

Appendix A

Introduction

A. Historic Overview

The City of Sausalito is a small community incorporated in 1893. The City consists of approximately 7,300 residents and is 2.2 square miles located in southern Marin County. Sausalito is a waterfront community surrounded by Richardson's Bay and the Golden Gate National Recreation Area encompassing steep, wooded hillsides, small to moderate sized lots, and a community of houseboat and liveaboard 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 enslaved by Spain and forced to work in Spanish missions.

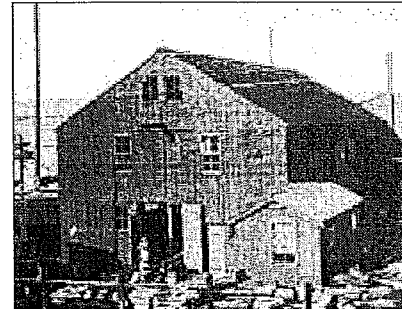
Sausalito's most notable forefather is William Richardson, an Englishman who upon anchoring at Yerba Buena (later to become San Francisco) discovered Sausalito's rich natural resources in the 1830s. He promoted and capitalized on Old Town's Whaler's Cove for its safe harbor, plentiful lumber and fresh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

Territory across the Golden Gate 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.

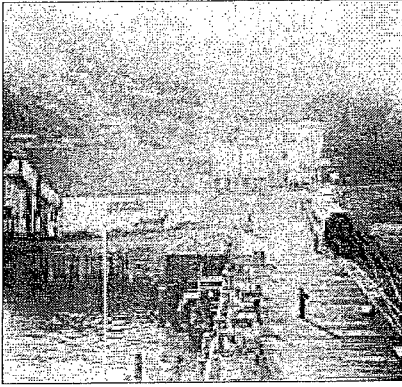
In 1869, ambitious businessmen and promoters wishing to establish Sausalito as California's next boom city formed the Sausalito Land & Ferry Company. Ferry service was set up to shuttle prospective buyers over to stay in the hotels and purchase the newly laid-out residential lots. In 1874 the Sausalito 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 build-

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The city's waterfront industrial properties played a key role in Sausalito's development during World War II.



In 1874 the Sausalito Land and Ferry Company convinced the North Pacific Coast Railroad to extend tracks along the Sausalito waterfront.

ers, 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.

Many of the community's historic buildings were constructed during this time in what 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 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 ordered to move its houses before the area 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.

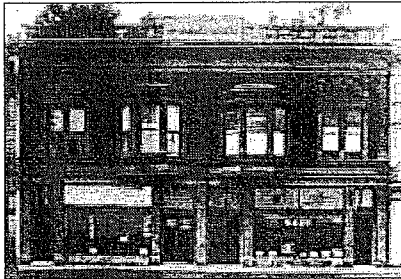
Post-war Sausalito has evolved into an eclectic and dynamic community with a variety of architectural styles ranging from Victorian, Bungalow, Arts and Crafts, Mid-Century, contemporary and unique houseboats. Affordable rents and an easy-going pace attracted students and artists who formed the early “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.

Appendix B

II. General Principles of Historic Preservation

Historic preservation is well established in Sausalito. The community has initiated preservation initiatives to protect the Historic District and many historic resources. While community goals and economic conditions change over time, preserving its heritage remains a primary goal of Sausalito. This chapter provides an overview of what historic preservation means and its benefits. It then provides guidance on planning a preservation project and treatment options for historic properties and significant features of historic buildings.

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.



buildings listed on the local register and residential arcs locate in the R-1-20 Residential Arc (A-A) zoning District.

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A. 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. Preservation also means keeping cultural resources intact 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 are available for others 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.

Period of Significance

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 District. The "period of significance" of a property is noted in the 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.

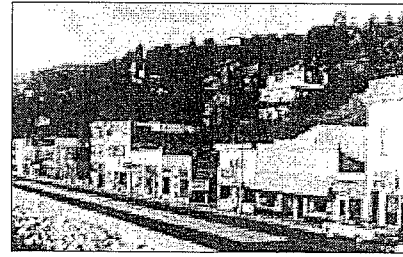
Alterations that Affect Significance

Many historic structures have experienced changes over time as design tastes changed or need for additional space occurred. Some were modest. 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 typically 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 a rehabilitation project. Historic features that have been modified can also be restored back to their historic form and detail, which is encouraged when possible.

This tradition of 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.

Degrees of Significance

Within each category, a determination of the degree of significance must be made.

High Significance: Definition to be revised.

Significance: Definition to be revised.

Moderate Significance: Definition to be revised.

No Significance: Definition to be revised.

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.

Note that the Preservation Principles listed here will be applied in evaluating the appropriateness of any work proposed that involves a historic resource.

B. 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.

- Don't try to change the style of a historic resource or make it look older than its actual age. 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 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.

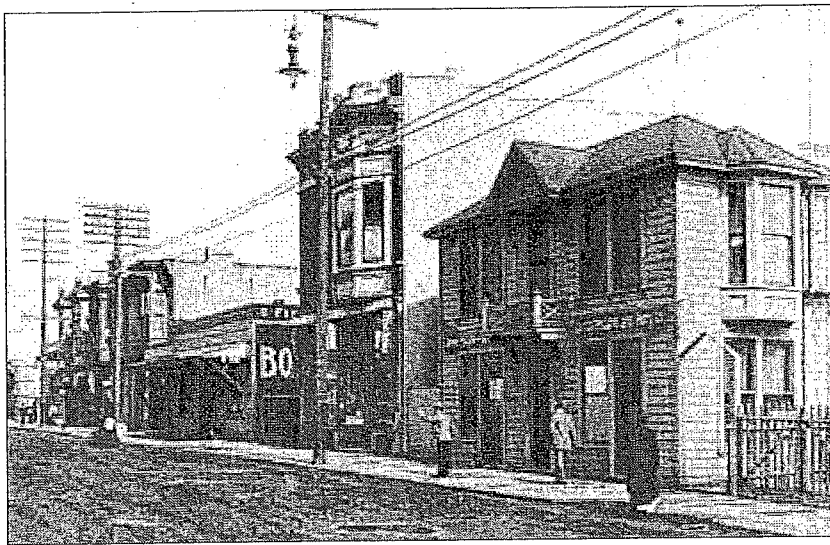
- Distinctive stylistic features and other examples of skilled craftsmanship should be treated with sensitivity. The best preservation procedure is to maintain historic features from the outset to prevent the need for repair later. Protection includes maintaining historic material through appropriate 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.
- Also 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.



Appendix C



6.4 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

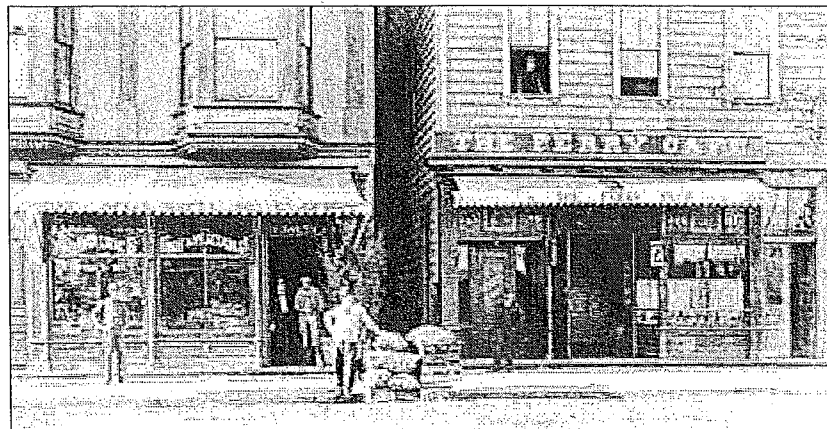
The distinct character of Sausalito reinforces the city's identity and sense of community. When historic buildings occur on a block, they create a street scene that is "pedestrian friendly," which encourages walking and neighborly interaction. Decorative architectural features also contribute to a sense 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.



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.

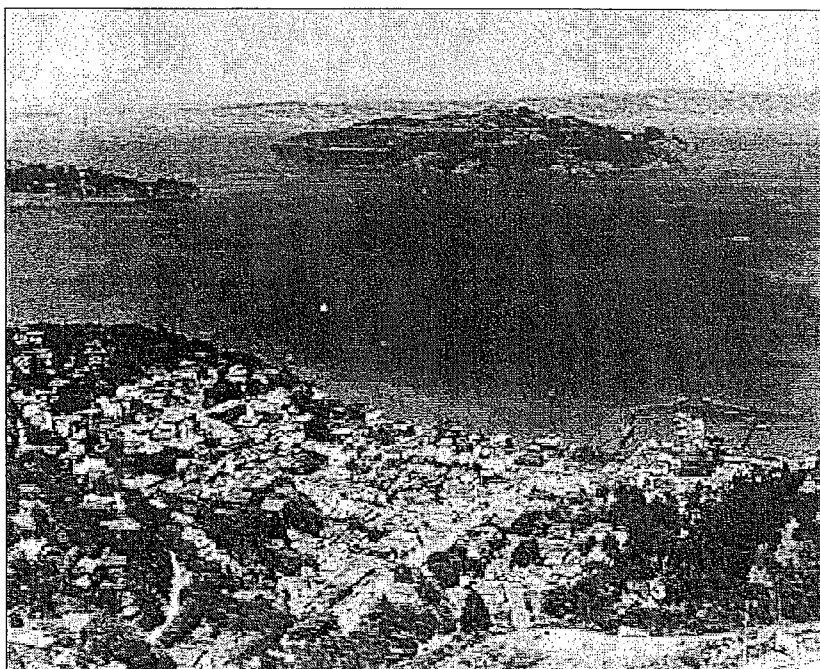
Sustainable Building Materials

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 than 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 triple 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

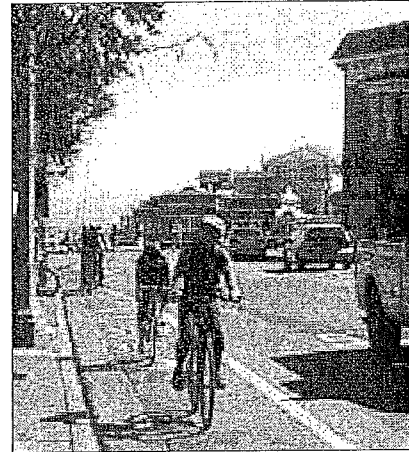
Direct and indirect economic benefits accrue from rehabilitation projects. Direct impact refers to the actual purchases of labor and materials, while indirect impact can be defined as expenditures associated with the project, such as manufacturing labor. These can be added to create the "total" impact. 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

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. Please see the appendix for more information on incentives for historic preservation.



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B. Financial Incentives for Historic Preservation

This list of incentives is current as of April, 2010. Please see the City for an up-to-date list.

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 unique historic resource. Also noteworthy is the fact that the "Triggers" routine found in standard building code, requiring full up grading 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. General requirements include a preservation ordinance, a qualified historic preservation review commission established by local law, a survey and inventory program, and adequate public participation in the local historic preservation program. Any local government is eligible to apply for certification, with the exception of regional commissions and councils of government. A local government is any general purpose political subdivision of California such as a city, county, or city/county government. 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.

In California, 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 Colorado, 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.


Appendix ~~D~~ E

~~D~~. 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.

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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>

Historic Preservation Briefs & Tech Notes

The Cultural Resources Department of the National Park Service, in the U.S. Department of the Interior, started a program in 1975 in which it has continued to publish a series of technical reports regarding proper preservation techniques. This series, *Preservation Briefs*, is a mainstay for many preservationists in the field. When considering a preservation project on any historic property these resources should be sought out. For more information please visit: <http://www.nps.gov/history/hps/tps/publications.htm>.

- Brief 1. The Cleaning and Waterproof Coating of Masonry Buildings.*
- Brief 2. Repointing Mortar Joints in Historic Brick.*
- Brief 3. Conserving Energy in Historic Buildings.*
- Brief 4. Roofing for Historic Buildings.*
- Brief 5. Preservation of Historic Adobe Buildings.*
- Brief 6. Dangers of Abrasive Cleaning to Historic Buildings.*
- Brief 7. The Preservation of Historic Glazed Architectural Terra-Cotta.*
- Brief 8. Aluminum and Vinyl Siding on Historic Buildings.*
- Brief 9. The Repair of Historic Wooden Windows.*
- Brief 10. Exterior Paint Problems on Historic Woodwork.*
- Brief 11. Rehabilitating Historic Storefronts.*
- Brief 12. The Preservation of Historic Pigmented Structural Glass.*
- Brief 13. The Repair and Thermal Upgrading of Historic Steel Windows.*
- Brief 14. New Exterior Additions to Historic Buildings: Preservation Concerns.*
- Brief 15. Preservation of Historic Concrete: Problems and General Approaches.*
- Brief 16. The Use of Substitute Materials on Historic Building Exteriors.*
- Brief 17. Architectural Character: Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving Their Character.*
- Brief 18. Rehabilitating Interiors in Historic Buildings.*
- Brief 19. The Repair and Replacement of Historic Wooden Shingle Roofs.*
- Brief 20. The Preservation of Historic Barns.*
- Brief 21. Repairing Historic Flat Plaster—Walls and Ceilings. Washington, D.C.: U.S. Government Printing Office, 1989.*
- Brief 22. The Preservation and Repair of Historic Stucco. Washington, D.C.: U.S. Government Printing Office, 1990.*
- Brief 23. Preserving Historic Ornamental Plaster.*

- Brief 24. Heating, Ventilating, and Cooling Historic Buildings: Problems and Recommended Approaches.*
- Brief 25. The Preservation of Historic Signs.*
- Brief 26. The Preservation and Repair of Historic Log Buildings.*
- Brief 27. The Maintenance and Repair of Architectural Cast Iron.*
- Brief 28. Painting Historic Interiors.*
- Brief 29. The Repair, Replacement, and Maintenance of Historic Slate Roofs.*
- Brief 30. The Preservation and Repair of Historic Clay Tile Roofs.*
- Brief 31. Mothballing Historic Buildings.*
- Brief 32. Making Historic Properties Accessible.*
- Brief 33. The Preservation and Repair of Historic Stained and Leaded Glass.*
- Brief 34. Applied Decoration for Historic Interiors: Preserving Composition Ornament.*
- Brief 35. Understanding Old Buildings: The Process of Architectural Investigation.*
- Brief 36. Protecting Cultural Landscapes: Planning, Treatment and Management of Historic Landscapes.*
- Brief 37. Appropriate Methods for Reducing Lead Paint Hazards in Historic Housing.*
- Brief 38. Removing Graffiti from Historic Masonry.*
- Brief 39. Holding the Line: Controlling Unwanted Moisture in Historic Buildings.*
- Brief 40. Preserving Historic Ceramic Tile Floors.*
- Brief 41. The Seismic Retrofit of Historic Buildings.*
- Brief 42. The Maintenance, Repair and Replacement of Cast Stone.*
- Brief 43. The Preparation and Use of Historic Structures Report.*
- Brief 44. The Use of Awnings on Historic Buildings Repair, Replacement & New Design.*
- Brief 45. Preserving Historic Wooden Porches.*
- Brief 46. The Preservation and Reuse of Historic Gas Stations.*
- Brief 47. Maintaining the Exterior of Small and Medium Size Historic Buildings*

Appendix

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How This Chapter Applies

This chapter applies to the following project types:

- Rehabilitation of "historically significant" (Noteworthy or Inventory) property in the Downtown/Historic District
- Work to restore a "non-contributing" property in the Downtown Historic District
- Work on a "non-contributing" property in the Downtown Historic District
- New infill and construction in the Downtown Historic District

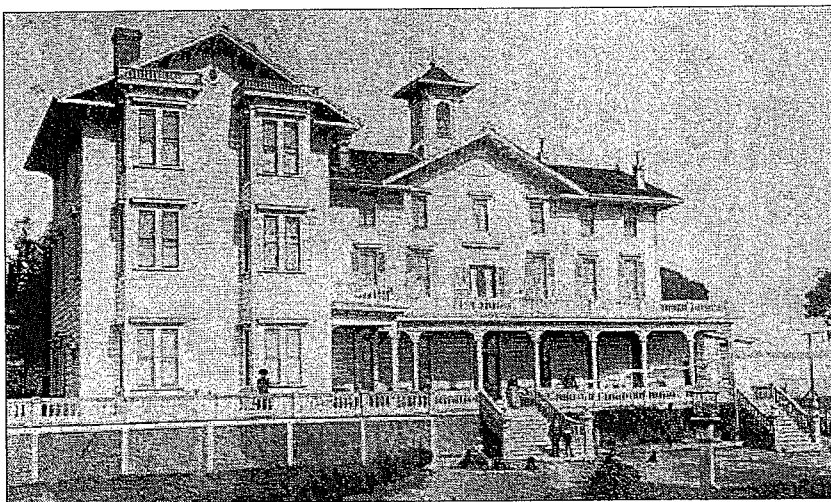
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A. Examples of Historic Architectural Styles

This styles section includes several photographs that illustrate the District'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 for a building.

Each of the following styles/descriptions includes several photographs illustrating downtown's most common historic styles and their basic features. 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 the case that alterations or additions have been made to these structures, resulting in features which are not characteristic of the style of the building.



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Residential Buildings

Folk Houses

c. 1860-1900

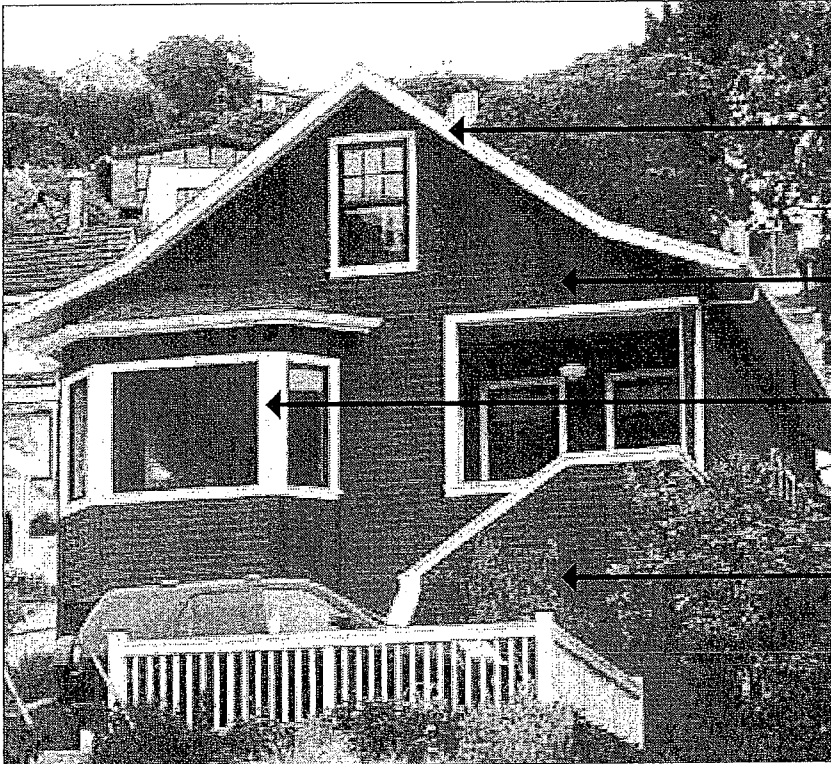
Vernacular or National

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.

Characteristics

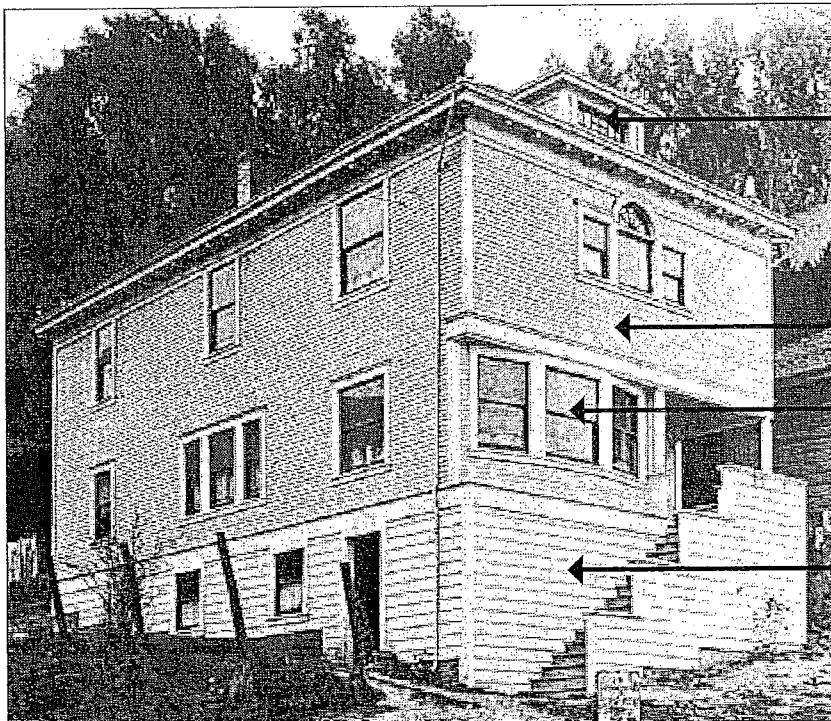
- Gabled or hipped roof over the main block
- Porch, with steps
- Usually round columns
- Raised first floor
- Eaves encased and trimmed with moldings
- Small dormers



Sample Key Features:

- Simple roof line
- Uniform siding material (lap siding)
- Modest bay window form
- Raised foundation

Vernacular building type.



Sample Key Features:

- Small dormers
- Uniform siding material (lap siding)
- Modest bay window form
- Raised foundation

Vernacular building type.

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An early cottage with Italianate details, including a Palladian window with flat arches.

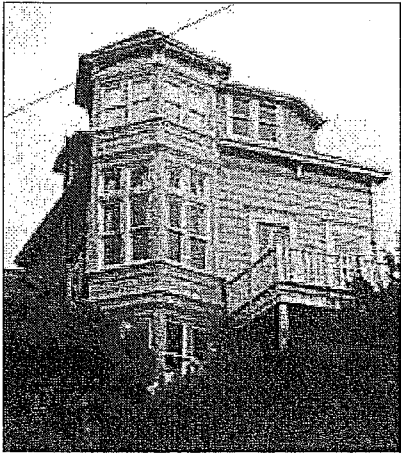
Romantic Era

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*.

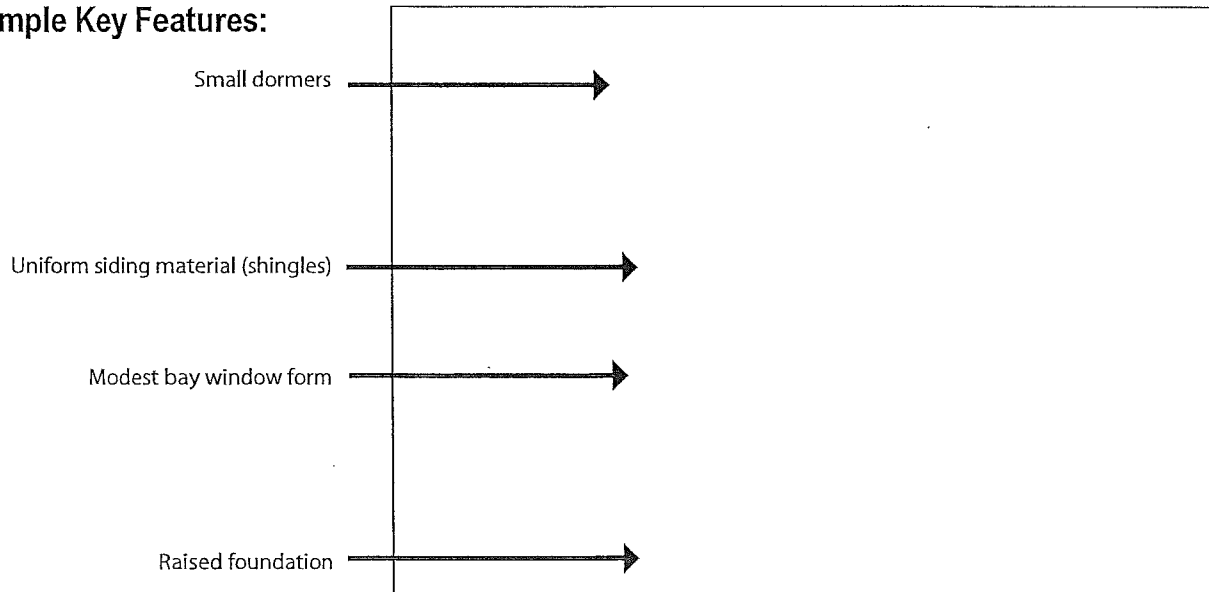


This Sausalito home has many Italianate characteristics.

Characteristics

- Low pitch hipped roof
- Double-hung, narrow windows, often with round arch heads
- Window panes are either one-over-one or two-over-two
- Protruding sills
- Wide, overhanging eaves
- Ornate treatment of the eaves, including the use of paired brackets, modillions and dentil courses
- Blocked, cube shape, with a side-passage plan, or cross-gable
- 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, and bargeboard ornament

Sample Key Features:



Need another example of Italianate residential here.

Greek Revival

c. 1830-1860

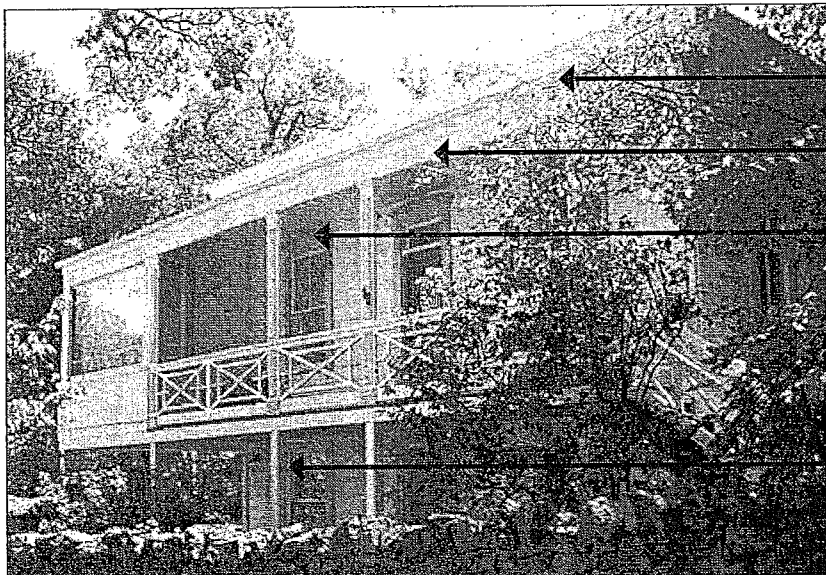
The end of the 18th century brought about great interest in classical building styles throughout the United States and Europe. The Greek Revival style became quite popular during the middle of the nineteenth century. Most domestic examples date from 1830 to 1860, and were spread through carpenter's guides and pattern books of the time.

Characteristics

- Gabled or hipped roof with a low pitch
- Cornice line of main roof and porch roofs emphasized with wide band of trim (representing the classical entablature)
- Entry porch or full-width porch supported by prominent square or rounded columns
- Examples without porches sometimes have pilasters at building corners and at an entry pediment
- Narrow line of transom and side lights around front door, usually incorporated into an elaborate door surround
- Windows typically six-over-six



Window with pedimented surround.



Sample Key Features:

Symmetrical composition

Simple, boxed entablature

Window with pedimented surround

Early classic (Doric) boxed porch posts

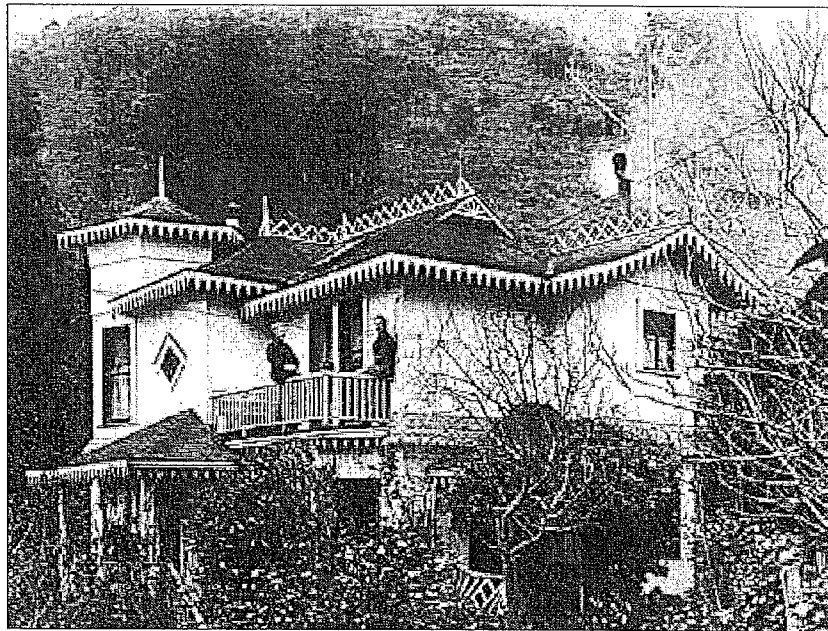
Greek Revival style.

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.

Characteristics

- 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
- Lancelot windows
- Elaborate turned posts, cut-out boards



An eclectic design with Carpenter Gothic details

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.

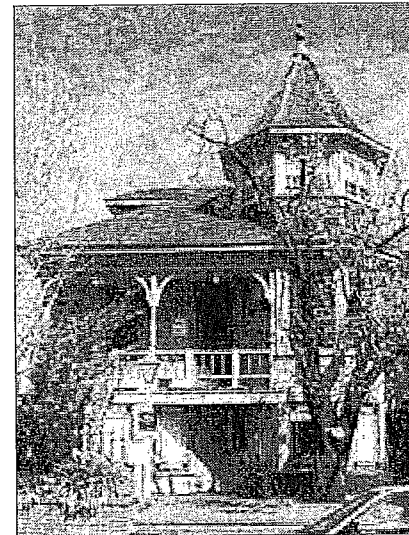
Architectural styles in Sausalito that represent the Victorian era include the Queen Anne, Stick and Shingle.

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.

Characteristics

- 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



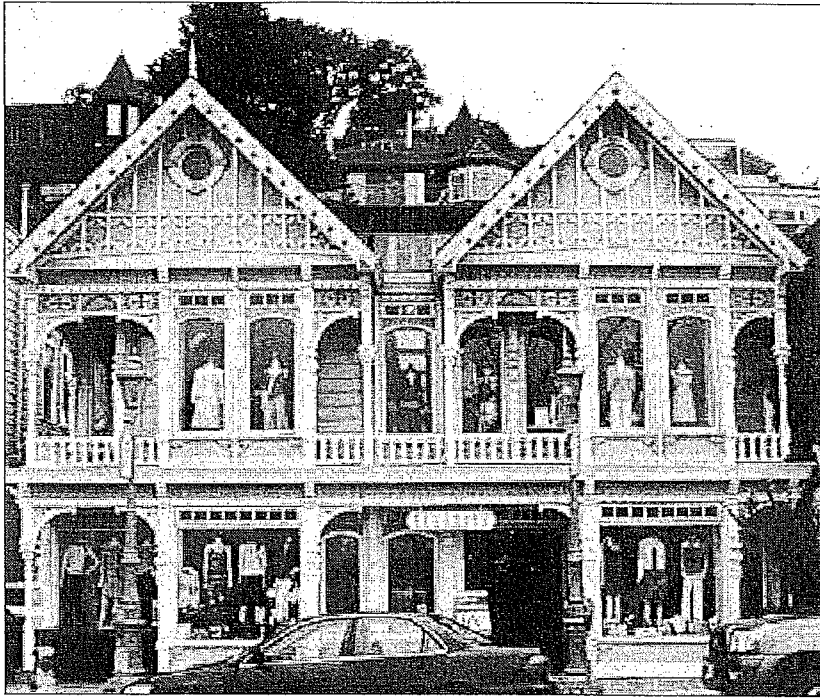
Queen Anne style.

Sample Key Features:

- Turret with conical roof
- Asymmetrical composition
- Varied materials and textures



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



These cottages, original 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.

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Stick

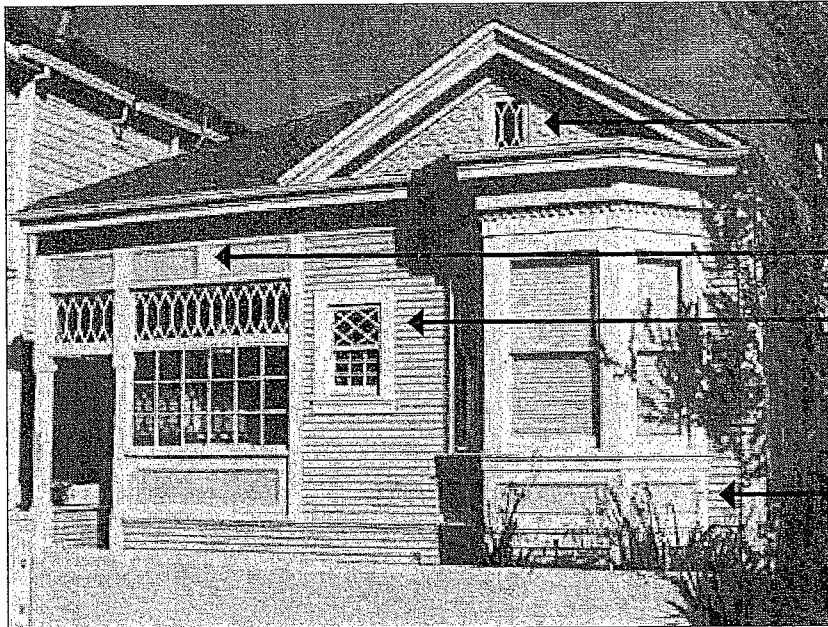
The Stick style is generally considered a transitional design between the Gothic Revival and the Queen Anne periods. Where early Gothic Revival homes had highly ornate detailing applied to the doors, windows and cornices, the Stick style stressed the wall surface itself as the decorative element. This 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.”

Characteristics

- 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



Stick style.



Sample Key Features:

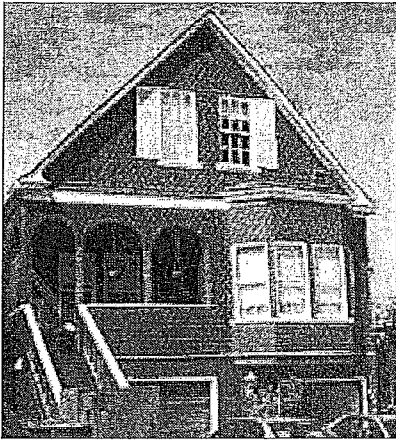
Scroll cut wood work on gable end

Strapwork detailing

Asymmetrical composition

Varied materials and textures

This vernacular cottage exhibits some details found in Stick Style houses.

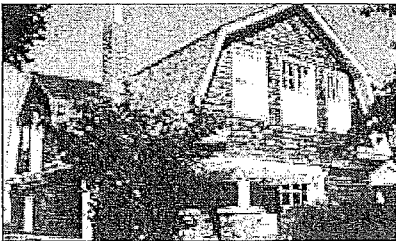


Shingle

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. Shingle houses are typically “high fashion,” as exhibited in existing dwellings that are large and varied in design. 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.

Characteristics

- Almost entirely clad with shingles
- Secondary materials include sandstone foundations and wood for windows and trim
- Complex roof with multiple gables, combination hip/gable, dormers, eyebrow dormers, conical tower roof; also gambrel roof
- Curved surfaces and shapes (curved bays, arched porch openings, Palladian windows)
- Large, dominant front gable
- Asymmetrical massing, including the use of towers, dormers and eyebrow windows
- Prominent front porch, typically with the front elevation dominated by a curved bay
- Use of classical features, such as round columns on porches, one-over-one double-hung sash windows and Palladian windows



Sample Key Features:

Dormers intersect roof line

Shingle cladding

Varied offsets in wall planes



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

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 Columbian 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.

Characteristics

- 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 side lights, 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/multi-pane, leaded glass in upper sash



Neoclassical style.



Colonial Revival style.

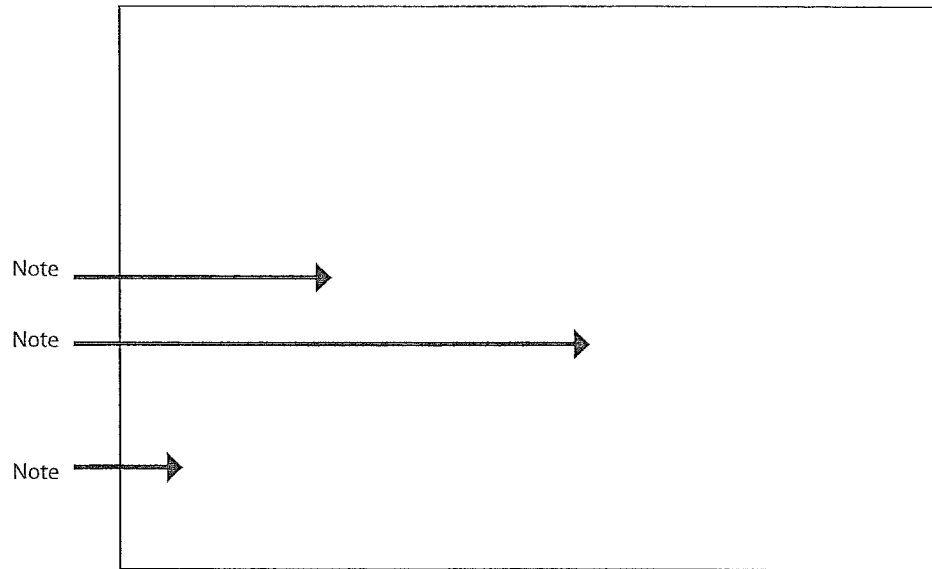
Colonial Revival

The Colonial Revival style encompasses many variants of residential architecture used from about the turn-of-the century through the 1930s, and was especially popular during the teens. It can apply to a bungalow or post-war cottage in which elements of several of these styles were used. Massing forms vary but they often have classical details, such as dentil moldings, pediments over the doorways, round columns and lunette windows.

Characteristics

- Rectangular plan, often with "L" wing
- One or two stories
- Symmetrical, three bay facades, usually with a central, front gabled, portico-like entry and tripartite window openings in the side bays
- Gable or cross-gable roof
- Front porch, sometimes wrapped around corner, with wood post supports and classical detailing
- Horizontal wood siding, often painted white
- Paneled door with decorative glass light and overhead transom and/or sidelights
- Windows are double-hung, (usually 1/1)

Sample Key Features:



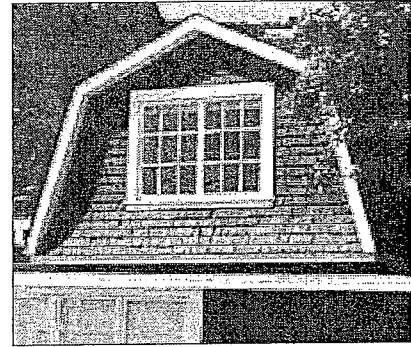
Colonial Revival style.

Dutch Colonial Revival

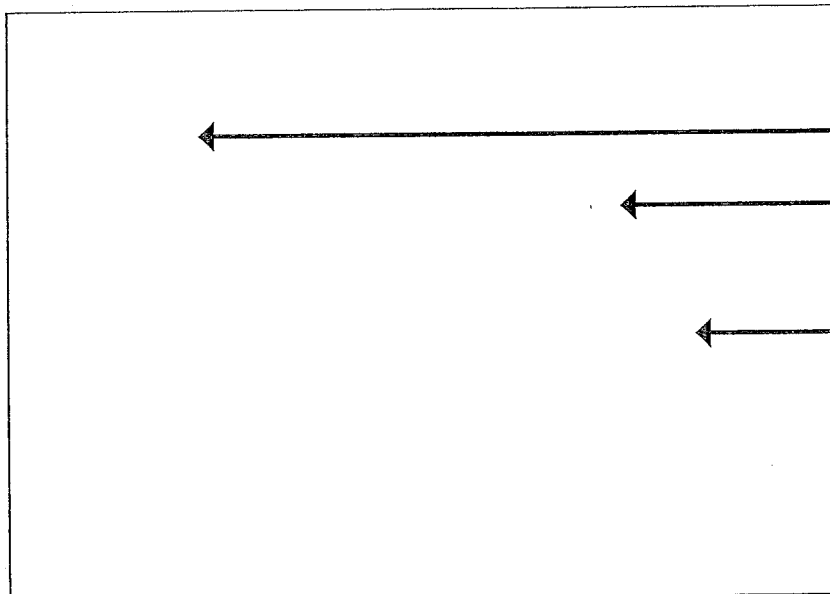
The Dutch Colonial Revival style is named so because of the use of a gambrel roof. This style is closely allied with the Shingle and the Queen Anne styles. The details, such as the window pattern, porches and materials are very similar.

Characteristics

- 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 light



This gambrel roof is typical of the Dutch Colonial Revival Style.



Sample Key Features:

Feature note

Feature note

Feature note

Dutch Colonial Revival style.



Craftsman style.

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.

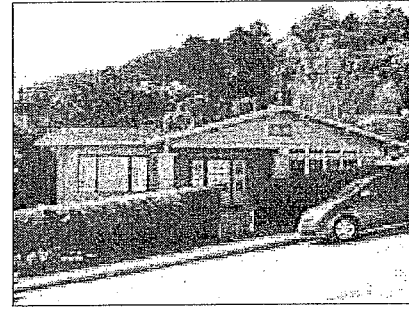
Architectural styles in Sausalito that represent the Arts and Crafts Period include the Craftsman, Bungalow and Prairie.



Craftsman style.

Craftsman

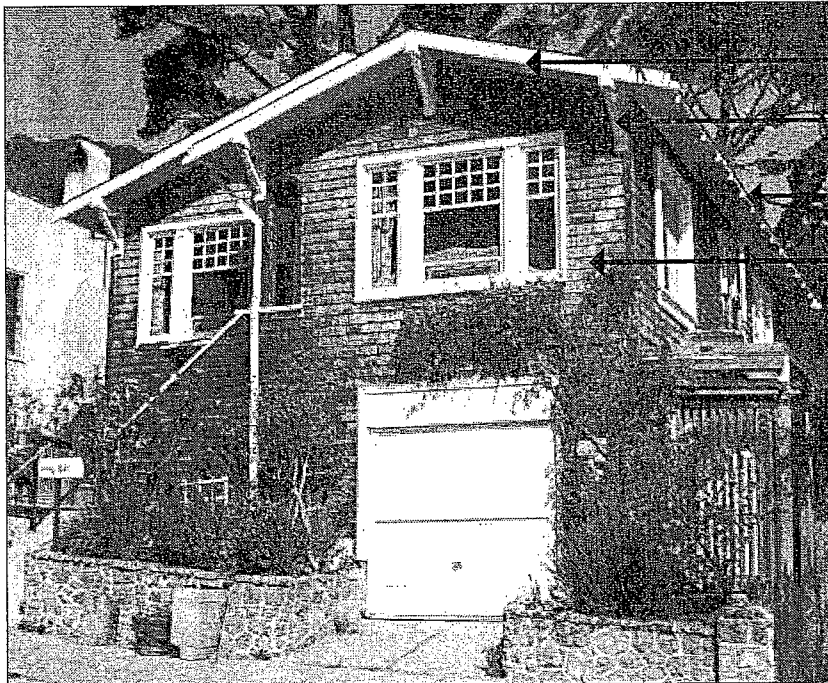
Craftsman homes were originally inspired by two California brothers—Charles Sumner Green and Henry Mather Green—who practiced in Pasadena from 1893 to 1914. Beginning as simple bungalows, the Craftsman style was known as the “ultimate bungalow.” Influenced by the English Arts and Crafts movement and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



Craftsman style.

Characteristics

- Low-pitched gabled roof
- Decorative beams or braces under gables
- One-over-one, double-hung windows, or
- One-light, fixed window; with fixed transom
- Prominent lintels and sills
- Full or partial, open porch with square posts and tapered arched openings
- Gabled dormers
- Exposed rafters
- Wide eaves
- Outside siding: wood clapboard, stucco
- Concrete or brick foundation



Craftsman style.

Sample Key Features:

- Low-pitched gable roof
- Decorative beams and braces under gables
- Exposed rafters
- Wood clapboard siding



Bungalow style.

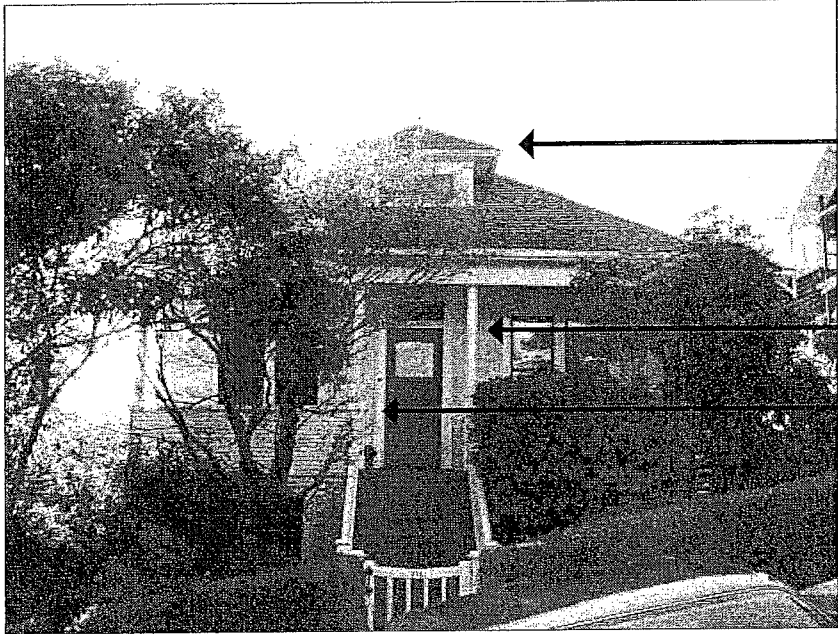
Bungalow

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.

Characteristics

- Rectangular plan with one or two stories
- Different roof types: a steeply pitched roof with the ridge line parallel to the street that covers a porch extending the full width of the house and hip-roofs with a shallow pitch
- Exposed rafters, brackets—anything to evoke the structural composition of the building
- Brick, wood shingle or clapboard siding
- Broad eaves
- Thick, tapered porch posts
- Full-width front porch
- Tripartite (divided into thirds) windows
- Rectangular bay windows
- Casement windows
- Large, plate glass windows
- Doors are wooden with panels and windows in the upper third
- Wing walls from the porch
- Dormers that follow the line of the roof
- Use of cobblestone
- Concrete cap around porch wall
- Both sandstone and concrete foundations were historically used
- Concrete foundations generally extend one to two inches beyond the wall
- Arts and Crafts bungalows often had wooden shingles or shakes, cobblestone and brick
- Prairie-style bungalows are usually brick, and sometimes have a brick wainscoting with stucco



Sample Key Features:

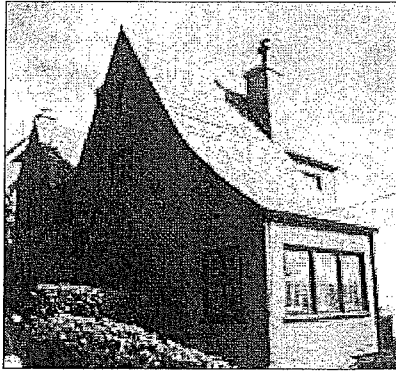
Dormer follows roof line

Wooden siding

Full-width front porch

Bungalow style.

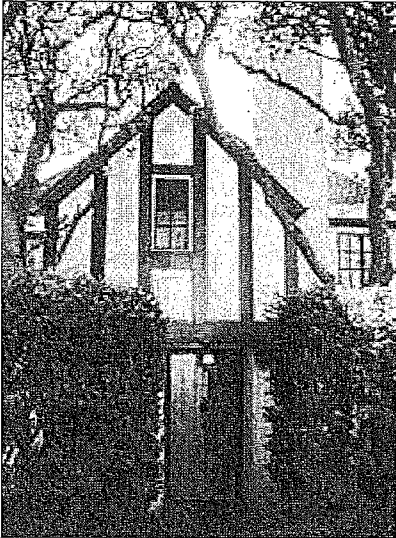
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20th Century Revival Period [Eclectic]

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.

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.



Tudor Revival style.

Characteristics

- 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

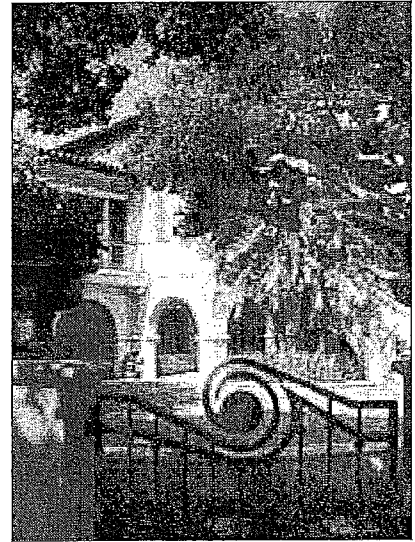
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Mission Revival

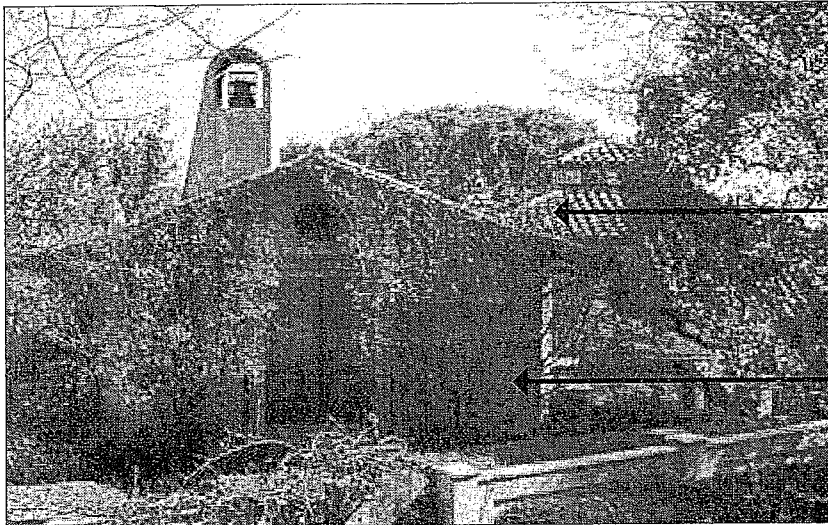
Rather than copy the Eastern state's revival architecture of its own colonial past, California turned to its Hispanic heritage for inspiration. Several Californian architects began to advocate the style in the 1880s and early 1890s. It was further popularized when railroad companies and hotels adopted 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).

Characteristics

- Traditionally shaped mission dormer or roof parapet
- Red tile roof covering
- Widely overhanging eaves
- Porches supported by large, square piers
- Smooth stucco finish
- Quatrefoil windows
- Little decorative detailing



Mission Revival porch with large, square piers.



Sample Key Features:

Mission dormer roof with red tile covering

Smooth stucco finish

Mission revival.

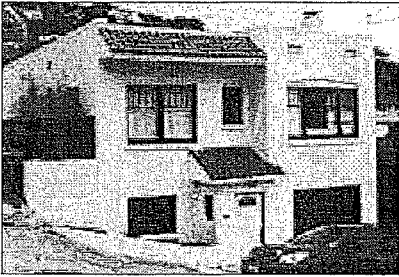


Spanish Eclectic or Spanish Colonial Revival or Mediterranean Revival

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.

Characteristics

- One or two story with rectangular, "U" or irregular plan and symmetrical or asymmetrical massing
- Low-pitched gable or cross-gable 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
- Porches supported by large, square piers or simple tile roof hood over door
- Recessed windows and doors
- Wood casement windows often in groups, 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
- Decorative details that might include wrought-iron for balcony and porch railings, quatrefoil window, buttressed corners



Spanish/Mediterranean Revival style.



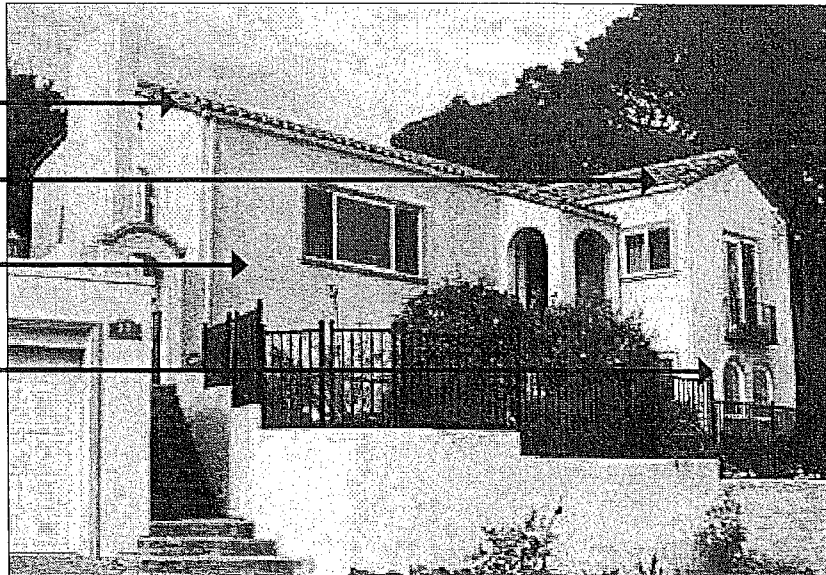
Sample Key Features:

Spanish tile roof with little eave extension

Low-pitched cross-gable roof

Flat stucco walls

Round-arched openings



Mediterranean Revival style.

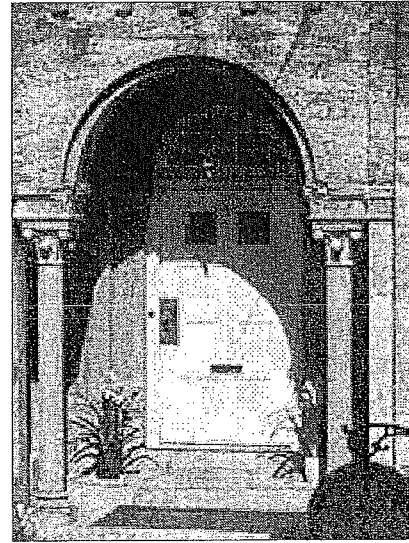
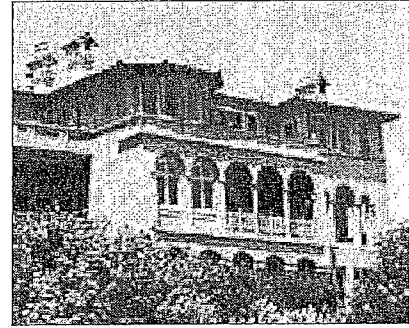
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Italian Renaissance

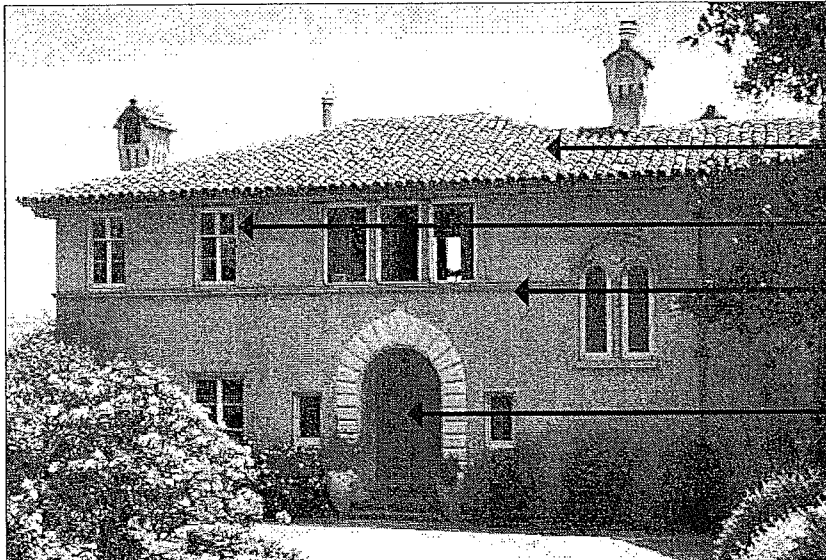
The Italian Renaissance style is commonly found throughout California but is considerably less common than the Craftsman, Bungalow, Tudor Revival or Colonial Revival. The style more closely resembles classic Italian design than the earlier Italianate style because a great many of the practicing architects 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.

Characteristics

- 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 mostly 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



Italian Renaissance style.



Italian Renaissance style.

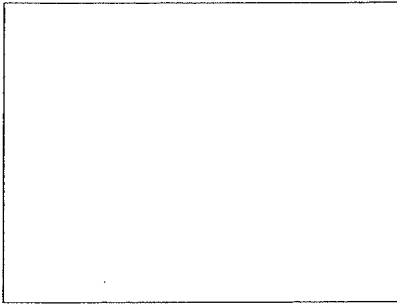
Sample Key Features:

Barrel tile roof

Smaller upper story windows

Molding integral to wall surface

Centered entry with rusticated surround

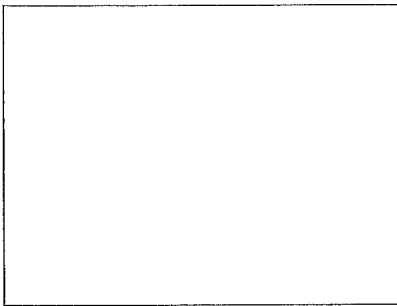


Modern styles photo forthcoming.

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.



Modern styles photo forthcoming.

Art Moderne

Often closely related to the International Style in appearance, the Art Moderne was devised as a way of incorporating the machine aesthetic into architecture, in the sense that buildings could emulate motion and efficiency. It is also referred to as the Streamlined Moderne, and carried the aura of the futuristic. Whatever the term, this style followed industrial design, as “the slick look” was used for everything from irons to baby carriages.

Characteristics

- Asymmetrical facade, with a combination of rounded corners and angular shapes
- Smooth wall surfaces, often stucco
- Flat roofs with coping at the roof line
- Use of glass block
- Use of metal sash windows with small panes, often placed at corners
- Horizontal lines and grooves in the walls
- Horizontal balustrade
- Windows continuous around corners
- Small round windows

60
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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.

Characteristics

- Flat roofs
- Emphasis on volume, rather than mass, most often expressed through an extensive use of glass and angular, horizontal shapes
- Asymmetrical facades
- Corner windows
- Metal casement windows, often with small panes
- Metal pipes used for balusters
- No surface ornamentation
- Attempt to create smooth wall surfaces



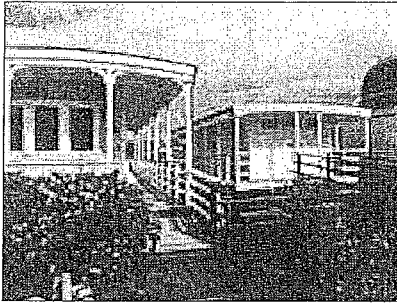
This house has several features characteristic of the International Style.

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.

Characteristics

- Post and beam construction
- Flat or slightly pitched roof
- Prominent, built-in garages
- 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



Arks.

Arks

c. 1880-1910s

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

Characteristics

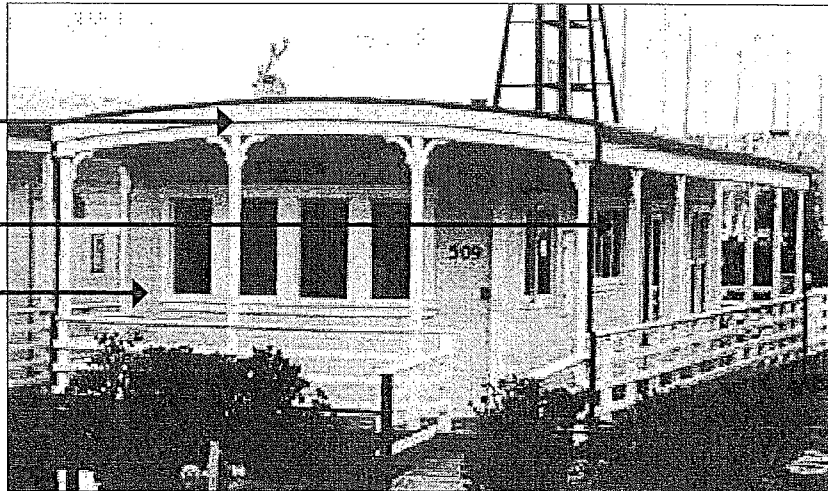
- Long single-story structures with arched roofs
- Permanently affixed with pilings
- Porches fore and aft
- Wide eaves over walkways on the sides
- Entry door or French doors on the front

Sample Key Features:

Arched roof with wide eaves

Long, single-story structure

Porches fore and aft



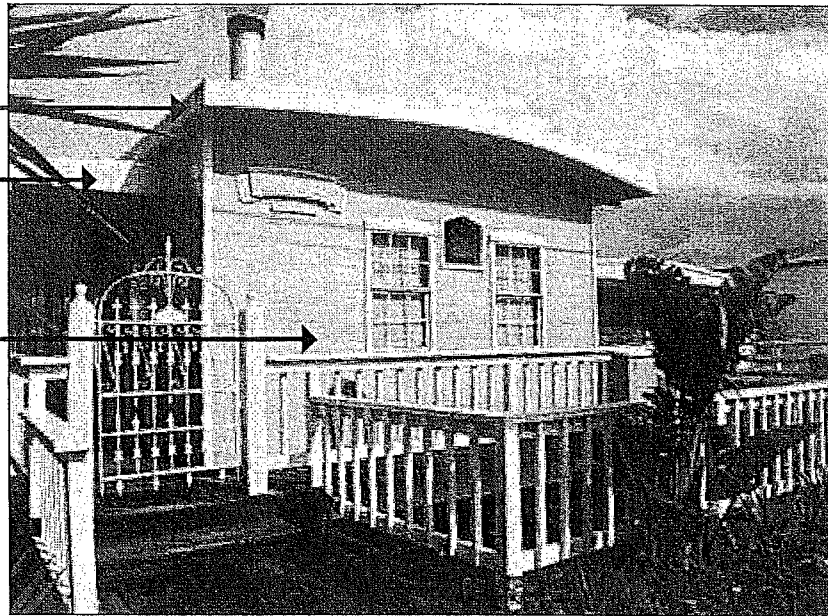
This Ark is typical of those found in Sausalito.

Sample Key Features:

Arched roof with wide eaves

Wide eaves over side walkways

Porches fore and aft



This Ark is typical of those found in Sausalito.

Commercial Buildings

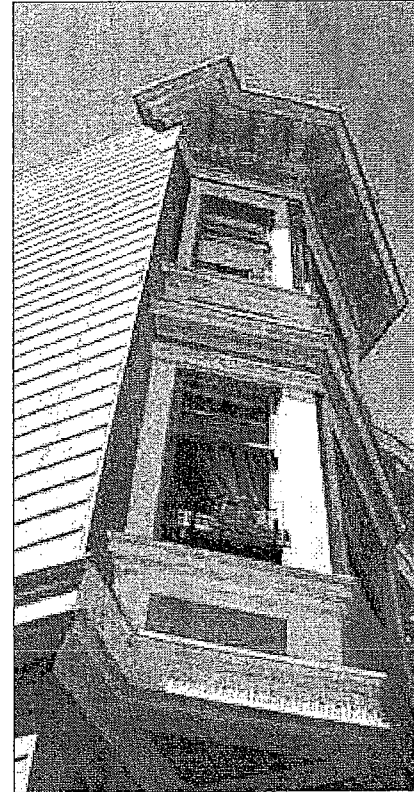
Late Victorian

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.

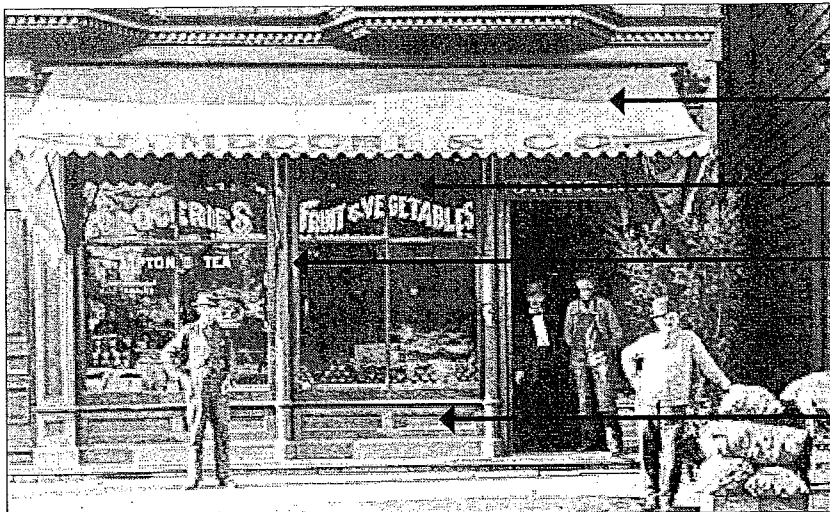
Building massing and plans are a key feature of the style. Buildings are often composed of large, rectangular masses, usually three stories in height, with a strictly symmetrical primary facade. The facades are divided into horizontal registers through the use of string courses, banding, material changes, 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 and banding.

Characteristics

- Elaborate cornices
- Round arched window
- Simple detailing
- Banding
- Finished masonry
- Symmetrical primary facade



Italianate style storefront.

Sample Key Features:

Awning mounted along top of transom windows

Large plate glass display windows

Cast iron column

Bulkhead with decorative inset panel below display window

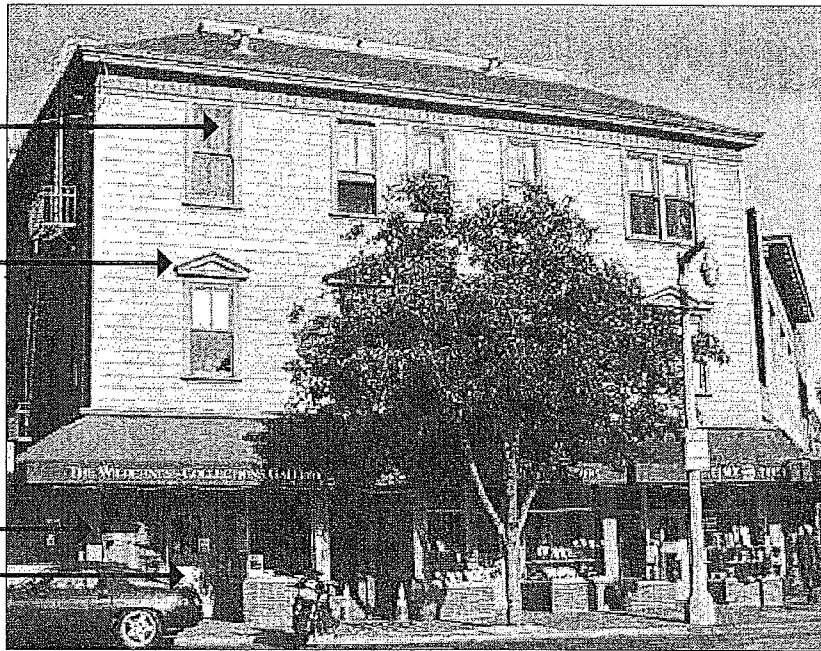
Sample Key Features:

Vertically proportioned, double-hung windows on upper floors

Arched pediment over windows

Cast iron column

Display windows with recessed entries



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



Italianate style.

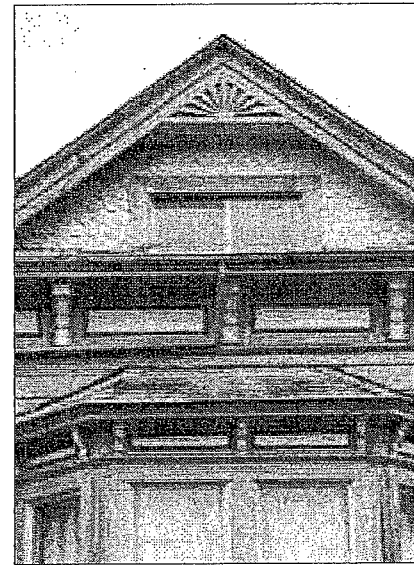
Queen Anne

c. 1880-1920s

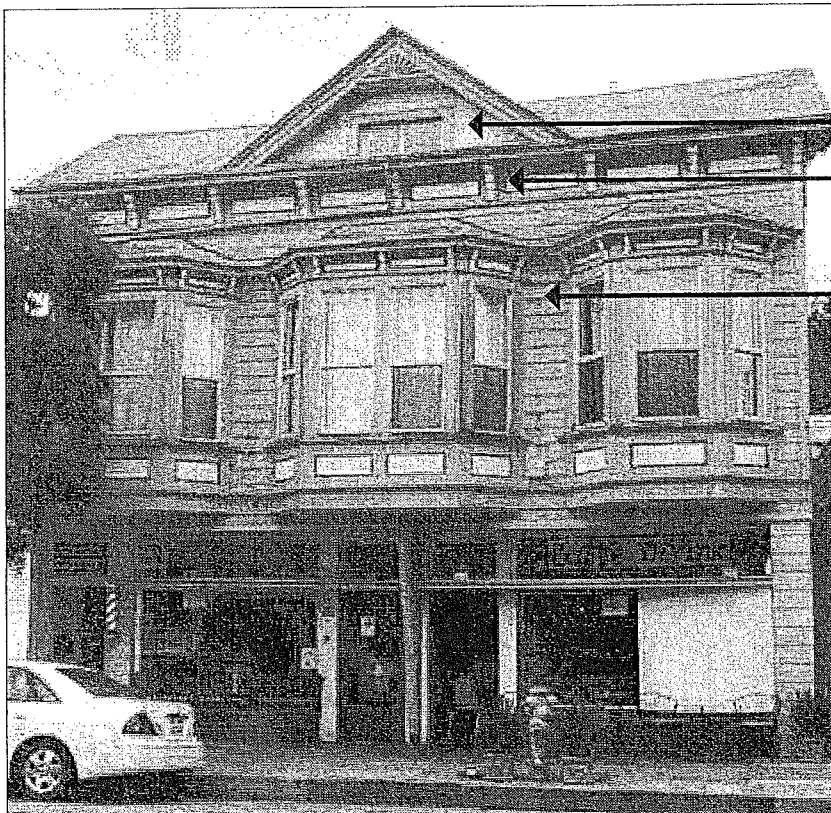
The Queen Anne style departs from the otherwise flat front wall plane to add pavilions, pilasters, orioles and corner turrets. The Queen Anne style emerges in the mid-1880s and is translated into commercial block design in the form of asymmetry; a busier external wall surface in terms of mixed materials 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.

Characteristics

- Richer parapet
- Round arched window
- Mixed materials and finishes
- Pilasters



Sunburst jigsaw detail in gable end



Sample Key Features:

Decorative shingles in gable

Extended brackets under eaves

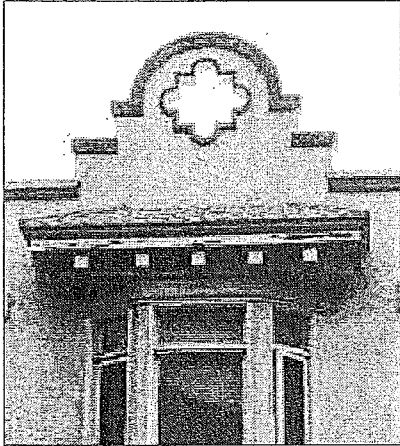
Varied textures in materials

This storefront combines some Italianate details with distinctive Queen Anne features as well.



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.



Characteristics

- 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)) on 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

Stepped parapet with tile accents



Sample Key Features:

- Barrel tile roof
- Italianate brackets
- Smooth stucco finish



- Interpretation of traditional Italianate storefront

This altered storefront combines Italianate features with some Spanish Colonial Revival details.

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Beaux Arts

c. 1885–1930

This immensely influential style in the United States at the end of the nineteenth century was inspired by the Classically-referenced work of the Ecole des Beaux Arts in Paris, which was considered the premier architectural school of the time. The style came to America through architects who trained abroad, and was popularized by the “White City” at the 1893 World’s Columbian Exposition in Chicago. The style consists of a distinctly eclectic combination of a variety of Classical elements drawn from both ancient, Renaissance, and Revival examples, and was most commonly used on public buildings and commercial structures. Although examples of the style can include an almost limitless number of Classical elements in various combinations, the typical features include a rigidly symmetrical front facade with a hierarchical arrangement of elements divided by Ionic or Corinthian pilasters or columns, and entablatures decorated with brackets or swags.

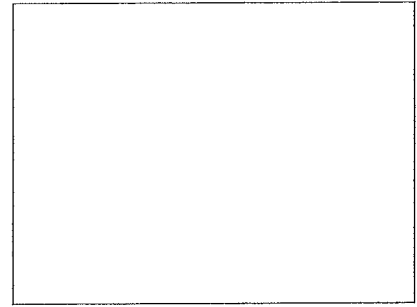
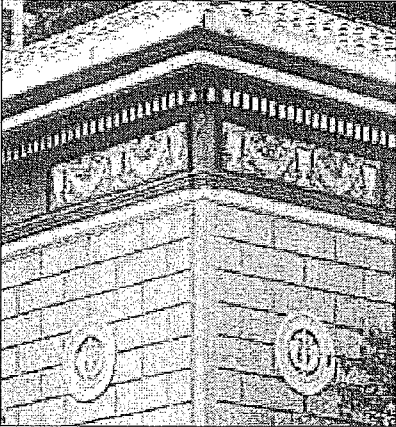
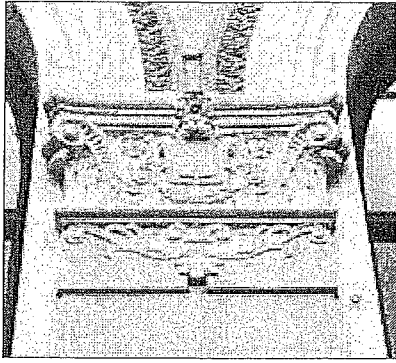


Photo forthcoming.

Characteristics

- Symmetrical window pattern with decorative frames
- Corinthian pilasters
- Hierarchically divided facade with clear base, middle and cap
- Prominent central entry



Neo-Classical Revival style details.

Neo-Classical Revival

c. 1895-1920

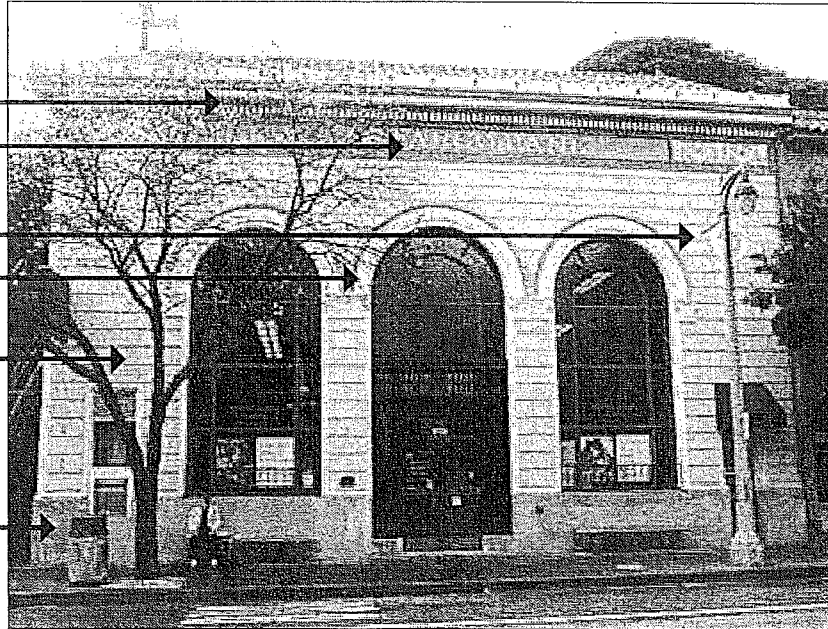
Popularized in the late nineteenth and early twentieth centuries, the Neo-Classical style is part of the larger revival of interest in Classical styles inspired by the “White City” of the 1893 World’s Columbian Exposition in Chicago. Similar to the Beaux Art and the Classical Revival in its dependence 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.

Characteristics

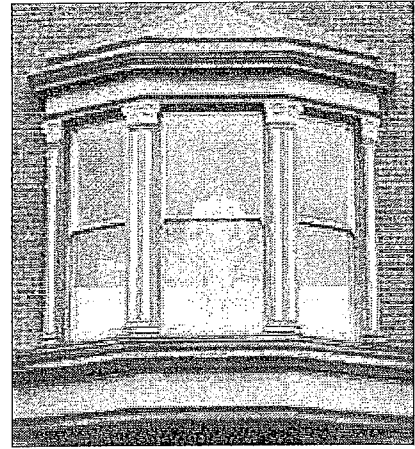
- Stepped parapets at the gable ends
- Double hung windows
- Geometric and floral decorative features
- Compressed two-dimensional columns
- Brick construction

Sample Key Features:

- Dentil course under eaves
- Decorative panels in entablature
- Modillions inset in wall
- Large arched windows and entry (not a traditional storefront)
- Ashlar block finish
- Raised base



Neo-Classical Revival style.



Neoclassical and Colonial Revival detail combined with a traditional Italianate storefront

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.

Characteristics

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

Sample Key Features:

Stylized capital to pilaster

Simple, geometrical pilasters with vertical emphasis

Polished stone base



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

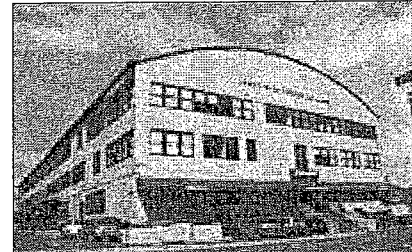
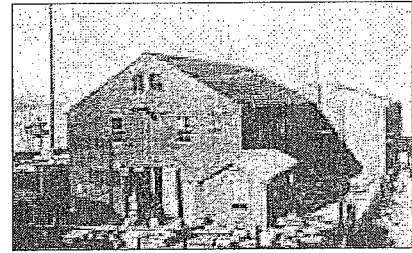
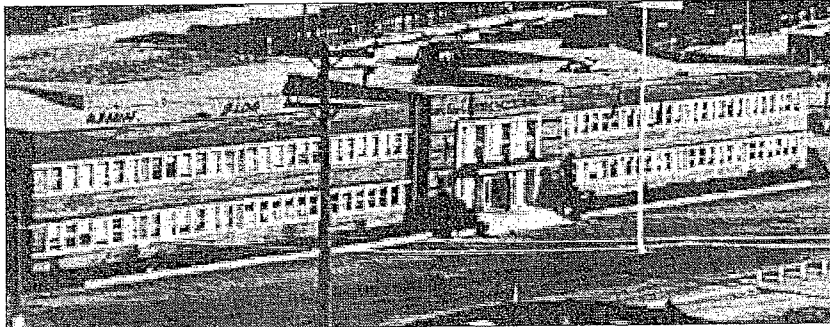
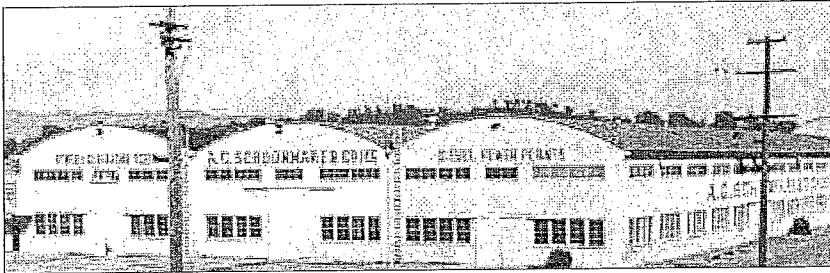
Marine Industrial

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:

Characteristics

- Concrete slabs or timber construction on wood pile foundations
- Steel and/or timber frames
- Metal, redwood, or plywood siding

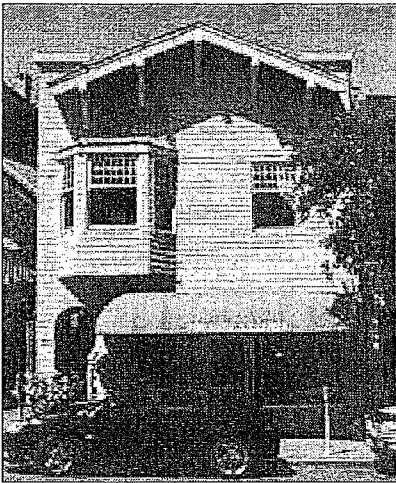


Marine industrial style.



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 occurs as a cornerstore in a residential neighborhood.

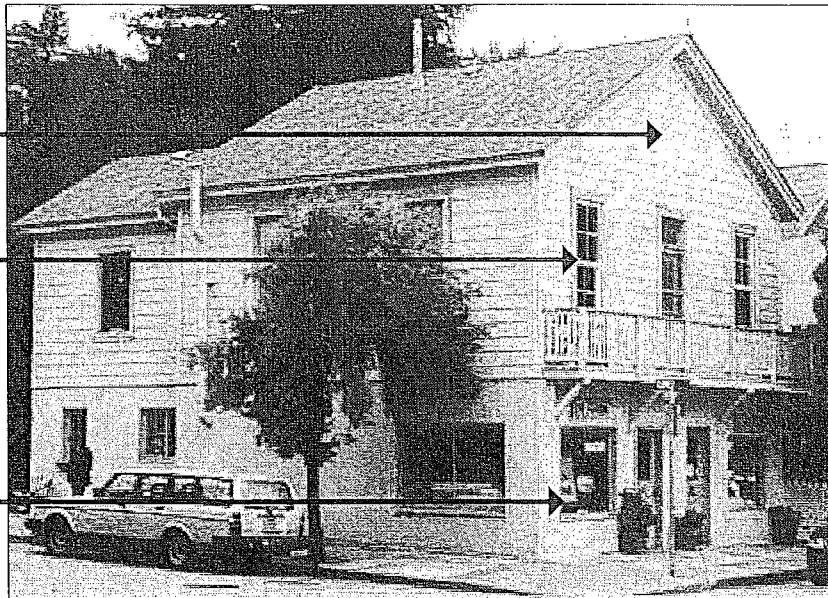
Characteristics

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

Vernacular Commercial style.

Sample Key Features:

- Gable front
- Vertical, double-hung upper windows
- Modified storefront retains typical form



Vernacular Commercial style.

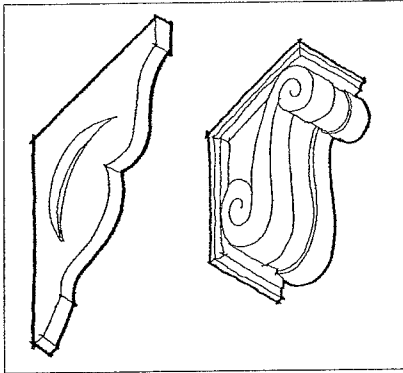


Figure 1: Bracket.

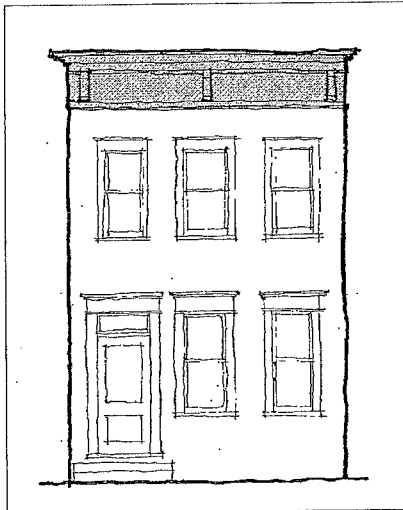


Figure 2: Cornice.

C. Glossary

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

Canopy

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

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.

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.

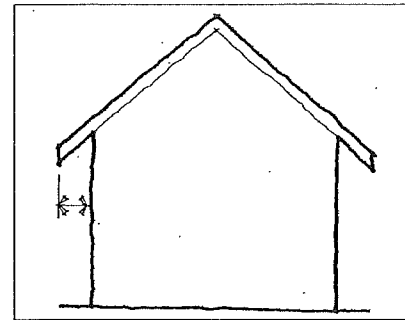


Figure 3: Eave

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.

Historically Significant Property

A property which has been listed as a Noteworthy Property in the City's Inventory. In general, these are properties that are at least 50 years old, although exceptions exist when a more recent property clearly has historic value.

Historic District

A geographically definable area of urban or rural character, 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 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.

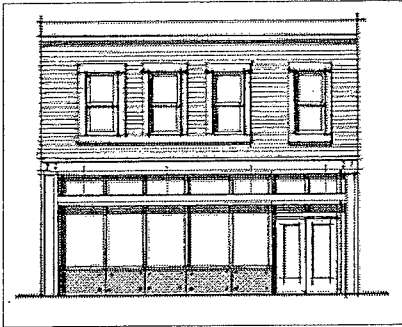


Figure 4: Kickplate.

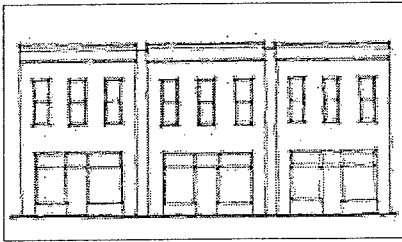


Figure 5: Module.

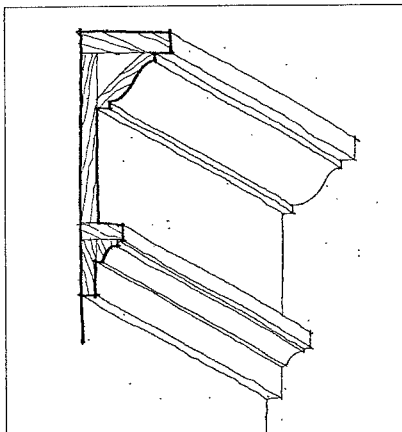


Figure 6: Molding.

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).

Landmark

See Historically Significant Property.

Mass

The physical size and bulk of a structure.

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).

Muntin

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

Non-Historic Property

A recently constructed properties, or an older one that is substantially altered, located within the Downtown Historic District.

Noteworthy Property

See Historically Significant Property.

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 attained the 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 vanished 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.

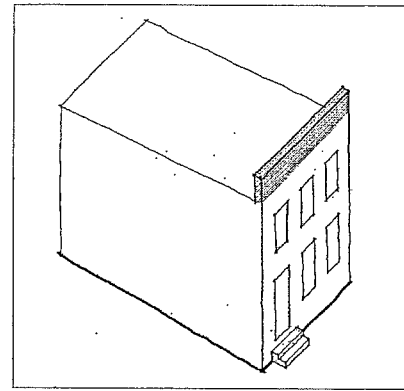


Figure 7: Parapet.

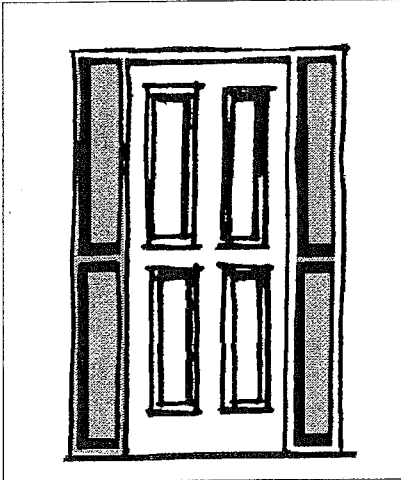


Figure 8: Sidelight.

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).

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 case-ment 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.

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