Monterey Old Town NHLD design guidelines

July 8, 2013
public review draft 1

Some content for the guidelines has been adapted from the City of Monterey National Historic Landmark District and Downtown Area, Context Statement and Reconnaissance Survey, Architectural Resources Group September 2012.

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About the Design Guidelines

This document establishes design guidelines for the Old Town National Historic Landmark District (NHLD) in downtown Monterey.

The Importance of the Old Town National Historic Landmark District?

White the main body of the Downtown Specific Plan provides clear guidance for development in the downtown, the special significance of the National Historic Landmark District merits some detail and direction, and thus these guidelines are provided.

What are the Design Guidelines?

Design guidelines address alterations to existing structures, additions, new construction and site work. They define a range of appropriate responses to a variety of specific design issues.

Some of the guidelines are written specifically to be used when improving historic structures, others apply to non-contributing, existing buildings and still others apply to new infill construction.

Why Have Design Guidelines?

The design guidelines provide a basis for making consistent decisions about the appropriateness of improvements that are subject to approval in the City's design review process. In addition, they serve as educational and planning tools for property owners and design professionals.

How Will These Design Guidelines Be Used?

The design guidelines are used primarily by property owners, design professionals, city staff, and the Historic Preservation Commission.

While the guidelines are written for use by the layperson, property owners are strongly encouraged to enlist the assistance of qualified design and planning professionals, including architects and preservation consultants.

Background of the Design Guidelines

The preservation of historic structures and districts in the City of Monterey is accomplished through its planning documents and municipal code. The 2005 City of Monterey General Plan, which represents the City's official land use policy, includes a Historic Preservation Element with a primary goal of preserving historic and cultural resources in Monterey, including buildings, sites, landscapes, artifacts, and memories. The Historic Preservation Element outlines a number of specific programs for achieving the goal of historic preservation, including designating historic structures, sites and districts; promoting the retention of historic resources through a variety of incentives; and the continued maintenance of a Historic Master Plan.

The preservation policies set forth in the General Plan are implemented through the City's Historic Preservation Ordinance. A nine-member Historic Preservation Commission acts on all matters

pertaining to promotion, restoration, and protection of City of Monterey historic resources in accord with City ordinances or instruction from the City Council.

Also, there are State and Federal preservation programs that oversee National Historic Landmark Districts. They are noted briefly in this section.

Historic Master Plan

The City's Historic Master Plan, adopted in 2000, establishes a framework for preserving and interpreting historic, archaeological and cultural resources in Monterey. The Plan has two main goals: 1) Integration of governments and non-profit historic preservation and interpretation efforts; and 2) Protection of historic resources (landscapes, sites, buildings, artifacts and memories). Objectives include: the coordination of efforts to make Historic Monterey a destination; making the City's history more comprehensible for its citizens; establishing a proactive program to preserve areas and resources of historic significance; conduct, maintain and update historic surveys; preserve historic landscapes; and develop and encourage interpretive programs and collection of artifacts and memories.

City of Monterey Historic Preservation Ordinance

The City of Monterey's Historic Preservation Ordinance implements the General Plan Historic Preservation Element policies. The Ordinance outlines the process by which historic resources are identified and protected, thresholds for alteration and demolition, and property owner incentives for the protection of historic resources within the City. The Ordinance also requires that historic resource surveys, including the present Downtown Monterey survey, be reviewed every five years and updated as appropriate.

H-1 Landmark Overlay Zoning

H-1 zoning is intended to identify and protect the most important historic resources in the City, generally including properties with statewide, national or international historic resources. The City recognizes its responsibility for preserving these resources for a national and international public, and the H-1 zone may be established without owner consent in order to fulfill that responsibility. The H-1 zone has a strong series of incentives to support and encourage preservation of historic resources. H-1 Landmark zoning may be applied only to properties that meet the National Register of Historic Places criteria as defined in National Register Bulletin 15, and to properties that are the first, last, only, rare, or most significant resources of its type in the region.

H-2 City Historic Resource Overlay Zoning

H-2 zoning is intended to identify and protect historic resources in the City that would be recognized as resources with local historic importance and their historic importance would not generally be recognized outside the immediate area of the Monterey Peninsula. The City encourages the preservation of these resources with a strong set of incentives; however, the decision to rezone and ultimately to preserve them is left to the property owner. H-2 City Resource zoning may only be applied to properties which meet National or California Register criteria.

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

The Secretary of the Interior has adopted standards for the treatment of cultural resources, which apply when federal actions are involved with properties listed in the National Register of Historic Places.

Link to Secretary of the Interior's Standards for the Treatment of Historic Properties web site:

http://www.nps.gov/tps/standards/rehabilitation.

National Historic Landmark District

National Historic Landmark Districts are places where prominent significant historical events occurred. They represent ideas that shaped the nation, that provide important information about our past, or that are outstanding examples of design or construction. The NHLD guidelines recognize these areas as special places of significance.

The Old Town National Historic Landmark District is recognized for its significance in the early settlement and development in California.

State Program

The California Environmental Quality Act (CEQA) requires state and local public agencies to identify the environmental impacts of proposed discretionary activities or projects, determine if the impacts will be significant, and identify alternatives and mitigation measures that will substantially reduce or eliminate significant impacts to the environment. Historical resources are considered part of the environment and a project that may cause a substantial adverse effect on the significance of a historical resource is a project that may have a significant effect on the environment.

Using the Design Guidelines

The design guidelines inform review of improvements to historic properties and new construction proposed within the Monterey Old Town National Historic Landmark Districts. They will be used by property owners, businesses, historic preservationists, and members of the community. This section provides a guide to using the design guidelines. It identifies where the guidelines apply, describes which design guidelines are relevant to different types of projects, lists the types of projects that will be reviewed and explains the format and use of individual guidelines.

NHLD design guidelines

Figure 1: This map locates the Old Town NHLD within the Greater Downtown area. The guidelines apply to these districts.

Which Chapters Apply to My Project?

The chart below indicates which chapters are most relevant to different types of work in the Old Town NHLD. Some projects will combine more than one type of work (i.e., a project including rehabilitation of a historic building and construction of a new building on an adjacent site), in which case a combination of chapters will apply.

Type of Work	Section	About the Design Guidelines	Sustanability - Social, Economic and Environmental Benefits of Historic Preservation	Planning a Preservation Project	Historical Background of the National Historic Landmark Districts	Development Patterns	Historic Architectural Styles	Treatment of Historic Resources	Design Guidelines for Historic and Non-Historic Properties	Miscellaneous Guidelines for both Historic and Non-Historic Properties	Design Guidelines for New Construction
Work on a historic property		✔	✔	✔	✔	✔	✔	✔	(1)	(1)	-
Improve a non-historic property		✔	-	-	✔	✔	-	-	(1)	(1)	(1)
Construct a new building		✔	-	-	✔	✔	-	-	(1)	(1)	✔
Miscellaneous		✔	-	-	-	-	-	-	-	✔	-

(1) Guidelines in these sections may apply to some projects in this category.

- Not Applicable

Key Design Guidelines Components

The individual design guidelines in this document use a standard format with several key components. All components of the guideline are used in the design review process. The key components of a typical design guideline are illustrated below.

Sample Guideline

A → **Treatment of Character-defining Features and Architectural Details**

B → Character defining features and architectural details contribute to the character of a structure. Specific details are associated with specific architectural styles and should be preserved.

C → **1.1 4.1 Preserve character-defining features.**

D →

- Foundations, porches, verandas, shutters, columns, exposed rafter tails and clay tiles are examples of architectural features that should be preserved.
- Preserve intact features with appropriate maintenance techniques; for example, caulking and repainting are important for wood windows.
- Do not remove or alter features that are in good condition or that can be repaired.
- Don't obscure significant features with coverings or signs.

E →

Protect and maintain significant stylistic features, such as these window features.

Legend

A Design Topic

Describes the design topic addressed by the design guidelines that follow.

B Policy Statement

Explains the desired outcome for the design topic and provides a basis for the design guidelines that follow. If a guideline does not address a specific design issue, the policy statement will be used to determine appropriateness.

C Design Guideline *Describes a desired performance-oriented design outcome.*

D Additional Information

Provides a bulleted list of suggestions on how to meet the intent of the design guideline.

E Images

Clarify the intent of the design guideline by illustrating appropriate and inappropriate design solutions.

Sustanability - Social, Economic and Environmental Benefits of Historic Preservation

Preserving and enhancing historic places promotes the three basic components of sustainability. The three components are: (1) Cultural/Social Sustainability, (2) Environmental Sustainability and (3) Economic Sustainability. Each of the components is described in greater detail in the following pages.

Preserving historic places promotes the three basic categories of sustainability.

Cultural/Social Component of Sustainability

This component of sustainability relates to the maintenance of the community's cultural traditions and social fabric. Preserving historic places and patterns promotes cultural and social sustainability by supporting everyday connections between residents and the cultural heritage of the community. These connections are reinforced by the physical characteristics of historic places, which often directly support environmental sustainability.

The historic properties in the district provide direct links to the past. These links convey information about earlier ways of life that help build an ongoing sense of identity within the community. Residents anchored in this sense of identity may be more involved in civic activities and overall community sustainability efforts.

The historic development pattern of the district promotes social interaction that supports a high quality of life and helps build a sense of community. The area is compact and walkable, providing for impromptu mixing of different cultural and economic groups. Direct connections to the public realm provide opportunities for community interaction. This physical pattern, combined with the inherent cultural connections, provides significant support for the community's overall sustainability effort.

Environmental Component of Susainability

This is the most often cited component of sustainability. It relates to maintenance of the natural environment and the systems that support human development. Rehabilitation of historic resources is an important part of environmental sustainability and green building initiatives. It directly supports environmental sustainability through conservation of embodied energy, adaptability, and other factors that keep historic buildings in use over long periods of time.

Embodied Energy

Embodied energy is defined as the amount of energy used to create and maintain the original building and its components. Preserving a historic structure retains this energy. Re-using a building also preserves the energy and resources invested in its construction, and reduces the need for producing new construction materials, which require more energy to produce. Studies confirm that the loss of embodied energy by demolition takes three decades or more to recoup, even with the reduced operating energy costs in a replacement building.

Building Materials

Many of the historic building materials used in the district contribute to environmental sustainability though local sourcing and long life cycles. Buildings constructed with adobe, wood and masonry were built for longevity and ongoing repair. Today, new structures utilize a significant percentage of manufactured materials. These materials are often less sustainable and require extraction of raw, non-renewable materials. High levels of energy are involved in production, and the new materials may also have an inherently short lifespan.

The sustainable nature of historic building materials is best illustrated by a window. Older windows were built with well seasoned wood from durable, weather resistant old growth forests. A historic window can be repaired by re-glazing as well as patching and splicing the wood elements. Many contemporary windows cannot be repaired and must be replaced entirely. Repairing, weather-stripping and insulating an original window is generally as energy efficient and much less expensive than replacement.

Landfill Impacts

According to the Environmental Protection Agency, building debris constitutes around a third of all waste generated in the country. The amount of waste is reduced significantly when historic structures are retained rather than demolished.

Economic Component of Sustainability

This component of sustainability relates to the economic balance and health of the community. The economic benefits of protecting historic resources are well documented across the nation. These include higher property values, job creation in rehabilitation industries, and increased heritage tourism. Quality of life improvements associated with living in historic neighborhoods may also help communities recruit desirable businesses.

Historic Rehabilitation Projects

Historic rehabilitation projects generate both direct and indirect benefits. Direct benefits result from the actual purchases of labor and materials, while material manufacture and transport results in indirect benefits. 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. Expenditure on local labor and materials benefits the community's economy.

Link to Sustainability guides from the California State Parks Office of Historic Preservation

http://ohp.parks.ca.gov/?page_id=24592

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Planning a Preservation Project

This section establishes the theoretical principles for preservation, and provides steps to follow in planning an improvement project. It translates basic theory from the Secretary of the Interior's Standards into laymen's terms. This will help property owners chart an appropriate approach for improving a historic property, and it provides a reference of basic theory for staff and the commission to use in their reviews as well.

General Preservation Principles

Respect the historic character of a property.

- The basic form and materials of a building, as well as its architectural details, are a part of the historic character.
- Do not 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 historic significance 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 a sound strategy for keeping a building in service. A good adaptive use project retains the historic character of the building while accommodating a new function.
- 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 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 preserved. The best preservation procedure is to maintain historic features from the outset to prevent the need for repair later. Appropriate maintenance includes rust removal, caulking and repainting.
- These features should not be removed.

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

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

Planning a Preservation Approach

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

Step 1: Review Reasons for Significance

Understanding the history of a building is important to any preservation project. Survey information should be consulted to help identify the building's key features and its period of significance. This will help determine to what degree the property should be preserved as it is, or where there may be opportunities for compatible alterations to occur. *See: Architectural Resources Group, National Historic Landmark District and Downtown Area Context Statement and Reconnaissance Survey, Monterey, California, September 2011.*

Step 2: Determine Building Integrity

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

Step 3: Identify Program Requirements

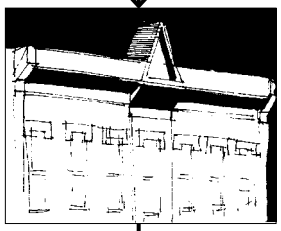
The functional requirements for the property drive the work to be considered. If the existing use will be maintained, then preservation will be the focus. If changes in use are planned, then some degree of compatible alterations may be needed.

Step 4: Implement a Treatment Strategy

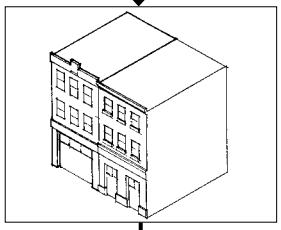
A preservation project may include a range of activities, such as maintenance of existing historic elements, repair of deteriorated materials, the replacement of missing features and construction of a new addition. While the term "preservation" is used broadly to mean keeping a historic property's significant features, it is also used in a more specific, technical form to mean keeping a resource in good condition. This, and other related terms, are important to understand because they are all used when planning for improvements to a historic resource. Appropriate and inappropriate

Steps to Consider for a Successful Preservation Project

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



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



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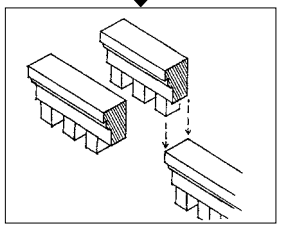

Step 4. Implement a Treatment Strategy: An appropriate treatment strategy will emerge once historic significance, integrity and program requirements have been determined. A preservation project may include a range of activities, such as maintenance of existing historic elements, repair of deteriorated materials, the replacement of missing features and construction of a new addition.

NHLD design guidelines

Accepted Treatments For Historic Resources (The Secretary of the Interior's definitions)

The following list describes appropriate treatments for historic resources that may be considered when planning a preservation project. Much of the language addresses buildings; however, sites and structures are also relevant.

Preservation is the act or process of applying measures to sustain the existing form, integrity and material of a building. Some work focuses on keeping a property in good working condition by repairing features as soon as deterioration becomes apparent, using procedures that retain the original character and finish of the features. Property owners are strongly encouraged to maintain properties in good condition.

Restoration is the act or process of accurately depicting the form, features and character of a property as it appeared in a particular time period. It may require the removal of features from outside the restoration period.

Rehabilitation is the process of returning a property to a state that makes a contemporary use possible while still preserving those portions or features of the property which are significant to its historical, architectural and cultural values. Rehabilitation may include a change in use of the building or additions. This term is the broadest of the appropriate treatments and is often used in the guidelines with the understanding that it may also involve other appropriate treatments.

Reconstruction is the act or process of depicting, by means of new construction, the form, features and detailing of a non-surviving site, landscape, building, structure or object for the purpose of replicating its appearance at a specific time and in its historic location.

Combining Treatments For many projects a "rehabilitation" approach will be the overall strategy. Within that however, there may be a combination of treatments used as they relate to specific building components. For example, a surviving porch may be preserved, a stucco wall may be restored, and a missing window may be reconstructed.

Inappropriate Treatments

The following approaches are not appropriate for historically significant properties.

Remodeling is the process of changing the historic design of a building. The appearance is altered by removing original details and by adding new features that are out of character with the original. Remodeling of a historic structure is inappropriate.

Deconstruction is the process of dismantling a building such that the individual material components and architectural details remain intact. This may be employed when a building is relocated or when the materials are to be reused in other building projects. Deconstruction may be a more environmentally responsible alternative to conventional demolition. However, it is an inappropriate treatment for a building of historic significance.

Demolition is an act or process that destroys, in part or whole, a structure, building or site. This is inappropriate for any historic building.

Adding false historical features is the process of adding a false historic feature that can confuse the interpretation of the building. Adding historic features is inappropriate.

Preferred Sequence of Actions

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

Step 1. Preserve: If a feature is intact and in good condition, maintain it as such.

Step 2. Repair: If the feature is deteriorated or damaged, repair it to its original condition.

Step 3. Replace: If it is not feasible to repair the feature, then replace it in kind, (e.g., materials, detail, finish). Replace only that portion which is beyond repair.

Step 4. Reconstruct: If the feature is missing entirely, reconstruct it from appropriate evidence. Also, if a portion of a feature is missing, it can also be reconstructed.

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

NHLD design guidelines

Historical Background of the National Historic Landmark Districts

This section provides a brief history of Monterey, with a focus on the physical development patterns in the downtown, particularly as it relates to the National Historic Landmark Districts. It is adapted from the document, National Historic Landmark District and Downtown Area Context Statement and Reconnaissance Survey, Monterey, California, prepared by Architectural Resources Group in September 2011. Their history of downtown Monterey consists of several periods of development. These periods are summarized in the following pages:

· Spanish Monterey (1542-1821)

· Mexican Monterey (1821-1846)

· Early American Monterey (1846-1879)

· Victorian Monterey (1880-1899)

· Early Twentieth Century Expansion of Monterey (1900-1939)

(Note that the full context document also includes the area's first inhabitants and later periods from the mid-Twentieth century, but they are not included here because they are not represented by historic structures in the NHLD.)

Spanish Monterey (1542-1821)

Spanish explorers traveled through the Monterey area in the 1500s and 1600s. Formal settlement began on June 3, 1770, when Jose Maria Soberanes and Juan Bautista Alvarado joined Father Serra and other men in their party in the formal dedication of the Presidio of Monterey and Mission San Carlos Borromeo.

In the early 1770s, all of the population of Monterey lived within the stockade of the Spanish presidio, which occupied most of the area bounded today by the streets of Camino El Estero, Webster, Figueroa and Fremont. A variety of buildings sat along the walls, including a chapel, store-houses, offices, soldier's barracks, and residences. Most of these structures were initially built of upright poles, logs and tule, although a few were of adobe.

Image forthcoming

Link to Old Town NHLD Draft Context Statement and Survey:

http://www.monterey.org/en-us/departments/planspublicworks/planning/planningprojects/newmontereyhistoricsurvey.aspx

In 1776, Viceroy Bucareli, in recognition of the growing importance of Alta California, ordered the transfer of the seat of government to Monterey, making it the official capital of Baja and Alta California. During this time, tile and stone were introduced, and the new buildings established the mission style of architecture.

In 1794, the stone Royal Presidio Chapel was completed. It is the only remaining structure associated with the Spanish Period theme in the downtown and is a National Historic Landmark. It is the oldest building in Monterey and is the oldest structure in California built of cut stone.

Mexican Monterey (1821-1846)

Mexico gained its independence from Spain in 1821, and it continued to govern the region with the Presidio of Monterey as the capital. Foreign trade expanded and Monterey became California's official port of entry in 1831. This period was marked by the construction of the Custom House, where duties were paid by vessels trading with the Mexican territory of Upper California, and by the arrival of Yankee entrepreneurs.

Monterey's role as a commercial hub began in 1822 with Hugh McCulloch and William E. P. Hartnell. They built a warehouse and shop to conduct business. Another entrepreneur, Thomas Oliver Larkin, became Monterey's most prominent merchant of the period. He built the first wharf in Monterey, established the first non-military hospital, and served as the first and last United States consul from 1843 to 1848.

Thomas Larkin also oversaw a series of enlargements to the Custom House from 1841 to 1846, resulting in the building's present appearance, with a two-story north wing, one-story central portion, and two-story south wing. He also designed his own home, which exhibited a New England influence.

New settlement shifted from the Spanish-era Alta Mesa neighborhood on the highlands south of the presidio to the flatlands near the Custom House. New homes and businesses oriented along north-south paths that would become Alvarado Street, Callé Principal and Pacific Street.

Properties of historic significance from this era include the Alvarado Adobe at 490-498 Alvarado Street, which served as the office of Juan Bautista Alvarado during his term as governor of California from 1836 to 1842 as well as the Custom House, the earliest portion of which dates from the late 1820s and the Casa del Oro.

Properties from the Mexican period are built of adobe and are generally of two interrelated styles: an earlier, simpler style associated with the Spanish Colonial Empire, and a later, more complex style that incorporated influences from the Eastern United States.

The adobe house that Thomas Larkin built soon after his arrival from Boston marked a significant turning point in California's colonial architecture. Utilizing the skilled labor of Scotch and Irish immigrants from Yankee and British ships, Larkin began construction

of his home in 1835. Though built of adobe brick, a strong redwood frame made possible an upper story, as well as more freedom in the placement of windows. The design also incorporated some elements from the Southern plantation. From the Eastern American colonial pattern came the floor plan, interior staircase, and hipped roof covered with shingles. But the verandas, built to protect the walls from water erosion, were reminiscent of the Southern plantation. The Larkin House established a new style of architecture – the Monterey Colonial.

The Custom House also serves as an interesting case study, within a single building, of the differences between the Spanish Colonial and Monterey Colonial styles. The oldest portion of the building (the north half of the central one-story structure) was built in the late 1820s in the Spanish Colonial style. In the 1840s, Thomas Larkin oversaw the expansion of the one-story portion and the addition of the two story portions at the building's north and south ends. With their hipped-roofs and two-story verandas, these additions are strongly Monterey Colonial. It should be noted that Spanish Colonial and Monterey Colonial styles were often combined, especially as modifications were made to older buildings.

Early American Monterey (1846-1879)

Conflicts in Texas led Mexico and the United States to declare war in May 1846, and resulted in the seizing of Monterey harbor and installing an American fort. During the period of military rule, each California community was governed by an alcalde. The most powerful and influential alcalde was that of Monterey, a post occupied from July 1846 to August 1849 by Walter Colton. Colton's most enduring and remarkable achievement was the construction in 1849 of the town hall that bears his name. Built of white stone quarried from a neighboring hill, Colton Hall was graceful in style and ornamented with a portico. As a civic building, Colton Hall was without rival in the California of its time.

Image forthcoming

The discovery of gold in 1848 brought thousands of Americans to California, increasing pressure for admission to the Union. U.S. Brigadier General Bennett Riley issued the call in June 1849 for a California state constitutional convention, to be held at Colton Hall. This subsequently led to California's admission to statehood.

Monterey remained small throughout the remainder of the nineteenth century, while the population of California grew. However, it continued as an economic center for a region that included the Carmel and Salinas Valleys, along with Big Sur, Castroville and San Juan Bautista.

Monterey's whaling industry had begun in 1854 by Captain Davenport's whaling company. By 1861, four companies hunted Humpback and California Gray whales in Monterey Bay. Captain Davenport's company operated out of Jack Swan's adobe, now known as California's First Theater (202 Pacific Street). The Whaling Station (125 Pacific Street) was home to the Old Monterey Whaling Company, a group of seventeen Portuguese whalers. For years, each company produced approximately one thousand barrels of oil annually. By the late 1870s, however, shore whaling had become less common as both the whale populations and the demand for whale oil decreased.

Monterey's Evolving Street Network

Much of downtown Monterey's current street network was established during this time. Alvarado Street extended from the Custom House southward approximately one-third of a mile to the town plaza and water pump at Pearl Street. By 1875, Monterey's business district radiated outward from this center. The central spine of commercial establishments extended northward along Alvarado Street. At the street's south end, the block bound by Houston, Webster, California (now Munras Avenue) and Pearl Streets included a second concentration of businesses, along with El Cuartel and the old Spanish jail.

Historically Significant Properties from this Period

Properties within the downtown area from this period include several contributors to the Old Town Monterey National Historic District. These contributing properties date from Monterey's stint as territorial capital of American California, or from the years immediately thereafter. Note that many of the significant properties from this period were built prior to 1846 but played important roles in early American Monterey.

Historic properties from this era include:

· Osio-Rodriguez Adobe, 380 Alvarado Street (1849)

· Larkin House, 510 Calle Principal (1835)*

· Sherman's Headquarters, 510 Calle Principal (1834)*

· Custom House, 1 Custom House Plaza (1820s/1840s)*

· Pacific House, 8 Custom House Plaza (1847)*

· First Federal Courthouse/Gabriel de la Torre Adobe, 509 Hartnell Street (1841)*

· Casa del Oro, 200 Olivier Street (1845)*

· California's First Theater, 202 Pacific Street (1845/1847)*

· Colton Hall, 570 Pacific Street (1849)*

· Miller Adobe, 580 Calle Principal (1874)

· 520 Dutra Street (1874)

· 526 Dutra Street (1874)

· Fremont Adobe, 539 Hartnell Street (1850)*

· Stevenson House, 530 Houston Street (1840)

· Duarte Store, 220 Olivier Street (1865)

· Thomas Cole House, 230 Olivier Street (1856)*

· First Brick House, 125 Pacific Street (1847)*

· Old Whaling Station, 125 Pacific Street (1847)*

Stylistically, the properties within this period either represent a continuation of the Spanish Colonial and Monterey Colonial styles that were already well established in Monterey, or represent one of several Period Revival styles popular in the second half of the nineteenth century.

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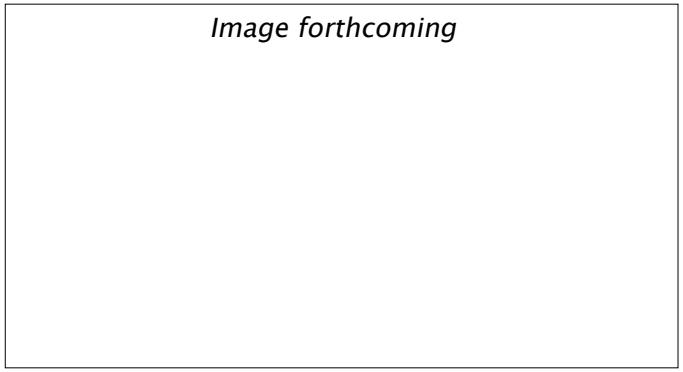


Victorian Monterey (1880-1899)

During the late Nineteenth Century, railroads expanded in Monterey and facilitated shipment of goods and also provided access for tourists to the area. Commercial development continued, with buildings filling in between the concentration around the Customs House and those that were clustered around the town plaza at Alvarado and Pearl Streets. Historically significant properties from this period lie outside the two National Historic Landmark boundaries, but do contribute to the character of the downtown at large. Many of these are wood frame residential structures.

Early Twentieth Century Expansion (1900-1939)

This era saw the rise of the sardine fishing and canning industries. This included two wharves at the end of Alvarado and Figueroa Streets. While much of the development related to fishing occurred in the Cannery Row area, development downtown also continued, in response to the demand for goods and services for residents and employees that this growth brought.

The military also expanded during this period, notably with the creation of Fort Ord. This contributed significantly to the region's economy and the development in downtown. A growing number of artists also located in the area during this time. John Steinbeck was among them; he took up residence in the Lara-Soto adobe in 1944, adding a new layer of historic significance to this and other properties in the area.

Many properties from this period exist that have historic significance, but most are outside of the NHLDs.

NHLD design guidelines

Development Patterns

Early photographs demonstrate a mix of settings and building types, including stores, residences, outbuildings, a theater and governmental buildings. These resources still exist today and define this remarkable district. They establish the context for the design of new infill buildings and site improvements.

The design features of the NHLD can be described in three general levels of perception. In the first category, features that are of a “neighborhood-wide” nature are grouped. These address ways in which the system of streets and open spaces are organized, and the manner in which properties relate to each other. In the second category, site design characteristics are described. These include the way in which an individual building is located on a parcel, as well as the arrangement of open space and any landscaping that may exist. Finally, the third category describes the characteristics of historic buildings themselves.

Neighborhood-wide Features

The basic organization of streets, layout of lots and system of open spaces and views are features that extend beyond individual properties and establish an underlying framework for development in the district.

Street Patterns

Some basic relationships were established with the layout of the streets. Early maps document a rather random arrangement of buildings, some generally along what were to become streets. Later, historic photographs show that as a more formal arrangement emerged, the streets generally followed an orthogonal grid, with the exception of Pacific Street that shifts in the northern district (Heritage District) and Madison and Polk in the south district. These create some signature lots where these streets intersect with the grid.

Cross streets define the edges of the southern district (Island of Adobes). Some city blocks in the Island of Adobes are only one lot deep, with frontages on two streets. This merits special consideration when planning for any infill in this area. The grid pattern has been obscured somewhat in the Heritage District,

Image forthcoming

where some streets have been closed and new open spaces created. This may offer opportunities to express the original street pattern in future development, in the way in which buildings are sited, and pathways are established.

Some key open spaces merit note. The central plaza of the Heritage District is a more recent feature, but it exists where Callé Principal and Alvarado Streets once intersected, and to some extent reflects the gathering space that this once was. In the Island of Adobes, the park in front of Colton Hall is a signature space. And, while landscape details have changed over time, this continues to represent the character that has been the foreground for this important civic building.

Site Design Features

Orientation to the Street

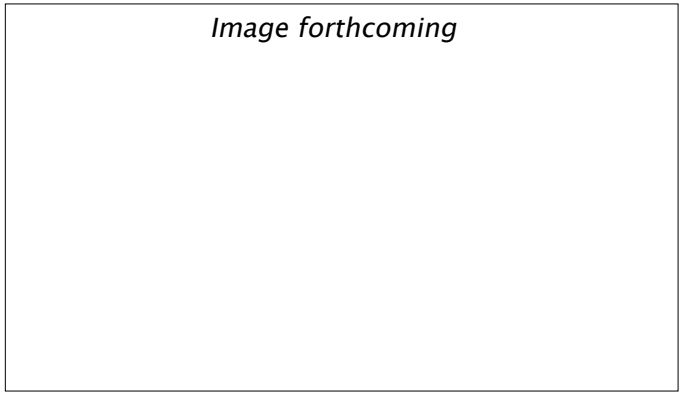
Most primary structures face the street. In some cases, where there are through-lots, a garden wall or secondary building may define the rear property line along another street. And, in some cases, buildings are freestanding in a major open space. The Custom House is an example. This changes the pattern of building orientation along this street.

Building Setbacks

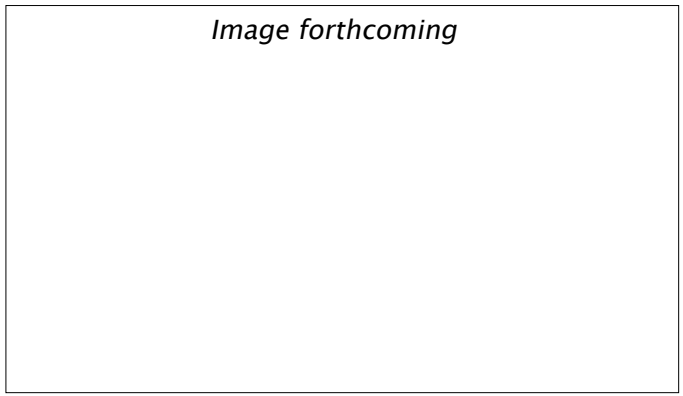
Variation in the “building wall” occurs along many of the street in both parts of the NHLD, with commercial buildings frequently aligning at the sidewalk edge, while residential and civic structures sit back from the street, with a lawn in front. Along Polk Street and Callé Principal, more of the buildings align at the sidewalk in a way that is similar to other traditional commercial streets in downtown Monterey. Single-family residential buildings are different since they typically have front yards and setbacks tend to be 15 to 20 feet.

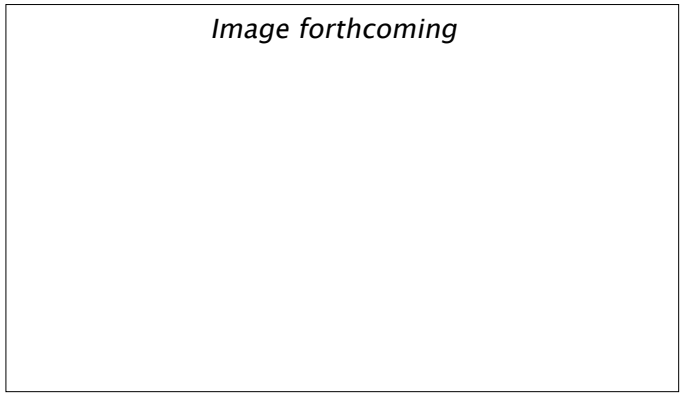
Open Space & Landscape

Formal and informal landscapes and open space occur in plazas, courtyards and front yards. Formal landscapes and plazas are associated with historic civic buildings. In residential settings, some yards are fenced or walled. These typically convey a handcrafted quality, and may be accented with small details of craftsmanship, such as a wrought fence handle, a decorative tile, or wall-mounted light. Many have ornamental shrubs and flowerbeds within.



NHLD design guidelines





Features of Key Building Types

The NHLD exhibits a long tradition of diverse but similar buildings types, often located in close proximity to one another. Nonetheless, a general sense of visual continuity exists because most buildings use a limited palette of materials, forms and massing.

Building Materials

A limited range of building materials exists, with some more prevalent than others. Stucco and plaster finished structures are predominant. These include the early adobe buildings as well as later revival styles that emulate this tradition. Wood frame buildings also occur, typically clad with horizontal lap siding. Masonry is found, mostly as a foundation material, although a few examples exist of brick and stone as primary materials.

Varied Roof Forms

Roof forms are varied, although gable and hip roofs are predominant. Shed and flat roofs were also seen. Some roofs appeared flat from the street, because they were concealed by parapets that were often shaped decoratively and detailed three-dimensionally. Roof materials included wood shingle, clay tile and asphalt shingles.

Variation in Mass

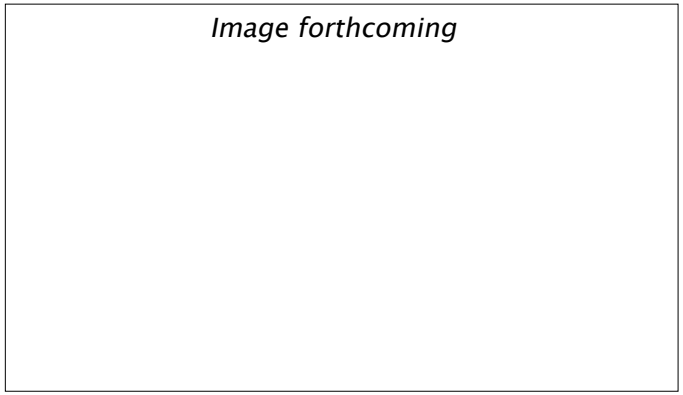
Most buildings have a simple, rectangular form, but often this may be supplemented with smaller building wings or modules that provide variety in massing. In each case, however, one central form predominates.

Character of the Street Wall

In many blocks, a relatively uniform alignment of building fronts occurs at the sidewalk edge. At the street level, visual interest is provided by windows and doors, porticoes, and decorative detailing. However, this is always subordinate in nature to the simple massing and basic building materials that are a part of all buildings in the area.

While building setbacks may vary, there is a strong tradition of designing all the way to the street edge. Where buildings are not at the front property line, fences and hedges define the sidewalk edge instead.

All of these key features of the NHLD should be taken into consideration when designing a new building or planning site improvements. The guidelines that follow include references to these features and provide more specific direction for compatible new construction.



NHLD design guidelines

Historic Architectural Styles

This section provides an illustrated summary of typical historic resources that exist in the Old Town National Historic Landmark District, generally focusing on building types, but also may include a description of site features and landscapes. This establishes an understanding of the "character-defining features" of these property types, which is information that is then used when applying the guidelines. We will draw upon descriptions of character-defining features from the reconnaissance survey and other materials from staff.

The styles are adapted from the document, National Historic Landmark District and Downtown Area Context Statement and Reconnaissance Survey, Monterey, California, prepared by Architectural Resources Group in September 2011.

Link to Old Town NHLD Draft Context Statement and Survey:

http://www.monterey.org/en-us/departments/planspublicworks/planning/planningprojects/newmontereyhistoricsurvey.aspx

California's First Theater (1845/1847)

Spanish Colonial

Common character-defining features of the Spanish Colonial style include:

- Thick adobe walls covered with mud plaster and whitewash coating
- Minimal ornamentation
- One-story (sometimes two) height
- Rectangular floor plan with single row of rooms
- SIde-gable roof clad in clay tiles
- Small, often deep-set window openings
- Adjoining patio or walled-in area
- Stone foundation

Old Whaling Station (1847)

Monterey Colonial

Common character-defining features of the Monterey Colonial style include:

- Thick adobe walls covered with mud plaster and whitewash coating
- Minimal ornamentation
- Two-story height
- Two-story veranda or cantilevered balcony
- Hipped roof clad in tiles or shingles
- Wood frame windows
- Interior hallways and stairs
- Adjoining patio or walled-in area
- Stone foundation

Image forthcoming

Gordon House (1849) 526 Pierce

French Colonial

Common character-defining features of the French Colonial style include:

- One-story height
- Extensive porch supported by wood columns under main roof line
- Multi-lite, double-sash wood windows
- Paired wood shutters at window and door openings
- Hipped roof

NHLD design guidelines

First Brick House (1847)

St. James Episcopal/O'Donnell Library (1860-altered)

Image forthcoming

Colonial Revival

Common character-defining features of the Colonial Revival style include:

- Side gabled roof
- Multi-lite, double-sash wood windows, often with wood shutters
- One or two-story height
- Small or no entry porch

Gothic Revival

Common character-defining features of the Gothic Revival style include:

- Steeply-pitched, gable roof
- Narrow windows with pointed arch shape
- Wood cladding, either horizontal or board-and-batten
- Symmetrical facade

Colton Hall (1849)

Image forthcoming

Perry-Downer House (1860-altered) 201 Van Buren

Greek Revival

Common character-defining features of the Greek Revival style include:

- Rectangular plan
- Symmetrical facade
- Gable roof featuring gable returns
- Entry portico with columns supporting a gable roof
- Wide frieze or trim at the roofline

Queen Anne

Common character-defining features of the Queen Anne style include:

- Tall, vertical massing, often with turrets or towers in two-story examples
- Complex roof forms, often gabled and hipped
- Decorative brackets at boxed eaves
- Leaded glass
- Three-sided bay windows
- Partial-width or wraparound porches, often with decorative spindel posts and friezes
- Paired or single doors, often with sidelights and transoms
- Wood siding, often a combination of clapboard and decorative shingles

NHLD design guidelines

Image forthcoming

527 Van Buren Street (1892)

Victorian Folk

Common character-defining features of Folk Victorian building:

- Wood frame construction
- Gable or hipped roof
- Wood cladding, few with stucco
- Wood ornamentation
- Wood-sash windows (typically double-hung)
- One - two story height
- Set-back from lot line

Image forthcoming

520 Dutra Street (1874)

Vernacular Cottage

Common character-defining features of Vernacular Cottage building:

- Wood frame construction
- Gable or hipped roof
- Wood cladding, few with stucco
- Wood-sash windows (typically double-hung)
- One story height
- Set-back from lot line

Image forthcoming

571 - 579 Polk Street(1905)

Craftsman Bungalow

Common character-defining features of the Craftsman Bungalow include:

- One to one-and-a-half stories in height
- Wood sash windows
- Leaded glass
- Windows arranged in bands
- Square or battered porch supports
- Single door entrances, often with glazing
- Hipped or gable low pitched roofs
- Wide overhanging eaves with exposed rafters and purlins
- Wood clapboard and/or wood shingle siding
- Use of rubble stone at foundation and porch rail/supports

Image forthcoming

540 Calle Principal Monterey Civic Club (1930)

Spanish Colonial Revival

Common character-defining features of the Spanish Colonial Revival include:

- One to one-and-a-half stories in height
- Wood sash windows
- Leaded glass
- Rectangular floor plan with single row of rooms
- Side-gable roof clad clay tiles or shingles
- Deep set window openings
- Thick adobe walls covered with mud plaster and whitewash coating
- Stone foundation

NHLD design guidelines

Design Guidelines for Historic Properties

This section focuses on rehabilitation treatments and also addresses additions, as well as other special considerations related to historic properties. It "translates" accepted principles for preservation, based on the Secretary's Standards, to describe how they apply to individual building components.

Preserve character-defining features, such as window and porch details.

Treatment of Character-defining Features and Architectural Details

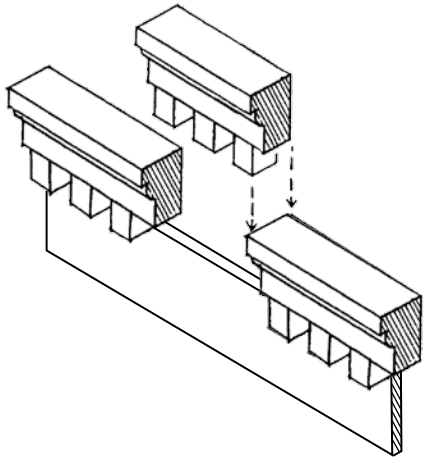
Character defining features and architectural details contribute to the character of a structure. Specific details are associated with each architectural style.

1.1 Preserve character-defining features.

- Foundations, porches, verandas, shutters, columns, exposed rafter tails and clay tiles are examples of architectural features that should be preserved.
- Preserve intact features with appropriate maintenance techniques; for example, caulking and repainting are important for wood windows.
- Do not remove or alter features that are in good condition or that can be repaired.
- Don't obscure significant features with coverings or signs.

Link to Preservation Briefs, 17 Architectural Character-Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving Character.

http://www.nps.gov/tps/how-to-preserve/briefs/17-architectural-character.htm



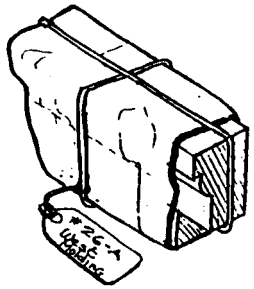
Patch, piece-in, splice, consolidate or otherwise upgrade existing materials, using recognized preservation methods.

1.2 Repair deteriorated features.

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

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

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



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

1.4 Replace features that are missing or beyond repair accurately.

- Reconstruct only those portions that are beyond repair.
- The design should be substantiated by physical or pictorial evidence to avoid creating a misrepresentation of the building's history.
- Use the same kind of material as the original when feasible.
- An alternative material may be acceptable if the size, shape, texture and finish conveys the visual appearance of the original. Alternative materials are usually more acceptable in locations that are remote from view or direct contact.

Protect masonry and adobe from rising damp. Avoid irrigation systems that introduce water to foundations.

Preserve original building materials.

Materials and Finishes

Preserving original building materials and limiting replacement to only pieces which are deteriorated beyond repair is a key component of preservation. It also reduces the demand for, and environmental impacts from, the production of new materials and thus is sound sustainability policy. Primary historic building materials in the NHLD include wood, stone, brick, adobe and plaster.

1.5 Preserve original building materials.

- Avoid removing original materials that are in good condition.
- Remove only those materials which are deteriorated, and must be replaced.

1.6 Repair deteriorated primary building materials.

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

1.7 Match the original material used on primary surfaces in composition, scale and finish when their replacement is necessary.

- For example, if the original material is stucco, then the replacement material should be stucco as well. It should match the original in content, application (number of layers), color, finish and content.

Note that some early plaster and stucco finishes may be of such significance that repairing may not be the best treatment, unless that underlying material is susceptible to damage

- Replace only the amount of material required. If a few small areas are damaged then only this area should be addressed, not the entire wall.
- Do not use synthetic materials, such as vinyl siding, or modular materials, such panelized brick as replacement for primary building materials.

1.8 Do not cover original building materials with new materials.

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

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

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

If an exterior material is to be repaired, match the original material used. For example, if the original material is stucco, then the replacement material should be stucco as well. It should match the original in content, application (number of layers), color, finish and content.

Do not cover original building materials with new materials.

Adobe

Adobe is a masonry-like material. Historically, adobe was developed on site by mixing together a variety of nearby natural materials. This included soil, water and binders (i.e., grasses, weeds and other refuse). The material was then set in block molds and dried in the sun. The blocks were used to build the walls of the structure and were assembled in courses with a layer of mud mortar. The adobe walls were typically finished with a surface coating.

These guidelines apply in addition to the more general materials and finishes guidelines section.

1.10 Protect adobe materials from deterioration.

- Provide proper drainage away from the foundation and walls.
- Remove sources that cause deterioration, such as water from sprinklers and landscaping.
- Maintain appropriate protective surface coatings. For example, the use of elastomeric paints can cause deterioration of adobe surfaces.
- When repairing adobe walls, use the same kind of material as the original when feasible.

1.11 Employ a maintenance program to keep adobe materials and finishes in good condition.

- A thorough investigation of the original material should be undertaken before repairs are addressed.
- Seek the advice of a professional with experience in preserving historic adobe structures following National Park Service criteria.

Protect adobe materials from deterioration.

Link to Preservation Brief, 5 Preservation of Historic Adobe Structures:

http://www.nps.gov/tps/how-to-preserve/briefs/5-adobe-buildings.htm

Masonry

Masonry includes stone, brick, terra cotta and concrete. These exist as building foundations, walls, site walls, steps and walkways. These guidelines apply in addition to the more general materials and finishes guidelines section.

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

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

1.13 Repoint mortar joints where there is evidence of deterioration.

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

1.14 Preserve significant concrete features.

- Examples are walls, steps, chimneys and foundations.

Repoint mortar joints where there is evidence of deteriora-

Link to Preservation Briefs, 1 Cleaning and water repellant Treatments for Historic Masonry Buildings:

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

Link to Preservation Briefs, 2 Repointing Mortar Joints in Historic Masonry Buildings:

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

This downspout helps to provide proper drainage to minimize rot along the roof eaves and wood columns. It will also minimize issues at the foundation if the downspout directs water away from it at the ground level.

Wood

Wood was used historically for exterior siding, trim, roofing and ornamental details. Early woodwork should be retained, and, if necessary repaired. When properly maintained, wood has a long lifespan. These guidelines apply in addition to the more general materials and finishes guidelines section.

1.15 Protect wood features from deterioration.

- Provide proper drainage and ventilation to minimize rot.
- Maintain protective coatings, such as paint, to retard drying and ultraviolet damage.

1.16 Match an original wood material in composition, scale, profile and finish if replacement is required.

- For example, if the original material is wood clapboard, then the replacement material should be wood as well. It should match the original in size and the amount of exposed lap, profile and in finish.
- Replace only the amount required. If a few boards or shingles are damaged beyond repair, then only they should be replaced, not the entire wall or roof.

Windows

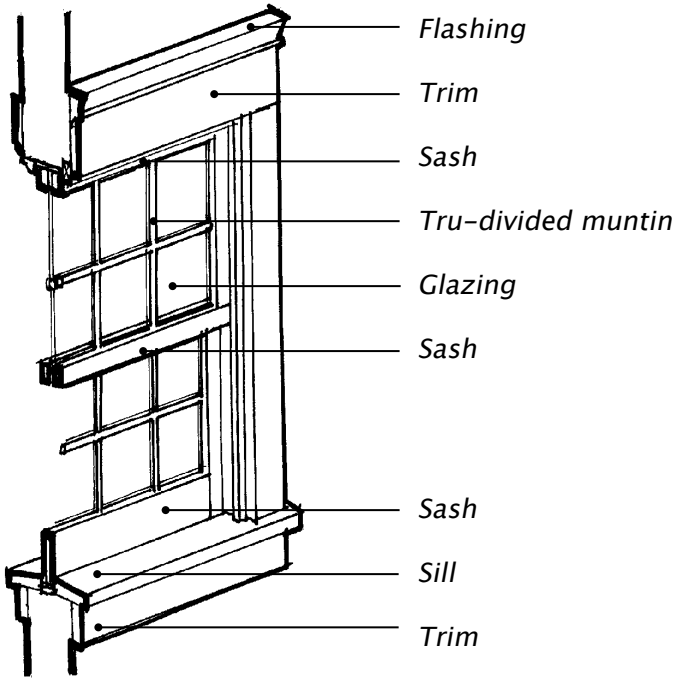
The character-defining features of a historic window, its distinct materials and its location should be preserved. Historic windows can be repaired. Repair and weatherstripping or insulation of the original elements is more energy-efficient, and less expensive than a replacement. Any new windows should be in character with the historic building.

1.17 Preserve the functional and decorative features of a historic window.

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

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

- On primary facades, enclosing a historic window opening is inappropriate, as is adding a new window opening.
- A new window opening may be allowed on a secondary facade if it is not visible from the pubic right-of-way and does not damage any key character-defining features. It should also remain subordinate to other windows on the facade.



Features important to the character of a window include its frame, sash, muntins, mullions, glazing, sills, heads, jambs, moldings, operation and groupings of windows.

Preserve the functional and decorative features of a historic window.

NHLD design guidelines

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

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

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

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

1.21 Match the design of a replacement window to the original.

- If the original is double-hung, then the replacement window should also be double-hung or appear to be so. Match the replacement also in the number and position of glass panes.

1.22 Use materials that are similar to the original when replacing a window.

- Using the same material as the original is preferred, especially on character-defining facades.
- New glazing should convey the visual appearance of historic glazing. It should be clear. Transparent low-e type glass is appropriate. Metallic and reflective finishes are inappropriate.
- A substitute material may be considered if the appearance of the window components will match those of the original in dimension, profile and finish and it is located on a secondary facade and is not visible from the public right-of-way.
- Vinyl and unfinished metals are inappropriate window materials.

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

- The appearance of the window components should match those of the original in dimension, profile and finish.
- A historic wood window usually has a complex profile. Within the window's casing, the sash steps back to the plane of the glazing (glass) in several increments. These are important details that help distinguish the actual window from the surrounding plane of the wall.

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

- Muntins that divide a window into smaller panes of glass should be genuine on key facades and other highly visible places.
- Strips of material located between panes of glass to simulate muntins are inappropriate.

Energy Conservation in Windows

Historic windows can be repaired by reglazing and also patching and splicing wood elements such as the muntins, frame, sill and casing. Older windows were built with well seasoned wood that is superior to most new material. Repair and weatherstripping or insulation of the original elements is more energy efficient, less expensive, and sound preservation practice.

1.25 Enhance the energy efficiency of an existing historic window, rather than replace it.

Use these measures:

- Add weather stripping and caulking around the window frame.
- Install a storm window (preferably on the inside.)
- Install an insulated window shade.

Link to window retrofit article from the National Trust for Historic Preservation web site:

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

Preserve the decorative and functional features of a primary entrance.

Maintain the original proportions of a historically significant door.

Doors

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

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

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

1.27 Maintain the original proportions of a historically significant door.

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

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

1.29 Preserve the position of a door on the building wall.

- On primary facades, enclosing a historic door opening is inappropriate, as is adding a new door opening.
- A new door opening may be allowed on a secondary facade if it is not visible from the pubic right-of-way and is subordinate in character.

1.30 Preserve the original landing of a primary entrance.

- Avoid changing the position and size of an original landing.
- Preserve landing materials, such as decorative tiles.

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

- If the original is a half glass door, then the replacement should also be half-glass.
- Match the replacement dimensionally including the glazing, rails, stiles and panels.

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

Preserve the original landing of a primary entrance.

NHLD design guidelines

Using the historic color scheme is encouraged.

Paint/Color

Historically, most wood surfaces on the exterior of a building were painted. Stucco structures were mostly whitewashed. These tradition should be continued.

1.32 Plan repainting carefully.

- Always prepare a good substrate. Prior to painting, remove damaged or deteriorated paint only to the next intact layer, using the gentlest means possible.
- Use compatible paints with historic materials. For example, do not use elastomeric paints on stucco surfaces.

1.33 Using the historic color scheme is encouraged.

- Generally, one muted color is used as a background, which unifies the composition.
- For later building styles, such as Queen Anne or Bungalows, one or two other colors may be used for accent to highlight details and trim. These should be applied consistently; for example, do not paint windows a different color.
- Brilliant luminescent and day-glow colors are inappropriate.
- High gloss paints and finishes are inappropriate.

Roof

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

1.34 Preserve the original roof form of a historic structure.

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

1.35 Preserve the original eave depth of a roof.

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

1.36 Preserve original roof materials.

- Avoid removing historic roofing material that is in good condition.
- Also preserve decorative and functional elements, including chimneys, gutters and downspouts.

1.37 When a portion of the roof is damaged, repair it and maintain its general appearance.

Preserve the original roof form of a historic structure.

Preserve original roof materials.

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

- When choosing a roof replacement material, the architectural style of the structure should be considered.
- Replacement materials should have a color, profile, and texture similar to the original.

1.39 Apply and detail metal roof materials in a manner compatible with the historic character.

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

1.40 Avoid using conjectural features on a roof.

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

1.41 Minimize the visual impacts of rooftop devices.

- Locate electronic data transmission and receiving devices to minimize impacts to the extent feasible.

Link to Preservation Briefs, 30 The Preservation and Repair of Historic Clay Tile Roofs.

http://www.nps.gov/tps/how-to-preserve/briefs/30-clay-tile-roofs.htm

Foundation

The foundation of an older building usually consists of the footing, and a concrete or masonry foundation wall that extends up from it. The foundation is mostly below grade. Foundation materials vary; they may be concrete, rough or finished stone, or brick. Historic foundations should be preserved.

1.42 Maintain a foundation in good condition.

- Provide positive drainage away from the foundation to minimize accumulation of moisture along the wall.
- Remove sources that cause deterioration, such as water from sprinklers and landscaping.
- When repairing foundations, use the same kind of material as the original when feasible.

1.43 Preserve original building foundations.

- Avoid removing historic material that is in good condition.
- Removing damaged materials that can be repaired is inappropriate.

1.44 If replacing a portion of the foundation is necessary, it should be similar in character, design, scale and materials to those seen traditionally.

Porches, Verandas and Balconies

Porches, verandas and balconies are some of the most important character-defining features of facades in the NHLD. They provide visual interest and influence perceived scale. Preserve porches, verandas and balconies in their original condition and form. Repair deteriorated features instead of removing or replacing them. If necessary, replace a missing feature with one that appears similar to that seen historically.

1.45 Maintain an original porch, veranda or balcony when feasible.

- Maintain the existing location, shape, details, decking, ceiling, balustrades and posts.
- Missing or deteriorated decorative elements should be replaced to match existing elements; e.g., match the original proportions and spacing of balusters when replacing missing ones.
- Avoid using a building component that is substantially smaller or larger than that seen historically.
- Enclosing a historically significant porch or veranda is inappropriate.

NHLD design guidelines

Maintain an original porch, veranda or balcony.

1.46 Repair those elements of a porch, veranda or balcony that are deteriorated.

- Removing damaged materials that can be repaired is inappropriate.

1.47 If a porch, veranda or balcony has been altered, consider restoring it back to its original design.

- If the historic design is unknown, then base the design of the restoration on other traditional features on buildings of a similar architectural style.

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

- The size of a feature should relate to the overall scale of the primary structure to which it is attached.
- Base the replacement design on historic documentation if available.
- Where no evidence of the historic feature exists, a new one may be considered that is similar in character to those found on comparable buildings.
- Also see the styles section in the Introduction to identify key features of specific building types.

If a porch, veranda or balcony has been altered, consider restoring it back to its original design.

Link to Preservation Brief, 45 Preserving Historic Wood Porches:

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

Additions and Secondary Structures

Older building additions or secondary structures that have taken on significance should be preserved. When it is an important part of the building's history.

If a new addition to a historic building is planned or a secondary structure is to be constructed on site, they should complement the character and be subordinate to the historic site and structure.

1.49 Preserve an older addition that has achieved historic significance.

- Preserve the existing location, form, and materials.
- For example, the addition of a porch or bedroom early in the building's history may have taken on significance. These additions can often be identified since they are usually similar in character and use similar building materials as the original building.

1.50 A more recent addition that is not historically significant may be removed.

- For example, an expansion may have occurred that has not achieved historic significance. In this case, the removal of the addition would not have an adverse affect if the purpose was to restore the building.

1.51 Design a new addition to be compatible with the main structure.

- An addition should relate to the building in mass, scale, character, and form. It should be subordinate to the primary building.
- Design an addition to be recognized as a product of its own time.
- The roof form of an addition should be similar to the main roof structure.
- An addition to the front of a building is inappropriate.
- Greater design flexibility may be considered on less visible facades.

1.52 Do not damage or obscure architecturally important features with an addition.

- For example, avoid altering a historic cornice line.

When evaluating the significance of an early addition, the significance of the original structure is a key consideration. In some cases, restoring the original condition may be merited.

NHLD design guidelines

Historic Landscapes and Site Improvements

A variety of landscape exist in the Old Town NHLD, both formal and informal improvements. These include specimen plantings, fences, garden walls, retaining walls, and paving materials. Where historic site features occur they should be preserved. In addition, new features should be compatible with the historic context. New site work that alters the historic context should be avoided.

Preserve stone curbs, brick walks and other historic paving materials. These unique pavers, made of whale bone are examples.

Preserve historic site features, including fences and walls.

1.53 Preserve historically significant landscapes.

- Maintain the design of historic landscapes including the size, placement and orientation of walks, planting beds and topography, for example.

1.54 Preserve historic site features.

- Preserve stone curbs, brick walks and other historic paving materials.
- Preserve original fences, site walls and retaining walls.
- Preserve specimen trees and other significant plantings when practicable.

1.55 Design new landscapes to be compatible with historic sites.

- New landscapes on historic sites should be subordinate with the historic property.
- Do not plant near the foundation.

Design new landscapes to be compatible with historic sites.

Link to Preservation Brief, 36 Protecting Cultural Landscapes: Planning, Treatment and Management of Historic Landscapes:

http://www.nps.gov/tps/how-to-preserve/briefs/36-cultural-landscapes.htm

Adaptive Reuse

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

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

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

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

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

Accessibility

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

1.58 Generally, creating an accessibility solution that does not alter the historic characteristics of a property is encouraged.

- Identify the historic building's character-defining spaces, features and finishes so that accessibility code-required work will not result in their damage or loss.
- Alterations to historic properties that are designed to improve access for persons with disabilities should minimize negative effects on the historic character or materials.
- Provide barrier-free access that promotes independence for the disabled to the highest degree practicable, while preserving significant historic features.
- Note that some provisions exist in the ADA and other regulations that permit some alternative means of compliance when a design for accessibility would otherwise threaten or destroy the historic significance of the resource.

Miscellaneous Guidelines for both Historic and Non-Historic Properties

This is a collection of special topics that may apply to all properties in the Old Town NHLD, including contributors and non-contributors.

Public Art

Public art is welcomed as an amenity. It should be designed as an integral component of the urban environment and should be strategically located to serve as accent to a streetscape, plaza, park or other public area and should not impede one's ability to interpret the historic character of the area.

1.59 The use of public art is encouraged.

- Incorporate art that complements the context and character of the district.
- Strategically place public art at civic facilities to serve as accents.
- Public art that helps to interpret the history of the district is especially appropriate.

1.60 Public art should be compatible with the historic context.

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

1.61 Locate public art installations to enhance the urban environment.

- Locate artwork in strategic locations such as gateways or as focal points in public plazas or parks.

Image forthcoming

Minimize the visual impacts of building equipment on the public way and the district.

Building Equipment

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

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

- Screen equipment from view or design it to be visually unobtrusive. For example, use low-profile or recessed mechanical units on rooftops.
- Do not locate equipment on a primary facade.
- Locate telecommunication dishes and mechanical equipment out of public view when feasible.

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

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

Screen a service area with a wall, fence or planting, in a manner that is in character with the context.

Service Areas

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

1.64 Minimize the visual impacts of service areas.

- Orient the entrance toward service lanes and away from major streets.
- Screen a service area with a wall, fence or planting, in a manner that is in character with the context.

Security Devices

Historic precedent exists for using shutters and sometimes security bars on openings. These were simple and yet decorative in design. They should be visually unobtrusive and should be integrated with the design of the site and the building. Other types of security devices may be considered on non-historic buildings.

1.65 Provide shutters on a historic building where there is precedent.

- Shutters may be appropriate for some windows if they were used historically on the building. This can be documented with historic photographs.

1.66 Minimize the visual impacts of security devices.

- Exterior metal bars are inappropriate on historic buildings except where precedent exists for the specific period and style. If they are used, they should have a hand-crafted appearance.
- Other security devices may be used on new buildings if they are simple in design and do not obscure key building features such as building storefronts.

ATM Automated Teller Machines

An ATM should be visually unobtrusive and should be integrated with the design of the site and the building. An ATM should not be installed where it would alter key features of a historic property.

1.67 Minimize the visual impacts of ATM machines within the historic district.

- The preferred sequence of locations for an ATM on a historic building: 1. In a vestibule inside the historic entrance; 2. On a secondary wall, and where is does not alter key character-defining features; 3. In a free-standing structure in a courtyard or rear yard.
- The preferred sequence of locations for an ATM on a non-historic building: 1. In a vestibule inside the entrance; 2. On a secondary wall; 3. In a free-standing structure in a courtyard or rear yard; 4. Incorporated into the composition of a primary facade, however, appearing subordinate to the facade.
- Locating an ATM on the front of a historic building is inappropriate.
- Use a low-profile unit, for example, one that does not project from the wall plane.
- Free-standing enclosures with canopies are inappropriate, unless located at the rear of the property.
- Bold contrasting colors are inappropriate.

An ATM should be visually unobtrusive and should be integrated with the design of the site and the building.

Site Lighting

Minimizing the light level at a property line is a key design consideration. This is affected by the number of fixtures, their mounting height, the lumens emitted per fixture and color temperature. It is also affected by the screening and design of the fixture. Light spill onto adjacent properties and into the night sky should be minimized. See also G.6.1 and G.6.6.

1.68 Shield lighting to prevent off-site glare.

- Light fixtures should incorporate cut-off shields to direct light downward.
- Luminaires (lamps) shall not be visible from adjacent streets or properties.
- Shield fixtures to minimize light spill onto adjacent properties and into the night sky.

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

- Mount lights for pedestrian ways on low poles or posts.

1.70 Light fixtures should be in character with the setting.

- Fixtures should be compatible with the historic context.

Building Lighting

The character and level of lighting that is used on a building also is of special concern. Traditionally, exterior lights were simple in character and conveyed a hand-crafted quality. They were used to highlight entrances and signs. Most fixtures were relatively low intensity and often were shielded with simple shade devices. The overall effect of a modest use of building light should be continued.

When installing architectural lighting on a historic building, use existing documentation as a basis for the new design. If no documentation exists, use a fixture that is in character with the building period. Building lighting should be installed in a manner so as not to damage the historic fabric of the building and it should be reversible.

The use of soft lighting to highlight a historic adobe property may also be considered.

1.71 Use lighting to accent:

- Building entrances
- Signs

The use of soft lighting to highlight a historic adobe property may also be considered.

Fixtures should convey a hand-crafted quality.

1.72 Minimize the visual impacts of architectural lighting.

- Use exterior light sources with a low level of luminescence.
- Use lighting fixtures that are appropriate to the building and its surroundings in terms of style, scale and intensity of illumination.

1.73 Use shielded and focused light sources to prevent glare.

- Provide shielded and focused light sources that direct light downward.
- Do not use high intensity light sources or cast light directly upward.
- Shield lighting associated with service areas, parking lots and parking structures.
- Avoid excessive light spill from site fixtures and building fixtures.

Decks

Decks are a contemporary expression of porches, which do not have a historic counterpart; therefore, any deck that is built should be visually subordinate. Generally, there are four types of decks: decks at grade, second story decks, elevated decks (several feet off the ground) and roof decks.

1.74 Minimize the appearance of any deck.

- A deck should not be visible from the public right-of-way in the NHLD.
- Locate a deck to the rear and behind the building.
- A deck design should be subordinate to the building in scale, materials and character.
- Second story decks and roof decks are generally inappropriate in the NHLD.

Surface Parking

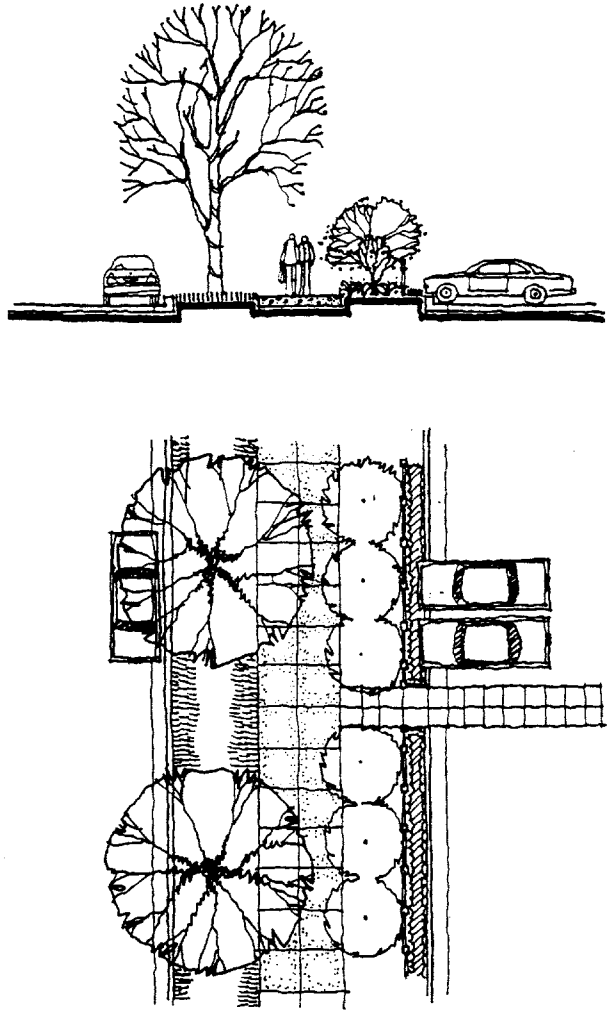
The visual impact of surface parking on the historic character of the NHLD should be minimized. On-site parking should be subordinate to other uses and the front of any property should not appear to be a parking area.

1.75 Minimize the visual impact of surface parking.

- Locate a parking area at the rear, to the side of a site or to the interior of the block whenever possible.
- Do not use the front yard of a property for parking.

1.76 Provide a visual buffer where a parking lot abuts a public way.

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



Provide a visual buffer where a parking lot abuts a public way.

NHLD design guidelines

Design Guidelines for New Construction

This section provides general guidance for new buildings (including commercial and residential) within the NHLD. It focuses on the principle of "compatibility," that is respecting the historic context and deferring to it, in terms of visual impacts, while encouraging new designs that reflect their own time periods. It is especially important to assure that new buildings remain subordinate to the buildings of the Mexican and Early American eras.

Architectural Character

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

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

- Relating to the context is especially important.

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

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

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

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

Building Orientation

Traditionally, the primary entrance of a building faced the street. In residential settings it may have been sheltered by a porch, veranda or recessed opening; in a commercial setting the entry was often recessed. This orientation should be continued.

1.80 Maintain the traditional orientation of a building to the street.

- Locate the primary entrance to face the street where it exists.
- Maintain the traditional alignment of buildings along the block.
- Use fences and walls to maintain the streetscape edge, in those contexts where they occur.

1.81 Buildings oriented to a plaza/courtyard should invite pedestrian activity.

- Orient a building entrance to face the plaza.
- Provide a storefront or pedestrian-friendly facade.

Site Design

When considering the design features of individual building sites, a rich palette appears within the NHLDs. Some buildings are located at the sidewalk and others are set back from the street with a moderate yard, shallow yard, or courtyard. A variety of landscape designs and the intermittent use of fences, garden walls and retaining walls are also among those site features that contribute to the character of the districts. These traditional development patterns and site improvements should be continued.

1.82 Maintain the traditional alignment of buildings along the block.

- When constructing a new building, locate it to fit within the range of setbacks along the block.
- Provide a front yard and/or courtyard similar in depth to neighboring properties.

1.83 For some contexts, provide a progression of public-to-private spaces when planning a new structure.

- This can include a sequence of experiences, beginning with the “public” sidewalk, proceeding to a “semi-public” walkway, to a “semi-private” porch, veranda or other entry feature, ending in the “private” space beyond. In some cases, the sequence may proceed directly to a “semi-private” courtyard space.

1.84 Site materials shall be similar in scale, color, texture and finish to those seen historically in the context.

- The use of rock, stucco and wood fences complement certain building styles. Also, consider the context of the building when determining the site materials.

NHLD design guidelines

Mass and Scale

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

A sense of human scale is achieved when one can reasonably interpret the size of a building by comparing features of its design to comparable elements in one's experience. Using a building material of a familiar dimension such as traditional wood lap siding is an example. Using building features such as windows, doors, storefronts, verandas and porches that are in scale wit those seen traditionally is also encouraged.

These features are some of the important characteristics of buildings types within the district and should appear in new construction. See also S.3.1, G.3.1 and G.3.2.

1.85 On a larger structure, subdivide the larger mass into smaller "modules" that are similar in size to traditional buildings within the context.

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

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

1.87 Express facade components in ways that will help to establish a human scale.

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

On larger structures, subdivide larger masses into smaller "modules" that are similar in size to traditional buildings within the context. Note the similar facade widths in this series of buildings

A new building should reflect the established range of the traditional building widths seen in the district.

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

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

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

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

Building and Roof Form

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

1.90 A rectangular form should be dominant.

- The facade should appear as a flat surface. Decorative elements, projecting elements or recesses should appear to be subordinate to the dominant form.

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

- Flat, gable and hip roofs are appropriate.
- “Exotic” roof forms, such as A-frames and steep shed roofs, are inappropriate.

NHLD design guidelines

Solid-to-Void

1.92 Use a ratio of solid-to-void (wall-to-window) that is similar to that found on historic structures within the neighboring context.

- Large surfaces of glass are inappropriate.

Use a ratio of solid-to-void (wall-to-window) that is similar to that found on historic structures within the context.

Materials

Building materials for new structures and additions to existing buildings should contribute to the visual continuity of the district. They should appear similar in finish to those seen traditionally. See also G.5.11 - G.5.7.

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

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

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

- For example, brick and stone should have a dimensions similar to those used traditionally.

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

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

1.96 Use high quality durable materials.

- The material should maintain an intended finish over time, or acquire a patina, which is understood to be a likely outcome.
- Materials at the ground level should withstand ongoing contact with the public, sustaining impacts without compromising the appearance.

1.97 Use architectural ornamentation with restraint.

- While some examples of ornamentation occurred traditionally, these were generally modest in scale, number and character.
- Highly ornate, formal details are inappropriate.

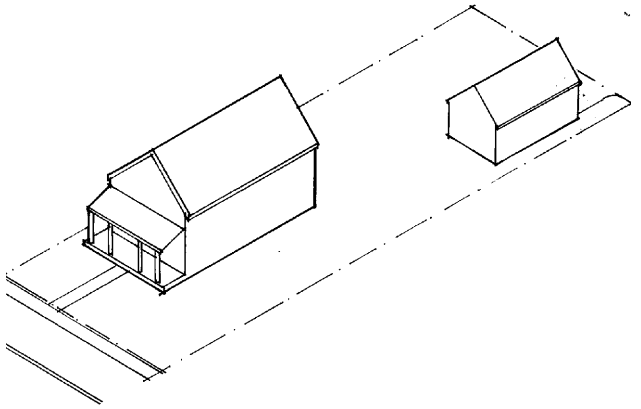
New Secondary Structures

1.98 Locate a new secondary structure in a traditional location on the lot.

- For example, these structures were often located at the rear of the lot.

1.99 A new secondary structure should be similar in character to those seen traditionally.

- Use simple rectangular forms with hip, flat or gable roofs.
- Contemporary interpretations of traditional secondary structures should be permitted when they are compatible with the primary building on site.



Locate a new secondary structure in a traditional location on the lot.

Appendices

This section provides the Glossary of Terms, it is forthcoming.