Spain.

Stepped parapet with tile accents

Character-defining features:

- Low-pitched roof with Spanish tile (little or no eaves extension) or flat roof with parapet (some with tile coping)
- Flat stucco walls with smooth or textured finish
- Decorative wall surfaces using tile or low-relief terra cotta sculpture
- Round-arched openings
- Recessed windows and doors
- Wood casement windows often in groups, especially on the front elevation (prominent windows) or front may have wood or wrought iron grill or classical ornamentation
- Decorative details that might include wrought-iron for balcony and porch railings, quatrefoil window, buttressed corners

Character-defining features:

The influence of the Spanish Colonial Revival style is visible on this building.

Neo-Classical Revival

c. 1895-1920

Popularized in the late nineteenth and early twentieth centuries, the Neo-Classical style is part of the larger revival of interest in Classical styles inspired by the "White City" of the 1893 World's Colombian Exposition in Chicago. Similar to the Beaux Art and the Classical Revival in its dependence upon Classical prototypes, the Neo-Classical is more restrained and less literal in its use of the elements of the Classical vocabulary, compressing three-dimensional columns and entablatures into crisp, two-dimensional forms that rely heavily upon the impact of their outline and the play of light and shadow across the surfaces. The style can be identified by its rigidly symmetrical facade, flat attached decoration in the form of panels and pilasters, and heavily incised geometric and floral decoration.

Character-defining features:

- Stepped parapets at the gable ends
- Double hung windows
- Geometric and floral decorative features
- Compressed two-dimensional columns
- Brick construction

Neo-Classical Revival style details

The influence of the Neo-Classical Revival style is visible on this building.

Character-defining features:

Dentil course under eaves

Decorative panels in entablature

Modillions inset in wall

Large arched windows and decorative entry

Ashlar block finish

Raised base

Modern Movement-Art Moderne/Art Deco

c. 1920-1940

This style is a variation on the International Style that was developed among the European avant-garde in the early twentieth century, and spread to the United States in the period between World War I and World War II. Art Deco was not widely accepted as a residential style due to its stark, streamlined appearance, but it was commonly used as a commercial style. The plain surfaces of the boxy masses trimmed with multiple vertical recesses, ziggurat-like setbacks, stripped-down classical elements, and shiny, corrugated white metals were considered to be evocative of the speed and mechanization of the industrial boom in the 1910s and 1920s, also referred to as the "Machine Age". While most California examples were executed in stucco as a reference to the style's Mediterranean origins, the Sausalito examples adopt a more sensible and climate-tolerant light masonry exterior.

Character-defining features:

- Simplified cornice
- Boxy masses
- Symmetrical facade
- Vertical windows and recesses
- Light brick exterior

Character-defining features:

This building combines details of Art Deco with some Neoclassical motifs.

Marine Industrial Warehouse

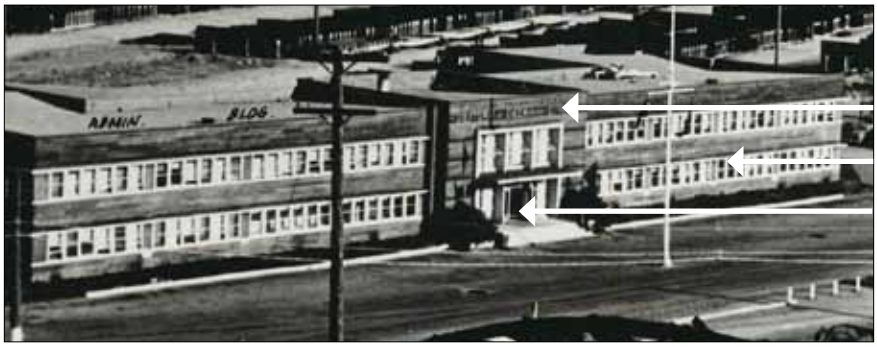
c. 1942-1945

Beginning in 1942, major shipbuilding yards were constructed for the production of Liberty ships for the World War II effort. Sausalito, as well as Richmond across the San Francisco Bay, was one of the Northern California sites for this construction. These buildings served many heavy industrial purposes and were constructed in a remarkably short time frame. They were intended to have a projected five-year life span. Several of the more open-ended buildings have not survived, but there remain many that can be identified by their original footprints and some of the following building characteristics:

Character-defining features:

- Concrete slabs or timber construction on wood pile foundations
- Steel and/or timber frames
- Metal, redwood, or plywood siding
- Horizontal window banding
- Large rectangular forms with flat, gable or barrel roofs
- Man-door
- Central loading door
- Primary entrance with canopy.

These buildings have several features that are characteristic of the Marine Industrial Warehouse style. Key features include barrel and gable roof, simple volumes, loading doors (top) and horizontal window bands (bottom).



Character-defining features:

Ganged rectangular forms with barrel roofs

Horizontal window banding

Central loading door

Symmetrical composition

Horizontal window banding

Primary entrance with canopy

Barrel roof with exposed rafters

Central loading door

Man-door with canopy

Early image of a Vernacular Commercial style building

Vernacular Commercial

Sometimes referred to as "other" or "folk", the vernacular commercial style focuses on being functional. These buildings are constructed of simple designs, some of which remained common for decades. Many of these designs were based on popular styles of the time, but the vernacular structures were much simpler in form, detail and function. Elements from other styles will appear on the vernacular type but in simple arrangements.

While Sausalito's neighborhoods include vernacular buildings of several types, the most prevalent is the Gable Front. The Gable Front Vernacular, usually two-stories, has a front-facing gable roof with a modest storefront. These often occur as a cornerstore in a residential neighborhood.

Character-defining features:

- Gabled or hipped roof over the main block
- Modest storefront
- Visually distinct first and second-floor fenestration patterns
- Modest detailing

Character-defining features:

Gable front with overhanging eaves

Wood-lap siding, upper facade

Vertical, double-hung, upper facade

Cantilevered deck/canopy

Smooth finish, lower facade

Modified storefront retains typical form

Vernacular Commercial style

G. Glossary

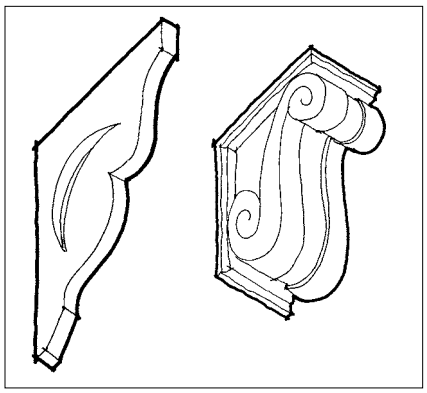


Figure 1: Bracket

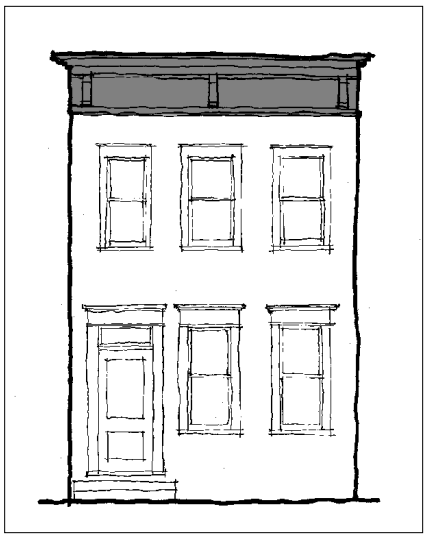


Figure 2: Cornice

Alignment
The arrangement of objects along a straight line.

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

Belt Course
A horizontal board across or around a building usually enhanced with decorative molding.

Bracket
A supporting member for a projecting element or shelf, sometimes in the shape of an inverted L and sometimes as a solid piece or a triangular truss. (See Figure 1.)

Building
A roofed structure built for the support, shelter, or enclosure for persons, animals or property of any kind.

Canopy
A rooflike projection or shelter that projects from the facade of a building over the sidewalk.

Character-Defining Features
Character-defining features are those building elements which convey the style and history of a building. For example, original materials, architectural details and window and door openings help define the character of a building.

Clapboards
Narrow, horizontal, overlapping wooden boards, usually thicker along the bottom edge, that form the outer skin of the walls of many wood frame buildings. The horizontal lines of the overlaps generally are from four to six inches apart in older houses.

Cornice
The continuous projection at the top of a wall. The top course or molding of a wall when it serves as a crowning member. (See Figure 2.)

Doorframe
The part of a door opening to which a door is hinged. A doorframe consists of two vertical members called jambs and a horizontal top member called a lintel or head.

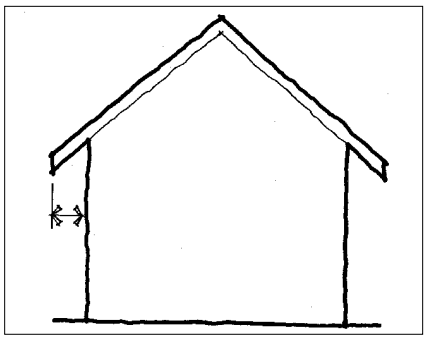


Figure 3: Eave

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

Eave
The underside of a sloping roof projecting beyond the wall of a building (see Figure 3).

Facade
Front or principal face of a building, any side of a building that faces a street or other open space.

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

Fenestration
The arrangement of windows and other exterior openings on a building.

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

Gable
The portion, above eave level, of an end wall of a building with a pitched or gambrel roof. In the case of a pitched roof this takes the form of a triangle. The term is also used sometimes to refer to the whole end wall.

Historic District
A geographically definable area, possessing a significant concentration or continuity of site, building, structures or objects unified by past events or aesthetically by plan or physical development. For example, the Downtown Historic Overlay Zoning District.

Historic Resource
A structure or streetscape that is unique to its period of significance and as such is to be wisely managed for the benefit of present and future generations.

In-Kind Replacement
To replace a feature of a building with materials of the same characteristics, such as material, texture, color, etc.

Integrity
A property retains its integrity, if a sufficient percentage of the structure dates from the period of significance. The majority of a building's structural system and materials should date from the period of significance and its character-defining features also should remain intact. These may include architectural details, such as dormers and porches, ornamental brackets and moldings and materials, as well as the overall mass and form of the building.

Kickplate
Found beneath the display window. Sometimes called bulk-head panel. (See Figure 4.)


Figure 4: Kickplate.

Landmark
See Historically Significant Property.

Mass
The physical size and bulk of a structure.


Figure 5: Module.

Masonry
Construction materials such as stone, brick, concrete block or tile.

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

Module
The appearance of a single facade plane, despite being part of a larger building. One large building can incorporate several building modules. (See Figure 5.)

Molding
A decorative band or strip of material with a constant profile or section designed to cast interesting shadows. It is generally used in cornices and as trim around window and door openings. (See Figure 6.)

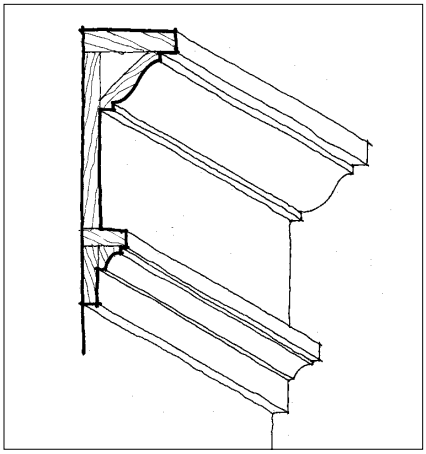


Figure 6: Molding

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

Non-Historic Property
A recently constructed propertt, or an older one that is substantially altered, located within a designated historic district.

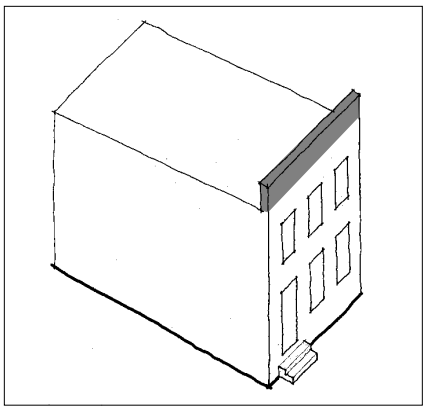


Figure 7: Parapet.

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

Parapet
An upward extension of a building wall above the roofline, sometimes ornamented and sometimes plain, used to give a building a greater feeling of height or a better sense of proportion. (See Figure 7.)

Period of Significance
Span of time in which a property or district attained its significance.

Preservation
The act or process of applying measures to sustain the existing form, integrity and materials of a building or structure, and the existing form and vegetative cover of a site. It may include initial stabilization work, where necessary, as well as ongoing maintenance of the historic building materials.

Protection
The act or process of applying measures designed to affect the physical condition of a property by defending or guarding it from deterioration, or to cover or shield the property from danger of injury. In the case of buildings and structures, such treatment is generally of a temporary nature and anticipates future historic preservation treatment; in the case of archaeological sites, the protective measure may be temporary or permanent.

Reconstruction
The act or process of reproducing by new construction the exact form and detail of a demonstrated building, structure or object, or part thereof, as it appeared at a specific period of time.

Rehabilitation
The act or process of returning a property to a state of utility through repair or alteration which makes possible an efficient contemporary use while preserving those portions or features of the property which are significant to its historical, architectural and cultural value.

Renovation
The act or process of returning a property to a state of utility through repair or alteration which makes possible a contemporary use.

Restoration
The act or process of accurately recovering the form and details of a property and its setting as it appeared at a particular period of time by means of the removal of later work or by the replacement of missing earlier work.

Scale
The size of structure as it appears to the pedestrian.

Shape
The general outline of a building or its facade.

Side Light
A usually long fixed sash located beside a door or window; often found in pairs. (See Figure 8.)

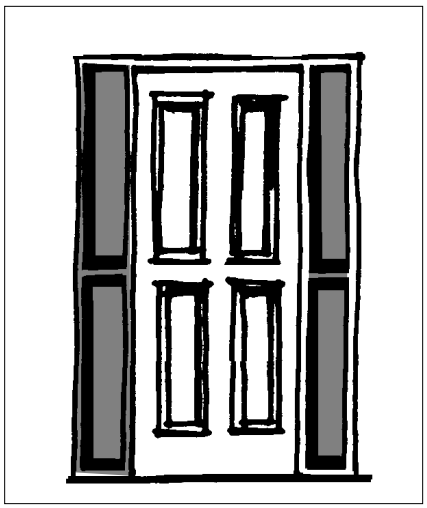


Figure 8: Sidelight

Siding
The narrow horizontal or vertical wood boards that form the outer face of the walls in a traditional wood frame house. Horizontal wood siding is also referred to as clapboards. The term “siding” is also more loosely used to describe any material that can be applied to the outside of a building as a finish.

Significant
See Historically Significant Property.

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

Size
The dimensions in height and width of a building or its face.

Stabilization
The fact or process of applying measures designed to reestablish a weather resistant enclosure and the structural stability of an unsafe or deteriorated property while maintaining the essential form as it exists at present.

Storefront
Exterior facade of a commercial building. Includes the following architectural elements: display window, transom, kickplate, entry, cornice molding, and upper story windows.

Streetscape
Generally, the streetscape refers to the character of the street, or how elements of the street form a cohesive environment.

Traditional
Based on or established by the history of the area.

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

Vernacular
This means that a building does not have details associated with a specific architectural style, but is a simple building with modest detailing and form. Historically, factors often influencing vernacular building were things such as local building materials, local climate and building forms used by successive generations.

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