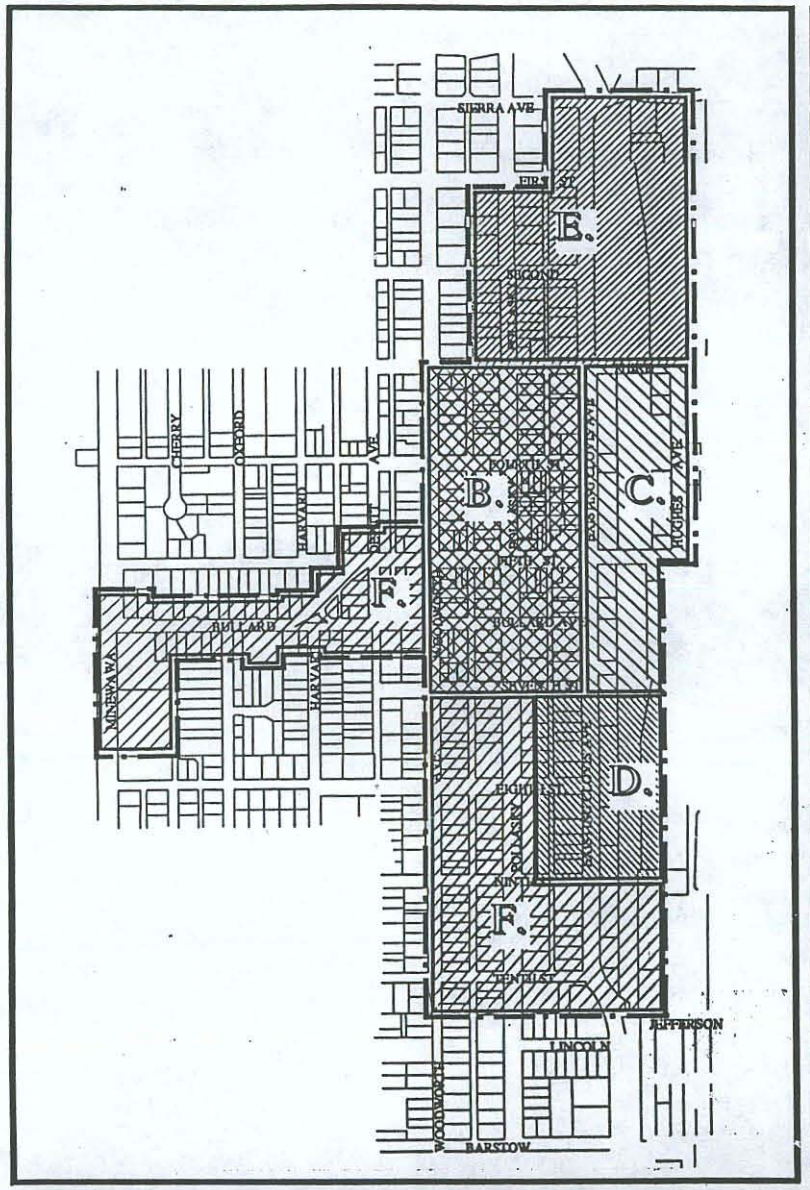

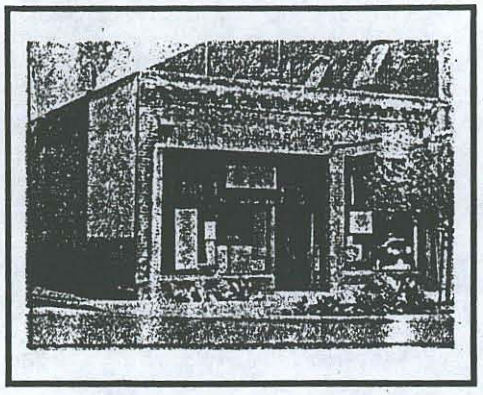

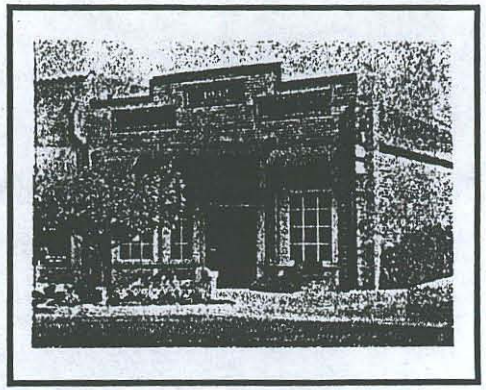

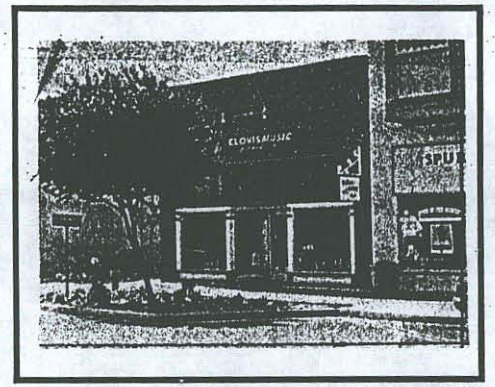

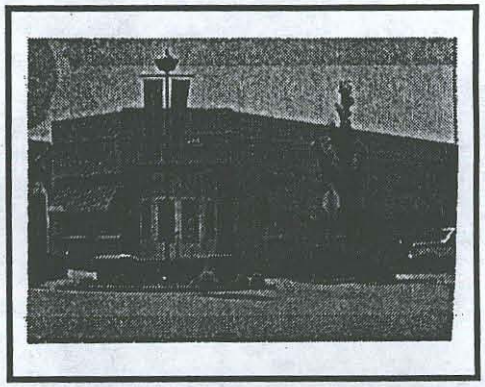

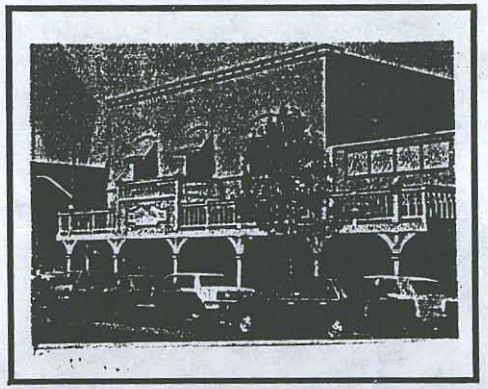

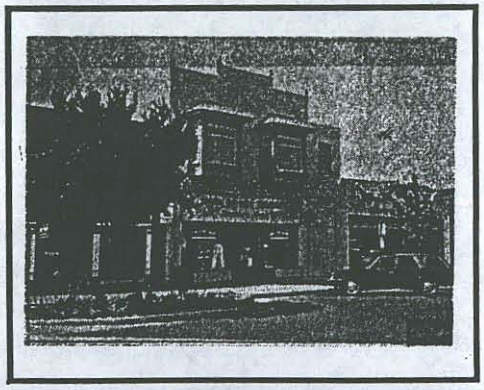

OLD TOWN CLOVIS DESIGN GUIDELINES

The City of Clovis Community Development Agency

ACKNOWLEDGEMENTS

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The City of Clovis and the authors of this Design Guideline wish to thank the Old Town Design Guidelines Steering Committee for their contributions in the preparation of this document.

Name	Business	Name	Business
David Avila	Henry's Cantina	Mike Johnson	Packaging Store
Henry Avila	Henry's Cantina	Robert F. Johnson	Clovis Antique Mall
Tom Avila	Henry's Cantina	Franco Liberta	Luna Pizzeria
Sallie Bebb	Rebco's Billiards	Carole Linenbach	Linenbach Auto Parts
Don Bremseth	Quinn-Bremseth Architects	Jim Linenbach	Linenbach Auto Parts
Bob Brooks	Creative Framing	Fred Osterberg	Osterberg's Mercantile
Patricia Caffin	Makin' Waves (formerly Cheveux)	Susie Osterberg	Osterberg's Mercantile
John P. Chamberlin	Property Owner	Wendy Briston-Parker	Classic Catering
Bob Davis	Property Owner	Bev Porter	Fourth Street Antiques
Lucille Free	Once Upon A Time	Roberta Rohde	Property Owner
Larry Gamble	KAAT Radio	Wayne Rohde	Property Owner
Paul Germain	Ice Art by Germain	Linda M. Rossi	Clovis Travel
Cecil Hill	Clovis Realty	Leslie Sassano	Sassano's Mens Wear
Rand K. Holecek, D.C.	Holecek Chiropractic	Bill Sautter	Clovis Stationary
Barbara Holthe	Barbara's	Peggy Scofield	Fourth Street Antiques
Thurman D. Husler	B.O.O.T.	Bill and Cora Shipley	Treasured Memories
Steve Jacoby	ONO Design Group	Bob Smoot	Corner Cafe

Prepared by Thirtieth Street Architects, Inc.

TABLE OF CONTENTS

I. Purpose of Design Guidelines

The purpose of Design Guidelines in the Central Business District is to foster good design, provide a feeling of Downtown, encourage reinvestment, and to improve the area's economic vitality. The District currently contains a mix of architectural styles and designs, many of which are contributors — or potential contributors — to a definable Central Business District. The Design Guidelines do not seek to impose an overriding style, a limited color palette or an artificial theme, but to enhance and coordinate the area and to supplement the existing buildings with quality design.

The concept of "compatible" design is one of the most important concepts in understanding the architectural standards. Compatible designs do not seek to imitate neighboring buildings (particularly buildings that do not meet these Design Guidelines), but do reflect their surroundings in terms of basic design concepts—mass, scale, rhythm, texture and color as discussed in Appendix A. Compatible designs are in harmony with the best designs of surrounding buildings.

II. How to Use This Book

The remaining portions of the Design Guidelines are organized as follows:

Section III. Description of the Central Business District. This section defines the limits of the Central Business District area, defines sub-areas within the District and presents a brief description of the existing conditions.

Section IV. Design Guidelines. This section is the heart of the document presenting design concepts and guidelines in a general manner for the entire area followed by specific guidelines for each sub-area. Users should first become familiar with "Section A. Design Guidelines for All Areas" starting on Page 4, and then locate the applicable sub- area for the location of their project.

Appendices. This section contains Architectural Design Terms, Glossary of Common Design Terms, and Suggested Reading.

This book is intended to be used primarily by four groups:

- *Tenants/Owners* who may be interested in altering their buildings or constructing new buildings, but are not sure how to proceed or what is acceptable;

- *Design Professionals* who work with the tenants or owners to alter a building or design new buildings and want to know what design elements are required by the City;

- *City Staff* who utilize the Design Guidelines for reviewing proposed alterations and new buildings in

the Central Business District Area;

• *The General Public* who may want to learn about design concepts and appreciates the changes anticipated for the Central Business District Area.

III. Description of the Central Business District

A. General

The Central Business District Area in the City of Clovis is generally considered to radiate from Old Town north to Sierra Avenue, east to Hughes Avenue, South to Jefferson Avenue, and West along Bullard Avenue to Minewawa Avenue as shown in Illustration "1". The Central Business District is currently composed of a number of sections with different uses and appearances:

B. Old Town Area

Old Town has mostly one story buildings that have been remodeled over the years. During the last ten years remodels and new construction have often been constructed in the "Western False Front" style. Many buildings exist in the area that have characteristics of other architectural styles that could be important contributors to the "Turn of the Century" theme without significantly changing their original style to "Western False Front". A major portion of the area has recently been enhanced with a new streetscape design which successfully reinforces the "Turn of the Century" theme.

C. Clovis Avenue

The west side of Clovis Avenue between Seventh and Third Streets is included in the Old Town Area. The west side north of Third Street and south of Seventh is transitional with some commercial and some residential uses. A portion of the residential use has changed to commercial use over the years and the trend is likely to continue.

The east side of Clovis Avenue at the southern end has a number of large commercial structures, large unlandscaped parking lots and vacant parcels. The east side of Clovis Avenue north of Sixth Street is more developed with several new structures. The entire east side of Clovis Avenue is continuously bordered by the Southern Pacific Railroad right-of-way that is likely to be abandoned in the near future. This right-of-way has been recognized as a unique resource that could be developed to the benefit of the area.

D. South and East of Old Town

The area west of Woodworth Avenue and south of Seventh Street are both transitional Central Business District areas. These areas have started the transition from residential to commercial and office uses and will continue this change in both small lot and multiple lot configurations. The area between Seventh and Ninth Streets along Clovis

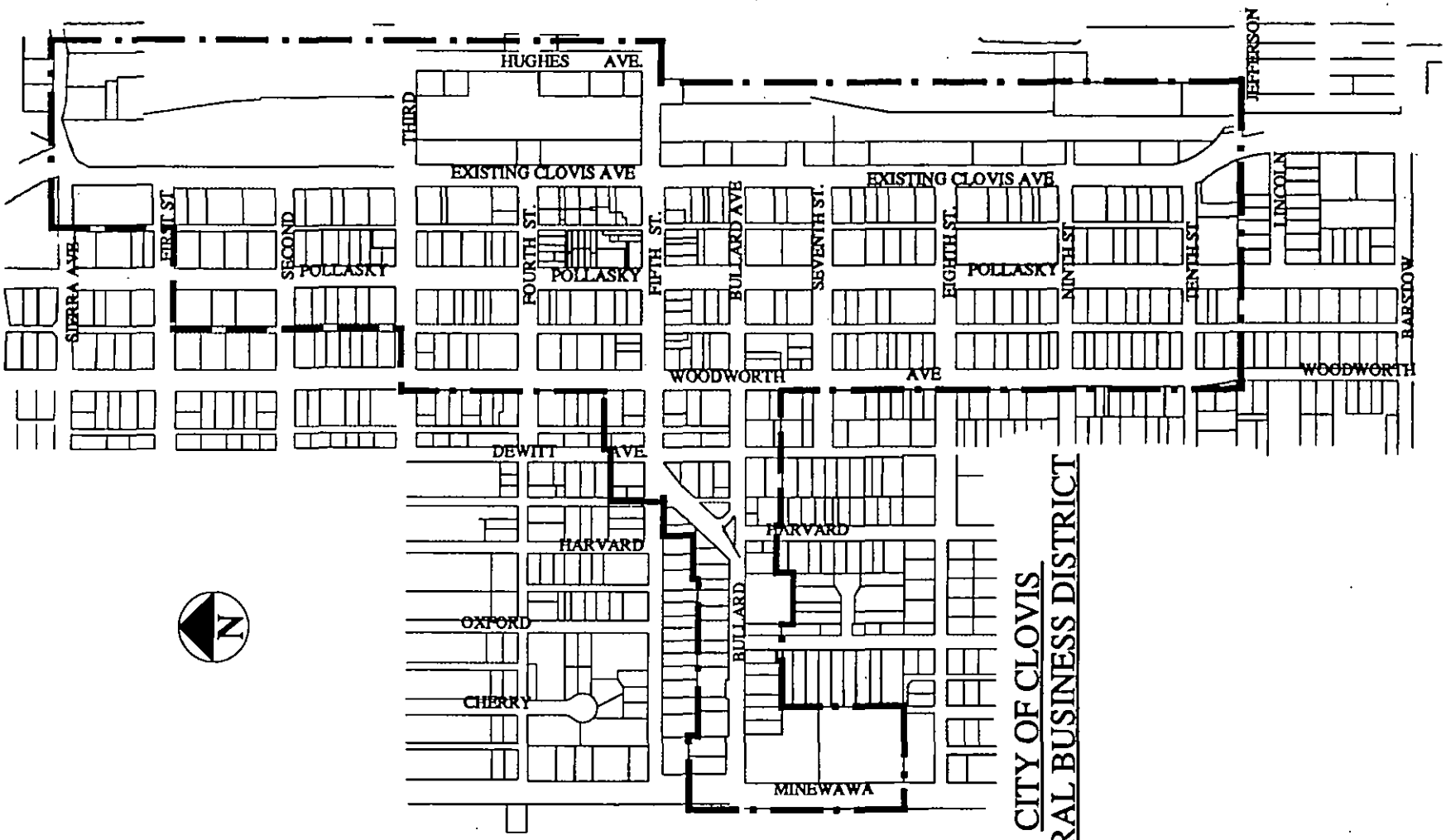


Illustration 1. Boundary of Central Business District Area

Avenue has many automobile related uses such as repair shops.

E. Historic Buildings

The Central Business District area has a number of buildings which may be eligible for local, state or national historic designation. The following listing of historical candidates was developed from a list provided by The Clovis Big Dry Creek Museum.

- Clovis Hotel, at the northwest corner of Pollasky and 4th Street, built in 1902 as the Hoblitt Hotel, burned and repaired as a two story structure in 1927.

- Clovis Big Dry Creek Museum, built in 1912 as the First State Bank, at the southeast corner of Pollasky and 4th Street.

- Clovis Chamber of Commerce, built in 1915 as the Fresno County Carnegie Library, at 325 Pollasky.

- Marilyn's Clovis Gifts, built in 1912 as The First National Bank of Clovis, at the southwest corner of Pollasky and 5th Street.

- 500 Club, built in 1906, at the southwest corner of Clovis Avenue and 5th Street.

- Osterberg's Mercantile, built in 1906, at the northwest corner of Clovis Avenue and 5th Street.

The City has not completed a historic survey of the area that would identify and rate potential historic buildings. Designation of historic buildings would help identify styles other than "Western False Front" which contribute to the "Turn of the Century" design theme with authentic examples. It appears that a few historic buildings are hidden behind remodels which may be easily reversible.

IV. Design Guidelines

A. Design Guidelines for All Areas

The following Guidelines apply to new buildings, remodels and additions to buildings in the entire Central Business District Area. This section is followed by more detailed Guidelines (Sections B -E) that give additional detail to the five sub-areas as shown in Illustration 2:

- Old Town Area
- Railroad Area
- Automobile Service Area
- North Transitional Area
- South and West Transitional Area

1. General Design Guidelines

a. Architectural Theme

The overall design theme for the Central Business District

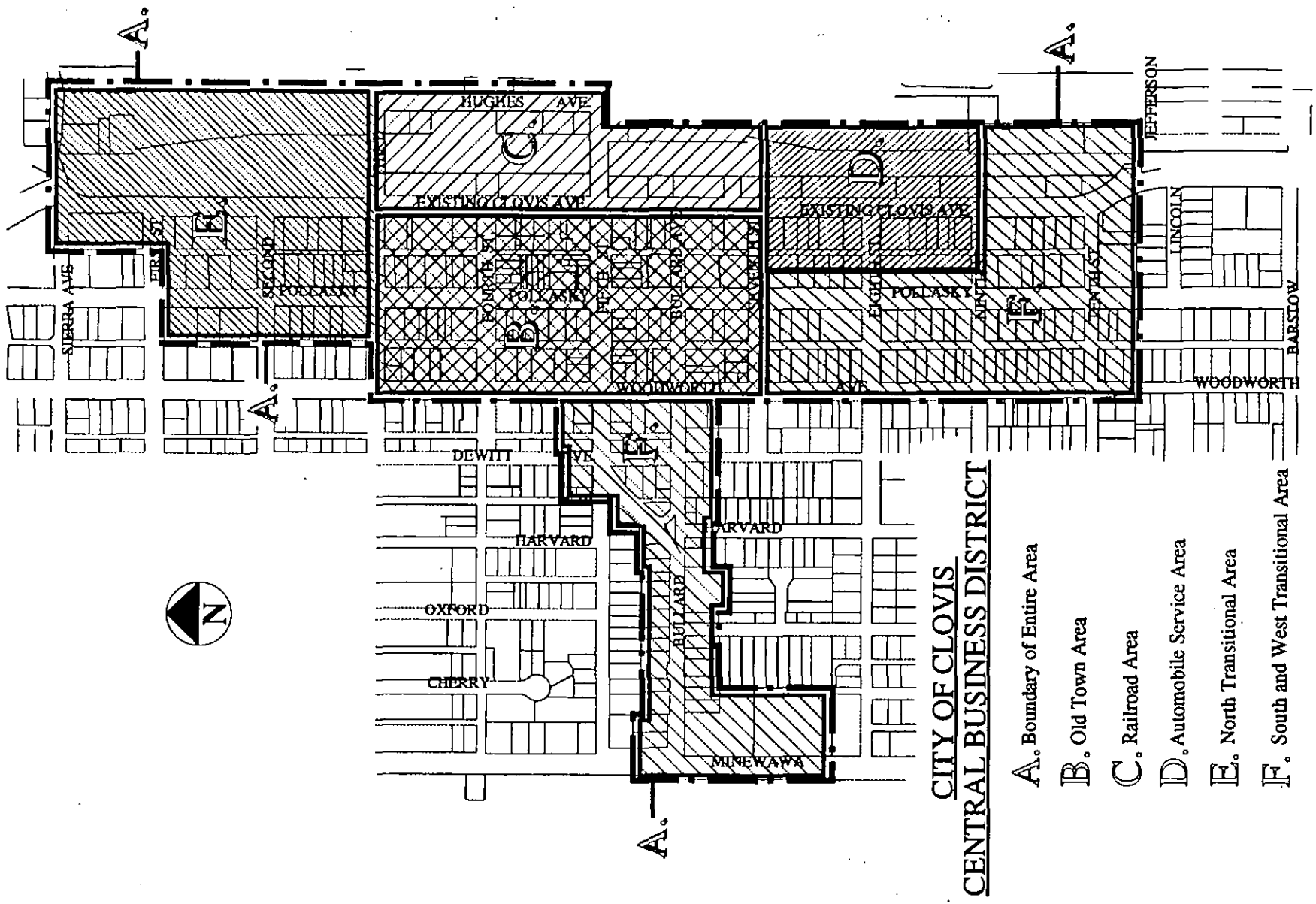


Illustration 2. Sub-Areas within the Central Business District Area

should reflect the basic elements of design found in the Old Town Area. These elements include providing pedestrian scale, articulation of large masses, two story construction, and color palettes that complement the surrounding buildings. The Old Town area should reinforce the "Turn of the Century" theme while the other zones may implement more modern interpretation of the design elements. The areas immediately adjacent to Old Town should more closely reflect the Old Town design elements, while buildings further away may implement newer or more modern designs.

b. The Design Zone

The Design Zone is an important tool in recognizing that buildings in the Central Business District Area need to work together to create a cohesive sense of place. The overriding principle of design is to be compatible with appropriate buildings within the Design Zone. The Design Zone helps to meld the existing and potential variations in design into a consistent, unified Central Business District. The Design Zone should be used to define mass, scale, rhythm, texture, and other components of building design, as described in the following sections of this Guideline.

The Design Zone defines the area within which a proposed building must consider adjacent building designs. Design Zones include the two adjacent neighboring and three opposite buildings surrounding the proposed building, as

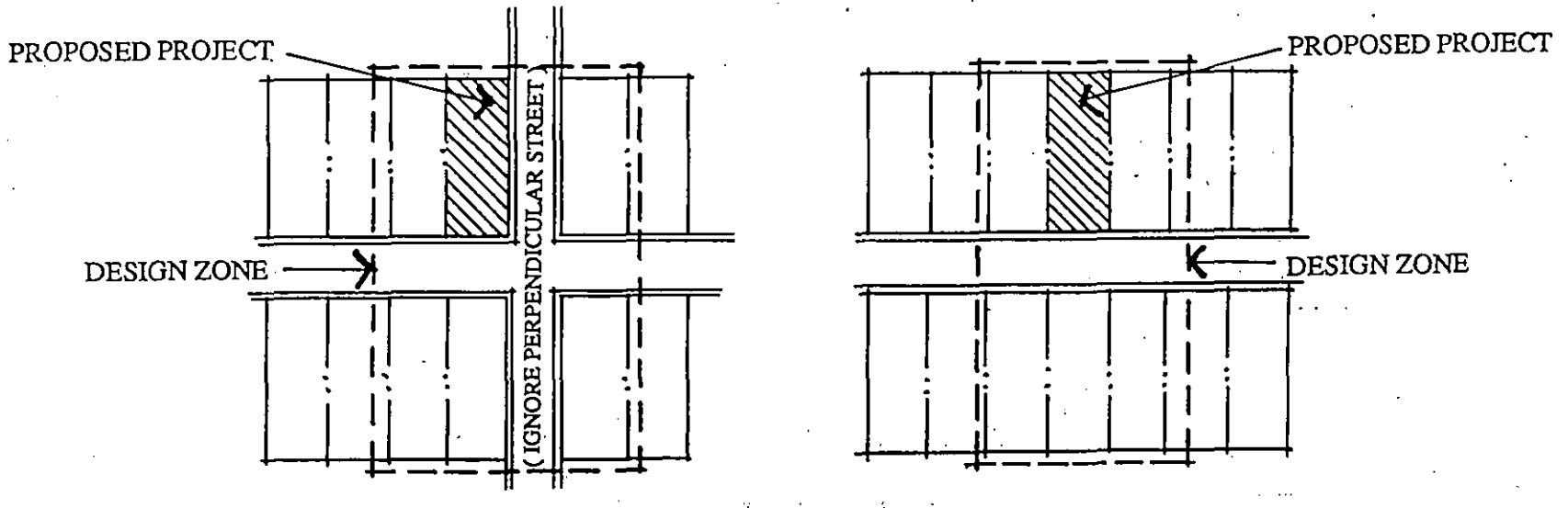


Illustration 3 Design Zone

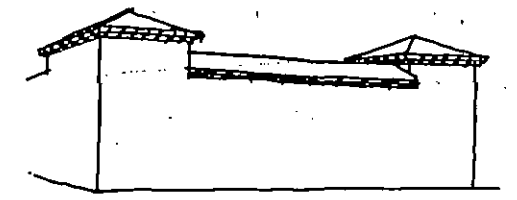
shown in Illustration 3. If the proposed building is on a corner, the perpendicular street is ignored and the buildings across the perpendicular street are included as part of the Design Zone.

c. Articulate Large Masses - Buildings of large mass should be designed to avoid a box-like appearance by horizontal or vertical articulation of the form itself or by use of varied materials, textures or colors, as shown in Illustration 4.

The massing of buildings should remain generally consistent with appropriate buildings within the Design Zone. Where the massing within the Design Zone emphasizes a simple block form, variations to this form are encouraged to break up large solid wall surfaces. Radically different massing - such as the A-frame - is discouraged. On buildings with wide facades, courtyards, canopies, awnings and varied roof lines may help to provide architectural interest and reduce large massing elements.

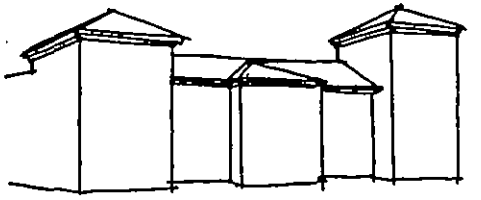
d. Retain Scale of Components - The scale of proposed building components should remain consistent with the buildings in the Design Zone that comply with these Guidelines. Building components such as windows, doors, and storefront modules should be considered in respect to 1) each other; 2) the entire new facade and 3) the scale of these elements found in other buildings within the Design Zone.

e. Limit Building Height - The general sense of building



BOX-LIKE FORM

BOX-LIKE FACADE



ARTICULATED FORM

ARTICULATED FACADE

Illustration 4. Articulate Mass

height in the Central Business District is one and two stories. To keep this quality, the maximum height of proposed buildings should be two stories or thirty-five feet.

f. Maintain Similar Proportions - The proportion of the major elements of a building should be complementary to the proportion found between similar elements in appropriate buildings in the Design Zone. These elements include windows, doors, and storefront design.

g. Limit New Emphasis - Emphasis should be used with restraint in order not to detract from the overall character of the Design Zone. A major element of emphasis, such as an entry, should not overshadow design elements of adjacent buildings.

h. Use Compatible Textures - The texture of the facades should be compatible with the buildings within the Design Zone. Variations in texture are permitted where these emphasize intimate scale such as bricks or ceramic tile.

i. Use Related Colors - The colors on the buildings within the Design Zone should be reviewed to determine compatibility with the proposed building. Neutral or soft colors are preferable for large wall surfaces (light gray, cream, beige, tan, light blue, etc.) while brighter or deeper shades provide effective trim colors (brown, dark green, maroon, white, black, charcoal gray, etc.). The use of bold, primary, or garish colors is not allowed. Generally, a limit of three colors per building is desirable. Additional information regarding color can be found in "Section 2. Storefront Design Guidelines".

j. Screen Mechanical Equipment - All rooftop mechanical equipment, satellite dishes and utility equipment should be hidden by screening. Screening should be integrated into the overall design of the building by utilizing similar materials, textures, and colors. (See Illustration 5.) Utility boxes and pedestals shall be placed underground or in unobtrusive areas where feasible.

k. Integrate Additions - An addition to an existing non-historic building should be designed to be integrated with the existing building. The new addition should match the original in terms of massing, window styles and openings, roof line, materials and all other aspects of design (rhythm, scale, etc.). Where a newer look is desired than that found on the original, the entire building should be renovated to achieve a single design. Additions for historic buildings are discussed in "Section 4. Historic Buildings Design Guidelines".

l. Signage - The Sign Ordinance of the City of Clovis applies to all sections of the Central Business District Area. It is recommended that the maximum height of any freestanding sign in Central Business District Area be limited to six feet in height with a maximum of 30 square feet. This will encourage the use of monument signs versus pole signs in the Central Business District Area.

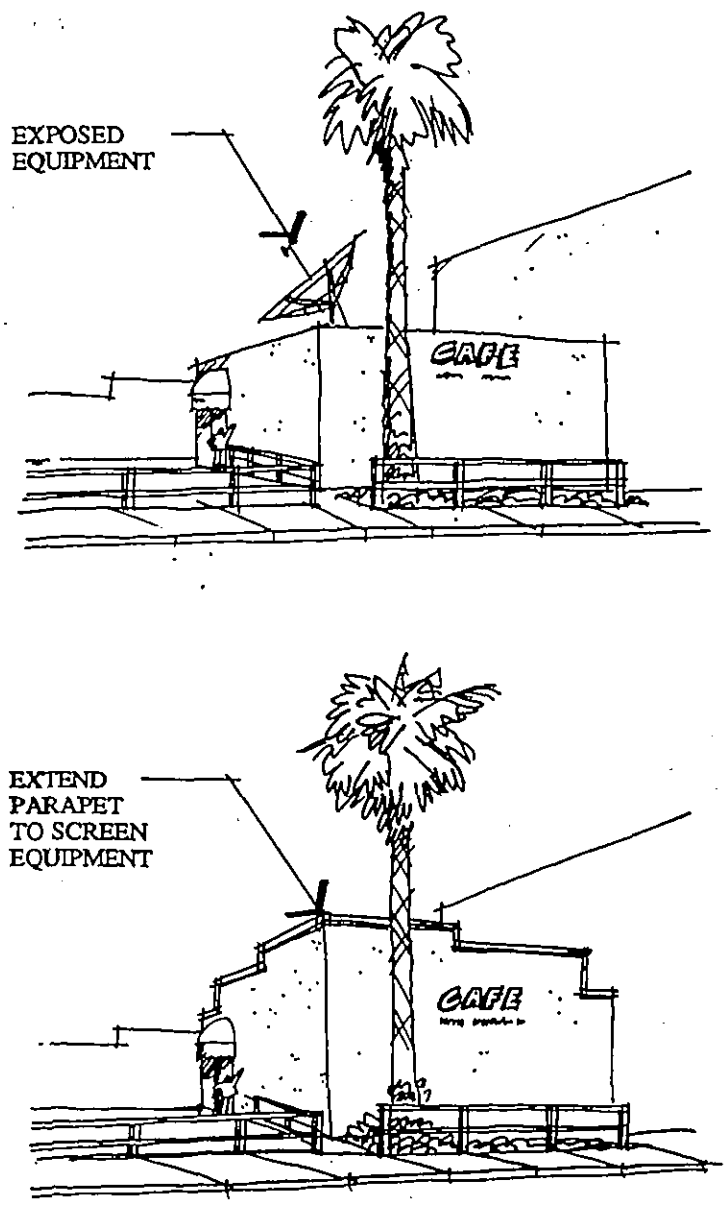


Illustration 5 Screen Mechanical Equipment

It is recommended that a master signage program be developed for the entire Central Business District Area to work with the overall streetscape design to unify the different areas. These signs include directional signage to parking and specific areas, and enforcement signage such as "no parking", "limited time parking", "loading only", etc. A unified parking signage program can help customers easily find close parking when no immediate spaces are available in front of their destination.

m. Street Cafe Zones - Cafe Zones are for outdoor activities such as dining. These areas may vary in width based on building setbacks from curbs and locations of street amenities. Often tables and chairs will simply be located on the sidewalk. These should be located so as not to inhibit normal flow of pedestrian traffic, as shown in Illustration 6. These areas may be defined by planters, simple fences and other amenities as shown below:

- Planters and planting pots used in the Cafe Zone should be a minimum of 6" and a maximum of 2'-0" high. Designers should be aware that planters between 16" and 30" will often act as seats for users, and appropriate width of planter walls should be designed to protect plant material.

- Planters and fences can often incorporate seating as part of their design.

- Fences should be somewhat transparent (such as

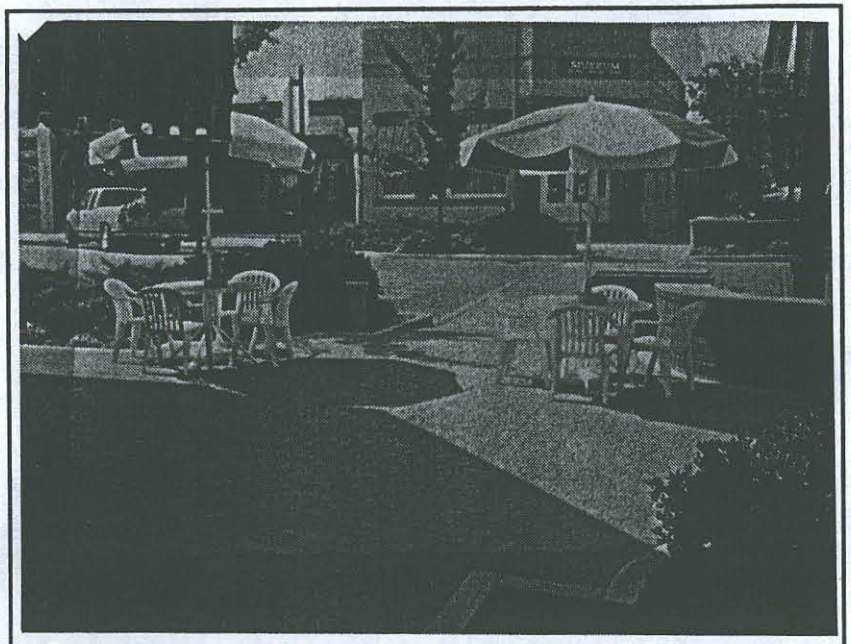


Illustration 6. Furniture Should Not Block Pedestrians

wrought iron as shown in Illustration 7) and not be higher than 36" (unless a requirement of the ABC — Alcoholic Beverage Control, State of California).

• Fences and planters should complement the facades in the Design Zone in materials, texture and color.

• The Cafe Zone shall provide barrier free access as defined in State of California Title 24 and the American Disabilities Act (ADA). This includes permanent and temporary improvements and fixtures such as seating.

• Restaurants serving alcoholic beverages shall meet all requirement of the ABC.

All chairs, tables, planters, fences, use of outdoor cooking equipment ,etc., in the public right-of-way shall have an encroachment permit issued by the City Planning and Development Services Department.

n. Hide Building Security - Building security may be important to certain tenants such as jewelry stores and/or coin and stamp vendors. Merchants want to maximize visibility to window displays yet want their store secure at night. The traditional "scissors type" metal grille bolted onto the exterior of the building is prohibited. Alternate

Illustration 7. Wrought Iron as Fencing

forms of security that avoid the negative ambiance are encouraged as presented below:

- The use of interior electronic security and fire alarm systems are recommended for the Central Business District Area. These are easy to install and relatively inexpensive. There are a wide variety of systems available with direct emergency notification to police and fire departments.

- Vandal proof glazing that is resistant to impact is recommended for storefronts.

- With the use of interior electronic security systems and vandal proof glazing, metal grilles may not be needed. If used, these grilles shall be permitted only at the interior of display windows and where the grilles recess into pockets or overhead cylinders that completely conceal the grille when retracted as shown in Illustration 8.

o. Remove Utility Clutter - Abandoned pipes, conduits, wires and signs should be removed, and sign anchors patched to match adjacent surfaces. Operational pipes, conduits, etc., should be hidden within the walls of the building when feasible.

p. Integrate Seismic Strengthening - Seismic structural upgrading should be conducted at the interior of the building if possible, unless the structural elements blend

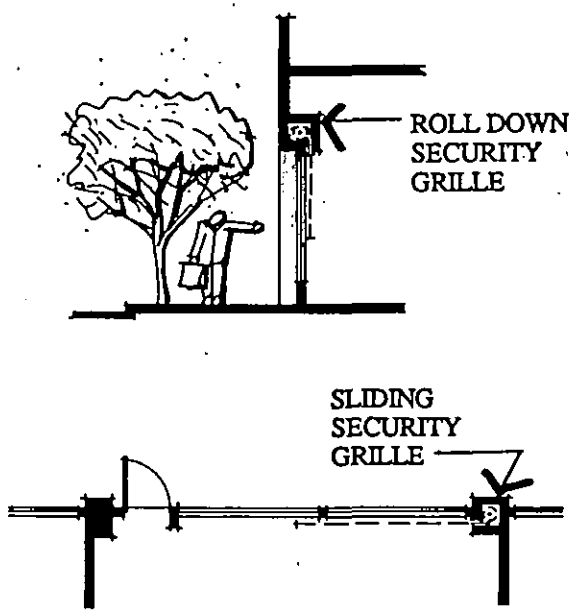


Illustration 8. Hide Security Grilles

into the architecture of the facade. Shear walls should not be introduced into the storefront where display areas currently exist.

q. Use Complementary Lighting - Exterior lighting at the building facade is encouraged and should blend with the architectural character of the building to illuminate entryways and to articulate architectural features. Both lighting fixtures and levels of light should be subtle — not designed with the motive of having an intensely lit facade act as a sign.

2. Storefront Design Guidelines

a. Parts of a Building- Generally, every building has three parts — the **base** or bottom, the center or the **body** of the building, and the **top** portion that often contains a roof or cornice, as shown in Illustration 9.

Building frontages on streets in the Central Business District Area must have some variation in at least two, and preferably all three parts of a building listed above — a blank wall with only an entry door (as shown in Illustration 10) is not allowed.

1. The Base of a Building- The **base** is the connecting point

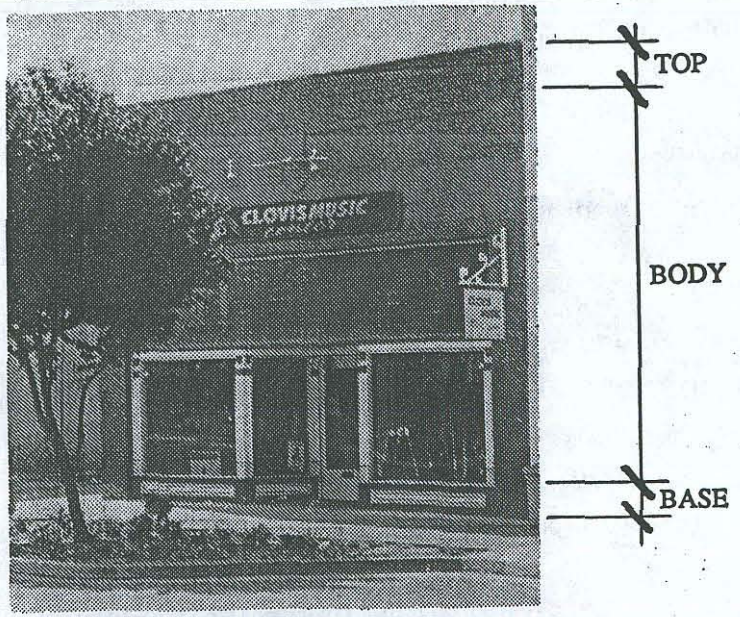
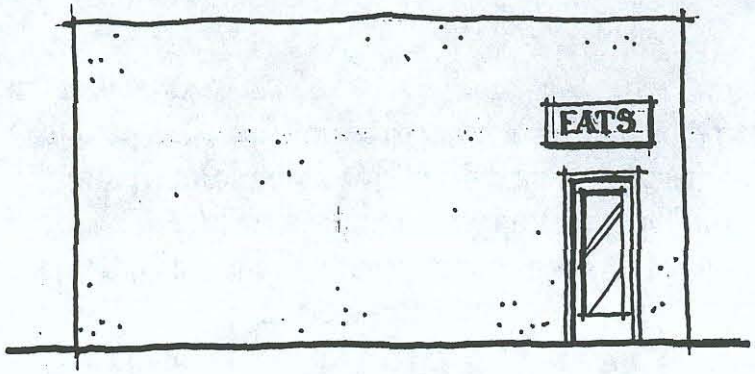


Illustration 9. Parts of a Building Storefront



UNACCEPTABLE FACADE

Illustration 10. Blank Facade Not Allowed

of the building to the ground. Often a building has a better appearance if the base has a break from the body by changing materials, color, or form. A change in material often occurs in traditional storefront design by the inclusion of a 6" to 3'-0" high bulkhead of a solid material such as brick, ceramic tile, plaster, stone, wood or even marble. The purpose of the bulkhead is primarily to prevent the glass portion of the storefront from being broken by pedestrians striking the storefront. However, this change in material also adds a base or foundation to the overall appearance.

Buildings with windows in the center or body of the building often have the same material (such as plaster)

continue to the bottom. This can give a more modern appearance to a building, but the bottom can still be accented by the simple changing of the color at the base portion.

2. The Body of a Building - The **body** of the building contains the majority of the area of the building and contains the solid, storefront, doors and/or windows of the building as shown in Illustration 11.

The body is the most important part of a building because it encompasses the biggest portion. The elements of the body should be proportional to each other and display a sense of balance by utilizing proper sizes and positioning.

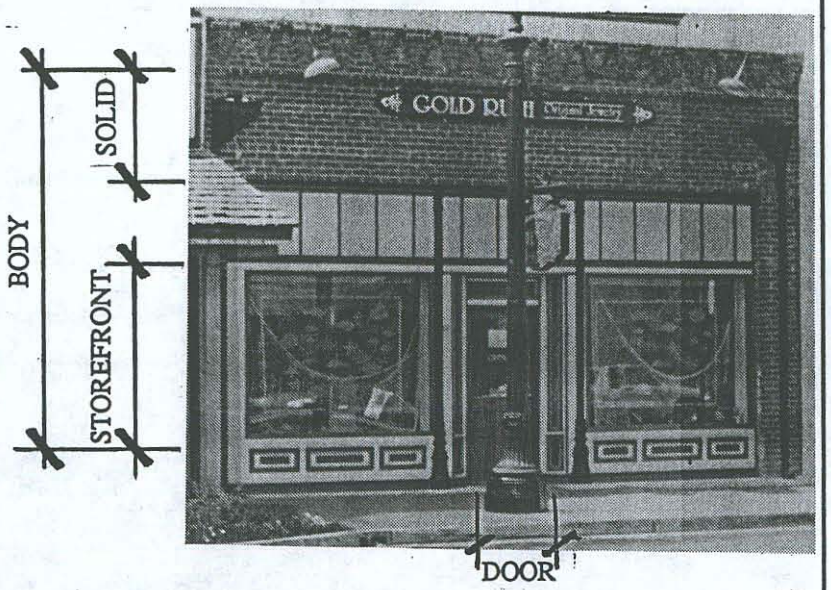


Illustration 11. Parts of the Body of a Building Facade

Although the body of the building is the largest portion, it should not contain too many different types of materials. It is recommended that a maximum of only three materials be used in the body of a building as shown in Illustration 12.

The texture of each component should work with all the pieces of the building.

The glass in the storefronts, windows and doors affects the appearance of the building and should be complementary to the entire building. Reflective glass or reflective films are not allowed and tinted glass should have a transparency value greater than 30.

Often it is desirable to break up the horizontal appearance of a long building by the introduction of vertical breaks as shown in Illustration 13. These breaks may or may not extend through the base and top portions of the building.

a. The Entrance of a Building - Entrances to buildings can add a vertical element to break up the facade of a building. The entrance is one of the most important parts of the building facade and should be easily identifiable. The importance and emphasis given to the entrance can vary greatly as shown in Illustration 14.

b. Canopies and Shed Roofs - Horizontal canopies and shed roofs have been a part of Clovis since its first buildings. Although not mandatory, these elements or

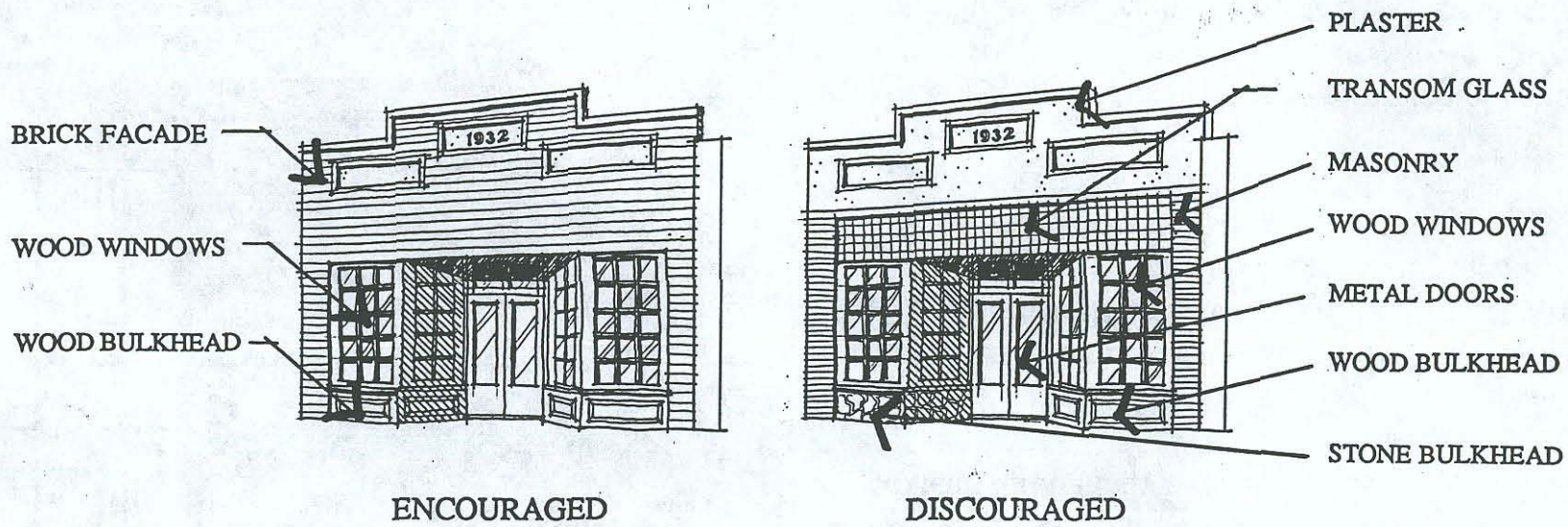


Illustration 12. Do Not Use Too Many Materials on Building Facades

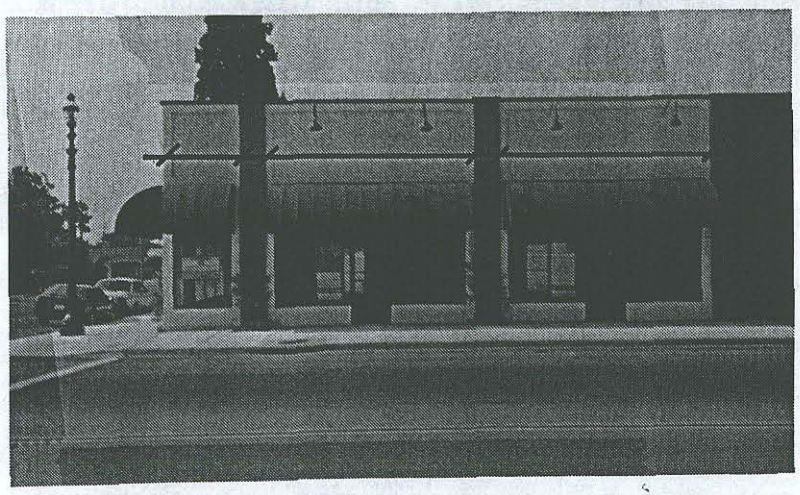


Illustration 13. Vertical Breaks in Facade Design

Illustration 14. Emphasis at Entrance

awnings can be an important feature of design while adding sun screening to display windows and sun and rain protection to pedestrians. These elements need to be designed carefully to be a *part* of the building, not *the* building. Additional information regarding design approaches for canopies and shed roofs can be found in the Old Town section, "3. Awnings, Shed Roofs and Canopies". Both awnings and canopies which extend over a public right-of-way need encroachment permits from the City's Planning and Development Services Department.

c. Awnings on a Building - Awnings can be an important part of the body of the building, for they add color and can reduce the impression of height at the first floor of a building by adding a horizontal element at 8 to 10 feet above ground level.

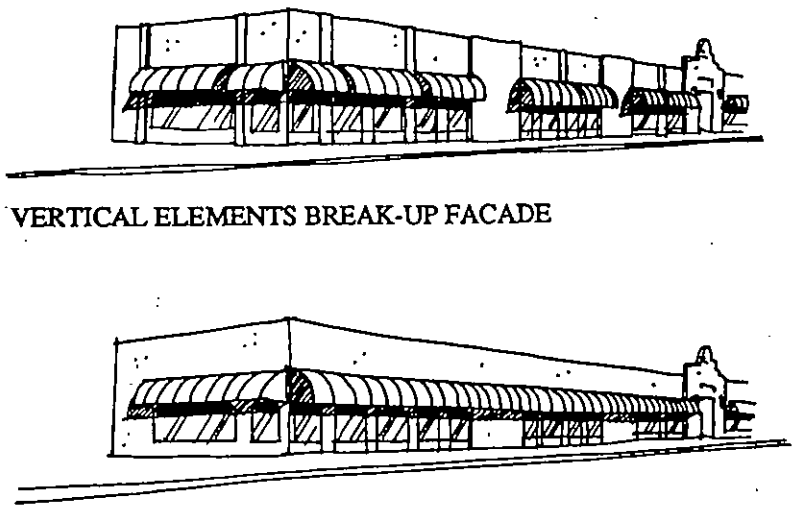


Illustration 15. Awnings Fit to Vertical Breaks in Facade

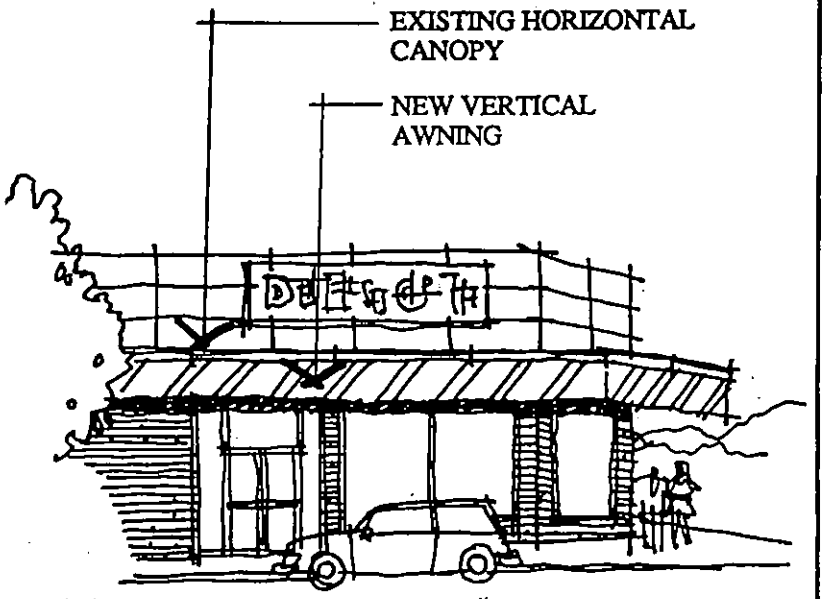


Illustration 16. Vertical Awnings Are Not Allowed

Awning design at both the ground level and upper floors should be sensitive to the overall facade of the building. The size, scale and color of the awning should be compatible with rest of the building; the awnings should not be the predominant element of the facade. Breaking an awning at the vertical divisions of the buildings, such as the break between the display windows and the entrance, is encouraged to relieve a long monotonous appearance as shown in Illustration 15. Awnings at all floor levels should shed from the building either in a straight line or in a rounded form. Vertical awnings hanging from a horizontal canopy

or roof as shown in Illustration 16 are not allowed.

Awnings at the ground level shall not project more than 6 feet from the face of building, and no portion of the awning structure shall be less than 8 feet nor greater than 9 feet above finish surface. A valance portion of the awning may extend down to not less than 7 feet above finish grade as shown in Illustration 17.

It is recommended that awnings be either canvas or acrylic coated canvas (which is longer lasting) and a fire retardant coating is recommended. Awnings shall be maintained on a regular basis and replaced when appropriate. Aluminum awnings are discouraged because they can easily fall into

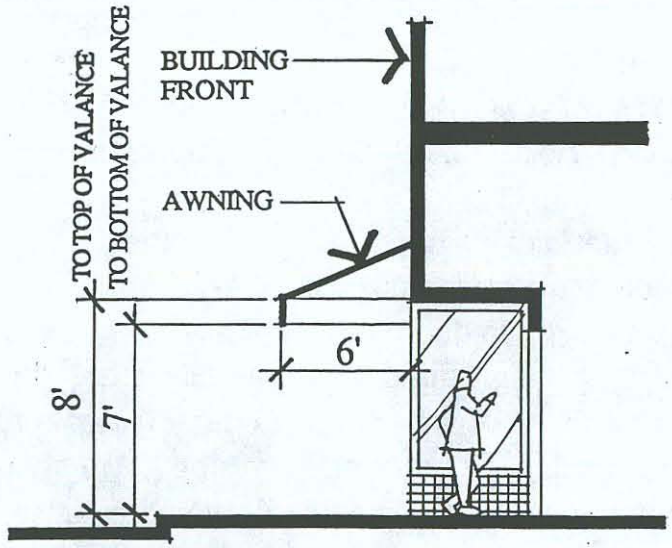


Illustration 17. Dimensions at Awnings

Illustration 18. Back-lit Awnings Which Complement the Facade

disrepair with dents, breaks or flaking paint. Well-maintained aluminum awnings may be approved on a case by case basis. Garish backlit awnings are not allowed but backlit awnings which complement the entire building and do not overwhelm buildings in the Design Zone with too much light intensity are allowed, as shown in Illustration 18.

3. The Top of a Building - The **top** portion of a building is important for it is the crown to the building. This top part is either a decorative cornice or a roof in older buildings, or is entirely deleted in more modern buildings.

Buildings with no existing exposed roofs on the street facades are encouraged to leave the top part of the facade

Illustration 19. Mass of Structure Behind Falsefront

as is or to add a simple cornice detail at the top. When a new cornice is added it is often important to return the cornice along the sides of the building to create a uniform appearance. While the addition of a simulated balcony or a shed roof canopy is often used to create the "Turn of the Century" appearance, the addition of a false mansard roof as an appendage is discouraged.

The "Western False-Front" is a dominant style in the area but needs to be carefully designed. The "Western False-Front" was originally developed to give a more substantial look to a simple building and was built contiguously so that the "False" facade would not be evident. It is recommended that new "False-Front" designs be in a series of contiguous fronts or that tall "False-Front" elements have a massing behind them (as shown in Illustration 19) to eliminate the thin, false appearance when viewing the facade from the side.

b. Use Quality Materials - Owners and tenants are encouraged to use quality materials on the facades of the buildings that will both improve the appearance and have a long life.

Recommended materials include the following:

Base:
- Brick masonry
- Ceramic tile
- Painted or stained solid wood panels with appropriate trim, molding and detailing.
- Painted or stained solid wood board and batten
- Painted or stained exterior plywood (not T-111) and batten
- Cut stone
- Plaster - lightly troweled, sand, or smooth finish
- Concrete

Body:
- Painted or stained solid wood board and batten
- Painted or stained exterior plywood (not T-111) and batten
- Plaster - lightly troweled, sand, or smooth

• Brick masonry

Body :(continued)

• Concrete block
• Glass Block
• Concrete
• Wood and clear glass storefront
• Aluminum and clear glass storefront
• Wood, steel, or aluminum doors and windows with clear glass
• Canvas awnings
• Shed roofs with wood shingle or shakes (fire treated shingles and shakes are recommended)

Top:

• Wood shingle or shakes (fire treated shingles and shakes are recommended)
• Barrel, "S" or flat concrete or clay tile roofing
• Slate or slate appearing roofing
• Class "A" composition roofing
• Plaster cornices
• Cast stone cornices

The following materials are prohibited in any portion of a building:

• Highly reflective or tinted opaque glass
• Fiberglass / plastic stone or masonry
• Heavily textured plaster
• "Pecky" cedar
• Corrugated fiberglass
• Imitation wood siding or T-111 plywood siding

The following materials may be allowed after careful review.

• Aluminum awnings
• Imitation stone
• Split-face concrete block

c. Color on the Facades - The colors on a building can dramatically affect the visual appearance of a building and should be carefully selected in relation to the overall design intent of the building. Color affects the apparent scale and proportion of a building by accenting elements such as doors, windows, bulkheads, awnings and cornices.

The definition and descriptions of colors are complex, calling for lengthy papers and sometimes entire books to adequately explain. Books which thoroughly define the components of color are listed in the "Suggested Reading" and definitions of these terms are found in the "Glossary" section, both at the back of this Guideline. For this document, *Color* will include hues, tints, tones, shades and neutrals; All variations of color will be singularly defined by the term *Color*.

The body of the building will generally contain the dominant color of the building. This can be derived from paint or from the natural finish of a material such as brick. Accent color can occur at bulkheads, awnings, doors and windows, and cornices. Accent color may either harmo-

nize or provide contrast to the body of the building. The accent color may be brighter, more intense, more subdued, or a lighter or darker tone or color. The following is a list of recommendations for color selections.

• Colors should be coordinated with all the elements of the facade such as signs, awnings, storefronts, etc.

• When choosing colors, consideration should be given to the color of the buildings in the Design Zone. Adjacent building colors should complement one another. An exception is when an adjacent building has garish colors that do not conform to this guideline.

• Because most of the buildings in the Central Business District Area are simple, a maximum of two or three colors is recommended.

• Architectural detailing, trim, storefront, window sashes, doors and door frames are examples of areas to receive accent colors.

• Materials with an existing natural finish such as ceramic tile and brick masonry that has never been painted should not be painted. The overall color scheme of a building should complement the natural materials. If brick masonry has been previously painted, it is often hard to remove the paint to restore the natural appearance, and therefore repainting is allowed as described below.

• Brick masonry should never be sandblasted to clean for either a natural appearance or prior to repainting. Brick masonry should be water-blasted to remove paint and/or prepare an existing painted masonry for repainting. (Sandblasting removes the natural fired surface of the brick and allows water infiltration that causes the material to deteriorate.)

• If brick masonry is very deteriorated or if there is concern of possible water infiltration, a clear sealer may be applied. The sealer should be carefully selected to be a "breathable" sealer so that water does not get trapped behind the sealer and cause accelerated deterioration. "Breathable" sealers and other masonry and stone products are made by many manufacturers including *Sure-Klean* products by *ProSoCo, Inc.*

Sample palettes of building color schemes are available at the Planning Department. The color palettes are only samples and are not meant to limit alternative color schemes. The following is a listing of paint numbers shown in the sample color palette based on different color themes. The numbers listed are for *Frazee Paints* and *Ultrafab!* Awnings by *John Boyle & Company*, but materials can be matched from many other manufacturers.

Light Tan

Body of the Building	5351W
Accent Color #1	5353M
Accent Color #2	5373M
Accent Color #3	5374D
Awning Color	Pineneedle Green

Brown

Body of the Building	5341W
Accent Color #1	5222M
Accent Color #2	5223M
Accent Color #3	5224D
Awning Color	Lagoon Blue

Green

Body of the Building	5531W
Accent Color #1	5532W
Accent Color #2	5533M
Accent Color #3	5534D
Awning Color	Teal Green

White

Body of the Building	5391W
Accent Color #1	5392M
Accent Color #2	5403M
Accent Color #3	5404D
Awning Color	Lagoon Blue

3. Side/Rear Facade Design Guidelines

Sides and rear facades are part of the overall building and should reflect the overall design of the building. While it is not always necessary to include all design elements on seldom seen facades (thus increasing overall construction cost) the sides and rear facades should incorporate many of the design of elements of the more visible facades.

Where parking areas exist or are created behind buildings (such as in the parking lot between Clovis and Pollasky Avenues and Fourth and Fifth Streets), rear facades become more important because they are part of the parking and pedestrian flow. When buildings have a vacant lot or a recessed building on the adjacent lot, the side of the building becomes exposed.

a. Avoid Blank Walls - Building design elements such as roof lines, cornices, pilasters, and windows should be extended across all facades open to view from public streets, parking lots and/or adjacent properties.

b. Be Consistent with the Style of the Building - Rear/Side facades should be designed to be consistent with the architectural style of the building. In remodels of older buildings the sides and rear facades should not be over-improved. Often these facades were not originally intended to be viewed by the general public and are generally utilitarian in design. Rehabilitations of the rear facade may introduce accessory elements typical of the main facade (such as awnings, canopies or light fixtures), but should not attempt to replicate storefronts or ornate decorative embellishments typically found only on the main facade (See Illustration 20).

c. Use Awnings or Canopies - The use of awnings, canopies, or shed roofs is encouraged to identify entrances and to add visual interest at windows. Awnings must meet City Ordinances to allow passage of service and emer-

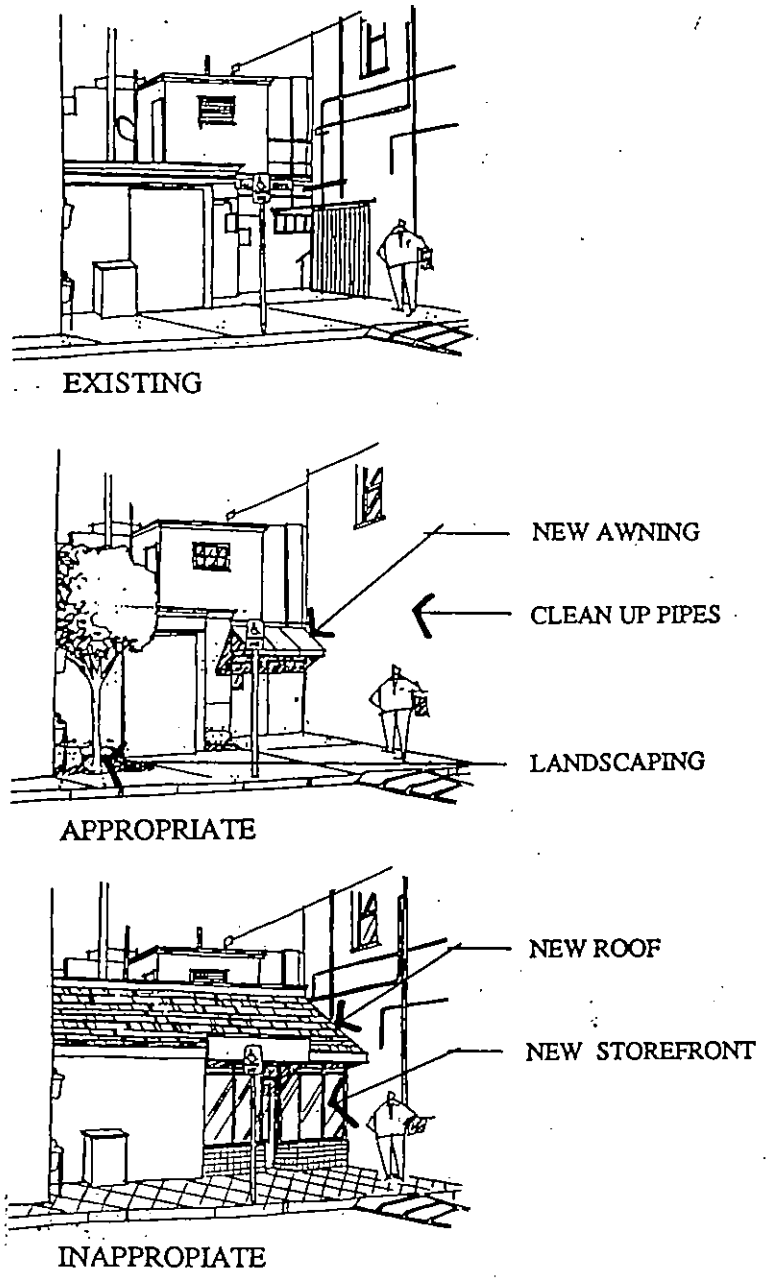


Illustration 20. Do Not Over Improve Rear Facades

gency vehicles.

d. Windows Add Interest - The use of existing window openings as display windows is encouraged. Additional openings for display are encouraged to create interest and add vitality. These new openings should be designed to the rhythm and scale of the building.

e. Second Entrances - Direct entrances to shops through the rear facade are encouraged when adjacent to alley walkways and/or parking areas. However, primary access to ground level uses should still occur at the main street facade to maintain a pedestrian vitality at the main streets.

f. Add Signage - Use identifying signs at rear entrances and facades to encourage the use of rear entrances.

g. Add Landscaping When Appropriate - The addition of landscaping at rear facades facing on to pedestrian alleys or parking lots is encouraged. Drought tolerant and low maintenance plant materials are recommended. Landscaping should be designed with safety in mind and provide open vistas from parking areas to rear entrances — the design should not include any potential hiding places.

h. Add Lighting - Outdoor lighting should be added to rear facades to light signage and create a pleasant and safe nighttime environment. Lighting should be directed to wash the facade of the building and directly illuminate a

sign and should not shine into adjacent parking areas or alleys. It is recommended that lighting be controlled by a photoelectric cell.

i. Integrate Seismic Strengthening - Any seismic structural upgrading should be conducted at the interior of the building if possible unless the structural elements blend into the architecture of the exposed rear/side facade.

j. Clean up Clutter - Abandoned pipes, conduits, wires and signs should be removed, and sign anchors patched to match adjacent surfaces. Operational pipes, conduits, etc., should be hidden if possible, as shown in Illustration 21.

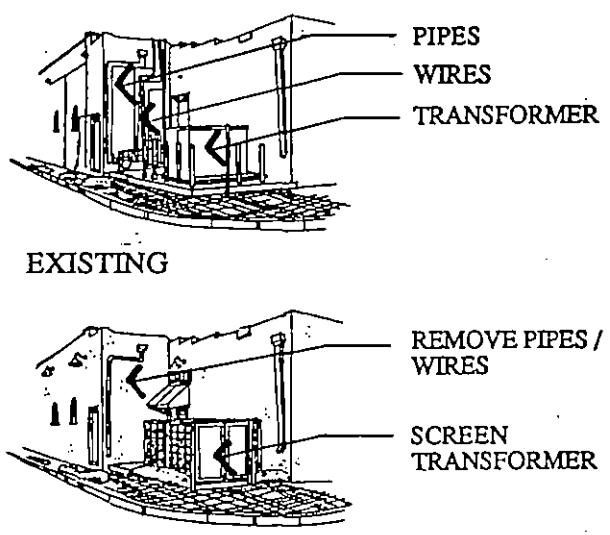


Illustration 21. Clean-up Clutter

k. Cleaning Masonry - Brick masonry should be cleaned/ prepared for repainting by nonabrasive methods (no sandblasting) as described in "Section 4. Cleaning Facades".

l. Outdoor Dining - The improved alleys often create a pleasant ambiance for the inclusion of an outdoor sitting or dining area. In older buildings the area behind buildings were often used for storage or loading, as shown in Illustration 22. This area could be developed for outdoor use according to the guidelines described in the Design Guidelines for All Areas, "Section m. Street Cafe Zones", on page 9.

m. Screen Trash Areas - When the rear of buildings are developed into pedestrian spaces, utilitarian elements such as trash storage become visible to shoppers. Trash storage areas that are visible from rear pedestrian areas should be screened with a fence 12 inches higher than the trash receptacles they contain. It is recommended that the fence be constructed of concrete block and plastered, or constructed of brick masonry to provide a strong, long lasting fence that complements the surrounding buildings. Trash enclosure doors should be metal panels or heavy wood construction. All trash enclosures must comply with the City's standards for trash enclosures.

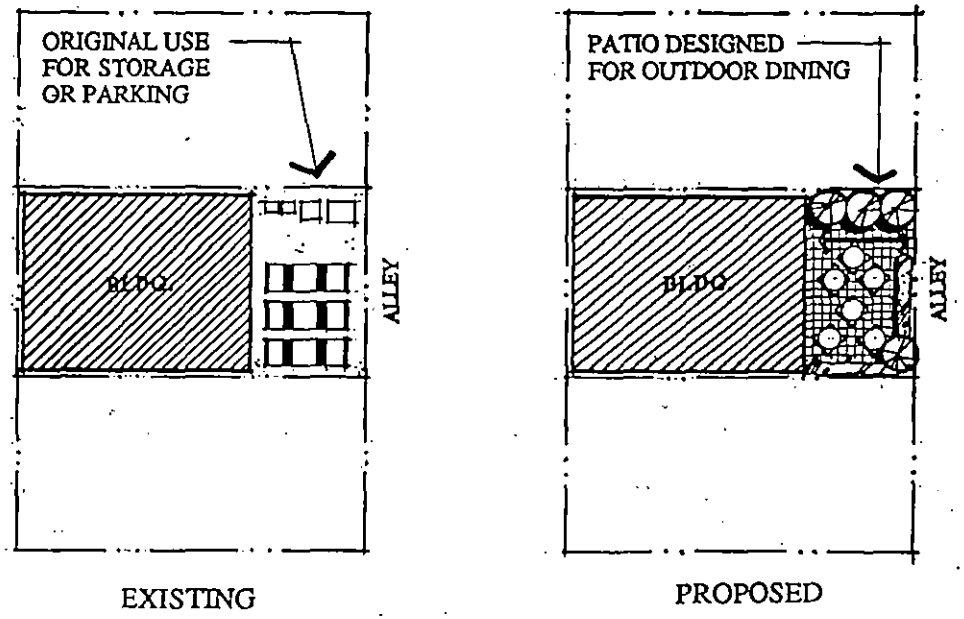


Illustration 22. Improve the Area Behind Buildings

4. Historic Buildings Design Guidelines

The majority of the historic buildings in the Central Business District Area are concentrated in the Old Town Area. However, some historic structures do fall outside Old Town. A brief description of some of the styles found in Old Town are found in the Old Town Area portion of this guideline. The following guidelines are recommended for all identified historic buildings in the Central Business District Area.

Historic buildings have three potential designations: 1. Local Designation; 2. State Historical Landmark; and 3. National Register of Historic Places Listing. Some buildings in the Central Business District Area may qualify for all three designations, while others may qualify only for local designation. Owners are encouraged to pursue appropriate designation by contacting the State of Office of Historic Preservation in Sacramento.

For historic buildings, the overriding principle of design is to be consistent with the significant architectural style of the building. The "significant architectural style" of the building is the style that existed when that building gained historical importance. In many cases, this is the original style of the building at the time of construction. However, in some cases, the significant architectural style is a later design modification that has its own historic value.

a. Conduct Research - Historic buildings in the Central Business District Area should be researched before designs for alterations, additions, or rehabilitation are prepared. Research should include investigating the building's appearance at the time it gained significance and a physical examination to determine if the significant historic fabric is recoverable or restorable — often wood or metal siding can be removed to recover the original historic facade. Proposed changes to the building should be based on a clear understanding of the importance of the building and the feasibility of retaining or restoring its significant architectural features. Resources for research include the Clovis Museum in Old Town, City Building Department files, and public and University libraries.

b. Respect the Significant Design - Buildings should be recognized as products of their own time and should not incorporate alterations that create a historic appearance unrelated to the significant design of the building. Building design represents the design philosophy and technology of a specific time. Rehabilitating a historic building should not strive to create a preconceived concept of a "historic building" but should reuse the existing materials and design (See Illustration 23).

c. Accept Evolution - It is not recommended to recreate the original facade of buildings that have attained historical importance with altered facades. Buildings that have been altered as a part of a natural evolution are evidence of the history of an area. Often these changes have a

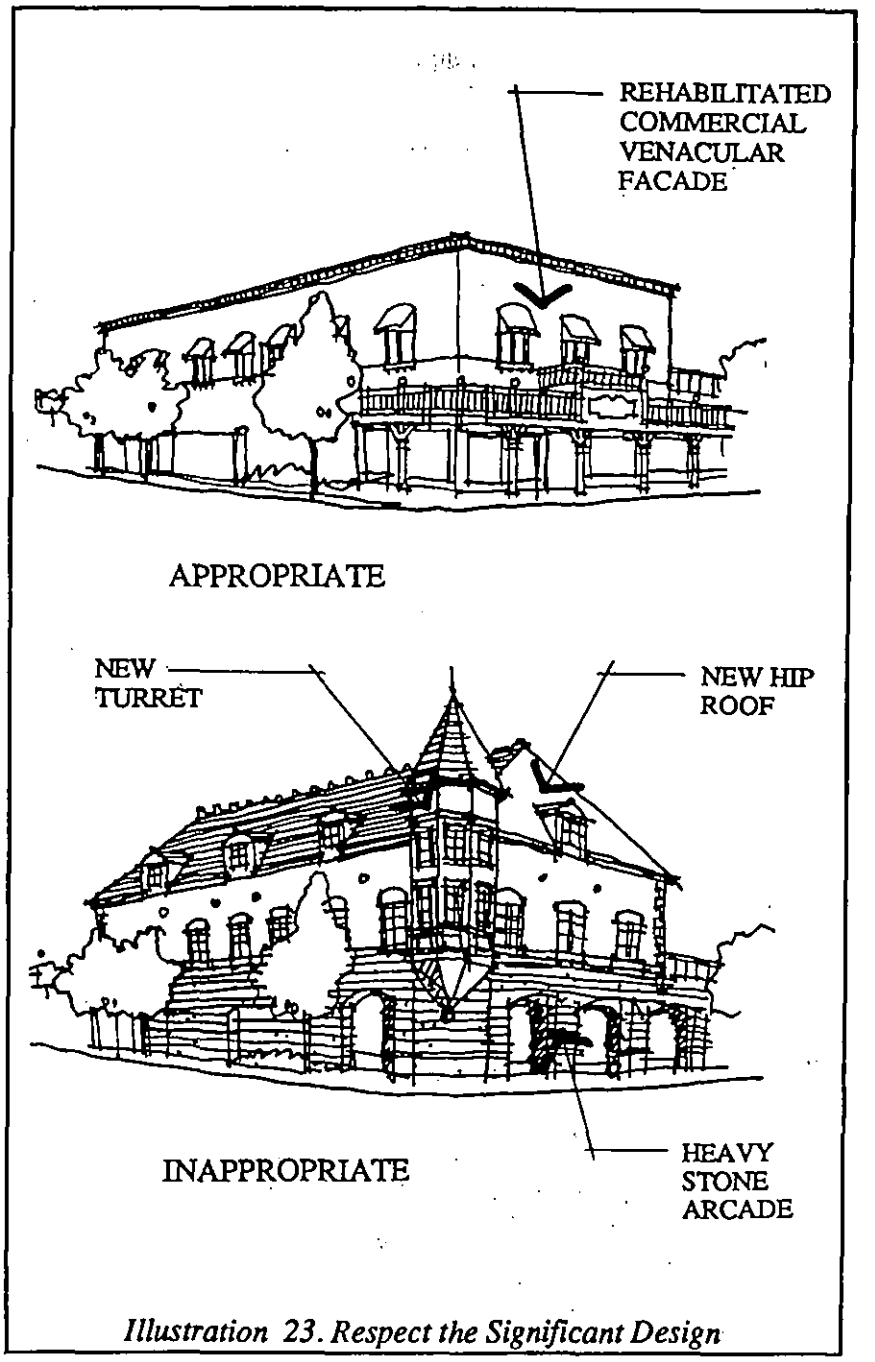


Illustration 23. Respect the Significant Design

significance of their own, especially where the changes were made over 50 years ago.

d. Retain and Restore Significant Elements - Distinctive stylistic features that exemplify the style should be retained, uncovered and restored. If restoration is not possible or feasible due to damage or deterioration, original elements of design that define the style should be recreated. In the event that signs or previous renovations have covered these elements, they should be uncovered. The elements of design to be retained or restored include such items as original wooden double hung or casement windows, storefront bays, decorative transom glass or screens, moldings or trims, and decorative ceramic tile bulkheads.

e. Replace Lost Features - Damaged architectural features should be repaired rather than replaced whenever possible. The repair of historic materials begins with the concept of minimally affecting remaining original historic materials. Patching, piecing-in, and splicing should be performed when possible rather than replacement. If replacement is necessary, the new materials should match the material being replaced in terms of color, texture, and other important design features. Replacement of historic elements should be made with the original material when possible, but when necessary, substitution may be made in form, design, and material when the substitute materials convey the visual appearance of the original feature. When an entire feature is missing, it should be replaced by researching historic plans or photographs. If accurate data is not available, a new design that is compatible with the remaining features of the building may he used. This newly created element should be designed to work with the size, scale and material of the entire building.

f. Minimize Alterations - If alterations to a historically significant building are necessary to insure its continued use, these changes should not alter, obscure, or destroy historically significant features, materials, forms, or finishes. Such changes may be necessary to provide additional access, natural lighting, or to structurally reinforce seismically unsafe buildings. Facade changes should be considered only after closely evaluating alternate means of achieving the same end. For example, skylights can be used to allow more natural light rather than cutting in new windows which would disrupt the facade, or interior seismic bracing can be used rather than exterior treatments that would obscure the facade.

g. Limit the Disruption of Additions - Additions to historic buildings should be complementary (not identical) and should be removable. While an addition may be necessary to provide the floor area needed for a new use, such additions should complement the original design in mass and scale, but should not be so similar as to be confused with the original. Whenever possible, the connection between an addition and a historic building should be designed so that the addition may be removed at a later date without destroying any original material.

h. Cleaning Facades - The cleaning of historic facades should always be approached by employing the most gentle method possible first, and then increasing the severity of treatment as necessary. Brick masonry, wood, and terra cotta should NEVER be sandblasted to clean or remove paint. Sandblasting destroys the protective fired face of bricks leading to water damage while sandblasting of wood alters its texture. Exterior facades of historic buildings generally only need cleaning to halt deterioration or to remove heavy soiling. However, many owners wish to create a "new" clean look after investing in the rehabilitation of their building. Often simple water, mild detergent, and bristle brushes will provide adequate cleaning of brick and terra cotta. If these methods are inadequate, pressurized steam, and, if necessary, a mild solution of muriatic acid with the steam cleaning may be used.

Paint can be removed from wood by sanding, scraping, chemical solutions, or with a heat gun. Metals on historic buildings should be carefully cleaned using gentle methods if possible, but hard metal may be lightly sandblasted if necessary to remove accumulated paint. All methods of paint removal should meet Federal, State and Local codes.

i. Match Original Windows - The proportion, size, and location of existing window openings should be respected and maintained. The rhythm of solid-to-void of the existing historic building should be maintained and the total percentage of facade glazing in proportion to solid wall mass should not be significantly altered. Glazing should NOT incorporate mirror reflective glass or tinted glass. Windows in historic buildings were generally wood sash and sometimes metal sash. A common problem in historic building rehabilitation occurs when windows are replaced with aluminum-framed or other easy-maintenance windows. Double-hung or casement type windows should not be replaced with fixed windows — alternatively, the operable windows can be rendered fixed. A change in material, depth of opening, horizontal or vertical emphasis has a significant effect on a historic building. Therefore, it is very important that the original historical window type, style and material be retained in rehabilitation. When a window is very deteriorated or missing, replacement windows should match the original.

j. Maintain Storefront Elements - Proportion, scale, and rhythm are important features of storefronts, and should be retained. Original materials should be repaired or, when necessary, replaced with like materials. The location of the entrance to the building and recess of the entry should be maintained to keep the balance and emphasis of the overall facade. Storefronts are generally the most identifiable part of a commercial building because of their proximity to pedestrians. The elements of a storefront are numerous and include: display windows, signs, entry doors, transoms, kick plates, and window bases of wood, ceramic tile, or plaster. Many historic storefront designs included recessed entries - sometimes as much as 15 to 20 feet - to provide the tenant/owner with display space. Retention of the original entry is preferred in historic

buildings, but a reduction of the recess to not less than four feet that maintains the rhythm, scale, and proportion of the historic storefront will be considered. Storefronts that eliminate the recess entirely are highly discourage as inappropriate. Awnings should be used for sun control instead of tinted or reflective glass.

k. Match Awning to Building Style - Awning design should be sensitive to the overall building facade in terms of size, scale and color. An awning should not be the predominant element of the facade. Historical commercial buildings often had retractable awnings placed at the transom level that could be extended to create a sun barrier and which served to reduce the perceived height of the building to a more intimate scale. The use of retractable awnings is recommended when historically correct, but not mandatory. Historic buildings traditionally had sloping shed style awnings of one or two colors that complemented the overall color scheme of the entire building. In rehabilitation, the shape of the awning should be designed to fit the architecture. Old photos or drawings should be consulted to determine the type and shape of awnings originally used. While the inclusion of awnings in a rehabilitation design is encouraged, the design plan for the rehabilitation of the building should show the building both with and without awnings since no permit is required for the subsequent removal of such awnings.

New awnings on historic buildings should be of canvas or acrylic coated canvas. Aluminum and bright vinyl awnings are not suitable for historic buildings. Back-lit awnings are not suggested for historical buildings for they often are too brightly colored and detract from the historical facade. Carefully designed and muted back-lit awnings are allowable on a case-by-case basis.

l. Use Historic Colors - Historic buildings should be painted in colors appropriate to the architectural style of the building. Bold primary colors such as pure reds and yellows were not historically used partly because of the paint pigments available at the time. The actual colors originally used on a particular building can be determined by a paint analysis; however, such research is not a requirement of these guidelines. Often, gentle sanding with a fine sandpaper can reveal the paint colors applied throughout the history of the building.

m. Historic Signs - Signs that are part of the historic fabric of significant buildings are allowed although they may not meet the current sign ordinance. Signs that are not a part of the historical fabric of the building and that do not meet the current sign ordinance shall be removed.

n. Historic Building Relocation - Relocation of historic buildings into the Central Business District is encouraged when the relocation will incorporate a proper rehabilitation and reaffirm the important site elements. Relocations should be sited carefully to maintain similar orientation, relationship of buildings, setbacks, landscape and hardscape elements. A relocation candidate should be

carefully moved by an experienced mover. Elements susceptible to damage such as delicate trim, glass, some moldings should be removed, cataloged and reinstalled after the move. The building should be carefully braced prior to the move to minimize damage during the move.

5. Streetscape

Streetscape design includes such items as planting (groundcover, shrubs and trees), hardscape (such as sidewalks, brick pavement, raised planters), lighting and street furniture (such as benches, kiosks and trash receptacles). This guideline will present broad design concepts that need to be more carefully developed by Landscape Architects as each area in the Central Business District develops.

The streetscape plan for the entire Central Business District should contribute to the establishment of a linked, interactive and vital area. The design elements of landscape and hardscape should define and clarify relationships between buildings, automobiles and pedestrian areas to provide both a sense of continuity and a sense of community.

Existing Clovis Avenue and a potential New Clovis Avenue located along the eastern edge of the Central Business District will both provide major automobile north - south circulation and should incorporate streetscape that reflects their stature. Likewise, the major east - west link is Bullard Avenue. (which transitions to Fifth Street) should also have an easily identifiable prominent streetscape. It is recommended that entry gateways be incorporated at the outside edges of these major routes to signify the entrance to the Old Town Area as shown in Illustration 24.

Also important is the establishment of strong pedestrian connections. Old Town Area has already established a palette of hardscape and landscape materials to complement the character of the area. These elements help define pedestrian connections from car to building, building to building and will establish pedestrian links for area to area. The role of streetscape is provide easy, safe, comfortable and convenient connections in terms of appropriate scale, texture and treatment of automobile/pedestrian interfaces.

The Streetscape plan for the entire Central Business District Area shall generally be derived from the new streetscape installed in the Old Town Area, while not necessarily exactly duplicating it. These elements in the Old Town Area include the following:

• Pedestrian sidewalks with paver infill inside a concrete framework.

• Intersection design that places the pedestrian corner waiting area closer by protruding into the parking area. Pedestrian corners are improved with planters for shrubs and low walls to provide a sense of safety from the automobile. The cross walks are pavers, with a large circle

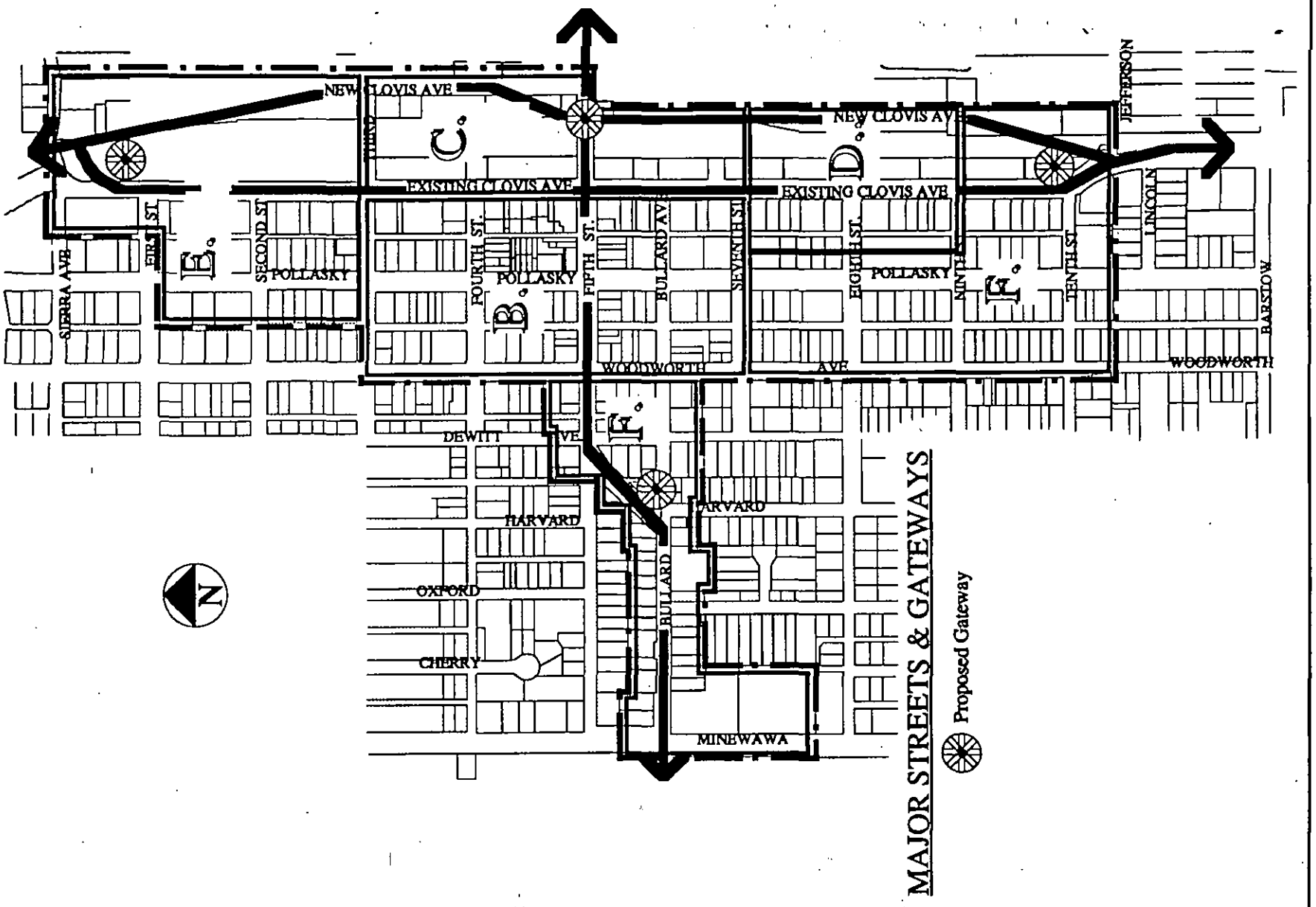


Illustration 24. Major Streets and Gateways

of masonry at the major intersections.

• Crosswalks which occur at mid-block also extend the sidewalk into the parking area to shorten sense of the actual street crossing. The crosswalks are pavers, and the sidewalk extensions into the parking area are planted with shrubs.

• Trees of the same species are planted in a regular pattern with accent trees occurring at key points such as parking lot driveways.

• Street furniture includes the consistent use of similar benches, low walls, monuments, planted arbors, and bollards.

• Lighting is provided by single and twin fixtures on historical cast iron poles and bases.

• Parking lots which are carefully designed with design elements that reflect the character found throughout the streets in Old Town.

The design elements above will be addressed in the Guidelines for each sub-area under the title "Streetscape".

B. Old Town Area

The following Guidelines are in addition to the recommendations and requirements presented in "Section A. Design Guidelines for All Areas" above. Where conflicts between "Section A." and the guidelines presented below occur, the Guidelines below shall have precedence.

1. Theme - Old Town Clovis developed around the depot and the railroad line it served during the 1890's. The railroad lines were instrumental in transporting both lumber and agricultural items. The buildings in Old Town developed to support these industries in the form of stores, saloons and hotels. The town grew and was successful enough that it became an incorporated city on February 27, 1927.

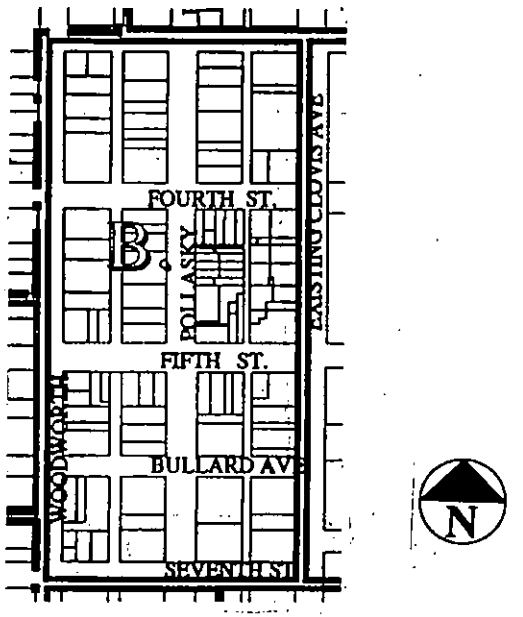


Illustration 25. Boundary of Old Town Area

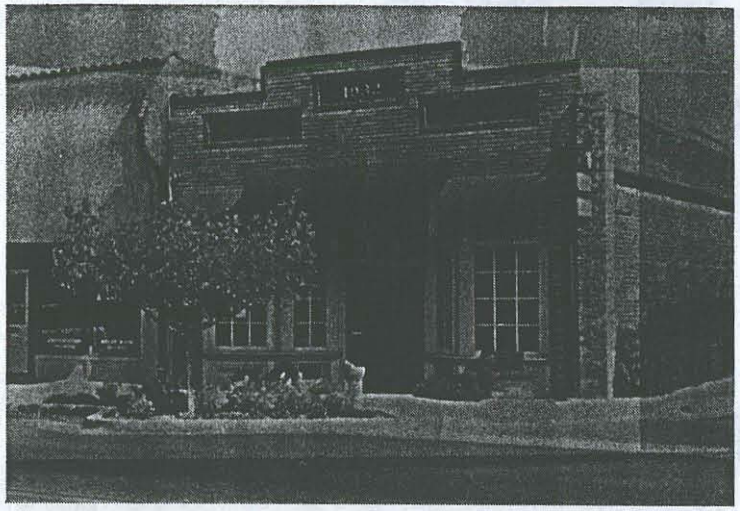
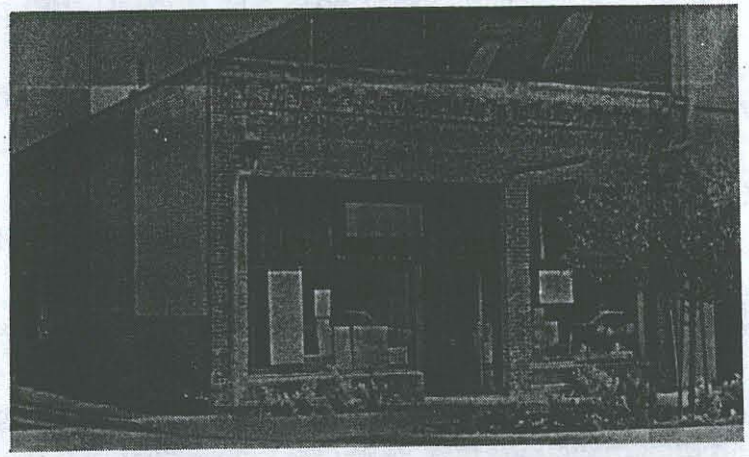


Illustration 26. Western False-Front

The style of buildings which developed during this period has been categorized as "Turn-of-the-Century" and includes both "Western False-Front" style and a more general style known as "Commercial Vernacular". The theme of the Old Town Area shall remain "Turn-of-the Century" to continue and reinforce the existing successful character. While many of the improvements to existing buildings over the last ten years have incorporated a "Western False-Front" style (See Illustration 26), other rehabilitations have left masonry or plaster facades intact as shown in Illustration 27.

The "Turn-of-the-Century" theme allows styles other than



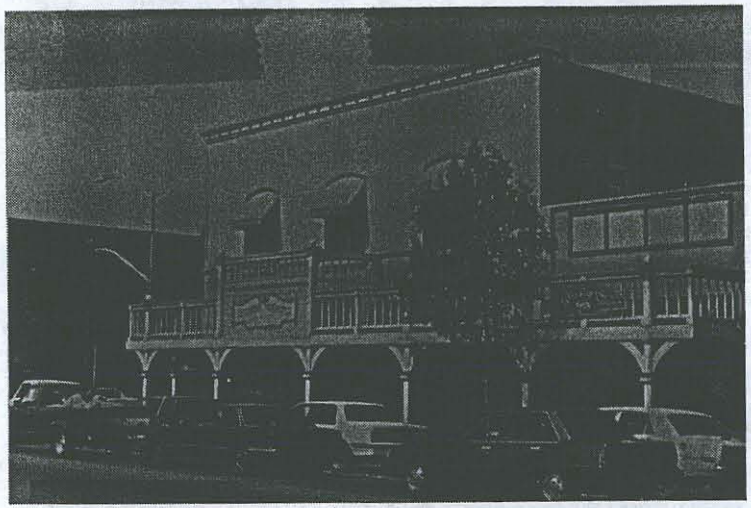


Illustration 27. Masonry and Plaster Commercial Vernacular

"Western False-Front". An important contributor to the uniqueness of the Old Town Area is its diversity and it should be recognized that the Old Town Area has developed over a period of years with differing styles of architecture.

"Commercial Vernacular" style is found throughout the Old Town area and is a result of a careful application of basic construction principles that allow a pleasant building to be constructed in a cost-effective manner. Often these one or two story buildings were masonry construction that served both a structural and decorative purpose. Sometimes the masonry was plastered, and/or decorative detail was added to the cornice to enrich the facade.

The ground floor generally had wood and glass storefronts

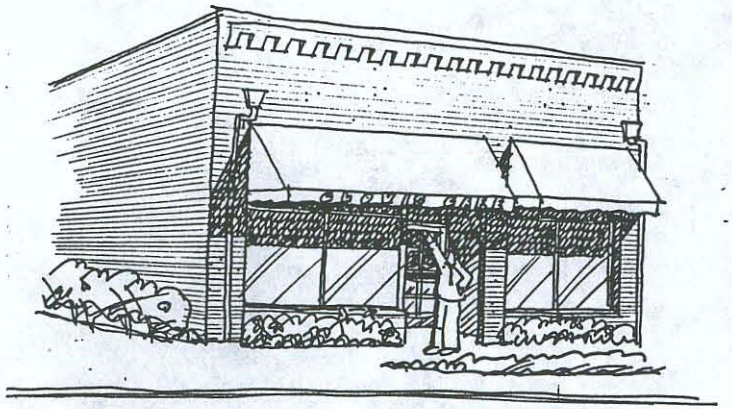


Illustration 28. Historic Storefronts

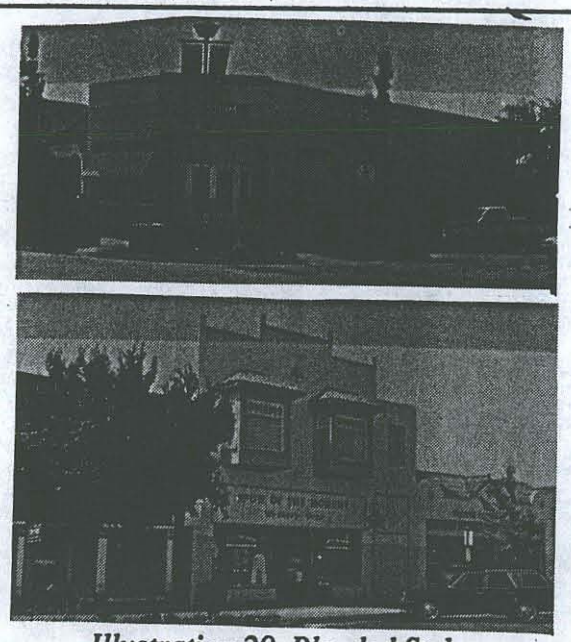


Illustration 29. Blended Styles

with either wood, ceramic tile or masonry at the base of the storefront, as shown in Illustration 28. The glass storefront was often ten to twelve feet high to accommodate the high ceilings found inside the buildings (high to allow the warm air to accumulate at the top). The storefront had large glass displays to attract the pedestrian and often a translucent glass transom above the display area to maximize light prior to the introduction of electric lights. Often this simple style was blended with earlier styles and incorporated elements of "Western False-Front" or "Classical Revival" as shown in Illustration 29.

"Western False-Front" is a type of a "False-Front" style that developed throughout the United States. Examples are found in upstate New York, Iowa, Texas and Colorado

as well as California. The false-front extends the facade to exaggerate the size of the building, as shown in Illustration 30. The facade of the building extends over the top of a gable (or sometimes over a flat roof) which gives the illusion of a larger building — important when town developers wanted to give an image of prosperity. The cornice was designed in a number of configurations as shown in Illustration 31. Simple shed roof porches (or balconies at two story buildings) often extended over the wood boardwalk. Wall materials found in "Western False-Front" include clapboard, brick or board and batten. Entrances were often recessed with a single or paired panel and glass doors.

Owners are encouraged to carefully examine the existing

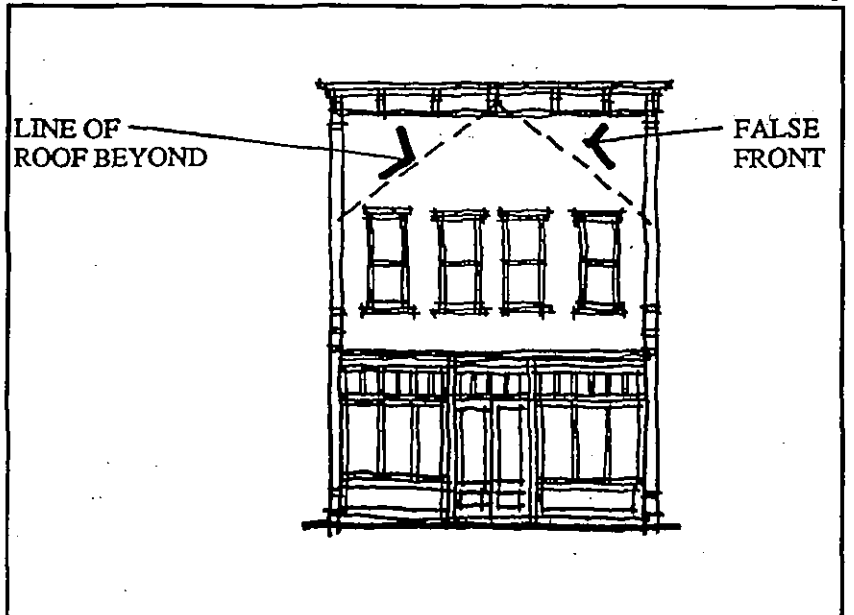


Illustration 30. Exaggerated Facade

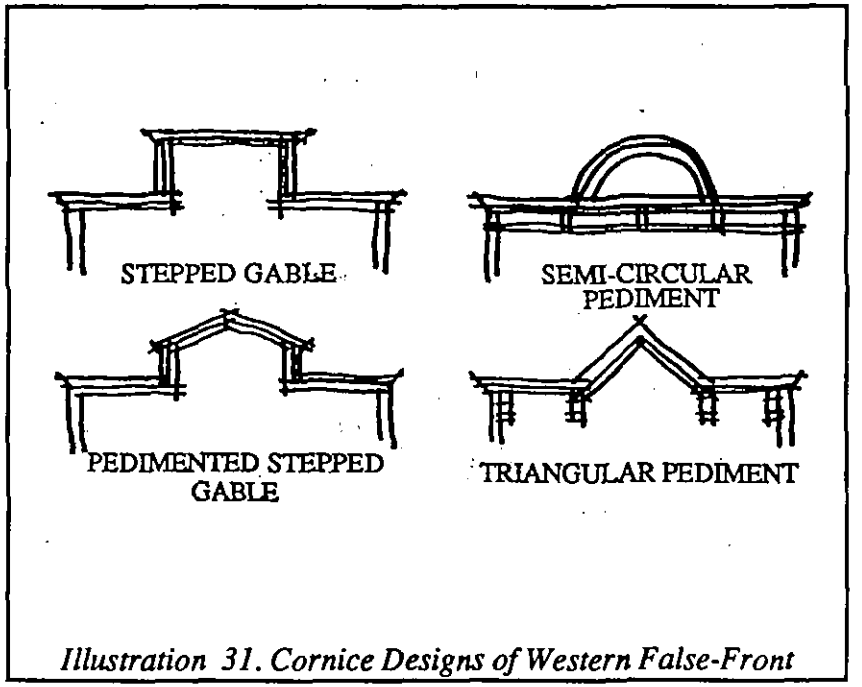


Illustration 31. Cornice Designs of Western False-Front

style of a building for elements of style prior to rehabilitation and consider a remodel that reinforces the important features of its existing style versus completely changing the style of the building to meet a preconceived notion of "western" or "historical", as shown in Illustration 32. The diversity of styles as found along the south side of Fourth Street east of Pollasky is a successful example of multiple styles working together to contribute to the uniqueness of Old Town.

New construction in the Old Town Area is recommended to be respectful of the existing elements of design in the area by utilizing the elements of design described in "Section A. Design Guidelines for All Areas" starting on

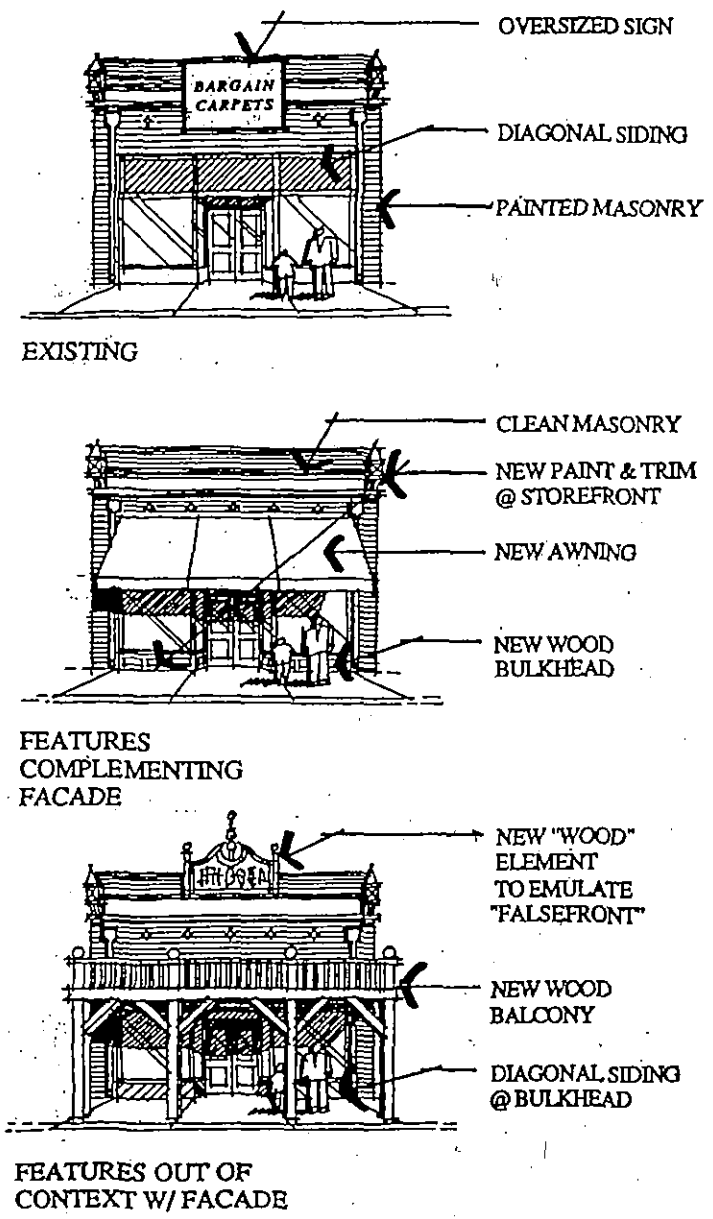


Illustration 32. Use Original Facades

page 6. New construction should be compatible, but not try to create history by exactly copying a historic style leading to a "Knott's Berry Farm" appearance.

2. Recommended Materials - The materials identified in "Section A. Design Guidelines for All Areas" on page 20 shall be allowed in the Old Town Area.

3. Awnings, Shed Roofs and Canopies - The design of shed roofs and canopies extending over the sidewalk should be carefully designed to complement the overall facade of the building. The height and bulk of these elements can easily become overbearing and disrupt the overall appearance of the building, as shown in Illustration 33. Canvas awnings often complement the facade of a building and produce a lighter and more colorful method of sun screening.

4. Building Heights - The overall appearance of height in the Old Town area is very low which contributes to its pedestrian scale. The maximum height for buildings in the Old Town Area shall be 20 feet for one story buildings and 30 feet for two story buildings as shown in Illustration 34.

5. Building Setbacks - The front setback shall be zero (on front property line) to match the general existing setback pattern in the Old Town Area. Building entrances are sometimes set back to add interest, allow for doors swinging out, and to add to the display area in the storefront. The existing zero building setback is a unifying element in the

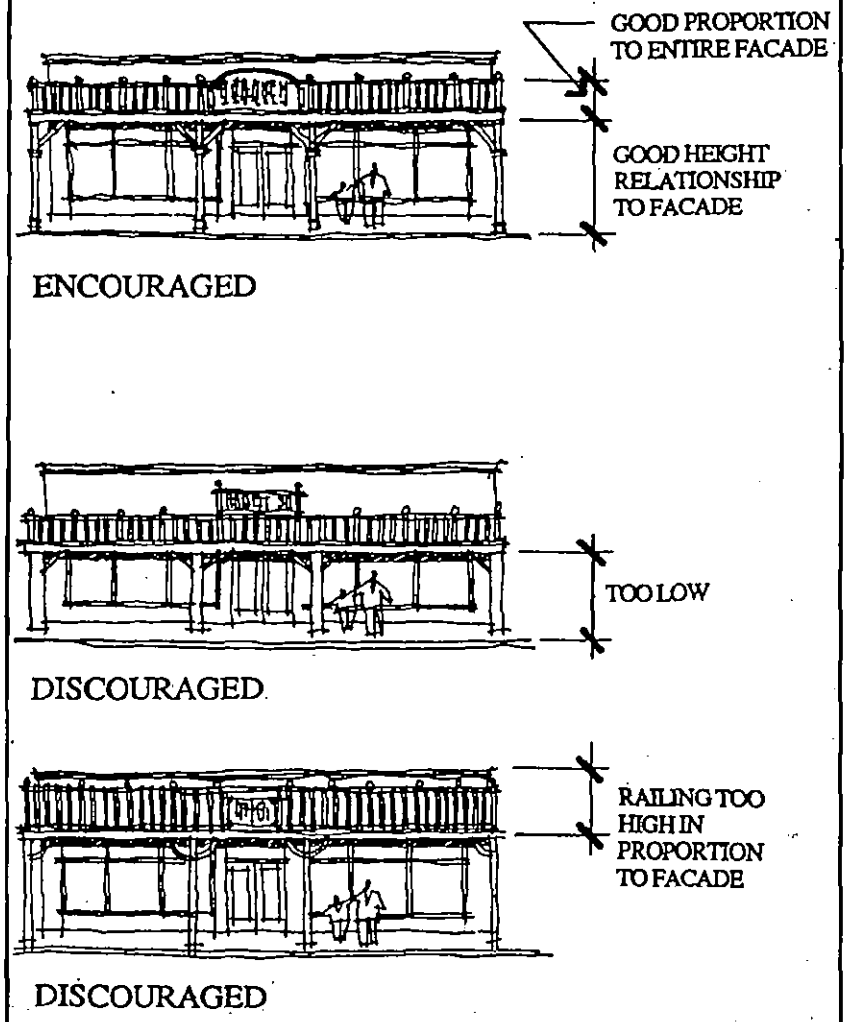


Illustration 33. Design Canopies Carefully

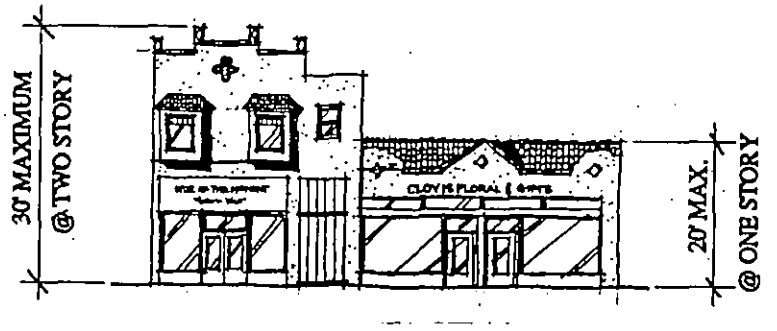


Illustration 34. Heights in Old Town

Old Town Area and should be maintained as shown in Illustration 35.

6. Provide Intimate Scale - The buildings should provide intimate scale at ground floor levels as a counterpoint to their overall scale. Design features that can provide intimate scale at ground levels include materials with a small texture such as brick masonry, board and batten, or ceramic tile. Other design elements contribute to an intimate design such as recessed entries, shed roofs, awnings, canopies, and similar design treatments.

7. Building Lighting - Building lighting is an important element in the Old Town Area for it adds to the nighttime

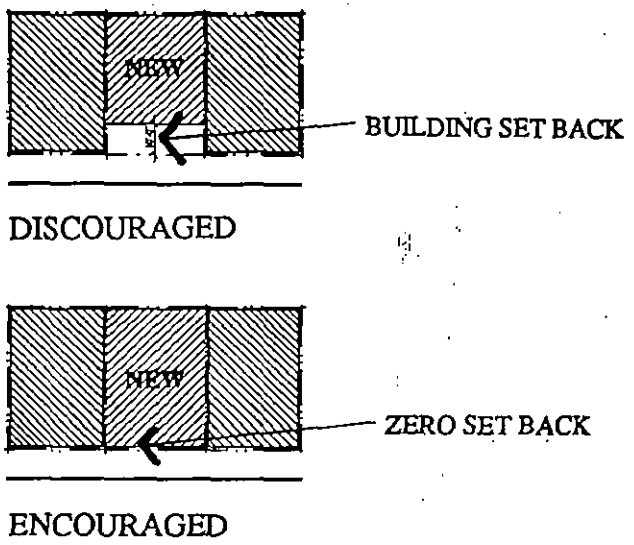
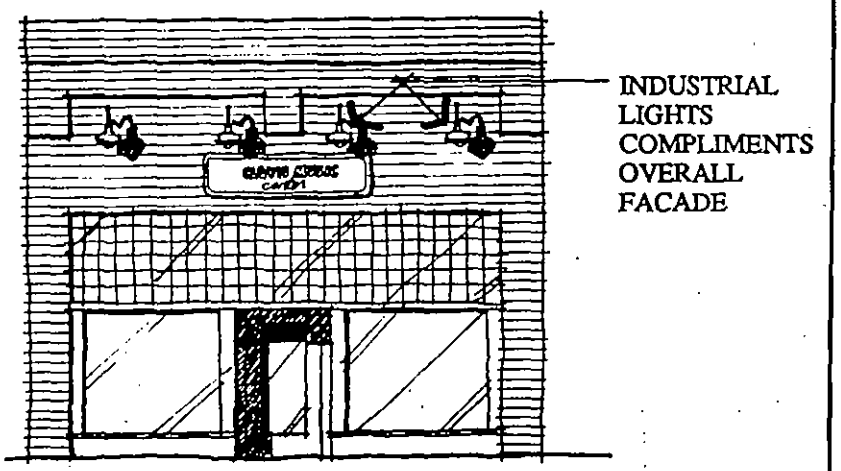


Illustration 35. Zero Set-Back

viability. Lighting should meet the requirements as described in "Section A. Design Guidelines for All Areas" on page 13 with particular care given to selecting the lighting fixture. Alternatives include hiding the lighting with recessed can lighting, or having the fixture complement the design as shown in Illustration 36.

8. Signage - Signage in the Old Town Area shall meet the City's Sign Ordinance. Wood sandblasted signs, signs displaying appropriate icons representing the type of store, and small pedestrian-oriented projecting signs as shown in Illustration 37 are encouraged.

It is recommended that a double sided projecting sign with



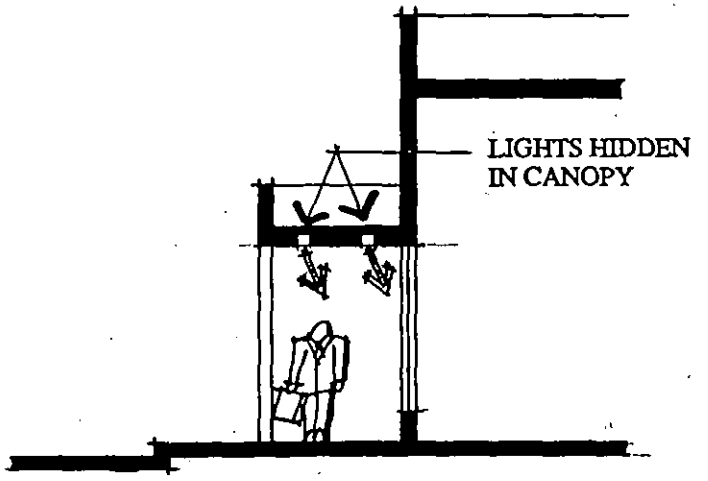


Illustration 36. Hiding Lighting or Complement Building Design

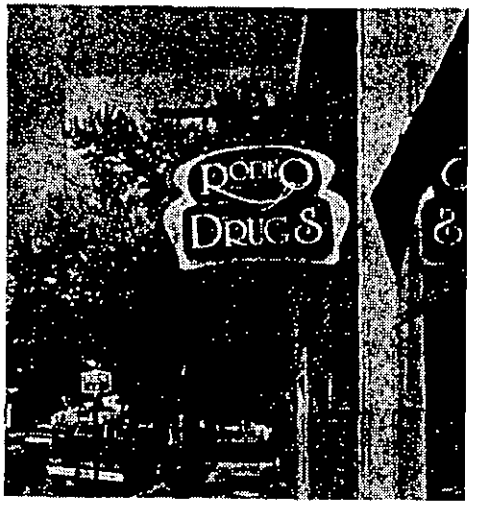


Illustration 37. Pedestrian Oriented Signs

a maximum size of 18 inches vertical by 30 inches horizontal be allowed at each building in addition to the maximum building signage area allowed by ordinance to encourage the increased use of pedestrian signs.

9. Cafe Zones - Outdoor cafes add interest to the Old Town area and are encouraged at both the front and back of buildings. The outdoor cafe areas should conform to the requirements of "Section A. Design Guidelines for All Areas" on page 9.

10. Streetscape - The entire Old Town Area should have the streetscape completed to match the new design. The pedestrian sidewalks, intersection design, crosswalks, trees, planters, street furniture and lighting are all of a very high quality of design and complement the Old Town Area.

Both Existing Clovis Avenue and Fifth Street should be designed to be easily identifiable as major north-south and east-west routes with care taken to work with the adjacent areas.

Lighting in The Old Town Area could be augmented with a secondary system for use during special events such as street fairs or parades. This secondary system would only be used during special events and should be carefully designed to work with the existing historical fixtures.

Kiosks are recommended for Old Town to display flyers regarding special events and perhaps to provided historical data for self guided tours of the Old Town Area. The kiosks should be carefully selected to complement the Turn-of-the-Century theme of Old Town.

C. Railroad Area

The following Guidelines are in addition to the recommendations and requirements presented in "Section A. Design Guidelines for All Areas". Where conflicts between Section A and the guidelines presented below occur, the Guidelines below shall have precedence.

1. Theme - This area may be significantly affected by the realignment of Clovis Avenue to the east, as shown in Illustration 38. Whether or not the realignment occurs,

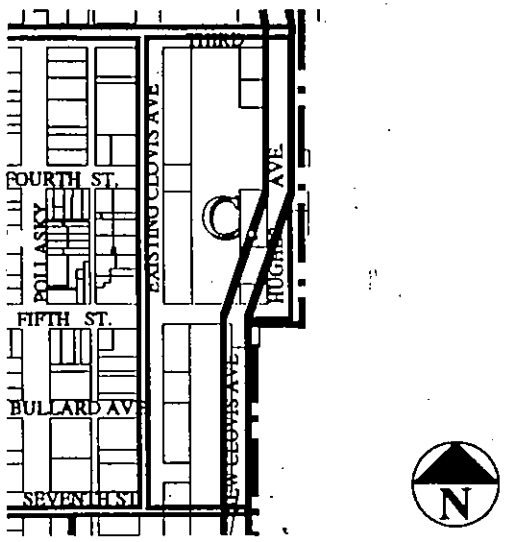


Illustration 38. Railroad Area Boundary

this area should represent an extension to the Old Town area across Existing Clovis Avenue by adding buildings and parking. This area will also likely act as a transitional space from the Civic Center on 5th Street to Old Town.

The theme in this area should be complementary to the Old Town Area, with contiguous buildings along Existing Clovis Avenue to continue the feeling of the Central Business District.

2. Building Pads - Building pads should be located primarily on the street edges of Existing Clovis Avenue, Fifth Street and Third Street as shown in Illustration 39. Breaks in the buildings should occur along Existing Clovis Avenue to allow for parking lot access.

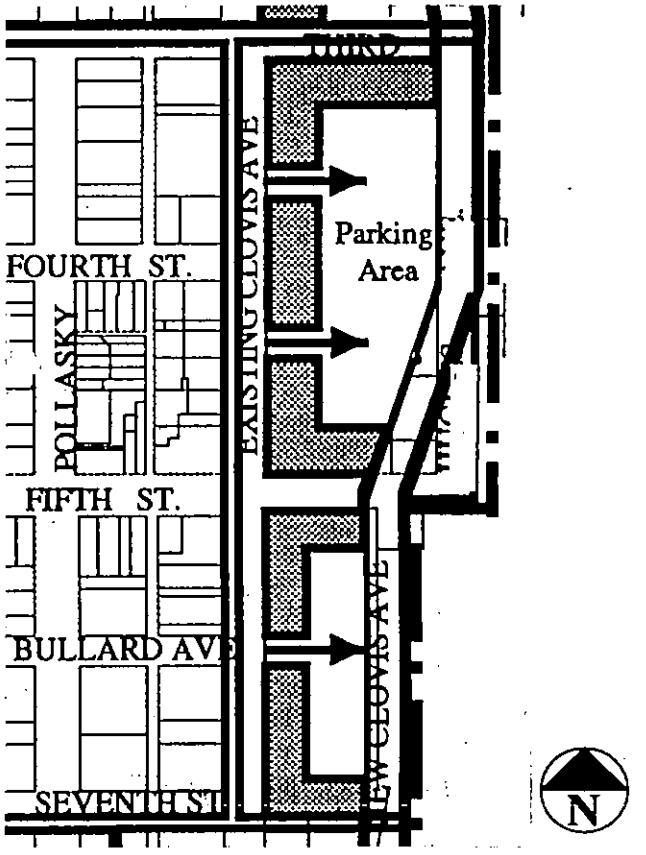


Illustration 39. Building Pads and Parking Entrances

3. Building Setbacks - The building setbacks should be zero as found in the Old Town Area to preserve the uniform building facade along the street frontages. The proposed 22 feet from edge of curb to building face on the east side allows for outdoor activities such as cafe dining, as shown in Illustration 40.

4. Building Heights - The building height in this area may be two stories with a maximum of 35 feet. The wide right-of-way across Existing Clovis Avenue guarantees that the higher limit will not dominate the buildings in the Old Town Area.

5. Provide Intimate Scale - The new construction in this area may include large complexes versus the small 20-25 feet wide lots found in the Old Town Area. Also, the larger pads may include interior courts to allow light into the center of the buildings. Ground floor areas and plazas shall be designed to create a sense of place, provide continuity and linkage between building masses, create visual interest, and encourage pedestrian activity. Plazas and ground floor areas should connect strongly to the street, contributing to and enhancing street pedestrian activity. Plaza design should consider important elements such as adequate sitting opportunities, solar orientation, comfortable micro climates, easy access and promotion of interactions between people. Plazas should include amenities such as fountains, pools, sculpture, pergolas, or similar features.

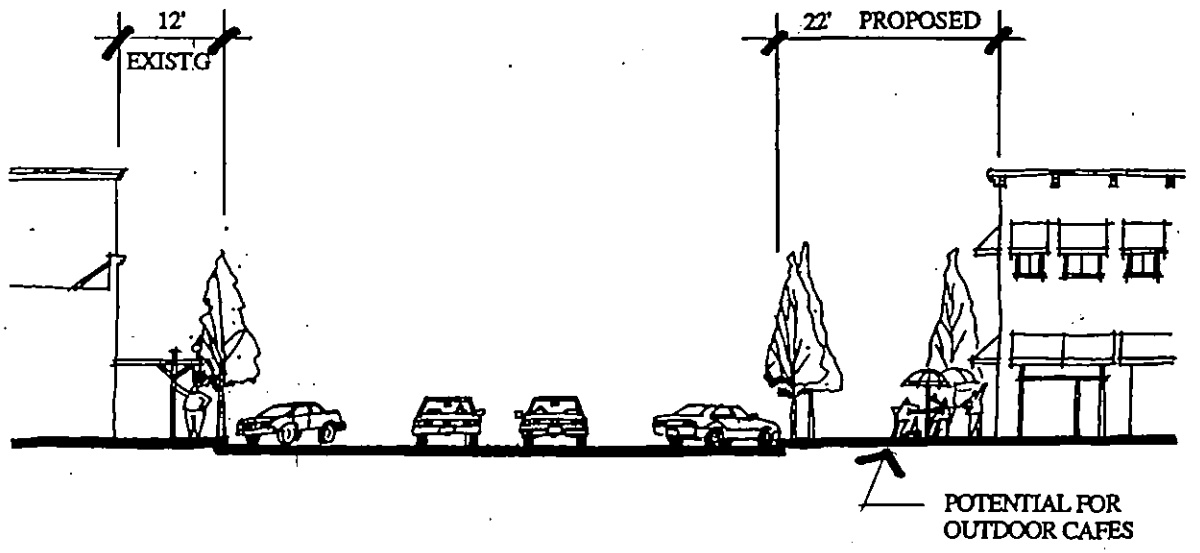


Illustration 40. Proposed New Cross Section at Existing Clovis Avenue

6. Articulate Large Masses - Avoid a box-like appearance by horizontal and/or vertical articulation of buildings or by use of varied materials, textures or colors. Building details should be delineated to provide architectural relief. Particular attention should be given to trim areas around doors, windows, and roof lines. Arcades, canopies, and awnings also provide architectural relief.

7. Streetscape - The character of the streetscape in this area should reflect most of the design elements of Old Town with variations to give it a distinct identity.

The Railroad Area has Existing Clovis Avenue, Fifth Street, and possibly New Clovis Avenue that need to be designed to reinforce their image as major connecting streets. The west side of Existing Clovis Avenue has a tight 12 feet of sidewalk area from curb to face of building that is often covered with a canopy extending from the building. This limits the area for major identifying trees and other landscaping. The east side of Existing Clovis Avenue should have a more generous 22 feet from the building face to curb, but the trees and landscape should be designed to complement and work with the west side. The street trees should fall at the same rhythm, but could occur in pairs, and the areas for shrubs could be increased on the east side.

Fifth Street should be designed to support an overall streetscape design from its eastern edge connecting to Bullard Avenue to the west. The pattern of street trees, street furniture and lighting should reinforce the design of Fifth Street as a major east-west connecting street while remaining pedestrian conscious as shoppers move from the Railroad Area to Old Town.

The intersection of Fifth Street and New Clovis should be carefully designed as the gateway to Old Town from the Civic Center and as the gateway to the Civic Center from Old Town. Both north and south corners on the west side should be reserved for gateway identification.

Other design elements of the streetscape design include:

- Pedestrian sidewalks crossing from Old Town to the Railroad Area should have the same pavers as found in Old Town, while other crosswalks could have a different paver or material. A different material should continue a similar texture as found in the paver in Old Town.

- Intersection design should place the pedestrian corner waiting area into the parking zone of the street. Pedestrian corners should be improved with planters for shrubs and low walls to match Old Town across Existing Clovis Avenue, but should vary at other intersections. Cross walks with pavers and the large circle of pavers at the major intersections and should match the Old Town design at Existing Clovis Avenue, but should vary at New Clovis Avenue.

- Crosswalks at mid-block are not recommended in the

Railroad Area.

• Street trees along Existing and New Clovis Avenues should be accented with a different species of trees at corner and entrances to parking areas.

• Street furniture such as benches, low walls, monuments, planted arbors, and bollards should match Old Town along Existing Clovis Avenue, but can vary in other areas. Varying street furniture should continue the scale and texture of materials found in Old Town.

• Lighting should utilize historical fixtures with traditional cast iron poles and bases along Existing Clovis Avenue in addition to more standard "cobra" fixtures (which provide a higher lighting level). Lighting in other areas could change fixtures, but still reflect a similar character as found in Old Town.

• Parking lots should be carefully designed to provide landscape buffers from streets, easily identifiable routes for both automobiles and pedestrians, and trees and shrubs throughout the parking lot.

D. Automobile Service Area

The following Guidelines are in addition to the recommendations and requirements presented in "Section A. Design Guidelines for All Areas" above. Where conflicts between Sections A and the guidelines presented below

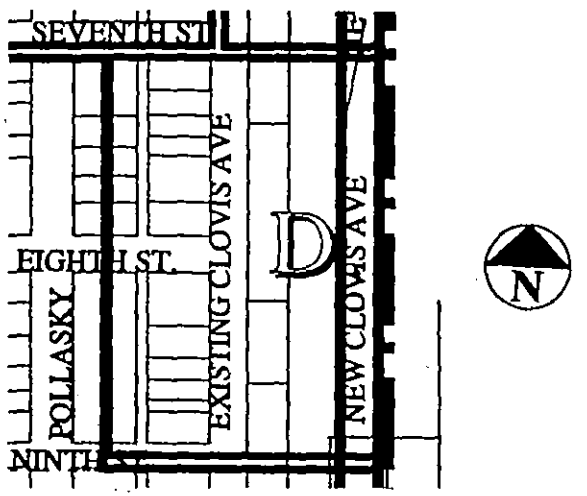


Illustration 41. Boundary of Automobile Service Area

occur, the Guidelines below shall have precedence.

1. Theme - This area is to be developed for automobile sales, service and local support uses such as coffee shops or restaurants. This area is important as the southern gateway to the Old Town Area and must be designed carefully utilizing landscape and hardscape buffers.

2. Building Setbacks - In order to minimize the visual impact of the building and service activities to the street, auto service centers and gas stations shall provide a 20 feet landscape buffer at the street edge as shown in Illustration 42. Landscaping shall include berms, shrubs or other vertical elements to obscure the view of autos on the site.

3. Building Design - Auto service buildings are often small box-like structures built with flat roofs. In order to vary the building mass, the use of flat roofs is strongly discouraged. The use of horizontal and vertical articulation, arcades, roof overhangs and full roofs are encouraged to add variety to the simple block-like massing of many developments as shown in Illustration 42.

Automotive service bays shall not be visible from the street. Such service areas shall be located either behind the main facade or in a wing perpendicular to the primary facade.

4. Landscaping - Automobiles, trucks,tractors or other major equipment available for sale shall be partially screened from the street by the use of landscaped materials or low fences. While it is recognized that a large inventory is a selling feature, display of every unit is not recommended. Special areas into the 20' setback will be allowed as indicated in Illustration 43.

Automobiles awaiting repairs shall be stored in areas screened from public view by the building facade or by solid fencing and/or landscaping.

5. Streetscape - The character of the streetscape in this area should provide an attractive window to the Old Town and Railroad Areas while allowing automotive uses.

The Automobile Service Area contains both Existing

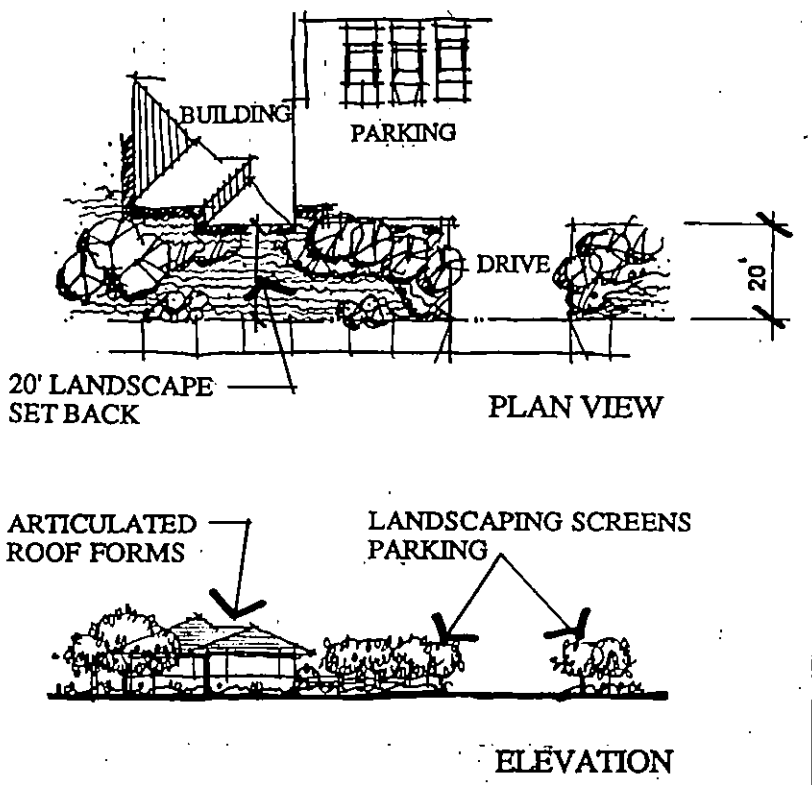


Illustration 42. Provide Landscape Buffer and Vary Massing of Buildings

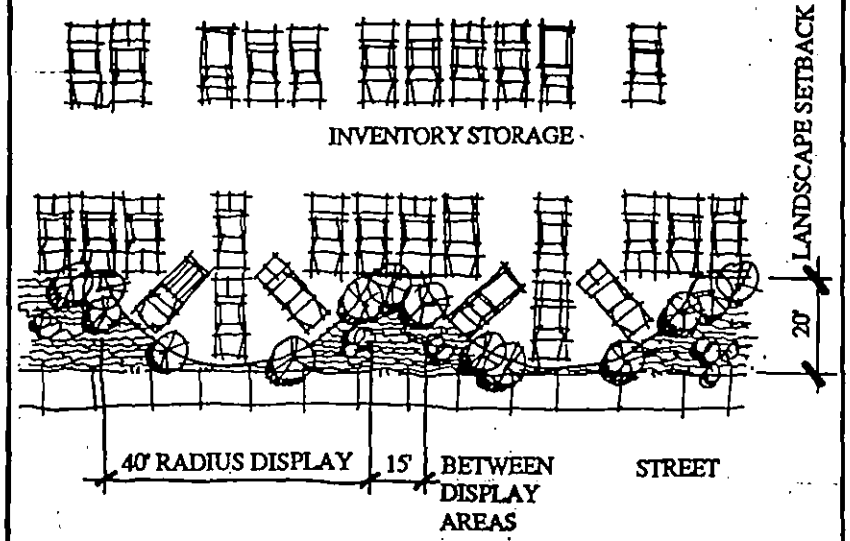


Illustration 43. Display Areas in Setback

Clovis Avenue and New Clovis Avenue that should be designed to reinforce their image as major connecting streets. The west side of Existing Clovis Avenue has a smaller sidewalk area from curb to property line, but is recommended to have an additional 20 feet setback to act as a buffer. This greatly enhances the area for major identifying trees and other landscaping. A regular rhythm of street trees and landscaping should be developed to match the street trees in Old Town adjacent to the curb. The area from this zone of street landscaping should be designed to provide unique identity to this area, while working to screen the automobile parking areas.

This area is generally less pedestrian than the other areas and pedestrian elements can be simplified for this area.

Other design elements of the streetscape design include:

• All pedestrian sidewalks crossing Seventh Street from Old Town and the Railroad Area to the Automobile Service Area should have the same pavers as found in Old Town, while other crosswalks could have a different paver or material. A different material could continue a similar texture as found in the paver in Old Town or be something more simple such as colored concrete.

• Intersection design should place the pedestrian corner waiting area into the parking zone of the street. Pedestrian corners should be improved with low walls and planters for shrubs to match Old Town and the Railroad Area across Seventh Street, but should vary at other intersections. Major intersections should match the Old Town design at Seventh and Existing Clovis Avenue, but should vary at other intersections by changing the paver or using colored concrete.

• Crosswalks at mid- block are not recommended in the Automobile Service Area.

• Street trees along Existing and New Clovis Avenues should be accented with a different species of trees at corners, driveways, and automobile display areas.

• Street furniture such as benches, low walls, monuments, planted arbors, and bollards should match Old

Town at the intersection of Existing Clovis Avenue and Seventh Street, but should vary in other areas. A varying street furniture should continue the scale found in Old Town but could be of a different material.

• Traditional cast iron poles and bases are recommended for lighting along Seventh Street. Lighting in other areas could change fixtures, but still reflect a similar scale as found in Old Town.

• Parking lots and automobile service areas should be carefully designed to provide landscape buffers from streets, easily identifiable routes for both automobiles and pedestrians, and trees and shrubs throughout the parking lot.

E. North Transitional Central Business District

This area extends north of Old Town, from Third Street to Sierra Avenue, between the west side of Pollasky to the railroad right-of-way on the east, as shown in Illustration 44.

It is in anticipated that this area will contain an intersection connecting New Clovis Avenue to Existing Clovis Avenue at the north. The realignment of Existing Clovis Avenue will allow Treasure-Ingmire Park to be extended to the east.

The area is seen as a multi-use area with commercial,

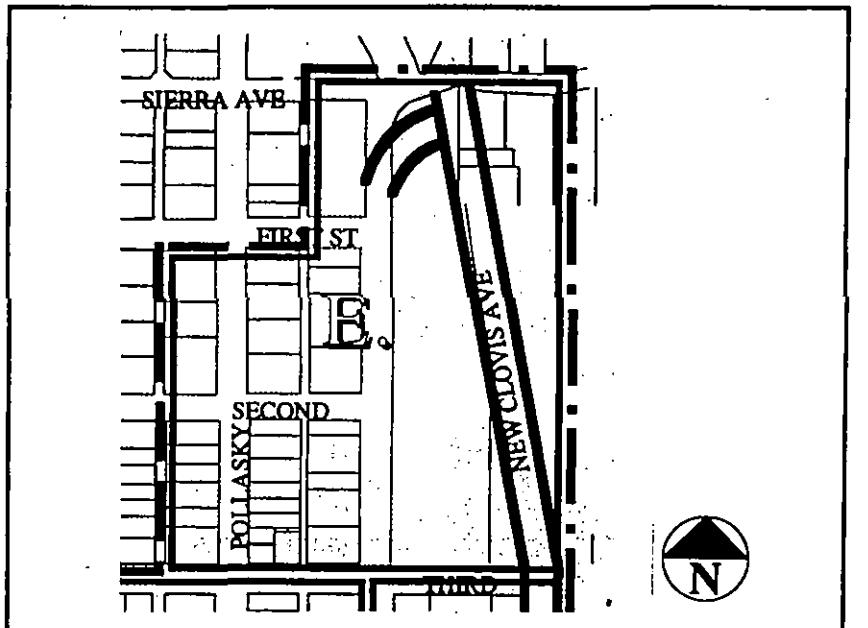


Illustration 44. Boundary of North Transitional Area

single family housing, multi-family housing and public (Treasure-Ingmire Park) uses.

The following Guidelines are in addition to the recommendations and requirements presented in "Section A. Design Guidelines for All Areas". Where conflicts between Section A and the guidelines presented below occur, the Guidelines below shall have precedence.

1. Theme - The theme for this area should reflect a transition area between commercial and residential uses. The setbacks, heights and landscaping treatment should all work to allow the different uses to co-exist. The commercial buildings in this area should complement

their adjacent areas (Old Town and Railroad Area) directly to the south and be designed as an extension of those areas, while being respectful of the nearby residential and park uses.

2. Building Pads - Commercial building pads between New Clovis Avenue and Existing Clovis Avenue should be located along Existing Clovis Avenue and Third Street as shown in Illustration 45. Access to the parking areas anticipated behind the buildings should occur along Existing Clovis Avenue for easy access. An area at the north portion of the commercial area should be reserved for a pedestrian plaza and entry monument to Old Town Clovis.

3. Building Setbacks - Existing Clovis Avenue and Third

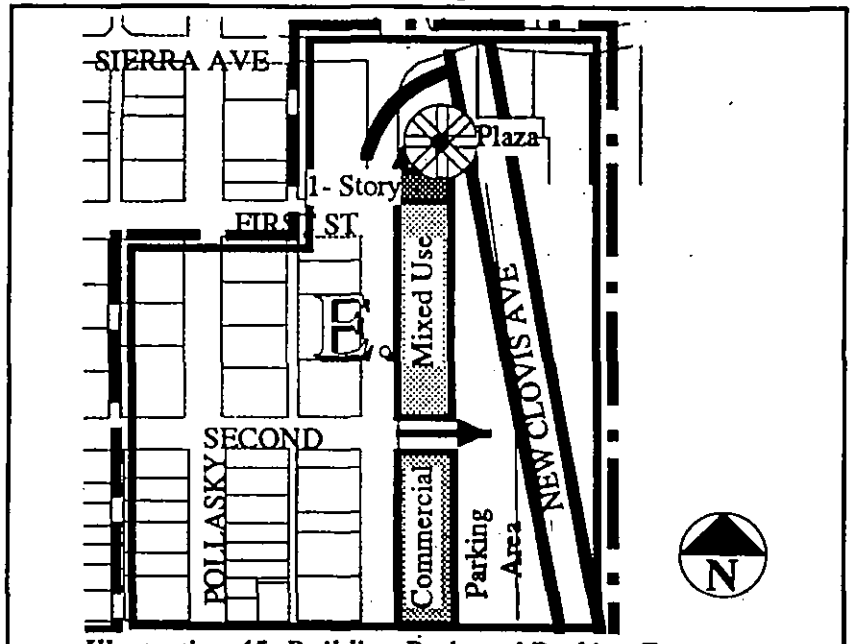


Illustration 45. Building Pads and Parking Entrances

Street shall have a zero setback. This will allow for continuity of building facades to reinforce the commercial character of Old Town. The buildings to the east of Existing Clovis Avenue will have 22 feet from curb to face of building to allow for sidewalks, streetscape and outdoor activities such as seating for cafes.

New Clovis Avenue should have both buildings and parking lots set back 15 feet to allow for landscaping. Parking lots should include low fencing or berms to screen automobiles.

4. Building Heights - Commercial building heights between New Clovis Avenue and Existing Clovis Avenue shall be a maximum of two stories with a maximum of 35 feet. At the north end of the area adjacent to the plaza/entry gateway the height shall be limited to one story —15 feet for the first 20 feet along the plaza / gateway. The commercial buildings in the North Transitional Area will be similar to the new construction in the Railroad Area and should follow items "5. Provide Intimate Scale" and "6. Articulate Large Masses" starting on page 39.

It is recommended that buildings facing Third Street west of Existing Clovis Avenue be limited to two stories or 30 feet to complement the scale of the Old Town Area.

5. Streetscape - The character of the streetscape in this area should reflect many of the design elements of Old Town with variations to give it a distinct identity.

The North Transitional Central Business District has the northern portion of both Existing Clovis Avenue and New Clovis Avenue, which need to be designed to reinforce their image as major connecting streets. Both the west and east sides of Existing Clovis Avenue should continue the rhythm of street trees established in the southern sections of Existing Clovis Avenue. These include possible pairing of street trees and increases of planting areas along the east side as described in the Railroad Area section. Both sides of Existing Clovis Avenue will terminate into public spaces at the north end where the street tree pattern can be augmented with accent trees to signify the entrance to Old Town from the North and the end of Old Town from the south.

New Clovis Avenue should continue the streetscape design from the south to reinforce its image as a major connecting street. Care should be taken to augment the streetscape design at the east side to screen the proposed housing.

The North side of Third Street should be designed to closely match and complement the streetscape designs on the south side at Old Town and the Railroad Area.

Other design elements of the streetscape design include:

- Pedestrian sidewalks crossing from Old Town to the North Transitional Central Business District should have the same pavers as found in Old Town, while other crosswalks north of Third Street could have a different paver or material. A different material should continue a similar texture as found in the paver in Old Town.

- Intersection design should place the pedestrian corner waiting area into the parking zone of the street. Pedestrian corners should be improved with low walls and planters for shrubs to match Old Town across Third Street, but should vary at other intersections. Cross walks with pavers and the large circle of pavers at the major intersections should match the Old Town design along Third Street, but should vary north of Third Street.

- Crosswalks at mid- block are not recommended in the North Transitional Central Business District.

- Street trees along Existing and New Clovis Avenues should be accented with a different species of trees at corners and entrances to parking areas.

- Street furniture such as benches, low walls, monuments, planted arbors, and bollards should match Old Town along Third Street, but can vary in other areas. Varying street furniture should continue the scale and texture of materials found in Old Town.

- Lighting providing historical fixtures traditional cast iron poles and bases are recommended along Third

Street in addition to more standard "cobra" fixture to provide a higher lighting level. Lighting in other areas could change fixtures, but still reflect a similar character as found in Old Town.

• Parking lots should be carefully designed to provide landscape buffers from streets, easily identifiable routes for both automobiles and pedestrians, and trees and shrubs throughout the parking lot.

F. South and West Transitional Central Business District Area

This area includes the "L" shaped area south of Old Town and the commercial area along Bullard Avenue west of Old Town, as shown in Illustration 46.

The southern area includes the intersection of Existing Clovis Avenue and New Clovis Avenue, as shown in Illustration 46. This southern area includes residential uses west of Existing Clovis Avenue, some of which are being transformed to office or commercial uses.

The area west of Old Town generally acts as a transition from the larger developments west of Minnewawa Avenue to Old Town. The area includes many offices uses with some commercial uses.

The following Guidelines are in addition to the recommendations and requirements presented in "Section A.

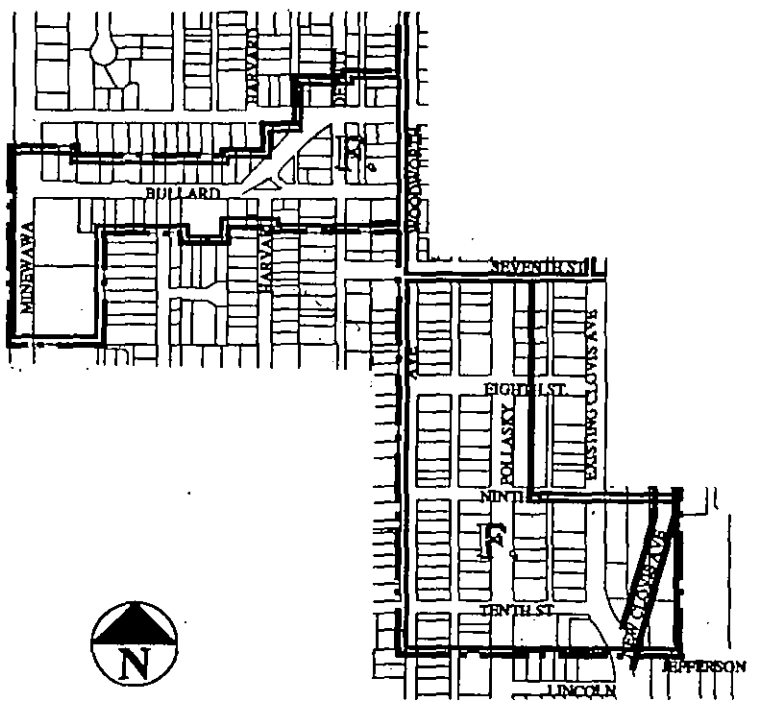


Illustration 46. Boundary of South and West Transitional Area

Design Guidelines for All Areas". Where conflicts between Section A and the Guidelines presented below occur, the Guidelines below shall have precedence.

1. Theme - The theme of both the south and west areas of this area is as a transition to Old Town. Both areas will have new buildings that should be recognized as new, while implementing the complementing design elements as described in "Section A. Design Guidelines for All Areas". The thread of continuity to Old Town is the streetscape design which should reflect many of the design concepts of Old Town while differing from the exact elements used in Old Town. Both the west and the south areas should have gateway identification to the Old Town Area as shown in Illustration 47.

2. Building Setbacks - The building setback along both sides of Existing Clovis Avenue shall be 20 feet and shall be fully landscaped. Parking lots shall be set back a minimum of 15 feet to allow for landscaping. Parking lots should include low fencing or berms to screen automobiles.

New Clovis Avenue should have both buildings and parking lots setback 15 feet to allow for landscaping. Parking lots should include low fencing or berms to screen automobiles.

3. Building Heights - Building heights shall be a maximum of two stories or 35 feet, except for the area immediately to the north of the proposed plaza/ gateway at the intersection of New Clovis Avenue and Existing Clovis Avenue. The first 20 feet adjacent to the plaza/entry gateway shall be restricted to one story or 15 feet, as shown in Illustration 47.

4. Streetscape - The character of the streetscape in this area should reflect most of the design elements of Old Town with variations based on its transitional status to give it a distinct identity. The southern portion of this area acts as a gateway to Old Town, a transition from the Gateway to the Automobile Service Area and as a transitional neighborhood changing to commercial and office uses from a single family residence area. The western part of this area

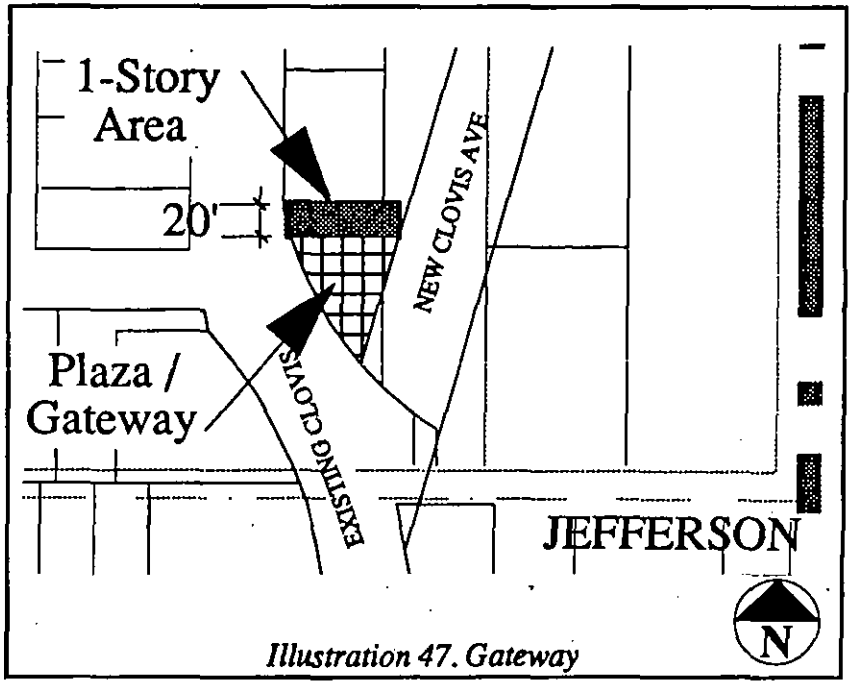


Illustration 47. Gateway

is more developed with office and commercial uses and should be designed to reinforce the importance of Bullard Avenue as the link to Fifth Street and Old Town as a major east-west street.

The southern part of this Area starts with the split road intersection at Existing and New Clovis Avenues. This split should be emphasized with a gateway plaza at the location of the split. Both Existing and New Clovis Avenue should have their identities immediately established at this point, using streetscape to emphasize the individual character of each. The designs for both Existing and New Clovis Avenue should be integrated into the entire streetscape to the north below Sierra Avenue where they unite again.

The western part of this Area has Bullard Avenue transitioning to Fifth Street as a major corridor. The rhythm and species of the street trees should be consistent from Minewawa Avenue to Old Town. However, variations on the design, such as differing accent trees, or augmented trees (pairs) could occur from Minewawa Avenue to Harvard Avenue. From Harvard Avenue to Woodworth Avenue a transition could again occur from the design of the western portion to the established Old Town design. This change from the west to the east could also include a variation in street furniture, lighting, and other types of planting. It is important that the appearance of the streetscape of Bullard Avenue changes dramatically at Harvard Avenue so that major east-west traffic comfortably makes the transition to Fifth Street and there is no confustion that Bullard is the major east-west street.

The triangular parcel at Harvard where Bullard transitions to Fifth Street is designated to become a gateway plaza to the Old Town Area.

Other design elements of the streetscape design include:

- Pedestrian sidewalks crossing from Old Town to the western portion of this Area should have the same pavers as found in Old Town, while other crosswalks could have a different paver or material. A different material should continue a similar texture as found in the paver in Old Town.

- Intersection design should place the pedestrian corner waiting area into the parking zone of the street along Bullard Avenue and Fifth Street up to Harvard. These pedestrian corners should be improved with low walls and planters for shrubs to match Old Town across Woodworth Avenue, but should vary at other intersections. Cross walks with pavers and the large circle of pavers at the major intersections should match the Old Town design from Woodworth Avenue to Harvard Aveneue but should vary to the west and in the entire southern part of this Area.

- Crosswalks at mid- block are not recommended in either the west or south part of this Area.

Appendices

Appendix A. Architectural Design Terms

The appendix includes definitions of basic design concepts that are necessary for a full understanding of the Design Guidelines. Each of these important concepts is defined and discussed in detail and many are illustrated. These concepts are presented in detail to provide all parties concerned with a common basis for communication.

Appendix B consists of a glossary of common terms or architectural and design components. While many of these are not directly used in the text, they are used enough in building design to warrant their inclusion.

1. Mass describes three dimensional forms, the simplest of which are cubes, boxes (or "rectangular solids"), cylinders, pyramids, and cones. Buildings are rarely one of these simple forms, but generally are composites of varying types of masses as shown in Illustration 48. This composition is generally described as the "massing" of forms in a building. Buildings in the Central Business District Area that are contiguous, such as linear strip developments or party wall buildings, appear more two-dimensional than freestanding buildings that stand alone.

Mass and massing are inevitably affected by their opposite, open space. The lack of mass, or creation of perceived open space, can significantly affect the character of a

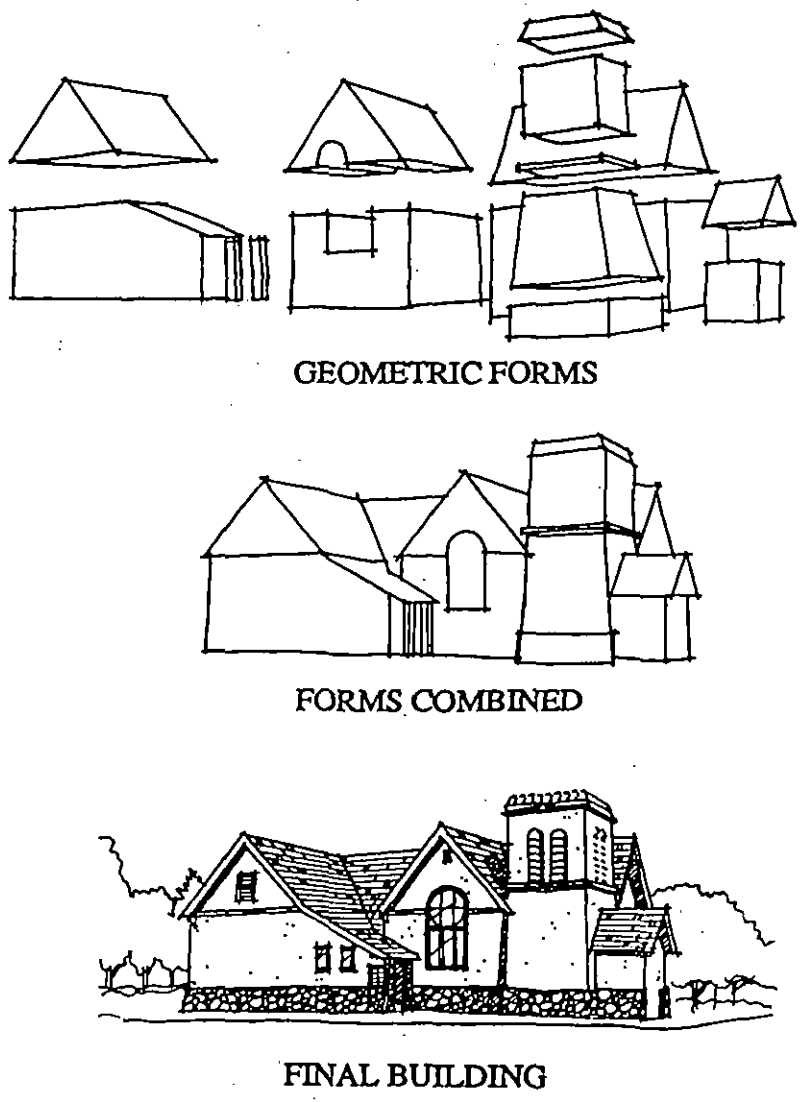


Illustration 48. Buildings Are Composed of Simple Forms

building. Architects often articulate a lack of mass by defining an open space with low walls or railings.

In addition, lack of mass can be expressed in variations between solid mass and lack of mass by the introduction of elements that create transparency, such as an open railing at a balcony guardrail. (Illustration 49). The degree of perceived transparency will be affected by the spacing of the elements of the balustrade—vertical railings spaced at two inches on center will appear to have more mass than vertical railings spaced at eight inches on center.

Massing is also a basic concept in landscape design. Massing is achieved by utilizing groupings of plants,

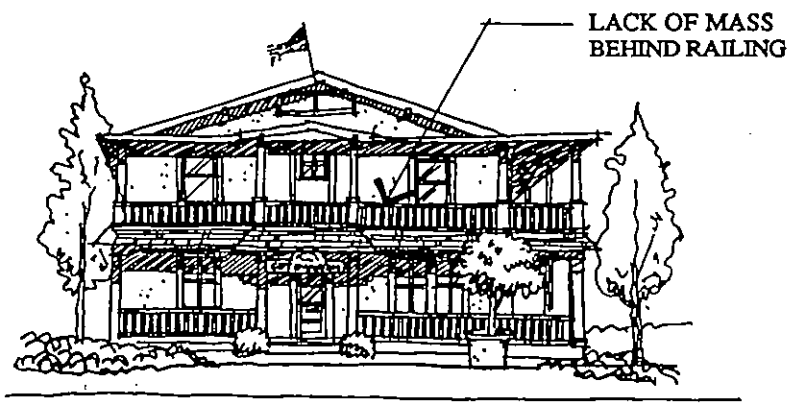


Illustration 49. Lack of Mass in Balcony

perceived as a whole rather than as individual specimens. Massing is used to fill a space, define the boundary of an open area, or to extend the perceived form of an architectural element.

2. Scale is the measurement of the relationship of one object to another object. The scale of a building can be described in terms of its relationship to a human being. All of the components of a building also have a relationship to each other and to the building as a whole. Generally, the scale of the building components also relates to the scale of the entire building.

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

At the other end of the spectrum, monumental scale is used to present a feeling of grandeur, security, timelessness, or spiritual well-being. Building types that commonly use the monumental scale to express these feelings are banks, churches, and civic buildings. The components of this scale also reflect this grandness, with oversized double door entries, 18 foot glass storefronts or two-story columns.

In the Central Business District Area, many factors influence scale including the buildings, landscape, and streetscape. Many components of the area represent an intimate scale including details such as recessed entries, awnings, small windows and decorative ornamentation that give texture and a feeling of intimacy.

Landscape improvements greatly effect the perception of scale in conjunction with an individual building, a row of buildings or a streetscape. The issue of scale is relevant to both planting and other landscape elements such as pavement widths and materials, street and site furnishings, landscape setbacks, walls and fences, and the scale of individual plantings. Plants can complement the scale of the architecture, such as the use of large trees next to a tall building, or the use of small trees to accent the entry. Scale within the site improvements is extremely important to creating a sense of human scale in relation to a large building, and to maintain the human scale and emphasis.

3. Rhythm, like scale, also describes the relationship of buildings to buildings or the components of a building to each other. Rhythm relates to the spacing of elements and can be described in terms of proportion, balance, and emphasis.

a. Proportion deals with the ratio of dimension between elements. Proportion can describe height to height ratios, width to width ratios, width to height ratios, as well as ratios of massing. On a larger level, proportion can be perceived in the Central Business District Area as a whole by the relationship of buildings and streetscape elements to each other. Buildings in the Old Town Area generally have a consistent setback from the street, a consistent placement on the lot and a consistent lot size.

b. Balance is another important aspect of rhythm. Balance can be described in terms of symmetrical and asymmetrical elements. An important feature of balance is that it is very often achieved by matching differing elements which, when perceived in whole, display balance.

c. Emphasis describes the use of elements that call attention to themselves. Emphasis is an important feature in creating balance when using dissimilar elements. Canopies and balconies are examples of elements which, when emphasized properly, can assist in presenting a balanced look.

Emphasis also can be found on monumental buildings to provide a directional guide because it creates a point of reference for the user such as the main entrance of a large building.

As detailed in the Design Guidelines, the rhythm of existing buildings in the Design Zone will be analyzed with respect to proportion, balance, and emphasis when a change is proposed. While new buildings need not copy existing rhythms, they can provide an interesting variation on those rhythms and not a contradiction.

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

Texture within the landscape improvements refers to the textural qualities of the plant materials (leaf shape, sizing and density) as well as to the textures created by other site elements such as the pavement materials and modules. Fine texture is created by smaller paving units, more intricate patterns and surfacing. Bold texture is the result of larger masses of paving, large-scale site features and large massings of plant materials.

The concept of texture, similar to the concept of scale, is extremely important in landscape improvements to enhance a sense of human scale. Fine textures imply more attention to detail and, therefore, more attention to the perception and appreciation of individual users.

Texture is also used to refer to the particular texture of individual plant materials. Plants with large leaves carried openly on the branching system are considered coarse-textured. Plants with small leaves carried densely on the branches create a fine texture. However, these relationships are dependent upon the particular situation. The perception of the texture of an individual plant will vary depending upon the texture of the adjacent and surrounding plantings.

The pattern of a material can also add texture and can be used to add character, scale, and balance to a building. The lines of wood siding and the many types of brick bonds are examples of how material can be placed in a pattern to create texture.

Appendix B. Glossary of Common Design Terms

ADAPTIVE REUSE—converting a building designed for specific use to a new use (e.g. a residence converted to office space).
ARCADE—An arched roof or covered passage way.
ARCH—A curved structure supporting its weight over an open space such as a door or window.
ARTICULATION—Clear and distinct separation between design elements.
BACKLIT—Illuminated internally or from the inside.
BALUSTER—An upright support for a rail.
BALUSTRADE—A series of balusters surmounted by a rail.
BAY WINDOW—A window projecting outward from the main wall of a building.
BOARD and BATTEN — Boards are butted together vertically, and a smaller board (batten) is placed over the joint. As the main boards shrink over time, the batten acts to cover the butt joint.
BOLLARD—A vertical, freestanding, short post used as a barrier to vehicles.
BOSQUE—A space defined by a geometrical grouping of trees.
BRACKET—A support element under overhangs; often more decorative than functional.
CAPITAL—The upper part of a column, pilaster, or pier: the three most commonly used types are Corinthian, Doric, and Ionic.
CANTILEVER—A beam or architectural element projecting beyond a wall line without support from below.
CHROMA—The strength of a color which may vary on a scale from weak to strong. Weak-chroma colors are grayish while strong-chroma colors are more pure.
CLAPBOARD—A long thin board graduating in thickness with the thick overlapping the thin edges; also known as weatherboard.
CLERESTORY—An upward extension of a single storied space used to provide windows for lighting and ventilation.
COLONNADE—A row of columns supporting a roof structure.
CORNICE—A projection at the top of a wall, usually decorative.
CUPOLA—A small structure, sometimes rectangular but usually round in plan, projecting from the ridge of a roof.
DIMENSION of a color—the visual quality of color. All colors have three dimensions: chroma, hue, and value.
DORMER—A vertically framed window which projects from a sloping roof and has a roof of its own.
DOUBLE HUNG WINDOW—A window with an upper and lower sash arranged so that each slides vertically past the other.
EAVES—The under part of a sloping roof that overhangs a wall.
ECLECTIC—A composition of elements from different styles.
FACADE—The front of a building.
FALSE MANSARD—A mansard like roof applied to the

facade of a building not actually covering any floor area.
FASCIA—A flat strip or band with a small projection, often found near the roofline in a single story building.
FINIAL—A vertical ornamentation at the top of a gable or tower.
FENESTRATION—The arrangement and design of windows in a building.
FIRE RETARDANT—Will not burn readily or provide fuel to a fire.
FOOTCANDLE—A unit of measurement of illumination.
FRIEZE—A decorative sculptural ornament which is very flat and shallow.
GABLE—The triangular part of an exterior wall, created by the angle of a pitched roof.
GABLE ROOF— A double pitched roof.
GAMBREL ROOF—A roof with a broken slope creating two pitches between eaves and ridges, found often on barns.
GARISH—That which is gaudy, showy, flashing, dazzling or too bright to be aesthetically pleasing.
HIP ROOF—A roof with four uniformly pitched sides.
HISTORIC FABRIC—Significant remaining interior or exterior original features of a historic building.
HUE—The name of a color and one of its three dimensions.
INFILL—Generally refers to a newly constructed building within an existing developed area.
KIOSK—A small, light structure with one or more open sides often used for displaying information.
LINTEL—The horizontal member above a door or window which supports the wall above the opening.
MANSARD—A roof with two slopes on each side, the lower slope being much steeper; frequently used to add a window to an upper story.
MONOCHROMATIC—Painting with a single hue or color.
MULLIONS—The divisional pieces in a multi-pane window.
NATIONAL REGISTER HISTORIC LANDMARK—The highest federal designation of a historically significant site or building in the United States.
NEWEL POST—The major upright support at the end of a stair railing or a guardrail at a landing.
NEUTRALS in color—White, black, and the grays.
NON-DESCRIPT—Without distinctive architectural form or style. Ordinary and without architectural character.
PALLADIAN WINDOW—A three part window with central, top-arched portion and long, narrow rectangular windows on either side.
PARAPET—The part of a wall which rises above the edge of a roof.
PARTY WALL—A single or double wall at a side property line which provides structural support and fire protection for the two buildings on each side of the property line.
PERMITTED—(As used in this book.) Designs which are allowed or encouraged to solve problems addressed in the text. These designs are suitable examples, but are not the only ones acceptable.

PIER—A stout column or pillar.
PILASTER—A column attached to a wall or a pier.
PITCH—The slope of a roof expressed in terms of a ratio of height to span.
PORTAL—The principal entry of a structure.
PORTICO—A large porch, usually with a pedimented roof supported by columns.
PROHIBITED—(As used in this book.) Design approaches which are not allowed unless otherwise determined by the City for a specific case.
RAFTER—A structural member of the roof that extends from the ridge to the eaves and is used to support the roof deck, shingles, or other roof coverings.
REHABILITATION—Alterations to historic buildings which maintain the significant architectural style of the building while meeting the needs of current uses.
REMODELING—Any change or alteration to a building which substantially alters its original state.
RENOVATION—To make like new again, but not necessarily preserving the architectural integrity of the original.
REPRODUCTION—To make a copy that closely resembles the original item.
RESTORATION—To put back exactly to an original state, or to put back to a significant style not necessarily the original.
RIDGE—The highest line of a roof where sloping planes intersect.
SHADE of a color—The color resulting from the addition of black to a pure hue.
SHEAR WALL—A wall in a building which is specially designed to resist seismic forces.
SHED ROOF—A sloping, single planed roof as seen on a lean-to.
SHIPLAP SIDING—A horizontal siding, usually wood, with a beveled edge to provide a weathertight joint.
SIGNIFICANT ARCHITECTURAL STYLE—The style of the building which existed when that building became important historically.
SILHOUETTE—Profile or outline of an object.
SOFFIT—The finished underside of an eave.
TINT in color—The color resulting from the addition of white to a pure hue.
TONE in color—The color resulting from the addition of gray to a pure hue.
TOWER—A building or structure typically higher than its diameter.
TURRET—A little tower often at the corner of a building.
VALANCE—When referring to awning design, the vertical portion of an angled awning at its end point, opposite the face of the building.
VALUE in color—The lightness or darkness of a color or a colorless area.

Appendix C. Suggested Reading

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