Design Handbook for Downtown Flagstaff

THE DESIGN HANDBOOK FOR BUILDINGS IN DOWNTOWN FLAGSTAFF, ARIZONA

December 1990

Updated April, 1997

Prepared by Winter & Company
Boulder, Colorado

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Updated by the City of Flagstaff
Historic Preservation Commission, 1997

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Note that a check mark (✓) indicates an example of an appropriate design solution!

FOREWORD

Background.

This document was originally developed by Winter and Company of Boulder, Colorado, for the City of Flagstaff and the Main Street Flagstaff Foundation in 1990. The Flagstaff Historic Preservation Commission updated the document in 1997 to provide a current set of design guidelines to be used by the Commission and others involved in the design, review, and construction of development projects in the downtown area. The intent of the Commission and the City Council is to adopt these guidelines concurrently with a Historic Design Review District in the downtown Flagstaff area, in accordance with the provisions of Ordinance No. 1857, the Historic Preservation Ordinance.

Ordinance No. 1857 was adopted in 1995 to establish historic preservation as a goal in the City of Flagstaff, and to qualify the City for the Certified Local Government (CLG) Program administered by the State of Arizona. The intent of the CLG Program is to preserve the historic and architectural heritage of designated areas of cities and towns, by setting up a review process for projects in these designated areas which would impact the district, including new buildings, changes to existing building exteriors, facade changes, signage, lighting, parking, landscaping and demolitions.

The Historic Preservation Commission updated and revised the original "Design Handbook for Downtown Flagstaff", including the substitution of newer photographs of downtown Flagstaff buildings and, in some cases, the substitution of Flagstaff photos for non-Flagstaff photos in order to better illustrate the particular design guideline or element associated with the photograph; and including changes to the text only when deemed necessary for clarification or updating purposes. The Commission wishes to gratefully acknowledge the original work of Nore V. Winter of Winter and Company in the production of this Design Guidelines Handbook.

How the Commission will use the Guidelines.

This handbook was designed to be read and used as a whole, but the individual chapters can be used independently for projects of limited scope. The guidelines within the handbook will be used by the Commission, according to Ordinance No. 1857 (Section 2-19-001-0001.C., Powers and Duties), "...to assist property owners and developers in (the) preservation, renovation, rehabilitation, and reuse of historic structures and others within designated (historic design review) districts." The same Section states "The Commission shall review and make decisions on any development application for a Certificate of Appropriateness and require the same plans submitted for the Development Review Board, plus applicable elevation drawings." A Certificate of Appropriateness is simply a certificate of approval issued by the Commission once a project is reviewed and approved.

The procedure for having a project approved is as follows:

▸ Prior to any exterior alteration, restoration, reconstruction, removal, or demolition of a landmark (historic) structure, or exterior alteration or new construction of a non-historic structure within a designated Design Review District (maps available at City Hall), or any material change in the exterior appearance of such property, its signs light fixtures, fences, steps, sidewalks, paving, landscaping or other exterior elements visible from a public street or alley which affects the appearance and cohesiveness of the district, plans for the proposed project are to be submitted to the City's Development Review Board, following the procedures set forth in the Land Development Code and including all information required by the DRB application. Minor alterations of building facades could be approved at staff level, rather than Commission level.

▸ Once the Development Review Board has given the proposed development a technical review based on City requirements and approved the project, the applicant must apply to the Historic Preservation Commission for a review based on the requirements of Ordinance No. 1857 (Chapter 15 of the Land Development Code) and the Guidelines listed in this handbook. Ordinance 1857 contains the submittal requirements. The Commission will review the project <u>based on these same requirements and Guidelines</u>, and determine whether or not the project is appropriate for the district. If the project is approved, the Commission will issue a Certificate of Appropriateness and the applicant may then apply for any necessary construction permits for the project.

Although this procedure is expected to cause a minor increase in the review time for projects in the downtown area (21 days maximum anticipated), it should be remembered that the Commission exists to <u>work with</u> downtown property owners and developers to assure that projects within Flagstaff's Historic Downtown District conform to and enhance the existing architectural character which is so important to our community.

This handbook is included as a guide to the Commission in making consistent decisions on the appropriateness of proposed changes. Interpretation should be neither overly strict nor too permissive. In making its decision, the Commission will consider the historic value of the building, its prominence and significance to the district, the state of physical deterioration, and the economic factors of repair, replacement, or renovation.

CREDITS

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Historical photographs courtesy of Arizona Historical Society Pioneer Museum, the NAU Special Collections Library, Richard and Sherry Mangum and the Main Street Foundation.

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SUMMARY OF DESIGN GUIDELINES

The Historic Preservation Ordinance is designed to preserve and enhance the historic district. This ordinance requires a Certificate of Appropriateness be granted before any changes are made to the exterior appearance of properties within a designated historic district. The Historic Preservation Commission recommends that the following proposed Design Guidelines serve as the criteria for approval. For more information on each Guideline, refer to the appropriate chapter.

Special Design Guidelines for Historic Buildings

H1. Respect the original design character of the building.
H2. New uses that require the least change to existing structures are encouraged.
H3. Avoid removing or altering any historic material or significant architectural features.
H4. Maintain existing significant stylistic elements.
H5. Use the gentlest procedures for cleaning, refinishing, and repairing historic materials.
H6. Minimize the removal of historic elements
H7. Replace only missing portions of original elements where economically and physically feasible.
H8. When disassembly of an historic element is necessary for its rehabilitation, use methods that minimize damage to the original materials.
H9. Replacement of missing architectural elements should be based on accurate duplication of original features.
H10. Where reconstruction of an element is impossible because of a lack of historical evidence, then a new design that relates to the building in general size, scale and material may be considered.
H11. Preserve older alterations that have achieved historic significance in themselves.
H12. More recent alterations that are not historically significant may be removed.

Rehabilitation Guidelines for All Existing Buildings

R1. Maintain the original size and shape of the storefront opening.
R2. Maintain the storefront wall at the sidewalk edge.
R3. Maintain recessed entries where they exist.
R4. Maintain the kickplate that is found below the display window.
R5. Use door styles that are found on traditional store fronts.
R6. Preserve the transom if it exists.
R7. Preserve the size and shape of upper story windows.
R8. Consider using fabric awnings to provide weather protection and create interest.
R9. Preserve the original ornament and detail of the facade.
R10. Avoid concealing original facade materials.
R11. Leave brick unpainted if it was historically unpainted.
R12. Preserve original roof forms.
R13. Avoid new additions or alterations that would hinder the ability to interpret the design character of the original building.
R14 Where new additions are planned that have no historic basis, design them to be as inconspicuous as possible.
R15. When locating additions to historic buildings, maintain the pattern created by the repetition of similar building fronts.
R16. Whenever feasible, uncover original facade materials.
R17. If uncovering is not feasible, develop a new design that will reinforce general characteristics of other buildings on the block.
R18. Emphasize horizontal features that can align with other buildings.
R19. Develop the rear entrance for both public and service access where feasible.
R20. Screen service equipment and trash containers.
R21. Use lighting to unify the building composition at night.
R22. Balance the color and intensity of lighting among building features.

Sign Design Guidelines

S1. Consider your building front as part of the sign.
S2. These types of signs may be considered.
S3. These signs are inappropriate downtown.
S4. Position flush-mounted signs so they will fit within architectural features.
S5. Locate projecting signs along the first floor level of the facade, not above.

S6. Where several businesses share a building entrance, coordinate the signs.
S7. Mount signs so they will not obscure any architectural details.
S8. Locate free standing signs in landscaped areas.
S9. Sign materials should be compatible with the facade materials.
S10. Select high quality sign materials.
S11. Indirect light sources are best for signs.
S12. Illuminate signs in such as way as to enhance the overall composition of the facade.

Design Guidelines for Color

C1. Use color schemes that will complement other buildings nearby.
C2. Use color to coordinate facade elements in an overall composition.
C3. Reserve bright colors for accents only and where evidence demonstrates the historical use of bright colors.

Design Guidelines for New Buildings

N1. Align the facade of the new building with the established set-backs of the area.
N2. New buildings should appear similar in mass and scale with historic structures in the area.
N3. Use building forms that match those used traditionally.
N4. Use roof forms that match those used historically.
N5. Use building materials that are similar to those employed historically for all major surfaces.
N6. Orient the main entrance of the building to the street.
N7. Use window sizes and proportions similar to those found traditionally in the district.
N8. Respect porches, awnings and balconies.
N9. Be aware of floodplain regulations.

Site Design Guidelines

SD1. Maintain the alignment of the buildings at the sidewalk edge.
SD2. Locate plantings in traditional areas of the site.
SD3. Plan parking lots so that the visual impact of large paved areas is reduced.
SD4. Screen service equipment and trash containers from public view.

Demolition: Apply for and receive Certificate of Appropriateness as indicated in Historic Ordinance

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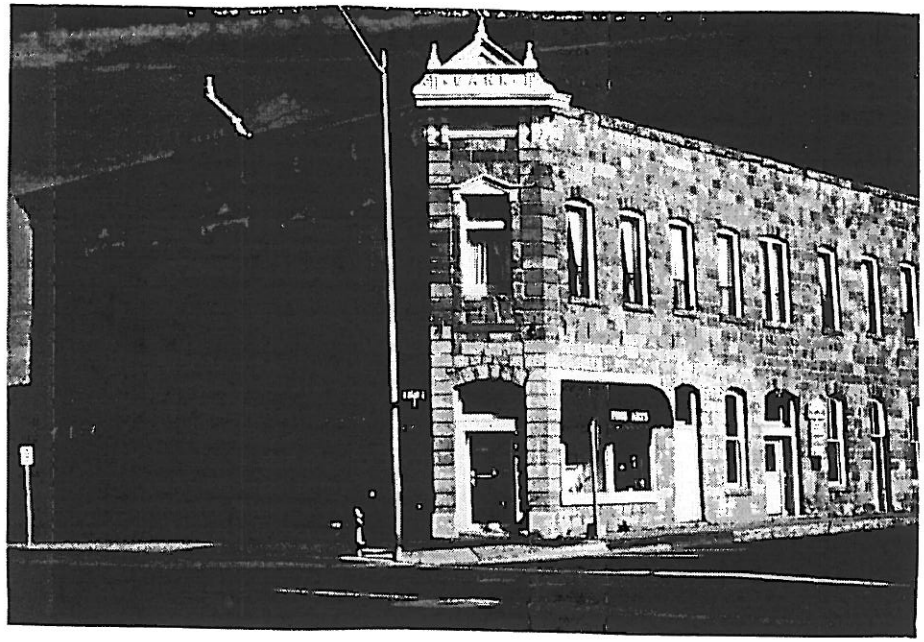
Flagstaff, Arizona Design Handbook

Downtown Flagstaff contains a rich variety of buildings representing a range of architectural styles and building types. Early Victorian era buildings exhibit decorative cornices and window arches while later Moderne and Art Deco buildings emphasize flowing streamlined forms. More formal neoclassical styles add accent to the scene. All are important aspects of the community's heritage and each style's unique features merit preservation.

Diversity is the essence of character for downtown Flagstaff; but it is a diversity within bounds of respect for neighboring buildings. Variety exists, but the contrasts are rarely so strong as to be visually jarring.

VICTORIAN PERIOD

Within downtown, a number of commercial structures survive that reflect the character and influence of the Victorian era which included many revival styles, such as Italianate and Queen Anne. Details of the styles are seen in various combinations on early buildings downtown.



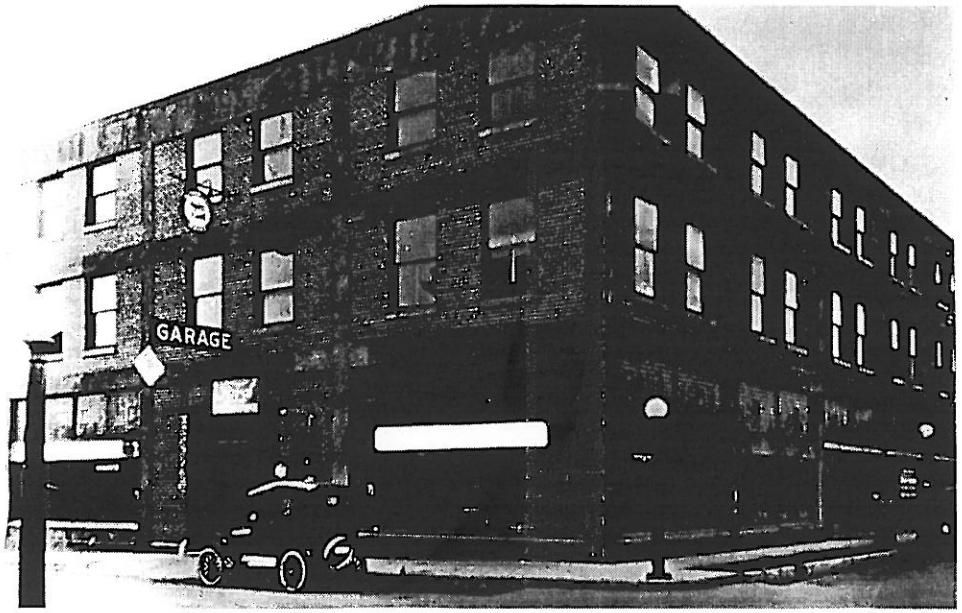
The Hotel Weatherford at the southwest corner of Leroux and Aspen and the Bank-Hotel at the northwest corner of Leroux and Route 66 are good examples of the influence of the Victorian period. Both are constructed of locally quarried sandstone. The pressed metal cornice, round tower rising from the roof and the detailing of the wooden porch are Victorian influenced elements which have been lost over the years. Today the Victorian influence is still visible in such detailing as the shingled, round upper story corner bay, round windows, segmental arches over upper story windows and round arches over the upper story door-ways. The Bank-Hotel expresses its Victorian heritage in the imported pressed metal cornice, and the pediments of the same material over the second story doors and windows.

Other commercial buildings reflecting characteristics of Victorian period styles are the Coalter Block at the southeast corner of Leroux and Aspen, and further east, the Pollock Block. Both of these buildings make use of Victorian period brickwork, typified by the finely detailed corbelled cornices and segmental arched hood moldings over the second story windows.

ARCHITECTURAL STYLES

COMMERCIAL VERNACULAR

A number of vernacular approaches to international commercial building types exist within downtown and contribute to Flagstaff's rich architectural heritage. Two buildings, the Babbitt Block (Second Post Office) at 19-25 E. Aspen and the "New" Babbitt Block at 15-17 E. Aspen, are Flagstaff variations of early twentieth century commercial architecture. They use cast iron elements which were popular throughout the country at the time. The buildings encompass a half block on the north side of Aspen from San Francisco Street west to the alley at mid-block. They are constructed of locally quarried tufa stone accented with cast iron lintels with exquisitely detailed rosettes.



Buildings such as the Walter-Aubineau Building at Route 66 and Leroux, the Switzer Hardware Building at 17 North San Francisco depict the commercial tradition popular throughout the nation during the early twentieth century. At the Walters-Aubineau Building, large glass display windows cover the entire facade, framed by exposed steel columns and copper sash. This commercial tradition is also expressed elegantly in the Switzer Hardware Building, through its use of two story glass display windows and cast iron lintels.

The Babbitt Garage is a fine example of the use of an exposed skeletal framework, in this case strongly expressed by the use of massive concrete elements and brick infill panels. Large areas of glass display windows exist at the ground floor between the concrete columns. Many of the one-story commercial buildings along Route 66 typify this era and add considerably to downtown's sense of time and place. While the majority of these buildings have lost much of their original detailing, their form, scale and proportion are still intact, adding much to the integrity of downtown.

TUDOR REVIVAL

The Santa Fe Railroad Depot, located at the south end of Leroux Street, is Flagstaff's only example of the Tudor Revival style, which evolved out of a design ethic that attempted to evoke the picturesque qualities of European residential architecture The use of stucco, half timber detailing and steeply gabled roof forms, as well as ornate brick detailing, are typical of Tudor Revival and combine to give the building a dominating presence on Route 66.

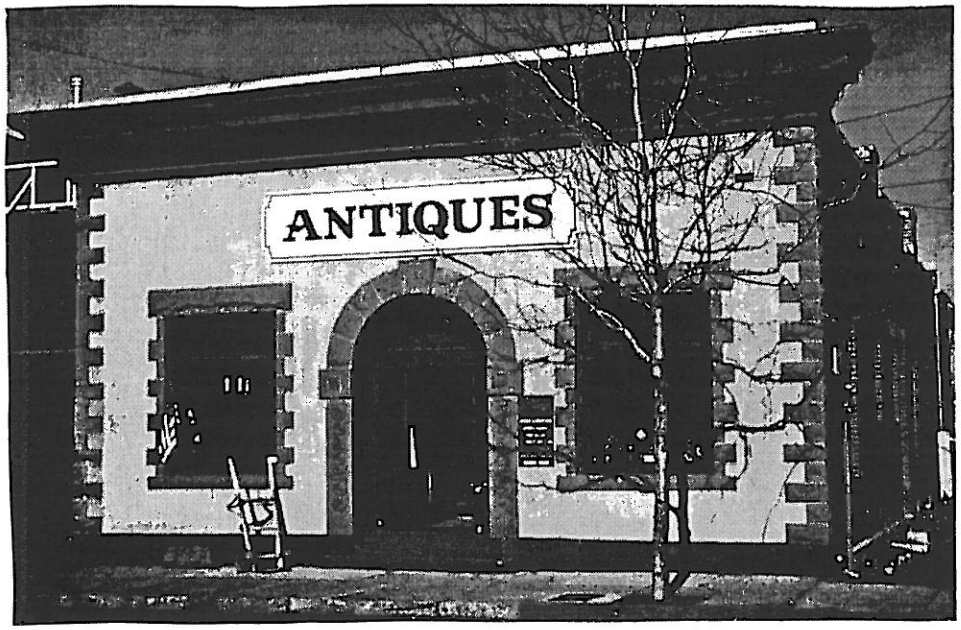
NEO-CLASSICAL REVIVAL STYLE

Two buildings in downtown serve as excellent examples of the Neo-Classical Revival style. Flagstaff's Third Post Office at 108 North San Francisco is a symmetrical, one-story Neo-Classical Revival building executed in glazed terracotta. Neo-Classical details include classical pilasters that support an entablature which is capped by a cornice of lentils and egg and dart moldings. The Masonic Temple is a much larger brick interpretation of this same style and its Neo-Classical elements include arched openings, two-story pilasters and an entablature along the roof line.

ARCHITECTURAL STYLES

SECOND RENAISSANCE REVIVAL

Dr. Raymond's office at 9 North Leroux is an excellent example of the 2nd Renaissance Revival influence on Flagstaff's architectural heritage. Characteristics of Renaissance architecture are symmetrical massing, arched openings, rusticated masonry laid with deep joints to give the appearance of massiveness, strong horizontal lines and finely detailed cornices. On this example, the arched entrance, strongly horizontal cornice and the use of heavy stone quoins are indicative of the 2nd Renaissance Revival style. Renaissance Revival was embodied in the original 1888 Babbitt's Department Store and subsequent additions through 1904. Later remodeling of the original structure, however, covered those distinctive stylistic features.

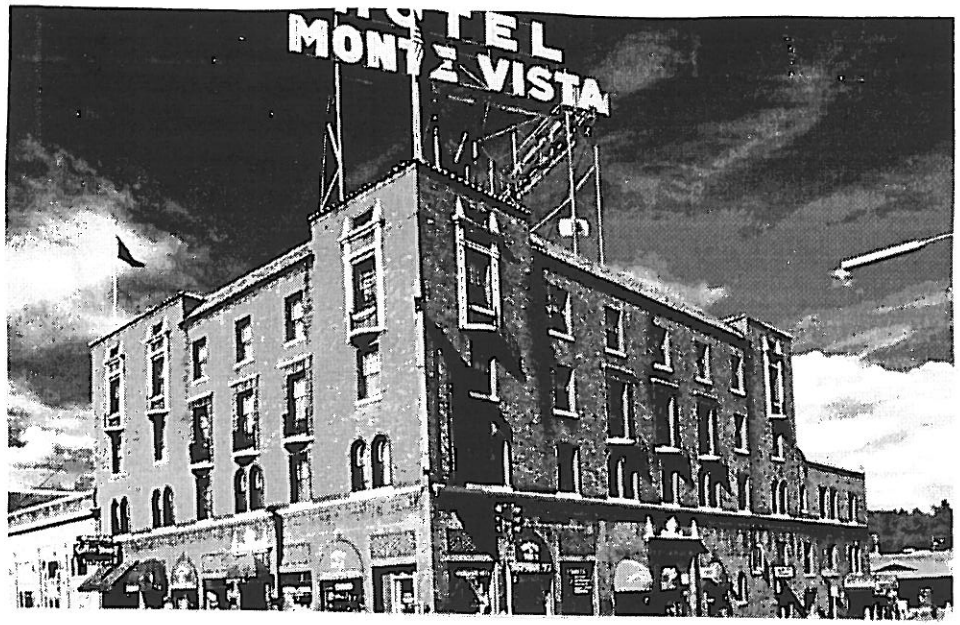


MODERNE

Moderne buildings (after 1930) typically feature "streamlined" rounded corners and a strong sense of horizontality. With its smooth surfaces, rounded corner horizontal banding and neon lighting (removed in 1982) as design elements, the Vail Building (originally built in 1888) was remodeled in 1939 in the Streamline Moderne style. The Federal Moderne Style is characterized by simple cubic forms and flat surfaces which tend to be low and chunky in proportions. Ornament is used sparingly and is abstract; although self consciously "modernistic," some elements allude to precedents in classical or indigenous architecture.

SPANISH COLONIAL REVIVAL

The Monte Vista Hotel is downtown's sole example of this style. The building's arched openings, sculpted details, balconies, use of wrought iron railings and Spanish tile at the roof line are all typical elements. Of interest is the fact that wall surfaces are usually stuccoed, but on the Monte Vista Hotel, the brick-work was left exposed and integrated into the overall design.



The preceding architectural styles description was adapted from the Flagstaff Historic Preservation Design Manual, August 1983, by Bert L. Bender.

EXISTING CHARACTER

EXISTING CHARACTER AND ASSETS OF BUILDINGS DOWNTOWN

Downtown contains a rich collection of historic buildings that chronicle the history of the community. They provide visual interest as well and help to establish a background for conducting healthy business. The area appeals to local residents and visitors because of the variety of architecture and the interesting pedestrian experience that is found there. Although built over many decades, most buildings downtown share common characteristics that help to establish a sense of continuity on the street.

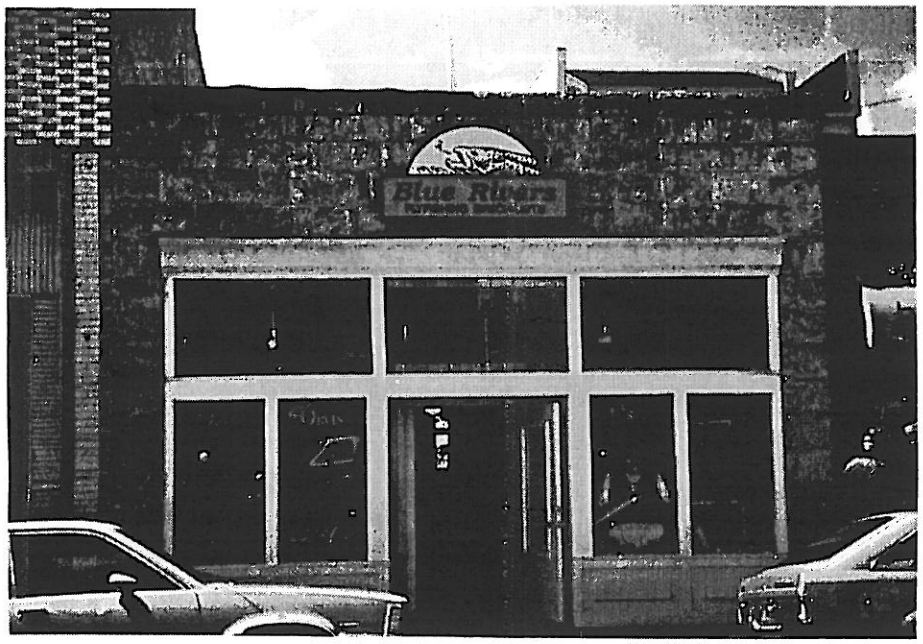
These features should be respected and even enhanced. The alignment of storefronts at the sidewalk edge is one example of an element that many buildings have in common. The large expanse of glass at the street level of most buildings is another.

THE BENEFITS OF REHABILITATING YOUR BUILDING

Rehabilitating your building helps to extend its life and reduce long-term maintenance costs. This will also help to protect, even enhance, the value of the property while also improving downtown as a whole as a market place.

WHY IMPROVE YOUR BUILDING FRONT?

A good design will extend the life of your building's front, improve the market image of the businesses housed inside, and enhance the overall character of downtown. Consciously or unconsciously, people react to the visual quality of their environment, and downtown, where a primary function is commerce, buildings and storefront windows constantly provide clues about the character of the businesses found there.



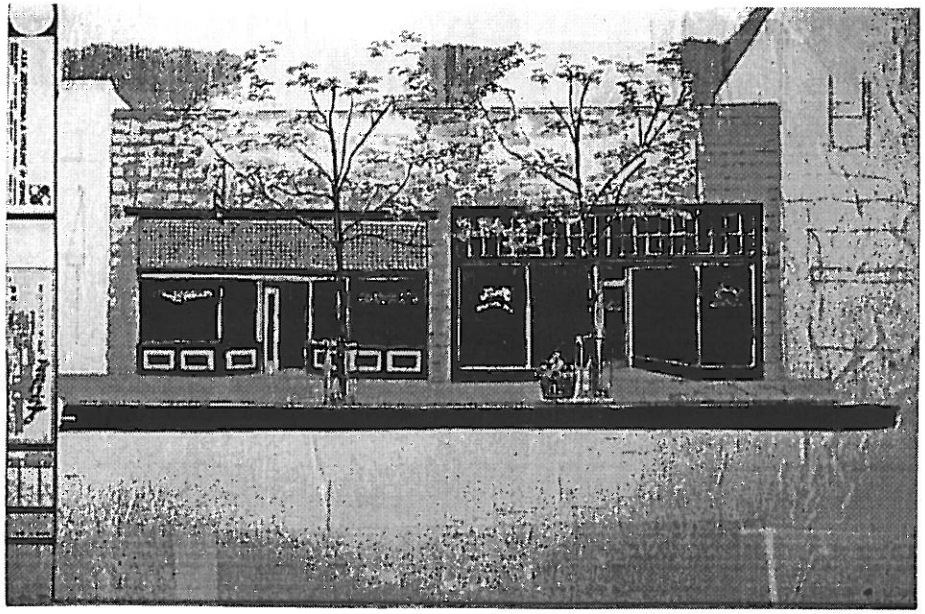
APPROACH

HOW TO CHOOSE AN APPROACH FOR YOUR BUILDING IMPROVEMENTS

ESTABLISH A GENERAL APPROACH:
Before getting into details, stop a moment and decide on an overall approach for your building improvements.

The primary objectives of a rehabilitation plan should be

- To preserve important or "character-defining" architectural materials and features of the building; and
- To provide for a safe and efficient modern use in the building; and
- To develop a cost effective design.



DETERMINE THE CONTENTS OF YOUR REHABILITATION PLAN:
The plan should contain strategies for these three types of repair work:

- Protection and maintenance of building features that survive in generally good condition.
- Repair of materials and features that arc in a deteriorated condition.
- Replacement of materials and features with new materials where deterioration is so extensive that repair is not possible.

YOUR PLAN MAY ALSO INCLUDE STRATEGIES FOR:
- Alterations to the exterior of the historic building.

- Additions of new rooms or spaces to the exterior of the historic building.

FOLLOW THESE STEPS IN PLANNING YOUR PROJECT

STEP I
FIRST, CHECK WITH THE MAIN STREET FLAGSTAFF FOUNDATION FOR ADVICE.

Main Street has a collection of historic photos of many downtown buildings, as does the NAU Special Collections Library and the Pioneers Museum.

STEP 2
NEXT, CHECK FOR CRITICAL MAINTENANCE OR SAFETY ISSUES.

If the roof leaks, if floors are sagging, repairs to the structure or weather-protective systems may be a priority before facade renovation.

STEP 3
NEXT, EVALUATE THE CONDITION OF THE BUILDING FRONT.

Does the original design survive intact? If so PRESERVATION AND MAINTENANCE OF THE EXISTING DESIGN should be your overall approach.

Does the original design survive, but with some alterations? If so, RESTORATION OF THE ORIGINAL COMBINED WITH NEW COMPATIBLE ALTERATIONS should be your overall approach.

Is the facade significantly altered or totally lacking detail? If so you may have two options: One is to Reconstruct the original design, if it has merits. The second option is to develop a TOTALLY NEW DESIGN that fits in with the character of downtown. These conditions are defined on page 13.

STEP 4
CONSIDER HOW THE DESIGN OF YOUR BUILDING FRONT AFFECTS THE VALUE OF THE PROPERTY AS A PLACE TO DO BUSINESS.

A well-designed building front is an asset to the property owner and to building occupants. You should plan a building rehabilitation that will present the best image to the street to enhance marketing.

STEP 5
IDENTIFY WHICH CITY CODES AND ORDINANCES MAY APPLY.

Include a review of the Historic Preservation Ordinance as well as the Sign Code in your Code review.

STEP 6
DETERMINE WHO WILL BE RESPONSIBLE FOR IMPROVEMENTS

Building owners are usually responsible for improvements to the building itself. These often include repairs to cornices, cleaning of masonry, painting or remodeling of store windows and entrances. Each situation is different, however, and specific responsibilities are often negotiated on an individual basis between tenant and owner.

STEP 7
DETERMINE WHO WILL BE RESPONSIBLE FOR ONGOING MAINTENANCE.

In many cases, the business tenant is responsible for maintenance of signs. They may also be responsible for maintenance of fabric awnings; building owners are usually responsible for maintenance of metal canopies and for directory signs that are shared by several businesses.

STEP 8
PLAN YOUR PROJECT TO BE IMPLEMENTED IN PHASES.

Some projects require implementation in stages, to meet budgets and business plans. If you must phase your rehabilitation, plan the work so each step builds on the previous ones, and undoing of recent work is minimized. For example, start with a simple fix-up scheme that can later be incorporated in a more major rehab. Here's an example of one building owners rehab schedule:

Phase 1 - First Year
First, execute maintenance and repairs that stabilize the building from water intrusion, such as patching the roof and repairing downspouts. Washing the building front and replacing broken glass and lights might also be included.

Phase 2 - Later in the First Year
Continue with a fresh paint scheme, install an awning, and a new sign. Design the sign so it can be removed and remounted during later stages. Install color-matching window shades in upper windows. (See the Section on Rehab Tips for specific design ideas.)

Phase 3 - Second Year
Follow up later with a new door, restore the cornice, and reopen the transom.

Phase 4 - Third Year
Finish off even later with new lighting, awnings on upper story windows, and a new entrance. Also, improve the rear entrance for customers.

See the next section for basic design principles.

DESIGN PRINCIPLES

FOLLOW THESE BASIC PRINCIPLES OF DESIGN:
Now that you have determined an overall approach, how do you proceed with developing a design? Here are some basic principles of good storefront design:

1. KEEP IT SIMPLE.
An individual storefront should have a simple, unified design that serves as a frame for the windows that display goods or reveal services offered inside. If the design and its colors are too "wild," they will detract from merchandising, and if they are too plain, they will not draw enough attention. You must establish a balance that is visually pleasing. The guidelines that follow will help you find that balance.

Your building should be a good neighbor.

2. RELATE TO OTHERS IN THE BLOCK.
There is strength in numbers. As more and more buildings are renovated, they will improve the overall image of Downtown as a pleasant place to do business. This is especially true when similar design concepts are applied throughout downtown because a sense of visual continuity results. You can help contribute to the visual continuity of downtown while also developing a design that meets your own needs. These guidelines give general principles that allow room for individual solutions, but at the same time, if each owner applies them to their buildings, the overall image will appear coordinated.

3. USE THE ENTIRE BUILDING FRONT AS YOUR IMAGE.
Coordinate upper and lower floors into a single design concept, even if the upper floors are not a part of the ground floor business. This can serve the "attention-getting" function and can be much more effective than a large sign.

4. DEVELOP A CLEAR PRESENTATION TO THE STREET.
A single, clear design concept that avoids clutter and forcefully directs the customers eye where you want it is important. Your design scheme should easily lead the viewer's attention to displays of goods, views of activities inside, and ultimately to the business entrance. Use only a few colors throughout and keep signs to a minimum. Place them where they will lead the customer's eye to products or activities.

5. RESPECT THE HISTORIC INTEGRITY OF THE BUILDING.
Most of the structures downtown have historic value, even many of those that have experienced some later alterations. It is important to consider the significance of basic forms, materials and details when planning improvements. Preservation of Flagstaff's heritage is important to its sense of community and its economic development.

HOW TO DETERMINE FACADE CONDITION:
Determine how much of the original front exists and evaluate its contribution to the history of downtown or to the overall business image of the area and then choose your approach from those listed in Step Two on page 10.

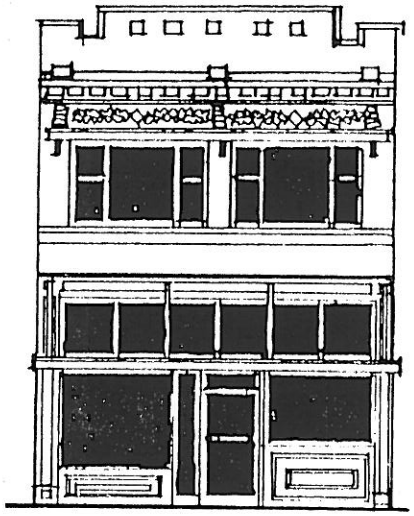
ORIGINAL DESIGN INTACT
Buildings in this category have changed very little from the time they were constructed. Original ornament and details, if a part of the design, are still intact. Some portions of the facade may require maintenance and repair, but no new design changes are necessary. In these cases, preservation of the original design is your preferred option.

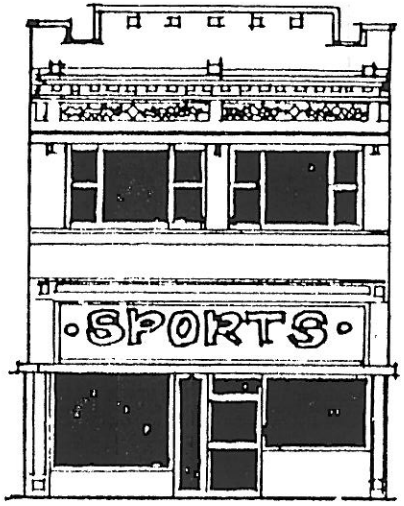
ORIGINAL DESIGN SLIGHTLY ALTERED
If you can still see the basic character of the original design, but some elements have been removed or changed, then your building falls into this category.

For example, an ornamental cornice may have existed at the top of the wall, but it is now missing, or upper story windows may now be blocked with plywood panels. The original character is diminished, but it is retrievable.

If you are able to find early photographs or original architectural drawings, it may be easier to determine how many changes have been made. Restoration of the original design is one option in this case; another choice is to restore some details while adding some new elements that are compatible with the original. For example, you might reconstruct the missing cornice, but at the same time build a new shop entrance that is not a copy of the original, but which uses the typical elements usually found on buildings downtown.

Other descriptions of facade conditions follow on page 14.





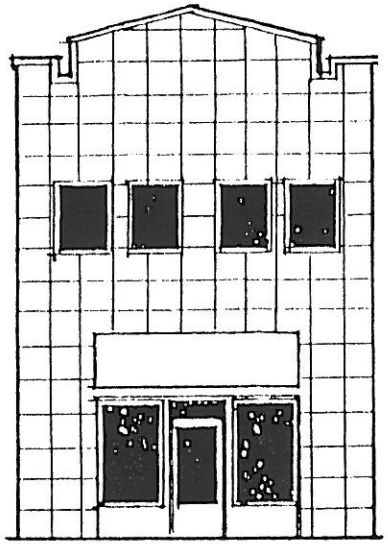
FACADE CONDITION

ORIGINAL DESIGN SIGNIFICANTLY ALTERED

These buildings have plain fronts that are without any ornamentation or details. This may be a result of coverings that hide original designs, or because the facades were stripped of all detail. The coverings or sheathing may have to be removed to reveal the original facade. For such situations, the guidelines encourage reconstruction of the original designs, or the development of entirely new designs that are compatible with the older buildings.

NEWER PLAIN FRONT BUILDINGS

Newer buildings often were designed as simple "contemporary" designs As a result, the facades are featureless and they usually fail to relate well to the more historic buildings in the area.



AUTO-ORIENTED BUILDINGS

Some newer buildings downtown are set back from the street, with space in front for parking. These buildings are intended to relate to cars more than pedestrians. Providing landscaping that enhances the site for pedestrians should be the approach for these properties.

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SPECIAL IDEAS FOR HISTORIC BUILDINGS

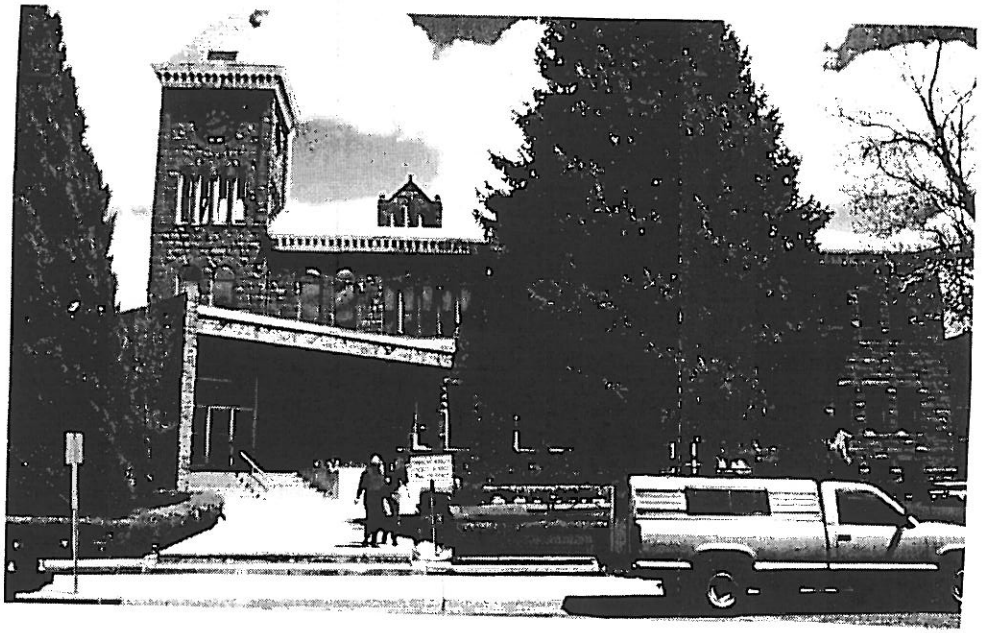
If your building is one of those designated as contributing to the historic district, then you own a special asset that merits additional attention. Preservation of character-defining elements of historic buildings should be a top priority, and alterations and repairs should accurately represent the historic qualifies of the buildings. Original documentation therefore should be used for restoration work whenever possible. Look for early photographs that will help give clues about the original design. Where original documentation is not available, interpretations of similar elements that occurred in the area may be considered.

In order to determine if your building is designated as "contributing' to the historic district refer to the map on file with the City of Flagstaff Planning Division or the Main Street Foundation.

HERE ARE SOME BASIC PRESERVATION TIPS:

HI. Respect the original design character of the building.

Analyze the building to determine which elements are essential to its character. Don't try to make it appear older (or younger) in style than it really is. The genuine heritage of the District should be expressed Avoid these designs, such as "Swiss Village" or "Old West."



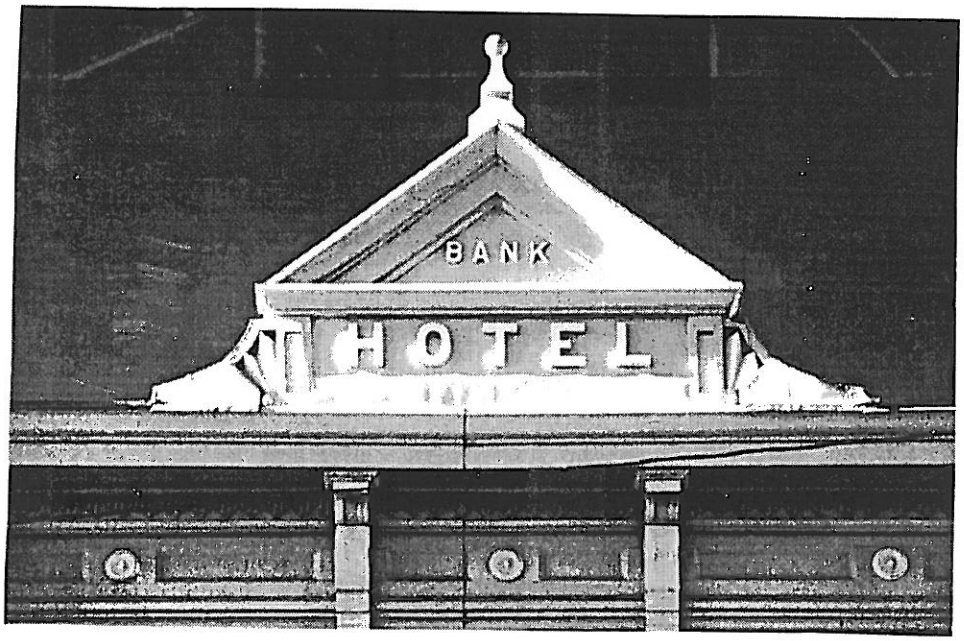
CHANGES IN USE

H2. New uses that require the least change to existing structures are encouraged.

Every reasonable effort should be made to provide a compatible use for the building that will require minimal alteration to the building and its site.

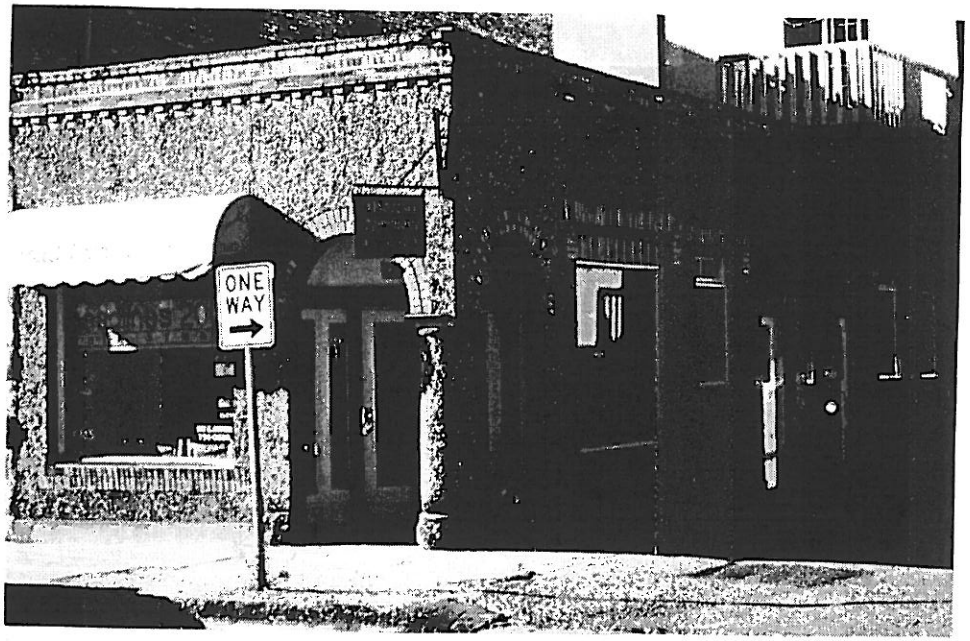
H3. Avoid removing or altering any historic material or significant architectural features.

Original materials and details that contribute to the historic significance of the structure are qualities that should be preserved whenever feasible. Rehabilitation work should not destroy the distinguishing character of the property or its environment. Examples of historically significant architectural features are porches, window trim and chimneys. Other significant elements may be the overall building form, its roof shape or material finish.



H4. Maintain existing significant stylistic elements.

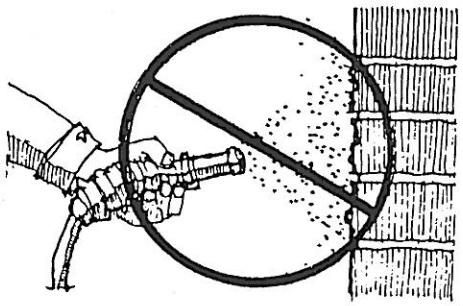
Protect historic material with maintenance treatments such as rust removal, caulking, and re-painting.



See maintenance tips on page 77.

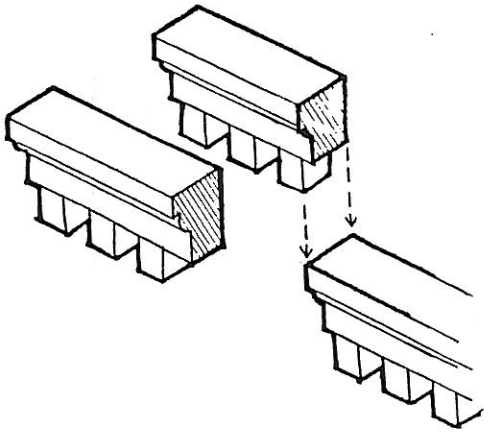
H5. Use the gentlest procedures for cleaning, refinishing, and repairing historic materials.

Sandblasting is especially damaging! See the maintenance guidelines on pages 77-80.



H6. Minimize the removal of historic elements.

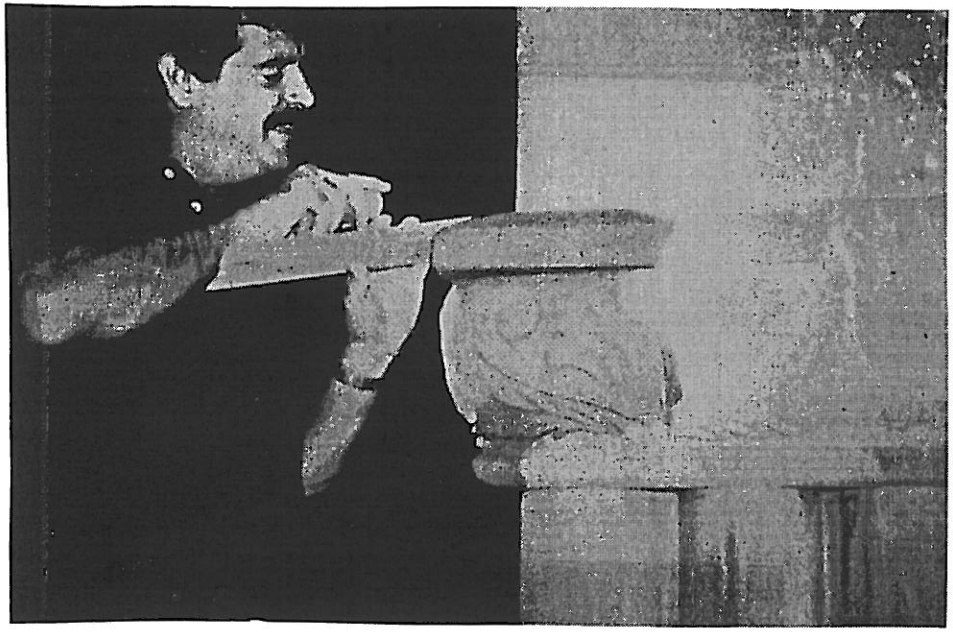
Deteriorated architectural features should be repaired rather than replaced, wherever possible. Patch, piece-in, splice, consolidate, or otherwise upgrade the original material, whenever possible.



The original materials used to construct your building are evidence of earlier craftsmanship and technology, which provides useful information to historians.

H7. Replace only missing portions of original elements where economically and physically feasible.

It is recommended not to throw out an entire window frame, for example, if only the sill is rotted. Match the original material when patching with new material. A substitute material is acceptable if the form and design of the substitute conveys the visual appearance of the original. For example, a synthetic material may substitute for a plaster molding.

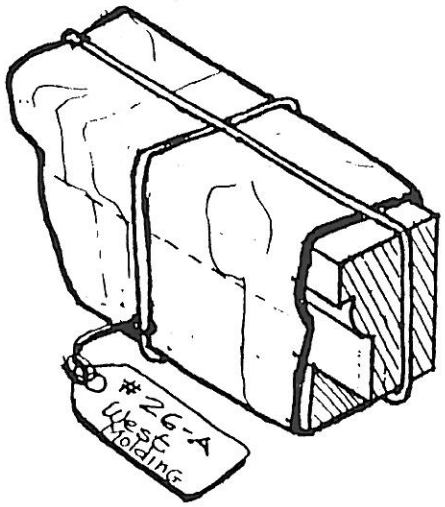


See also guideline R6, page 31, about transoms.

H8. When disassembly of an historic element is necessary for its rehabilitation, use methods that minimize damage to the original materials.

Sometimes trim elements and other materials must be removed in order to repair or refinish them. Always devise methods of replacing the disassembled materials in their original configuration. Code trim pieces, for example, so you can replace them accurately.

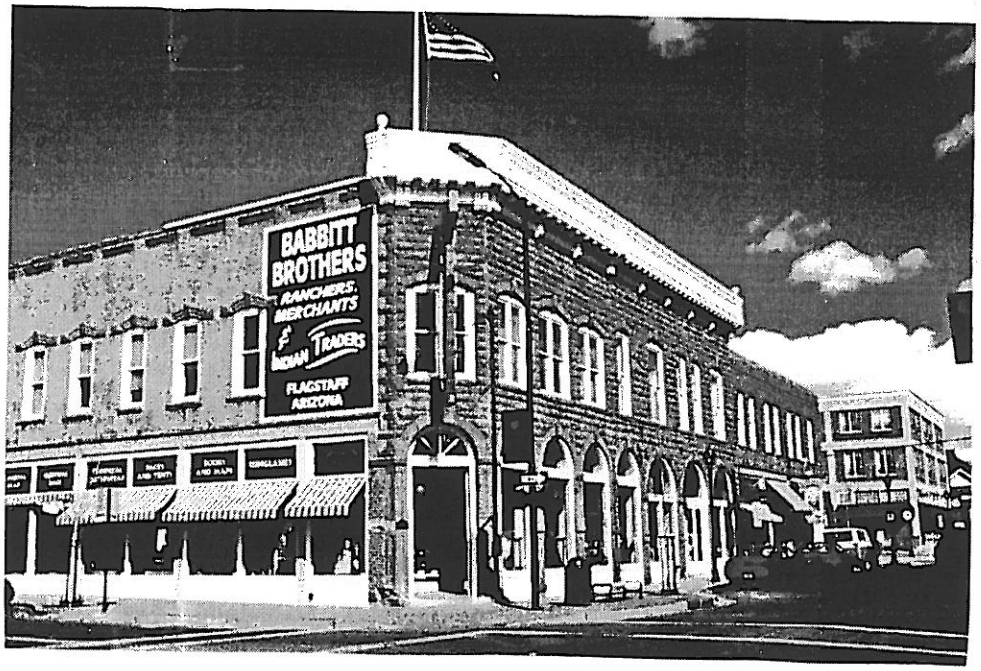
If you are considering applying for Federal income tax credits for the certified rehabilitation of historic buildings, do not attempt removal of any materials until you have consulted with the Main Street Foundation, the City's Historic Preservation Commission and the State Historic Preservation Office.



H9. Replacement of missing architectural elements should be based on accurate duplications of original features where feasible.

In some cases, an entire detail must be reconstructed In the event replacement is necessary, the new material should match the original in design, color, texture, and other visual qualities.

The design should be substantiated by physical and/or pictorial evidence.



Also see the next page.

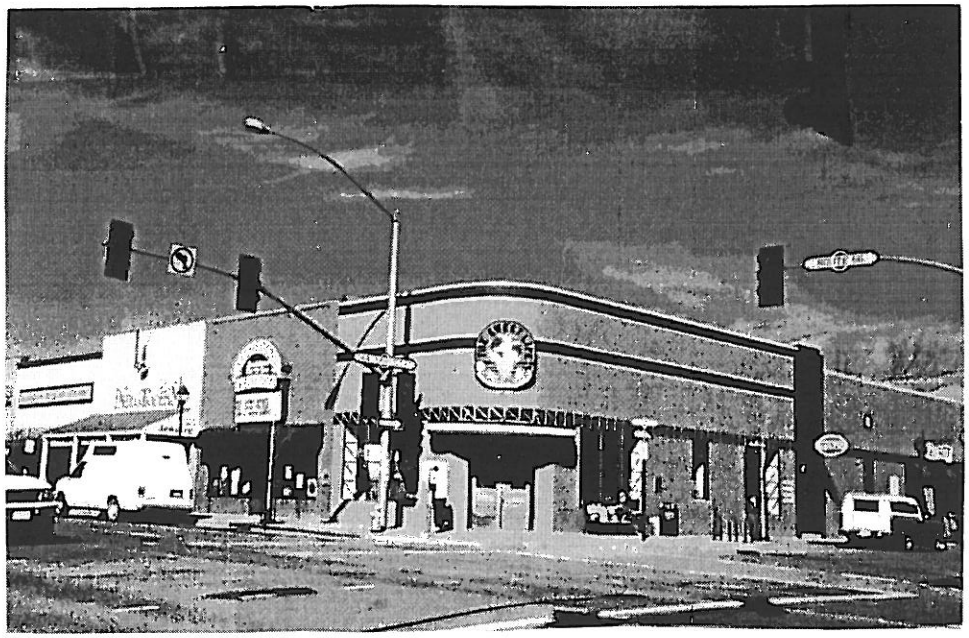
H1O. Where reconstruction of an element is impossible because of a lack of historical evidence, then a new design that relates to the building in general size, scale and material may be considered where feasible.

Use design elements that reflect the building's style. A simplified interpretation of similar features on comparable buildings may be considered.

H11. Preserve older alterations that have achieved historic significance in themselves.

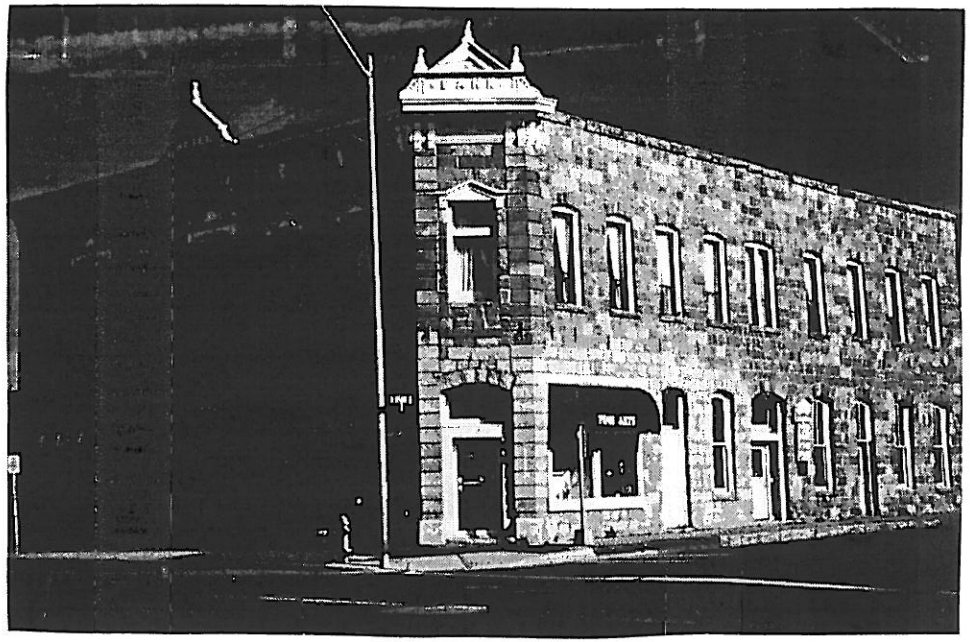
Some changes to buildings are themselves evidence of the history of the building. These changes may have developed significance in their own right, and this should be recognized and respected. An example of such an alteration could be a 1910 storefront remodeling that was added to an 1890 structure. Although these early alterations did remove original character, most of them were sympathetic to the building.

This situation may be difficult to judge. Sometimes the original design is so important that removal of a significant change may he merited. Consult with the Historic Preservation Commission and the Main Street Foundation for advice on this issue.



H12. More recent alterations that are not historically significant may be removed.

This removal may in fact reveal original design features. You may wish to photograph the process to document it for future reference if others wish to research the building's history.



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REHAB DESIGN IDEAS

The rehab guidelines should be useful for most commercial buildings that are found in downtown Flagstaff, both those that are considered "historic" and also those that are not.

WHICH OF THESE TYPICAL BUILDING FEATURES CAN YOU FIND ON YOUR BUILDING?

1. The facade has ornament and detail that provides interest to pedestrians.

2. The first floor level has a large area of display windows which allow pedestrians to see goods and activities inside.

3. The front of the store is aligned at the sidewalk edge helping to define the pedestrian zone.

4. Signs are sized and positioned to he read at eye level by pedestrians.

5. The second story, if it exists, is more solid than the first; with smaller windows.

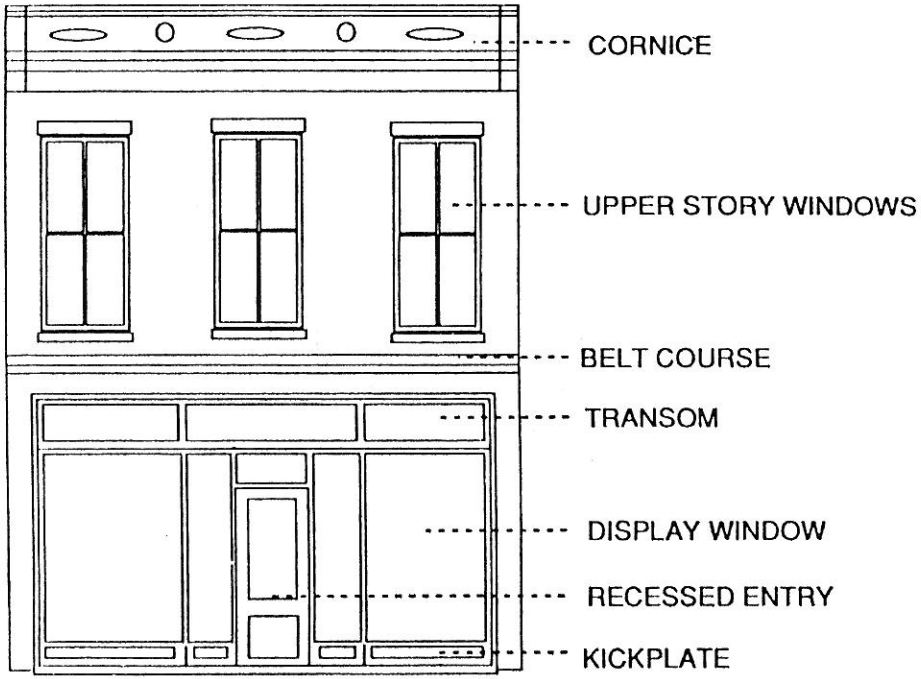
6. Brick and stucco are the dominant building materials, although stone, metal and even wood can be found.

7. The main store entrance is recessed in a notch.

8. The top of the building is usually capped with a decorative parapet or cornice.

9. The first floor display windows also are usually capped with a belt cornice or molding as well.

If you develop a rehabilitation scheme that respects and even enhances these basic building characteristics, it will usually he the most cost-effective and the most pleasing visually. For more specific design ideas, proceed to the section on Guidelines for General Rehabilitation.



These traditional facade elements are found on newer building styles as well, often in a more simplified form.

STORE OPENINGS

NOW FOLLOW THESE GUIDELINES:

RI. Maintain the original size and shape of the storefront opening.

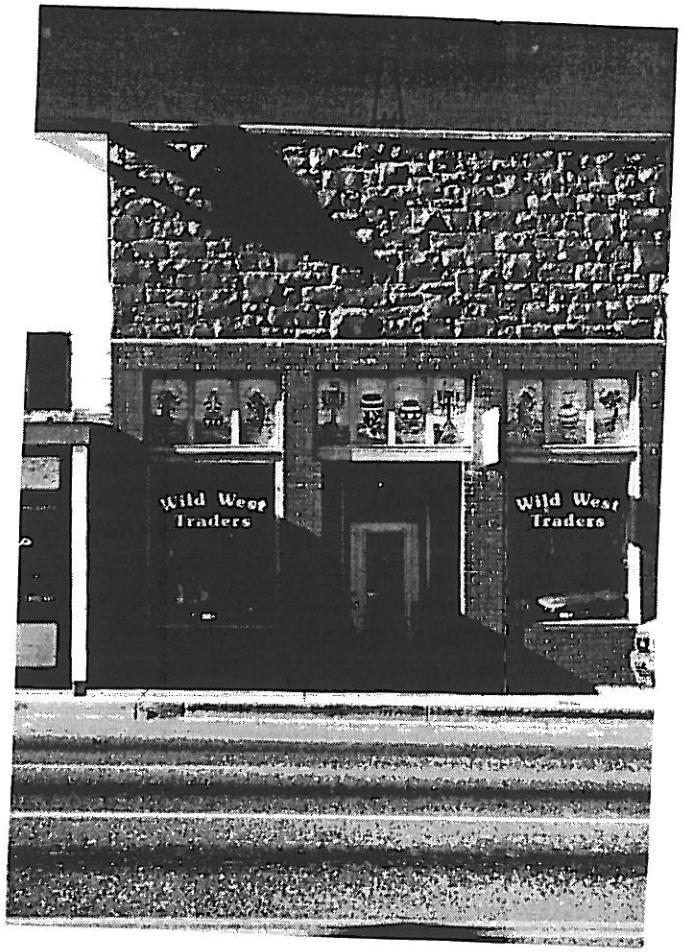
Preserve the large panes of glass that were a part of the original store front opening if possible. These transparent surfaces allow pedestrians to see goods and activities inside. If the store front windows have been reduced in size over the years, consider re-establishing their original dimensions. Be certain that the glass fits within original piers or columns that may exist. These are also essential parts of the design character that add interest and should not be obscured. If keeping a large glass area is not feasible for your operation, develop the wall in a manner that will provide interest to pedestrians in some other fashion, such as with a decorative mural or wall sculpture, or even display cases. The important principle is to provide surfaces that encourage walking and browsing in the downtown. Opaque materials, such as black plexiglass, are not appropriate in the place of display windows, because they do not provide pedestrian interest. Reflective, mirror glass is also inappropriate. This hides indoor activities and creates glare on the sidewalk.

R2. Maintain the storefront wall at the sidewalk edge.

Pedestrians downtown are accustomed to having the inside edge of the sidewalk clearly defined by a wall of store fronts, all presenting interesting activities and merchandise to the street. This characteristic is an essential element of healthy downtown retailing.

Preserve the glass at the sidewalk line where feasible, to define the pedestrian zone. This is especially true if the building has historic significance, because the original glass, frame, and columns may he intact.

Most original store fronts were parallel to the sidewalk, but in later years an "angled" display window was sometimes installed in remodelings. Consider re~constructing the original configuration in these cases. If re-alignment is not feasible, focus on improving the visibility and quality of the entry (See the next design ideas).



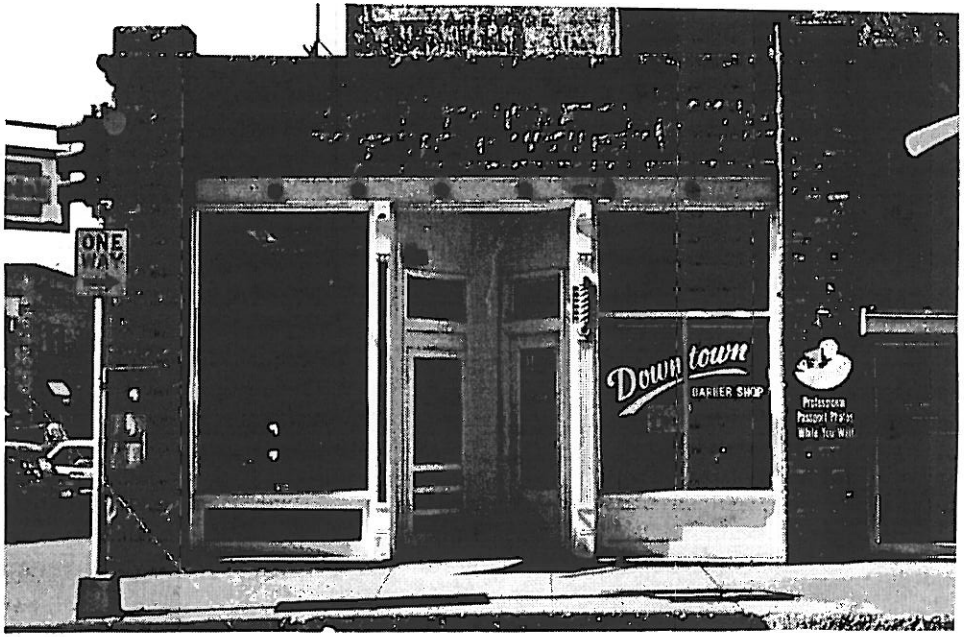
ENTRANCES

Recessed entries help invite customers inside and they provide temporary shelter in inclement weather.

R3. Maintain recessed entries where they exist.

These areas provide protection from the weather, and the repeated rhythm of these shaded areas along the street helps to identify business entrances.

Avoid doors that are flush with the sidewalk. If the original recessed entry has been removed, consider establishing a new one. Use doors with large areas of glass where feasible; these will improve the visibility of your business to viewers outside. Consider using an accent color on the door. This will help to lead the customers inside. As a way of highlighting the entrance for customers, center your sign over the door. (Refer to the sign design ideas on page 51.)



A kickplate, or bulkhead, usually supports the floor of a display window. These typically align along the street, adding to the visual continuity of downtown.

R4. Maintain the kickplate that is found below the display window.

If the kickplate is missing, one option is to reconstruct the original using old photographs as a guide. This provides for a decorative color scheme. Coordinate the color scheme of the kickplate with other facade elements If original design information is not available, another option is to design a new, simplified kickplate. Appropriate materials are painted wood, glazed tile, or painted metal.

DOORS

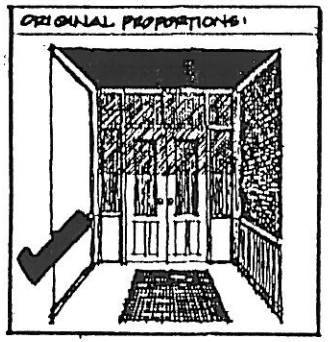
The entry of a building is an important architectural element The size and shape of the doorway is as essential as the door design itself.

R5. Use door styles that are found on traditional store fronts.

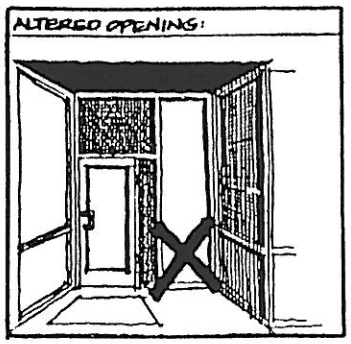
The original doorway should be preserved on all historic buildings. The door and doorway symmetry rely on each other to work as a balanced building element.

- On different buildings different door styles are appropriate.
- Residential doors are never appropriate in the downtown area.
- Doors that have small or no visibility into a store should he avoided.
- Door openings should not be blocked off or otherwise altered in shape.

Doors with metal frames and large areas of glass are particularly appropriate on Art Deco and Moderne style buildings.

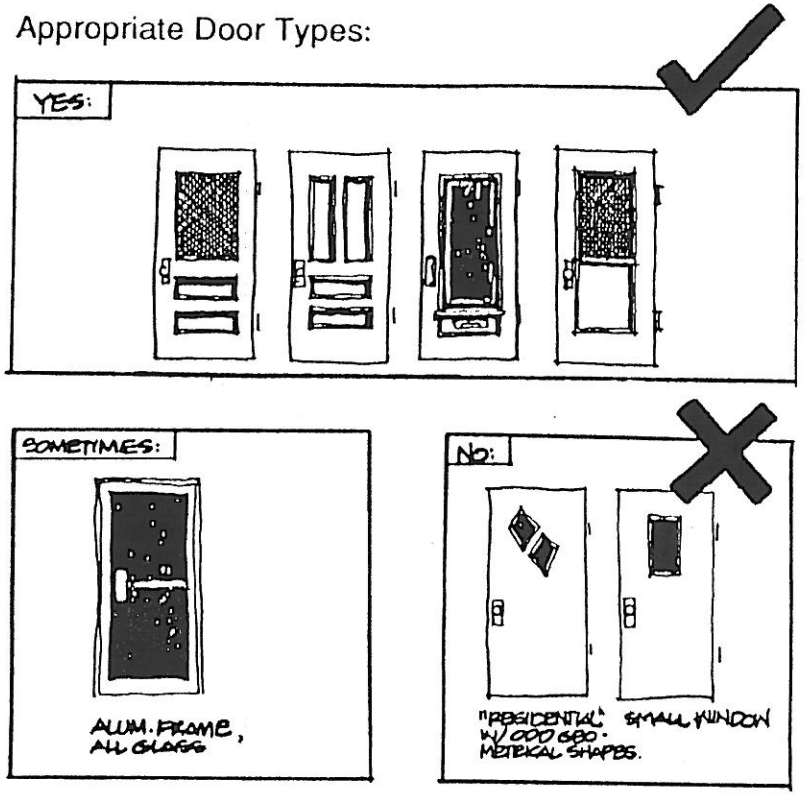


Left side: Original door sizes and side lights are preserved.



Right side: Door size and side light have been inappropriately altered.

Appropriate Door Types:



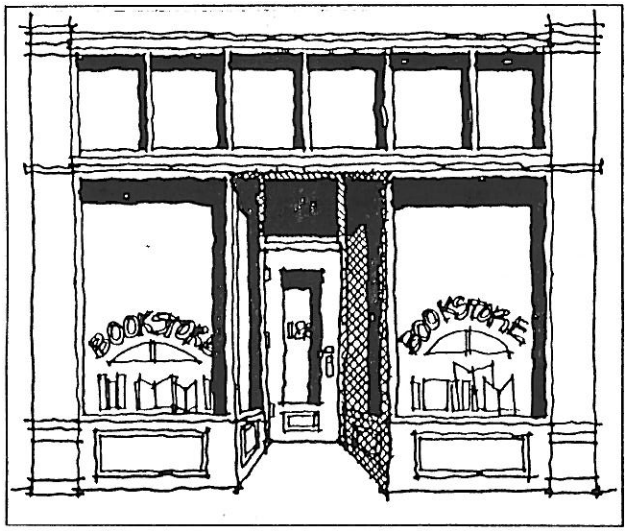
The upper glass band of traditional storefronts introduced light into the depths of the building, saving on lighting costs.

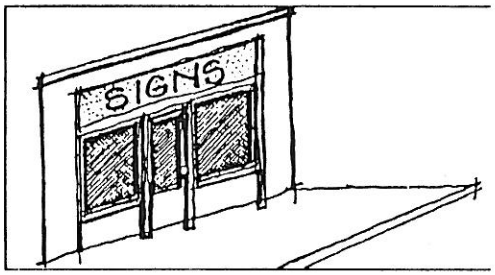
R6. Preserve the transom if it exists.

These bands of glass are found on many buildings and they often align at the same height in a block. Maintaining this line will help to reinforce a sense of visual continuity for the street.

When transoms are covered and original moldings and window frame proportions are concealed, the impact of the store front is weakened. Use glass in the transom if possible The purpose is to maintain the alignment of your storefront with others in the block. **Glass is preferred**, because it introduces light into the interior of your store. As an alternative, use the **space as a sign or decorative panel**. Keep the background a dark color, similar to the way glass is perceived. Always retain the original shape and proportions of the opening. If the interior ceiling is now lower than this glass line, pull the dropped ceiling back from the window on the inside to maintain its historical dimensions.

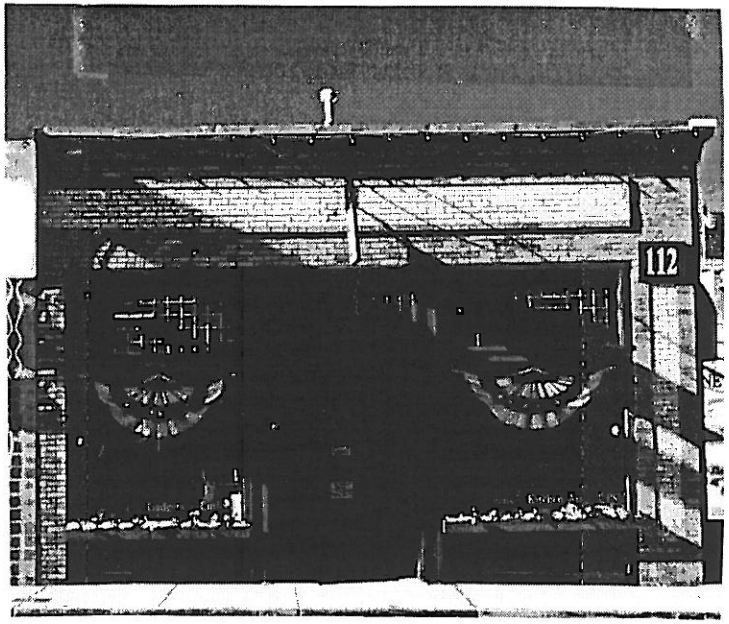
Hint: This is a good place to mount spotlights for window displays.





TRANSOMS

Some transoms have hinged panels to allow natural ventilation. Restore these to working order where feasible. Used in combination with ceiling fans to recirculate air that collects at the top of the room, these operable transoms can be very effective in improving comfort levels, especially during "swing seasons," when full air conditioning is not as necessary. In some cases, air conditioning units may have been mounted in the place of one of the transom panels, usually just over the entry. These units blast hot air onto approaching customers and raise the temperature of the sidewalk. They also detract from the design character of the building. Relocate these units to the rear, or install roof-top systems where feasible.



Glass areas in upper stories are traditionally much smaller than first floors. This ratio of solid to void is very important.

R7. Preserve the size and shape of upper story windows.

Typical upper windows are vertically oriented, and usually several are uniformly spaced along the building front. This rhythm of upper story windows is a very important unifying feature of downtown, because it is repeated on most buildings.

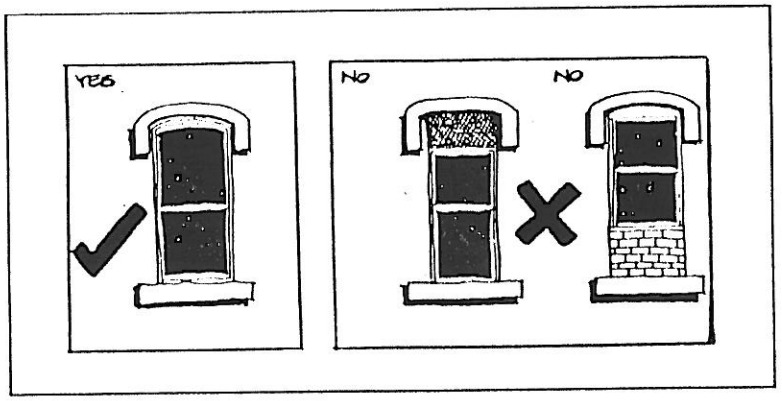
Consider re-opening the windows if they are presently blocked. Window manufacturers now offer replacement windows that will fit the original opening; others will provide custom ordered windows to fit exactly. Do not block down the opening to accommodate a stock window that does not fit the building.

Window shades or curtains, in colors that coordinate with other accent trim, are encouraged. In the process of cleaning up windows, remove old stored items from view; these often detract from the image of downtown as an active place to do business. If lower ceilings upstairs are necessary, pull the ceiling back from the window to maintain the original height at the window.

UPPER WINDOWS

If your budget cannot include reopening the windows, consider using shutters to define the original window dimensions. These will still keep birds and weather out, but give a more "occupied" appearance.

Where upper story windows can he maintained, consider **using curtains** that repeat colors used on first floor awnings or trim. This is especially useful where upper floors are vacant. In this way, the second story can reinforce the color scheme of the business below. Another option is to consider using **awnings on upper story windows** that match those on the first floor in style and color.

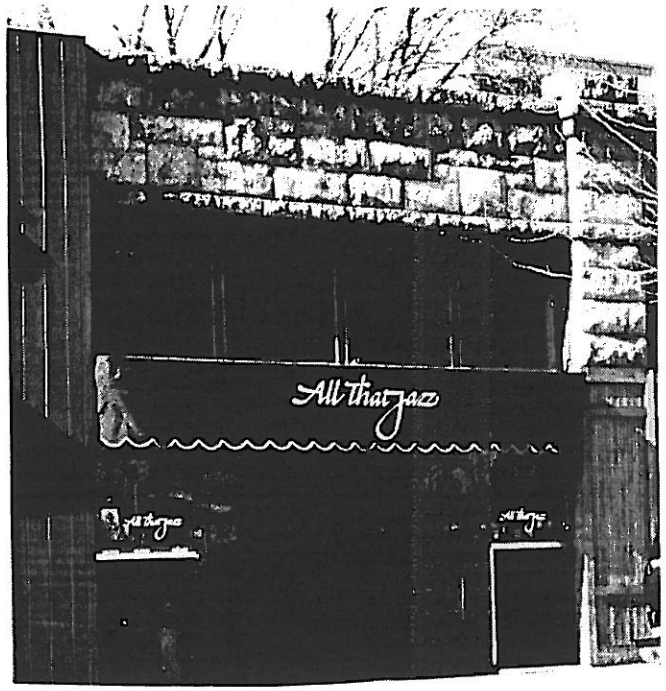


R8. Consider using fabric awnings to provide weather protection and create interest.

Awnings are particularly useful on buildings that are quite simple. They provide shade from the strong Arizona sun for merchandise, shelter for pedestrians, reduce interior heat and bring a colorful accent to the building front that can be changed frequently without great expense.

The awning should fit the dimensions of the storefront opening, to emphasize these proportions. It should not obscure ornamental details. Mount the top edge to align with the top of the transom, or to align with the framing that separates the transom from the main display window. This will help strengthen the visual continuity of store fronts.

Coordinate the color of the awning with the color scheme for the entire building. Appropriate fabric awnings are encouraged, and shiny vinyl or plastic awnings are discouraged. They may be fixed or operable. Fixed awnings will wear longer, but operable ones have the flexibility of being changed with weather and light conditions. Awnings will wear, and should be acknowledged as an operating cost of doing business, which can be changed every few years for a fresh look.



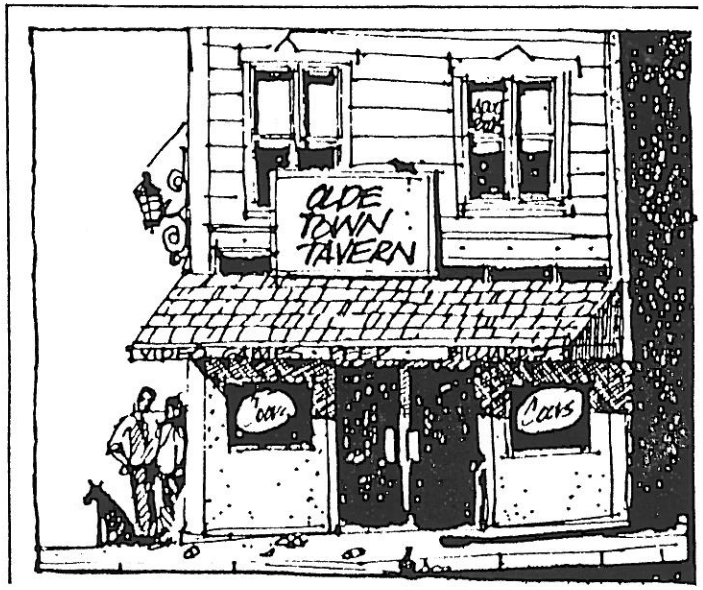
AWNINGS

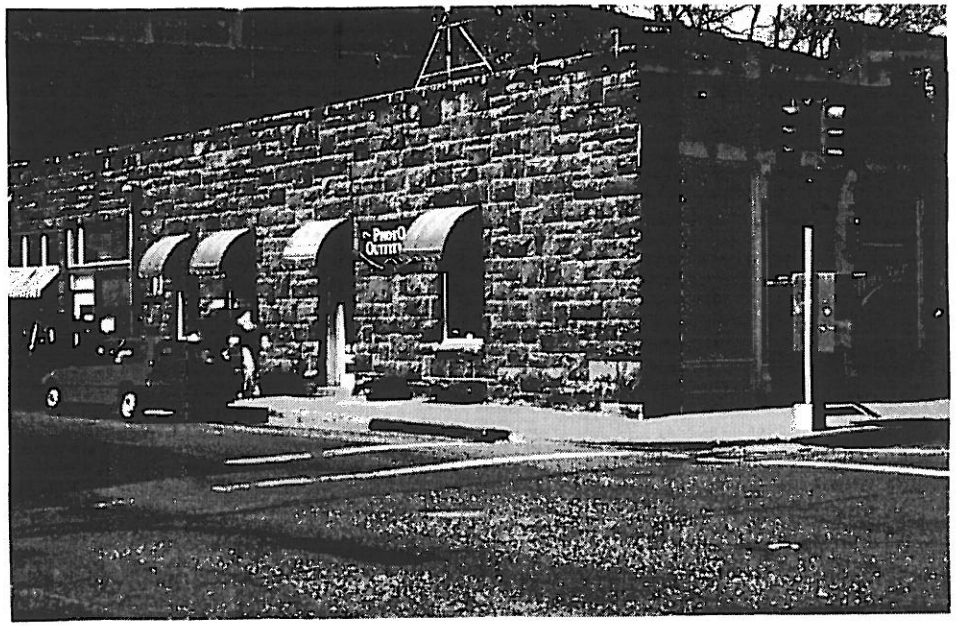
On some buildings, **horizontal metal canopies** may be appropriate, where there is historic precedence for their being used on similar buildings. Consider painting the edge of the canopy with a color that matches other trim on your building. This will help tie it into the overall composition. As a compromise with installing a fabric awning, consider trimming the edge of the canopy with fabric. Metal awnings should be avoided except where they contribute to the historic character of the building.

Rough-sawn wood, plastic, shake or asphalt shingles are not appropriate materials for canopies. Fake mansard roofs are also inappropriate.

These do not reflect the character of downtown, and they do not provide an opportunity to add an accent color to the building.

Installing lighting in awnings so they effectively act as an internally lit sign is **inappropriate**. These tend to overpower the building front at night, detracting from display windows rather than drawing attention to interesting building interiors.



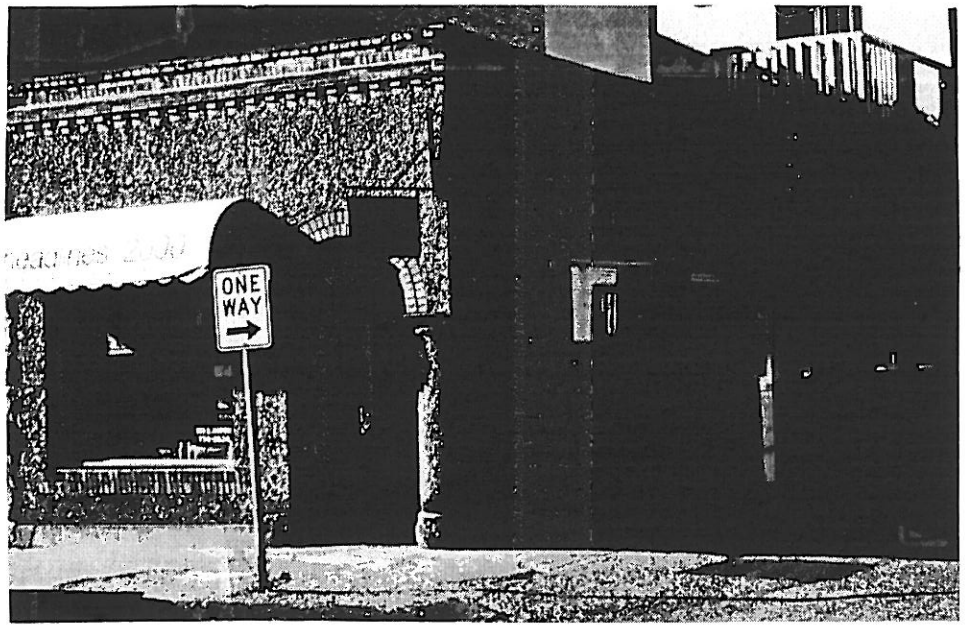


Decorative features can add a distinct image to your business. Even as a tenant, customers may recognize your location because of these features.

R9. Preserve the original ornament and detail of the facade.

Architectural details add interest to downtown, and are a part of the unique identity of your building. Parapets, cornices and window arches are examples of decorative elements found on many buildings in downtown Flagstaff.

Where portions of these details have been removed, refer to photographic evidence of the earlier condition, and look for details that may have been removed and stored to use as patterns for new designs. Where exact reconstruction of details is not feasible, consider developing a simplified interpretation of the original, in which its major form and line is retained.



Ornamental details on earlier buildings were typically metal or masonry. Wood or molded synthetic substitutes may be considered as replacement. Chrome and architectural glass are appropriate trim materials for "Route 66 Era" buildings. Ornamental caps or cornices at the top of the facade are especially encouraged, because they give a "finished" look to the building. When these cornices are repeated along the street, they create an important line that should be reinforced at every opportunity. Consider highlighting details with accent colors or lighting.

Hint: See also the general maintenance chapter, page 77.

R.10 Avoid concealing original facade materials.

Brick, stone and stucco are historically dominant materials downtown. In most cases, exposing the underlying material will help to re-establish the character of the building.

If the original material has been covered, **uncover it** if feasible. The original material is often the most durable surface, and if it is masonry, the texture of the wall will contribute to the visual continuity of the block. Metal cladding often is easy to remove, and only small areas of the underlying material will have been damaged. When a building front is entirely covered, it often breaks the rhythm of upper story windows that contributes to the visual continuity of the street. Cover-ups also hide interesting details that enhance the identity of business located in the building.

If, after removing the covering material, you discover that portions of the original must be replaced, use a material that is similar to the original in color and texture. **Highly reflective materials are discouraged**, because they create glare, increase the temperature of the sidewalk area in summer time, and block views of interesting activity inside buildings, thereby discouraging pedestrian activity downtown.

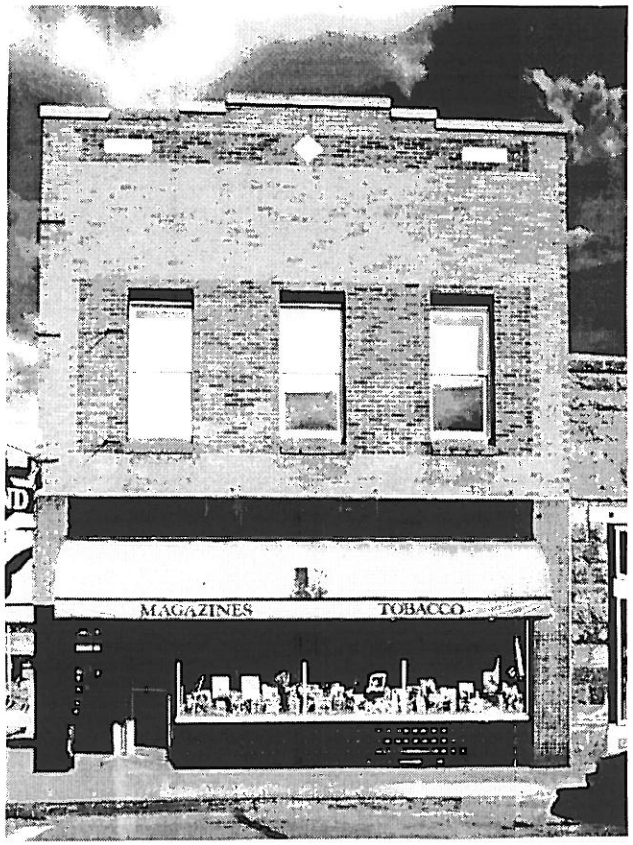
Rough-sawn wood is also inappropriate. Unpainted wood ages quickly and collects dirt. Wood should always have a weather-protective finish. Paint is preferred, in a color that coordinates several trim and ornamental features.

Covering materials usually weakens the design character of the building and may even obscure deterioration that is occurring to the structure. Working with the original facade materials is usually the most cost-effective approach.

R11. Leave brick unpainted if it was historically unpainted.

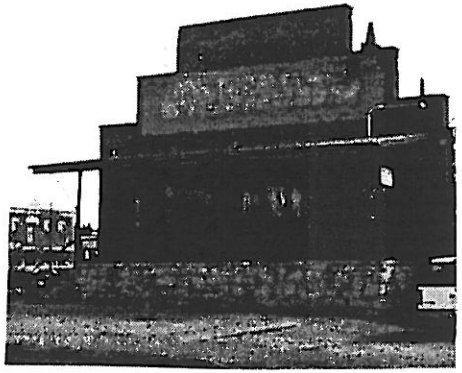
This is especially true for historic buildings. Keep in mind, however, that painting of brick is a long established tradition, and a well-painted front can be a very good design solution. If the brick is already painted, avoid paint removal schemes that damage the finish with abrasive methods. (Sand blasting, for example, will damage the finish and accelerate erosion). Consider re-painting the brick rather than stripping down to bare brick. This means that you will need to re-paint periodically, but that is a fact of good building maintenance. Re-painting may also be necessary if you have to patch holes in the brick wall and are not able to accurately match the original in color and mortar profile. A muted background color will work best, allowing you to use brighter colors for accents.

If the building is already sand blasted, then you should prepare for the added maintenance that this may cause. The roughened surface will become dirty quickly, and moisture may enter the wall. Water-protective sealants are generally considered to be ineffective in these situations. Painting the brick may provide some relief, but note that re-painting in a regular maintenance schedule may require more effort to prepare a sound substrate because of the irregular surfaces. See the Historic Preservation Commission for additional information.



R12. Preserve original roof forms.

Avoid concealing the original roof line. New panels or covering materials that obscure this line are generally discouraged. In the process of removing a metal panel covering, you may discover an interesting parapet design as a special reward!



Fake mansard and shed roofs are inappropriate, because they are out of character with the original facade designs.

Refer to the building style description to determine typical roof lines.

ADDITIONS

All buildings should be recognized as products of their own time. New additions that create an appearance inconsistent with the historic character of the building should be discouraged. Contemporary styles for new buildings in old neighborhoods and additions to existing buildings should be encouraged when such designs are compatible with the size, scale, solor, material, and character of the neighborhood, the building, or its environment.

R13. Avoid new additions or alterations that would hinder the ability to interpret the design character of the original building.

- Alterations that seek to imply an earlier period than that of the building are inappropriate.
- Alterations that seek to imply an inaccurate variation on the historic style are also inappropriate.

Whenever possible, new additions or alterations to buildings should not obscure or confuse the essential form and character of the original building.

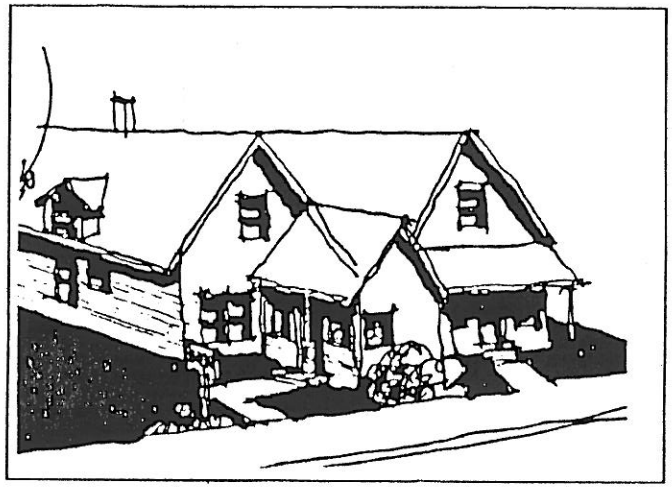
R14. Where new additions are planned that have no historic basis, design them to be as inconspicuous as possible.

- Set such additions back from the primary facade
- Additions include porches and upper floors as well as entire wings.

Additions should be positioned so they do not negatively impact significant facades or features.

R15. When locating additions to historic buildings, maintain the pattern created by the repetition of similar building fronts.

- Site additions back from the building front so they will not alter the historic rhythm of building forms.



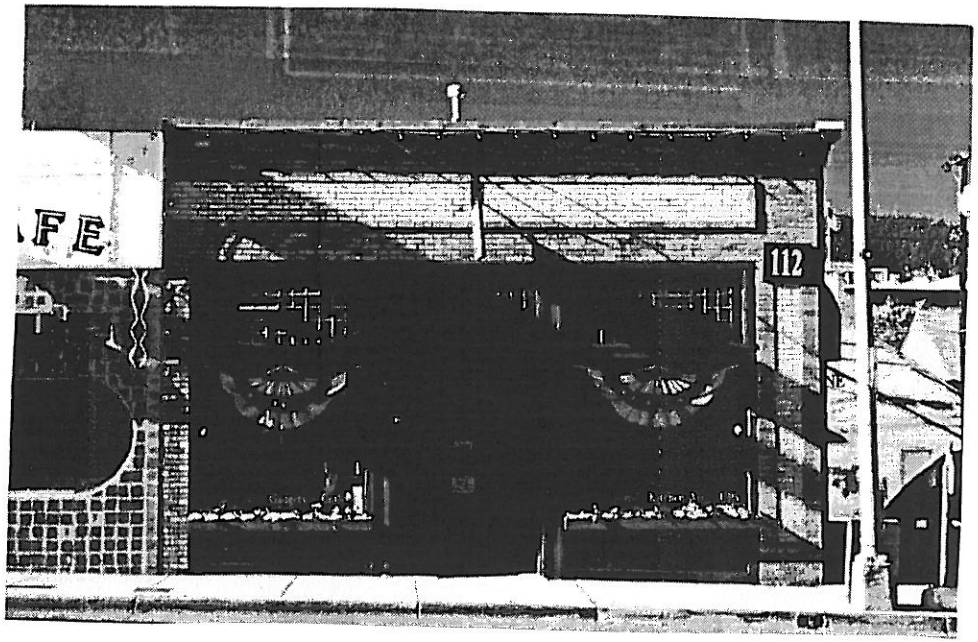
PLAIN FRONT BUILDINGS

Some buildings in the downtown area do not have historic features or even modern ornamentation. Many were built as simple fronts, others are actually cover-ups on older buildings. If your building seems "plain," consider these options:

Sometimes a "plain front" is, in fact, a jewel in the rough waiting to be restored.

R16. Whenever feasible, uncover original facade materials.

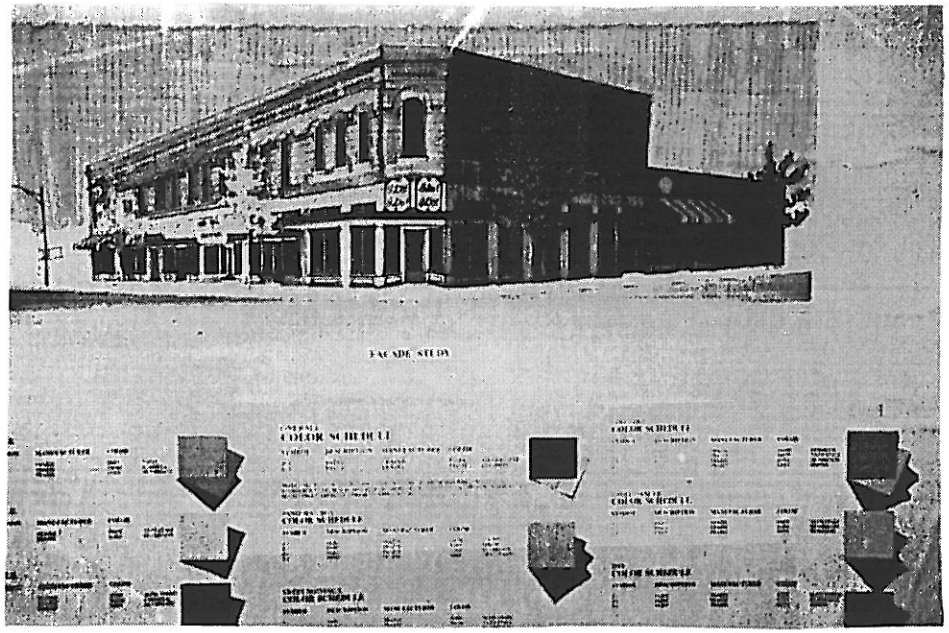
These materials are often more durable, and more interesting than later coverings. They may also provide an overall design idea for other building elements. If, however, the building really has no details, it may have been built that way.



In other situations, there is no "earlier" front to expose.

R17. If uncovering is not feasible, develop a new design that will reinforce general characteristics of other buildings on the block.

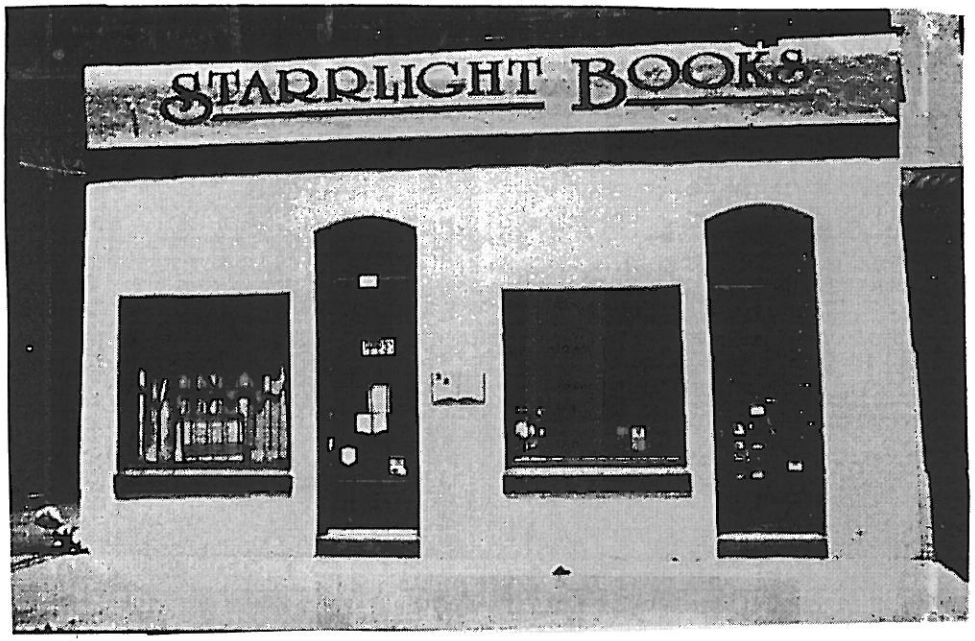
Develop a new design, using the traditional storefront elements described on page 25, or develop a simple design using these three basic elernents: a unified paint schemes, an awning and a sign.



R18. Emphasize horizontal features that can align with other buildings.

Consider highlighting a simple cornice, a band of color, a sign panel or an awning edge that can line-up with similar elements on the street.

In some cases building fronts with Moderne or Art Deco styles may be interpreted as "plain fronts" and can benefit from highlighting horizontal bandings as well. (See page 45.)



Back entrances have become more important for public use as off-street parking lots are developed behind buildings. Also consider how your image can be improved here as well, while also remembering that service functions also must be accommodated.

R19. Develop the rear entrance for both public and service access where feasible.

Use materials and colors that coordinate with the main facade, so customers will learn to recognize both entrances are related to the same business.

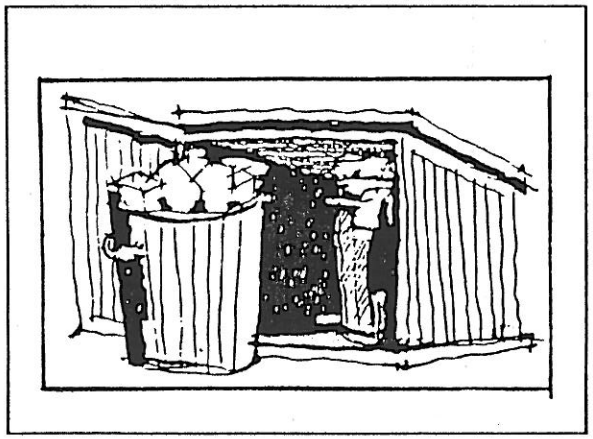
Use a smaller version of the front sign to identify this entrance. Provide lighting at the rear entrance that is similar to the lighting in the front. All areas should be lit even back alley ways. The lights should be pedestrian oriented in location and height.

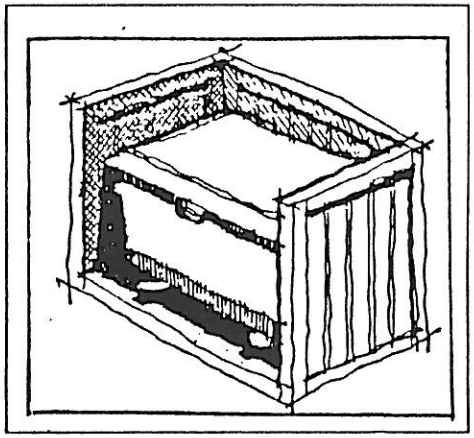
Developing a rear entrance for public use may also require reorganizing your interior store layout.

R20. Screen service equipment and trash containers.

Use solid wood or masonry partitions, lattice screens, or consider hedges to screen trash areas. This will make the entrance more attractive to customers. Keep electrical service boxes and conduits in good repair and painted.

Consider using a color scheme on these screens that matches that on your building. It may also be possible to consolidate trash containers from several buildings in a central area.





Buildings should be interesting at night as well as by day, for pedestrians and motorists. Even when a business is closed, a well-lit store front creates a positive impression about downtown, and people are encouraged to return during business hours. It should be noted, however, that Flagstaff has a lighting ordinance and the community is sensitive to light pollution.

R21. Use lighting to unify the building composition at night.

Use lighting as a design element to draw attention to the entire building, not just the sign.

Coordinate lighting of these four elements:
- Window displays
- Entrances
- Signs
- Building details

The display window lighting should remain the dominant element. Don't overpower this with extensive lighting on other facade elements.

R22. Balance the color and intensity of lighting among building features.

Sign lighting should be **balanced in color and intensity** with light in display windows. **Warm-colored light** is preferred for all exterior lighting, since this is more pleasing to the eye, and will more easily draw attention to window displays. Avoid blue fluorescent light. Fixtures should he concealed, a very simple design, or a style that is appropriate to the period of the building. Indirect lighting from down lighting makes a good impression and complements building products and colors.

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Inappropriate Signs	54
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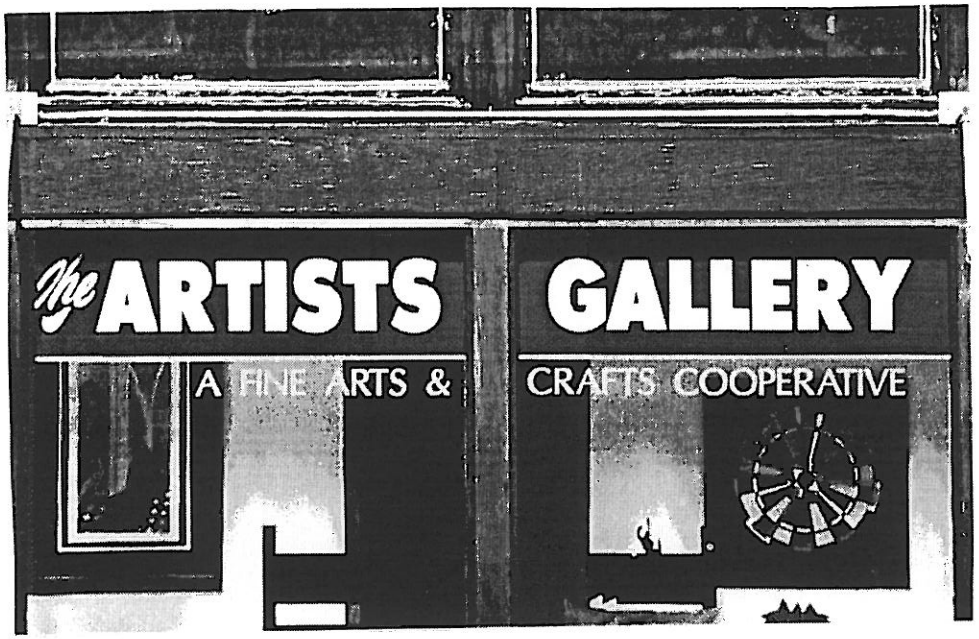
Sign Materials	59
Sign Illumination	60

Note: The design standards for signs presented in this chapter are recommended as special supplements to the sign code for the downtown area only. Before beginning a sign project, check with City Hall to confirm that current ordinances allow the design ideas presented here.

S1. Consider your building front as part of the sign.

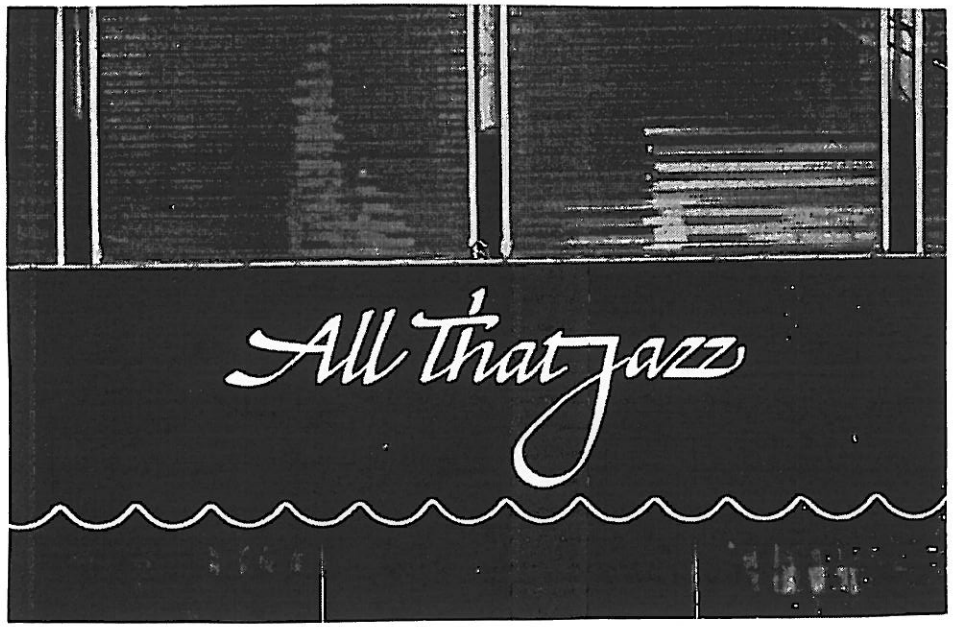
A sign serves three functions: First, to provide an index to the environment; second to attract attention, and third, to convey information. If the building front is nicely renovated, it can serve the attention-getting function, allowing the sign to be focused on conveying information in a well-conceived manner which is appropriate to the building's environment.

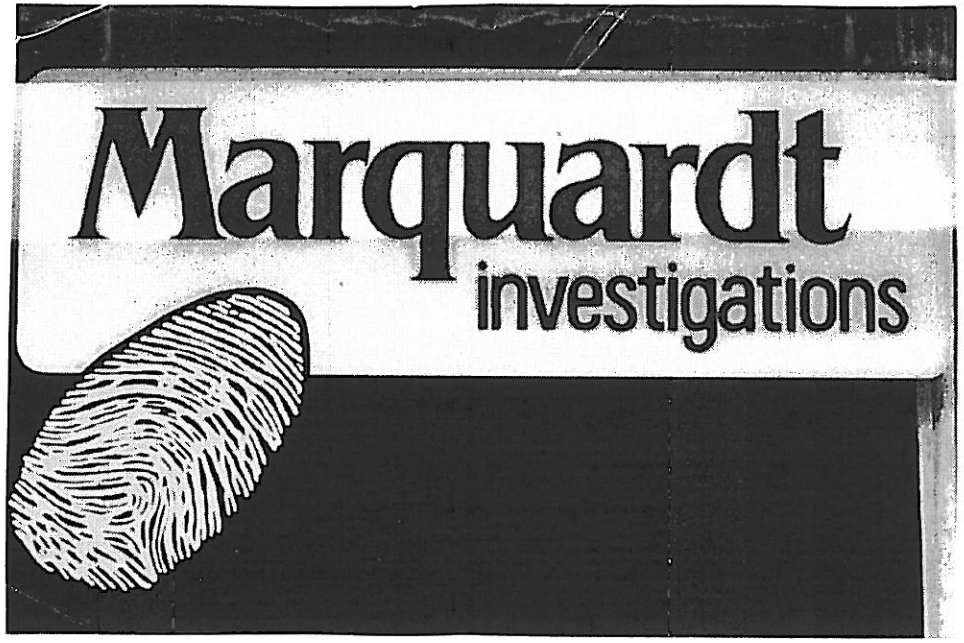


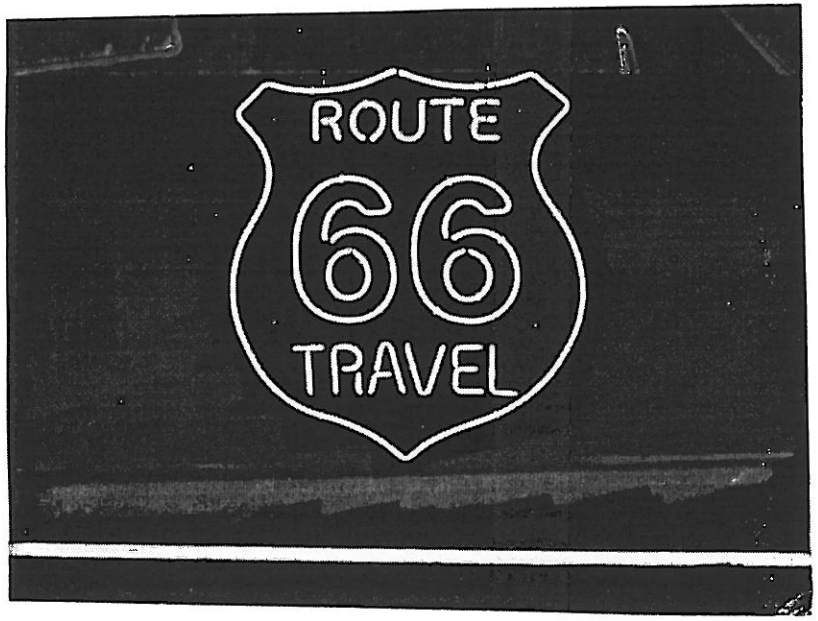
In some cases a historic painted sign survives on the side wall of a corner building. Preservation of these visual accents is encouraged.

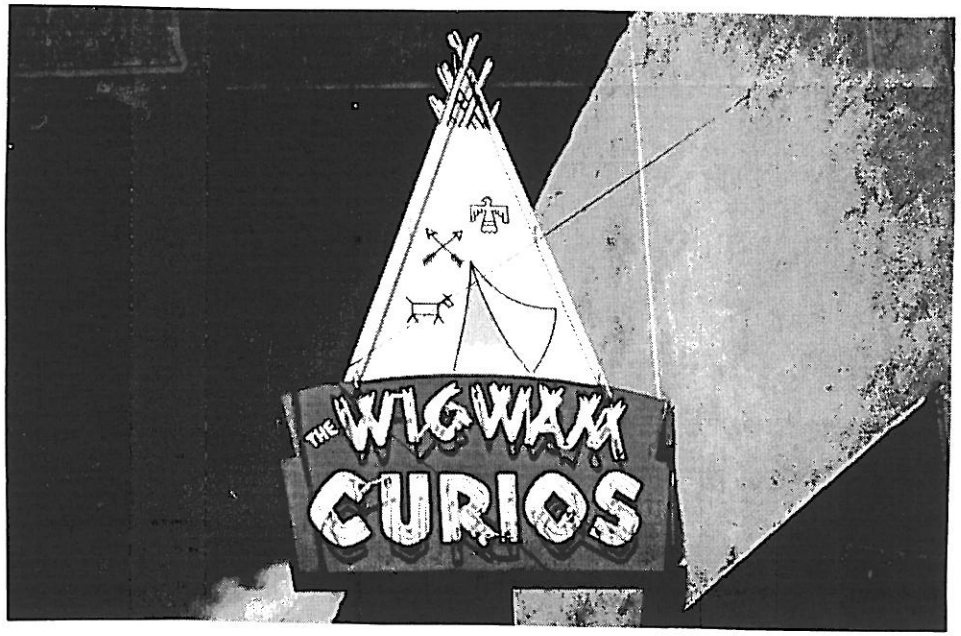
S2. These types of signs may be considered:

- Flush-mounted signs (usually mounted flat to the wall, just above the display windows)
- Short and relatively small free-standing signs (usually for auto-oriented businesses where parking is provided)
- Projecting signs (near the business entrance, near eye level)
- Window signs (painted on or hung just inside)
- Awning signs (often including a symbol)
- Monument signs affixed to the ground for auto-oriented businesses
- Product display signs in windows (lively, and changing)
- Murals where appropriate.
- Neon signs may be appropriate on some styles that relate to the Route 66 era. Positioning neon inside the storefront glass is preferred.
- Three dimensional signs for products or themes.









A list of inappropriate sign types is on the next page.

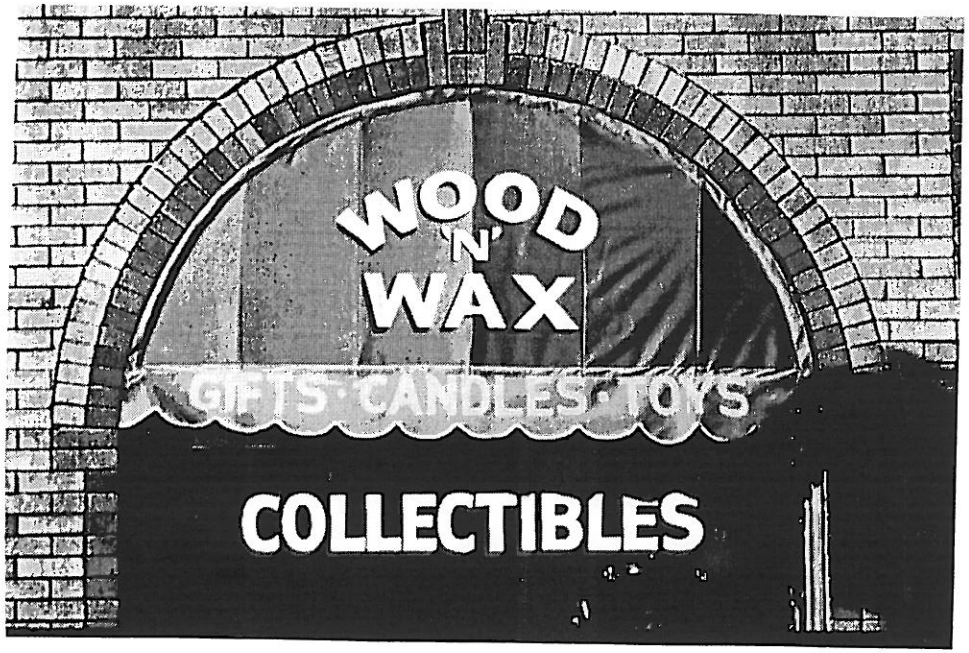
S3. These signs are inappropriate downtown:

- Tall freestanding signs.
- Flashing signs.
- Signs that visually overpower the building.
- Can signs (interior lit cabinet signs).
- Awnings of inappropriate size or style.
- Signs above the second story sill level or above the roof or cornice line.

S4. Position flush-mounted signs so they will fit within architectural features.

These should help reinforce horizontal lines along the street. Coordinate the color scheme with the building front. Locate flush signs so they do not extend beyond the outer edges of the building front.

Look to see if decorative moldings define a "sign panel" for flush-mounted signs.



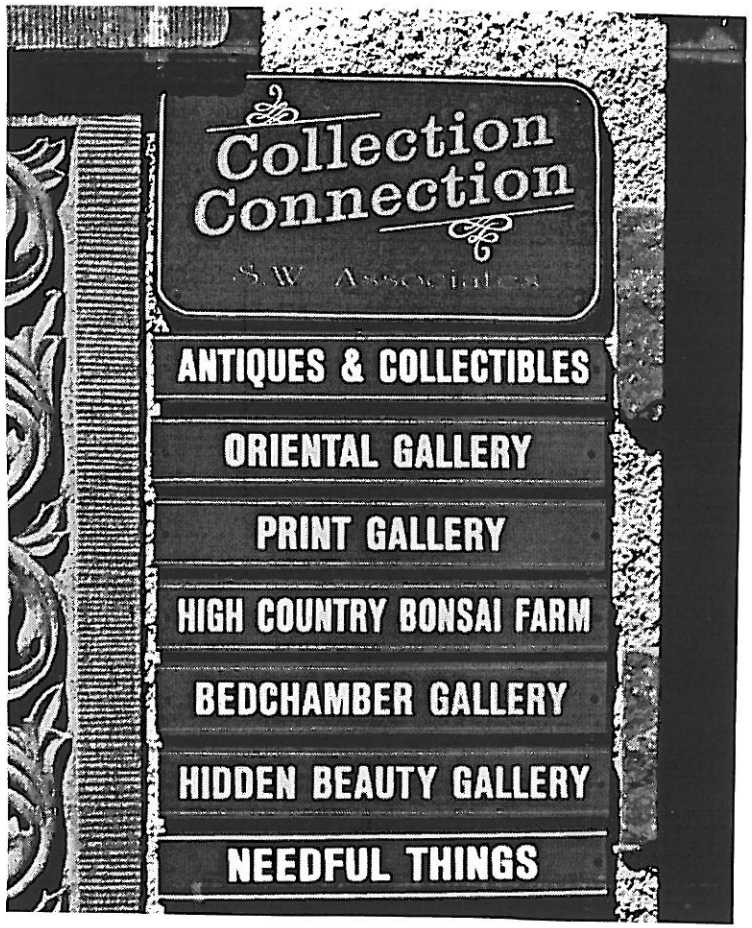
Coordinate sign colors with those of awnings and window shades.

S5. Locate projecting signs along the first floor level of the facade, not above.

Place signs near the business entrance, to guide your customer's eyes to the door. Use symbols in projecting signs. These are more easily identified and remembered. They also add interest to the building.

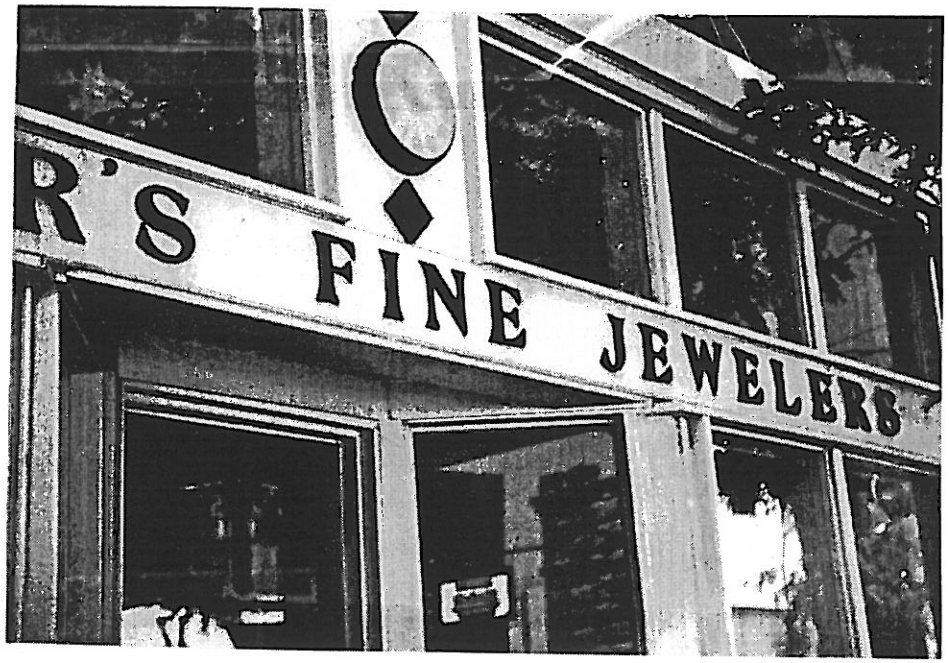
S6. Where several businesses share a building entrance, coordinate the signs.

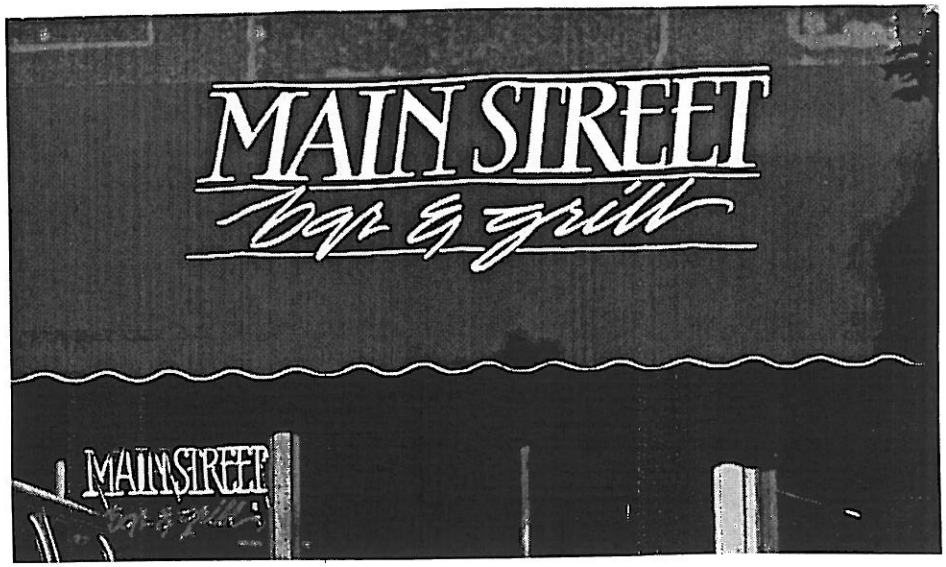
Align several smaller signs, or group them onto a single panel or backgrounds for the signs, to tie them together visually and make them easier to read.



S7. Mount signs so they will not obscure any architectural details.

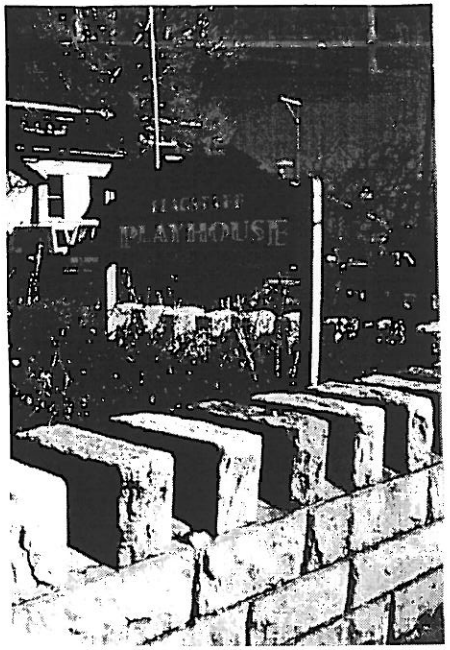
Note that you must have a permit for most signs in the downtown. Check with City Hall before ordering any new signs or repairing existing ones. When mounting or attaching a sign to a historic building, one should, if possible, attach it with fasteners into the mortar between the bricks or masonry, rather than directly into the brick or block.





S8. Locate freestanding signs in landscaped areas.

Keep them low in scale so they relate visually to the building. Free-standing signs (such as sandwich boards) should not obstruct pedestrian traffic on sidewalks.



S9. Sign materials should be compatible with the facade materials

Painted wood and metal are encouraged as sign materials because they relate well to the buildings Use plastic only in limited amounts. Avoid highly-reflective materials that will he difficult to read.

S10. Select high quality sign materials.

Good craftsmanship will pay off in longer service for your sign, and it will convey a stronger image to the public. Select high quality materials: Signs are exposed to extreme weather conditions, and a deteriorating sign presents a poor image to customers.

Use a "custom" design that portrays your business as being unique. Mass-produced signs, especially rectangular plastic panel ones with internal lighting, fail to make a lasting impression.

S11. Indirect light sources are best for signs.

These focus light on the sign and the objects that are on display in a similar manner, so the viewer's eye moves comfortably between the two elements. Glare is also minimized.

S12. Iluminate signs in such a way as to enhance the overall composition of the facade.

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Relating to Adjacent Color Schemes 62
Coordinating the Entire Facade 63
Using Accent Colors 64

Use color to your advantage. Some of the most noticeable results are achieved with a fresh paint job. The most effective and economical schemes often start with the natural colors of the building materials themselves as a base

Cl. Use color schemes that will complement other buildings nearby.

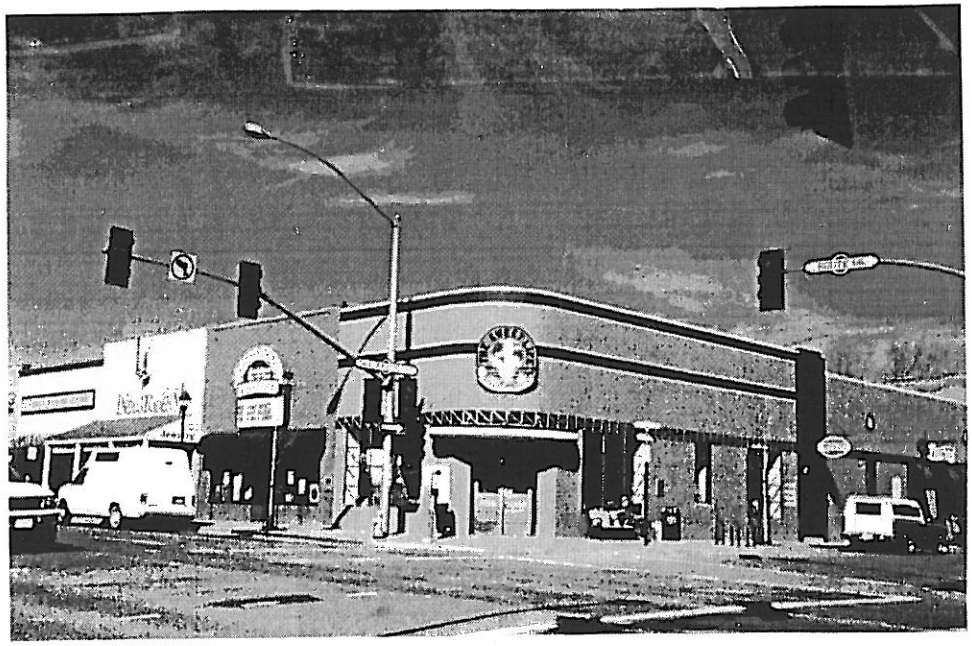
Look to see if colors used by others in the block may be incorporated in your scheme. This will help to tie in with others in the block. "Mix and match" colors from several nearby buildings in your color scheme; don't simply copy one building entirely. The natural colors of brick and stone should dominate on the street.

You may wish to research the historic color scheme of your building. The State Historic Preservation Office or the Main Street Foundation has information available on procedures for color investigation.

C2. Use color to coordinate facade elements in an overall composition.

Use only one base color for the majority of the background watt surface. Base colors should be muted earth tones or pastels. Look for "built-in" features of the facade that can be highlighted with an accent color.

Window frames, sills, moldings and cornices are potential elements to dramatize with a contrasting color.



C3. Reserve bright colors for accents and where evidence demonstrates the historical use of bright colors.

Consider accent colors for signs, awnings, and entrance doors.

Earth tones will hold their color well, as will darker pastels. Check for color stability in ultra-violet light; some colors, such as red, tend to be unstable and will shift in hue over time.

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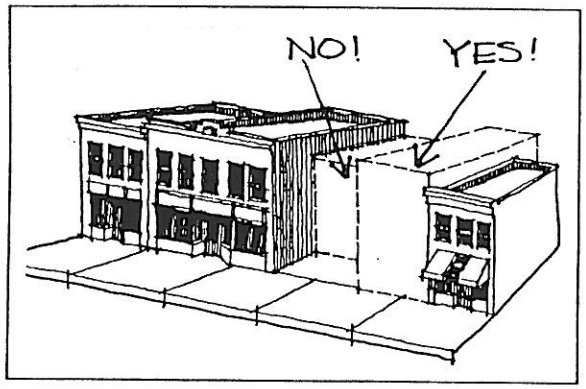
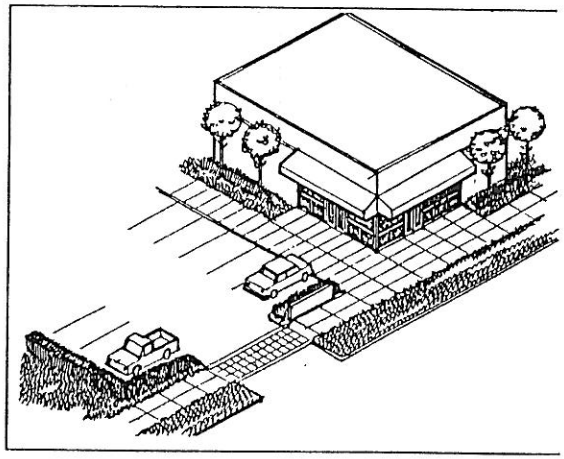
Building Form and Scale 67
Materials 69
Entrances and Windows 70
Porches, Awnings and Balconies 71

In general, new buildings should be harmonious in form, material, siting and scale with the established district character.

N1. Align the facade of the new building with the established setbacks of the area.

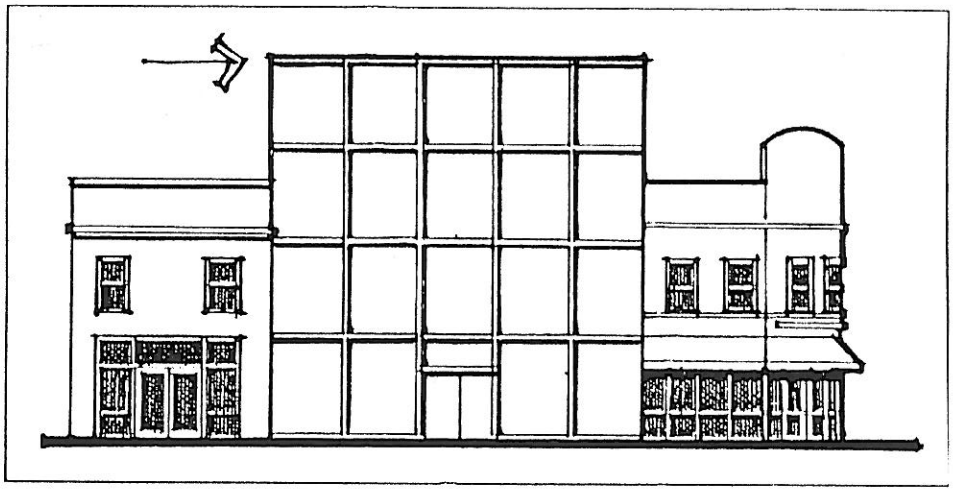
Building fronts typically align at the sidewalk downtown. This distinguishes the area from suburban auto-oriented businesses and helps provide a friendlier pedestrian-oriented environment for shopping.





N2. New buildings should appear similar in mass and scale with historic structures in the area.

Where new building facades will be wider than those found traditionally, subdivide the surface into portions similar in scale to historic facades by varying set-backs, roof forms, and materials.



Building heights should be within the range of buildings traditionally built downtown. In general, these are two to four stories in height. A maximum building height limit of 55 feet is recommended.

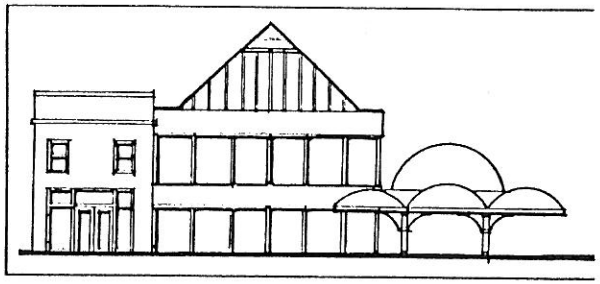
Building heights should be within the range of buildings traditionally built downtown. In general, these are two to four stories in height. Maximum building height is 60 feet.

N3. Use building forms that match those used traditionally.

Simple rectangular forms are preferred.

N4. Use roof forms that match those used historically.

Flat roofs or simple gables are typical. Stepped parapet false fronts are also appropriate.



N5. Use building materials that are similar to those employed historically for all major surfaces.

Materials should be similar in appearance to those used historically. New materials may be used if their appearances are similar to those of the historic building materials such as brick and native stone. Use finishes similar to historic buildings in the district.

- Brick and stone are appropriate materials for large surfaces. On buildings of the Route 66 era, stucco may also be considered.

N6. Orient the main entrance of the building to the street.

N7. Use window sizes and proportions similar to those found traditionally in the district.

N8. Respect porches, awnings and balconies.

Flagstaff buildings have such elements as porches, awnings, and balconies. These elements may be considered in new construction, where detail elements should complement details of surrounding historic buildings. When mounting or attaching an awning to an historic building, one should, if possible, attach it with fasteners into the mortar between the bricks or masonry, rather than directly into the brick or block.

N9. Be aware of floodplain regulations.

In cases where FEMA (floodplain) regulations conflict with these design guidelines, FEMA regulations take precedence. Every effort should be taken to accommodate these guidelines in meeting FEMA rules.

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Plant Beds and Planting 74
Parking Lots and Landscaping 75
Service Areas and Equipment 76

These design ideas apply to new buildings especially, although they also are useful in rehab projects.

SD1. Maintain the alignment of the buildings at the sidewalk edge.

Exceptions are residential buildings, where front yard setbacks are generally appropriate.

Where buildings are set back from the street and parking is sited in front, provide landscaping along the sidewalk edge to buffer the pedestrian zone.

Where buildings must be set back from the street, provide a landscape buffer to define the property line.

SD2. Locate plantings in traditional areas of the site.

Provide a buffer edge to parking lots. For residential buildings that are now in commercial use, plantings along fences, walks, foundations, and at porch edges are good locations.

- Courtyards are encouraged.
- Metal fences are appropriate.
- Chain link fences are inappropriate.
- Use indigenous, drought-tolerant plant materials where feasible.
- Refer to the landscaping requirements in the Land Development Code.

SD3. Plan parking lots so that the visual impact of large paved areas is reduced.

Provide planting buffers at appropriate edges of parking lots. Or use decorative paving to define the site border. Also include islands of planting in the interior of large lots. Side or rear locations are preferred for parking lots.

Use drought tolerant plant materials to reduce water consumption. As an alternative to planting areas, consider also using decorative paving, planters and other street furniture to create visual interest.

SD4. Screen service equipment and trash containers from public view.

The visual impact of mechanical and electrical equipment should be minimized. Use colors and materials for trash screens that relate to the building designs.

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Energy Conservation	81

In addition to the design improvements that you plan, also include these basic maintenance tasks which can preserve and enhance your historic building:

UPPER STORY WINDOWS

1. Re-glaze loose glass in historic building windows. This will reduce air leaks and make the building more energy-efficient and comfortable.
2. Install weatherstripping in older buildings. This will enhance energy conservation significantly!

STORE FRONTS

1. Repair damaged kickplates on historic buildings.
2. Re-caulk display windows to reduce air infiltration.
3. Install weatherstripping around doors, especially in older buildings.

ROOFS

1. Clear debris from gutters and downspouts, to prevent their backing up and causing water damage to historic buildings.
2. Patch leaks in the roof. This should be a high priority.
3. Repoint eroded mortar in the parapet wall. Use an appropriate mortar mix.
4. Re-solder downspout connections, to prevent water leaking out onto walls.
5. Connect downspouts into underground sewers. Don't allow water to run out at the foundation of the building.

AWNINGS AND CANOPIES

1. Repair leaking downspouts for metal canopies, especially if they are historic.
2. Replace worn fabric awnings on historic buildings.

SIGNS

1. Resecure sign mounts to the building front, while protecting historic building materials.
2. Repaint faded graphics.
3. Remove obsolete signs.
4. Preserve historic painted signs in place.

ENERGY CONSERVATION FOR HISTORIC BUILDINGS

It's a myth that thermal glass will make a substantial impact.. Generally, the problem is that older glass has dried and shrunken glazing compound around it, which allows air to leak around the glass. The best strategy is to reglaze existing glass. Upstairs, you may also consider installing storm windows. Be certain that the frame styles of the storm windows match those of the original windows Follow these steps:

1. Reglaze all loose glass.
2. Weatherstrip doors and windows.
3. Install destratification fans to circulate air.
4. Install insulation in the attic.
5. Consider installing insulation in the crawl space or basement.

You may also wish to consider using insulated shutters on upper story windows in winter time. This is especially effective where the space is now used for storage. The shutter surface also provides a space for an additional color accent!

SOME TECHNICAL ISSUES:

There are also some technical maintenance and repair standards that you should follow in order to protect the materials of your building and to preserve its historic integrity. The Main Street Foundation has detailed information about the following procedures:

- **Repointing eroded mortar in existing brick walls.** Most older brick is very soft and will not withstand the effects of modern mortars, such as Portland cement. It is very important to use a special mix that resembles the original mortar recipe and style.

- **Cleaning historic brick walls.** Because older bricks are soft, they will not withstand abrasive cleaning methods, such as sand blasting This will expose the interior of the brick to water and accelerate erosion. Use gentle cleaning methods only.

- **Sealing brick walls.** In cases where brick has already been sand blasted, some people attempt to retard deterioration by applying clear sealants to the abraded surface These usually do not work and are a waste of money.

- **Patching historic metal details.** Mixing different metals can cause an electriolytic reaction and actually cause deterioration of metal. When patching old cornices, etc., be cautious.

- **Graffiti removal. (to be added)**

Please see the Commission for additional information.

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GLOSSARY OF ARCHITECTURAL TERMS

BASE: The lowest part of a building; the lowest part of a column.

BALUSTRADE: A railing or low wall consisting of a handrail on balusters (small supporting posts) and a base rail.

CAP: The top member of a column or pilaster.

CHARACTER - DEFINING: A distinctive architectural feature or combination of features or qualities that distinguish one building from another.

CLERESTORY: An upper zone of wall pierced with windows that admit light into a large room.

CONTEXT: The surrounding environment of a building or site, including other structures, site features, landscape and streets.

COPING: A capping to a wall or parapet.

CORBEL: A bracket of stone, wood, or metal projecting from the side of a wall and serving to support a cornice, the spring of an arch, a balustrade or other element.

CORNICE: A projecting ornamental molding along the top of a building crowning it.

DORMER: A window set upright in a sloping roof; the roofed projection in which this window is set.

ELEVATION: A "head-on" drawing of a building facade or object, without any allowance for perspective. An elevation drawing will be in a fixed proportion to the measurement on the actual building.

FACADE: A face of a building, usually the front.

FASCIA: A horizontal band of vertical face trim.

FEASIBLE: Capable of being done or carried out, both economically and physically.

FREESTANDING SIGN: A detached sign which is supported by one or more columns, uprights or braces extended from the ground or from an object on the ground, or a detached sign which is erected on the ground.

GABLE: The triangular wall enclosed by the sloping ends of a ridged roof.

HOOD MOLDING: A projecting molding around the top of a doorway or window to throw off the rain.

INDIRECT LIGHTING: Light only from a concealed light source outside the sign face which reflects from the sign face.

INTERNAL ILLUMINATION: A light from a source concealed or contained within the sign, and which becomes visible through a translucent surface.

KICKPLATE: A solid panel beneath a storefront display window.

LANDMARK: A prominent building or feature officially designated as having special status and protection.

LATTICE: An openwork screen or grill made of interlocking or overlapping strips.

LINTEL: A horizontal beam spanning an opening.

LUMINAIRE: A lighting unit; the housing for a light bulb, used for exterior lighting.

MOLDING: A shaped strip of wood, metal, brick, etc., usually mounted horizontally, and used as ornament on a surface of a structure.

MOTIF: An element in a composition, a principal repeated element in design.

MONUMENT SIGN: A free-standing sign, generally low to the ground with a continuous connection to the ground, as opposed to being supported on a pole.

PARAPET: Either the edge of the roof or the top of a wall which forms the top line of the building silhouette.

PRESERVE: To keep in perfect or unaltered condition. Preservation usually includes the overall form of the building, its structural system, and finishes, as well as any decorative details. Landscaping materials may also be preserved. Note that preservation of a structure may include keeping alterations and additions that have become important.

RECONSTRUCT: To create again. A building, room or detail may be reproduced in its exact detail and appearance as it once existed. Accurate reconstruction requires good evidence of the original design. One approach to construction includes using the same construction methods as were used originally, whereas a second approach allows the use of substitute methods and materials, so long as they achieve the same visual effect as the original.

REHABILITATE: To return to useful life. Rehabilitation is the process of returning a property to a state of utility, through repair or alteration, which makes possible an efficient contemporary use while preserving those portions and features of the property which are significant to its historic, architectural and cultural values.

REMODEL: To remake; to make over. In a remodeling, the appearance is changed by removing original detail and altering spaces. New materials and forms are installed. Applying a "modern" front to an older building is an example of remodeling. Often, these changes are not reversible.

RESTORE: To bring back to a previous condition, In a restoration an earlier appearance of the building is recreated, both in form and detail. Original elements that have been covered are exposed, and missing pieces replaced with new ones that match the original.

SHAFT: The main portion of a column, between the base and capital.

SILL: The horizontal bottom member of a window or door frame.

STABILIZE: To make resistant to change in condition. A building is usually stabilized to retard deterioration until it can be repaired. A weather-resistant closure, and a safe structural system are minimum stabilization efforts.

STRING COURSE: A thin projecting horizontal strip of masonry on the facade of a building.

TERRA COTTA: A ceramic material molded decoratively and often glazed, used as a facing for buildings or as an inset ornament.

TRANSOM: A horizontal cross bar in a window, over a door or between a door and window above it. Also refers to a window above a door or other window built and often hinged to a transom.