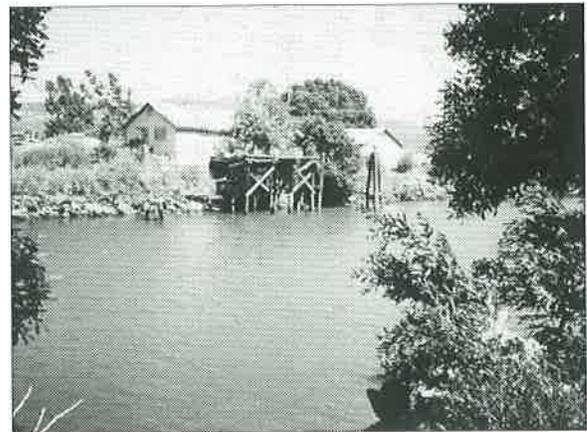


# Design Guidelines for the Napa Abajo/Fuller Park Historic District



**Napa, California**  
April 1998

# ADDITIONS

## Policy:

If a new addition to a historic building is to be constructed, it should be designed such that the early character is maintained. Older additions that have taken on significance also should be considered for preservation.

## Background

Many historic buildings have experienced additions over time, as need for additional space occurred, particularly with a change in use. In some cases, an owner would add a wing for a new bedroom, or to expand the kitchen.

An early addition typically was subordinate in scale and character to the main building. The height of the addition was usually positioned below that of the main structure and it was often located to the side or rear, such that the primary facade remained predominate. An addition was often constructed of materials that were similar to those in use historically. Clapboard siding was the most common. In some cases, owners simply added dormers to an existing roof, creating more usable space without increasing the footprint of the structure.

This tradition of adding on to historic buildings is anticipated to continue in all historic districts. It is important, however, that new additions be designed in such a manner that they preserve the historic character of the primary structure.

## Existing Additions

Some early additions may have taken on historic significance of their own. One constructed in a manner that was compatible with the original building and that is associated with the period of historic significance may merit preservation in its own right. Such an addition should be carefully evaluated before developing plans for its alteration.

In contrast, more recent additions usually have no historic significance. Some later additions detract from the character of the building, and may obscure significant features, particularly enclosed porches. Removing such non-contributing additions may be considered.

## Carports and Attached Garages as Additions

In general, carports and attached garages are designs that reflect more recent development in outlying neighborhoods. They are often located to the side of a house in these suburban settings.

Carports rarely were seen during the historic period of significance in the district, with perhaps the exception that some of the larger houses may have been designed with an attached porte cochère, which sheltered people while they disembarked from an automobile.

Garages certainly have historic precedence in the district, but typically one was sited at the rear of the property, with a drive leading to it from the street.

Because they are not a part of the historic character of the district, a carport or garage that is attached to the side or front of a house is generally inappropriate. If a garage or carport is to be used, and other city codes allow, it should be located to the rear of a property.

## Rooftop Additions

In some cases, additional space can be created by adding dormers to an attic. If these alterations are designed to be in proportion with the historic character, they may have the least design impact on the structure as compared with other approaches.

In some cases, an additional level also may be added, usually to a one-story structure. When this occurs, it should be designed such that the historic proportions of the building are retained. Generally, locating the addition such that it is set back from the front is the best approach, although other designs may also be considered where they may be in character with the historic design.

## Raised Cottages

A special type of "addition" to consider is when a house is raised to construct additional space below the main floor. Historically, some buildings were designed to be raised above grade, sometimes by several feet, but generally no more than half a story in height. The raised foundation was screened, usually with siding that was similar to that of the main building. A frequent design, for example, was to use vertical board-and-batten siding on the raised foundation portion of a cottage that itself was clad in horizontal clapboards.

A key characteristic is that, proportionately, the height of the raised foundation was less than that of the main floor of the building itself. This is a feature that should be maintained. It is also important to note that this tradition of raised cottages only applied to certain building styles and would not be appropriate to consider on a building that would not have had this arrangement as a part of its historic precedents.

Today, several cottages exist in which the space of the raised foundation is used for storage; a few may even serve as garages. Still others may have "occupied space," usually as bed rooms or offices. While it is not encouraged, raising a cottage may be considered in some limited cases.

Several concerns arise, however: First, some uses may result in other negative impacts in the neighborhood. For example, developing additional bed rooms may increase parking demands, which may affect the neighborhood. This is especially true for a "granny flat" or other additional living units. Development of the space for storage or for a garage may have less of a functional impact and therefore may be a more compatible approach. The floor height for these uses may also be lower, which is more compatible with the historic character of these buildings. If this space is to be used as a garage, however, the door should be designed to minimize its visual impacts on the building front.



*Appropriate: Raising a cottage may be considered only if the overall historic character will remain intact, such as was done to this Eastlake style building historically.*

Another concern is that such an alteration may so drastically change the proportions of the height of the building that the historic character would be altered and its integrity would be compromised. Keeping the additional height to a minimum is therefore important.

Raising a cottage also may cause a change in the design of a porch and its steps, which typically are important character-defining features. If developed as a garage, the driveway also should be designed such that its visual impacts are minimized and parking in front of the garage door should not affect the character of the building.

Therefore, raising a cottage to create additional space should only be considered in limited situations, where other planning issues are adequately addressed, and where the overall historic character of the building will be retained. And in general, this usually will be when other options for additions are not feasible or would have a greater impact on the structure.

---

## For additional information:

Bock, Gordon. "Making Sense of Sensitive Additions, Ways to Get a Handle on Enlarging Old Houses." *Old House Journal*, May/June, 1995.

Weeks, Kay D. *Preservation Brief #14: New Exterior Additions to Historic Buildings: Preservation Concerns*. Washington, D.C.: Technical Preservation Services, National Park Service, U.S. Department of the Interior, 1987.

### **Basic Principles for New Additions**

When planning an addition to a historic building, one should minimize negative effects that may occur to the historic building fabric. While some destruction of historic materials is almost always a part of constructing an addition, such loss should be minimized.

The addition also should not affect the perceived character of the building. In most cases, loss of character can be avoided by locating the addition to the rear. The overall design of the addition also must be in keeping with the design of the historic structure as well. At the same time, it should be distinguishable from the historic portion, such that the evolution of the building can be understood.

Keeping the size of the addition small, in relation to the main structure, also will help minimize its visual impacts. If an addition must be larger, it should be set apart from the historic building, and connected with a smaller linking element. This will help maintain the perceived scale and proportion of the historic part.

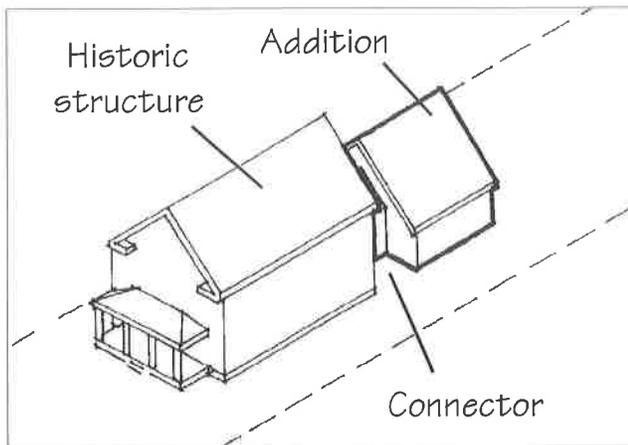
It is also important that the addition not obscure significant features of the historic building. If the addition is set to the rear, it is less likely to affect such features.

One also should consider the effect the addition may have on the character of the district, as seen from the public right-of-way. For example, a side addition may change the sense of rhythm established by side yards in the block. Locating the addition to the rear could be a better solution in such a case.

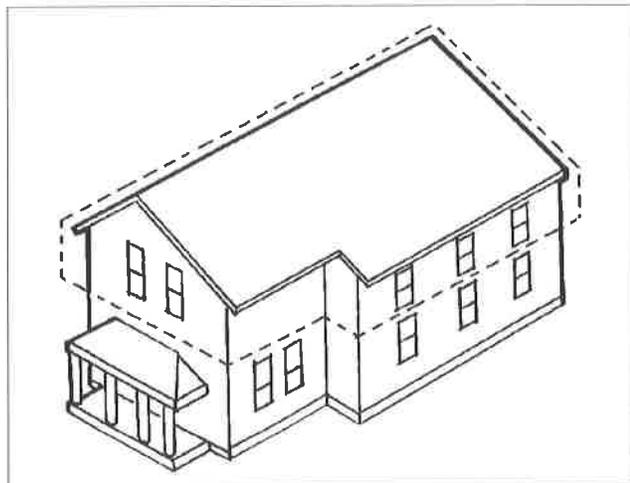
Three distinct types of additions should be considered: First, ground level additions, which involve expanding the footprint of the structure are often used as a means of adding more living space. These are typically located to the rear.

Secondly, rooftop additions may be designed by installing new dormers to provide more headroom in an attic space. In either case, an addition should be sited such that it minimizes negative effects on the building and its setting. In addition, the roof pitch, materials, window design and general form should be compatible with its context.

A third option sometimes proposed in the neighborhood is to create usable space below the main floor by raising the building. Note that in some instances a combination of these methods may be the best approach.



*Appropriate: Place an addition to the rear of a building or set it back from the front to minimize the visual impacts.*



*Inappropriate: A new addition should not negatively affect the character of an existing building, such as this "pop-top" addition does.*



*Inappropriate: Design a new addition such that the historic character of the original building can still be interpreted. For example, this addition obscures the front porch.*

The following guidelines apply to all additions, including those added to the roof or to a raised cottage:

**30. When planning an addition to a building, preserve historic alignments that may exist on the street.**

- Some roof lines and porch eaves on historic buildings in the area may align at approximately the same height. An addition should not be placed in a location where these relationships would be altered or obscured.

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

- This will allow the original proportions and character to remain prominent.
- Locating an addition at the front of a structure is inappropriate.

**32. Design a new addition such that the historic character of the original building can still be interpreted.**

- A new addition that creates an appearance inconsistent with the historic character of the building is inappropriate. For example, an addition that is more ornate than the original building would be out of character.
- An addition that seeks to imply an earlier period than that of the building also is inappropriate because it would confuse the history of the building.

**33. Design a new addition such that the evolution of the building can be interpreted.**

- An addition should be made distinguishable from the historic building, even in subtle ways, such that the character of the original can be interpreted. A change in setbacks of the addition from the historic building, or a differentiation in styles are all techniques that may be considered.
- Creating a jog in the foundation between the original and the new also may establish a more sound structural design to resist earthquake damage, while helping to define the later addition.
- Even applying a new trim board at the connection point can help define the addition.



*Appropriate: Design a new addition such that the evolution of the building can be interpreted. This building separates the addition with a connector, thereby expressing a similar facade module as seen along the street.*

**34. Design an addition to be compatible in size and scale with the main building.**

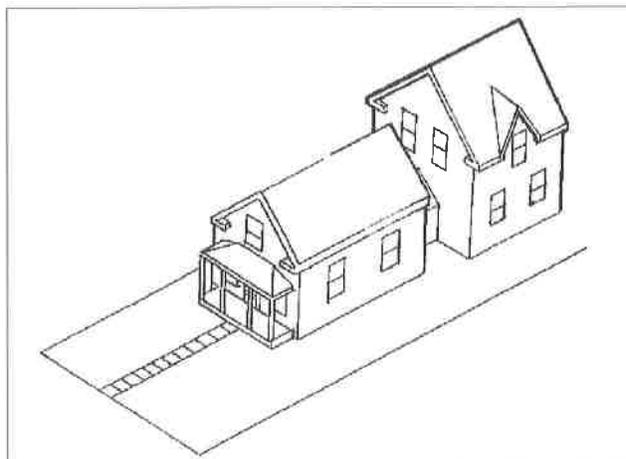
- Keep the mass visually subordinate to the original building.
- If it is necessary to design an addition that is taller than the historic structure, set it apart from significant facades and use a "connector" to link it.



*Appropriate: Design an addition to be compatible in size and scale with the main building. This addition is seen to be in scale with the original building because it is separated with a smaller connector.*

**35. The roof form of a new addition should be in character with that of the historic building.**

- Typically, gable, hip and shed roofs are appropriate. Flat roofs are generally inappropriate.
- If the roof of the historic building is symmetrically proportioned, the roof of the addition should be similar.
- See also the section on *Architectural Styles*.



*Appropriate: If it is necessary to design an addition that is taller than the historic structure, set it apart from significant facades and use a "connector" to link it.*



*Appropriate: In some cases, a combination of space vertically and horizontally will minimize the visual impact and preserve the rear yard.*



*Appropriate: When adding a dormer to an existing roof, it should be in character with the historic design.*

**36. When adding a dormer to an existing roof, it should be in character with the historic design.**

- The dormer should be subordinate to the overall roof mass and should be in scale with historic ones on similar structures.

**37. Use building materials that are compatible with those of the historic structure.**

- See the guidelines for materials in the *New Construction* section for a discussion of appropriate materials.
- See also the section on *Architectural Styles* for materials that may be appropriate.

**38. Design an addition such that it will not destroy or obscure historically important features.**

- For example, loss or alteration of architectural details, cornices and eave lines should be avoided.

**39. Use a solid-to-void ratio that is similar to that of the historic building.**

- This is important where the addition would be visible from the street.

**40. Use windows that are similar in character to those of the historic building where the addition would be visible from the street.**

- If the original windows were wood, double-hung styles, for example, then new windows that appear similar to them would be preferred.

**41. If a garage door is to be incorporated in the addition, design it to minimize its visual impacts.**

- In general, designing the door to blend with the wall is the best approach.
- Also consider including windows that appear similar to those used historically on the building.
- Also minimize the visual impacts of the driveway itself. (See also the miscellaneous design guidelines for *Landscape Design*.)

### *Rooftop Additions*

These guidelines apply to rooftop additions as well as the preceding guidelines.

**42. When constructing a rooftop addition, keep the mass and scale subordinate to that of the historic building.**

- The addition should not overhang the lower floors of the historic building in the front or to the side.

**43. Set a rooftop addition back from the front of the building when this will help preserve the historic proportions as seen from the street.**

- This will help maintain the original profile of the historically significant building.
- A second floor addition that is in the plane of the building front may be considered in limited situations where the overall historic character is maintained.

### *Raising a Cottage*

**44. Raising a cottage may be considered only if the overall historic character will remain intact.**

- In general, other alternatives, such as adding to the rear, should be considered first.
- When raising a cottage for an addition, the height should remain substantially lower than that of the main floor of the building, such that it remains in proportion to similar buildings in the district.
- Raising the cottage must have historic precedence for the specific building style.

**45. When raising a cottage, the visual impacts of any alterations must be minimized.**

- For example, the design of a garage door must blend with the wall of the building.

**46. Raising a cottage may be considered only if significant features are preserved.**

- The historic porch design must remain intact.
- Minor alterations to porch stairs may be considered, but the overall design must be preserved.



*Appropriate: When constructing a rooftop addition, keep the mass and scale subordinate to the scale of the historic building.*



*Appropriate: When raising a cottage, the visual impacts of any alterations must be minimized.*



## SEISMIC RETROFITTING

### Policy:

When retrofitting a historic structure in Napa to improve its ability to withstand seismic events, any negative impacts upon historic features and building materials should be minimized.

### Background

Many historic structures were built during times when there was less knowledge of seismic design and building codes were less restrictive. This makes them vulnerable to destruction in earthquakes. However, today there are methods of reducing the risk of earthquake damage. If carefully planned and executed, these retrofitting techniques can upgrade the safety of the home, while at the same time being sensitive to the historic fabric of the house. By upgrading such features as foundations, floors, ceilings, walls, columns and roofs, homeowners can improve the resiliency of their historic houses. This will ensure increased personal safety and protection of their investments.

The first step in retrofitting a historic house is to investigate the premises and identify its weak points and features that can be strengthened and reinforced.

### *Seismic Retrofitting*

#### **47. Execute seismic retrofitting of a historic building so that it has the least impact on the structure's character.**

- Building materials used in seismic retrofitting should be located on the interior and/or blended with other existing architectural features.
- Preserving an ornamental detail by bracing it is preferred over removing it. Brace a masonry chimney when feasible, for example.



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

## For additional information:

"Controlling Disaster: Earthquake-Hazard Reduction for Historic Buildings." Information Series, National Trust for Historic Preservation, 1785 Massachusetts Avenue, N.W., Washington D.C. 20036. 1992.

"Strengthening Wood Frame Houses for Earthquake Safety." Bay Area Regional Earthquake Preparedness Project.



## APPLYING THE GUIDELINES

How may the rehabilitation guidelines be applied in real situations?

The guidelines for treatment of individual building components presented earlier in this chapter often are combined to develop a more comprehensive program of rehabilitation and restoration of a historic property. In some cases, the work effort is rather modest, focusing on the simple repair of existing materials and replacement of a few missing details. Case Study A, illustrated below, demonstrates such an application.

In other cases, substantial reconstruction of missing elements and removal of inappropriate covering materials may be needed. Case Study B presents such an example.

A mix of the guidelines also may be applied to buildings that would no longer be considered "contributing" because they have been so radically altered that they no longer convey their historic character. Nonetheless, some owners of such properties may seek to restore the original appearance of their buildings or at least reinterpret the traditional character in a simplified design. This condition is shown in Case Study C.

### CASE STUDY A

This example is of a simple vernacular cottage on a raised foundation. The simplicity of its design is one of its key features.

#### Some alterations that have occurred:

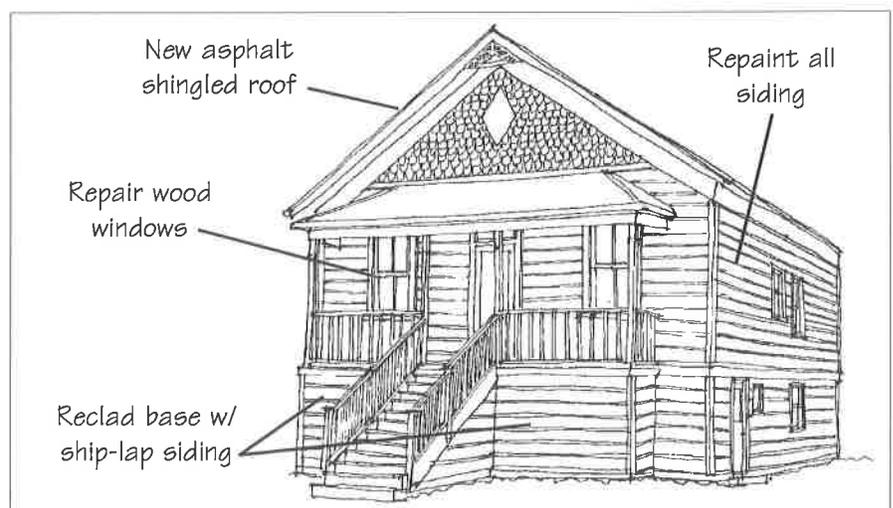
- Utility lines obscure portions of building front.
- Paint finish is peeling in some locations.
- Multiple layers of shingles on porch roof alter roof lines.
- Lights on step railings alter character.
- Siding around skirt of building is a later change.

#### Some basic rehabilitation guidelines could be applied as follows:

- Relocate electrical service line and meter to the side or rear of the building.
- Reclad the base of the building in ship-lap siding to match that of the walls above.
- Repaint all siding.
- Remove lights on stair handrails and install new lights in porch ceiling instead.
- Remove existing shingles on porch roof and replace with new asphalt shingles.
- Repair existing wood windows. Replace raw aluminum framed windows with wood windows or a clad window with a finish similar in appearance to those seen historically.
- Repair and paint porch railings and posts.



*Existing condition*



*Potential appropriate changes*

## CASE STUDY B

In this situation, a two story building with Eastlake stylistic elements has experienced a loss of some significant details. Historic research could help one determine the original appearance.

### Some alterations that have occurred:

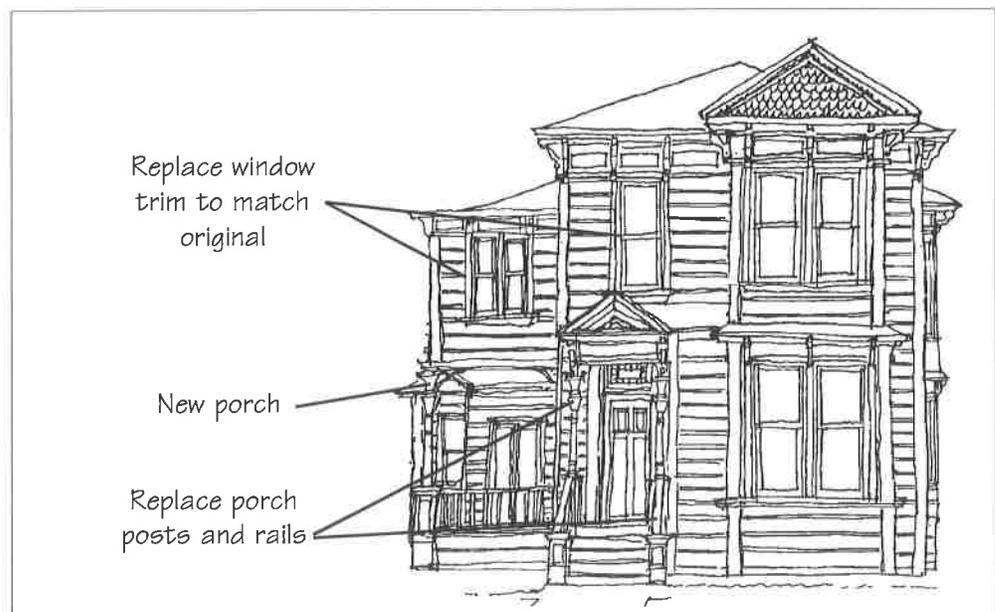
- Original porch posts and railings have been removed.
- Original window trim has been removed.
- A second story side porch is a later alteration.

### Some of the rehabilitation guidelines could be applied as follows:

- Replace porch posts and stair rails with designs similar to those seen historically.
- Replace window trim to match original.
- Construct a new covered porch under the second story addition to provide more of a "base" and provide details to be compatible with the historic style of the building. (Simplified interpretations of traditional details would also be appropriate in such an application.)



*Existing condition*



*Potential appropriate changes*

## CASE STUDY C

This building has experienced substantial alterations, to the extent that it may not be considered to be a "contributing" property. Nonetheless, decorative trim in the gable end and the attached turret element provide traces of an earlier, grander design. Historical research could reveal a design similar to the reconstruction illustrated here in the first sketch. In this case, a complete reconstruction of the original front would be involved.

In some cases, however, documentation of the original design does not exist, or financial conditions do not merit complete reconstruction. A simplified interpretation of the original design would be an appropriate alternative to consider and this is illustrated in the second sketch. This design also could be a first step in a phased restoration project that would ultimately result in the complete reconstruction.

### Some of the alterations that have occurred:

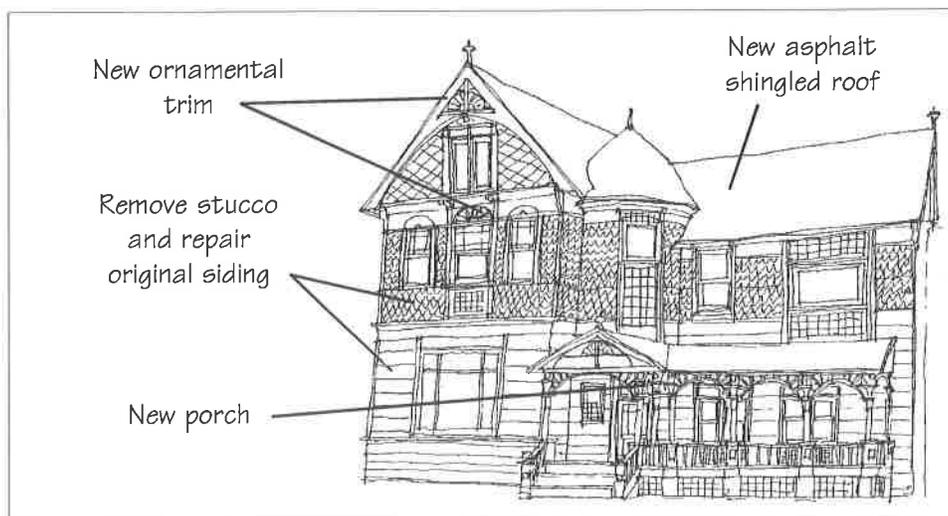
- Stucco covers original siding.
- Original windows and related trim have been removed.
- Original porch and front door have been removed.
- Ornamental trim elements are missing.

### In a complete reconstruction, the guidelines could be applied as follows:

- Remove stucco and repair or replace original siding in kind.
- Install new windows to be in keeping with historic style.
- Apply new asphalt shingles to roofs.
- Construct new porch and front entry to be in keeping with historic style.
- Install ornamental trim elements to be in keeping with historic style.



*Existing condition*

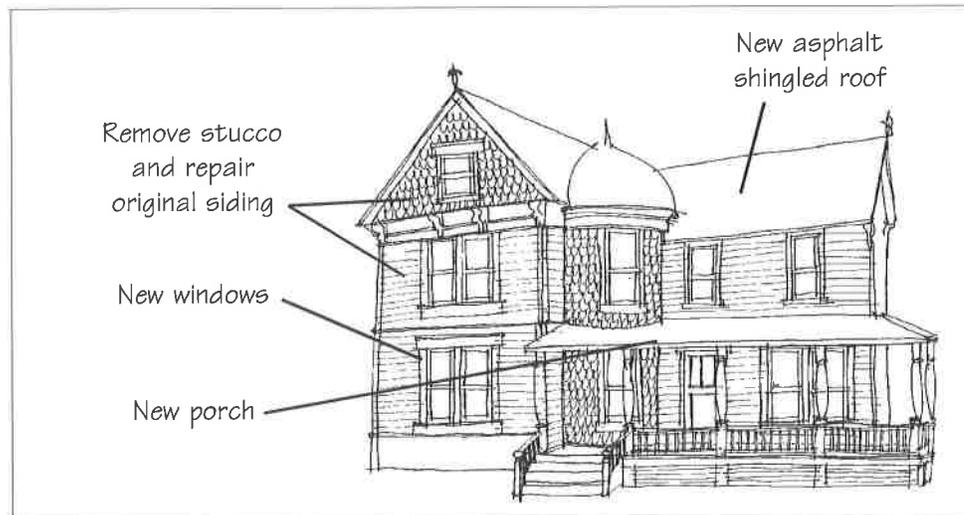


*Potential appropriate changes*

**CASE STUDY C, continued...**

**In a simplified interpretation of the historic design, the guidelines could be applied as follows:**

- Remove stucco and repair or replace original siding in kind.
- Install new windows to be in keeping with historic style.
- Apply new asphalt shingles to roofs.
- Construct new porch and front entry in a simplified interpretation of those used traditionally on similar buildings.



*Potential appropriate changes*

# **Guidelines for New Construction in the Napa Abajo/Fuller Park Historic District**





## NEW CONSTRUCTION

### Policy:

Creative solutions that are compatible with the historic character of the neighborhood are strongly encouraged, while designs that seek to contrast with the existing context simply for the sake of being different are discouraged. This will help protect the established character of the historic district, while also allowing new, compatible design.

### Basic Approach

Designing a building to fit within the historic district requires careful thought. First, it is important to realize that, while the historic district conveys a certain sense of time and place associated with its history, it also remains dynamic, with alterations to existing structures and construction of new buildings occurring over time.

Recognizing a neighborhood as a historic district should not freeze it in time, but it does assure that, when new building occurs, it will be in a manner that reinforces the basic visual characteristics of the area. This does not mean, however, that new buildings must look old. In fact, imitating historic styles found in the historic district is generally discouraged; historians prefer to be able to "read" the evolution of the street, discerning the apparent age of each building by its style and method of construction. They do so by interpreting the age of a building, placing its style in relative chronological order. When a new building is designed to imitate a historic style, this ability to interpret the history of the street is confused.

Rather than imitating older buildings, a new design should relate to the fundamental characteristics of the district while also conveying the stylistic trends of today. It may do so by drawing upon basic ways of building that make up a part of the character of an individual historic district. Such features upon which to draw include the way in which a building is located on its site, the manner in which it relates to the street and its basic mass, form and materials. When these design variables are arranged in a new building to be similar to those seen traditionally in the area, visual compatibility results.



*When constructing a new building, locate it to fit within the range of yard dimensions seen in the block.*

These basic design relationships are more fundamental than the details of individual architectural styles and, therefore, it is possible to be compatible with the historic context of the district while also producing a design that is distinguishable as being newer than the historic buildings.

Some people may be confused about this concept; for many, the initial assumption is that any new building in the historic district should appear to be old. On the contrary, the design standards that follow encourage new buildings that can be distinguished as being of their own time. At the same time, they do promote new building designs that would relate to the more fundamental similarities of the historic district.

### **District Street Patterns**

Historic settlement patterns seen in street and alley plans often contribute to the distinct character of the historic district and therefore they should be preserved. These street plans influence the manner in which primary structures are sited and they also shape the manner in which secondary structures and landscape features may occur on the site.

### **Building Orientation**

Traditionally, a typical building had its primary entrances oriented to the street. This helped establish a "pedestrian-friendly" quality. In most cases, similar entry ways were evenly spaced along a block, creating a rhythm that also contributed to the sense of visual continuity for the neighborhood. Locating the entrance of a new building in a manner that is similar to those seen traditionally is a means of doing so.

### **Building Alignment**

A front yard serves as a transitional space between the "public" sidewalk and the "private" building entry. In many blocks, front yards are similar in depth, resulting in a relatively uniform alignment of building fronts which contributes to the sense of visual continuity. Maintaining the established range of setbacks is therefore preferred.

### **Mass and Scale**

The mass and scale of a new building is also an important design issue in the historic district. The traditional scale of single family houses dominates the neighborhood, and this similarity of scale also enhances its pedestrian-friendly character. A variety of building sizes occurred. However, most fit within a relatively narrow range. A new building should, to the greatest extent possible, maintain this established range.

### **Building Width**

In the district, people constructed many buildings that were similar in width to nearby structures, and generally in proportion to the lot size. This helped to establish a relatively uniform scale for the neighborhood and, when these buildings were evenly spaced along a block, a sense of rhythm resulted. In such a case, the perceived width of a new building should appear similar in size to that of historic buildings in the neighborhood in order to help maintain this sense of visual continuity.



*Provide a front yard similar in depth to its neighbors.*

### **Building & Roof Form**

A similarity of building forms also contributes to a sense of visual continuity. In order to maintain this feature, a new building should have basic roof and building forms that are similar to those seen traditionally. Overall facade proportions also should be in harmony with the context.

The character of the roof is a major feature of buildings in Napa. When repeated along the street, the repetition of similar roof forms also contributes to the sense of visual continuity. In each case, the roof pitch, its materials, size and orientation are all important to the overall character of the building. New construction should not break from this continuity. New structures, and their roofs, should be similar in character to their neighbors.

### **Solid-to-Void Ratio**

A typical building appeared to be a rectangular solid, with small holes "punched" in the walls for windows and doors. Most buildings had similar amounts of glass, resulting in a relatively uniform solid-to-void ratio. This ratio on a new building, the amount of facade that is devoted to wall surface, as compared to that developed as openings, should be similar to that of historic buildings within the neighborhood.

### Materials

The predominant use of wood clapboard and shingle siding is one of the most important features of the district. Building materials of new structures and additions to existing structures should contribute to this visual continuity of the neighborhood. While new materials may be considered, they should appear similar to those seen traditionally to establish a sense of visual continuity.

### Architectural Character

Entries are clearly defined on most structures in the neighborhood. Porches, porticos and stoops are elements that typically define entries. These features add a one-story element to the fronts of buildings, helping to establish a uniform sense of human scale along the block. They are essential elements of the neighborhood that should be maintained. Other architectural details also contribute to the sense of character of the street, adding visual interest for pedestrians. Their continued use is strongly encouraged.

### Windows & Doors

The similarity of window and door size and location contributes to a sense of visual continuity along the street. In order to maintain this sense of visual continuity, a new building should maintain the basic window and door proportions and placement patterns seen traditionally in the district.

### Multi-family

Where zoning permits, multi-family buildings are allowed in the Napa Abajo/Fuller Park Historic District. To the greatest extent feasible, these buildings should be compatible with the single family context of the neighborhood.

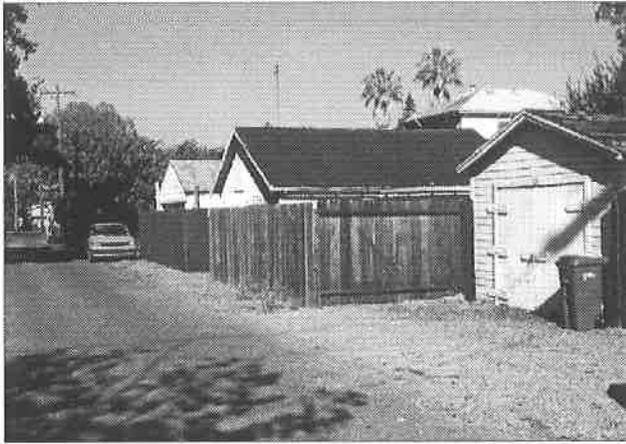


*Porches, porticos and stoops are elements that typically define entries. These features add a one-story element to the fronts of buildings, helping to establish a uniform sense of human scale along the block.*

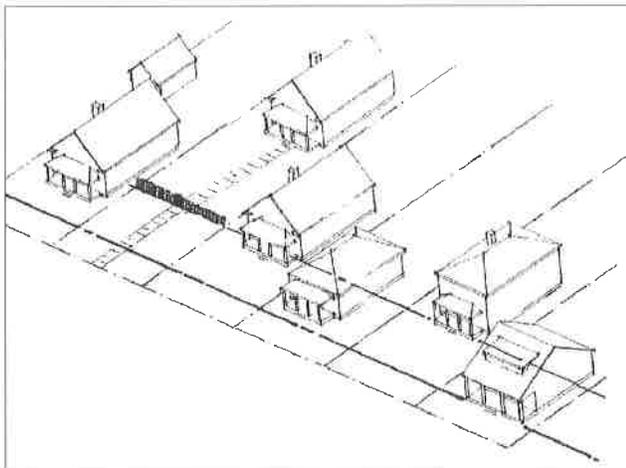
---

## For additional information:

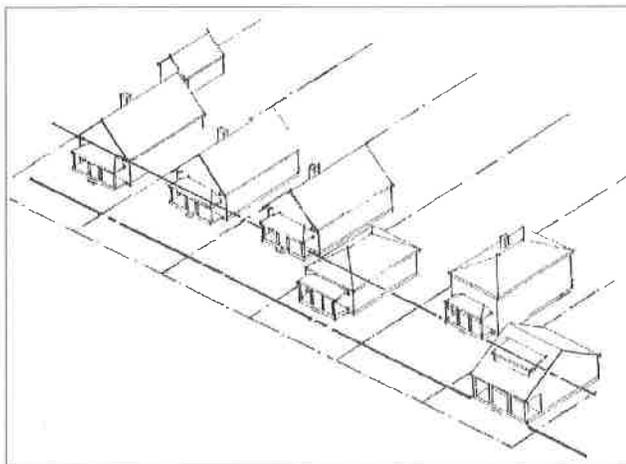
Brolin, Brent C. *Architecture in Context: Fitting New Buildings with Old*. New York: Van Nostrand Reinhold Company, 1980.



*Maintain the traditional character and scale of an alley by locating buildings and fences along the alley edges to maintain the narrow width.*



*Inappropriate: Although this building has placed a fence in the typical setback range, the building is setback too far from the street.*



*Appropriate: When constructing a new building, locate it to fit within the range of yard dimensions seen in the block.*

### *District Street Patterns*

#### **48. Respect historic settlement patterns.**

- Site a new building in a way similar to historic buildings in the area. This includes consideration of building setbacks, entry orientation and open space.
- See also the discussion on siting characteristics on page 14.

#### **49. Preserve the historic district's street plan.**

- Three distinct street grids intersect in the neighborhood. This layout should be retained.

#### **50. Where one exists, maintain the traditional character of an alley.**

- Locate buildings and fences along and alleys edge to maintain its narrow width.

### *Building Alignment*

#### **51. When constructing a new building, locate it to fit within the range of yard dimensions seen in the block.**

- These include front yard, side yard and rear yard setbacks.
- In some areas, setbacks vary, but generally fall within an established range. A greater variety in setbacks is inappropriate in this context.
- Consider locating within the average range of setbacks along the block. See also the discussion on siting characteristics on page 14.

### *Site Design*

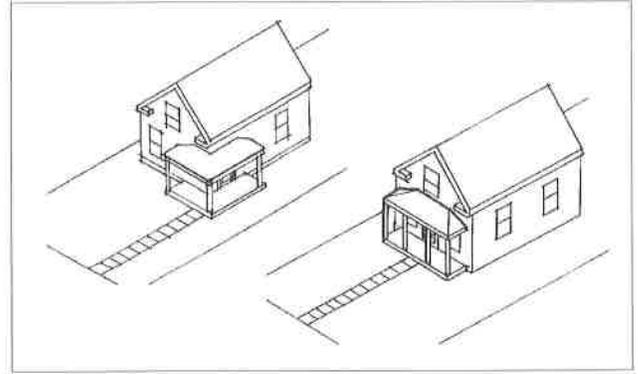
#### **52. Provide a front yard that is similar in depth to its neighbors.**

- See also miscellaneous design guidelines for *Landscape Design*.

### *Building Orientation*

#### **53. Orient the front of a primary structure to the street.**

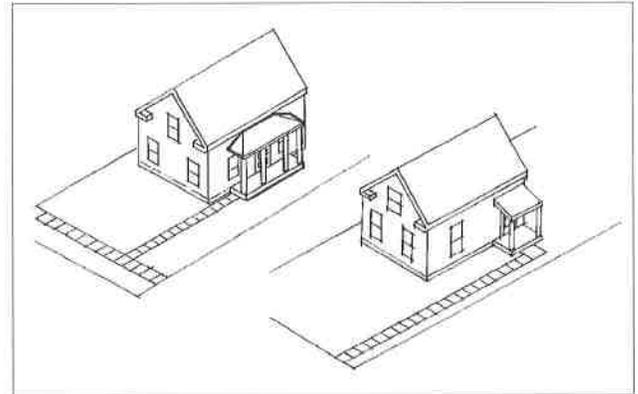
- The building should be oriented parallel to the lot lines, maintaining the traditional grid pattern of the block.
- Orient the primary entry of a building to the street.
- Even a multi-family structure should appear to have one primary entrance that faces the street.



*Appropriate: Orient the front of a primary structure to the street.*

#### **54. Clearly define the primary entrance by using a front porch.**

- The front porch should be "functional," in that it is used as a means of access to the entry.
- Porches should be similar in size and shape to those seen traditionally.
- In some cases, the front door itself is positioned perpendicular to the street; nonetheless, the entry should still be clearly defined with a walkway and porch that orients to the street.



*Inappropriate: The entrances on these two buildings do not orient to the street, and therefore do not visually relate to other, historic buildings along the block.*

### *Mass and Scale*

#### **55. Construct a new building to appear similar in scale with the historic buildings in the block.**

- Subdivide larger masses into smaller "modules" that are similar in size to buildings seen traditionally.

#### **56. Design a front elevation to be similar in scale to those seen traditionally in the block.**

- The primary plane of the front should not appear taller than those of typical historic structures in the block.
- The front should include a one-story element, such as a porch. The primary plane of the front should not appear taller than those of typical historic structures in the block.
- The back side of a building may be taller than the established norm if the change in scale will not be perceived from public ways.
- A new multi-family structure should not overwhelm existing single family structures, in terms of height.



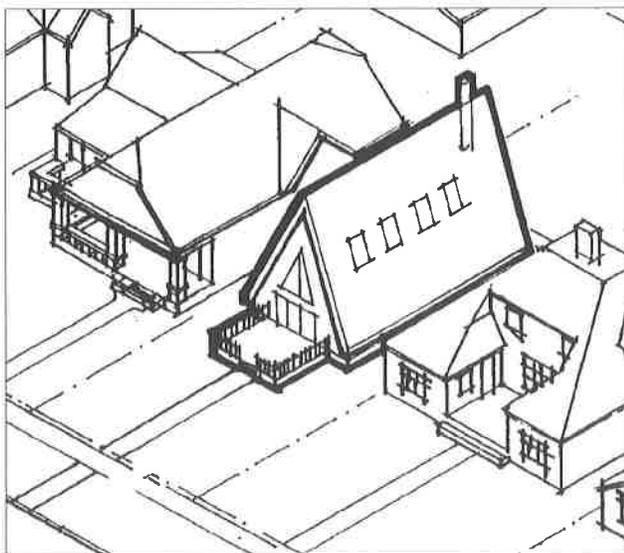
*Inappropriate: Construct a new building to appear similar in scale to that established in the block. Whereas, this building is out of scale.*



*Appropriate: Design a new building to appear similar in width to that of nearby historic buildings. Although the house on the left is substantially larger than its neighbor, the width of the primary facade is similar, and therefore appropriate.*



*Inappropriate: Use building forms that are similar to those seen traditionally on the block.*



*Inappropriate: Exotic building and roof forms that would detract from the visual continuity of the street are inappropriate.*

### *Building Width*

#### **57. Design a new building to appear similar in width to that of nearby historic buildings.**

- A single wall plane should not exceed the maximum facade width of typical single family structures.
- If a building would be wider overall than structures seen historically, the facade should be divided into subordinate planes that are similar in width to those of the context.
- Consider building to the average width along the block. See also the discussion on siting characteristics on page 14.

### *Building & Roof Forms*

#### **58. Use building forms that are similar to those seen traditionally on the block.**

- Simple rectangular solids are typically appropriate.

#### **59. Use roof forms that are similar to those seen traditionally in the block.**

- Sloping roofs such as gable and hip roofs are appropriate for primary roof forms.
- Shed roofs are appropriate for some additions. Flat roofs should be used only in areas where it is appropriate to the context.
- The primary ridge line of a residential structure should not exceed the typical maximum for the block.
- On a residential structure, eave depths should be similar to those seen traditionally in the neighborhood.
- Exotic building and roof forms that would detract from the visual continuity of the street are discouraged. These include geodesic domes and A-frames.

#### **60. Roof materials should appear similar in scale and texture to those used traditionally.**

- Roof materials should be earth tones and have a matte, non-reflective finish.

### *Solid-to-Void Ratio*

**61. Use a ratio of solid-to-void (wall-to-window) that is similar to that found on historic structures in the district.**

- Large surfaces of glass are generally inappropriate. Divide large glass surfaces into a smaller set of windows that are similar to those seen traditionally.

### *Materials*

**62. Use building materials that contribute to the traditional sense of scale of the block.**

- This will reinforce the sense of visual continuity in the district.
- Horizontal lap siding and wood shingles are appropriate in most applications. Brick also may be appropriate in some contexts.
- All wood siding should have a weather-protective finish.
- Use of highly reflective materials is discouraged.

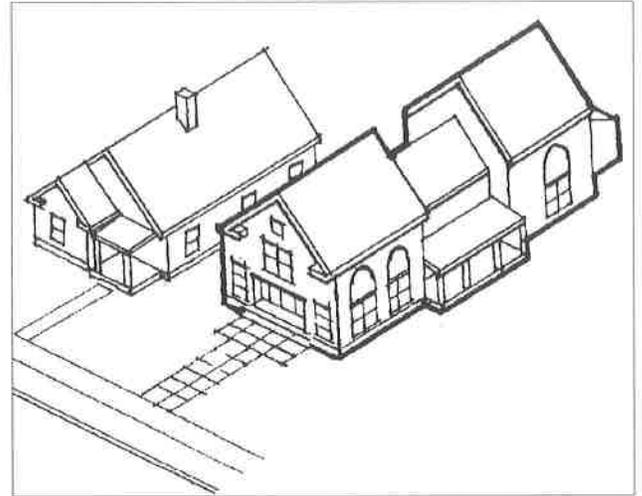
**63. New materials that are similar in character to traditional materials may be acceptable with appropriate detailing.**

- Alternative materials should appear similar in scale, proportion, texture and finish to those used historically. They also should have a proven durability in similar locations in this climate.
- Metal siding that appears similar in detail and finish to historic materials may be considered for new construction, for example.

### *Architectural Character*

**64. Use building components that are similar in size and shape to those found historically along the street.**

- These include windows, doors and porches.



*Inappropriate: Use a ratio of solid-to-void that is similar to that found on historic structures in the district.*

**65. If they are to be used, design ornamental elements, such as brackets and porches to be in scale with similar historic features.**

- Thin, fake brackets and strap work applied to the surface of a building are inappropriate uses of these traditional details.

**66. The imitation of older historic styles is discouraged.**

- This blurs the distinction between old and new buildings.
- Contemporary interpretations of traditional styles are appropriate.

### *Windows & Doors*

**67. Windows and doors should be similar in character to those of historic buildings in the district.**

- Windows with vertical emphasis are encouraged.
- A door should appear similar in proportion to historic ones seen in the neighborhood.

**68. Frame windows and doors in materials that appear similar in scale, proportion and character to those used traditionally in the neighborhood.**

- Double-hung windows with traditional depth and trim are preferred.
- However, other materials may be considered if the appearance is similar to that of the historically significant wood window in dimension, profile and finish.

# Miscellaneous Design Guidelines





## ACCESSIBILITY

**Policy:**

The historic character of a structure should be retained whenever feasible. Alterations related to accessibility should minimize damage to the historic resource, while being in full compliance with the ADA.

**Background**

In 1990, the passage of the Americans with Disabilities Act mandated that all places of public accommodation are to be accessible to everyone. This includes historic structures that are used for commercial and multi-family uses. While all buildings must comply, alternative measures may be considered when the integrity of a historic resource may be threatened. In most cases, property owners can comply without compromising the historic resource.

***Accessibility*****69. These standards should not prevent or inhibit compliance with accessibility laws.**

- All new construction should comply completely with the ADA. Owners of historic properties should comply to the fullest extent possible, while also preserving the integrity of the character-defining features of their buildings. Special provisions for historic buildings exist in the law that allow some alternatives in meeting the ADA standards.



## ACCESSORY STRUCTURES

### Policy:

Historic accessory structures should be preserved when feasible. This may include preserving the structure in its present condition, rehabilitating it or executing an adaptive use so that the accessory structure provides new functions. New accessory structures should be designed to be compatible with the historic context as well.

### Background

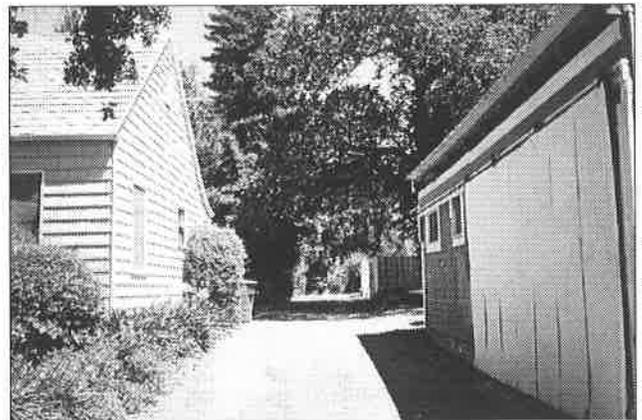
Accessory structures include garages and sheds. Traditionally these were important elements of a residential site. Because accessory structures help interpret how an entire lot was used historically, their preservation is strongly encouraged.

The shed or garage was usually detached from the house and located at the rear of the lot. Originally garage doors were similar to those seen customarily on barns—double doors that slide horizontally. The use of double doors eventually gave way to a vertically rolling garage door, which was the prototype for the electric garage door.

### Preserving or Rehabilitating Historic Accessory Structures

#### Primary materials

Many of the materials that have been used traditionally on accessory structures are those employed in the construction of primary buildings. This is addressed in the preceding chapters. In preserving or rehabilitating accessory structures, it is important that the character-defining materials be preserved.



*Accessory structures include garages and sheds. Traditionally these structures were important elements of a residential site.*

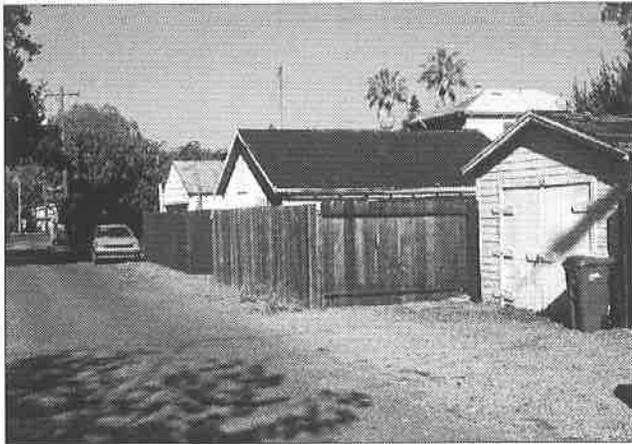
#### Roof forms and materials

Traditionally accessory structures had gabled or shed roofs. Roofing materials included metal, wood and asphalt. Property owners are encouraged to use traditional roof forms and materials if undertaking more extensive projects, such as converting an accessory structure to a new use. However, because accessory structures are often subordinate to the main house, greater flexibility in their treatment may be considered.

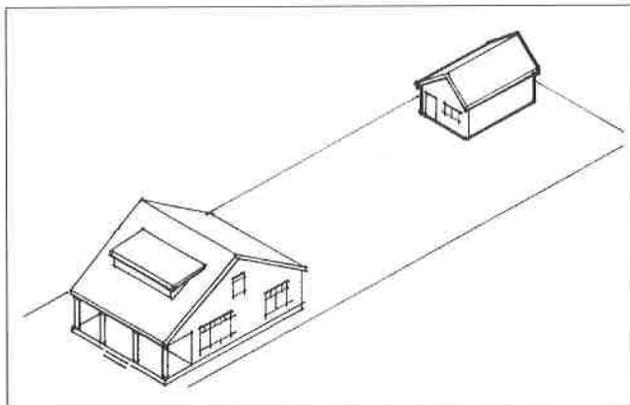
---

## For additional information:

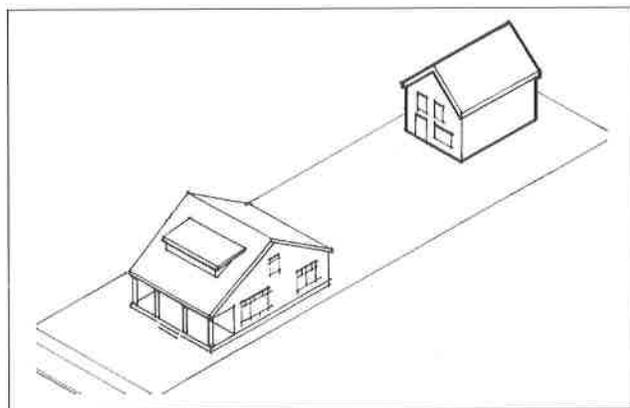
Preservation Tech Notes 1100: *Doors #1: Historic Garage and Carriage Doors: Rehabilitation Solutions*. Washington, D.C.: Technical Preservation Services Division, National Park Service, U.S. Department of the Interior.



*Preserve a historic accessory structure when feasible.*



**Appropriate:** Construct an accessory structure that is compatible with the primary structure. An accessory structure should remain subordinate, in terms of mass, scale and height, to the primary structure, such as this one does.



**Inappropriate:** Construct an accessory structure that is compatible with the primary structure. This accessory structure overpowers the primary structure in terms of its height and mass.

## *Preserving Accessory Structures*

### **70. Preserve a historic accessory structure when feasible.**

- When treating a historic accessory building, respect its character-defining features such as primary materials, roof materials, roof form, historic windows, historic doors and architectural details. Avoid moving a historic accessory structure from its original location.

## *New Accessory Structures*

### **71. Locate an accessory structure to the rear of a lot.**

- Locating an accessory structure to the side of the primary structure, but set back substantially is also appropriate.
- An accessory structure should be oriented similar to those seen traditionally along the alley.

### **72. Construct an accessory structure that is compatible with the primary structure.**

- In general, an accessory structure should be unobtrusive and not compete visually with the house. While the roofline does not have to match the house, it is best that it not vary significantly.
- Typical materials include horizontal siding, board and batten and, in some cases, stucco.
- See also guidelines for materials in the *New Construction* section.
- An accessory structure should remain subordinate, in terms of mass, scale and height, to the primary structure.

### **73. An accessory structure should be similar in character to those seen traditionally.**

- Basic rectangular forms, with hip, gable or shed roofs, are appropriate.
- Contemporary interpretations of traditional accessory structures should be permitted when they are compatible with the historic context.

**74. Avoid attaching a garage or carport to the front of a primary structure.**

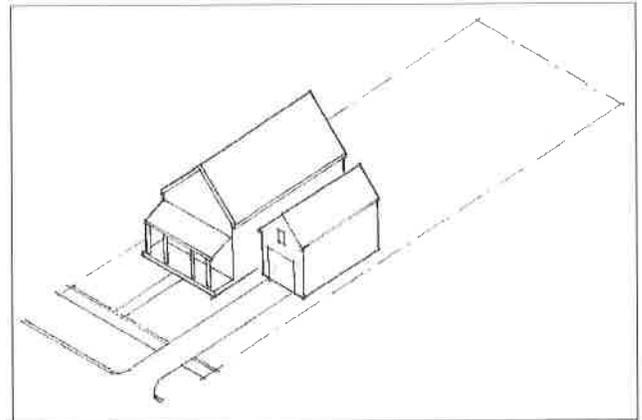
- Traditionally, a garage was sited as a separate structure at the rear of the lot; this pattern should be maintained.
- See also the guidelines for *Additions*.

**75. Locating a garage such that its visual impacts will be minimized is encouraged.**

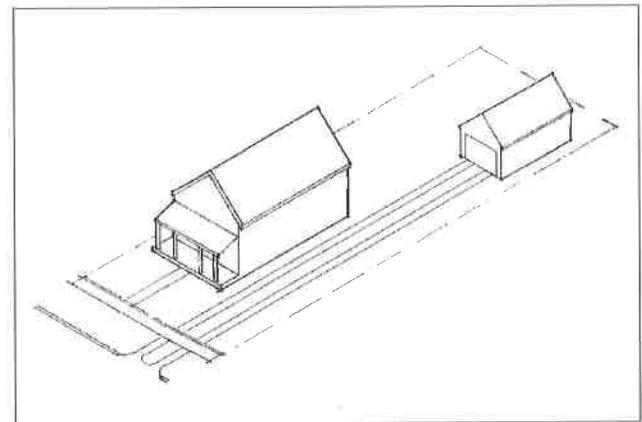
- Provide access to parking from an alley, when available.
- Design multi-family parking areas to minimize the visual effects on the streetscape.
- Locating a garage in the front yard is discouraged.
- If a garage must be accessed from the street, set it back at least ten feet behind the primary building.
- See also miscellaneous design guidelines for *Landscape Design*, for information regarding paving materials for driveways.

**76. A detached garage is preferred.**

- This will help reduce the perceived mass of the overall development.
- When the garage must be attached, the percentage of building front allocated to it should be minimized.



**Inappropriate:** Avoid attaching a garage or carport to the front of a primary structure.



**Appropriate:** Avoid attaching a garage or carport to the front of a primary structure. Traditionally, garages were sited as a separate structure at the rear of the lot; this pattern should be maintained.



## COLOR

### Policy:

Color should be used in a manner that blends the building with its context, as well as enhances the structure and its character-defining features.

### Background

Color schemes vary throughout the district. Many are associated with individual building types and styles, while others reflect the tastes of distinct historical periods. While color in itself does not affect the actual form of a building, it can dramatically affect the perceived scale of a structure and it can help to blend a building with its context. Property owners should refer to more detailed discussions of specific color schemes associated with individual architectural styles.

With respect to colors on a historic building, a scheme that reflects the historic style is preferred, although some new color selections can be compatible. For a newer building, a color scheme that complements the historic character of the district should be used. Property owners are particularly encouraged to employ colors that will help establish a sense of visual continuity for the block.

### Color

#### 77. Keep color schemes simple.

- Using one base color for the building is preferred. Muted colors are appropriate for the base color.
- Using only one or two accent colors is also encouraged, except where precedent exists for using more than two colors with some architectural styles.

#### 78. Coordinating the entire building in one color scheme is usually more successful than working with a variety of palettes.

- Using the color scheme to establish a sense of overall composition for the building is strongly encouraged.

---

## For additional information:

Moss, Roger W. and Gail Caskey Winkler. *Victorian Exterior Decoration, How to Paint Your Nineteenth-Century American House Historically*. New York: Henry Holt and Co., 1987.

Schwin III, Lawrence. *Old House Colors-An Expert's Guide to Painting Your Old (Or Not So Old) House*. New York: Sterling Publishing Co., Inc., 1990.

Alderson, Caroline. "Re-creating A 19th Century Paint Palette," APT Vol. XVI No. 1, pgs. 47-56. 1984.

Bock, Gordon. "Colorful Issues In Choosing Exterior Paint," Old-House Journal, pgs. 50-55. July/August 1996.



## LANDSCAPE DESIGN

### Policy:

Historic landscape features that survive should be preserved when feasible. In addition, new landscape features should be compatible with the historic context.

### Background

A variety of site features appeared in the Napa Abajo/ Fuller Park Historic District. Wood and metal fences often defined property boundaries. Concrete sidewalks, scored in a two-foot square pattern, were popular and lined many streets. A variety of plantings, including trees, lawns and shrubbery also occurred. Each of these elements contributed to the historic character of the neighborhood. They also added variety in scale, texture and materials to the street scene, providing interest to pedestrians.

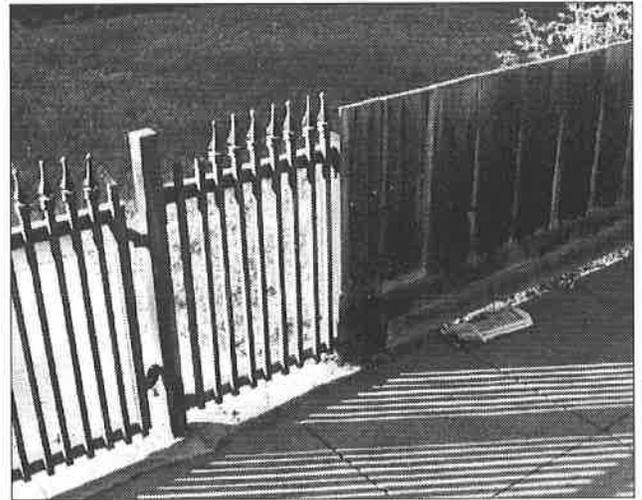
### Fences

Originally, painted wood picket fences enclosed many front yards. The vertical slats were set apart, with spaces between, and the overall height of the fence was generally less than three feet. Wrought iron and wire fences also were used in early domestic landscapes.

Where such fences survive, they should be preserved. More frequently, however, original fences are missing. Replacement with a fence similar in character to that used historically is encouraged in such conditions.

### Sidewalks & Walkways

The sidewalks are also a historically significant element that contribute to the neighborhood's inviting atmosphere and provide spaces for walking and personal interaction. Historic photographs show that detached sidewalks, those separated from the street by a space or planting bed, appeared in the district very early. Concrete is the dominant sidewalk paving material. When the sidewalks were first installed, a scoring pattern was incorporated into their design. The concrete was scored in two foot squares. This design is an important feature and should either be preserved or incorporated into new sidewalks.



*Historic wrought iron fences provide visual richness to the streetscape.*



*Originally, painted wood picket fences were used to enclose many front yards.*

Walkways, which lead from the sidewalk to each house entry, often contribute to a sense of visual continuity on a block and convey a "progression" of walking experiences along the street. This progression, comprised of spaces between the street and the house, begins with a walkway that leads from the sidewalk; this is often in turn punctuated by a series of steps. This progression of spaces greatly enhances the street scene.

### Plant Designs

While most historic plant materials have been replaced over time, some specimens do survive, and in other situations, the traditional planting pattern has been retained even if new plants have been installed. Mature trees are an important historic element around Fuller Park and along some streets, such as the giant Redwoods along Franklin Street. The trees create a border between the street and the buildings and are character-defining features of the district. If possible, these trees should be retained; if their removal is necessary then replacement trees should conform to the planting pattern of the existing ones.



*A progression of spaces between the street and the house, including a walkway, steps and porch, is typical of most historic properties.*

### Planting Strips

Most streets in the neighborhood have planting strips, the band of grass between the curb and the sidewalk. These may contain rows of street trees if the planting strip is wide enough to support the root system. This coupling of planting strips and street trees provides a rhythm along the block, as well as shade for pedestrians and should be continued. Placing paving materials in the planting strip should be avoided.

### Site Lighting

Traditionally, lighting within a site was minimal. An occasional garden light was seen, but porch lights were usually the only exterior illumination. This tradition should be continued.

### Street Lighting

When new street lights are to be installed, they should be designed to be subtle and unobtrusive. A highly ornamental design for new street lighting that has not been documented or that invokes a false sense of history is not recommended.

### Driveways & Parking

Historically, parking was an ancillary use and located to the rear of a site. This tradition should be continued, and in all cases, the visual impacts associated with parking should be minimized. The number of curbscuts seen along a street should be minimized. On-site parking, when necessary, should be subordinate to other uses and the front yards should not appear to be a "parking area."

---

## For additional information:

Coney, William B. *Preservation Briefs 15: Preservation of Historic Concrete: Problems and General Approaches*. Washington, DC: Division of Cultural Resources, National Park Service, U.S. Department of the Interior. "Fences that Stand": *Old House Journal*, p. 40-43. July-August 1994.

## Fences

### 79. Preserve original fences.

- Replace only those portions that are deteriorated beyond repair.

### 80. A replacement fence should be similar in character to that of original fences seen in the neighborhood.

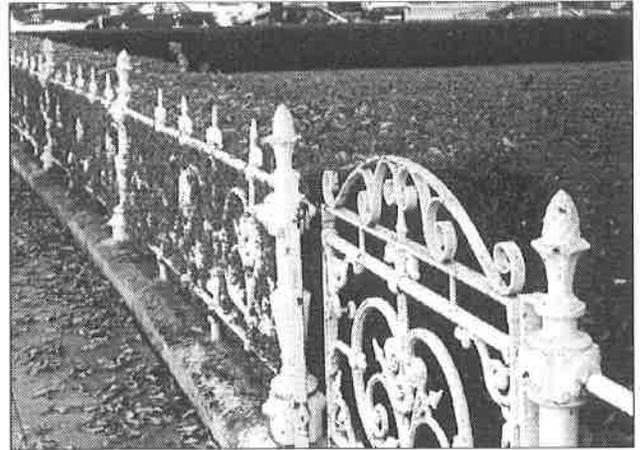
- A painted wood picket fence is an appropriate replacement in most locations. A simple metal fence, similar to traditional "wrought iron" or wire, also may be considered. In all cases, the fence components should be similar in scale to those seen historically in the neighborhood.
- Historic photographs portray fence heights at a much lower level than sometimes used today. Consider using a lower height for a fence in the front yard, so as to better enhance both the individual house and the streetscape.

### 81. If it is to be used, a new fence should be in character with those seen historically.

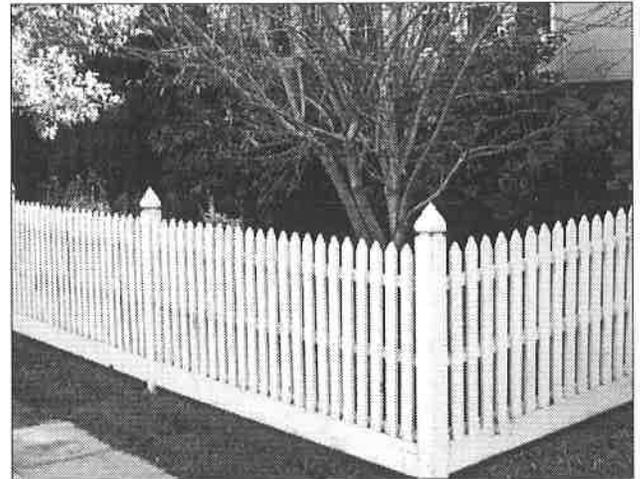
- A fence that defines a front yard is usually low to the ground; less than 40 inches.
- Transparent elements, such as wood picket or wrought iron, are appropriate.
- Privacy fences may be used in back yards and along alleys.
- Chain link and solid "stockade" fences are discouraged in front yards.
- Contemporary interpretations of traditional fences should be compatible with the historic context.

### 82. A new fence should have a "transparent" quality, allowing views into the yard from the street.

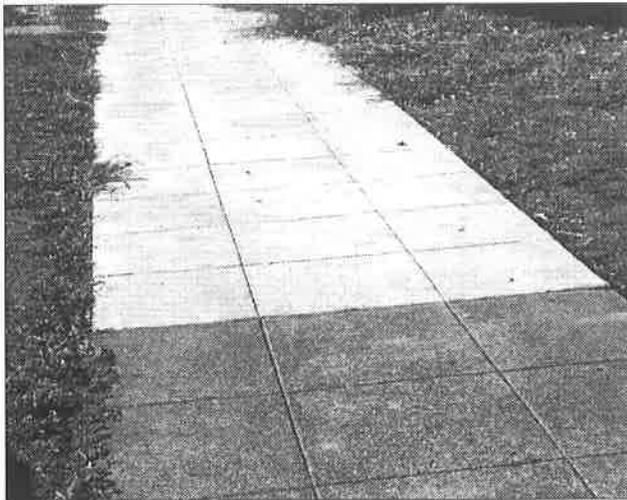
- Using a solid fence, with no spacing between the boards, is inappropriate in a front yard. Chain link and vinyl also should be avoided as fence materials where they would be visible from the street.



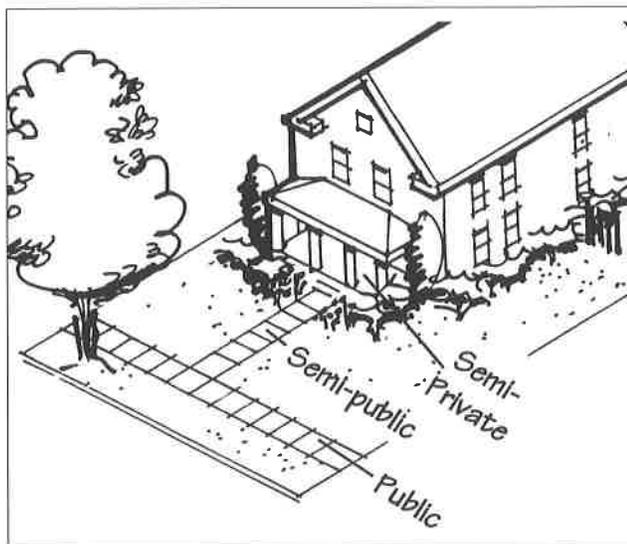
*Appropriate: Preserve original fences. Replace only those portions that are deteriorated beyond repair.*



*Appropriate: A replacement fence should be similar in character to that of original fences seen in the neighborhood.*



*Appropriate: Preserve historically significant sidewalk features. The historic scoring pattern of the sidewalks should be preserved.*



*Maintain the established progression of public-to-private spaces.*

## *Sidewalks & Walkways*

### **83. Preserve sidewalk features.**

- The alignment with other original sidewalks, the street and overall town grid is of primary importance.
- The historic scoring pattern of the sidewalks should be preserved.
- Replace only those portions that are deteriorated beyond repair. Any replacement materials should match the original in color, texture, size and finish.

### **84. When new sidewalks are to be installed, they should be compatible with the historic character of the streetscape.**

- Sidewalks should be detached and separated from the curb with a planting strip.
- The scoring pattern seen historically should be replicated in new sidewalks.
- The concrete used for new sidewalks should be dyed and textured to match that of the original sidewalks.

### **85. Maintain the established progression of public-to-private spaces.**

- This includes a sequence of experiences, beginning with the "public" sidewalk, proceeding along a "semi-public" walkway, to a "semi-private" porch or entry feature and ending in the "private" spaces beyond.
- Provide a walkway running perpendicular from the street to the front entry.
- Use paving materials that are similar to those employed historically.
- Multi-family housing should address the street in a manner similar to that of traditional single family residences.

## *Planting Designs*

### **86. Preserve planting designs.**

- For example, if a row of street trees is an established historic feature, this should be preserved. Existing trees in such a setting that are in good condition should be maintained. If removal of a tree is necessary, replanting with a species that is similar in character to that used historically should be considered.
- An exception is when the original tree species is one that has proven to be undesirable because it creates maintenance problems from resin or debris. In such cases, an alternative variety that is similar in form should be considered.
- Early gardens or formally planted areas should be preserved in place, when feasible.

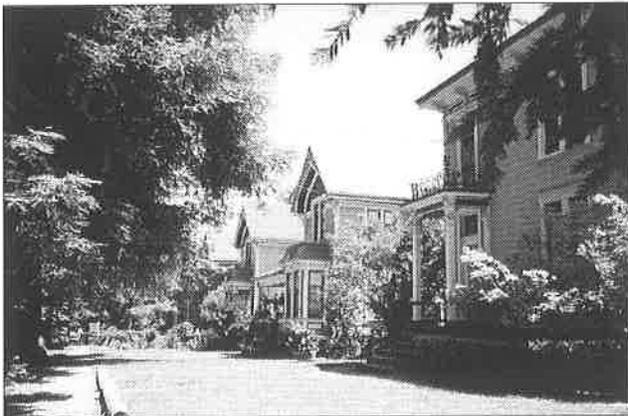
### **87. Provide a front yard that is similar in character to those seen traditionally.**

- A grass lawn should be the dominant material of a front yard.
- The use of rock and gravel is discouraged, and if used, should only occur as an accent element.
- Minimize the amount of hard surface paving for patios, terraces or drives in front yards.

### **88. Maintain the sense of open space throughout the district.**

### **89. The use of traditional site features is encouraged.**

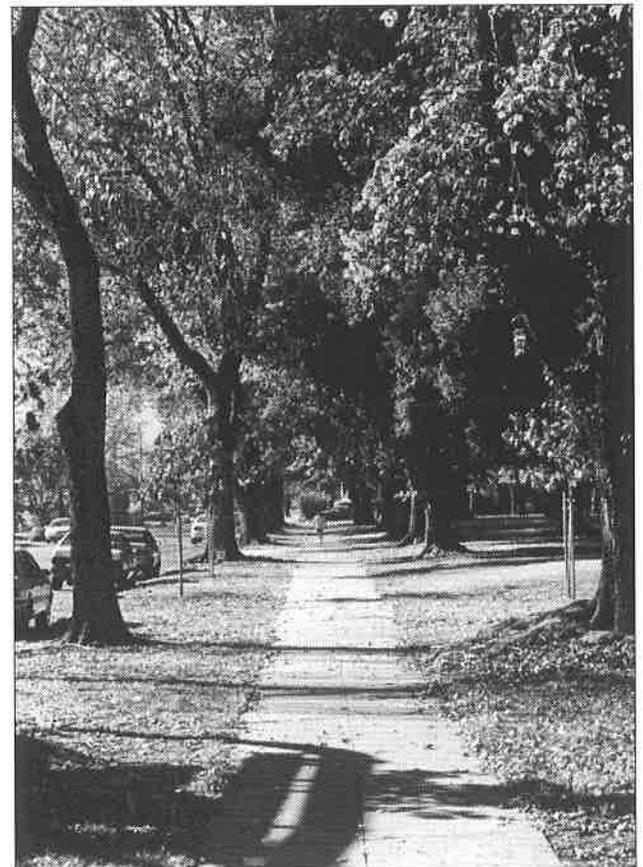
- Constructing fences that are similar in scale, texture and finish to those used historically is appropriate.



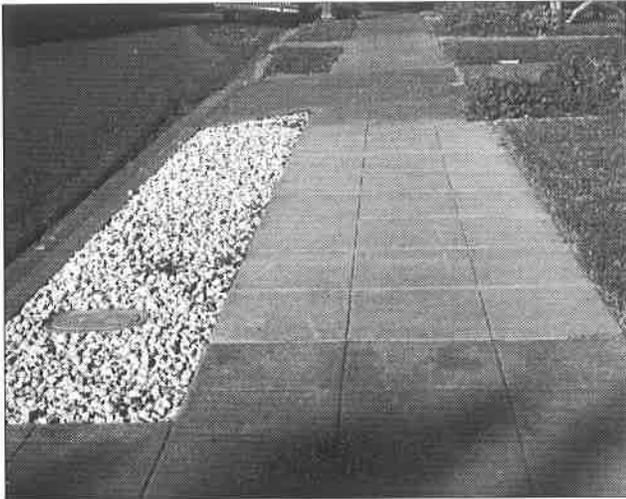
**Appropriate:** Provide a front yard that is similar in character to those seen traditionally.



*Preserve historically significant planting designs. The giant Redwoods located along Franklin Street are a very important feature in the neighborhood, and should be preserved.*



*Maintain the sense of open space throughout the district.*



**Inappropriate:** Maintain the historic character of planting strips. Planted turf is preferred. Avoid replacing plant materials with hard and/or impervious surfaces.



**Inappropriate:** Design a new driveway in a manner that minimizes its visual impact. Parking should not be located directly in front of a primary structure or in the front yard.

### *Planting Strips*

#### **90. Maintain the historic character of planting strips.**

- Planted turf is preferred. Avoid replacing plant materials with hard and/or impervious surfaces. Consider using stepping stones placed in the grass if a walking surface is needed.
- Parking in the planting strip is inappropriate.
- Protect established vegetation during construction to avoid damage.
- Replace damaged, aged or diseased trees.

### *Site Lighting*

#### **91. Minimize the visual impacts of site lighting.**

- Site lighting should be shielded to avoid glare onto adjacent properties. Focus lighting on walks and entries, rather than up into trees and facade planes.

### *Street Lighting*

#### **92. Street lighting should be compatible with the district.**

- Using a design that was employed historically may be considered, as may a new design that does not detract from the historic character. Using a historic design that is more elaborate than those used originally is inappropriate, however.

### *Driveways & Parking*

#### **93. Design a new driveway in a manner that minimizes its visual impact.**

- Plan parking areas and driveways in a manner that minimizes the number of curb cuts in a block. In general, new curb cuts are discouraged.

#### **94. Garages should not dominate the street scene.**

- See also miscellaneous design guidelines on *Accessory Structures*.

**95. Use a paving material that will distinguish the driveway from the street.**

- Using a change in material, paving pattern or texture will help to differentiate the driveway from the street.
- Porous paving materials will also help to absorb potential water run-off typically associated with impervious surfaces such as asphalt or concrete.

**96. Provide tracks to a parking area rather than paving an entire driveway.**

- Using minimally paved tracks will reduce the driveways visual impact.
- Also consider using modular paving materials for these tracks to provide visual interest along the street.

**97. Driveways leading to parking areas should be located to the side of a primary structure.**

- Locating drives away from the primary facade will maintain the visual importance the structure has along a block.
- See also miscellaneous design guidelines on *Accessory Structures*.

**98. Parking areas should not be visually obtrusive.**

- Large parking areas should be screened from view from the street.
- Consider using a fence, hedge or other appropriate landscape feature.
- Provide landscaped islands in large parking areas.



*Appropriate: Provide tracks to a parking area rather than paving an entire driveway. Also, the change in paving material seen here distinguishes the drive from the street.*



*Inappropriate: Parking areas should not be visually obtrusive.*



## MECHANICAL EQUIPMENT

### Policy:

Areas associated with mechanical equipment and services should not be visually obtrusive to a building's site. These areas should either be screened from view, or not located in view from the street.

### Background

New technologies in heating, ventilating and telecommunications have introduced mechanical equipment into historic areas where they were not seen traditionally. Satellite dishes and rooftop heating and ventilating equipment are among those that may now intrude upon the visual appearance of historic districts. Whenever feasible, the visual impacts of such systems should be minimized such that one's ability to perceive the historic character of the context is not negatively affected. Locating equipment such that it is screened from public view is the best approach.

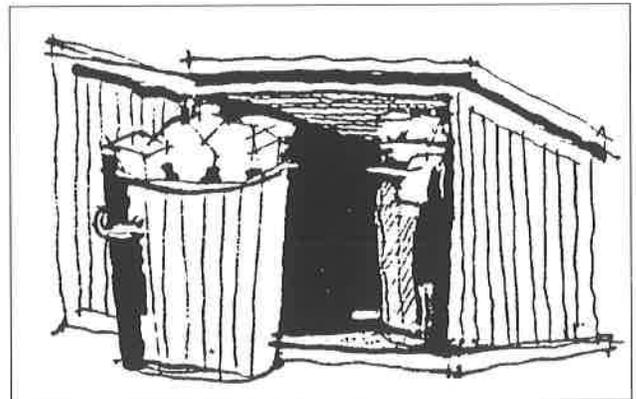
### *Mechanical Equipment*

#### **99. Minimize the visual impacts of mechanical equipment as seen from the public way.**

- Screen mechanical equipment from view. Screen ground mounted units with fences, stone walls or hedges.
- Where rooftop units are visible, provide screening with materials that are compatible with those of the building itself.
- Avoid locating window air conditioning units in the primary facade.
- Use low-profile mechanical units on rooftops so they will not be visible from the street or alley. Also minimize the visual impacts of utility connections and service boxes.
- Use smaller satellite dishes and mount them low to the ground away from front yards, significant building facades or highly visible roof planes when feasible.
- Use muted colors on telecommunications and mechanical equipment that will minimize their appearance by blending with their background.

#### **100. Minimize the visual impacts of service areas as seen from the street.**

- When it is feasible, screen service areas, especially those associated with multi-family developments, from view. This includes locations for trash containers. Also locate service areas from public view, when feasible.



**Appropriate:** Screen service areas, especially those associated with commercial and multi-family developments, from public view.



# Appendices



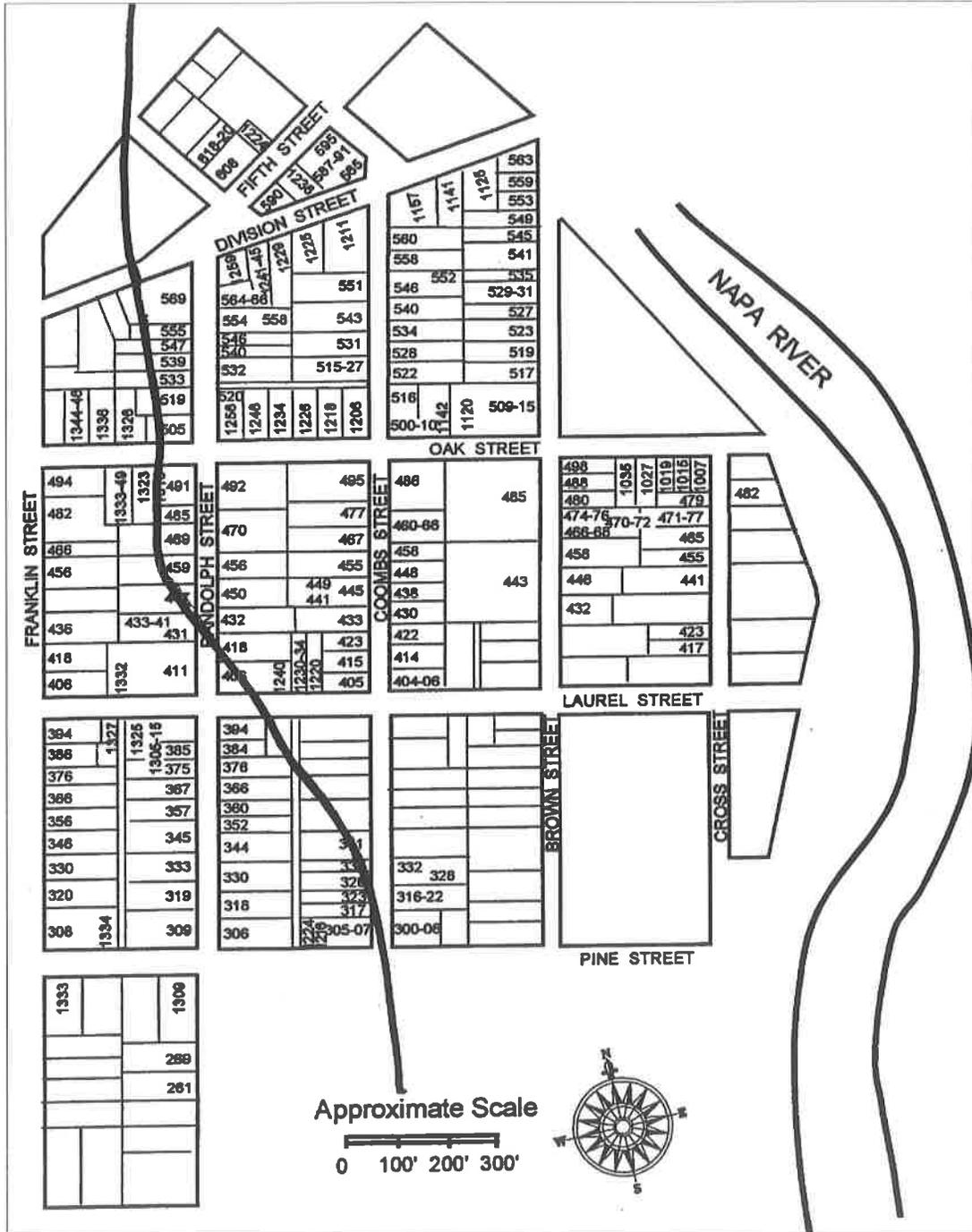
## **APPENDIX A: THE SECRETARY OF THE INTERIOR'S STANDARDS FOR THE REHABILITATION OF HISTORIC PROPERTIES**

The *Secretary of the Interior's Standards* are general rehabilitation standards established by the National Park Service. These standards are policies that normally serve as a basis for more detailed rehabilitation guidelines. With the exception of one provision concerning new additions and new construction, the City of Napa's Cultural Heritage Commission has adopted the *Secretary of the Interior's Standards for the Rehabilitation of Historic Properties* as a basis for its rehabilitation guidelines. The Secretary's Standards state that:

1. *A property will be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces, and spatial relationships.*
2. *The historic character of a property should be retained and preserved. The removal of historic materials or alteration of features, spaces, and spatial relationships that characterize a property will be avoided.*
3. *Each property will be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties, will not be undertaken.*
4. *Changes to a property that have acquired historic significance in their own right will be retained and preserved.*
5. *Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved.*
6. *Deteriorated historic features will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture, and, where possible, materials. Replacement of missing features should be substantiated by documentary and physical evidence.*
7. *Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.*
8. *Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.*
9. *New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work will be differentiated from the old and will be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.*
10. *New additions and adjacent or related new construction will be undertaken in such a manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.*

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

# APPENDIX B: NAPA ABAJO/FULLER PARK 100 YEAR FLOOD PLAIN



## APPENDIX C: GLOSSARY

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

**Arch** A structure built to support the weight above an opening. A true arch is curved. It consists of wedge-shaped stones or bricks called Voussoirs (vu-swar'), put together to make a curved bridge which spans the opening.

**Ashlar** A square, hewn stone used in building. It also refers to a thick dressed, square stone used for facing brick walls, etc.

**Balcony** A platform projecting from the wall of an upper story, enclosed by a railing or balustrade, with an entrance from the building and supported by brackets, columns, or cantilevered out.

**Baluster** A short, upright column or urn-shaped support of a railing.

**Balustrade** A row of balusters and the railing connecting them. Used as a stair rail and also above the cornice on the outside of a building.

**Bargeboard** A projecting board, often decorated, that acts as trim to cover the ends of the structure where a pitched roof overhangs a gable.

**Bay Window** A window or set of windows which project out from a wall, forming an alcove or small space in a room; ordinarily begins at ground level, but may be carried out on brackets or corbels.

**Board and Batten** Vertical plank siding with joints covered by narrow wood strips.

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

**Caning** Metal struts supporting leaded glass.

**Canopy** A roofed structure constructed of fabric or other material placed so as to extend outward from a building providing a protective shield for doors, windows and other openings, supported by the building and supports extended to the ground directly under

the canopy or cantilevered from the building.

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

**Column** A slender upright structure, generally consisting of a cylindrical shaft, a base, and a capital. A pillar. It is usually a supporting or ornamental member in a building.

**Dormer** A window set upright in a sloping roof. The term is also used to refer to the roofed projection in which this window is set.

**Dentil molding** A molding with a series of small blocks that look like teeth, usually seen under a cornice.

**Eave** The underside of a sloping roof projecting beyond the wall of a building.

**E.I.F.S.** Stands for "Exterior Insulating and Finish System." This is a process by which a styrene board is adhered to wall sheathing and an elastomeric, synthetic stucco is applied. At this writing E.I.F.S. is generally referred to as "dryvit," but this is a brand name.

**Elevation** A mechanically accurate, "head-on" drawing of a face of a building or object, without any allowance for the effect of the laws of perspective. Any measurement on an elevation will be in a fixed proportion, or scale, to the corresponding measurement on the real building.

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

**False Front** A front wall which extends beyond the sidewalls of a building to create a more imposing facade.

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

is often mounted on it.

**Fenestration** The arrangement and design of windows in a building.

**Floor Area Ratio** The relationship of the total floor area of a building to the land area of its site, as defined in a ratio in which the numerator is the floor area, and the denominator is the site area.

**Finial** The decorative, pointed terminus of a roof or roof form.

**Frame** A window component: see window parts.

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

**Joist** One of the horizontal wood beams that support the floors or ceilings of a house. They are set parallel to one another—usually from 1'0" to 2'0" apart—and span between supporting walls or larger wood beams.

**Lanset Window** A narrow, vertical window that ends in a point.

**Lap Siding** See clapboards.

**Lintel** A heavy horizontal beam of wood or stone over an opening of a door or window to support the weight above it.

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

**Oriel Window** A projecting bay with windows, which emerges from the building at a point above ground level. It is often confused with a bay window which ordinarily begins at ground level.

**Pier** The part of a wall between windows or other openings. The term is also used sometimes to refer to a reinforcing part built out from the surface of a wall; a buttress.

**Pilaster** A support or pier treated architecturally as a column, with a base, shaft, and capital that is attached

to a wall surface.

**Pony Walls** Low walls, between 24" to 36" high, that are used to enclose porches or balconies. Also known as "wing" walls.

**Post** A piece of wood, metal, etc., usually long and square or cylindrical, set upright to support a building, sign, gate, etc.; pillar; pole.

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

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

**Quoin** (koin) Dressed stones or bricks at the corners of the buildings, laid so that their faces are alternately large and small. Originally used to add strength to the masonry wall, later used decoratively.

**Rafter** Any of the beams that slope from the ridge of a roof to the eaves and serve to support the roof.

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

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

**Renovation** The act or process of returning a property to a state of utility through repair or alteration which

makes possible a contemporary use.

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

**Roof** The top covering of a building. Following are some types:

- **Gable roof** has a pitched roof with ridge and vertical ends.
- **Hip roof** has sloped ends instead of vertical ends.
- **Shed roof** (lean-to) has one slope only and is built against a higher wall.
- **Jerkin-head** (clipped gable or hipped gable) is similar to gable but with the end clipped back.
- **Gambrel roof** is a variation of a gable roof, each side of which has a shallower slope above a steeper one.
- **Mansard roof** is a roof with a double slope; the lower slope is longer than the upper.

**Sash** See window parts.

**Shape** The general outline of a building or its facade.

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

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

**Size** The dimensions in height and width of a building's face.

**Soffit** The underside of a structural part, as of a beam, arch, etc.

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

or window.

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

**Stucco** An exterior wall covering that consists of Portland cement mixed with lime, applied over a wood or metal lath. It is usually applied in three coats.

**Transom** A window located above a door or larger window.

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

**Window Parts** The moving units of a window are known as Sashes and move within the fixed Frame. The Sash may consist of one large Pane of glass or may be subdivided into smaller panes by thin members called Muntins or Glazing Bars. Sometimes in nineteenth-century houses windows are arranged side by side and divided by heavy vertical wood members called Mullions.

**Design Guidelines  
for the  
Napa Abajo/Fuller Park  
Historic District**

**April 1998**

prepared for the  
**City of Napa**  
by

**Winter & Company**  
The Village Center  
775 Poplar Avenue  
Boulder, Colorado 80304  
(303) 440-8445  
winterco@concentric.net

**RACESTUDIO**  
1128 The Alameda  
Berkeley, California 94707  
(510) 528-4316  
racedo@dnai.com

## ***CREDITS***

### **CITY OF NAPA**

#### **Cultural Heritage Commission**

Dean Allen Kackley, Chair

Bright Eastman, Vice-Chair

Stephen Carr

Patrick Burke

Wayne Leong

*Kim Carr, former Vice-Chair*

*Derk Vyn, former member*

*Patricia Hornisher, former member*

#### **Planning Department Staff**

John Yost, Director

Bob Hanna, Principal Planner

Marcia Maleske, Principal Planner

Deborah Faaborg, Associate Planner

Jean Hasser, Associate Planner

Scott Klingbeil, Assistant Planner

Steve Lindbeck, Assistant Planner

#### **District Resident**

Judy Irvin, former Commissioner

### **CONSULTANTS**

#### **Winter & Company**

Noré V. Winter

Brian W. Koenig

Betsy Shears

Diana Brent

#### **RACESTUDIO**

Bruce Race, AIA, AICP

### **OTHER RESOURCES**

Napa County Landmarks, Inc.

Napa County Historical Society

Celeste Carducci and Jim Huchingson, the McClelland/Priest House Bed & Breakfast

Margaret and Craig Snasdell, Cedar Gables Bed & Breakfast

Joana Guidotti and Brian Jensen, Churchill Manor Bed & Breakfast

Deborah Coffee, the Inn on Randolph Bed & Breakfast

**TABLE OF CONTENTS**

Credits .....	iv
How to use this document .....	viii
Which Chapters Apply to Your Project?.....	ix
<b><i>PRESERVATION IN NAPA</i></b> .....	<b>3</b>
Why have design guidelines? .....	3
The Cultural Heritage Commission .....	4
Policies underlying the design guidelines .....	5
Why Preserve Historic Resources?.....	6
Planning a Preservation Project .....	8
Selecting a Preservation Approach .....	8
Preservation Principles .....	10
For Projects subject to formal Review.....	10
<b><i>HISTORIC OVERVIEW OF THE NAPA ABAJO/FULLER PARK HISTORIC DISTRICT..</i></b>	<b>12</b>
<b><i>ARCHITECTURAL STYLES</i></b> .....	<b>19</b>
<b><i>HISTORIC BUILDING MATERIALS</i></b> .....	<b>33</b>
Treatment of Materials .....	35
Covering Materials .....	35
Repair of Materials .....	35
Replacement Materials.....	36
<b><i>WINDOWS</i></b> .....	<b>37</b>
Background.....	37
Window Features .....	37
Window Types.....	38
Deterioration of Historic Windows.....	38
Repair of Historic Windows.....	38
Energy Conservation.....	39
Replacement Windows .....	39
Treatment of Windows.....	40
Energy Conservation.....	41
<b><i>DOORS</i></b> .....	<b>43</b>
Background.....	43
Door Features .....	43
Door Types.....	43
Maintenance Issues of Historic Doors .....	44
Repair of Historic Doors .....	44
Energy Conservation.....	44
Replacement Doors .....	44

***TABLE OF CONTENTS, continued...***

***PORCHES..... 47***  
Background.....47  
Porch Features .....47  
Porch Deterioration .....48  
Porch Alterations .....48  
Repair of Porches .....48  
Replacing a Porch .....49  
The Back Porch.....49

***ARCHITECTURAL DETAILS..... 51***  
Background..... 51  
Treatment of Architectural Features .....51  
Materials for Replacement Details .....51

***ROOFS ..... 53***  
Background.....53  
Roof Deterioration .....54  
Repairing a Historic Roof .....54  
Gutters and Downspouts .....54  
Roofs on Additions.....55  
Dormers.....55

***ADDITIONS..... 57***  
Background.....57  
Existing Additions .....57  
Carports and Attached Garages as Additions .....57  
Rooftop Additions .....57  
Raised Cottages.....58  
Basic Principles for New Additions .....59

***SEISMIC RETROFITTING ..... 65***

***APPLYING THE GUIDELINES ..... 67***  
Case Study A ..... 67  
Case Study B..... 68  
Case Study C ..... 69

*TABLE OF CONTENTS, continued...*

<i>NEW CONSTRUCTION</i> .....	<i>73</i>
Basic Approach .....	73
District Street Patterns .....	74
Building Orientation .....	74
Building Alignment.....	74
Mass and Scale .....	74
Building Width.....	74
Building & Roof Form .....	74
Solid-to-Void Ratio .....	74
Materials .....	75
Architectural Character .....	75
Windows & Doors .....	75
Multi-family.....	75
 <i>ACCESSIBILITY</i> .....	 <i>83</i>
 <i>ACCESSORY STRUCTURES</i> .....	 <i>85</i>
Background.....	85
Preserving or Rehabilitating Historic Accessory Structures .....	85
New Accessory Structures.....	86
 <i>COLOR</i> .....	 <i>89</i>
 <i>LANDSCAPE DESIGN</i> .....	 <i>91</i>
Background.....	91
Fences .....	91
Sidewalks & Walkways.....	91
Plant Designs.....	92
Planting Strips .....	92
Site Lighting .....	92
Street Lighting .....	92
Driveways & Parking.....	92
 <i>MECHANICAL EQUIPMENT</i> .....	 <i>99</i>
 <i>APPENDIX A: THE SECRETARY OF THE INTERIOR'S STANDARDS FOR THE REHABILITATION OF HISTORIC PROPERTIES</i> .....	 <i>103</i>
 <i>APPENDIX B: NAPA ABAJO/FULLER PARK 100 YEAR FLOOD PLAIN</i> .....	 <i>104</i>
 <i>APPENDIX C: GLOSSARY</i> .....	 <i>105</i>

## HOW TO USE THIS DOCUMENT

The chapters containing design guidelines are organized in a format that provides background information as well as specific regulatory language. Each of these chapters contains the following components:

- **Policy statement**

A broad statement explaining the city's basic approach for the treatment of the design feature being discussed is presented. This statement provides the basis for the more detailed background information and design guidelines that follow. In cases in which special conditions in a specific project are such that the detailed design guidelines that follow do not appear to address the situation, then this broad policy statement should serve as the basis for determining the appropriateness of the proposed work.

- **Background information**

A discussion of the issues typically associated with the specific design topic is presented next. This may include technical information, such as factors associated with the preservation of a historic building material, as well as general preservation theory that is relevant to the topic at hand.

- **Pertinent sub-topics**

The sections following the background information are divided into pertinent sub-topics. For example, in

the chapter addressing *Site Features*, the sub-topic, "Sidewalks & Walkways," is among those discussed. This organization allows the user to quickly select the specific design topics within a section that are relevant.

- **Design guidelines**

The specific design guidelines are presented as **bold face** statements under each sub-topic. These are also numbered to indicate their relative position within the chapter and to aid in specific reference in the review process. Also provided with the design guidelines are supplementary requirements, which clarify the primary design guideline statement and may suggest specific methods for complying with it.

- **Maintenance tips**

Special information about the appropriate maintenance of selected historic building materials and features is provided occasionally at the bottom of a page. This is separated from the design guidelines by a bold line. This information is provided as an aid to property owners who seek to preserve their buildings in a manner that will maintain the character and finish of historic building materials.

- **Additional information**

Finally, a separate section provides a brief list of other publications that may be particularly useful for readers who desire more information about the treatment of a specific building element in more detail.

*Fences*

*A typical design guideline in this document contains three components:*

- The design guideline itself. This sets forth a basic principle for treatment of a selected design topic.
- Supplementary requirements, listed under the guideline. These clarify the primary design guideline statement and may suggest specific methods for complying with it.
- An illustration, in the form of a sketch or photograph that depicts a method of complying with the guideline.

**79. Preserve original fences.**

- Replace only those portions that are deteriorated beyond repair.



*Preserve original fences. Replace only those portions that are deteriorated beyond repair.*

*A sample Design Guideline*

## WHICH CHAPTERS APPLY TO YOUR PROJECT?

Use the chart below to determine which section of this book you should use in planning your project.

<i>Type of work:</i>	<i>Sections to use:</i>	Preservation in Napa	Architectural Styles of Napa	Rehabilitation Guidelines for Historic Properties	Guidelines for New Construction	Miscellaneous Design Guidelines
To renovate or alter a historic property:		X	X	X		X
To construct an addition to a historic building:		X	X	X		X
To alter a non-contributing building in the historic district:		X	X		X	X
To construct a new building in the historic district:		X	X		X	X
To make site improvements to a historic property:		X	X	X		X
To make site improvements to a non-contributing property in the historic district:		X	X			X

# Preservation in Napa



The preservation of historic resources is a well-established policy in Napa. The City's General Plan includes numerous references:

- Policy LU-1.4.** *The City shall recognize the importance of historic properties, districts, and aesthetic resources as contributors to the city's identity. (page 1-8)*
- Goal LU-4.** *To preserve and enhance the residential character of existing neighborhoods and provide for new residential development consistent with the city's character and urban form. (page 1-14)*
- Major Historic Resources Objectives (CH 6, Historic Resources).** *1) To foster a community vision of the future that originates in respect and gratitude for its past and for the gifts that history bestows. 2) To preserve Napa's historic districts and buildings in active use. (page 6-1)*
- Goal HR-1.** *To preserve and maintain sites, buildings, and landscapes that serve as significant, visible reminders of the city's social, architectural, and agricultural history. (page 6-1)*
- Policy HR-1.5.** *The City shall adopt land use regulations that recognize, maintain, and promote historic patterns of housing densities and urban form. (page 6-2)*
- Policy HR-1.6.** *The City shall use the State Historical Building Code to preserve historic resources consistent with protection of life and safety. (page 6-2)*
- Policy HR-1.10.** *The City shall advocate specific projects, legislation and economic strategies which will realize preservation goals and policies. (page 6-2)*
- Policy HR-1.11.** *The City shall work with construction trade groups to support apprenticeship programs that teach restoration techniques such as lead paint remediation, historic woodworking and finishing. (p. 6-2)*
- Policy HR-1.19.** *The City shall identify historic landscape features and landmark trees as a first step toward their preservation. (page 6-2)*
- Implementation Program HR-1.M.** *The City shall adopt design guidelines and standards to guide rehabilitation, infill and new development in historic areas. (page 6-5)*
- Goal HR-5.** *To maintain historic neighborhoods that provide a diverse mix of housing types and services to meet the needs of families and build a sense of community. (page 6-8)*
- Policy HR-5.1** *The City shall preserve the character, livability, and civic pride of Napa's historic neighborhoods through neighborhood conservation efforts. (page 6-8)*
- Policy HR-5.2.** *The City shall prepare programs to guide future investment and development for designated or eligible historic districts. (page 6-8)*
- Policy LU-9.5** *When proposed development within the density ranges prescribed by the underlying land use designation is inconsistent with conservation of critical environmental resources, the City Council may reduce the project size, scale, or density (to less than the minimum density) provided the City Council makes one or more of the following findings:*  
*b) The site has specific...cultural resources which may include...historical resources that would be adversely affected by a projected development at the minimum densities prescribed by the General Plan...*
- Goal T-4.** *To protect residential neighborhoods from high-volume and high-speed traffic and its effects. (page 3-17)*
- Implementation Program T-4.A.** *The City shall prepare traffic calming standards and other measures to provide increased protection to existing neighborhoods. (page 3-18)*
- Policy HR-1.2.** *The City shall continue to identify historic objects and features that are a part of the city's cultural heritage. These elements include signs, street light standards, stone bridges and walls, wind rows, sculptures and remnants of historic infrastructure, such as historic storm drains, stone curbs, cobblestones and manhole covers. (page 6-1)*
- Implementation Program HR-5.B.** *The City shall develop a paving standard, using historic grid patterns, for fixing and maintaining safe and walkable sidewalks in historic neighborhoods. (page 6-9)*
- Policy NR-1.12.** *The City shall provide for the use of permeable or semi-permeable materials for parking lots and other off-street paved areas. (page 7-5)*

## *PRESERVATION IN NAPA*

These design guidelines are for use in the Napa Abajo/ Fuller Park National Register Historic District in the City of Napa. They address a variety of construction and repair work, including the rehabilitation of historic properties, alterations to "non-contributing" structures and the construction of new buildings. The document also provides guidelines for landscape and site design.

### **Why have design guidelines?**

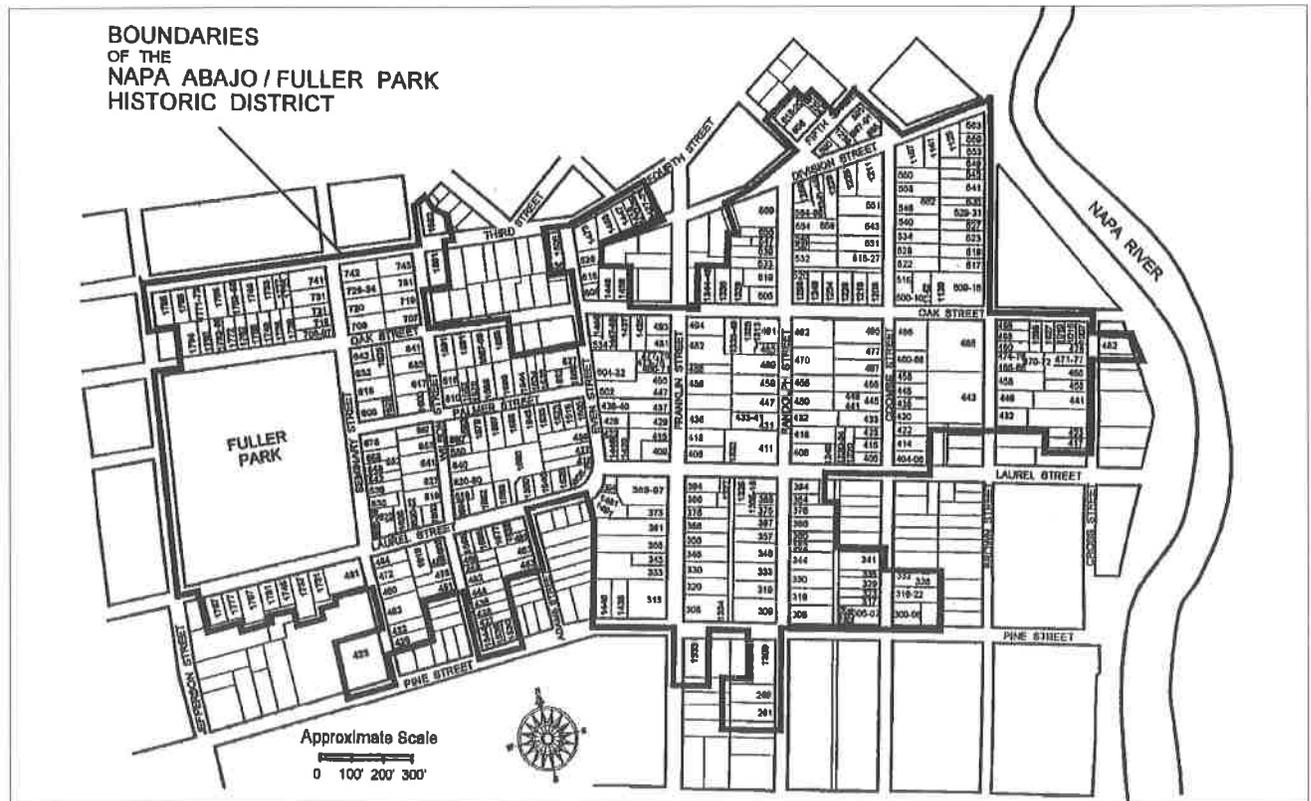
The design guidelines provide a basis for making decisions about the appropriate treatment of historic resources and compatible new construction. They also serve as an educational and planning tool for property owners and their design professionals who seek to make improvements that may affect historic resources.

While the design guidelines are written such that they can be used by the layman to plan improvements, property owners are strongly encouraged to enlist the assistance of qualified design and planning professionals, including architects and preservation consultants.

### **How the guidelines may be used**

The guidelines are provided to property owners as advisory information that may be used in planning an approach to the treatment of the properties within the historic district. They are encouraged to review the guidelines when planning an improvement project, to assure that the work contemplated will help preserve the historic character of the neighborhood.

In some cases, the guidelines are applied in a more formal manner. Several individual properties within the district are also designated as "landmarks" under the city's historic preservation ordinance. Still others have a "Historic Preservation Overlay," a special zoning provision for certain conditional uses within the district, such as Bed and Breakfast operations. In these cases, owners must comply with the guidelines prior to securing a building permit. The Cultural Heritage Commission therefore will use the guidelines in situations where projects are subject to their review.



## THE CULTURAL HERITAGE COMMISSION

The City Council appoints volunteer members to the Cultural Heritage Commission (CHC). The CHC is comprised of five voting members who are city or county residents, live in a historic home, have an expressed interest in historic preservation and are knowledgeable about the heritage of the city. The CHC reviews projects that propose exterior changes to city landmarks, properties located within the Calistoga Avenue Historic District and any properties with a Historic Preservation Zoning Overlay. They also review all proposed demolitions to over 2,800 properties on the city's Historic Resources Inventory.

### Certified Local Government (CLG) status

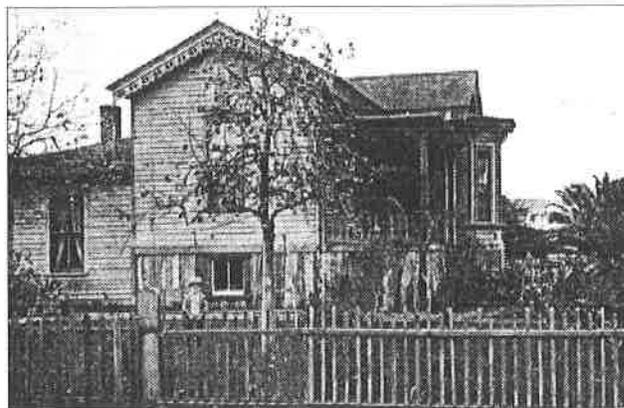
Napa has agreed to support the principles of the *Secretary of the Interior's Guidelines for Rehabilitation of Historic Buildings* (Appendix A) in a contract with the State Historic Preservation Officer. In that contract, the city received status as a "Certified Local Government," under the National Historic Preservation Act. This Act provides that a local government, when it meets certain guidelines for operation of a preservation program, may become so certified and therefore become eligible for technical and financial assistance to administer its preservation activities.

### National and Local Register designations

It is important to distinguish the city's designation of historic districts through its local ordinance process from designation to the National Register. The National Register of Historic Places is a list of sites and properties of historic significance. Properties so listed may have national significance, but they may also be listed if they are determined to have significance at a state or local level. The National Register is administered by the National Park Service and nominations are submitted through the State Historic Preservation Officer, using criteria adopted by the Secretary of the Interior.

Properties listed in the National Register, that also are income-producing, may be eligible for federal income tax credit incentives. Designated properties are also protected from federally-funded projects which might harm or alter the historic character. Such federal projects must be reviewed for their potential impact. Otherwise, alterations are not reviewed if the property owner is not seeking the federal income tax incentive or if no federal actions are involved. Also, these properties are eligible for flood hazard insurance when located in a known flood plain (See Appendix B).

By contrast, the local designation process is established through the police powers of the city's zoning ordinance. Criteria for designation are set forth in the city code and designated properties are subject to protections outlined in the ordinance, including demolition and design review. Currently, the City of Napa has one locally designated historic district, the Calistoga Avenue Historic District.



*The purpose of the guidelines is to promote preservation of the historic and architectural heritage of the city. The bottom photograph shows the Division Street Apartments today, after demolishing the historic residence seen in the top photograph.*

**Type of work addressed**

The design guidelines address the following categories of work:

- **Rehabilitation and alterations to historic buildings:**

These may be individually designated landmark structures, they may be properties designated as “contributing” in a locally defined historic district or they may carry an HP (Historic Preservation) zoning classification. Alterations to the exterior of a historic building, including construction of an addition, are subject to review.

- **Alterations to “non-contributing” structures in historic districts:**

These are properties that may be old but have lost their integrity as historic structures, or they may be newer buildings that have not achieved historic significance. In general, the guidelines for new construction apply to these properties.

- **New building:**

Construction of new, freestanding structures, either as primary or secondary buildings within a locally designated historic district, are subject to review.

- **Site work:**

This includes new landscaping designs, the removal of original or historic landscaping and new grading and driveway construction affecting an individually designated landmark and for any property within a locally designated historic district.

**POLICIES UNDERLYING THE DESIGN GUIDELINES**

The guidelines are intended to be used in a number of ways: property owners and architects should use the guidelines when beginning a project; city staff will use the guidelines when advising property owners and the CHC will use the guidelines when considering issuance of a Certificate of Appropriateness for properties that are subject to their review.

The design guidelines also incorporate principles set out in *The Secretary of the Interior’s Standards for the Treatment of Historic Properties*, a widely accepted set of basic preservation design guidelines. It is the intent of this document to be compatible with the *Secretary of the Interior’s Standards*, while expanding on those basic preservation principles.

**The concept of historic significance**

What makes a property historically significant? In general, properties must be at least 50 years old before they can be evaluated for potential historic significance, although exceptions do exist when a more recent property clearly is significant. Historic properties must have qualities that give them significance. A property may be significant for one or more of the following reasons:

- Association with events that contributed to the broad patterns of history, the lives of significant people, or the understanding of Napa’s pre-history or history.
- Construction and design associated with distinctive characteristics of a building type, period or construction method.
- An example of an architect or master craftsman or an expression of particularly high artistic values.
- Integrity of location, design, setting, materials, workmanship, feeling and association that form a district as defined by the National Register of Historic Places Guidelines administered by the National Park Service.

### **Period of significance**

In most cases, a district is significant because it represents or is associated with a particular period in its history. Frequently, this begins with the construction of the early buildings and continues through the peak of its early occupation. Building fabric and features that date from the period of significance typically contribute to the character of the district.

### **Concept of integrity**

In addition to being part of a historically significant district, a property must have integrity, in that a sufficient percentage of the structure must date from the period of significance. The majority of the building's structural system and materials should date from the period of significance and its character defining features also should remain intact. These may include architectural details, such as dormers and porches, ornamental brackets and moldings and materials, as well as the overall mass and form of the building. It is these elements that allow a building or district to be recognized as a product of its own time.

## **WHY PRESERVE HISTORIC RESOURCES?**

Across the nation, thousands of communities promote historic preservation because doing so contributes to neighborhood livability and quality of life, minimizes negative impacts on the environment and yields economic rewards. Many property owners are also drawn to historic resources because the quality of construction is typically quite high and the buildings are readily adaptable to contemporary needs. These same reasons apply in Napa.

### **Construction quality**

Most of the historic structures in the city are of high quality construction. Lumber used came from mature trees and was properly seasoned and it typically was milled to "full dimensions" as well, which often yielded stronger framing. These structures also were thoughtfully detailed and the finishes of materials, including fixtures, wood floors and trim were generally of high quality, all features that owners today appreciate. By comparison, in today's new construction, materials of such quality are rarely available and comparable detailing is very expensive. The high quality of construction in historic buildings is therefore a "value" for many people.

### **Adaptability**

Owners also recognize that the floor plans of historic buildings easily accommodate comfortable life-styles and support a diversity of populations. Rooms are frequently large, permitting a variety of uses while retaining the overall historic character of each structure and open space often exists on a lot to accommodate an addition, if needed.

### **Livability and quality of life**

When groups of older buildings occur as a historic district, they create a street scene that is "pedestrian friendly," which encourages walking and neighborly interaction. Mature trees and decorative architectural features also contribute to a sense of identity that is unique for the neighborhood, an attribute that is rare and difficult to achieve in newer areas of the city. This physical sense of neighborhood can also reinforce desirable community social patterns and contribute to a sense of security. Many residents of the historic district, for example, note how easily they get to know their neighbors and praise the fact that they are recognized by others who live in the vicinity.

### **Environmental benefits**

Preserving a historic structure is also sound environmental conservation policy because "recycling" it saves energy and reduces the need for producing new construction materials. Three types of energy savings occur: first, energy is not consumed to demolish the



*Most historic residences, such as the J.H. Goodman residence shown here, are of high quality construction. This is therefore a "value" for many people and to the city as a whole.*

existing building and dispose of the resulting debris. Second, energy is not used to create new building materials, transport them and assemble them on site. Finally, the "embodied" energy, that which was used to create the original building and its components, is preserved.

By "reusing" older materials as a historic building, pressure is also reduced to harvest new lumber and other materials that also may have negative effects on the environment of other locales where these materials are produced. Because older buildings are often more energy-efficient than new construction, when properly used, heating and cooling needs are reduced as well.

Living in historic neighborhoods also helps reduce the city's dependence upon automobiles. Because these older places are in close proximity to the original downtown, they provide opportunities for many people to work close to where they live, and because commuting distances are reduced, so are vehicle miles traveled. Public transportation is also a feasible option for many in these neighborhoods, further reducing automobile use. A reduction in gasoline consumed and in air pollution from emissions discharged are therefore positive results of living in historic neighborhoods.

### **Economic benefits**

Historic resources are finite and cannot be replaced, making them precious commodities that many buyers seek. Therefore, preservation adds value to private property. Many studies across the nation document that, where historic districts are established, property values typically rise, or at least are stabilized. In this sense, designation of a historic district appears to help establish a climate for investment. Property owners within the district know that the time and money they spend on improving their properties will be matched with similar efforts on surrounding lots; these investments will not be undermined by inappropriate construction next door.

The condition of neighboring properties also affects the value of one's own property: people invest in a neighborhood as much as the individual structure itself and, in historic districts where investment is attracted, property owners recognize that each benefits from the commitment of their neighbors. An indication of the success of historic preservation is that the number of designated districts across the country has increased, due to local support, such that an estimated 1,000,000 properties, both as individual landmarks and in historic districts, are under local jurisdictions.

Preservation projects also contribute more to the local economy than do new building programs because each dollar spent on a preservation project has a higher percentage devoted to labor and to purchase of materials available locally. By contrast, new construction typically has a higher percentage of each dollar spent devoted to materials that are produced outside of the local economy and to special construction skills that may be imported as well. Therefore, when money is spent on rehabilitating a building, it has a higher "multiplier effect," keeping more money circulating in the local economy.

Rehabilitating a historic building also can cost less than constructing a new one. In fact, the guidelines for rehabilitation of historic structures presented in this document promote cost-saving measures: they encourage smaller and simpler solutions, which in themselves provide savings. Preserving building elements that are in good repair is preferred, for example, rather than replacing them. This typically is less expensive. In some instances, appropriate restoration procedures *may* cost more than less sensitive treatments, however. In such cases, property owners are compensated for this extra effort, to some extent, in the added value that historic district designation provides. Special economic incentives also exist to help offset potential added costs.

### **Incentives for preservation**

While these economic benefits are substantial, special incentives also exist to help offset potential added costs of appropriate rehabilitation procedures. Income tax credits are offered at the state and federal levels for appropriate rehabilitation. In some cases, low-interest loans are available through the City/County Housing Authority, using Community Development Block Grant (CDBG) funds.

### **Responsibility of ownership**

Ownership of a historic property carries both the benefits described above and also a responsibility to respect the historic character of the property and its setting. While this responsibility does exist, it does not automatically translate into higher construction or maintenance costs. In the case of new construction, for example, these design guidelines focus on *where* a building should be located on a site and *what* its basic scale and character should be. The guidelines do *not* suggest what the style of the new building should be or the degree of detail that it should have, factors which could affect building costs. (In fact, imitating historic styles is discouraged in these design guidelines.) Ultimately, residents and property owners should recognize that historic preservation is a long-range community policy that promotes economic well-being and overall viability of the city at large and that they play a vital role in helping to implement that policy through careful stewardship of the area's historic resources.

## **PLANNING A PRESERVATION PROJECT**

The first step in planning a preservation project is to identify any significant features and materials associated with the property. Retaining such details will greatly enhance the overall quality of the preservation project. If these features and materials are in good condition, then selecting an appropriate treatment mechanism will provide for proper preservation. In making the selection follow this sequence:

1. If a feature is intact and in good condition, maintain it as such.
2. If the feature is deteriorated or damaged, repair it to its original condition.
3. If it is not feasible to repair the feature, then replace it with one that is the same or similar in character (materials, detail, finish) to the original one. Replace only that portion which is beyond repair.
4. If the feature is missing entirely, reconstruct it from appropriate evidence.
5. If a new feature or addition is necessary, design it in such a way as to minimize the impact on original features.

## **SELECTING A PRESERVATION APPROACH**

Each preservation project is unique. It may include a variety of treatment techniques, including the repair and replacement of features and maintenance of those already in good condition. In each case, it is important to develop an overall strategy for treatment that is based on an analysis of the building and its setting.

This research should begin with an investigation of the history of the property. This may identify design alterations that have occurred and may help in developing an understanding of the significance of the building as a whole as well as its individual components.

This historical research should be followed with an on-site assessment of existing conditions. In this inspection, identify those elements that are original and those that have been altered. Also determine the condition of individual building components.

Finally, list the requirements for continued use of the property. Is additional space needed? Or should the work focus on preserving and maintaining the existing configuration?

By combining an understanding of the history of the house, its present condition and the need for actions that will lead into the future, one can then develop an appropriate preservation approach. In doing so, consider the terms that follow:

### **Adaptive use**

Converting a building to a new use that is different from that which its design reflects is considered to be "adaptive use." For example, converting a residential structure to offices is adaptive use. A good adaptive use project retains the historic character of the building while accommodating its new functions.



*Converting a residential structure to offices is adaptive use, such as was done with the Noyes/York house.*

### **Maintenance**

Some work focuses on keeping the 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. In some cases, preventive maintenance is executed prior to noticeable deterioration. No alteration or reconstruction is involved. Such work is considered "maintenance." Property owners are strongly encouraged to maintain their properties in good condition so that more aggressive measures of rehabilitation, restoration or reconstruction are not needed.

### **Preservation**

The act or process of applying measures to sustain the existing form, integrity and material of a building or structure, and the existing form and vegetative cover of a site is defined as "preservation." It may include initial stabilization work, where necessary, as well as on-going maintenance of the historic building materials. Essentially, the property is kept in its current good condition.

### **Rehabilitation**

Rehabilitation is the process of returning a property to a state which makes a contemporary use possible while still preserving those portions or features of the property which are significant to its historic, architectural and cultural values. Rehabilitation may include the adaptive use of the building and major or minor additions may also occur. Most good preservation projects in Napa may be considered rehabilitation projects.

### **Renovation**

To renovate means to improve by repair, to revive. In renovation, the usefulness and appearance of the building is enhanced. The basic character and significant details are respected and preserved, but some sympathetic alterations may also occur. Alterations that are made are generally reversible, should future owners wish to restore the building to its original design.

### **Restoration**

To restore, one reproduces the appearance of a building exactly as it looked at a particular moment in time; to reproduce a pure style—either interior or exterior. This process may include the removal of later work or the replacement of missing historic features. A restoration approach is used on missing details or features of an historic building when the features are determined to be particularly significant to the character of the structure and when the original configuration is accurately documented.

### **Remodeling**

To remake or to make over the design image of a building is to remodel it. The appearance is changed by removing original detail and by adding new features that are out of character with the original. Remodeling is inappropriate for historic buildings in Napa.

### **Combining preservation strategies**

Many successful rehabilitation projects that involve historic structures in Napa may include a combination of preservation, restoration and other appropriate treatments. For example, a house may be adapted to use as an office, and in the process, missing porch brackets may be replicated in order to restore the original appearance, while existing original dormers may be preserved.

## **PRESERVATION PRINCIPLES**

The following preservation principles should be applied to all historic properties in Napa:

### **Respect the historic design character of the building.**

Don't try to change its style or make it look older than it really is. Confusing the character by mixing elements of different styles is also an example of disrespect.

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

Building uses that are closely related to the original use are preferred. Every reasonable effort should be made to provide a compatible use for the building that will require minimal alteration to the building and its site. An example of an appropriate adaptive use is converting a residence into a bed and breakfast establishment. This can be accomplished without radical alteration of the original architecture.

Note that the Cultural Heritage Commission does not review uses; however, property owners should consider the impacts that some changes in use would have upon their historic properties, since this may affect design considerations that are reviewed by the Commission.

These uses may aid in interpreting how the building was used historically. Check the zoning code to determine which uses are allowed.

When a more radical change in use is necessary to keep the building in active service, then those uses that require the least alteration to significant elements are preferred. It may be, that in order to adapt your building to the proposed new use, such radical alteration to its significant elements would be required that the entire concept is inappropriate. Experience has shown, however, that in most cases designs can be developed that respect the historic integrity of the building while also accommodating new functions. Note that more radical changes in use can make projects more expensive or result in the loss of significant features. Carefully evaluate the cost of alteration as adaptation for a radical change may prove too costly or destroy too many significant features.

### **Protect and maintain significant features and stylistic elements.**

Distinctive stylistic features or examples of skilled craftsmanship should be treated with sensitivity. The best preservation procedure is to maintain historic features from the outset so that intervention is not required. Protection includes the maintenance of historic material through treatments such as rust removal, caulking, limited paint removal and re-application of paint.

### **Preserve any existing original site features or original building materials and features.**

Preserve original site features such as grading, rock walls, etc. Avoid removing or altering original materials and features. Preserve original doors, windows, porches and other architectural features.

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

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

## **FOR PROJECTS SUBJECT TO FORMAL REVIEW**

Although the Planning Department is often available to assist drop-in requests, it is best to schedule an appointment. All requests for demolition of an historic structure and exterior changes to one must be presented to the Cultural Heritage Commission for review, and should be submitted to the Planning Department six weeks prior to the CHC meeting date. Information required for submittal is outlined on the application. Contact the Planning Department to obtain information about the meeting schedule.

For projects that are subject to landmarks review, the amount and type of information an applicant supplies is crucial to getting a project reviewed. Always provide photographs of the existing and/or historic conditions, as well as dimensioned drawings of the work to be done that will effectively illustrate the proposed work. Also provide manufacturers' brochures if possible for items such as windows and doors, and samples

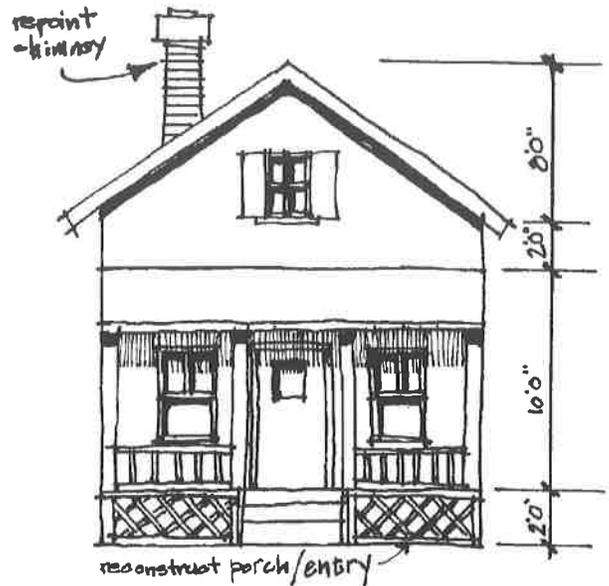
of materials if they are available. The more information that an applicant provides in the beginning of the process, the more quickly the project can be reviewed.

**Importance of acquiring a permit**

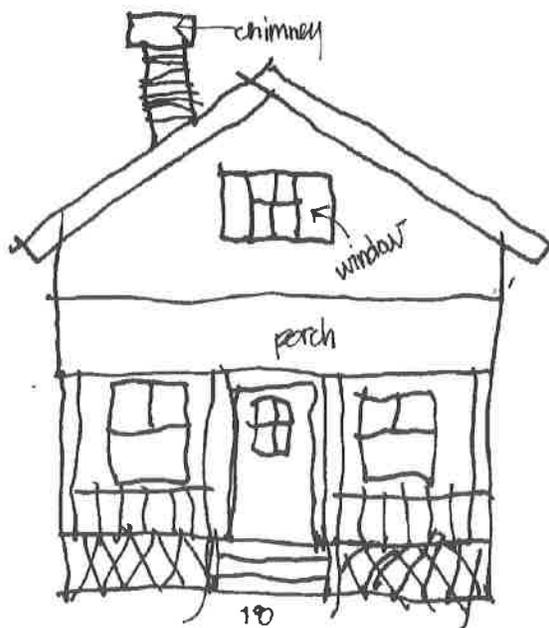
Obtaining a building permit is a crucial step in any construction process. If a city building or zoning inspector finds that work is occurring without a permit, the work is stopped, or "red tagged." In the simplest situation, construction or demolition is delayed; in more contentious situations the work has to be reversed or rebuilt, resulting in long delays, additional fees and occasionally court appearances.

Building permits are not only a way for the city to keep track of applications, but they also serve as protection for the owner. Many appeals have come about after work has been stopped by a zoning or building inspector in situations in which the owner or contractor was unaware that a permit was necessary or refused to obtain one. A permit, issued by the City of Napa, is the appellant's proof that they have tried to comply with the city's regulations. Most importantly, obtaining a building permit means that the work will be inspected to determine that it has been executed correctly, which provides a long-term safeguard for the property owner.

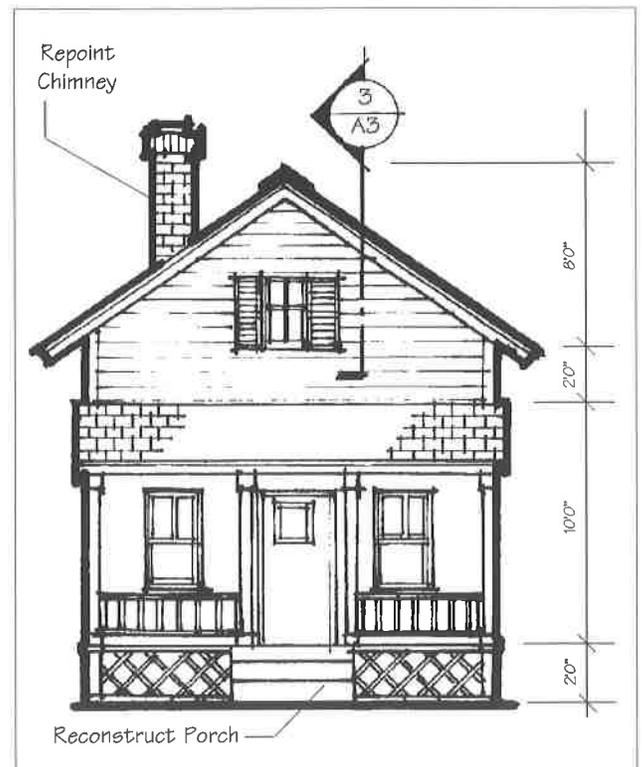
Note that these guidelines may apply in addition to provisions in the zoning ordinance and building codes for construction of buildings and site work.



*Appropriate drawing: while in free-hand, this drawing does adequately convey the scale and character of the proposed work.*



*Inappropriate drawing: the scale and character are not clearly conveyed, nor are there any dimensions.*



*Appropriate drawing: mechanically drafted to scale, this drawing best conveys the character of the proposed work.*

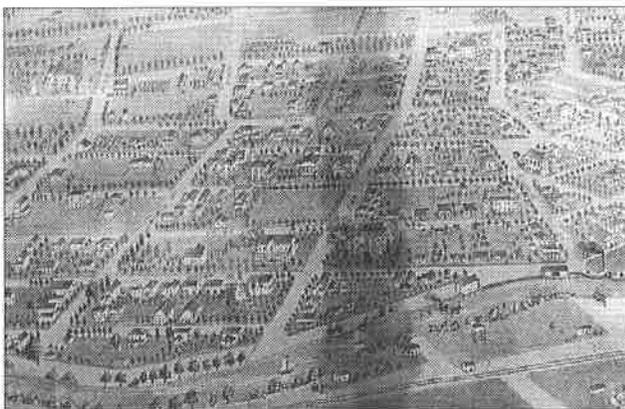
## ***HISTORIC OVERVIEW OF THE NAPA ABAJO/FULLER PARK HISTORIC DISTRICT***

*(as adapted from "National Register Registration Form, "Napa Abajo/Fuller Park Historic District" by Donald S. Napoli, Ph.D.)*

The Napa Abajo/Fuller Park neighborhood is one of the oldest residential areas of Napa. Construction began shortly after the founding of the town and continued beyond the end of World War II. Today the neighborhood provides an illuminating cross-section of houses built between 1870 and 1950.

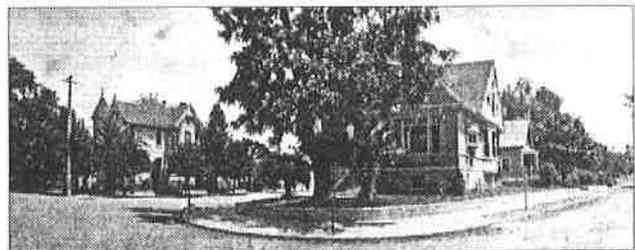
The City of Napa was founded in 1848 as a shipping port on the Napa River for agricultural products. The original town plat extended only a few hundred feet west of the river. As commerce and agriculture expanded in the 1850s, the town grew—first to the north and south, then to the west. The Fuller Park area, which was about a half-mile west of the river, became part of the city in the 1850s. As the community grew, land uses in the neighborhood changed from small-scale agricultural plots and vacant lots to single family residences. This continued until 1880. Generally, this new residential area was divided into large lots, which later split into smaller parcels.

The Napa Abajo/Fuller Park area was laid out over flat terrain in a regular grid pattern. All the streets met at right angles (or nearly so). The blocks differed in size, with some twice as large as others.



*In this 1871 birds-eye view of Napa, the clashing grid system of the many neighborhoods can easily be seen. Although an artist's sketch, the location, scale and types of buildings seen are fairly accurate. Many of these structures still survive today.*

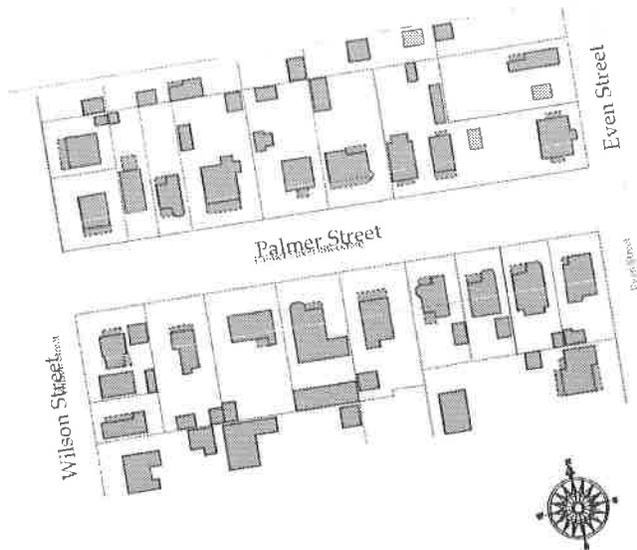
Residential construction followed a typical Napa pattern based on parcel-splitting and reflected local population growth during the period of significance. Generally, the blocks were first divided into large lots that allowed small-scale agricultural use. A few houses appeared in the district in the early 1860s. By 1868 most blocks in the district contained at least one dwelling. Later these parcels were split as the need for residential sites grew. A house from the 1870s or 1880s represented the first division of a block into large lots. An adjacent residence from later decades usually indicated not a replacement on an original parcel but the first building on the previously unused half of an original lot. Construction was vigorous through 1890, dropped off considerably during the depression of the mid- and late- 1890s (when Napa's population actually decreased), picked up again as prosperity returned after the turn of the century, and then slowed during World War I. So dates of construction reflected residential needs to some extent. By 1918, when the district had only a handful of empty lots, each block contained buildings from several decades.



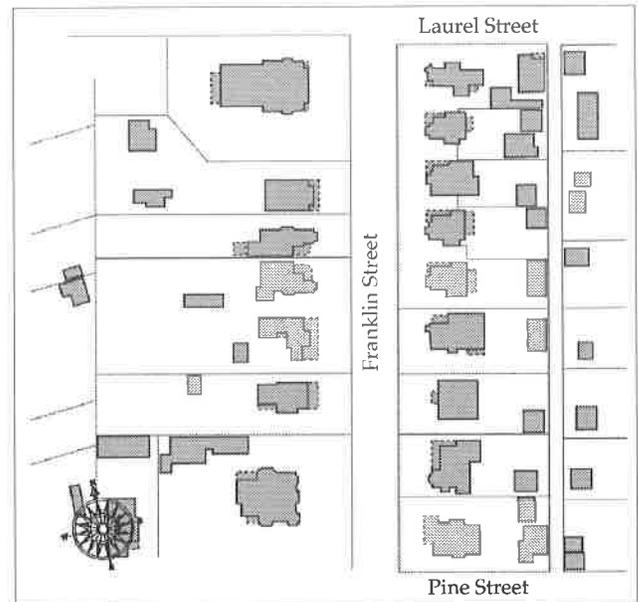
*In an early photograph of the intersection of Division, Randolph and Fifth Streets, trees have already grown to substantial size, establishing a foreground for the buildings. Note the house in the background and compare with the photograph below.*



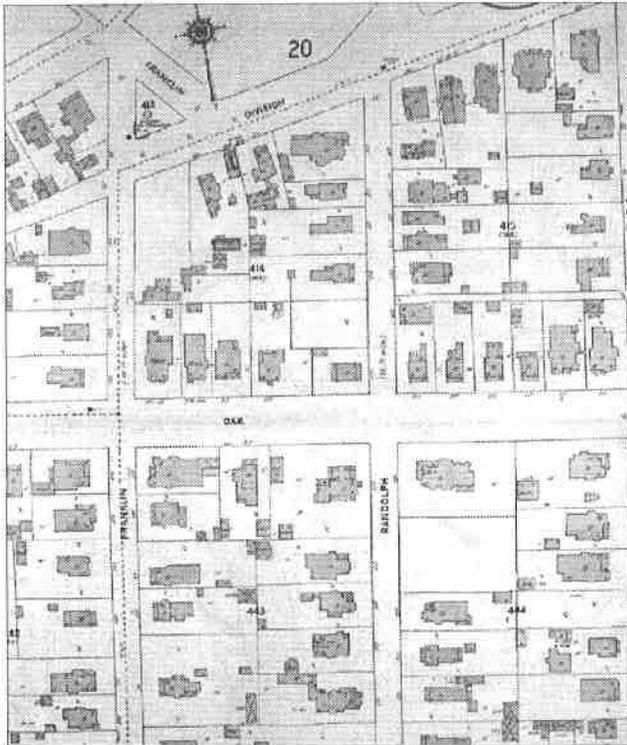
*Landscape features established early in the district survive today.*



*Analysis of this 1924 Sanborn map detail of Palmer Street illustrates the range of single family construction in the neighborhood. The houses are relatively similar in scale—ranging from 25 to 30 feet in width—but a greater variety in how they are sited on their lots exist. Houses on the north side of Palmer are typically sited closer to the street (from 10 to 25 feet from the front property line); while the setback on the south side starts at 18 feet. Other neighborhood characteristics can be seen in this map detail as well. Most of the houses located along this block of Palmer Street have one story porches which face the street (depicted as dotted lines on the fronts of buildings) as well as small accessory structures located to the rear of the lots. Note that some of the accessory structures were located closer to the side property line. These structures probably were garages, setback from the street and accessed by a long drive running next to the primary structure. New construction projects, including additions, should continue these planning precedents.*



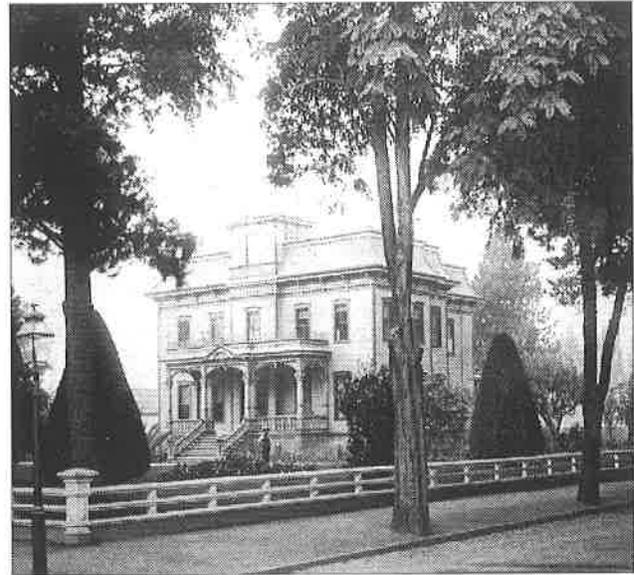
*A similar analysis can be made on this 1924 Sanborn map detail of Franklin Street. Both the setbacks and building sizes are slightly greater than those seen along Palmer Street. This particular block of Franklin Street exhibits two of the neighborhood's grander structures anchoring the corner lots. Whereas these structures are obviously larger—with greater setbacks of 40 to 50 feet from the front property line—the rest of the block (both sides of the street) falls into a common range between 30 to 35 feet. Although not as grand as the corner structures, the remainder of this block is still considerably larger than the cottages along Palmer Street. Facade widths along Franklin Street range from 25 to 45 feet. Close inspection shows that just as many houses in this neighborhood greet the street with a front porch, and have smaller accessory structures to the rear of the lots. Note that the accessory structures on the east side of Franklin Street are sited alongside an alley way—which is a rare feature in the neighborhood. Locating garages or carports at the alley edge, or at least toward the rear of the lot, should be a development pattern which is continued, however. Although, these map details illustrate only two blocks of the entire Napa Abajo/Fuller Park neighborhood, the characteristics seen here are very common throughout. When considering a project in this neighborhood, keep in mind the surrounding context. Not all structures will be the same size or setback the same distance, but if they are within a range, then visual continuity will result.*



*The varying house sizes, as seen in this 1910 Sanborn map, reflect the mix of income levels that have always been a part of Napa. Despite the stylistic differences between these mansions and cottages, similar development aspects, such as front yard setbacks, can be seen throughout the district.*

The use by single families largely accounts for the visual characteristics of the district. Main buildings were clearly separated from their neighbors. They had side yards, often with driveways, and backyards. They also had front lawns that put them back usually 10 to 20 feet from the sidewalk. In most cases a grass margin between sidewalk and street added to the setback. The buildings were individually landscaped with trees, shrubs, and small plants. Sometimes low concrete walls or fences of picket board or wrought iron added to the separation between houses. About two-thirds of the parcels had both a main building (usually a house) and one or more auxiliary buildings (garages and second units). Many also had sheds.

After 1905 the defining feature of the neighborhood was Fuller Park itself. The land, originally laid out as four city blocks, was largely undeveloped when the city purchased it. It contained only a handful of houses at the turn of the century. The acquisition signaled an important civic improvement for Napa, which had almost no other park land. Plans for the park focused on creating open space and planting a variety of trees, shrubs and flowers. The plans soon became reality, and the park assumed the character it has today.

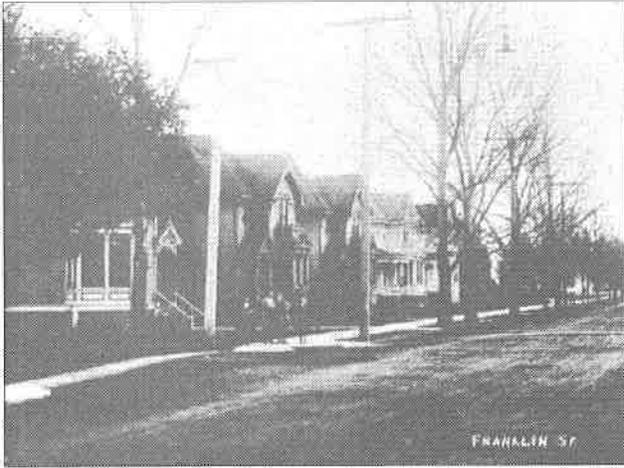


*Although a largely single family residential context of small cottages, several grand mansions exist throughout the neighborhood.*

The district also reflected aspects of social history in Napa. One was the growth of single family residences, Napa's standard response to the need for additional housing during the period of significance. Construction costs remained comparatively low, while Napa maintained a fairly high level of general prosperity. Most full-time workers could thus afford detached houses.

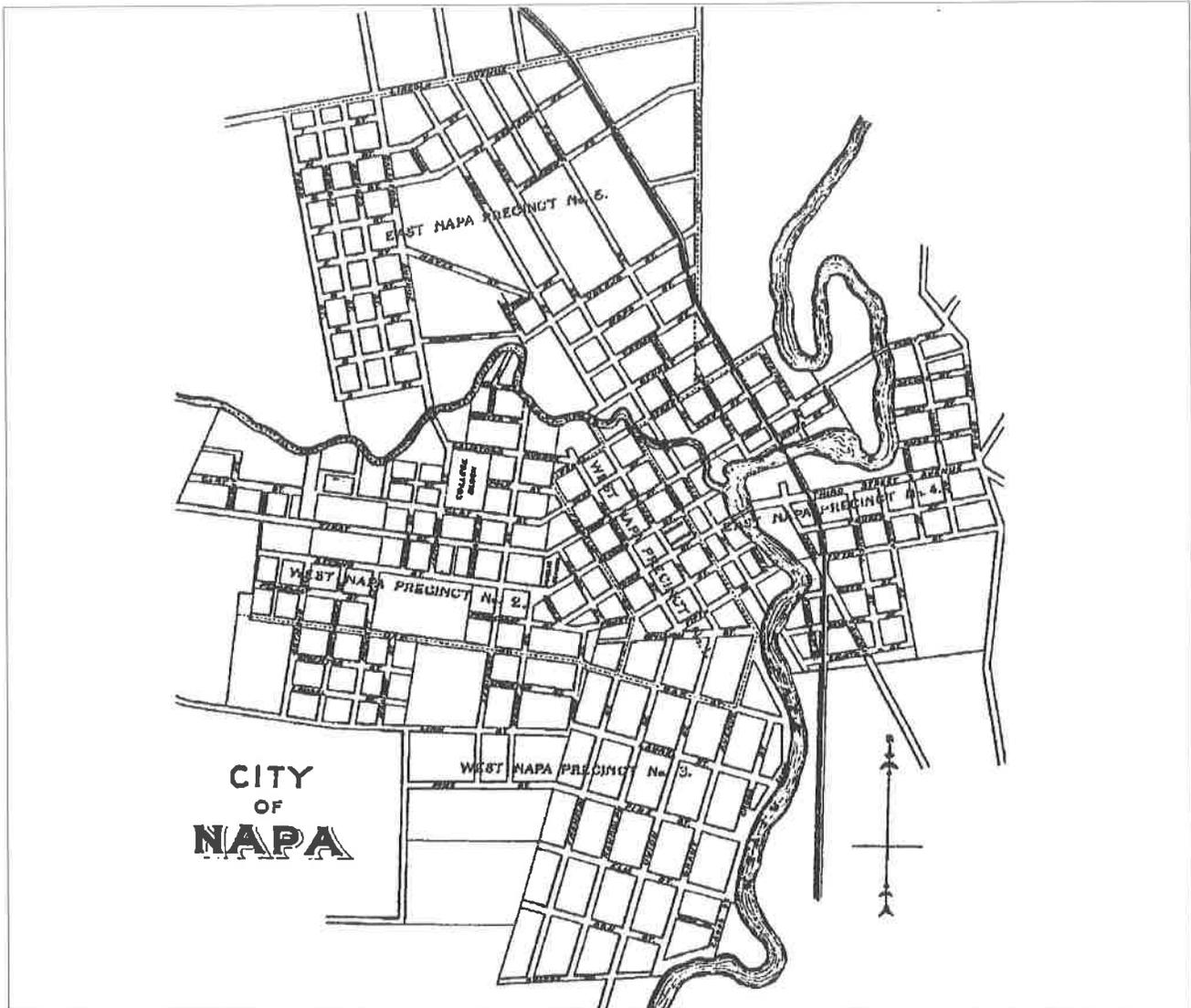
As a result, most of Napa's permanent residents lived in single family houses, and most of the houses were occupied by their owners. Nevertheless, because the residents varied widely from one another in their incomes and occupations (not to mention family size and aesthetic preference), their dwellings differed in spaciousness and architectural sophistication. The district also reveals these differences.

The Napa Abajo/Fuller Park Historic District reflects the residential architecture of Napa more clearly than any other group of buildings in the city. While the mixing of large and small houses typified residential construction throughout Napa before World War II, no other neighborhood provides such dramatic contrasts. Nor does any have so many "contributing" historic buildings.



*The growth of single family residences was a standard response to the need for additional housing during the period of significance. In this 1908 photograph, street trees align along the sidewalk edge and a rhythmic spacing of gable roofs express uniform side yard setbacks.*

Well-defined boundaries add to the district's cohesiveness. On the north is the downtown zone of mixed non-residential uses. The eastern and southern borders are marked by more recent construction, including several large apartment complexes. A large city park interrupts residential development on the west and beyond lies a neighborhood of largely post-1918 residences. As a result, when one enters the Napa Abajo / Fuller Park neighborhood a feeling of community and belonging can be sensed. The similarity in building forms, materials and siting all contribute to a distinct sense of place.



*This Official Map of Napa County, produced in 1895, documented a series of city precincts, each with its distinct street grid orientation. By this time, the area which was to become the Napa Abajo/Fuller Park Historic District was located in the West Napa Precinct Number 3, in the lower central portion of the map.*

---

## For additional information:

Gregory, Tom et al. *History of Solano and Napa Counties*. Los Angeles: Historic Record Co., 1912.

Murtagh, William J. *Keeping Time: The History and Theory of Preservation in America*. Pittstown, New Jersey: The Main Street Press, 1988.

Napa, California. Fire Insurance Maps. New York: Sanborn Map and Publishing Co., 1891, 1901, 1910 (rev. 1918), 1924, 1941 (rev. 1949).

Napa, California. City Planning Department. Napa Historic Resources Inventory, 1978.

Napoli, Donald S. "Fuller Park Historic Resources Inventory." Report for the Napa City Planning Department, 1994.

Napoli, Donald S. *National Register Registration Form*, "Napa Abajo / Fuller Park Historic District."

Palmer, Lyman L. *History of Napa and Lake Counties, California*. San Francisco: Slocum, Bowen and Co., 1881.

Pierce, W. A. *Revised Map of the City of Napa and the Surroundings, 1879*. San Francisco: M. Schmidt and Co., 1878.

Sacramento, California. Department of Parks and Recreation. National Register Files. Napa County.



# Architectural Styles



## ARCHITECTURAL STYLES

The Napa Abajo/Fuller Park Historic District contains a wide variety of building styles. This rich architectural heritage enhances the city and contributes to its strong "sense of place."

This chapter provides a brief overview of several styles found in the historic district. While this section describes many styles found here, certain others that appear less frequently are not included.

One reason for such diversity is due to the manner in which parcels were divided over time. For example: a home constructed during the 1870s or 1880s, was often built on a large lot. In later years, portions of this lot were then subdivided and smaller homes were erected. This development sequence therefore yielded a variety of building sizes in one block and also resulted in a range of building dates spanning several decades.

There are clear examples of the Italianate, Stick/Eastlake, Queen Anne, Neoclassical Revival, Craftsman, Tudor Revival and Spanish Eclectic styles. Others are best described as "vernacular." These simple homes lack a distinct style but reflect the traditions of building at their time of construction and although they are not "pure styles, they are sometimes decorated with elements derived from a combination of the more formal styles.

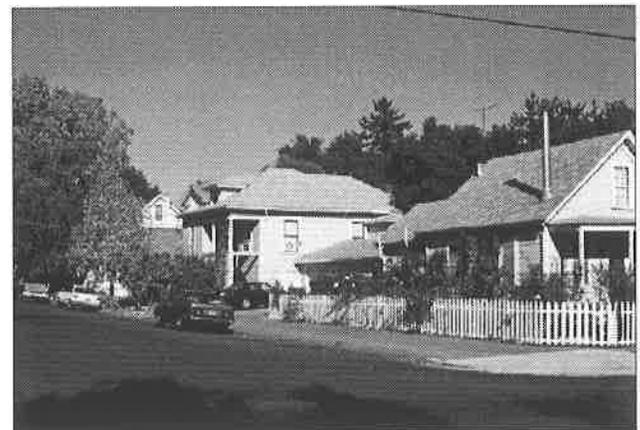


*Tudor Revival houses, with their sloped, tile roofs, are a common style in the district.*

Even though the homes are very diverse, they do share common features. The most obvious characteristic is that a vast majority of them, almost 75 percent, are two stories or less in height. Also, with the exception of small auxiliary buildings, a house is the largest structure on the lot. All of the homes face the street and are separated from their parcel lines by yards in the front, rear and on both sides. Another feature is that the predominant construction material was wood, although other materials were sometimes used.



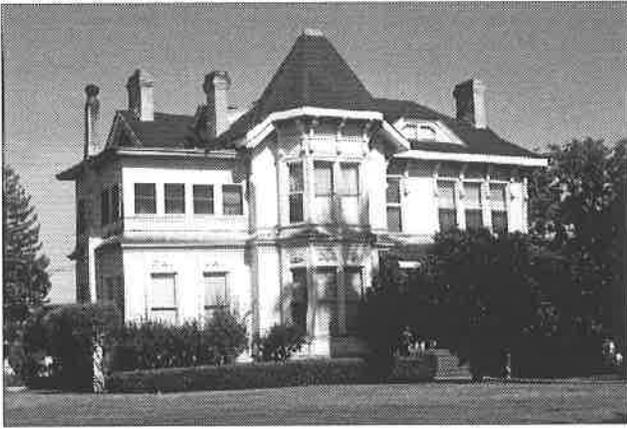
*The architectural diversity found in the Napa Abajo/Fuller Park neighborhood contributes to the sense of place, and provides a wonderful environment for strolling and neighborly interaction.*



*Even though the homes are very diverse, they do share common features, such as porches, wood siding and one-story height.*

### For additional information:

McAlester, Virginia and McAlester, Lee. *A Field Guide to American Houses*. New York: Alfred A. Knopf, 1990.



*Ornate treatment of the eaves, including the use of brackets, modillions and dentil courses of the Italianate style*



*Bay windows, often rectangular in shape of the Italianate style*



*Low-pitched roof and clapboard siding of the Italianate style*

### **Italianate (c. 1870-1895)**

The Italianate style was introduced by Andrew Jackson Downing in his 1850 publication, *The Architecture of Country Houses*. He extolled the virtues of the Gothic Revival, but offered the "villa," a version based on Italian country houses, that veered more toward classicism and did not have the religious overtones of the Gothic Revival. The style was used in Napa after 1870, but only occasionally and few examples remain.

#### **Characteristics**

- wood clapboard and plaster siding
- double-hung, narrow windows, often with round arch heads
- window panes are either one-over-one or two-over-two
- protruding sills
- ornate treatment of the eaves, including the use of brackets, modillions and dentil courses
- low-pitched, hipped roof
- blocked, cube shape, with a side-passage plan, or cross-gable
- bay windows, often rectangular in shape
- quoins at building corners
- cresting on roofs
- a transom, often curved, above the front door
- ornate porch treatment, with round columns or square posts, and bargeboard ornament

**Stick/Eastlake (c. 1880-1890)**

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

**Characteristics**

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

**Shingle (c. 1885-1900)**

The Shingle style is closely related to the Queen Anne and the Colonial Revival styles, in the use of asymmetrical massing, broad front porches and window treatments. Its defining characteristic is the extensive use of shingles as a siding material.

**Characteristics**

- The structure is almost entirely clad with shingles.
- Secondary materials include sandstone foundations and wood for windows and trim.
- large, dominant front gable
- asymmetrical massing, including the use of towers, dormers and eyebrow windows
- The porch is a prominent feature that is tucked under the main roof line.
- use of classical features, such as round columns on porches, one-over-one double-hung sash windows and Palladian windows



*Decorated wall surfaces of the Stick style*



*Shingle siding of the Shingle style*



*Use of varying wall textures and ornament: wooden scroll work on porches and gables, ornate metal railings in the Queen Anne style*



*Use of bay windows, towers, turrets, dormers, gables—anything that protrudes from the wall and the roof—on the Queen Anne style*

### **Queen Anne (c. 1885-1905)**

Proponents of the Queen Anne style found their inspiration from the medieval art and architecture of its namesake's reign (1702-1714), growing out of recognition of vernacular, modest, pre-industrial structures and a desire to bring about a close relationship of architecture to ornamentation.

In the United States, it developed from a desire to identify a national style. Both the Centennial Exposition, held in Philadelphia in 1876, and the popularity of New England coastal towns exposed Americans to their colonial, vernacular architectural past. The wood clapboard and shingle houses that were constructed in eastern Massachusetts during the seventeenth and early eighteenth centuries brought about the usual longing of security and simplicity that earlier ages always evoke, and were all the more appealing because they were seen as purely "American." The new Queen Anne style used the broad gables, long sloping roofs and small pane windows of these early houses for the exterior, while giant hearths, inglenooks and spacious, inviting halls influenced interior design. The style introduced a new kind of open planning and a new way of massing volumes of space; it was inherently eclectic and became available to homeowners of all income levels in various sizes.

#### Characteristics

- irregular, asymmetrical massing
- use of bay windows, towers, turrets, dormers, gables—anything that protrudes from the wall and the roof
- use of varying wall textures
- use of ornament: wooden scroll work on porches and gables, ornate metal railings
- windows with leaded or stained glass
- windows with large panes of glass surrounded by small panes
- tall brick chimneys

**Dutch Colonial Revival (c. 1890-1915)**

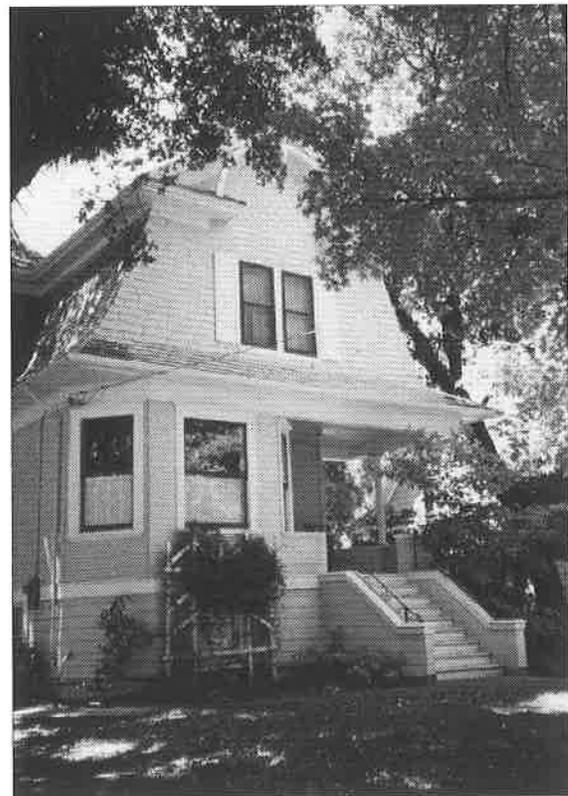
The examples to the left portray a style known as "Dutch Colonial Revival," because of the use of a gambrel roof. This style is closely allied with the Shingle and the Queen Anne styles. The details, such as the window pattern, porches and materials are very similar.

**Characteristics**

- gambrel roof, both side- and front-facing variations can be found
- shingled gable end
- two story, with the second floor in the roof form
- prominent front porch, with classically-detailed porch supports and plain balustrades
- double-hung sash windows, with either single panes or multiple panes in the upper light
- lunette windows in the upper gable
- large, single pane windows with a fixed transom on the first story



*Gambrel roof, both side and front-facing variations can be found in the Dutch Colonial Revival style.*



*Two-story, shingle gable end of the Dutch Colonial Revival style*



*Full-height porch with a pediment in the Neoclassical Revival style: in some instances the porches are curved porticoes.*



*Steeply pitched roof with cross-gabled roof lines of the Tudor Revival style*

### **Neoclassical Revival (c. 1905-1950)**

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

#### **Characteristics**

- full-height porch with a pediment, round columns with complex capitals. In some instances the porches are curved porticoes
- hipped roofs
- eaves with simple dentils, modillions, frieze
- panelled doors surrounded by side lights, pilasters and a pediment
- double-hung windows; usually one-over-one, but sometimes six-over-six or six-over-one
- low porch rails with turned balusters

### **Tudor Revival (c. 1905-1935)**

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

#### **Characteristics**

- steeply pitched roof
- cross-gabled roof lines
- decorative half-timbering
- decorative masonry
- arched doorways
- casement windows, often with leaded, diamond panes
- projecting entryway that follows slope of front gable
- rolled edges on roofing (an attempt to imitate thatch)
- stucco

**Craftsman (c. 1905-1930)**

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

**Characteristics**

- low-pitched gabled roof
- decorative beams or braces under gables
- one-over-one, double-hung windows, or
- one-light, fixed window; with fixed transom
- prominent lintels and sills
- full or partial, open porch with square posts and tapered arched openings of the Craftsman style
- gabled dormers
- exposed rafters
- wide eaves
- outside siding: wood clapboard, stucco
- concrete or brick foundation

**Prairie (c. 1905-1915)**

Shortly after he built his own Shingle style house in Oak Park, Illinois, Frank Lloyd Wright developed one of America's few indigenous styles known as the Prairie style. It featured open planning; shallow-pitched roofs with broad, sheltering overhangs; bands of casement windows, often with abstract patterns of stained glass; and a strong horizontal emphasis. This style quickly faded from fashion, however, after World War I.

**Characteristics**

- horizontal patterns in wall materials
- horizontal rows of windows, sometimes wrapping around corners
- low-pitched roof with widely overhanging eaves
- two-stories with one-story porches or wings
- massive square porch supports
- Gabled roof edges are often flattened.
- contrasting wood trim
- broad, flat chimneys
- geometric patterns of small-pane window glazing
- large, plate glass windows
- tall casement windows
- Single or double-hung windows can also be used.
- long, wide concrete lintels and sills



*Full or partial, open porch with square posts and tapered arched openings of the Craftsman style*



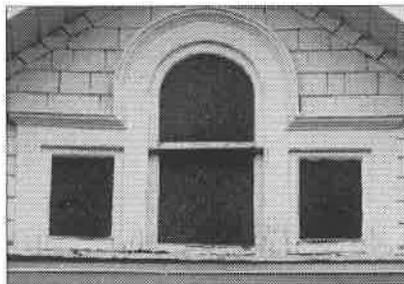
*Decorative beams or braces under gables of the Craftsman style*



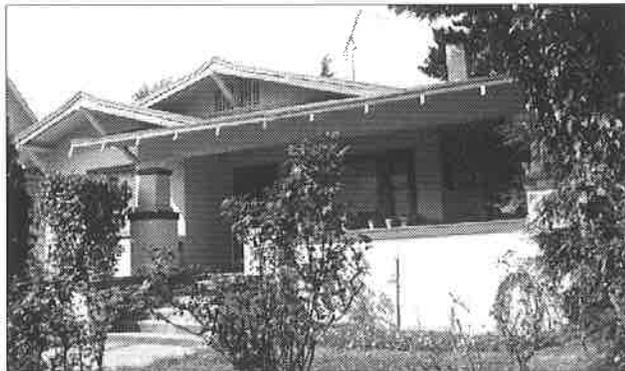
*Low-pitched roof with widely overhanging eaves of the Prairie style*



*Full-width front porch of the California Bungalow*



*Tripartite window of the California Bungalow*



*Exposed rafter brackets of the California Bungalow*



*Use of stucco, often with a textured pattern, with round-arched openings in the Spanish Eclectic style*

### **California Bungalow (c. 1905-1925)**

Although similar to the Craftsman in construction, the California Bungalow is a type of building rather than its own style. It is believed that the word “bungalow” comes from a form of East Indian dwelling with broad verandas. Its immense popularity in the United States springs from a rejection of the constraints of the Victorian era and from the fact that it lent itself well to both modest and impressive house designs.

Although bungalows display a variety of materials and details, they are easily recognized by their wide, low-pitched roofs and broad front porches that create a deep, recessed space. Many bungalows fall readily into the Arts and Crafts categories, with exposed brackets and rafters, the use of “art” glass in windows and the combination of different textures.

#### Characteristics

- a rectangular plan with one or two stories
- different roof types
- exposed rafters, brackets—anything to evoke the structural composition of the building
- wooden shingles or shakes, cobblestone and brick
- broad eaves
- full-width front porch
- thick, tapered porch posts
- rectangular bay windows
- casement windows
- tripartite (divided into thirds) windows
- Doors are wooden with panels and windows in the upper third.
- wing walls from the porch
- dormers that follow the line of the roof
- Concrete foundations generally extend one to two inches beyond the wall.

### **Spanish Eclectic (c. 1915-1935)**

This style was popularized by the Panama-California Exposition, held in San Diego in 1915. The exposition was widely publicized, and the use of architectural examples from the Spanish Colonies encouraged Americans to realize that their country had a rich Spanish heritage, as well as an Anglo-Saxon past.

#### Characteristics

- use of stucco, often with a textured pattern
- cross- or side-gabled roof
- use of tile roofs, usually red
- use of wrought-iron for balcony and porch railings
- decorative wall surfaces, using tile or low-relief terra-cotta sculpture
- round-arched openings

**Moderne (c. 1920-1940)**

Schools of architectural design in the modern age required new approaches to basic design. The elevator and the skyscraper went hand in hand. In the years after World War I, architects saw a chance to contribute to a new and better world. For architecture, this meant rejecting most conventional design standards.

Shortly after 1930, another influence affected the Moderne style—the streamlining of industrial designs. Ships, airplanes and automobiles began to incorporate smooth surfaces, curved corners and a low, horizontal emphasis. The Moderne style incorporated many of these elements and gave the impression that air could easily flow around them.

Characteristics

- smooth stucco wall surface
- flat roof, usually with ledge (coping) at roof line
- horizontal emphasis
- asymmetrical facade
- horizontal grooves, lines and balustrades
- curved corners
- metal casement windows that turn corners, both plate glass and glass block
- round windows

**Modern (c. 1935 to present)**

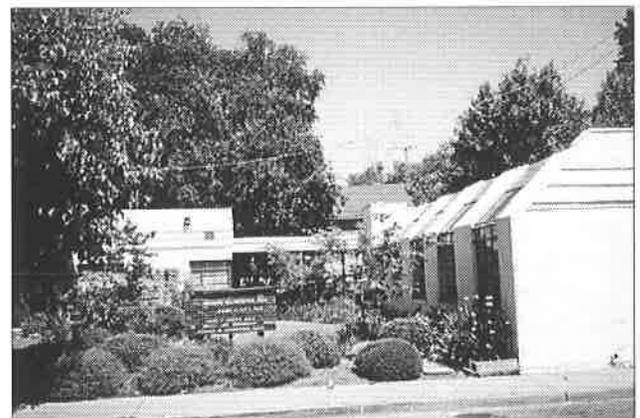
Most domestic building construction ceased during World War II. When construction resumed houses based on traditional styles were abandoned in favor of new modern styles that had just begun before the war. The first was the Minimal Traditional, which was loosely based on the Tudor. Like the Tudor, these generally have dominant front gables and massive chimneys. This style was dominant until the early 1950s, when the Ranch style was introduced. These are one-story houses with very low-pitched roofs and broad, sprawling facades. Also during the 1950s, the closely related Split-Level style, with half-story wings and sunken garages, began to emerge.

Characteristics

- low-pitched roofs, usually gabled or hipped
- low roof lines
- mild horizontal emphasis
- many building materials used, such as wood siding, synthetic siding and stucco. Many of these materials were used together
- double-hung windows, with no division of lights
- non-operable shutters
- automobile prominent in design (i.e. garages)



*Horizontal emphasis with windows that turn corners, both plate glass and glass block of the Moderne style*



*Smooth stucco wall surface of the Moderne style*



*Classic Vernacular*



*Vernacular with a shotgun plan*



*Hall and Parlor Vernacular*

### **Vernacular (c. 1885-1910)**

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

While the neighborhood includes "folk houses" of several types, the most prevalent is the Gable Front. The Gable Front Vernacular, usually one-story, has a front-facing gable roof with a full-width front porch. In Napa, these houses often have raised basements and some ornamentation that reflect the particular period of construction.

Other types, such as the Gable Front and Wing, I-House, Hall and Parlor and Pyramidal exist as well. The Gable Front and Wing Vernacular had L-plans with one section having a side-facing gable roof and the other with a front-facing gable. A long porch sometimes appears on the front elevation. In Napa these buildings are not highly ornamented.

The Hall and Parlor Vernacular is one-story and has a side-facing gable roof. It is two rooms wide (hence the name) and one room deep. Extensions often appear on the rear of the structure. Napa has a number of examples, many of which have been altered somewhat. They are seldom ornamented.

The I-House Vernacular is essentially a two-storied Hall and Parlor house. A full-width front porch is a typical feature. Napa has only a few examples.



*Open gable Vernacular*

Pyramidal Vernacular homes are square in plan and have hipped roofs with equal sides, or pyramidal. Some rear extensions to these homes are common. The front elevation tends to be symmetrical. Only a few homes of this type were built in Napa.

**Characteristics**

- hipped roof over the main block; projecting wing with front-facing gable
- porch, extending the length of the building, with shed roof on one-story; often a gable on two-story examples
- usually round columns
- tripartite, often Palladian window in upper story of gable
- tripartite division of windows on projecting wing
- clapboard wood siding, or shingles



*Front gable Vernacular with wing*



*Italianate Pyramidal Vernacular*



*Vernacular with intersecting gables*



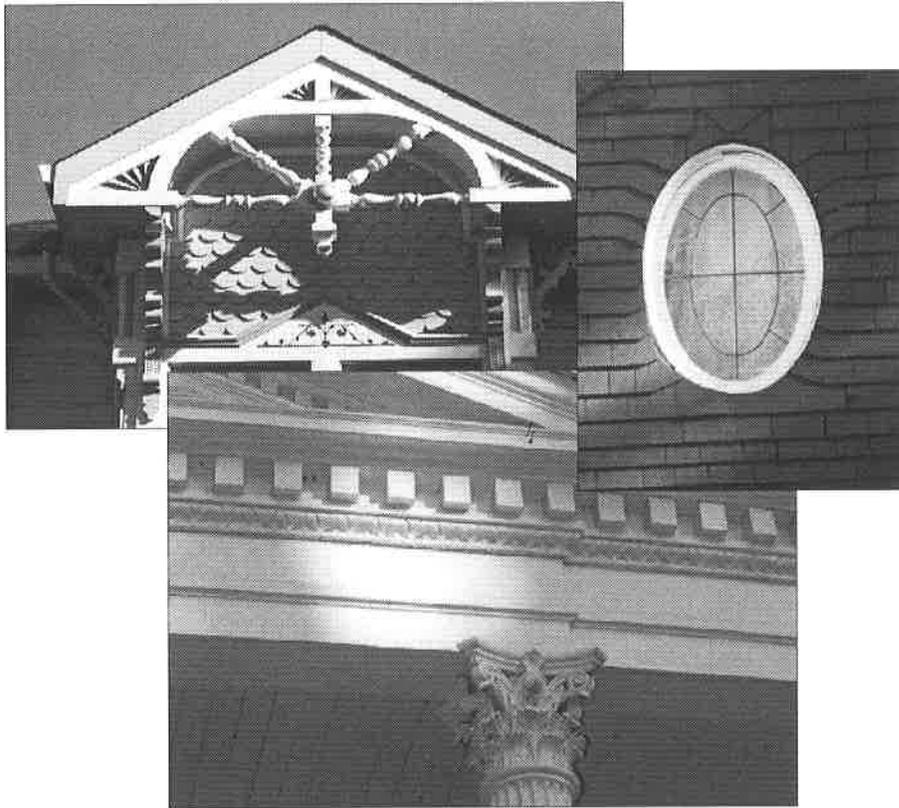
*Gothic Vernacular*



*End gable Vernacular*



# Rehabilitation Guidelines for Historic Properties





## *HISTORIC BUILDING MATERIALS*

### **Policy:**

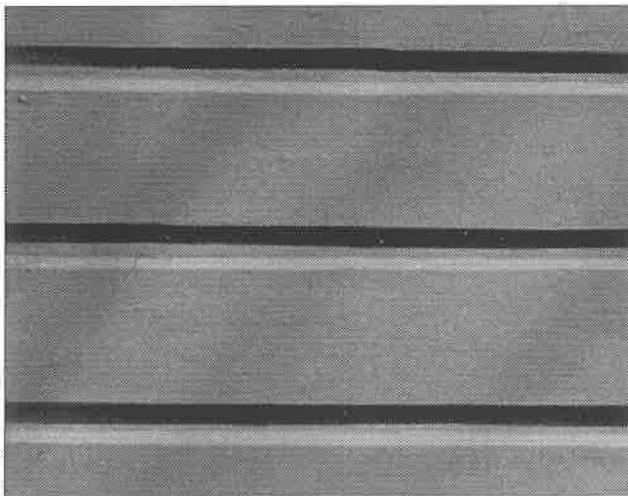
Primary historic building materials should be preserved in place whenever feasible. When the material is damaged, then limited replacement, matching the original, should be considered. Primary historic building materials should never be covered or subjected to harsh cleaning treatments.

This section addresses the treatment of primary historic building materials, those that compose the dominant exterior surfaces of historic buildings. The guidelines address preservation and repair as well as replacement of these materials. The treatment of materials used for architectural trim and details is addressed in a separate section.

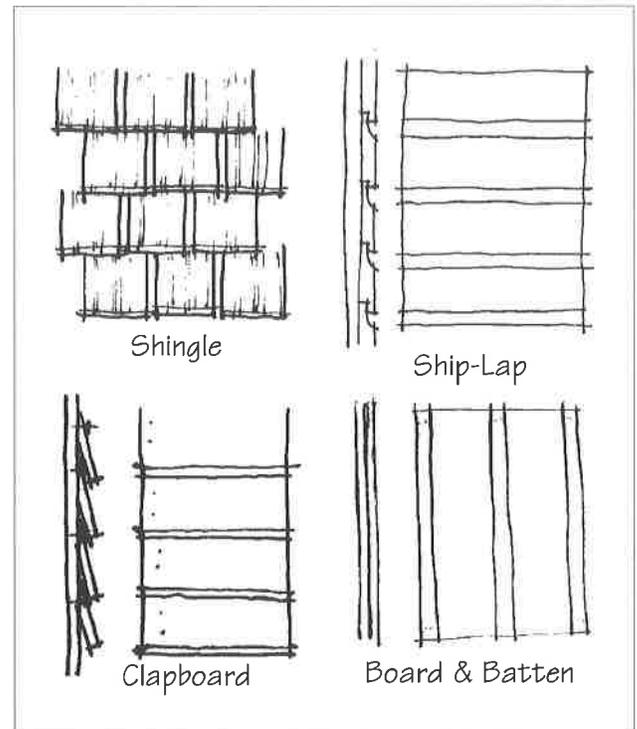
### **Background**

In the district, wood siding was the typical primary building material. Wood siding occurred in a variety of forms but painted, horizontal clapboard was the most popular. A variety of lap profiles were used. In each case, the distinct characteristics of the primary building material, including the scale of the material unit, its texture and finish, contribute to the historic character of a building.

The best way to preserve historic building materials is through well-planned maintenance. Wood surfaces should be protected with a good application of paint.



*Wood surfaces should be protected with a good application of paint.*



*Typical materials in the neighborhood.*

In some cases, historic building materials may be deteriorated. Horizontal surfaces such as chimneys, sills and parapet copings are likely to show the most deterioration because they are more exposed to weather and will hold water for longer periods.

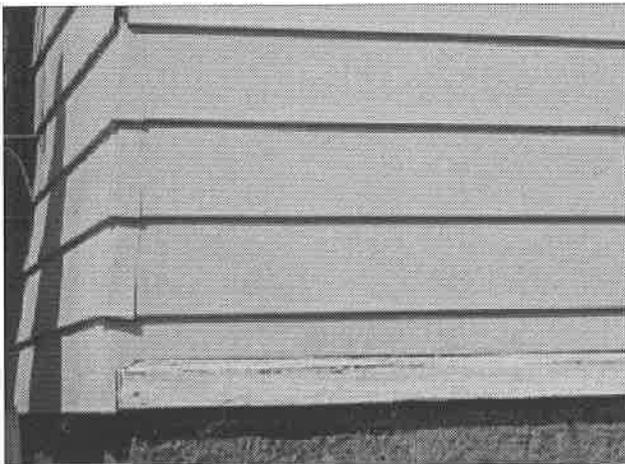
When deterioration occurs, repair the material and any other related problems. Frequently, damaged materials can be patched or consolidated using special bonding agents.

In other situations, however, some portion of the material may be beyond repair. In such a case, consider replacement, matching the original in appearance. If wood siding had been used historically, for example, the replacement also should be wood.

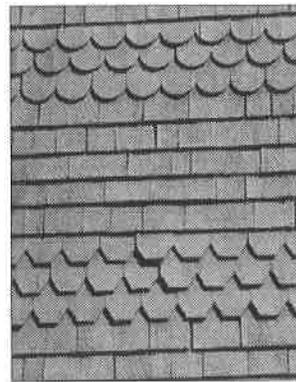
It is important, however, that the extent of replacement materials be minimized, because the original materials contribute to the authenticity of the property as a historic resource. Even when the replacement material exactly matches that of the original, the integrity of a historic building is to some extent compromised when extensive amounts are removed. This is because the original material exhibits a record of the labor and craftsmanship of an earlier time and this is lost when it is replaced.

It is also important to recognize that all materials weather over time and that a scarred finish does not represent an inferior material, but simply reflects the age of the building. Preserving original materials that show signs of wear is therefore preferred to their replacement.

Rather than replace siding, some property owners consider covering the original building material. Aluminum and vinyl siding are examples of materials that are often discussed. Using any material, either synthetic or conventional to cover historic materials, is inappropriate. Doing so would obscure the original character and change the dimensions of walls, which is particularly noticeable around door and window openings. This covering may conceal continuing deterioration. The extra layer may in fact cause additional decay, both by its method of attachment and because it may trap moisture inside the historic wall. For similar reasons, if original wall materials are presently covered with a more recent siding, remove the outer layer and restore the original. When damaged, these materials also can be more difficult to repaint, repair or replace.



*This metal siding covers original wood siding. Using any material, either synthetic or conventional to cover historic materials, is inappropriate. Doing so would obscure the original character and change the dimensions of walls.*



*Decorative wood siding should be preserved.*

---

## For additional information:

- Grimmer, Anne E. *Preservation Briefs 6: Dangers of Abrasive Cleaning to Historic Buildings*. Washington, DC: Technical Preservation Services Division, National Park Service, U.S. Department of the Interior.
- Myers, John H. , revised by Gary L. Hume. *Preservation Briefs 8: Aluminum and Vinyl Siding on Historic Buildings—The Appropriateness of Substitute Materials for Resurfacing Historic Wood Frame Buildings*. Washington, DC: Technical Preservation Services Division, National Park Service, U.S. Department of the Interior, 1984.
- Park, Sharon C. *Preservation Briefs 16: The Use of Substitute Materials on Historic Building Exteriors*. Washington, DC: Technical Preservation Services Division, National Park Service, U.S. Department of the Interior.
- Weeks, Kay D. and David W. Look. *Preservation Briefs 10: Exterior Paint Problems on Historic Woodwork*. Washington, DC: Technical Preservation Services Division, National Park Service, U.S. Department of the Interior, 1982.

### *Treatment of Materials*

#### **1. Preserve the historic appearance of original building materials.**

- Preservation includes proper maintenance of the material to prevent deterioration.

### *Covering Materials*

#### **2. Covering original building materials with new materials is inappropriate.**

- Vinyl, aluminum or other synthetic siding is inappropriate on historic buildings.

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

- Once the non-historic siding is removed, repair the original, underlying material. Removal of other materials, such as stucco, must be tested to assure that the original material underneath will not be damaged. If a house has a stucco finish over wood, removing the covering may be difficult.

### *Repair of Materials*

#### **4. Repair deteriorated primary building materials.**

- Isolated areas of damage may be stabilized or fixed, using consolidants. Epoxies and resins may be considered for wood repair and special masonry repair components also may be used.

#### **5. Use the gentlest means possible to clean the surface of a structure.**

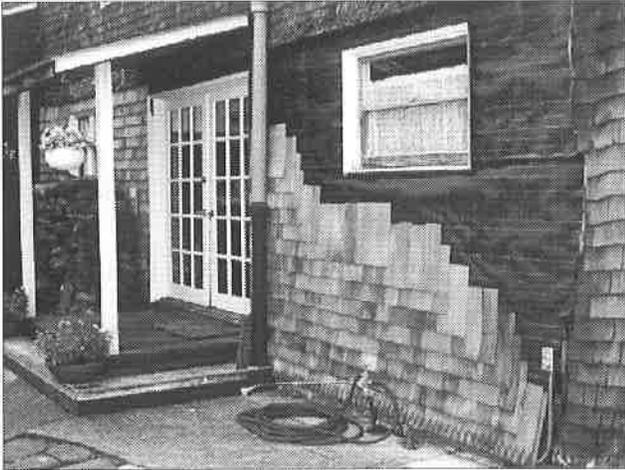
- Perform a test patch to determine that the cleaning method will cause no damage to the material surface. Many procedures can actually have an unanticipated negative effect upon building materials and result in accelerated deterioration or a loss of character. Harsh cleaning methods, such as sandblasting, can damage the historic materials, changing their appearance. Such procedures are inappropriate. If cleaning is appropriate, a low pressure water wash is preferred. Chemical cleaning may be considered if a test patch is first reviewed.



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



*Repair deteriorated primary building materials. Some boards on this home may have to be replaced, but most of the original siding may just need to be cleaned and repainted.*



*Appropriate: Match the original material in composition, scale and finish when replacing materials on primary surfaces.*

### *Replacement Materials*

**6. Match the original material in composition, scale and finish when replacing materials on primary surfaces.**

- If the original material was wood clapboard, for example, then the replacement material should be wood. It should match the original in size, the amount of materials exposed, and in finish, traditionally a smooth finish, which was then painted. The amount of exposed lap should match as well.

**7. Do not use synthetic materials, such as aluminum, vinyl siding or panelized brick, as a replacement for primary building materials.**

- Synthetic stucco, and panelized brick, for example, are inappropriate.

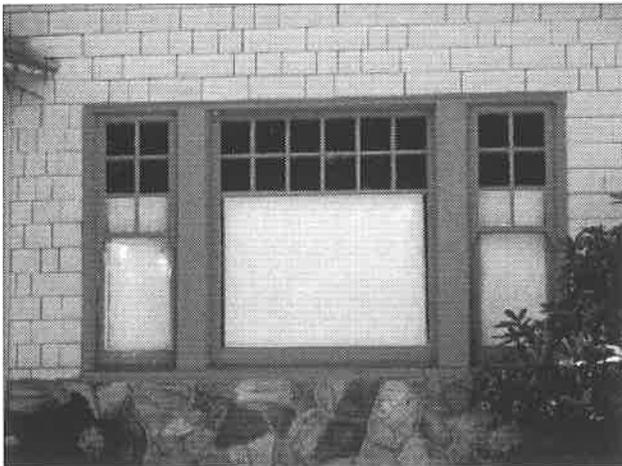
## WINDOWS

### Policy:

The character-defining features of historic windows and their distinctive arrangement on a wall should be preserved. In addition, new windows should be in character with the historic building. This is especially important on primary facades.

### Background

Windows are some of the most important character-defining features of historic structures. They give scale to buildings and provide visual interest to the composition of individual facades. Distinct window designs in fact help define many historic building styles. Windows often are inset into relatively deep openings or they have surrounding casings and sash components which have a substantial dimension that cast shadows which also contributes to the character of the historic style. Because they so significantly affect the character of a historic structure, the treatment of historic windows and the design of a new one are therefore very important considerations.



*Windows are some of the most important character-defining features of historic structures.*

### Window Features

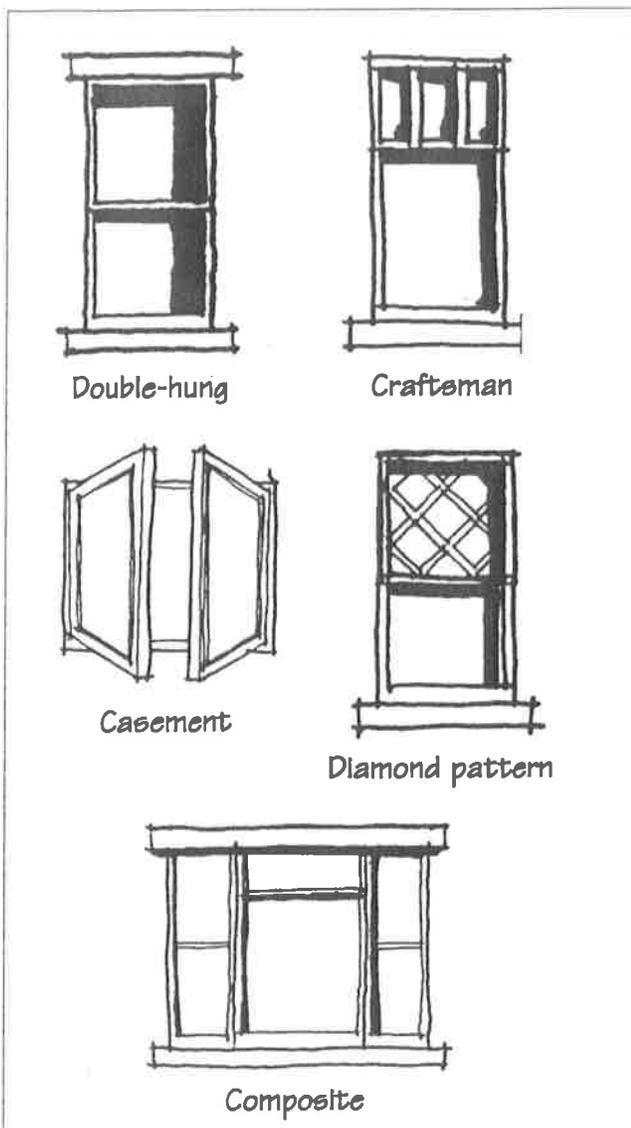
The size, shape and proportions of a historic window are among its essential features. Many early residential windows in the district were vertically-proportioned, for example. Another important feature is the number of "lights," or panes, into which a window is divided. Typical windows for many late nineteenth century houses were of a "one-over-one" type, in which one large pane of glass was hung above another single pane. The design of surrounding window casings, the depth and profile of window sash elements and the materials of which they were constructed are also important features. Most early windows were made of wood although some historic metal casement windows are found. In either case, the elements themselves had distinct dimensions, profiles and finishes.

The manner in which windows are combined or arranged on a building face also may be distinctly associated with a building style. For example, on some bungalows a large central pane of fixed glass was flanked by a pair of vertically-proportioned casement windows. This compound window frequently occurred on building fronts under broad porches. (See also the section on *Architectural Styles* for additional information about specific window types.) All of these features are should be preserved.

---

## Maintenance tips for windows:

- Maintain a good coat of paint on all exposed surfaces.
- Replace old glazing compound.
- Install new weather-stripping to reduce air leaks.



Typical window types.

### Window Types

Window types typically found in historic structures in the district include:

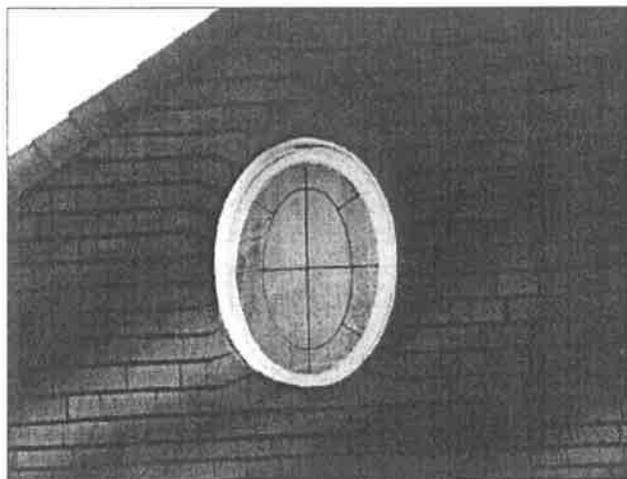
**Casement** - Hinged windows that swing open, typically to the outside

**Double hung** - Two sash elements, one above the other. Both upper and lower sash slide within tracks on the window jambs.

**Fixed** - The sash does not move.

**Single hung** - Two sash elements, one above the other. Only the lower sash moves.

**Ornamental or specialty windows** - Unusual shapes, such as a circular window; or distinct glazing patterns, such as a diamond-shaped, multi-pane window, which may be associated with distinct building styles. These may be fixed or operable.



Ornamental windows such as this oval window are character-defining features that often indicate the architectural style of a house.

### Deterioration of Historic Windows

Properly maintained, original windows will provide excellent service for centuries. Most problems that occur result from a lack of maintenance. Other issues may arise from improper treatments. For example, the accumulation of layers of paint on wood sash may make operation difficult. Using proper painting techniques, such as removing upper paint layers and preparing a proper substrate, can solve this problem.

### Repair of Historic Windows

Whenever possible, repair a historic window, rather than replace it. In most cases it is in fact easier, and more economical, to repair an existing window rather than to replace it. Even when replaced with an exact copy, a portion of the historic building fabric is lost and therefore such treatment should be avoided. When determining whether to repair or replace a historic window, consider the following:

First, establish the window's architectural significance. Is it a key character-defining element of the building? Typically, windows on the front and on sides that are designed to be visible from the street, are key character-defining elements and merit preservation. Greater flexibility may be considered for the treatment of windows to the rear or in obscure locations.

Second, inspect the window to determine its condition. Distinguish superficial signs of deterioration from actual failure of window components. A rotted sill may dictate its replacement, but it does not indicate the need for an entire new window. As a general rule, a window merits preservation, with perhaps selective replacement of components, when more than 50 percent of the window components can be repaired.

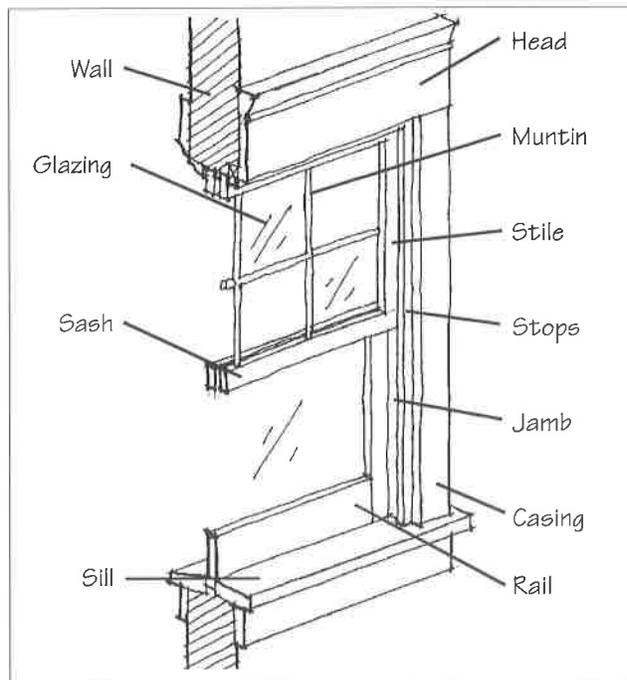
Third, determine the appropriate treatment for the window. Surfaces may require cleaning and patching. Some components may be deteriorated beyond repair. Patching and splicing in new material for only those portions that are decayed should be considered in such a case, rather than replacing the entire window.

### Energy Conservation

In some cases, owners may be concerned that an older window is less efficient in terms of energy conservation. In fact, most heat loss is associated with air leakage through gaps in an older window that are the result of a lack of maintenance, rather than loss of energy through the single pane of glass. Glazing compound may be cracked or missing, allowing air to move around the glass. Sash members also may have shifted, leaving a gap for heat loss.

The most cost-effective energy conservation measures for most historic windows are to replace glazing compound, repair wood members and install weather stripping. These steps will dramatically reduce heat loss while preserving historic features.

If additional energy savings are a concern, consider installing a storm window. This may be applied to the interior or the exterior of the window. It should be designed to match the historic window divisions such that the exterior appearance of the original window is not obscured.



*Double-hung window components*

### Replacement Windows

While replacing an entire window assembly is discouraged, it may be necessary in some cases. When a window is to be replaced, the new one should match the appearance of the original to the greatest extent possible. To do so, the glass and sash components, should match the original in dimension and profile and the original depth of the window opening should be maintained.

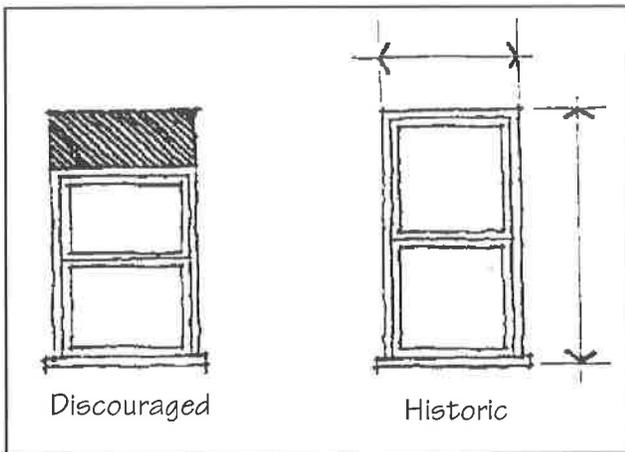
A frequent concern is what the material of the replacement window should be. While wood was most often used historically, metal and vinyl clad windows are common on the market today and sometimes are suggested as replacement options by window suppliers. In general, using the same material as the original is preferred. If the historic window was wood, then using a wood replacement is the best approach.

However, it is possible to consider alternative materials in some special cases, if the resulting appearance will match that of the original, in terms of the finish of the material, its proportions and profile of sash members. The substitute material also should have a demonstrated durability in similar applications in this climate.

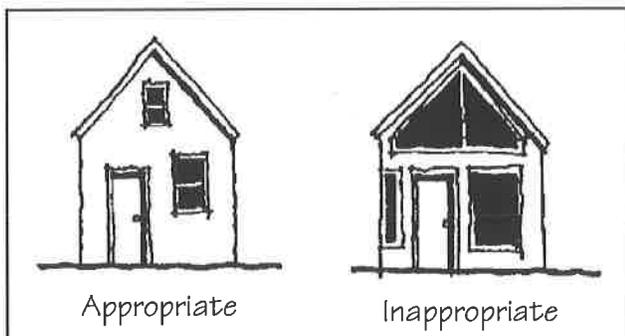
Finally, when replacing a historic window, it is important to preserve the original casing when feasible. This trim element often conveys distinctive stylistic features associated with the historic building style and may be costly to reproduce. Many good window manufacturers today provide replacement windows that will fit exactly within historic window casings.



*Inappropriate: Replacement windows that do not match historic dimensions are inappropriate. This window, for example, is out of character.*



Preserve the size and proportion of a historic window opening. This new window (on the left) is smaller than the historic opening and is inappropriate.



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

### *Treatment of Windows*

#### **8. 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 conditions permit.

#### **9. Preserve the position, number and arrangement of historic windows in a building wall.**

- Enclosing a historic window opening in a key character-defining facade is inappropriate, as is adding a new window opening. This is especially important on primary facades where the historic ratio of solid-to-void is a character-defining feature. Greater flexibility in installing new windows may be considered on side and rear walls.

### *Replacement Windows*

#### **10. 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 are inappropriate measures.

#### **11. Preserve the historic solid-to-void ratio on a primary facade.**

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

---

## **For additional information:**

Park, Sharon C. *Preservation Briefs 13: The Repair and Thermal Upgrading of Historic Steel Windows*. Washington, DC: Technical Preservation Services, National Park Service, U.S. Department of the Interior.

New York Landmarks Conservancy. *Repairing Old and Historic Windows: A Manual for Architects and Homeowners*. Washington, DC: National Trust for Historic Preservation, 1992.

National Trust for Historic Preservation. *New Energy for Old Buildings*. Washington, DC: The Preservation Press, National Trust for Historic Preservation, 1981.

## 12. Match a replacement window to the original in its design.

- If the original is double-hung, then the replacement window should also be double-hung, or at a minimum appear to be so. Matching the original design is particularly important on key character-defining facades.
- Match, as closely as possible, the profile of the sash and its components to that of the original window.

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

- Using the same material as the original is preferred, especially on character-defining facades. However, a substitute material may be considered if the appearance of the window components will match those of the original in dimension, profile and finish.

### *Energy Conservation*

## 14. Use a storm window to enhance energy conservation rather than replace a historic window.

- Install a storm window on the interior, when feasible. This will allow the character of the original window to be seen from the public way. If a storm window is to be installed on the exterior, match the sash design of the original windows. A metal storm window may be appropriate if the frame matches the proportions and profiles of the original window. Match the color of the storm window sash with the color of the window frame.



*Appropriate: In a replacement window, use materials that appear similar to the original.*



*Appropriate: If a storm window is to be installed on the exterior, match the sash design of the original window (as this one does).*



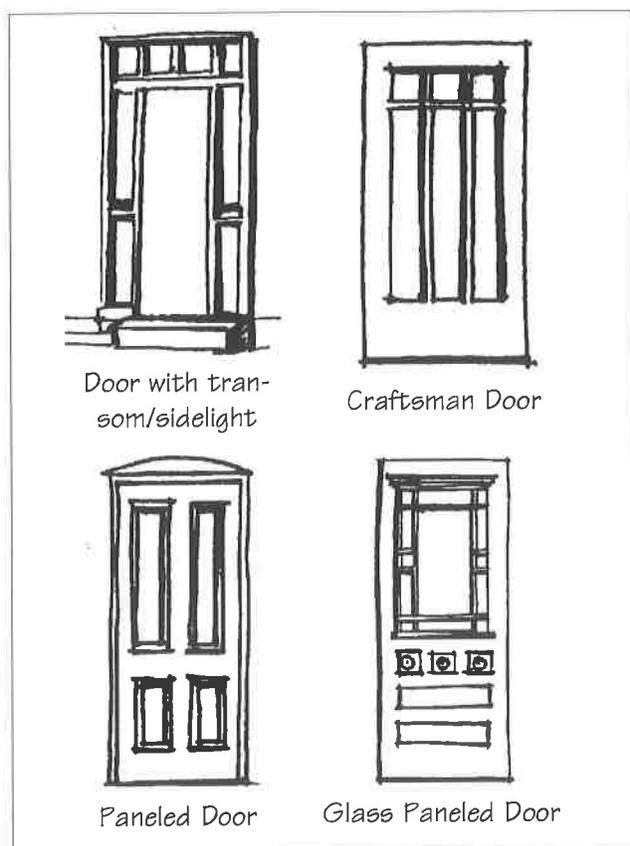
## DOORS

### Policy:

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

### Background

Doors give scale to buildings and provide visual interest to the composition of individual building facades. Some doors are associated with specific architectural styles. For example, glass paneled doors with stained glass are used in a variety of period designs. Many historic doors are noted for their materials, placement and finishes. Because an inappropriate door can severely affect the character of a historic house, one should be careful to avoid radical alteration to an old door and to choose a new door that is appropriate to the design of the house.



Door with transom/sidelight

Craftsman Door

Paneled Door

Glass Paneled Door

*Typical front doors in Napa Abajo/Fuller Park.*

### Door Features

Important features include the door and its frame, the sill, head, jamb and any flanking windows or transoms.

### Door Types

Door types found on historic structures in the Napa Abajo/Fuller Park Historic District include:

**Doorway with transom and sidelights** - Typically a wooden door flanked by sidelights and topped with a rectangular transom.

**Double doors** - Comprised of two slender doors that swing out; these doors usually have sashes.

**Craftsman door** - This type of door is distinctive for its thick wood plank design, often with upper glass sashes divided by heavy muntins. Some craftsman doors have a wood shelf bracket under the sashes.

**Glass paneled door** - This type of door has a wide sash of glass in the upper portion of the door. Many Victorian era houses have glass paneled doors that are embellished with turned wood details and etched or stained glass.

**Paneled door** - Wooden door with raised panels.



*The original materials and details of a door contribute to the overall historic character of a building and should be preserved.*

### **Maintenance Issues of Historic Doors**

Because a historic door is typically constructed of a thick plank of wood and is often sheltered by a porch, it tends to be long-lasting. However, most problems that occur result from a lack of maintenance and from swelling and warping due to climatic changes. A door also may be worn and sagging as a result of weathering and constant use. As a result, some historic doors do not properly fit their openings and allow moisture and air into the house.

Decay may make operation of the door difficult

and, if left untreated, can result in significant deterioration of door components. In most cases, doors are not susceptible to damage if a good coat of paint or varnish is maintained.

### **Repair of Historic Doors**

In many cases a historic door merely needs to be rehung. This treatment is preferred rather than replacing the door altogether. Often repairing a historic door is necessary, in which case, repairing it rather than replacing it is suggested. In most cases, it is in fact easier, and more economical, to repair an existing door rather than to replace it.

First, determine the door's architectural significance. Is it a key character-defining element of the building? Is the front door in a position on the primary facade such that it is visible from the street? Is the design of the historic door indicative of the architectural style or type of the house? If the answer to one or more of these questions is "yes," then preservation is the best approach.

Second, inspect the door to determine its condition. Is the door hanging out of alignment or does it lack proper hardware and framing components that make it functional? If so, replacing these elements is appropriate.

Third, determine the appropriate treatment for the door. In many cases the door may not fit the door jamb or threshold as it should. In this case the hinges and the threshold of the door should be tightened or refit to allow smooth opening and closing of the door. Shaving or undercutting the door to fit the door frame is not recommended as a solution.

Surfaces may require cleaning and patching. Some components may be deteriorated beyond repair. Patching and splicing in new material for only those portions that are decayed should be considered in such a case. If the entire door must be replaced, the new one should match the original in its general appearance and should be in character with the building style.

### **Energy Conservation**

In some cases, owners may be concerned that an older door is less efficient in terms of energy conservation. In fact, most heat loss is associated with air leakage through the space below the door and through glass panes in the door, if it has any. The most cost-effective energy conservation measures for a typical historic door is to install weather stripping along the door frame, to fit the door to the jamb and threshold and to caulk any window panes. These measures will dramatically reduce heat loss while preserving historic features.

If additional energy savings are a concern, consider installing a storm door. This may be applied to the exterior of the door. It should be designed such that the exterior appearance of the original door is not obscured.

### **Replacement Doors**

While replacing an entire door assembly is discouraged, it may be necessary in some cases. When a door is to be replaced, the new one should match the appearance of the original. In replacing a door, one should be careful to retain the original door location, size and shape. In addition, one should consider the design of the door, choosing a replacement that is compatible with the style and type of the house.

A frequent concern is the material of the replacement door. In general, using the same material as the original is preferred. If the historic door was wood, then using a wood replacement is the best approach. Using a metal door generally is discouraged.

Finally, when replacing a historic door, it is important to preserve the original frame when feasible. This is important in keeping the size and configuration of the original door.

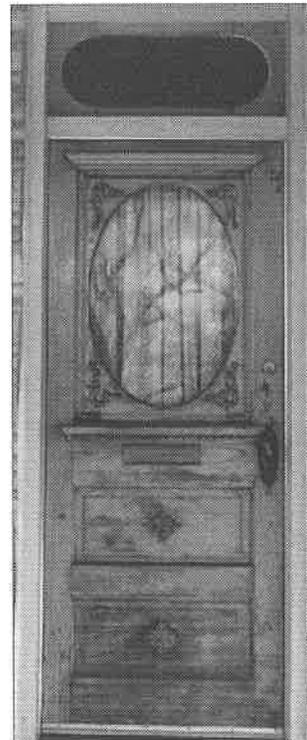
**15. Preserve the functional, proportional and decorative features of a primary entrance.**

- Maintain features important to the character of a historic doorway. These may include: the door, door frame, screen door, threshold, glass panes, paneling, hardware, detailing, transoms and flanking sidelights.
- Avoid changing the position and function of original front doors and primary entrances.

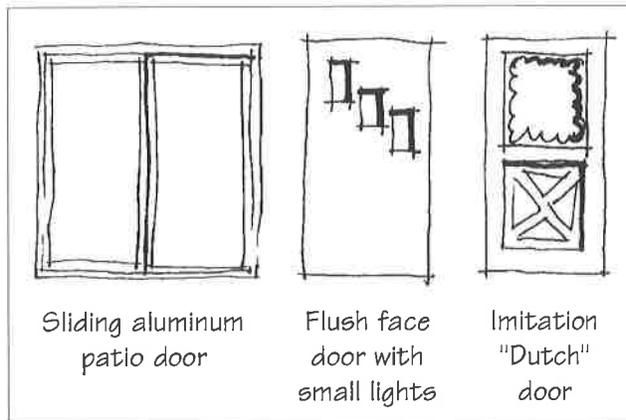
**16. When a historic door is damaged, repair it and maintain its general historic appearance.**

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

- A metal door, if seen from the street, is inappropriate where the original was wood.
- If the original is missing, use a design that is associated with the style of the house.



*When a historic door or its components are damaged, repair them and maintain their general historic appearance.*



*Inappropriate front doors in Napa Abajo/Fuller Park.*



*Appropriate: When a door is to be replaced, the new one should match the appearance of the original.*



## PORCHES

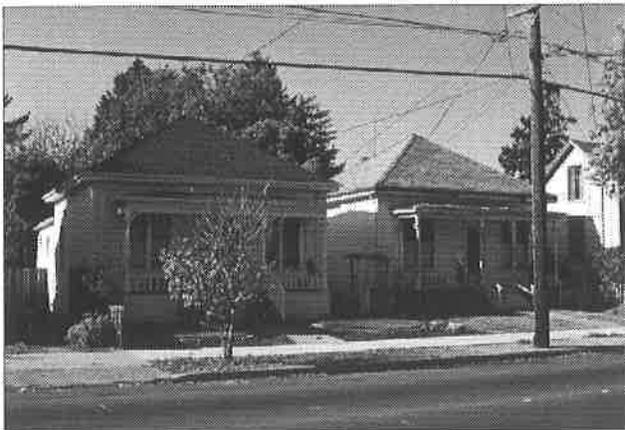
### Policy:

Where a porch has been a primary character-defining feature of a front facade, it should be maintained. If the original porch is missing, a new (replacement) porch should be in character with the historic building, in terms of its scale, materials and detailing.

### Background

Historically, porches were popular features in residential designs. From the period of the Classical Revival of the nineteenth century to the Craftsman and Period Revivals of the early and middle twentieth century, architects integrated porches into their buildings. A porch protects an entrance from rain and provides shade in the summer. It also provides a sense of scale to the facade of a building. A porch catches breezes in the warmer months, while providing a space for residents to sit and congregate. Finally, a porch connects a house to its context by orienting the entrance to the street.

Many architectural styles and building types, such as the Craftsman style, developed with the porch as a prime feature of the front facade. Some porches even convey the design expression of the house, such as the Prairie style porch, which echoes the horizontal orientation of the building. Because of their historical im-



*Historically porches were popular features in residential design. The simple porches on these two pyramidal roof, twin cottages helps make them pedestrian friendly and easily identifies them as integral parts of the overall neighborhood.*

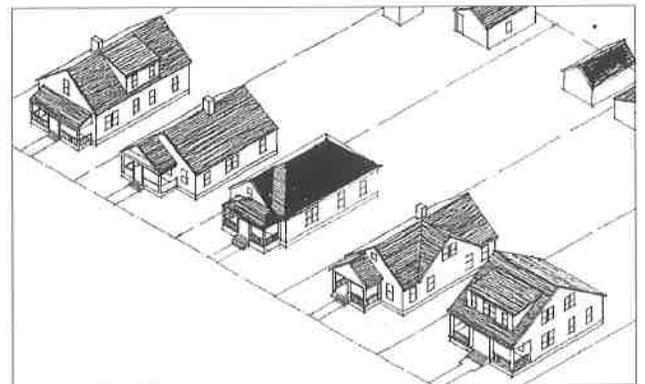
portance and prominence as character-defining features, porches should be preserved and they should receive sensitive treatment during exterior rehabilitation and restoration work.

### Porch Features

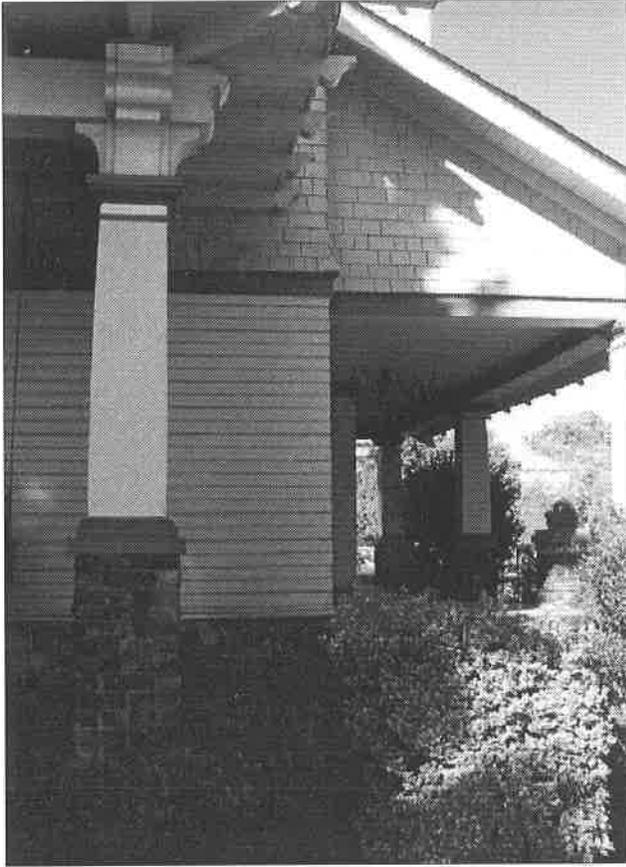
Porches vary as much as architectural styles. They differ in height, scale, location, materials and articulation. They may be simple one or two story structures. A porch may be simple or a complex wrap with elaborate details and finishes. Although they vary in character, most porches have a few elements in common:

- balustrades
- posts/columns
- architectural details
- hipped/shed roofs

These elements often correspond to the architectural style of the house and therefore the building's design character should be considered before any major rehabilitation or restoration work is done.



*Porches have various functions: they orient buildings to the street, tie houses to their larger contexts and are often catalysts for personal interaction in the neighborhood.*



*Supports for Bungalow porches often have a sloped or "battered" design, which is a key feature.*

### **Porch Deterioration**

Because of constant exposure to sun and rain and the fact that a porch is open to the elements, it decays faster than other portions of a house. Much deterioration is caused by rain spilling onto the porch from the main roof of the house. If this water does not drain away, then deterioration occurs. Other problems include weathering of features such as posts, columns, steps and decorative detailing. Peeling paint is a common symptom. In some cases the porch itself may experience sagging or detachment from the house due to settling of the house and/or the porch.

### **Porch Alterations**

Some porches have been altered or removed. Some have had minor changes, such as roof repairs or repainting, while others have been altered to the degree that they have lost much of their character. In many cases a porch may have lost character-defining features, such as balustrades, posts, columns and decorative brackets—features that usually define architectural styles and that may have been replaced by incom-



*This porch has been altered thin "wrought iron" railings and posts in the 1950s. As a result, the historic character is compromised.*

patible substitutes. For instance, wood columns and balustrades were sometimes replaced with thin "wrought iron" railings and posts in the 1950s. This compromised the proportions and architectural integrity of the house. In the mid-twentieth century it was sometimes fashionable to totally remove the front porch. Enclosing a porch is also a change that has sometimes occurred. Many of these changes have eroded the historic character of houses in the neighborhood.

### **Repair of Porches**

After discovering structural or cosmetic problems with a porch, one should formulate a strategy for its treatment. The most sensitive approach is to repair the porch. This treatment is preferred, rather than replacing it altogether. In most cases it is in fact easier, and more economical, to repair an existing porch or porch elements, rather than to replace them. This approach is preferred because the original materials of a porch contribute to the historic character of the building. Even when replaced with an exact duplicate porch, a portion of the historic building fabric is lost; therefore, such treatment should be avoided when feasible.



*Repairing, rather than replacing porch elements, is the preferred approach.*

### Replacing a Porch

While replacing an entire porch is discouraged, it may be necessary in some cases. When a missing porch is to be replaced, the first step is to determine the original design. In doing so, one should search for:

- Written documentation of the original porch in the form of historic photographs, sketches and/or house plans.
- Physical evidence of the original porch, including "ghost lines" on walls that indicate the outline of the porch and/or holes on the exterior wall that indicate where the porch may have been attached.
- Examples of other houses of the same period and style that may provide clues about the design and location of the original porch.

The most important aspects of the project involve the location, scale and materials of the replacement porch. It is not necessary to strictly replicate the details of the porch on most "contributing" buildings; however, it is important that new details be compatible with the design of the porch and the style of the house.



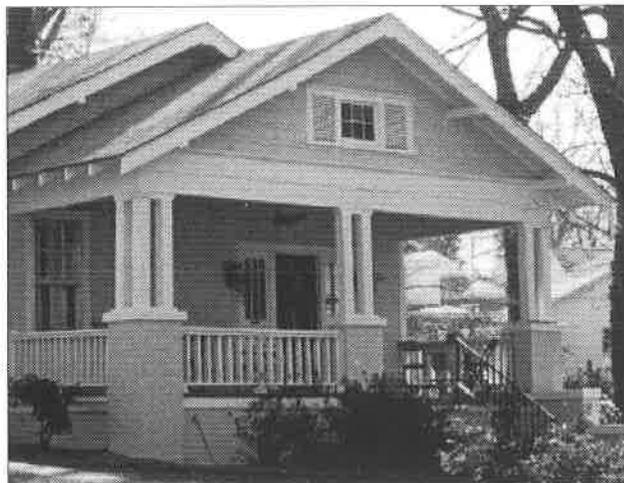
*It is not necessary to strictly replicate the details of the porch on most "contributing" buildings; however, it is important that new details be compatible with the design of the porch and the style of the house. The replacement railing on the top photograph is in scale with that seen historically, whereas the balusters are spaced too widely in the bottom photo.*

### The Back Porch

A rear porch may be a significant feature. Historically, these served a variety of utilitarian functions and helped define the scale of a back yard. Preservation of a rear porch should be considered as an option, when feasible; at the same time it is recognized that such a location is often the preferred position for an addition.



*Inappropriate: This porch has experienced an inappropriate alteration; metal posts have replaced original wood piers.*



*Appropriate: In the case that adequate documentation is not available, a reconstruction based on consulting houses of similar character and age is appropriate.*



*Wood detailing on porches, such as this jigsaw ornamentation, should be preserved.*

**18. Preserve an original porch when feasible.**

- Replace missing posts and railings when necessary. Match the original proportions and spacing of balusters when replacing missing ones.
- Unless used historically, wrought iron is inappropriate.

**19. If porch replacement is necessary, reconstruct it to match the original in form and detail when feasible.**

- Use materials similar to the original whenever feasible. On contributing buildings, where no evidence of the historic porch exists, a new porch may be considered that is similar in character to those found on comparable buildings.
- Speculative construction of a porch on a contributing building is discouraged. Avoid applying decorative elements that are not known to have been used on your house or others like it. The height of the railing and the spacing of balusters should appear similar to those used historically.

**20. Avoid removing or covering historic materials and details on a porch.**

- Removing an original balustrade that can be repaired, for example, is inappropriate.
- Preserve the original step configuration as well.

**21. Avoid permanently enclosing a historic front porch.**

- Enclosing a porch with opaque materials that destroys the openness and transparency of the porch is inappropriate.

---

**Maintenance tips for porches:**

- Maintain drainage off of the main roof of the house, as well as off of the roof of the porch.
- Channel water away from the foundation of the porch.
- Maintain a good coat of paint on all exposed surfaces.

## ARCHITECTURAL DETAILS

### Policy:

Architectural details help establish a historic building's distinct visual character; thus, they should be preserved whenever feasible. If architectural details are damaged beyond repair, their replacement, matching the original detailing, is recommended.

### Background

Architectural details play several roles in defining the character of a historic structure; they add visual interest, distinguish certain building styles and types and they often showcase superior craftsmanship and architectural design. Features such as window hoods, brackets and columns exhibit materials and finishes often associated with particular styles and therefore their preservation is important.

### Treatment of Architectural Features

Preserving original architectural details is critical to the integrity of the building, and its context. Where replacement is required, one should remove only those portions that are deteriorated beyond repair. Even if an architectural detail is replaced with an exact copy of the original detail, the integrity of the building as a historic resource is diminished and therefore preservation of the original material is preferred.

### Materials for Replacement Details

Using a material to match that employed historically is always the best approach. However, a substitute material may be considered for a detail when it appears similar in composition, design, color and texture to the original.

In the past, substitute materials were employed as cheaper, quicker methods of producing architectural features. Many of these historic "substitutes" are now referred to as traditional materials. Just as these historic substitutes offered advantages over their predecessors, many new materials today hold promise. However, these substitute materials should not be used wholesale, but only when it is absolutely necessary to replace original materials with stronger, more durable substitutes.



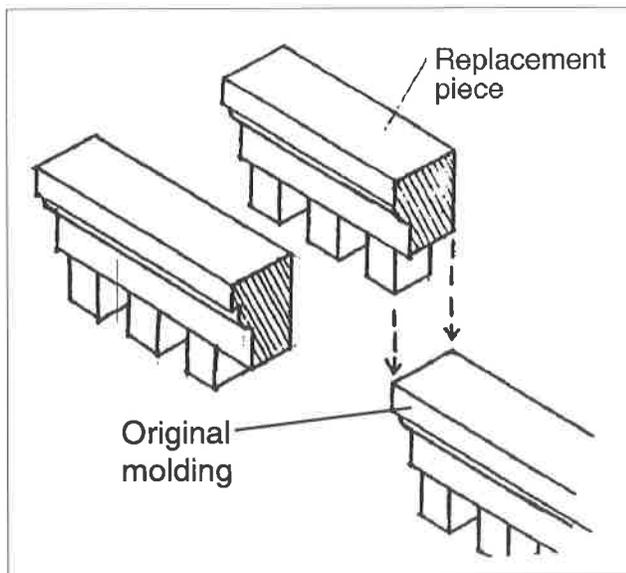
*Features such as window hoods, brackets and columns are often associated with particular styles and therefore their preservation is important.*

Substitute materials may be considered when the original is not easily available, where the original is known to be susceptible to decay, or where maintenance may be difficult (such as on a tower spire).

Another factor which may determine the appropriateness of using substitute materials for architectural details depends on their location and degree of exposure. For example, lighter weight materials may be inappropriate for an architectural detail that would be exposed to intense wear. In this case, it may be wise to avoid using a fiberglass column on a front porch where it may be accidentally damaged. Conversely, the use of fiberglass to reproduce a cornice on a second story may be successful.



*Distinctive stylistic features or examples of skilled craftsmanship should be treated with sensitivity.*



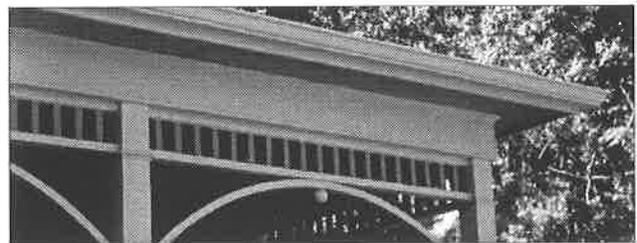
*Appropriate: Where replacement of a detail is required, one should remove only those portions that are deteriorated beyond repair.*

## 22. Protect and maintain significant stylistic elements of a historic building.

- Distinctive stylistic features and examples of skilled craftsmanship should be treated with sensitivity. The best preservation procedure is to maintain historic features from the outset so that intervention is not required. Protection includes maintenance through rust removal, caulking, limited paint removal and reapplication of paint.

## 23. If replacement of a detail is necessary, design the new element using accurate information about original features.

- The design should be substantiated by physical or pictorial evidence. Intact structures of similar age also may offer clues about the appearance of specific architectural details or features. Replacement details should match the original in scale, proportion, finish and appearance.
- In some instances, substitute materials may be used for replacing architectural details but doing so is not encouraged. If it is necessary to use a new material, such as fiberglass for a replacement column, the style and detail should match that of the historic model.



*Appropriate: Develop a new design for a replacement feature that is a simplified interpretation of a similar feature when the original element is missing and cannot be documented.*

# ROOFS

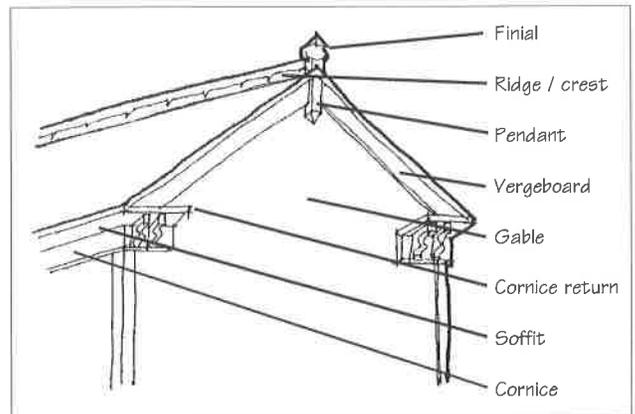
**Policy:**

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

**Background**

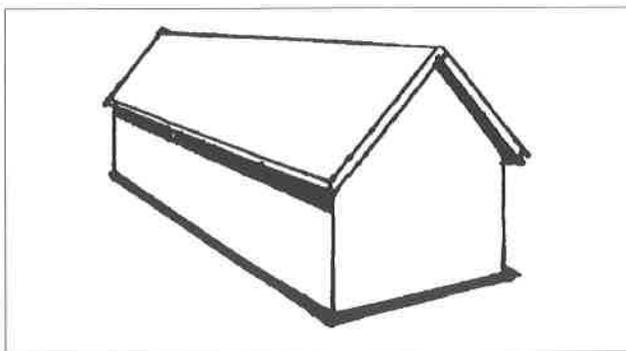
The character of the roof is a major feature for most historic structures. When repeated along the street, the repetition of similar roof forms often contributes to a sense of visual continuity for the neighborhood. In each case, the roof pitch, its materials, size and orientation are all distinct features that contribute to the character of a roof. Gabled and hip forms occur most frequently, although shed and flat roofs appear on some building types.

Although the function of a roof is to protect a house from the elements, it also contributes to the overall character of the building. The Napa Abajo / Fuller Park Historic District has seen the construction of various roof forms, as illustrated below.

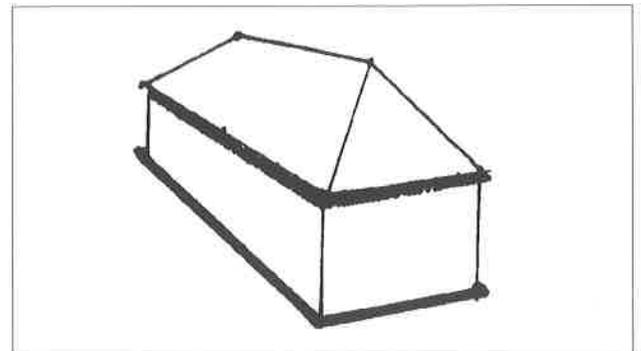


*Typical roof parts as seen on a gabled home.*

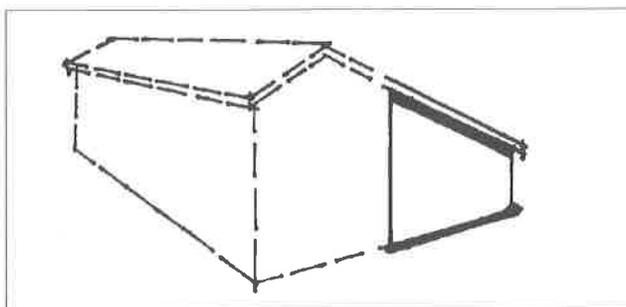
**Typical Roof Types**



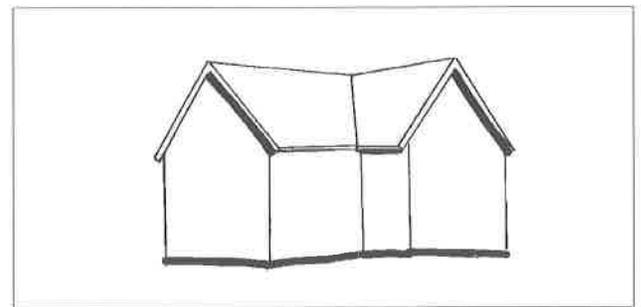
**Gabled roof**



**Hipped roof**



**Shed roof**



**Cross-Gabled roof**

### **Roof Deterioration**

The roof is a building's main defense against the elements. However, all components of the roofing system are vulnerable to leaking and damage. When the roof begins to experience failure, many other parts of the house may also be affected. For example, a leak in the roof may lead to damage of attic rafters or even wall surfaces. Common sources of roof leaks include:

- Cracks in chimney masonry
- Loose flashing around chimneys and ridges
- Loose or missing roof shingles
- Cracks in roof membranes caused by settling rafters
- Water backup from plugged gutters or moss accumulation on shingles

### **Repairing a Historic Roof**

#### **Roof form**

In repairing or altering a historic roof it is important to preserve its original character. For instance, one should not alter the pitch of the historic roof, the perceived line of the roof from the street or the orientation of the roof to the street. The historic depth of the overhang of the eaves, which is often based on the style of the house, should also be preserved.

#### **Roof materials**

When repairing or altering a historic roof, one should avoid removing early roofing materials that are in good condition. Where replacement is necessary, such as when the historic roofing material fails to properly drain or is deteriorated beyond use, one should use a material that is similar to the original in character and texture.

The color of the repaired roof section should also be similar to the historic roof material. Composite and asphalt shingles are appropriate replacement materials for most roofs. A specialty roofing material, such as tile or slate, should be replaced with a matching material whenever feasible.

Unless the existence of a former metal roof can be demonstrated, either by existing material or through historic documentation such as photographs, the use of metal shingle roofs on contributing structures is not encouraged.

### **Gutters and Downspouts**

Gutters and downspouts are mechanisms for diverting water away from a structure. Without this drainage system, water would splash off the roof onto exterior walls and run along the foundation of the building. If gutters and downspouts are to perform sufficiently, certain requirements must be met:

- They must be large enough to handle the discharge.
- They must have sufficient pitch to carry the water off quickly.
- They must not leak.
- They must not be clogged with debris.

---

## **Maintenance tips for roofs:**

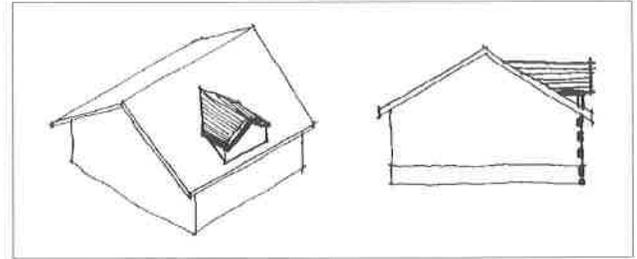
- Maintain gutters and downspouts in good condition.
- Keep gutters and downspouts free from debris to ensure proper drainage.
- Patch holes in gutters and downspouts to keep water from seeping onto walls and foundations.
- Install gutters in a manner that is not detrimental to historic building materials.

### Roofs on Additions

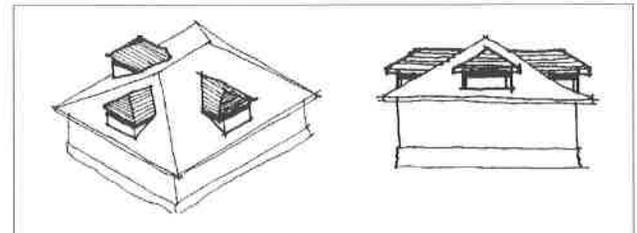
The roof form of an addition should be compatible with the roof form of the primary structure, in terms of its pitch and orientation. In planning a roof top addition, one should avoid altering the angle of the roof and instead should maintain the perceived historic roof line, as seen from the street.

### Dormers

Historically a dormer was sometimes added to create more head room in attic spaces: it typically had a vertical emphasis and was usually placed as a single or in a pair on a roof. A dormer did not dominate a roof form, as it was subordinate in scale to the primary roof. Thus, a new dormer should always read as a subordinate element to the primary roof plane. A new dormer should never be so large that the original roof line is obscured. It should also be set back from the roof edge and located below the roof ridge in most cases. In addition, the style of the new dormer should be in keeping with the style of the house.

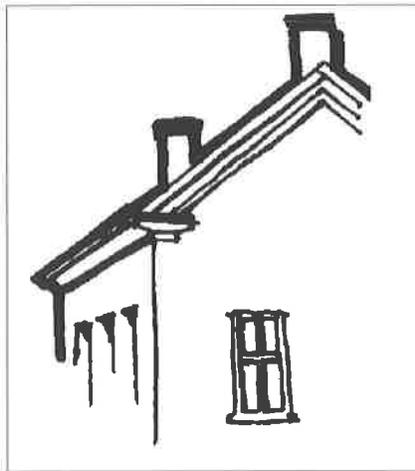


*Gabled dormers are appropriate for most architectural styles.*

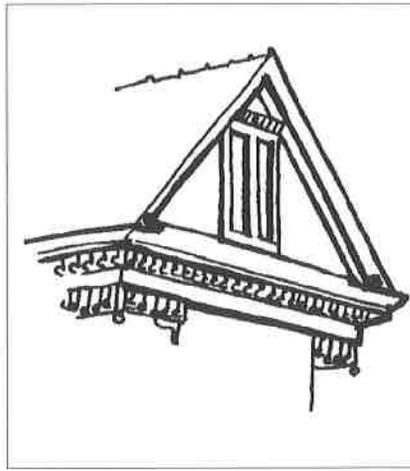


*Hipped dormers are appropriate for some architectural styles.*

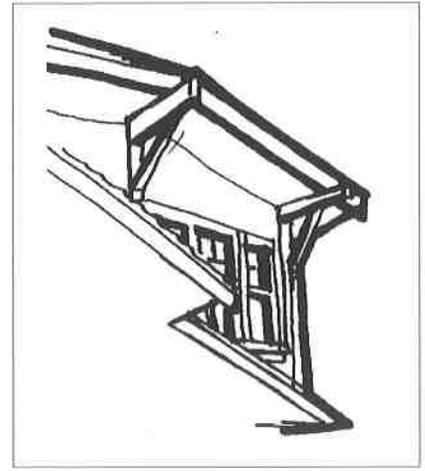
### *Appropriate Eaves Depths on Various Architectural Styles*



**Vernacular building**



**Queen Anne Style**



**Bungalow**

## For additional information:

- Park, Sharon C. *Preservation Briefs 19: The Repair and Replacement of Historic Wooden Shingle Roofs*. Washington, D.C.: Technical Preservation Services, National Park Service, U.S. Department of the Interior.
- Levine, Jeffrey S. *Preservation Briefs 29: The Repair, Replacement and Maintenance of Historic Slate Roofs*. Washington, D.C.: Technical Preservation Services, National Park Service, U.S. Department of the Interior.
- Grimmer, Anne E. and Paul K. Williams. *Preservation Briefs 30: The Preservation and Repair of Historic Clay Tile Roofs*. Washington, D.C.: Technical Preservation Services, National Park Service, U.S. Department of the Interior.
- Pieper, Richard. *Preservation Tech Notes: Metals #2: Restoring Metal Roof Cornices*. Washington, D.C.: Technical Preservation Services, National Park Service, U.S. Department of the Interior.



*Preserve the original roof form.*



*Appropriate: When replacement is necessary, use materials that are similar to the original in both style as well as physical qualities and use a color that is similar to that seen historically.*

**24. Preserve the original roof form.**

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

**25. Retain and repair roof detailing.**

**26. Preserve the original historic eave depth.**

- 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 therefore inappropriate.

**27. Preserve original roof materials when feasible.**

- Avoid removing historic roofing material that is in good condition. When replacement is necessary, use materials that are similar to the original in both style as well as physical qualities and use a color that is similar to that seen historically.
- Composite shingles, asphalt shingles and bar-tiles are appropriate roofing materials.
- Specialty materials such as tile or slate should be replaced with a matching material whenever feasible.

**28. Minimize the visual impacts of skylights and other rooftop devices.**

- The addition of features such as skylights or solar panels should not be installed in a manner such that they will interrupt the plane of the historic roof. They should be lower than the ridgeline, when possible. Flat skylights that are flush with the roof plane may be considered on the rear and sides of the roof. Locating a skylight on a front roof plane should be avoided.

**29. When planning a roof-top addition, preserve the overall appearance of the original roof.**

- An addition should not interrupt the original ridgeline when possible. See also the Guidelines for Additions beginning on page 57.