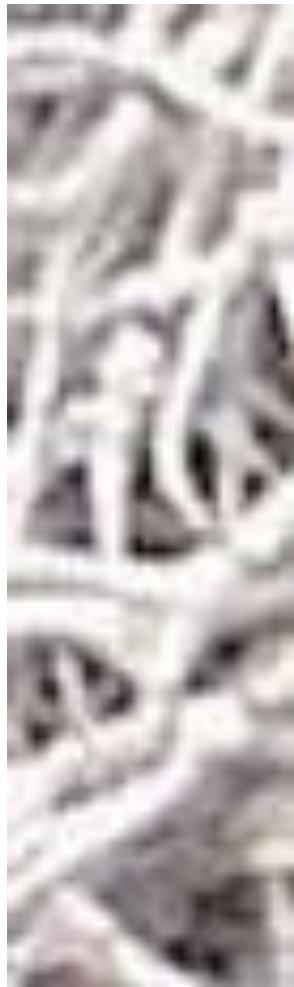


Town Design Guidelines.

Table of Contents



1. Introduction

- Vision Statement
- Guidelines - Intent
- Scope
- Applicability

2. Design Guidelines

- Introduction
- Public Spaces
- Composition
- Massing
- Street Walls
- Materials

3. Submission Requirements

- Building Permit
- Sketch Plan
- Final Development Plan

4. Design Review Criteria

Town Design Guidelines.

Introduction



Vision Statement

The guiding vision for the Town of Jackson is to create a vibrant urban village to improve the quality of life and physical environment for both residents and visitors alike. The emphasis is on encouraging development that is economically, socially and ecologically sustainable. This concept includes a variety of land uses in the Town where citizens live and work. Future development should consider the unique vernacular of Jackson Hole including our authentic historic, cultural, and placemaking features, while inspiring innovative design and creativity that emphasizes a positive pedestrian experience. This will become a reality when the entire community - including government, the private sector, social service groups and special interest groups - agree to positively impact the Town through cooperation, collaboration and partnership.

Guidelines - Intent

The design guidelines were created to realize the Town's vision statement.

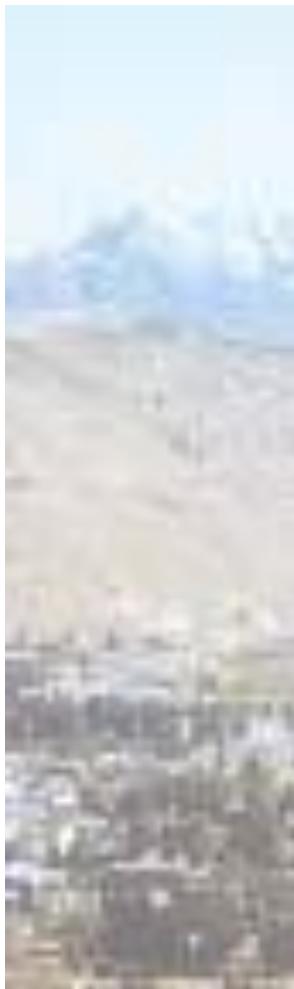
The intent of the guidelines is to direct the physical development of the Town through building design and land planning.

These guidelines will act as a tool to coordinate various public and private development proposals and measure how they will further advance the Town's vision.

The focus of these guidelines will be on the relationships between private and public spaces, composition, massing, street walls and building materials.

Town Design Guidelines.

Introduction



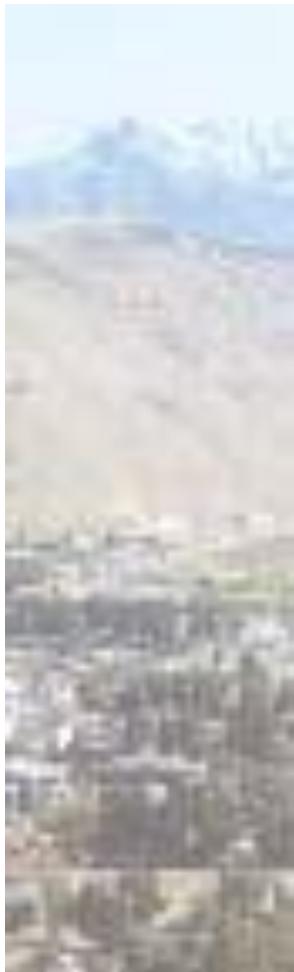
Scope

The purpose of the following guidelines is not to attempt to solve the continuous debate over architectural style, but instead is an attempt to qualify fundamental design principles essential to creating a vibrant Town. The consensus of the public workshops and sentiment of the design group preparing these guidelines is that individual architectural style and approach should not be prescribed, but rather encouraged within the fundamental principles described in the following design guidelines.

The proposed design guidelines are presented as an aid to property owners, business leaders and designers who wish to make improvements to property in the Town. The design guidelines found here offer fundamental guidance that will help enhance the quality and strengthen the visual continuity in the Town. Their purpose is to stimulate creative design solutions for individual properties while promoting a sense of cohesiveness among the entire Town.

Town Design Guidelines.

Introduction



Applicability

All development applications utilizing Division 4500. Nonresidential Standards of the Town's Land Development Regulations shall be required to comply with the following guidelines.

A Design Review Committee has been established to evaluate development applications and to advise and provide technical assistance to the Planning Director, Planning and Zoning Commission/Board of Adjustment and Town Council regarding compliance with these design guidelines. Procedures and requirements for establishment and conduct of the Committee have been set forth in Section 5070. Design Review Committee of the Town's Land Development Regulations.

Town Design Guidelines.

A. Public Space



Introduction

Public Space is a critical component in the future growth and development of the Town of Jackson. As the Town becomes a more densely built environment, there is a greater need for a symbiotic relationship between buildings and open space.

Public space should be usable and diverse in size and function, ranging from covered boardwalks to pocket parks. Development of these spaces should strive to enhance the experience of existing natural resources and complete a network of clear circulation links throughout town.

Effective public space will create a more diverse and enjoyable pedestrian experience throughout the Town, ultimately benefiting both residents and visitors.

Guidelines

1. Use

Public space shall be usable. Public space should be considered as a vital component of every development. It is important to treat the un-built portion of a site as designed, functioning space. Consider all appropriate uses for public space as it relates to:

A. Human scale - develop public space that is desirable and comfortable to inhabit. Use trees, canopies or other building elements to break the perceived height of adjacent façades to create a more human scale.

B. Relationships - public space should engage the interior of a building and relate to the adjacent building's function and use.

C. Detail - details of lighting, signage, benches, paving, planting, canopies, etc. should relate to the overall function of the space.

Town Design Guidelines.

A. Public Space



Guidelines

2. Location

Locating public space appropriately on site ensures that the space is comfortable and therefore functional. When locating public space consider:

- A. Seasonal adaptability - public space should be protected from full exposure to the sun, snow, wind and rain where possible. Orient public spaces to take advantage of daylight.
- B. Transition - create habitable spaces that provide a transition between buildings and the adjacent streets and alleys.
- C. Entry - Points of entry into a building should be clear and engaging to the pedestrian.

Guidelines

3. Connections

Throughout the Town, public space shall act as a connector for the pedestrian experience whenever possible.

- A. Consider how the proposed development connects with both the street and other development on the same block.
- B. Consider how the proposed development makes connections with the overall Town open space, pathways systems, significant topographical features, and Cache and Flat Creeks.

Town Design Guidelines.

A. Public Space



Guidelines

4. Scale & Variety

The proposed development should provide public space that is suitable to the scale and function of the development. The open space portion of the proposed development should be considered in the context of increasing the variety of sizes, types and locations of open space throughout the Town.

5. Screening

Screening - Whenever possible, use landscaping or architectural elements to buffer the pedestrian from automobiles, utilities, and parking lots.

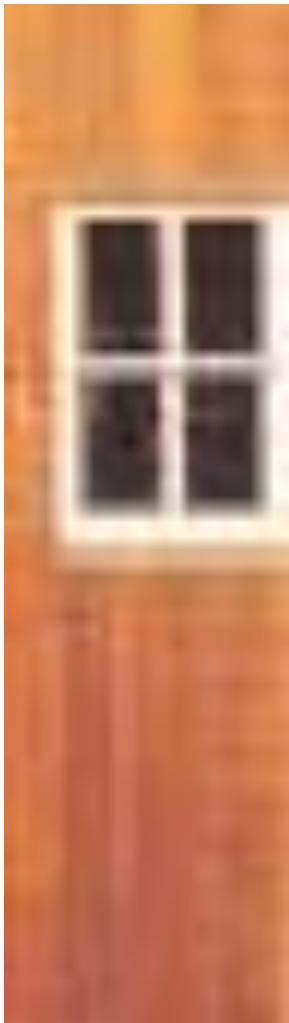
Edges - Use trees, architectural walls, benches, etc. to create edges for public space. Clearly define the space without making it isolated or confined.

Criteria

- The project has demonstrated that the proposed public space is usable and desirable to inhabit.
- The project's developed public space will be engaging and in scale with the pedestrian.
- The design of the proposed public space(s) has integrated the following:
 - Orientation/day-lighting.
 - Screening the users from parking, utilities, and garbage facilities.

Town Design Guidelines.

B. Composition



Introduction

This guideline addresses the elemental design tools of composition, proportion, and rhythm. These are important tools for achieving a balance between unity and complexity in design.

Composition is defined as the organization of parts of a project to achieve a unified whole.

Proportion is the relation of one part to another or to the whole.

Rhythm is a vocabulary of regular and repetitive elements or the relative variation of such elements.

These tools may be used to overcome the limitations of architectural style to achieve buildings that are timeless visual assets to the downtown. Each tool can be applied to the materials, surfaces and massing of a building to provoke visual interest, indicate the building's use and create an appropriate human scale. Using these tools, the balance achieved in the design should connect the proposed development to its context.

Guidelines

1. Consider composition, proportion and rhythm of the materials, surfaces and massing of all building elevations to promote visual interest at the scale of both the automobile and the pedestrian.

2. Use composition, proportion and rhythm of the materials, surfaces and massing to create a sense of entry and a sense of place.

3. To the degree possible, utilize composition, proportion and rhythm to address adjacent buildings. When multiple adjacent buildings are proposed in a project, the composition, proportion, and rhythm of all buildings shall be diversified and not overly repetitive, but done so in a complementary manner.

Criteria

The project has successfully applied the design elements of composition, proportion and rhythm in the proposed materials, surfaces and massing.

Town Design Guidelines.

C. Massing

Introduction

A building's mass is defined by its component parts, including the size of its footprint and number of stories. Building mass is also determined by building form, roof shape, and orientation.

A building's form can be a simple rectangular box or a more complex combination of volumes.

Massing refers to the size of buildings and how they meet the street. Consequently, massing affects the experience of pedestrians. The way in which a particular building 'meets the street' can produce an exciting and vital experience for the person on the street: it is not overbearing, rather it is engaging and stimulating. To ensure this experience, building massing should address the relationship between the size of the proposed building and the scale of the pedestrian.

Appropriate massing will also create a gentle transition between adjacent zoning areas with no abrupt changes in height or mass of adjacent structures.

The Town of Jackson has a 'sawtooth' profile of building heights that is a product of the historic building pattern, especially along the Town Square. The gaps that exist in the historic sawtooth profile provide opportunities to insert new buildings which are compatible in both scale and material, yet are distinguishable from the historic vernacular. Reaching a balance between old and new is the goal of the Design Guidelines, requiring the retention of the sawtooth profile while encouraging compatible new buildings which respect Jackson's urban fabric.

Town Design Guidelines.

C. Massing

Guidelines

1. Mass & Height:

The architectural form of development should have a human-scale, pedestrian orientation; the height of buildings should not overwhelm people walking in the vicinity of the buildings, therefore;

A. Canopies should be utilized over sidewalks or property lines to give buildings a human scale. (This should work in concert with guideline 2, **Additive & Subtractive Massing.**)

Town Design Guidelines.

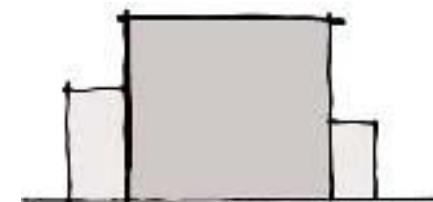
C. Massing

Guidelines

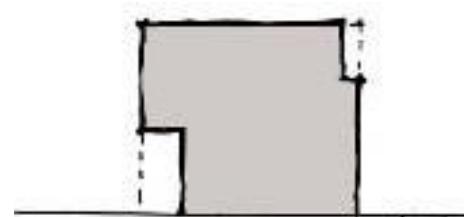
Guidelines

2. Additive and Subtractive Massing:

Both additive and subtractive massing approaches are encouraged to reduce the visual impact of large building masses. The additive massing approach increases the size of the building by linking smaller, compatible elements in a way that allows them to remain visible as separate pieces after they are put together. A simple building with additions is an example. The subtractive massing approach is to take a building as a large mass, and then reduce it by taking parts of it away, in a logical manner. This approach is especially useful when buildings are built on the property line. Larger buildings will likely be required to make larger-scale additions and subtractions than smaller buildings in order to achieve the intent of these guidelines.



additive



subtractive

A. Utilize both additive and subtractive massing, including sky plane techniques to reduce the visual impact of building masses. Balconies that partially step into the building and partially cantilever out away from the building face achieve this.

B. Architectural features on the second story and above may protrude into the public right-of-way a maximum of five (5)feet.

Town Design Guidelines.

C. Massing

Guidelines

3. Volume complexity

Large building masses should be achieved by linking a series of smaller masses. The result should be a building which can be seen as a group of related structures, rather than one large element. In the case of a project which covers multiple adjacent lots or proposes multiple buildings on the same development site, density can be achieved in a positive way if the buildings themselves are designed with significant variation in volume complexity to avoid a large, monolithic and monotonous structure or monolithic design across multiple structures.

A. Avoid large monolithic and monotonous buildings. Translate the building program into multiple, separate buildings (attached or detached) or a building complex, whose exterior reflects the interior uses and functions. For large buildings, a single building can be treated as a building complex with multiple different but related façade treatments if its important parts (e.g. entries, windows, roof lines, etc.) and uses are authentically reflected in the external design variations.

B. Projects that contain multiple lots or a large development site shall pay close attention to breaking up the vertical facade into a pattern typical of single or double lot development, unless the applicant can demonstrate that a unified façade design fits better with the context of the block or neighborhood and achieves superior design.

Guidelines

4. Roofs

Jackson will be comprised of linked building elements of one, two, and three stories. The roof types will either be parapet, flat, sloping or barrel vault roofs. Flat and parapet roofs are particularly appropriate at the edges of the site because they avoid some of the serious engineering and safety problems associated with snow sliding onto the public right-of-way.

A. A project should ensure that roofs are designed so that no snow or rain is deposited onto adjacent public or private walking surfaces.

Criteria

The mass, height, volume complexity and arrangement of building components of the proposed development enhances the streetscape within the context of the Town, while creating a comfortable experience for the pedestrian and mitigating adverse effects on the adjoining properties.

Town Design Guidelines.

D. Street Wall

Introduction

Street walls result when buildings are constructed to or near the front and side property lines of a site. This pattern of development - typical of the properties surrounding the Town Square - creates a strong edge that defines the sidewalk and street. Avoiding breaks (e.g. parking lots and low-intensity development) will further enhance the character and strengthen the identity of the Town.

The goal of street walls in the downtown area is to continue the connected network of comfortable and inviting pedestrian paths that form the transition between the street and adjacent buildings.

Guidelines

- 1. The project should generally be built to the property lines at the sides and along the street frontage.*
- 2. There should be no voids in the street wall except for the circumstances described in these guidelines, below.*
- 3. It is appropriate to open up the street wall for a portion of the frontage to create areas of semi-public open space, landscape and pedestrian amenities, identify entrances and make pedestrian connections.*
- 4. At the corner, it is appropriate to step back the street wall to create comfortable pedestrian areas.*
- 5. Vehicle entrances to underground or rear parking areas may be acceptable but should be minimized to avoid conflicts with pedestrians.*

Town Design Guidelines.

D. Street Wall

Criteria



The project clearly defines the public space adjacent to the sidewalk and/or street.

The scale of the street wall appropriately addresses the pedestrian.

The proposed development minimizes voids in the street wall, and where voids exist, they serve to create a better pedestrian realm.

Town Design Guidelines.

E. Materials



Introduction

The Jackson building tradition may be said to be one of opportunity. Historically, material choices have been made based on the availability of materials. This has created a rich tradition of using building materials that reflect the region in which we live. New construction should seek a fit within this regional context.

Exterior materials function as the outer layer of the building envelope and may also serve a structural function. Issues such as weather protection, durability, and maintenance affect the functional aspect of visible exterior materials. These, in turn, affect the long-term performance of the building and its impact on the environment.

The objective of the Design Guidelines for materials is to allow flexibility in the choice and applications of exterior materials. Project approval will be based on how the proposal integrates with the surrounding local context. Innovation, creative design and new technologies can improve and enhance the immediate surroundings, while expanding the varied and authentic palette of building materials used in the Town of Jackson.

A creative and rigorous approach to the selection and application of building materials will generate a more vibrant appearance to the Town and an inviting environment for pedestrians. This benefits Jackson's building tradition and will strengthen the strong sense of place found in our downtown core and throughout the Town.

To achieve this, the guidelines intend to address the following:

Material selection should take into account the historical vernacular of the Town and surrounding area as well as the unique natural context of the valley.

Material application should take into account multiple views of the building.

Transparency, visual interest, and scale should be considered at the pedestrian/street level.

Durability and maintenance should be a consideration in material selection.

Town Design Guidelines.

E. Materials



Guidelines

1. Application of Materials

These guidelines strongly encourage applicants to consider the inherent nature of materials and their appropriate application.

A. Application of materials is at least as important as the materials themselves. Lack of attention to how materials are used can lead to concerns, including, but not limited to, how a material or a surface begins and ends (termination), how a switch from one material to another occurs (transition), and viewing the building as a whole or from many angles (continuity).

Paying attention to which materials and their structural application are selected for vertical supporting elements (compressive), spanning over openings (tensile), or creating building planes such as walls (infilling) will lead to appropriate materials used in believable situations. Projects with material application that do not closely adhere to the above guidelines may not be approved without revisions.

Guidelines

2. Materials Selection

Applicants must consider the regional, local, and immediate context (including existing buildings) the natural environment, and the local culture when selecting exterior materials and components.

These guidelines strongly encourage designers to consider how the materials selected for a building will relate to the immediate surroundings.

To support the continued development of unique architecture, these guidelines do not specifically restrict the use of any materials but they may restrict where certain materials may be used. For example, street-facing facades that are highly visible and accessible to the public shall not use materials that are of poor quality or an inauthentic facsimile of another material. Review of proposed materials will consider the positive and negative impacts on the surrounding buildings, natural environment and culture. Proposed materials will be evaluated on this basis.

Town Design Guidelines.

E. Materials

Criteria



The proposed materials are appropriate based on the surrounding context, both built and natural. The proposed materials will be durable and maintainable over time.

The material application of the proposed project has successfully addressed the following:

- Multiple views of the structure.
- How structural materials are represented.
- How major building walls and planes are treated.

Town Design Guidelines.

Submission Requirements

Submission Requirements

Applications shall contain the information described below for the review of the project to determine compliance with the Town's Design Guidelines, unless a waiver of said requirements (or portions thereof) is granted by the Planning Director for good cause shown. The Planning Director shall ensure that only pertinent information is required from the applicant, commensurate with the magnitude of the project.

Building Permit - Design Review

All applications shall include the following information to be reviewed by the Design Review Committee prior to submission of a building permit:

1. Drawings of all building elevations accurately showing the colors of the proposed structure, including adjacent context, and initial material types. Minimum 1/4 scale.

2. Material samples or reasonable, clear photographs or representations of all final material selections.

3. A concept statement that clearly describes the intended use(s) and architectural theme of the overall project and a detailed description of how each design guideline has been addressed by the proposed project.

4. A figure/ground diagram at an appropriate scale that illustrates all structures within a 1 block radius of the proposed project.

5. A transverse street cross-section that extends a half block in each direction of the project. The submission must include the entire block the project is situated on. For sections, line drawings or mass void sections are appropriate; please include scale figures and vehicles on all drawings. Minimum 1/8 scale.

6. A longitudinal street elevation that extends half a block in each direction of the project. The submission must include the entire block the project is situated on. For elevations, line drawings are appropriate; please include scale figures and vehicles on all drawings. Minimum 1/8 scale.

7. A site plan clearly indicating the location, detail (lighting, benches, signage), and size of public space(s).

Town Design Guidelines.

Submission Requirements

8. A character sketch in elevation, axonometric, or perspective drawing, conveying the intended character of the major public space from a pedestrian perspective.

Sketch Plan - Design Review

All applications shall include the following for review by the Design Review committee as part of all Sketch Plan applications:

1. Drawings of all building elevations, including adjacent context, and initial material types. Minimum 1/4 scale.

2. A concept statement that clearly describes the intended use(s) and architectural theme of the overall project and a detailed description of how each design guideline has been addressed by the proposed project.

3. A figure/ground diagram at an appropriate scale that illustrates all structures within a 1-block radius of the proposed project.

4. A transverse street cross-section that extends a half block in each direction of the project. The submission must include the entire block the project is situated on. For sections, line drawings or mass void sections are appropriate; please include scale figures and vehicles on all drawings. Minimum 1/8 scale.

5. A longitudinal street elevation that extends half a block in each direction of the project. The submission must include the entire block the project is situated on. For elevations, line drawings are appropriate; please include scale figures and vehicles on all drawings. Minimum 1/8 scale.

6. A site plan clearly indicating the location, detail (lighting, benches, signage), and size of public space(s).

7. A character sketch in elevation, axonometric, or perspective drawing, conveying the intended character of the major public space from a pedestrian perspective.

Town Design Guidelines.

Submission Requirements

Final Development Plan - Design Review

All applications shall include the following for review by the Design Review committee as part of all Final Development Plan applications:

1. *Drawings of all building elevations, including adjacent context, and initial material types. Minimum 1/4 scale.*
2. *A concept statement that clearly describes the intended use(s) and architectural theme of the overall project and a detailed description of how each design guideline has been addressed by the proposed project.*
3. *A figure/ground diagram at an appropriate scale that illustrates all structures within a 1 block radius of the proposed project.*
4. *A transverse street cross-section that extends a half block in each direction of the project. The submission must include the entire block the project is situated on. For sections, line drawings or mass void sections are appropriate; please include scale figures and vehicles on all drawings. Minimum 1/8 scale.*
5. *A longitudinal street elevation that extends half a block in each direction of the project. The submission must include the entire block the project is situated on. For elevations, line drawings are appropriate; please include scale figures and vehicles on all drawings. Minimum 1/8 scale.*
6. *A site plan clearly indicating the location, detail (lighting, benches, signage), and size of public space(s)*
7. *A character sketch in elevation, axonometric, or perspective drawing, conveying the intended character of the major public space from a pedestrian perspective.*
8. *A three-dimensional massing study using either a massing model (a scale of 1" = 20' is appropriate) or drawings showing three-dimensional perspectives and/or sections and elevations. The study shall show the proposed development in the context of neighboring buildings and/or potential development allowed by the underlying zoning district. At a minimum, the study should show the immediately adjacent buildings preferably the entire block.*

Town Design Guidelines.

Design Review Criteria

Design Review Criteria

Recommendations for Design Review or Final Development Plan shall be dependent upon criteria that the proposed project complies with the Town's Design Guidelines established as part of these Land Development Regulations. The Staff, Design Review Committee, Planning and Zoning Commission and Town Council may also attach any conditions deemed appropriate, to ensure compliance with the following criteria:

Public Space

The project has demonstrated that the proposed public space is usable and desirable to inhabit.

The project's developed public space will be engaging and in scale with the pedestrian.

The design of the proposed public space(s) has integrated the following:

- Orientation/day-lighting.
- Screening the users from parking, utilities, and garbage facilities.

Composition

The project has successfully applied the design elements of composition, proportion and rhythm in the proposed materials, surfaces and massing.

Massing

The mass, height, volume complexity and arrangement of building components of the proposed development enhances the streetscape within the context of the Town, while creating a comfortable experience for the pedestrian and mitigating adverse effects on the adjoining properties.

Street Walls

The project clearly defines the public space adjacent to the sidewalk and/or street.

The scale of the street wall appropriately addresses the pedestrian.

The proposed development minimizes voids in the street wall, and where voids exist they serve to create a better pedestrian realm.

Town Design Guidelines.

Design Review Criteria

Materials

The proposed materials are appropriate based on the surrounding context, both built and natural. The proposed materials will be durable and maintainable over time.

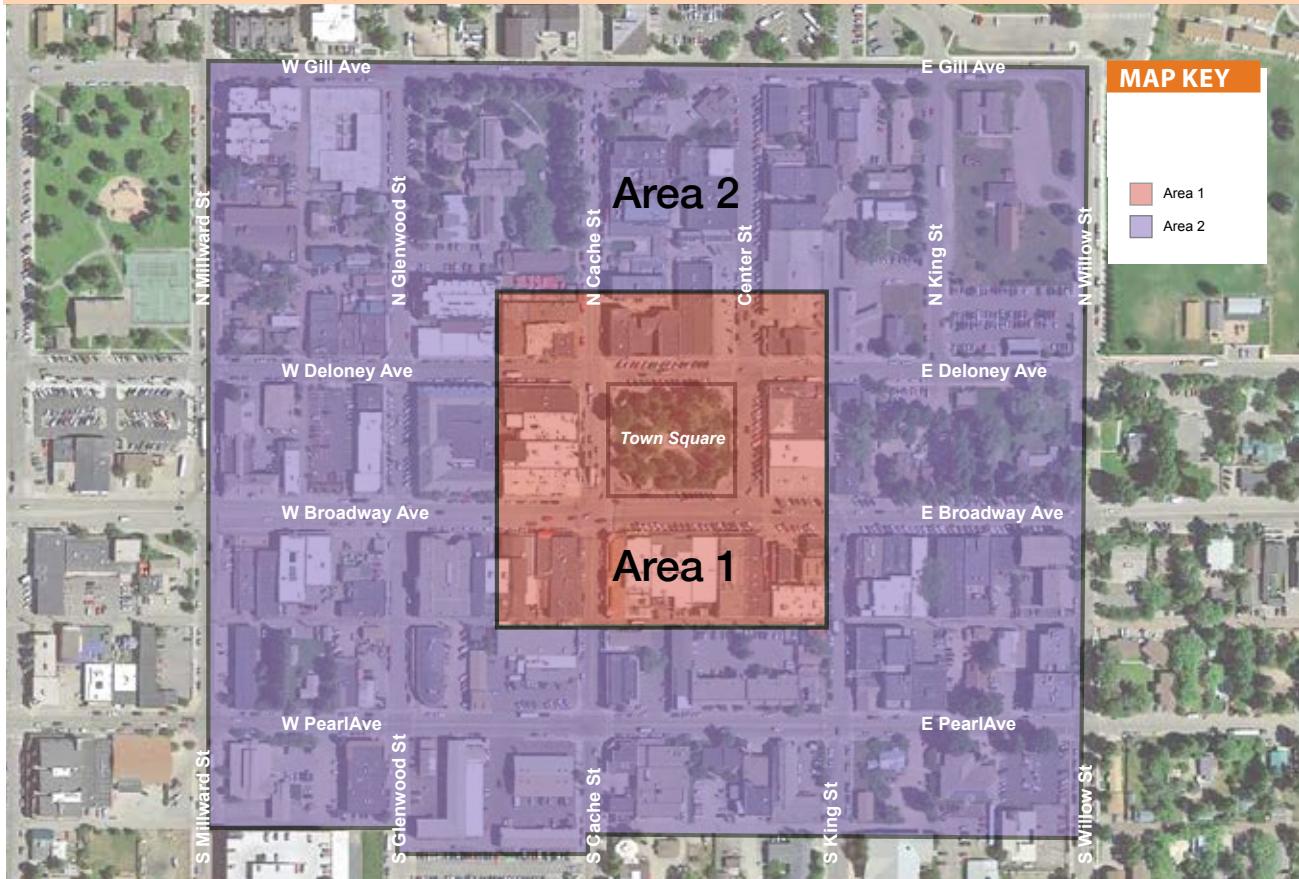
The material application of the proposed project has successfully addressed the following:

- Multiple views of the structure.
- How structural materials are represented
- How major building walls and planes are treated.

INTRODUCTION DESIGN OVERLAY

- This Design Overlay provides design guidelines for new buildings and additions in the Downtown Design Overlay Area 1 and Area 2

Downtown Design Overlay Map



DOWNTOWN DESIGN OVERLAY AREA 1 & AREA 2 DESIGN GUIDELINES

BACKGROUND POLICY RELATED TO AREA 1 AND AREA 2

For Area 1 and Area 2 the appendix focuses on interpreting what Western Character means, since maintaining a sense of Western Character is a policy in the community's Comprehensive Plan. Excerpts from the Jackson/Teton County Comprehensive Plan (06 April 2012) that identify "Western Character" are noted below:

Principle 4.1 - Maintain Town as the central Complete Neighborhood

Policy 4.1.a: Promote a complete Town of Jackson

...All subareas will each have some of the components of a Complete Neighborhood appropriate for that subarea and will collectively contribute to enhancing Town as the community's central Complete Neighborhood. However, not all components of a Complete Neighborhood will be provided in all subareas of Town, as each distinct subarea will have its own defined character and role...

Policy 4.1.c: Promote compatible infill and redevelopment that fits Jackson's neighborhoods

...The Town Character Districts provide specific guidance for infill and redevelopment projects, consistent with the desired character for each Subarea of Town...

Policy 4.2.e: Protect the image and function of Town Square

Town Square is Jackson's major tourism draw and can be described as the "heart of the heart". As such, it is the area that evokes the greatest amount of sentiment and concern regarding architecture, scale and character. This area will be subject to the highest level of design standards, particularly for block faces on the Town Square.

District 1: Town Square (TS1)

Existing and Future Desired Characteristics include:

"The Town Square District is the historic center of Jackson Hole and the central gathering space for residents and visitors alike. The district is home to iconic buildings and public spaces, including the Cowboy Bar, George Washington Memorial Park (the "Town Square"), and the sawtooth building profiles surrounding the Town Square. Preserving the existing western character and heritage found in the buildings and public spaces in this district will be key to maintaining the existing character. The district is the center of the visitor experience in Town and plays an

important role in defining our community's western heritage and overall community identify."

1.1: Inner Square (character defining features)

"This STABLE Subarea will focus on maintaining western character by retaining or replicating the existing built environment. Building heights directly fronting the Town Square should not exceed two stories. Buildings should be located near the street to create an attractive street front. A desired western architectural style and approach will be defined. The continuation of covered wooden boardwalks is vital to maintaining the desired western character."

1.2: Outer Square (character defining features)

This STABLE Subarea will focus on maintaining western character consistent with the existing character of the district. Building heights will be allowed up to three stories, in order to provide lodging, residential and other non-residential uses. Buildings should be located near the street to create an attractive street front. A desired western architectural style and approach will be defined. The continuation of covered wooden boardwalks is vital to maintaining the desired western character.



DEFINING WESTERN CHARACTER

This set of design guidelines further defines the term Western Character to add clarity to how it is interpreted for the design of new infill buildings, additions and other types of improvements within Area 1 and Area 2. The language below was derived from a public outreach process tasked with what Western Character meant to the community in regards to the built environment.

Western Character is a broad set of characteristics that are a part of the design traditions of the community and that appear in a variety of earlier building types and styles. It includes building forms, materials and details that may be combined in a variety of ways. As such, Western Character embodies an approach to design, not a specific style.

These guidelines address the key design variables embodied in Western Character. The intent is to convey a sense of authenticity and not require using historical styles. The purpose is to avoid confusing the genuine history of the community with imitations of historic styles.

Historic Precedents of Western Character

Historic photographs document precedents for Western Character in downtown Jackson. They show a range of buildings that vary in form, materials and detail, yet all were part of the town's heritage and contributed to its character. Each early building had a sense of relatedness with others. It exhibited a sense of authenticity, with practical responses to functional needs, the availability of craftsmen and materials, and climatic influences. This resulted in these features:

- Building forms were simple and functional. Some had false fronts with stepped parapets that followed the gable roof line hidden behind. Others had exposed gabled or similar sloping roofs that were key parts of their basic building forms. Details and ornamentation were used sparingly.
- Designs responded to environmental conditions: Awnings and canopies sheltered walkways and sloping roofs directed snow away from entrances.
- Buildings conveyed a sense of community: They were oriented to the street and scaled for walking.
- Natural materials were used: These were muted, with matte finishes, often even rustic. Many were locally sourced.
- Buildings connected to the street: Storefronts and porches signaled links to the public realm.
- Buildings had a sense of human scale: Building forms and design features were of sizes that relate to human scale. The repetition of storefronts, canopies and other openings along the street is an example.



Traditional design precedents in these images include:

- flat roof with decorative cornice
- wood framing with stamped metal panels
- more ground level transparency with divided window panes

Top image

- upper level double-hung window pattern with divided window panes with lintels
- storefront (although difficult to see the first floor is highly transparent)

Bottom image

- flat roof with -simple cornice
- wood lap siding
- simple wood trim
- upper level double-hung window pattern with divided window panes with lintels
- decorative use of antlers appears across the street on simple timber fence



Many commercial buildings have traditional storefronts at the street level with large areas of display windows that are a part of Western Character. A traditional storefront has these features:

- A large area of glass as display windows, often composed of a set of smaller panes in frames
- A short stem wall (a bulkhead or kickplate) at the base, which supports the display windows
- An entrance which is clearly defined, often with double doors that are recessed.

Other buildings have a more residential character at the ground level, with smaller windows and a greater proportion of solid wall. They often have:

- A gabled porch as an entry
- Overhanging eaves, often with exposed rafters.



Historic photographs document precedents for Western Character in the heart of Jackson. They show a range of buildings that vary in form, materials and detail, yet all were part of the town's heritage and contributed its character.

Traditional design precedents in these images include:

Top left image

- lodging building with sloped roofs, and roof dormers
- clearly defined entries
- stone and brick base with, upper-story material change (stucco with exposed timber)
- upper and lower level double-hung window pattern with shadow lines at windows
- articulation techniques (wall offsets)

Top right image

- cross-gable roof with dormers
- chinked log construction
- overhanging eaves
- exposed rafters
- more ground level transparency with wood trimmed double-hung windows, divided window panes, and shadow lines at windows
- porch entry feature
- vertical timber bell tower with hip roof
- articulation techniques (wall offsets)

Left image

- commercial building with sloped roofs
- wood lap siding with simple trim
- wood trimmed double-hung windows, divided window panes, with shadow lines
- ground level storefront with divided windows
- clearly defined entries
- articulation techniques (covered boardwalk)
- shadow lines at windows



Top left image

- *commercial building with parapet and sloped roofs (false front)*
- *wood trimmed double-hung windows, with arched trim, and shadow lines*
- *clearly defined entry*
- *shadow lines at windows*

Top right image

- *row of commercial building with stepped parapets and sloped roofs (false front)*
- *storefront (although somewhat difficult to see, but many of the first floors are highly transparent) with some clearly defined recessed entries*
- *horizontal alignment of kickplates and transoms*
- *shadow lines at windows*



APPLYING THE DESIGN GUIDELINES TO AREA 1 AND AREA 2

Area 1

Around the Town Square, the interpretation of Western Character should be more rigorous than in Area 2. In Area 1, buildings should maintain a predominately two-story experience on the site, and a more limited palette is appropriate for primary materials. Some height exception may be appropriate as a historic incentive for some historic buildings (see [Historic Preservation Ordinance](#)). Covered walkways sheltering boardwalks should be a key part of the pedestrian experience, and maintaining views to key landmarks and the mountains are particularly important.

Area 2

Buildings in Area 2 should still convey a sense of Western Character, but may do so a bit more broadly. Taller buildings are appropriate when they are designed to maintain a predominately two-story experience at the street edge. More variety in primary building materials is also appropriate here, but still should be within the range of those seen traditionally. Addressing the street edge and providing shelter at building entrances is important, but covered walkways are not required.

EXAMPLE DESIGN GUIDELINES FORMAT

The design guidelines in this document use a standard format. This format includes a series of six items, which are noted and described in the diagram below.

(A) Design Topic Heading

This is shown in bold, is numbered, and is always at the top of the page.

(B) Intent Statement

The intent statement follows the design topic heading. It explains the goal of the design guidelines that follow. If an application does not specifically meet one of the design guidelines, it can be reviewed using the intent statement. Most of the intent statement for a topic applies to both areas, but in some cases some specific language may apply to Area 1, or Area 2. If this occurs, it will be noted within the intent statement for easy reference.

(C) Design Guidelines

Design guidelines describe an intent or desired outcome. They are numbered for easy reference. Most design guidelines apply to both areas, but in

some cases may apply only to Area 1, or Area 2. If this occurs, it will be identified by a subhead above the design guideline for easy reference. In some cases, a design guideline may be repeated to make it clear to the user when additional information under the guideline applies to a specific area.

(D) Additional Information

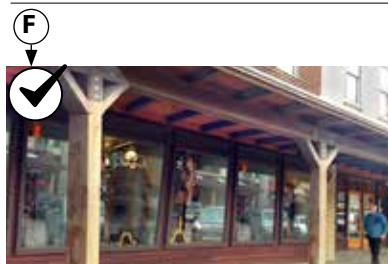
This information is found in a bullet list that follows a design guideline, where applicable. This provides appropriate and inappropriate strategies for meeting the intent of the design guideline.

(E) Further Detail

Further sub-bullets are provided for some design guidelines and provide even more detail.

(F) Images and Illustrations

Visuals are included to clarify the intent of the guideline. Captions provide more detail about how the image is to be interpreted.



A storefront allows views to activities inside the building on a street-facing facade. Providing a shadow line around the display windows is an important detail.

Appropriate and Inappropriate Solutions

In many cases, images and diagrams in the design guidelines are marked to indicate whether they represent appropriate or inappropriate solutions.



A check indicates appropriate solutions.



An "X" mark indicates solutions that are inappropriate.

(A) ► STREET AND GROUND LEVEL INTEREST & SHELTER

(B) ► Design Intent:

Area 1 and Area 2 are the town's central visitor experience. Therefore, the building design at the street and ground level where there is pedestrian traffic should provide visual interest, and some protection from seasonal change (sun in the summer and snow/ice in the winter.)

(C) ► Area 1 & Area 2 Design Guidelines:

1.78 Provide visual interest to pedestrians by incorporating alternative wall treatments at the ground level where there may not be as many windows or storefronts.

(D) ► a. Alternative wall treatments include:

- » Window display cases
- » Wall art
- » Architectural detailing
- » Landscape planters (Area 2 only)
- » Outdoor dining space
- » Canopies (Area 2 only)

(E) ►

PEDESTRIAN ACCESS AND CONNECTIVITY

Design Intent:

Area 1 and Area 2 provide the most important experiences for the pedestrian. Therefore, safe, year-round, pedestrian access and connectivity should be provided. It should consider all types/levels of pedestrians, including elderly and ADA accessibility. Pedestrian connectivity refers to the movement of people from the public realm to and through a site. It also encompasses pedestrian connections to adjacent sites. Pedestrian access and connectivity within a site should enhance walkability and provide clear connections to the public realm.

Area 1 and Area 2: Design Guideline:

- 1.1 Provide a physical pedestrian connection between a site and the public realm. Appropriate options include:
 - a. A door that opens directly to a public space.
 - b. A walkway that connects a building to a public space through a setback area.
 - c. A plaza, outdoor seating area or patio that connects a building to a public space.
 - d. When a property is adjacent to a public open space, connect the site to the open space.
- 1.2 Establish an internal walkway system that connects building entries, parking areas and open spaces.
 - a. Consider special paving, distinct lighting, and landscape elements to accentuate a site's circulation system.
 - b. Consider directing an internal walkway through a plaza, courtyard or other outdoor feature.
 - c. Size an internal walkway of an adequate width to allow safe pedestrian access.
 - d. Integrate a site's internal walkway system with the public pedestrian circulation system.
- 1.3 Where feasible, and when there is a clear public benefit, consider providing public pedestrian access through a block. Methods include:
 - a. A path connecting two streets through a block.
 - b. A pedestrian walkway integrated with an open space or a retail amenity.
 - c. An alley that is shared by pedestrians and automobiles.
 - d. A path to break up an unusually large block.



Although unoccupied when this image was taken, a plaza, outdoor seating area or patio that connects a building to a public space, parking area or open space is appropriate.



Pedestrian connectivity is provided by a midblock pass through. The walkway is activated with display windows, lighting and architectural features.



Pedestrian access is appropriately directed through an outdoor dining area in this mixed use development.



STREET AND GROUND LEVEL INTEREST & SHELTER

Design Intent:

Area 1 and Area 2 are the town's central visitor experience. Therefore, the building design at the street and ground level where there is pedestrian traffic should provide visual interest, and some protection from seasonal change (sun in the summer and snow/ice in the winter.)

A storefront allows views to activities inside the building on a street-facing façade. Providing a shadow line around the display windows is an important detail.

Area 1 & Area 2 Design Guidelines:

1.4 Provide visual interest to pedestrians by incorporating alternative wall treatments at the ground level where there may not be as many windows or storefronts.

- Alternative wall treatments include:
>

>

>

>

>

>

>


Smaller display window(s) that allow views to activities into the building on a secondary street-facing façade is appropriate in Area 2 for some building types, such as office, or residential.

Area 1 Design Guidelines:

1.5 Develop the street level to provide visual interest to pedestrians and shelter.

- Clearly define a pedestrian entrance.
>

>

- Provide a storefront or display window(s) that allow views to activities into the building.
>
>

>

- A large expanse of blank wall is inappropriate.



The intent of a display window is to allow views into the building; however, there may be some cases where another treatment is appropriate to accommodate an interior use and still provide interest at the street level with some transparency. This would be an appropriate approach on a secondary street in Area 2.



Area 2 Architectural detail



Area 2 Canopy



Area 1 & 2 Outdoor dining space



Area 1 & 2 Covered walkway



Area 2 Wall art



Area 1 & 2 Wall art



Area 2 Landscape planters

The images above show a variety of appropriate treatments to add street level interest for the pedestrian.

Area 2 Design Guidelines:

1.6 Develop the street level to provide visual interest to pedestrians and shelter.

- a. For a shopfront building façade, provide:
 - » A covered boardwalk or canopy for a portion of the façade.
 - » A storefront or display window(s) that allow views to activities into the building.
 - » A clearly defined primary entrance(s).
- b. For street-facing residential or lodge buildings provide:
 - » A covered boardwalk, canopy, porches, or similar type shelter for a portion of the façade.
 - » A clearly defined primary entrance(s).
 - » Windows

ARCHITECTURAL CHARACTER

Design Intent:

New construction should appear as a product of its own time while relating to traditional Western Character. In order to assure that historic resources are appreciated as authentic, it is important that new buildings and additions be distinguishable from them, while also being compatible.

Area 1 & Area 2 Design Guidelines:

1.7 Design a new building to reflect its time, while conveying a sense of Western Character.

1.8 Contemporary interpretations of traditional designs and details are encouraged.

- a. A new design for window moldings and door surrounds, for example can provide visual interest while conveying the fact that a building is new.
- b. Contemporary details for new storefronts also can be used to create interest while expressing a new, contemporary Western Character.

1.9 The exact imitation of older historic styles is discouraged.

- a. This blurs the distinction between old and new buildings and makes it more difficult to visually interpret the history of downtown.

Area 1 Design Guideline:

1.10 The exact imitation of older historic styles is discouraged.

- a. In Area 1, where the sense of Western Character should be especially strong, an interpretation of a historic style that is authentic to the area may be considered if it is subtly distinguishable as being new.



New buildings should be distinguishable from traditional buildings, while also being compatible. This new building is located near a residential setting and incorporates some traditional residential design characteristics of the area, including sloped roofs, wood lap siding, and similar window and door proportions; however, it is still distinguishable as new. This would be an appropriate design especially along some of the outside edges of Area 2 near residential settings.



In Area 2, contemporary interpretations of traditional designs and details are encouraged, such as this canopy and storefront system.



In Area 1, where the sense of Western Character should be especially strong, an interpretation of a historic style that is authentic to the area may be considered if it is subtly distinguishable as being new.



In Area 1 and Area 2, contemporary interpretations of traditional designs and details are encouraged, such as this cornice design.



In Area 2, while building height maximums are set by the LDRs, a building should be perceived as being predominantly two stories, especially at the street edge. Some portions of a building may be taller.



In Area 2, floor-to-floor heights should appear similar to those of traditional buildings within the overlay area.

BUILDING HEIGHT/STORIES

Design Intent:

Buildings should convey heights that appear similar in scale to those seen traditionally. In Area 1: one & two-story are appropriate; in Area 2: a building should be perceived as being predominantly two stories, especially at the street edge. Some limited portions of a building in these areas may also be taller as allowed by the LDR.

Area 1: Design Guideline:

1.11 Reflect the height of traditional buildings as perceived at the street edge.

- Maintain a one and two-story façade height at the street level. See design standards for exceptions.
- Floor-to-floor heights should appear similar to those of traditional buildings along the block.

Area 2: Design Guideline:

1.12 Reflect the height of existing buildings as perceived at the street edge.

- Maintain a mostly two-story façade height at the street level. See design standards for exceptions.
- Floor-to-floor heights should appear similar to those of traditional buildings within the overlay area.

BUILDING AND ROOF FORM

Design Intent:

Buildings should have simple forms, in keeping with the traditions of Western Character.

The list below identifies some traditional building and roof forms that reflect Western Character:

- Simple rectilinear boxes, especially those of commercial and retail-oriented uses. Other roofs are flat, or have a gabled roof that is concealed with a false front.
- Institutional buildings, including churches, often have distinctive, more varied forms.
- Lodging facilities often have sloping roofs, of gable or hipped forms.

Area 1 & Area 2 Design Guidelines:

1.13 Use a simple building form for a new building or addition.

- a. Basic rectilinear form is preferred with any variation in the form to be subordinate to the overall form. Appropriate ways to vary the form include:
 - » Varying height to reflect different building modules
 - » Increasing the setback for a portion of the front wall
 - » Stepping back an upper floor to maintain a lower scale at the street edge
- b. For a larger building, divide it into smaller modules that reflect the scale of traditional building and lot widths in the area.
- c. Attention to the design of transitions between modules in larger buildings is important; however too much variation, which results in an overly busy design, is inappropriate.
- d. Complement the existing building form when providing an addition.

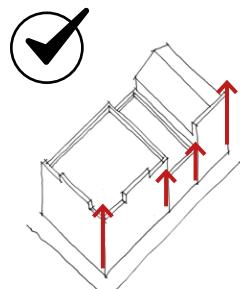


These curvilinear building accents are not subordinate to the rectilinear form and are inappropriate.

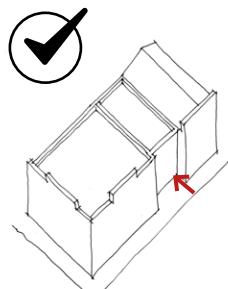


Use a simple building form for a new building or addition. This building would be an appropriate design in Area 2.

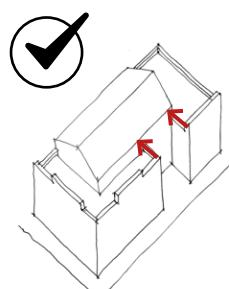
Appropriate building and roof form combinations



Variation in height



Wall plane setback



Upper level stepback and wall plane setback

[Insert a side bar referencing the form standards in the LDR]

[Insert a side bar referencing slope standards in the LDR)

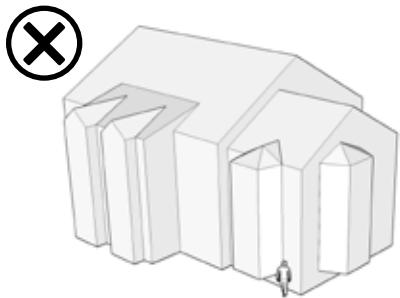
Area 1 Design Guidelines:

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

- a. A flat roof is preferred, with a stepped parapet or similar treatment.
- b. A hip roof similar in size and scale to the traditional building on the town square is appropriate.



A flat roof is preferred, with a stepped parapet or similar treatment in Area 1.

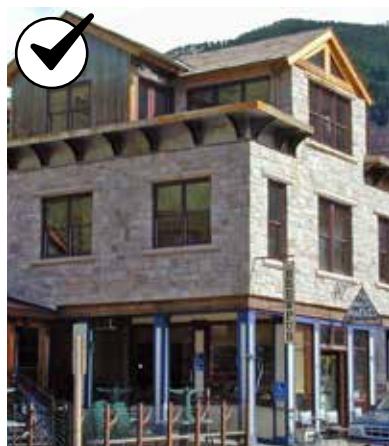


Inappropriate complex roof form.

Area 2 Design Guidelines:

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

- a. A flat roof is appropriate, with some variation in the cornice line on larger buildings.
- b. Sloped roofs are appropriate, and should be within a similar slope/pitch as traditional buildings. It should include a generous eave overhang to facilitate snow shedding and provide shadows that enhance interest and convey a sense of scale.
- c. A combination of a flat and sloped roof is appropriate; however this should not be overly complex in form.



Sloped roofs are appropriate, and should be within a similar slope/pitch as traditional buildings in Area 2.

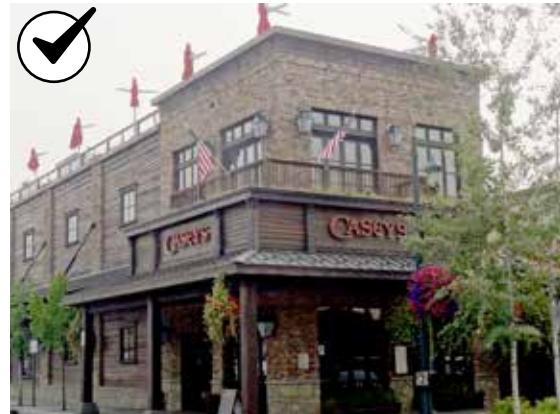
In Area 2, a combination of a flat and sloped roof is appropriate; however, this should not be overly complex in form.

A flat roof is appropriate, with some variation in the cornice line on larger buildings in Area 2.

FAÇADE DESIGN

Design Intent:

The design of a building façade greatly impacts how it is perceived and its relationship to the street and site. The arrangement, rhythm and proportion of elements like windows and doors are all important factors. The overall composition of a wall is also important. Facades should have an orderly rhythm of elements that break down the building into discernible components. A larger building wall should be designed with smaller components to establish a human scale and add visual interest.



Arrange elements on a façade to create a generally consistent rhythm and sense of continuity.

Area 1 & Area 2 Design Guidelines:

- 1.16 Design a building to incorporate a “base, middle, cap” to divide a façade into separate components.
 - a. Express a traditional base, middle and cap composition with well-defined ground or lower floors and a distinctive but not overly ornate “cap” element framing middle building floors.
- 1.17 Arrange elements on a façade to create a generally consistent rhythm and sense of continuity.
 - a. Use consistent window and door sizes on a façade.
- 1.18 Design a building to provide a vertical scale that is similar to nearby traditional buildings.
 - a. Use similar floor-to-floor heights.
- 1.19 Design a building façade to be compatible with its setting.
 - a. Generally align façade features, such as canopies, windows and roof cornices on parapets, with those on adjacent traditional buildings. This should not be a ridged alignment, but should provide some variation as is does now.



Express a traditional base, middle and cap composition with well-defined ground or lower floors and a distinctive “cap” element framing middle building floors in Area 2.

Area 1 Design Guidelines:

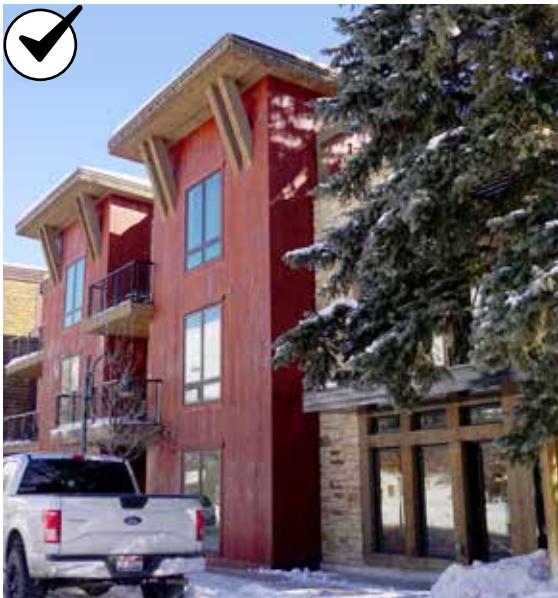
- 1.20 In Area 1, use a transparency-to-wall ratio similar to that found on traditional buildings in the area.
 - a. Provide more transparency at the ground floor, with “punched” window openings provided in the upper floor walls.
 - b. Using large areas of glass is inappropriate on an upper floor.



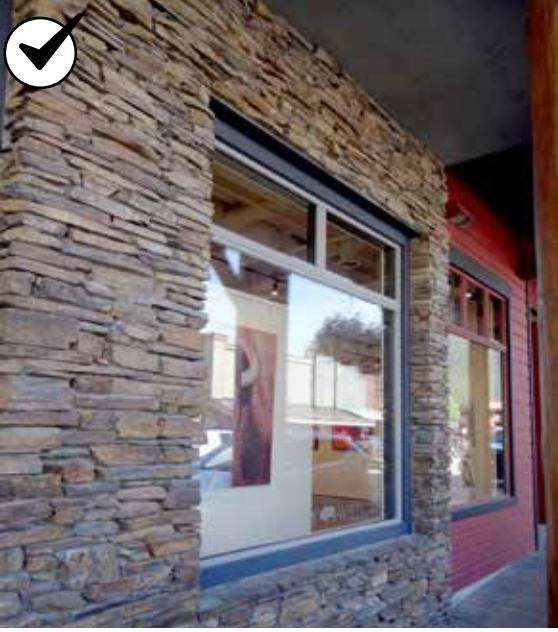
Provide more transparency at the ground floor, with “punched” window openings provided in the upper floor walls in Area 2.

Area 2 Design Guidelines:

- 1.21 In Area 2, use a transparency-to-wall ratio similar to that found on traditional buildings in the area; however, using an accent feature with more transparency is appropriate.
 - a. Glazing should be detailed to convey a sense of human scale.



Use vertical or horizontal variations in materials or color, including transparency-to-wall patterns in Area 1 and Area 2.



Use vertical or horizontal variations in materials or color, including transparency-to-wall patterns in Area 1 and Area 2.

BUILDING ARTICULATION

Design Intent:

A new building should reflect the scale of traditional buildings. Scale includes not just the overall height and width of a building, but also the sizes and proportions of building features, as they relate to each other and to people. Building features are defined by simple vertical and horizontal articulation techniques that establish a sense of human scale, add visual interest, and prevent monotonous walls.

Area 1 & Area 2 Design Guidelines:

1.22 Use vertical and horizontal articulation techniques to convey a sense of human scale in a building façade.

a. Articulation methods include:

- » Using accent lines, fenestration patterns, or similar architectural techniques to create vertical and horizontal expression lines.
- » Vertical or horizontal variations in materials or color, including transparency-to-wall patterns.
- » Modest wall plane offsets, such as notches or projections (such as columns, moldings or pilasters)

b. Providing articulation techniques in buildings is important; however too much variation, which results in an overly busy design, is inappropriate.



Use vertical and horizontal articulation techniques to convey a sense of human scale in a building façade in Area 2.

Appropriate articulation techniques that could be employed for a larger building in Area 2 include:

- *building step down (3 to 2-story)*
- *change in color to define modules*
- *horizontal banding*
- *horizontal canopies*
- *horizontal window patterns*
- *upper story stepback*
- *wall offsets*



Providing articulation techniques in buildings is important; however too much variation, which results in an overly busy design, is inappropriate. There is too much variation in the use of articulation techniques in this building. This includes variations in the application of materials, color, architectural details and features in an attempt to reflect a traditional building size in a larger form.



Providing articulation techniques in buildings is important; however too much variation, which results in an overly busy design, is inappropriate. There is too much variation in the use of articulation techniques in this building. This includes variations in the application of materials, color, architectural details and features in an attempt to reflect a traditional building size in a larger form.



Providing an accent feature with more transparency is appropriate in Area 2.



Area 2 materials should have a muted color and finish, and reflect high quality design and detailing.

Building materials should be proven to be durable in the Jackson climate, such as wood when it is properly maintained.

BUILDING MATERIALS

Design Intent:

Primary building materials should be authentic, durable, and reflect Western Character. Materials should have a muted color and finish, and reflect high quality design and detailing. In Area 1, the palette of materials should be more limited in order promote a sense of visual continuity around the Town Square. In Area 2, more diversity in the materials is appropriate, albeit within the range of those used traditionally.

Area 1 & Area 2 Design Guidelines

- 1.23 **Avoid using materials that are out of scale with those seen traditionally, and have a color, profile, and finish that is out of character.**
 - a. Highly polished stone and shiny metals are inappropriate as a building material.
 - b. Huge timber logs, large cut stones, and concrete slabs are inappropriate materials.
 - c. Materials should have a muted color and a matte finish. However, some accent colors are appropriate as long as they have a matte finish and aren't neon or similar.
- 1.24 **Use high quality, durable materials.**
 - a. The material should be proven to be durable in the Jackson climate, such as wood when it is properly maintained.
 - b. The material should maintain an intended finish over time or acquire a patina, when it is understood to be a desired outcome.
 - c. Materials at the ground level should withstand on-going contact with the public, sustaining impacts without compromising the appearance.
 - d. Metals and similar type panels should be installed without dents and/or blemishes in the product.
- 1.25 **New roof materials for sloped surfaces contribute to a sense of visual continuity in keeping with Western Character.**
 - a. Appropriate roof materials include:
 - » Standing seam metal roofs (low and narrow seam profile)
 - » Composition shingles
 - » Photo voltaic systems in dark matte, and non-reflective finishes.
 - b. Inappropriate roof materials include:
 - » Red clay roof tiles, or synthetic simulations
 - » Vinyl shake or similar shingles

Area 1 Design Guidelines:

1.26 Building materials should contribute to a sense of visual continuity in keeping with Western Character.

- a. The following materials are appropriate (also see the materials chart on the following two pages for images.):
 - » Painted or stained wood siding (horizontal lap or vertical board and batten)
 - » Logs
 - » Stone, as natural rock or cut with a rough, matte finish
 - » Authentic Stucco (scored and textured to provide a sense of scale)
 - » Metal (only as an accent material for a storefront or windows) with a matte finish



Primary building materials should be authentic, durable, and reflect Western Character.

Area 2 Design Guidelines:

1.27 Building materials should contribute to a sense of visual continuity in keeping with Western Character.

- a. In Area 2, the use of the following materials is appropriate (also see the materials chart on the following page for images.):
 - » Wood siding (usually horizontal lap, although sometimes vertical board and batten. These are stained or painted)
 - » Stone, as natural rock or cut with rough/matte finish
 - » Brick
 - » Authentic Stucco (scored and textured to provide a sense of scale)
 - » Logs
 - » Architectural cast concrete (as an accent material that is scored to provide a sense of scale)
 - » Metal with a matte finish (typically no more than 25% of the building front)
 - » Cement-board panels and lap-siding that is scaled similar to traditional materials
- b. If using alternative materials they should also have a similar profile, texture and finish as natural materials. Some synthetic siding has an exaggerated, rusticated finish that is an inaccurate representation of authentic clapboard and should not be used. Other inappropriate materials include:
 - » Vinyl siding
 - » Aluminum siding
 - » Unfinished concrete masonry unit (CMU) as a primary material



Cement-board panels and lap-siding that is scaled similar to traditional materials are appropriate in Area 2.



Building materials should contribute to a sense of visual continuity in keeping with Western Character. These buildings use an appropriate combination of materials for Area 2.

Appropriate Primary Building Materials Chart Examples

All of the building materials provided below are appropriate for use in Area 2. If it is also appropriate for Area 1 it is noted.



Formed concrete (wood-like)



Cast concrete (artistic)



Formed concrete (artistic)



Formed concrete (colored blocks)



Natural stone (Area 1)



Natural stone (Area 1)



Slate tiles



River rock (Area 1)



Metal panel (crimped battens)



Corrugated metal (rusticated)



Metal lap



Metal panel (rusticated)

Appropriate Primary Building Materials Chart Examples

All of the building materials provided below are appropriate for use in Area 2. If it is also appropriate for Area 1 it is noted.



Timber (Area 1)



Wood slat



Vertical boards (stained)
(Area 1)



Vertical boards (weathered)
(Area 1)



Chinked logs (Area 1)



Stained wood lap (Area 1) =



Natural wood lap (Area 1)



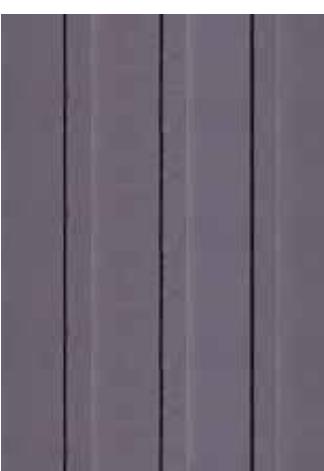
Burl wood (Area 1)



Cement board (lap)



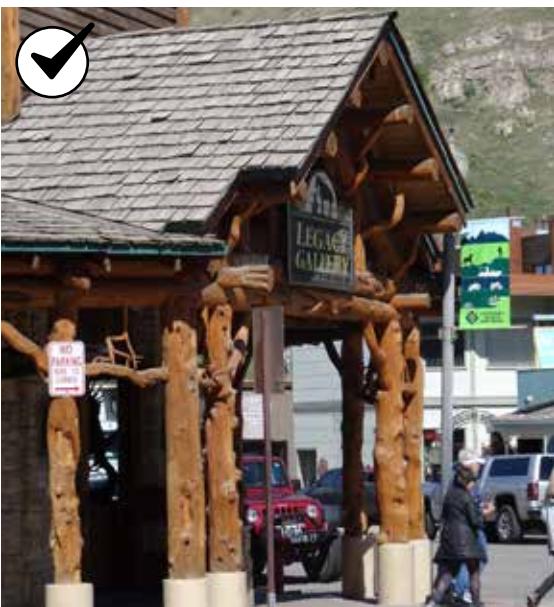
Cement board (grooved)



Cement board (board & batten)



Cement board (timber-like)



ARCHITECTURAL DETAIL

Design Intent:

Buildings should include architectural detailing that is simple in character, provides a sense of scale, provides visual interest, and is authentic in its application of materials. Architectural details that reflect these Western Character attributes include:

- Frames and moldings around windows and doors
- Simple cornices at parapets
- Awnings or sloped canopies to shelter the sidewalk and shade display windows
- Canopy posts
- Entry porticoes
- Authentic application of materials
- Support systems

Area 1 & Area 2 Design Guidelines

1.28 Simple, authentic and unembellished architectural detailing is appropriate.

- a. Elaborate architectural treatments, such as decorative moldings at cornices, windows and door surrounds, are inappropriate.
- b. Exposed timber structural elements are appropriate as detailing.
- c. Simple or stepped parapet walls are appropriate.
- d. Tacked-on detailing is inappropriate.
- e. Materials should typically transition at inside corners, belt courses, cornice lines, foundation lines, window and door moldings, and similar.



In Area 1 & 2 simple, authentic, and unembellished architectural detailing is appropriate as shown in the three images above.



Simple or stepped parapet walls are appropriate; however, the mixed cornice treatment is inappropriate since it is too busy.



In Area 2 this building would be appropriate with the exception of the following details since they don't reflect authentic architectural details. These occur on the upper floor and include tacked-on window sills and sloped roof components.

Appropriate Architectural Detailing: Simple, Authentic and Unembellished

All of the architectural details provided below are appropriate for use in Area 2. If it is also appropriate for Area 1 it is noted.



Anchor system



Framing connections



Framing connections



Material change



Material change



Material change



Metal frame system



Metal frame system



Material change



Material change



Material change (Area 1)



Material change (Area 1)

HISTORIC PRESERVATION DESIGN GUIDELINES



These design guidelines are for the treatment of historic resources in the Town of Jackson. They address alterations and improvements to the exteriors of historic properties with the objective of preserving their historic significance. They also provide information related to new construction that may occur on a property that includes a historic resource.

PLANNING A PROJECT FOR A HISTORIC PROPERTY

USING THE PRESERVATION GUIDELINES

The guidelines shall be applied in these ways:

- **Voluntary use:** Any property owner who owns a property that they consider to have historic significance may use these guidelines voluntarily to help plan projects that will preserve the building.
- **Use with incentives:** The town offers incentives for preservation, for which property owners may apply if they have designated their property. The town will use these guidelines to determine that the conditions have been met for providing the incentive. A Certificate of Appropriateness (CofA) is required prior to issuing a permit for any improvements to the property.
- **Use with officially designated historic resources:** Some properties may be formally recognized as a Designated Historic Resource by town council. A Certificate of Appropriateness (CofA) is required prior to issuing a permit for any improvements to the property.



REHABILITATION PRINCIPLES AND PRESERVATION BEST PRACTICES

When considering a rehabilitation project of a historic building for reuse, the following objectives will be met.

Respect the character of the building - Do not change the style of the building or make the structure look older than its actual age. Confusing the character by mixing elements of different styles can weaken the appearance and integrity of the structure.

Protect and maintain character-defining features - Character-defining features should be treated with sensitivity. The best practice is to maintain these features from the outset.

Repair character-defining features when possible - Use best practices when repairing character-defining features to minimize damage to the original materials.

Design an addition to respect the existing structure, and maintain its historic integrity - When constructing an addition, do not try to emulate an existing style to make the addition look older than its actual age, unless this is a *reconstruction* (see following page) of a resource. A contemporary design for an addition to an existing structure is appropriate as long as it does not destroy character-defining features, and the design is compatible with the building. Additions should relate to the original building in general massing and scale, but should appear as new.



The historic building on the left was somewhat modified inappropriately. The inappropriate modifications include: the wood shingle infill within the storefront transom; the aluminum framing; and the brick kickplate. The recent rehabilitation is an appropriate "rehabilitation" of the Jackson Drug Co. building. In this case, the altered storefront was replaced with a new storefront that represented a more traditional storefront configuration, and the contemporary canopy is a compatible replacement. The next step would be to replace the casement windows with a more traditional double-hung wood window configuration, especially in those locations that face the street.

ACCEPTED TREATMENTS FOR HISTORIC RESOURCES

The following treatments for historic properties may be considered when planning a preservation project. Much of the language addresses buildings; these treatments also apply to sites, objects and structures.

Preservation - "Preservation" is the act of applying measures to sustain the existing form, integrity and material of a historic property. Work, including preliminary measures to protect and stabilize the property, generally focuses upon the ongoing maintenance and repair of historic materials and features rather than extensive replacement and new construction. New exterior additions are not within the scope of this treatment; however, the limited and sensitive upgrading of mechanical, electrical, and plumbing systems and other code-required work to make properties functional is appropriate within a preservation project.

Restoration - "Restoration" is defined as the act or process of accurately depicting the form, features, and character of a property as it appeared at a particular period of time by means of the removal of features from other periods in its history and reconstruction of missing features from the restoration period. The limited and sensitive upgrading of mechanical, electrical, and plumbing systems and other code-required work to make properties functional is appropriate within a restoration project. This may apply to an entire building, or to restoring a particular missing feature.

Reconstruction - "Reconstruction" is the act or process of depicting, by means of new construction, the form, features and detailing of a non-surviving site, landscape, building, structure or object for the purpose of replicating its appearance at a specific time and in its historic location. This has limited application, in terms of an entire building, but may apply to a missing feature on a building.

Rehabilitation - "Rehabilitation" is defined as the act or process of making possible a compatible use for a property through repair, alterations, and additions while preserving those portions or features which convey its historical, cultural or architectural values. Rehabilitation may include a change in use of the building or the construction of an addition. This term is the broadest of the permitted treatments and applies to most work on historic properties.

Combining Treatments - For many projects a "rehabilitation" approach will be the overall strategy, because this term reflects the broadest, most flexible of the approaches. Within that, however, there may be a combination of treatments used as they relate to specific building components. For example, a cornice in good condition may be preserved, a storefront base that has been altered may be restored, and a missing kickplate may be reconstructed.

PREFERRED SEQUENCE OF ACTIONS

Preserving key, character-defining features is a fundamental precept of preservation. Therefore, selecting the appropriate treatment for a character-defining feature and cultural resource is important. The method that requires the least intervention is always preferred. By following this tenet, the highest degree of integrity will be maintained. The following treatment options appear in order of preference. When planning work, follow this sequence:

Step 1. Preserve:

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

Step 2. Repair:

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

Step 3. Replace:

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

Step 4. Reconstruct:

If the feature is missing entirely, reconstruct it from appropriate evidence. If a portion of a feature is missing, it can also be reconstructed.

Step 5. Compatible Alterations:

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

EXAMPLE DESIGN GUIDELINES FORMAT

The design guidelines in this document use a standard format. This format includes a series of five items, which are noted and described in the diagram below.

(A) Design Topic Heading

This is shown in bold, is numbered, and is always at the top of the page.

(B) Intent Statement

The intent statement follows the design topic heading. It explains the goal of the design guidelines that follow. If an application does not specifically meet one of the design guidelines, it can be reviewed using the intent statement.

(C) Design Guidelines

Design guidelines describe an intent or desired outcome. They are numbered for easy reference.

(D) Additional Information

This information is found in a bullet list that follows a design guideline, where applicable. This provides appropriate and inappropriate strategies for meeting the intent of the design guideline.

(E) Images and Illustrations

Visuals are included to clarify the intent of the guideline. Captions provide more detail about how the image is to be interpreted.



Preserve original building materials.

Appropriate and Inappropriate Solutions

In many cases, images and diagrams in the design guidelines are marked to indicate whether they represent appropriate or inappropriate solutions.

 A check indicates appropriate solutions.

 An "X" mark indicates solutions that are inappropriate.

(A) ► MATERIALS

(B) ► Design Intent:

Preserve traditional materials that contribute to the overall character of the building.

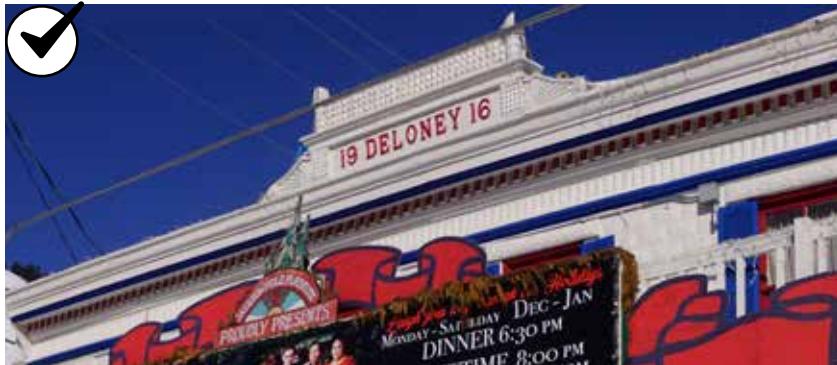
Design Guidelines:

(C) ► 1.79 Preserve original building materials and their composition.

(D) → a. Building materials are often combined to define building divisions such as the base (foundation), middle (walls), and cap (roof and/or cornice). This composition should be preserved.

← (E)

HISTORIC PRESERVATION DESIGN GUIDELINES



CHARACTER-DEFINING FEATURES

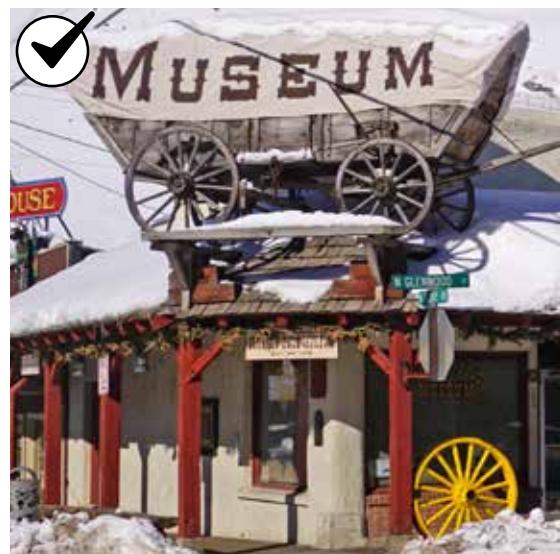
Design Intent:

Preserving the integrity of a historic property and/or cultural resource is a fundamental objective. To do so, character-defining features should be preserved to the extent feasible.

Preserving the integrity of historic and cultural resources is a fundamental objective.

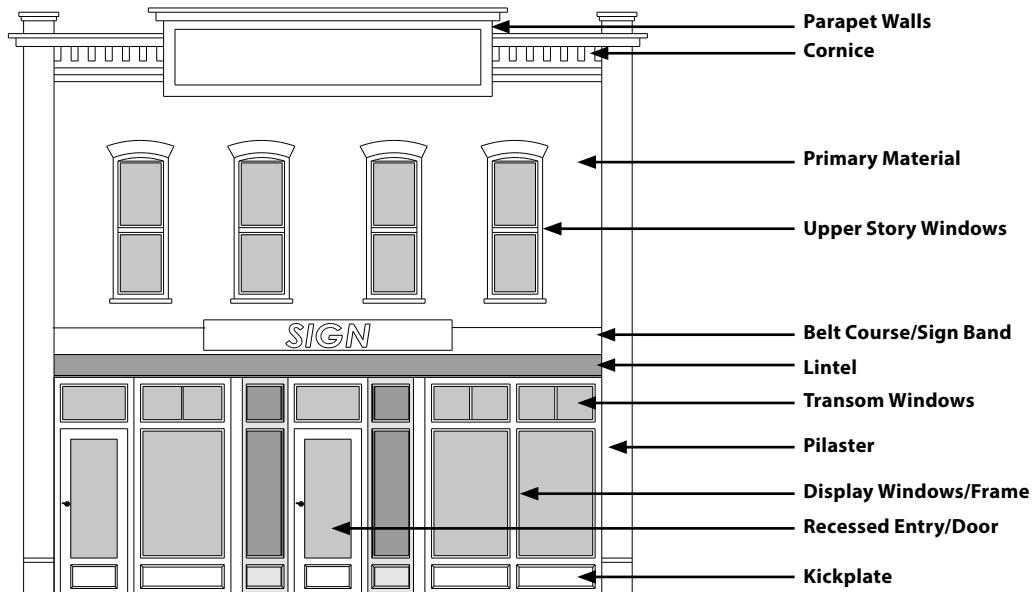
Design Guidelines:

- 1.29 Preserve character-defining features of buildings, and cultural resources.
 - a. This includes details that define the building's architectural style as well as its materials, doors and windows.
 - b. Cultural resources can include park features, bridges and cemeteries, for example.
- 1.30 Retain a character-defining feature that is in good condition.
 - a. Repair, rather than replace a deteriorated feature, when feasible.
- 1.31 Avoid removing a damaged character-defining feature that can be repaired.
- 1.32 Patch, piece-in, splice, consolidate or otherwise upgrade existing materials, using best building practices.
- 1.33 When disassembly of a character-defining feature is necessary for its repair, use methods that minimize damage to it. Document its location so it may be repositioned accurately.



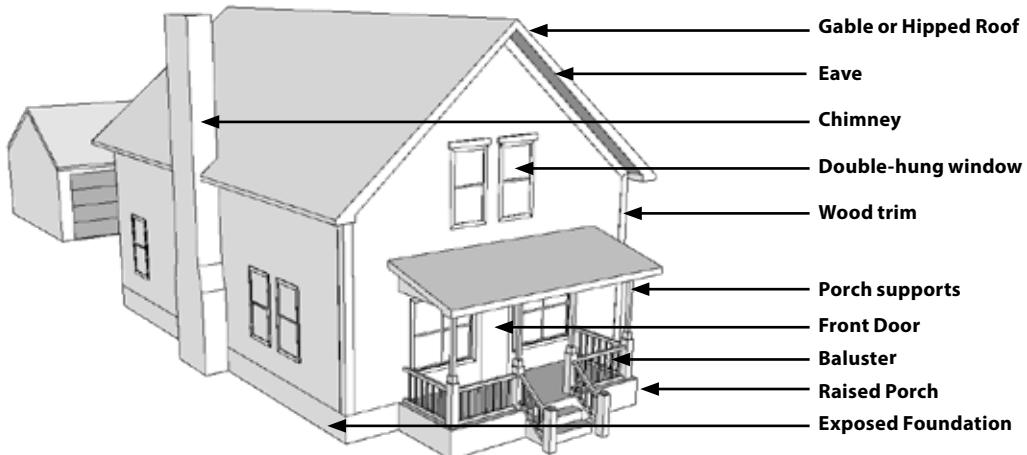
Retain a character-defining feature that is in good condition, such as this entry feature and covered boardwalk.

Character-defining features of a commercial storefront



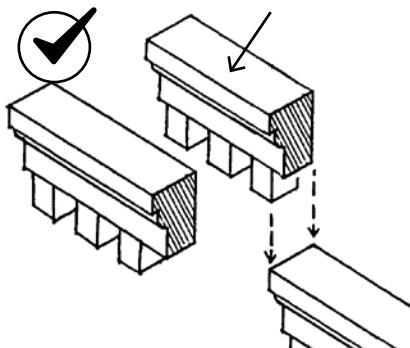
These are typical character-defining features for a historic storefront building. There are a variety of historic commercial building types in Jackson. Reference the Town of Jackson's historic survey when considering a rehabilitation project. The survey will often provide information on a building's history and identify character-defining features.

Character-defining features of a residential building

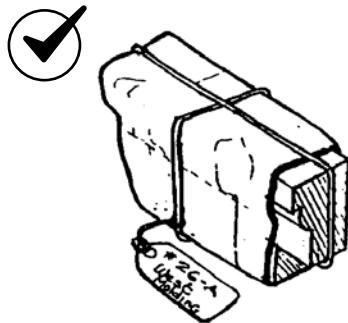


These are typical character-defining features for a historic residential building type in Jackson. Reference the Town of Jackson's historic surveys when considering a rehabilitation project. The survey will often provide information on a building's history and identify character-defining features.

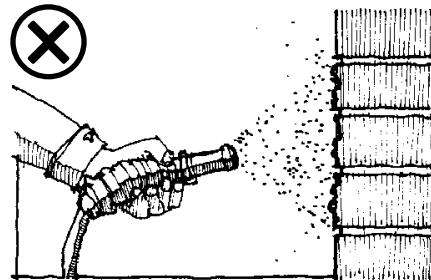
Replacement Piece



Where replacement of a character-defining feature is required, remove only those portions that are deteriorated beyond repair.



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



Do not use harsh cleaning methods on any masonry or wood surfaces.



1.34 Use procedures for cleaning, refinishing and repairing character-defining features that will maintain the original finish.

1.35 Employ best practice treatments that will protect materials and details.

- These include rust removal, caulking, limited paint removal and application of paint or stain where appropriate.

1.36 Avoid adding a new feature that is not part of the original building fabric.

- For example, decorative millwork should not be added to a building if it was not an original feature.

Use procedures for cleaning, refinishing and repairing character-defining features that will maintain the original finish. These include paint removal where appropriate. Typically a test patch is completed first to evaluate the original material.

For More Information:

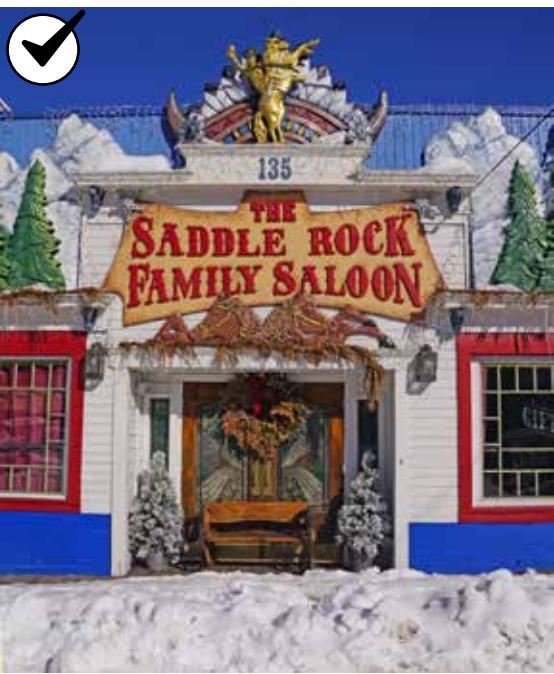
The following National Park Service preservation briefs at www.nps.gov provide additional information on the treatment of character-defining features.:

Preservation Brief 11: Rehabilitating Historic Storefronts

<https://www.nps.gov/tps/how-to-preserve/briefs/11-storefronts.htm>

Preservation Brief 45: Preserving Historic Wood Porches

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



Maintain parapet walls and cornices on a flat roofed structure.



Preserve the original eave depth of a sloping roof.

BUILDING AND ROOF FORM

Design Intent:

Maintain the original building and roof form of a historic building. If replacement is needed, utilize a roof material that is in keeping with the original.

Design Guidelines:

- 1.37 Maintain the original building form and that of its roof.
- 1.38 Avoid altering the basic building form or the angle of an original roof.
- 1.39 Preserve the original eave depth of a sloping roof and the original parapet height on a flat roof.
- 1.40 Maintain parapet walls and cornices on a flat roofed structure.
- 1.41 Provide functional coping that is compatible with the existing building façade.
- 1.42 For a sloped roof, use a new roof material that conveys a scale, texture and finish which is similar to the original.
- 1.43 For a sloped roof, using shingles that contain embedded photovoltaic systems is also appropriate.



Maintain the original building and roof form of a historic building.

MATERIALS

Design Intent:

Preserve traditional materials that contribute to the overall character of the building.

Design Guidelines:

1.44 Preserve original building materials and their composition.

- Building materials are often combined to define building divisions such as the base (foundation), middle (walls), and cap (roof and/or cornice). This composition should be preserved.

1.45 Avoid removing original materials that are in good condition.

1.46 Remove only those materials which are deteriorated, and must be replaced.

1.47 Repair a deteriorated primary building material by patching, piecing-in, consolidating or otherwise reinforcing it.

1.48 When replacing materials on a primary surface, match the original in composition, scale and finish.

- If the original material is wood clapboard, for example, then the replacement material should be wood as well. It should match the original in size, the amount of exposed lap and in finish.
- An alternative material may be considered if the size, character and finish conveys the appearance of the original.



Preserve original building materials.



Cap	Wood shingle	Wood lap	Wood lap	Wood lap	Wood lap
Middle	Wood lap/ or log	Wood shingle	Wood lap	Brick	Stone
Base	Foundation	Foundation	Foundation	Foundation	Foundation

Building materials on residential buildings are often combined to define building divisions such as the base (foundation), middle (walls), and cap (roof and or cornice). The original composition of materials should be preserved.



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

1.49 Replace only the amount required. For example, if a few boards are damaged beyond repair, then only they should be replaced, not the entire wall.

1.50 Do not strip existing painted wood surfaces to bare wood to achieve a “rustic look.”

1.51 Do not use harsh cleaning methods, which can inhibit the function and appearance of the existing material.

- a. For example, sandblasting is inappropriate because it can damage the protective coating and change the appearance of the material.

1.52 Covering original material with new materials is inappropriate.

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

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

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

For More Information:

The following National Park Service preservation briefs at www.nps.gov provide additional information on the treatment of historic materials:

Preservation Brief 1: Assessing Cleaning and Water-Repellent Treatments for Historic Masonry Buildings

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

Preservation Brief 2: Repointing Mortar Joints in Historic Masonry Buildings

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

Preservation Brief 16: The Use of Substitute Materials on Historic Building Exteriors

<http://www.nps.gov/tps/how-to-preserve/briefs/16-substitute-materials.htm>

Preservation Brief 26: The Preservation and Repair of Historic Log Buildings

<https://www.nps.gov/tps/how-to-preserve/briefs/26-log-buildings.htm>

Preservation Brief 47: Maintaining the Exterior of Small and Medium Size Historic Buildings

<https://www.nps.gov/tps/how-to-preserve/briefs/47-maintaining-exteriors.htm>

Using Alternative Materials on a Historic Building

The design guidelines sometimes refer to the use of alternative materials when replacing character-defining features and architectural details, such as windows, siding and molding. An alternative material is one which is different from that used originally for a specific application. Alternative materials will be reviewed on a case-by-case basis. Such materials may include:

- Aluminum siding, and some other types of metal materials such as corrugated metal roof materials.
- Cementitious fiber siding
- Non-wood replacement of wood columns (cast resin)
- Other non-original materials

Some common alternative materials for specific architectural features include wood, plaster, concrete and stucco for porch columns, wood for railings, asphalt shingles for roofs and wood or fiber cement for trim. These examples are not an exhaustive list; other alternative materials may be used for these architectural features and other architectural features may also be replaced with alternative materials.

Alternative materials may also include materials used to replace historic architectural details such as a resin-cast cornice used in place of a stamped metal cornice. In other cases, an alternative material may be traditional when used for other applications, but new for the particular detail being considered. Using wood to replace an original stamped-metal cornice is an example.

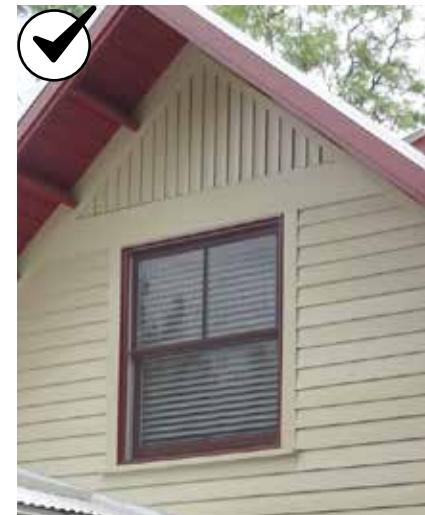
Alternative materials may be considered by the city on a case-by-case basis as replacement materials, or for use on a new addition, or a new building in a historic district. The city will consider factors including:

Potential Impact on Historic Significance

Removing original material diminishes the integrity of a historic property by reducing the percentage of building fabric that remains from the period of historic significance. Retaining the original material is always preferred. If this is not feasible, alternative materials may be considered. When used, an alternative material should convey the character, including detail and finish, of the original to the greatest extent feasible.

Appearance

An alternative material should also have a similar profile, texture and finish as the original material. Some synthetic siding has an exaggerated, rusticated finish that is an inaccurate representation of original clapboard. Vinyl products are also inappropriate alternative materials on historic properties.



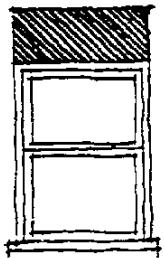
An alternative material should convey the character, including detail and finish, of the original to the greatest extent feasible (aluminum clad windows and cement board).



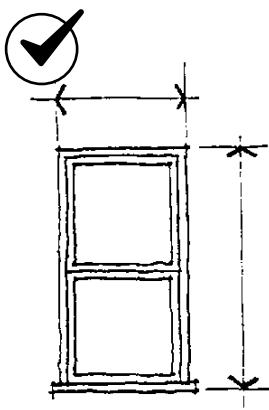
An alternative material should also have a similar profile, texture and finish as the original material. The cement board siding provides an appropriate profile, but the surface should have a matte finish.



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



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



WINDOWS

Design Intent:

Maintain the historic alignment, spacing and dimensions of window openings. Preserve traditional windows that have distinct stylistic features, if feasible. When a new window is needed, design it to be in character with the building.

Design Guidelines:

1.54 Preserve the position, number and arrangement of existing windows in a primary building wall.

- On a primary façade, enclosing an existing window opening is inappropriate, as is adding a new window opening.
- If a new window is needed, consider locating it on a side or rear wall.

1.55 Preserve the ratio of window openings to solid wall on a primary façade.

- Significantly increasing the amount of glass on a character-defining façade will negatively affect the integrity of the structure.
- Alteration may be appropriate on side and rear walls that are less visible from the public way.

1.56 Preserve the size and proportion of an existing window opening on a primary wall.

- Reducing an original opening to accommodate a smaller window or increasing it to receive a larger window is inappropriate.
- Altering a window that is not visible from the street may be appropriate.

1.57 Use durable window materials.

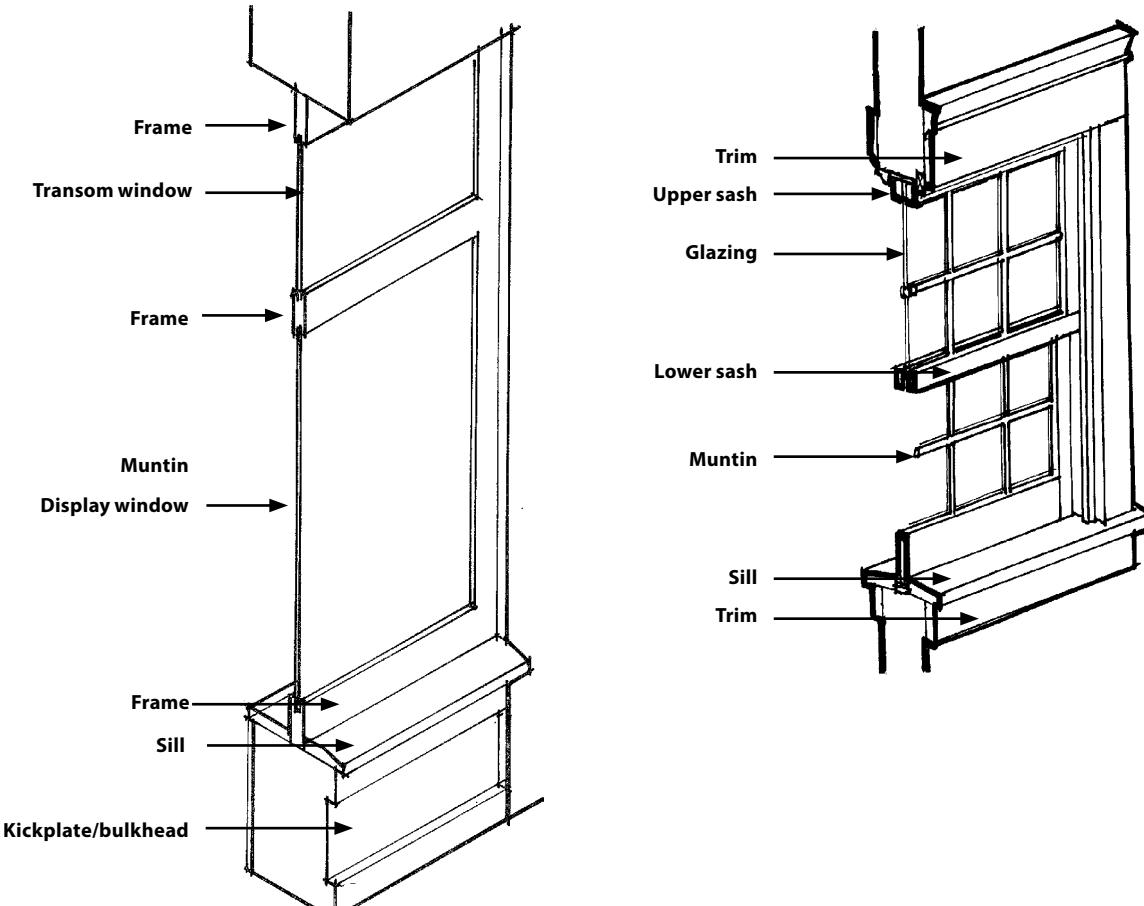
- Use a metal or wood frame, when possible. It should have a dimension and profile similar to those used historically.
- Avoid using a window material that does not have a proven durability.
- Avoid using a thin window frame on a primary façade.

1.58 In a replacement window on a primary wall, use a material that appears similar to the original, when feasible.

- Using the same material as the original is preferred, especially on street-facing façades. A substitute material should match the original profile.

Typical Window Types

Common original window types that may be found on historic properties are illustrated below.



For More Information:

The following National Park Service preservation briefs and National Trust for Historic Preservation article provide additional information on the treatment of historic materials:

Preservation Brief 9: The Repair of Historic Wooden Windows

<http://www.nps.gov/tps/how-to-preserve/briefs/9-wooden-windows.htm>

National Park Service Preservation Tech Notes (scroll down page for information on windows)

<http://www.nps.gov/tps/how-to-preserve/tech-notes.htm>

National Trust for Historic Preservation Article on Window Retrofits

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

Benefits of Wood Window Retrofits

Sensitive stewardship of the existing building stock significantly reduces environmental impacts. Re-using a building and its original wood windows preserves the energy and resources invested in its construction, reduces demand on landfill space and eliminates the need for producing new construction materials.

Manufacturing of many new building materials uses substantial levels of energy. This can be reduced significantly if historic structures and their wood windows are retained rather than demolished.

Many historic building materials, such as a building's wood windows have long life cycles, which contribute to their sustainability. They were built for longevity in a manner that also allows for repairs. Some replacement features for a historic building, such as synthetic window materials, advertise they are: low in maintenance, inexpensive, and durable etc. In fact, they have a significantly shorter life span than historic wood windows, are difficult to repair, and are incompatible with historic building materials, and therefore not as great as advertised.

An older window is often identified as being a major source of heat loss, when other parts of a building are typically the major sources. For example, as much as 50% of the energy lost from a house is from air infiltration through the attic, uninsulated walls, and around the windows and door cavities, not through the glass in a window itself. Repairing, weather-stripping and insulating an original window is typically more efficient and much less expensive than new windows, as well as sound preservation practice. Retrofits also extend the life of existing windows, avoid production of new materials, reduce waste and preserve a home's character. Retrofits have proven to be cost effective over the long-term in national studies.

Substantial amounts of information are available that document the energy saving benefits of retaining and repairing a historic window, rather than replacing it.

For More Information:

*The following National Trust for Historic Preservation article at www.preservationnation.org provides additional information on the treatment of historic materials: **Saving Windows, Saving Money** (<https://forum.savingplaces.org/connect/community-home/librarydocuments/viewdocument?DocumentKey=59eab0e4-f0f4-45c5-97c8-147a8def82ae&CommunityKey=00000000-0000-0000-0000-000000000000&tab=librarydocuments>)*

DOORS

Design Intent:

Maintain the fundamental alignment, spacing and dimensions of door openings on a primary façade. When a new door is needed, design it to be in character with the building.

Design Guidelines:

1.59 Preserve the size, position and proportion of key door openings on the primary façade.

a. Altering a door opening on a side or rear elevation may be appropriate.

1.60 Avoid changing the position of key door openings on the primary façade.

1.61 Preserve traditional doors with distinct stylistic features, if feasible.

1.62 When replacing a key door, use one that is compatible with the building style.



Preserve traditional doors with distinct stylistic features, if feasible. This door is likely a reconstruction of the historic door and is an appropriate historic preservation approach.



Preserve the size, position and proportion of key door openings on the primary façade.



Maintain the fundamental alignment, spacing and dimensions of door openings on a primary façade.

ADDITIONS

Design Intent:

It is important to maintain the general appearance of a historic building, especially from key vantage points in the public way. An addition should be planned to minimize damage to the historic building by preserving character-defining features, building form, etc. Locating a new addition to the rear or the side of the historic building is the best approach, in order to reduce any negative impacts to the building. It also should be compatible with the fundamental characteristics of the historic building while appearing as a new alteration.

Impact Considerations for Additions:

- Consider impacts of the addition to the visual and physical qualities of the property and to one's ability to perceive its historic character.

Some impact-related factors to consider include:

- Is the addition visible? Locating the addition such that the historic building remains prominent is important.
- Does the addition remain visually subordinate to the historic building? Keeping it lower in scale, or separated from the historic building is important.
- Is one's ability to interpret the historic character retained? (Especially in terms of perceiving the original mass, scale and prominence of the property)
- Are alterations to key character-defining features avoided or at least minimized? Attaching the addition should not require destruction of key features on the historic building.
- Is the structural integrity of the property retained, or even improved?

For More Information:

Preservation Brief 14 New Exterior Additions to Historic Buildings:
Preservation Concerns

<https://www.nps.gov/tps/how-to-preserve/briefs/14-exterior-additions.htm>

Design Variables for an Addition

Design variables include basic scale and proportion considerations that relate to the compatibility of the addition with the primary building and surrounding historic context. Design variables to consider include:

The height of the addition.

Keeping floor heights in the range of those on the historic building, or even lower, may help keep an addition visually subordinate to the historic building.

The degree of setback.

Does the original primary façade (front) remain visually prominent? An addition should be set back from the façade and other key walls that contribute to the character of the property. The setback should be a sufficient distance such that the historic building remains prominent.

Simplicity of design.

Is the design of the addition subordinate in character? The design should be relatively simple in architectural character and detailing, such that it does not call undue attention to itself. The historic building should remain the prominent feature.

Design Guidelines:

1.63 Locate an addition to be subordinate to the original structure.

- An addition should relate to the building in mass, scale, character and form.
- An addition to the front of a building is inappropriate.
- Greater flexibility on less visible façades may be appropriate.

1.64 Reflect the height of traditional commercial buildings as perceived at the street edge.

- A significant stepback for a third floor addition is required, to maintain a sense of two stories at the street level.
- The third story should maintain view corridors.



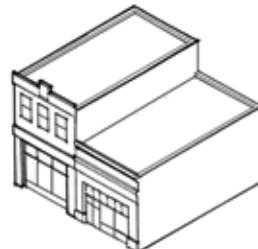
Street view



Bird's eye view

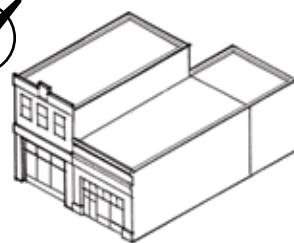
Set a roof top addition back significantly from the building front on a commercial building.

Locating an Addition to a Historic Commercial Building



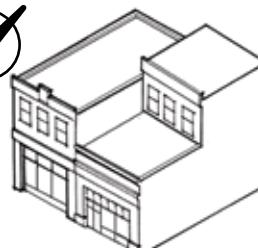
Historic Structure

The one and two-story commercial buildings illustrated above are historic.



Rear Addition

The rear addition illustrated at right is appropriate.



Rooftop Addition

The rooftop addition illustrated at right is appropriate because it is set back from the front façade.



This series of images portrays an appropriate rehabilitation of a 1) historic log cabin, 2) addition to it, and 3) a new accessory dwelling unit on the lot.

1 Log cabin - appropriate historic building elements include:

- Preservation of building form and materials (except large picture window)
- New door
- Paint and stain

2 Addition - appropriate building elements include :

- Ability to interpret old from new construction
- Mass and scale
- Materials
- Side wall inset to adjacent property

3 New accessory dwelling - appropriate building elements include :

- Ability to interpret old from new construction using contemporary construction techniques
- Mass and scale
- Window and door openings that reflect historic proportions.



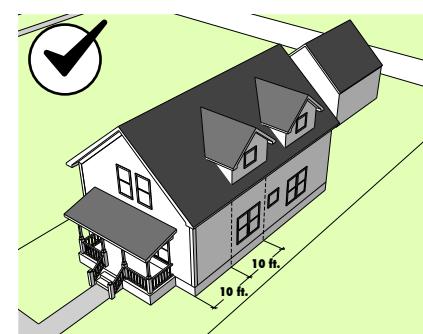
1.65 Locate an addition to retain open space patterns on the site.

1.66 Design an addition to a historic building to respect the character-defining features of the building.

1.67 Design an addition to be recognized as current construction.

1.68 Design a dormer addition(s) to minimize impacts on the building.

1.69 Separate the mass of a larger addition from the historic building and link the two with a smaller connector.



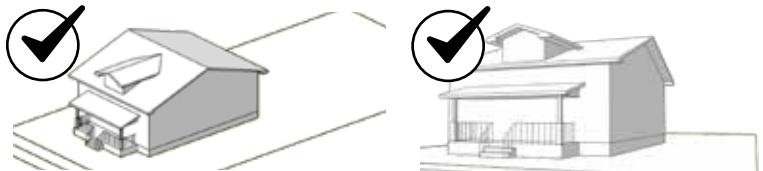
Do not visually overwhelm the historic roof with new dormers. Locate new dormers on side or rear-facing roof slopes, if possible, and below the ridge line.

Locating an Addition to a One-story Historic Residential Building

An addition to a historic residential structure should be subordinate to, and clearly differentiated from, the original historic building as illustrated below.

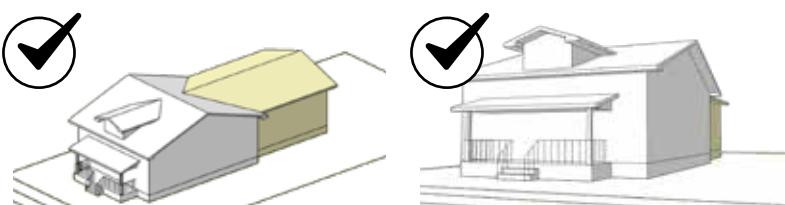
Original Structure

The one-and-a-half story bungalow illustrated at right is historic.



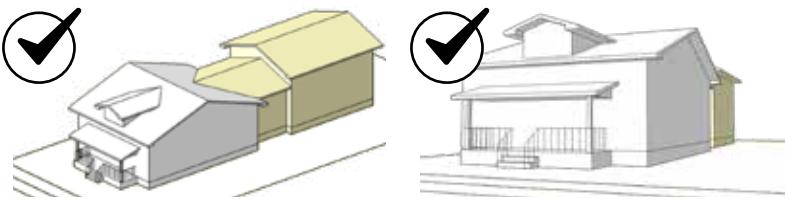
One-Story Addition

The addition illustrated at right is appropriate because it is clearly differentiated from the original structure with a change in roof plane and is nearly invisible from the street.



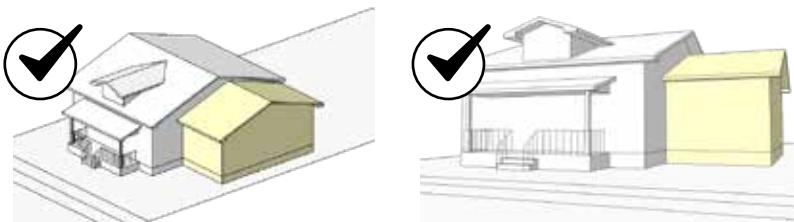
One-and-a-Half Story Addition

The addition illustrated at right is appropriate because it is set back and clearly differentiated from the original structure with a connector.



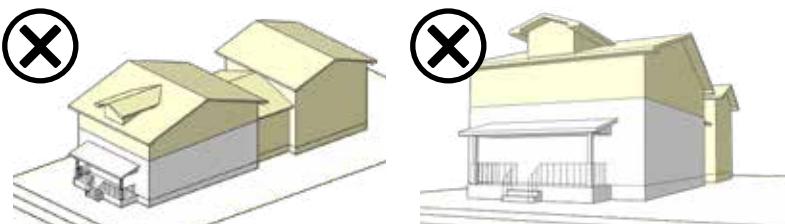
One-Story Addition to the Side

The addition illustrated at right is appropriate because it is set back and is clearly subordinate to the original structure.



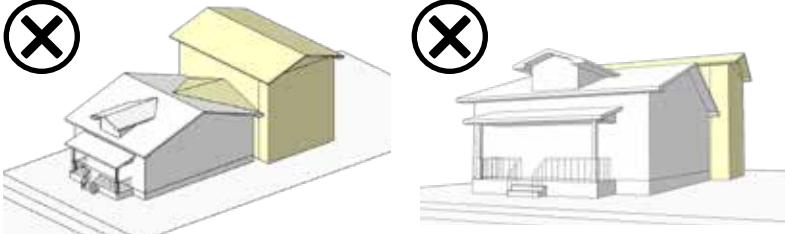
Inappropriate Two-Story Addition

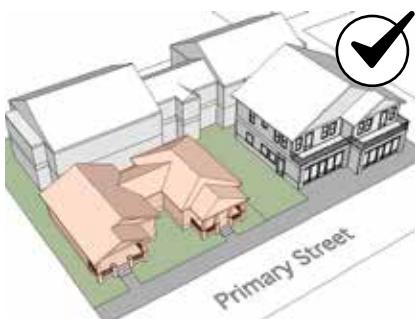
The addition illustrated at right is inappropriate because it substantially alters the primary façade of the historic structure.



Inappropriate Two-Story Addition

The addition illustrated at right is inappropriate because it does not have a connector.





NEW BUILDINGS ON HISTORIC SITES

Design Intent:

In some cases, a separate new building may be constructed on a site that presently has a historic building. This may occur in areas where zoning permits and where incentives for preservation encourage adding more structures to the site. When this occurs, it is important that the new building(s) be compatible with the historic character of the existing building and site. Considerations for compatibility include the location of the new building, its mass and scale, form and materials, and how it transitions to the historic building.



There may be some cases where some existing residential buildings will be on a site where more density is targeted. The goal is to preserve the historic building in place. If this isn't feasible, then relocate it on site. Finally, it may be moved to a receiving site.

Design Guidelines:

- 1.70 **Locate a new building to be compatible with the historic building.**
 - a. Locate a new building to the side or rear of a primary historic building, such that the historic building remains visible from the street.
 - b. Separate the new building from the historic structure a sufficient distance such that the character of the original remains highly visible. The larger the new building is, the greater the separation should be.
 - c. A secondary historic building is often located along the alley and could be the only contributing building on the property. In this case, a new building may be located in front of it and oriented to the street.

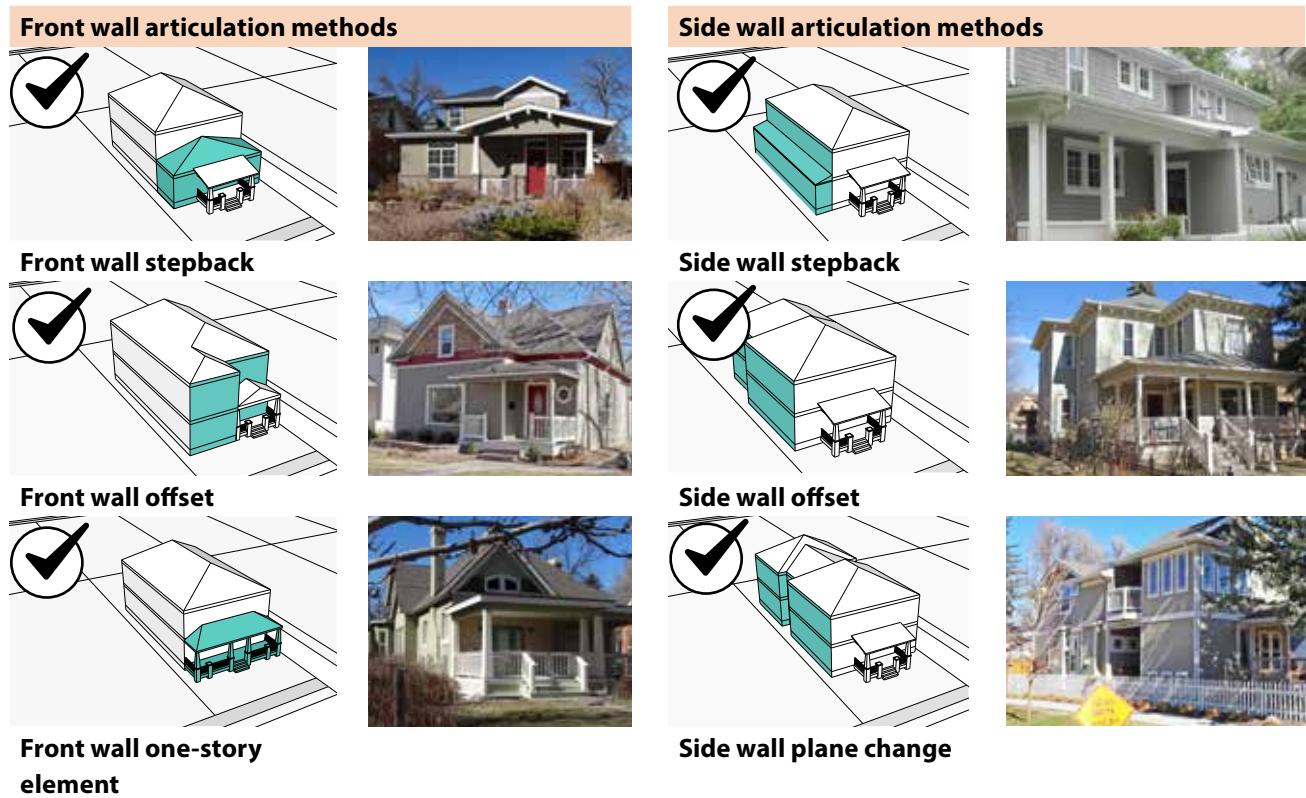
- 1.71 **Design a new building to be compatible in mass and scale with the historic structure.**
 - a. Keep the size less than the historic structure when feasible.
 - b. For a larger structure, divide it into modules that are in scale with the historic building.

- 1.72 **Use a building form that is compatible with the historic structure.**
 - a. A simple rectilinear form is preferred.
 - b. Avoid exotic forms that would detract from the historic resource.

Locate a new building to the side or rear of the historic structure (shown in peach), such that the historic structure remains visible as the original, primary structure.



The following models illustrate some ways a building mass can be articulated to reduce the perceived mass and to relate to the scale of an adjacent historic residential building on the site.



1.73 Use building materials that are compatible with the historic structure.

- Natural materials, including wood siding and stone are appropriate.
- Alternative materials that have a proven durability also may be considered. See page 39.
- These should have a matte, muted finish.

1.74 Mitigate negative scale-related visual impacts to a historic building.

- Effective treatments include:
 - » Scale transitions (front wall or side wall step backs, or overall height reductions)
 - » Increased setbacks (front, rear or side)



Generally, creating an accessibility solution that is independent from the historic building and does not alter its historic characteristics is an appropriate approach to installing a ramp.

ACCESSIBILITY

Design Intent:

Owners of historic properties should comply to the fullest extent possible with the Americans with Disabilities Act and other accessibility laws, while also preserving the integrity of the character-defining features of their buildings and sites. Special provisions for historic buildings exist in the law that allow some alternatives in meeting the ADA standards.

Design Guideline:

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

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

For More Information:

Preservation Brief 32 Making Historic Properties Accessible

<https://www.nps.gov/tps/how-to-preserve/briefs/32-accessibility.htm>

REPOSITIONING A HISTORIC STRUCTURE WITHIN ITS PARCEL

Design Intent:

Preserving a historic building in its original location and on its historic foundation is preferred, because this helps to retain the integrity of the resource. However, in some cases, it may be appropriate to reposition a historic building on its site. (This does not involve removing it entirely from the parcel.) In either case, it is important in an arrangement that the historic building is in keeping with its historic site condition.

Some reasons that justify moving the building within the site include:

- The building is historic, but research shows that it has been relocated and therefore possesses no integrity of location.
- The historic building in question intrudes on public right-of-way.
- Shifting the historic building forward (if it is the main structure on the site) in order to accommodate compatible new construction to the rear of the property.

Design Guideline:

1.76 A historic structure may be repositioned on its site if doing so will help assure its preservation.

- a. If an historic structure must be repositioned, do so in a way that maintains the general character as seen from the street.
 - » The front façade should continue to face the street.
 - » The building should be oriented in a similar direction.
 - » The front setback should remain with a range seen traditionally in the neighborhood.
- b. Assure the building is stabilized from further deterioration.
 - » The historic building and its features are protected. A clear sequence of steps must be described for how the building's materials or elements will be protected, including any appendages or elements that will be removed, labeled and stored for re-assembly at the receiving site.
- c. The town must have a strong assurance that the rehabilitation project will be followed through to completion and meets best historic preservation practices.
 - » Proof of secure project financing may be required.
 - » New replacement materials should be kept to a minimum in the rehabilitation process.
 - » The proposed design for the building and its site will be reviewed using the design guidelines for rehabilitation found in this document.
- d. Assure the historic building will have a viable use in the development of the site that will assure its continued maintenance after the approved rehabilitation work is completed.

RELOCATION OF A HISTORIC BUILDING TO ANOTHER SITE

Design Intent:

In some cases, a historic building may be considered for relocation to a different parcel. The new parcel would be an appropriate setting for the building. In most cases, the building should be moved intact. In some situations, however, moving the entire building intact may not be feasible, and it may become necessary to move portions of the structure separately, and then re-assemble it on the new site. This process is not the same as demolition. The process of disassembly and reconstruction is designed to relocate the building and reinstate it in a condition as close to the original as is feasible. It requires special care to assure that disassembled materials are properly managed during transit and reassembly.

Some reasons that justify moving the building off the site include:

- The building is historic, but research shows that it has been relocated and therefore possesses no integrity of location.
- The building in question intrudes on public right-of-way.
- The building in question impacts the feasibility of the new project.

Design guideline:

1.77 A historic structure may be relocated off site if doing so will help assure its preservation and it meets the following criteria:

- a. The original building and site condition should be accurately recorded before removing the structure from its existing site.
- b. The historic building and its features are protected. A clear sequence of steps must be described for how the building's materials or elements will be protected, including any appendages or elements that will be removed, labeled and stored for re-assembly at the receiving site.
- c. The relocation site provides an appropriate context for the building. The new site should convey a character similar to that of the historic site, in terms of scale of neighboring buildings, materials, site relationships and age. The building should be located on the site in an orientation similar to the original setting.
- d. There is a commitment to complete the relocation and subsequent rehabilitation of the building.
- e. The town must have a strong assurance that the rehabilitation project will be followed through to completion and meets best historic preservation practices.
 - » Proof of secure project financing may be required.
 - » New replacement materials will be kept to a minimum in the rehabilitation process.
 - » The proposed design for the building and its site will be reviewed using the design guidelines for rehabilitation found in this document.
- f. Assure the historic building will have a viable use in the development of the site that will assure its continued maintenance after the approved rehabilitation work is completed.

GLOSSARY OF TERMS

Alignment. The arrangement of objects along a straight line.

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

Appropriate. Suitable for a particular condition, occasion, or place, compatible, fitting.

Awning. An architectural projection, which provides weather protection, identity, or decoration, and is supported by the building to which it is attached. It is composed of a lightweight rigid or retractable skeleton structure over which another cover is attached that may be of fabric or other materials. Awnings are typically sloped.

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

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

Canopy. A projecting, rigid structure with a roof generally suspended with tie rods, or cantilevered with some sort of support system.

Certificate of Appropriateness. Certificate issued by the Community Development Director authorizing any proposed repair, restoration, alteration, construction, relocation, or demolition of a historic property pursuant to this ordinance.

Character-defining feature. Architectural elements and stylistic details that contribute to the distinctive nature of a building or structure.

Compatible. Consistent or harmonious with location, design, setting, materials, workmanship, feeling, or association of an individual building, structure, object or site, or of surrounding properties

Cornice. A decorative band at the top of the building.

Covered boardwalk. A projecting, rigid structure with a roof that is supported by columns.

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

Design. The combination of elements that create the form, plan, space, structure and style of a property

Deteriorate. To diminish or impair in quality, character, function or value; to fall into decay or ruin.

Design guideline. A criterion with which the Design Review Commission and/or Community Development Director will require compliance when it is found applicable to the specific proposal. A guideline is subject to some interpretation when determining compliance.

Display window. The main portion of glass on a building front or within a storefront, where goods and services are displayed.

Door frame. The part of a door opening to which a door is hinged. A door frame consists of two vertical members called jambs and a horizontal top member called a lintel.

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

Façade. Front or principal face of a building; any side of a building that faces a street or other significant public open space.

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

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

Frame. A window component. See window parts.

Head. The top horizontal member over a door or window opening.

Historic property. A district, site, building, structure or object significant in American history, architecture, engineering, archaeology or culture at the national, State or local level.

Designated Historic Resource. A property, structure, feature, object or district that is determined to be of historic significance and is designated to the Town’s Historic Register pursuant to this ordinance.

Integrity: *The ability of a property to convey its historic significance through its physical features.*

Intact historic property. These properties are those that are well preserved, or that have been restored to their historic character. Some retain original cornices, windows and storefronts. Others have had some of these features reconstructed to match or appear similar to original features. They have the highest degree of integrity. In some cases, minor alterations may still exist that slightly detract from the historic character and could be addressed in future rehabilitation work.

Kickplate. Found beneath the display windows on a storefront.

Lintel. A horizontal structural member that supports a load over an opening; usually made of wood, stone or steel; may be exposed or obscured by wall covering.

Maintenance. The work of keeping something in proper condition, upkeep. Activities required or undertaken to conserve as nearly, and as long as possible the original condition of an asset or resource while compensating for normal wear and tear. The needed replacement of materials is done in-kind.

Mass/Massing. The physical size and bulk of a structure. A building's massing is derived from the articulation of its façade through the use of dormers, towers, bays, porches, steps and other projections. These projections significantly contribute to the character of the building and, in town, the character of a street.

Masonry. Construction materials, typically bound together by mortar, such as stone, brick, concrete block or tile.

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

Module. The appearance of a single façade plane, despite being part of a larger building. One large building can incorporate several building modules.

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

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

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

Original. Belonging or pertaining to the origin or beginning of something, or to a thing at its beginning.

Parapet. A low protective wall or railing or wall-like barrier along the edge of a raised structure such as a roof, bridge, terrace or balcony. Where extending above a roof, it may simply be the portion of an exterior wall that continues above the line of the roof surface, or may be a continuation of a vertical feature beneath the roof such as a fire wall or party wall.

Pilasters. A rectangular column or shallow pier attached to a wall; quite frequently decoratively treated so as to repeat a classical column with a base, shaft and capital.

Preservation. The act or process of applying measures necessary to sustain the existing form, integrity and materials of a historic building, site, structure or object. Work may include preliminary measures to protect and stabilize the property, but generally focuses on the ongoing preservation, maintenance and repair of historic materials and character-defining features rather than extensive replacement and new work.

Source: *Secretary of the Interior National Park Service*.

Property. A building, structure, site or object.

Reconstruction. The act or process of depicting, by means of new construction, the form, features, and detailing of a non-surviving site, landscape, building, structure or object for the purpose of replicating its appearance at a specific period of time and in its historic location. Source: *Secretary of the Interior National Park Service*.

Rehabilitated historic property. These are properties that have had improvement work in which some key features have been preserved, and also may have some alterations that are distinguishable as new, but are compatible with the historic character. In many of these cases, upper portions of the storefronts retain historic features, including cornices, decorative moldings and upper story windows. Many have new storefronts that do not replicate historic details but are generally compatible as "contemporary interpretations" of traditional storefronts. A few alterations may still exist that slightly detract from the historic character and could be addressed in future rehabilitation work.

Rehabilitation. The process of returning a property to a state that makes a contemporary use possible while still preserving those portions or features of the property which are significant to its historical, architectural and cultural values. Source: *Secretary of the Interior National Park Service*.

Rehabilitation may include a change in use of the building or additions. This term is the broadest of the appropriate treatments and is often used in the standards with the understanding that it may also involve other appropriate treatments.

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

Restoration. The act or process of accurately depicting the form, features, and character of a property as it appeared at a particular time period. It may require the removal of features from outside the restoration period. Source: *Secretary of the Interior National Park Service*.

Rhythm. The spacing and repetition of building façade elements, such as windows, doors, belt courses and the like, give an elevation its rhythm. The space between freestanding buildings in towns, as well as the height of roofs, cornices, towers and other roof projections establishes the rhythm of a street.

Scale. (a.) The perceived size of a building relative to the size of its elements and to the size of elements in neighboring buildings. The overall shape and massing of buildings is significant to defining character. In order to retain the character of a community, maintaining a balance between landscaping and building scale in relation to space available is essential. A building built to the legal limits established for height, building scale and setbacks may result in a building which is not compatible with the character of its neighborhood. (b.) An indication of the relationship between the distances or measurements on a map or drawing and the corresponding actual distances or measurements.

Setting. The physical environment of a historic property

Should. "Should" indicates that compliance is expected, except in conditions in which the Design Review Committee and/or city staff finds that the standard is not applicable, or that an alternative means of meeting the intent of the standard is acceptable.

Side light. A usually long fixed sash located beside a door or window; often found in pairs.

Significant. Having architectural characteristics and historical associations that make the building, structure, feature or area worthy of preservation.

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

Simulated divided light window. A large piece of insulated glass with interior and exterior grilles attached by tape.

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

Substantially altered historic property. These are properties that retain some original features but are missing a substantial amount of other features. They also have later alterations that detract from the historic character. More recent storefronts that are out of proportion from the original, or that have materials that are out of character are examples. Cornices may be missing and upper story windows may be altered as well. These later alterations detract from the historic character and could be addressed in future rehabilitation work. Reconstruction of missing features, or addition of new, compatible interpretations should be high priorities for these properties.

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

True divided light window. A window made up of several pieces of glass puttied into frames.

Upper-story windows: Windows located above the street level, often with a vertical orientation.

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

Workmanship. The physical evidence of the crafts of a particular culture or people during any given period in history or prehistory