

# HISTORIC DISTRICTS DESIGN GUIDELINES LAS VEGAS, NEW MEXICO



**Funding for this document was made available from:**

New Mexico Historic Preservation Division and the

New Mexico Department of Cultural Affairs

Historic Preservation Fund 218-0000-700-7305

# Credits

## Special Thanks to the Ad Hoc Committee:

Cindy Collins

Gerald Garcia

Linda Gegick

Lindsey Hill

Lucas Marquez

Lucas Marquez

Rolando Medrano,

Robert E. Mishler

Donna Rivas

Rick Rubio

## City of Las Vegas

Gerald Garcia

Lindsey Hill

Lucas Marquez

## State Historic Preservation Office

New Mexico Historic Preservation Division and the

New Mexico Department of Cultural Affairs

Barbara Zook Architect, Interim CLG and Small Grants Coordinator



Prepared by:

Winter & Company

1265 Yellow Pine Avenue

Boulder, CO 80304

303.440.8445

[www.winterandcompany.net](http://www.winterandcompany.net)

# TABLE OF CONTENTS

## INTRODUCTION

About this Document	1
Design Guidelines, Purpose & Standard Review Process	1
What are Design Guidelines	1
The Design Review System	3
Policies Underlying the Guidelines	4
Sustainability - Social, Economic and Environmental Benefits of Historic Preservation	6

## HISTORIC PRESERVATION AND PROJECT PLANNING

Preservation Overview	7
What is Historic Preservation	7
Planning a Preservation Project	8
Phasing a Project	14
Temporary Stabilization Treatments	15
Overarching Preservation Principles	15
Background	16
Las Vegas Historic Districts	16
Las Vegas Development Timeline	17
Las Vegas Development Patterns	18
Evolution and Change	18
Building Styles	19
Rehabilitation Case Studies	33

## TREATMENT OF HISTORIC RESOURCES

General Rehabilitation Design Guidelines	39
Building Form	39
Character-defining Features	40
Historic Building Materials	44
Building Components	49
Additions to Commercial Properties	63
Additions to Residential Properties	68
Design Guidelines for All Projects	70
Accessory Buildings	70
Adaptive Reuse	71
Historic Additions	72
Accessibility	72
Fences and Retaining Walls	73
Cultural Landscapes and Site Improvements	74
Awnings and Canopies	75
Color	76
Off Season Display Windows	78
Security Device	78
Public Art	79
Signs	80
Sign Installation on a Historic Building	80
Treatment of Historic Signs	81
Design of New and Modified Signs	82
Design of Specific Sign Types	83
APPENDIX	87
Glossary of Terms	87
Routine Alteration & Maintenance Checklist	92

# INTRODUCTION

## About this Document

This document provides guidance for preservation of Cultural Historic Overlay properties in the Las Vegas Local Historic Districts. The guidelines are for property owners planning exterior alterations and additions to and/or the rehabilitation of existing historic buildings, signs and public art.

The guidelines will also help residents and property owners in understanding the historic character of the districts and assist owners when planning repairs and maintenance. They will also provide guidance for city government and the Design Review Board in the required review process.

## Design Guidelines, Purpose & Standard Review Process

One purpose of the guidelines and the review process through which they are administered is to promote preservation of the historic, cultural and architectural heritage of Las Vegas. An essential idea is to protect and preserve historic resources in the six Cultural Historic Districts and individually listed Cultural Historic properties from alteration, demolition or demolition by neglect that might damage the unique fabric created by buildings and sites that make up the core of the community. The continued protection and enhancement of these resources will also promote the sense of “place” that is Las Vegas.

The guidelines also promote key principles of urban design which apply throughout the area. These include guidelines to maintain an attractive pedestrian-oriented environment such as maintaining the storefronts of traditional historic buildings.

The design guidelines also provide a basis for making consistent decisions about the treatment of historic resources. In addition, they serve as educational and planning tools for property owners and their design professionals who seek to make improvements.

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

## What are Design Guidelines

The guidelines convey general policies about the rehabilitation of existing structures, additions, site work and related topics. They do not dictate solutions; they define a range of appropriate responses to a variety of specific design issues.

### Financial Assistance

See the following web site links for financial assistance programs that may be available for the rehabilitation of a historic resource:

New Mexico Department of Cultural Affairs, New Mexico Historic Preservation Division web site for tax credit information to assist in rehabilitation projects:

<http://www.nmhistoricpreservation.org/programs/tax-credits.html>

National Park Service web site for tax credit information to assist in rehabilitation projects:

<http://www.nps.gov/tps/tax-incentives.htm>

### Sidebars

These provide additional information that will be helpful in understanding the guideline. In some cases a sidebar includes links that direct the user to additional material; this may be technical information about a rehabilitation procedure or other helpful information.

### Appropriate and Inappropriate Solutions

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

- ✓ A check mark indicates appropriate solutions.
- ✗ An X mark indicates solutions that are not appropriate.

### Design Guideline Format

The design guidelines are presented in a standardized format as illustrated below. Each of the illustrated components is used by the city in determining appropriateness. Additional elements that may appear on a page are summarized at the left.

#### A → Windows

Original windows help convey the significance of historic structures, and should be preserved. They can be repaired by re-glazing and patching and splicing elements such as muntins, the frame, sill and casing. Repair and weatherization also is more energy efficient, and less expensive than replacement. If an original window cannot be repaired, new replacement windows should be in character with the historic building.

#### B →

#### C → I.1 Maintain and repair historic windows.

- » Preserve historic window features including the frame, sash, muntins, mullions, glazing, sills, heads, jambs, moldings, operation and groupings of windows.
- » Repair and maintain windows regularly, including trim, glazing putty and glass panes.
- » Repair, rather than replace, frames and sashes, when possible.
- » Restore altered window openings to their original configuration, when possible.

#### D →

#### E →



### Key

#### A Design Topic Heading

**B Intent Statement:** This explains the desired outcome for the specific design element and provides a basis for the design guidelines that follow. If a guideline does not specifically address a particular design issue, then the city will use the intent statement to determine appropriateness.

**C Design Guideline:** This describes a desired outcome related to the intent statement.

**D Additional Information:** This provides a bullet list of examples of how, or how not to, comply with the guideline.

**E Illustration(s):** These provide photos and/or diagrams to illustrate related conditions or possible approaches. They may illustrate appropriate or inappropriate solutions as described at left.

# Design Review

## The Design Review System

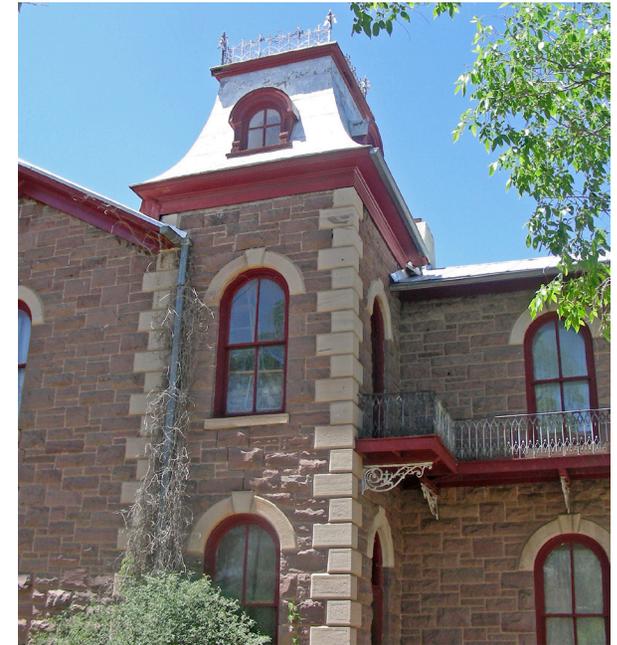
The Design Review Board and city staff shall take these factors into consideration when reviewing proposed work:

- » The significance of the property
- » The context, with respect to other historic properties
- » The location of any key, character-defining features
- » The condition of those features

In addition, there are many cases in which the guidelines state that one particular solution is preferred, such as for the replacement of a damaged or missing feature, but the guideline further notes that some alternatives may be considered if the preferred approach is not feasible. In determining such feasibility, the city will also consider:

- » The reasonable availability of the preferred material
- » The skill required to execute the preferred approach
- » The quality, appearance and character of alternative solutions, such as new materials.

Some design guidelines note that an alternative may be considered by the Design Review Board on a “case by case basis.” This does not mean that the city may choose to waive the guideline, but simply that its interpretation in a particular application may require closer consideration of the same factors that are described above.



*The Las Vegas historic character is defined by cultural resources such as the ones shown here.*

## Preservation Policies

### Why Do We Preserve Historic Resources?

We preserve historic resources for these reasons:

- » Preservation honors our diverse heritage.
- » Preservation supports sound community planning and development.
- » Preservation maintains community character and supports livability.
- » Preservation supports sustainability in our communities.

### For More Information:

For more information on state policies underlying Historic Preservation Division see the following web link:

<http://www.nmhistoricpreservation.org/>

Also see, The City of Las Vegas, New Mexico Cultural Historic Preservation ordinance for additional regulatory information at the following web link:

<http://ecode360.com/14558588>

Also, the following checklist located in appendix will note what type of permit is required for certain work:

*Las Vegas Historic Preservation, A Guide to the Permits and Procedures for Working on a Historic Property-Routine Alterations & Maintenance Checklist*

## Policies Underlying the Guidelines

These guidelines seek to manage change so the historic character of the city is respected while accommodating compatible improvements. They reflect the city's goals to promote economic and sustainable development, enhance the image of the city and reuse historic resources. Several regulations establish the policy foundation for the guidelines, including:

### PRESERVATION ORDINANCE

The Cultural Historic Preservation Ordinance Chapter 200 of Las Vegas was adopted by the City Council of Las Vegas 7-13-1995 by Ord. No. 84; amended in its entirety 3-16-2005 by Ord. No. 05-01 (Ch.20 of the 1972 City Code.) The purpose of the ordinance *“is to promote as a matter of public policy the preservation, protection and enhancement of the Las Vegas Cultural Historic Districts and landmarks hereby created, or any such districts, properties or sites which may be designated hereafter, is of public necessity, and is required in the interest of prosperity, civic pride and general welfare of the people of Las Vegas and nearby communities...”*

### For More Information

For more information on national policies underlying the preservation guidelines, see *The Secretary of the Interior's Standards for the Rehabilitation of Historic Properties*:

[http://www.nps.gov/history/hps/tps/standguide/rehab/rehab\\_index.htm](http://www.nps.gov/history/hps/tps/standguide/rehab/rehab_index.htm)

## THE SECRETARY OF THE INTERIOR'S STANDARDS FOR THE REHABILITATION OF HISTORIC PROPERTIES

The Secretary of the Interior's Standards for the Rehabilitation of Historic Buildings are general rehabilitation guidelines established by the National Park Service. It is the intent of this document to be compatible with The Secretary of the Interior's Standards for the Rehabilitation of Historic Properties, while expanding on the basic rehabilitation principles as they apply in Las Vegas.

### PRESERVATION BRIEFS & TECH NOTES

The Cultural Resources Department of the National Park Service, in the U.S. Department of the Interior, publishes a series of technical reports regarding appropriate preservation techniques. This series, *Preservation Briefs and Tech Notes*, is a mainstay for many preservationists in the field. When considering a preservation project, these resources should be consulted. Web links to these resources are provided throughout the document in side bars.

### For More Information:

See the following web links to National Park Service *Preservation Briefs* and *Tech Notes*:

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

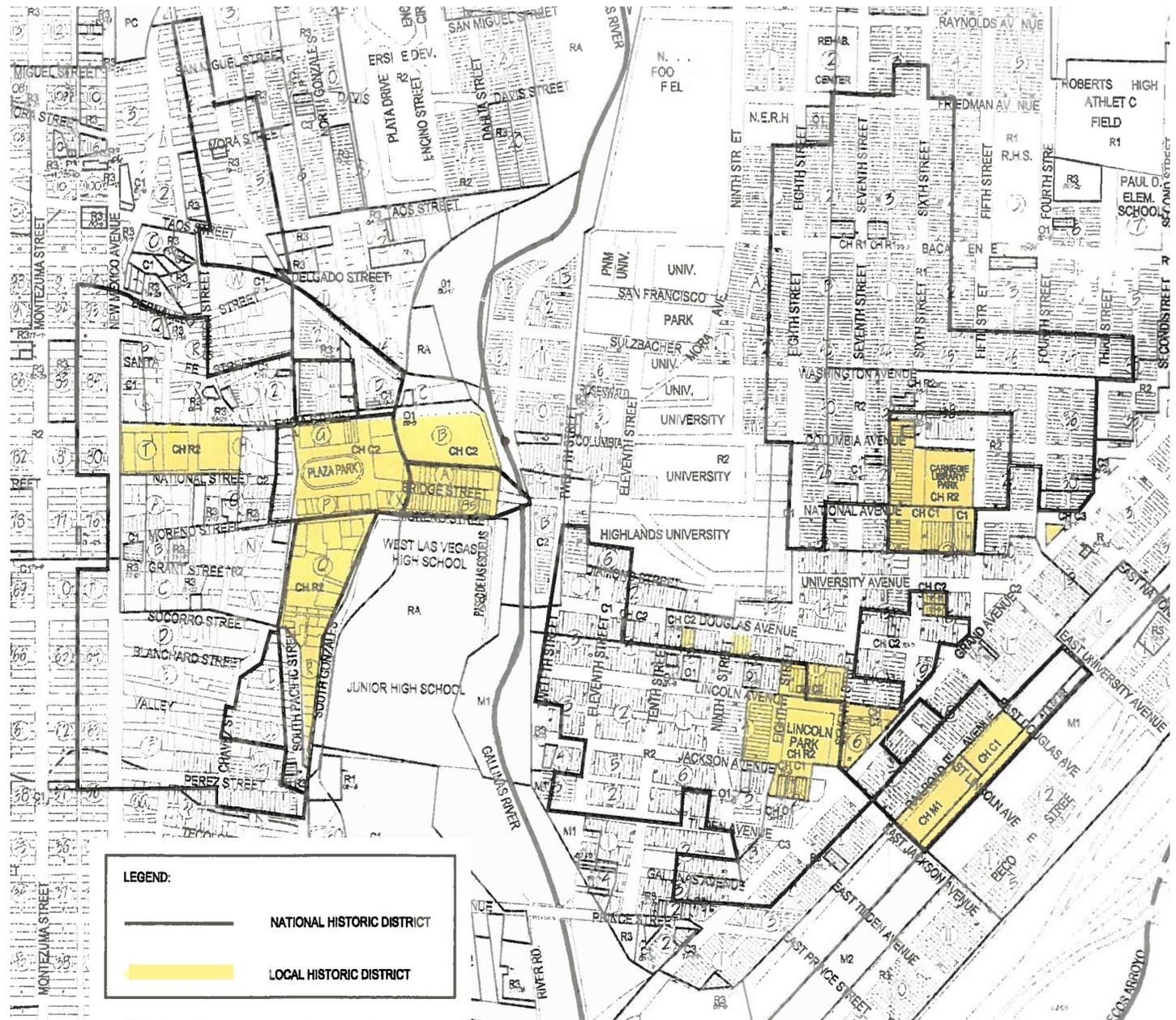
<http://www.nps.gov/tps/how-to-preserve/tech-notes.htm>

# Preservation Policies

## CH DISTRICT MAP

The Cultural Historic Preservation Ordinance applies only to those properties which have been officially zoned C-H by the City Of Las Vegas. Districts which have been zoned C-H are highlighted in yellow on this map. Properties located outside the districts which have been individually zoned C-H are listed below.

- » The Masonic Cemetery
- » 1111 South Pacific Street
- » 1100 Seventh Street
- » 1710 Eight Street
- » 919 Sixth Street
- » Gordon Jewelers
- » 606 Douglas Avenue
- » Historic YMCA
- » 612 Sixth Street
- » Chamber of Commerce/Museum Building
- » Historic Las Vegas Armory
- » 917 Douglas Avenue



# Sustainability

## Sustainability - Social, Economic and Environmental Benefits of Historic Preservation

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



*Preserving historic places promotes the three basic categories of sustainability.*

### CULTURAL/SOCIAL COMPONENT OF SUSTAINABILITY

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

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

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

### Historic Preservation and Sustainability

By preserving existing buildings and guiding compatible redevelopment, the *Design Guidelines* promote the three key elements of community sustainability:

- » **Economic Sustainability.** The economic benefits of protecting historic resources include higher property values, job creation in rehabilitation industries and increased heritage tourism.
- » **Environmental Sustainability.** Rehabilitation of historic resources conserves energy that is embodied in the construction of existing structures. It also reduces impacts on land fill from demolition and reduces the need to fabricate new materials.
- » **Cultural/Social Sustainability.** Preserving historic places and patterns promotes cultural and social sustainability by supporting everyday connections between residents and the cultural heritage of the community. It also enhances livability in Las Vegas.

### For More Information:

See web link to National Park Service Sustainability information:

<http://www.nps.gov/tps/sustainability.htm>

# Sustainability

## ENVIRONMENTAL COMPONENT OF SUSTAINABILITY

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

## EMBODIED ENERGY

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

### For More Information:

See the following web link to *Preservation Brief 3: Improving Energy Efficiency in Historic Buildings*:

<http://www.nps.gov/tps/how-to-preserve/briefs/3-improve-energy-efficiency.htm>

## BUILDING MATERIALS

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

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

## LANDFILL IMPACTS

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

## ECONOMIC COMPONENT OF SUSTAINABILITY

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

## HISTORIC REHABILITATION PROJECTS

Historic rehabilitation projects generate both direct and indirect benefits. Direct benefits result from the actual purchases of labor and materials, while material manufacture and transport results in indirect benefits. Preservation projects are generally more labor intensive, with up to 70% of the total project budget being spent on labor, as opposed to 50% when compared to new construction. Expenditure on local labor and materials benefits the community's economy.



# HISTORIC PRESERVATION AND PROJECT PLANNING

## Preservation Overview

### What is Historic Preservation

Preservation means keeping properties and places of historic and cultural value in active use while accommodating appropriate improvements to sustain their viability and maintaining the key, character-defining features. It also means keeping historic resources for the benefit of future generations. That is, while maintaining properties in active use is the immediate objective, this is in part a means of assuring that these resources will be available for others to enjoy in the future.

When planning a preservation project, it is important to determine historic significance, assess integrity and determine program requirements prior to outlining an appropriate treatment strategy that will inform the overall project scope. The following list describes appropriate and inappropriate treatments for historic resources and the steps to take for planning a preservation project.



Architectural details shown above contribute to the integrity of historic properties in Las Vegas.

### What is a “Historic Property?”

In preservation terms, a “historic property” may be a district, site, building, structure or object that has been determined to have historic significance, by applying criteria that are adopted by the city, state and federal governments. Generally a historic property is one that is associated with an activity or person of importance in the community’s history, or that represents a noteworthy designer, or a type of building construction that is important in Las Vegas’s history.



This earlier image already shows inappropriate modifications to the right storefront; however, the ashlar block and hooded window molding is still in good condition. Photo courtesy of City of Las Vegas Museum and Rough Rider Memorial Collection.

## Planning a Preservation Project



*These buildings reflect good preservation practices. Preservation is defined as the act or process of applying measures necessary to sustain the existing form, integrity, and materials of a historic property.*

### For More Information

Regarding the treatments for a historic resource please visit the National Park Service web site:

<http://www.nps.gov/history/hps/tps/standguide/index.htm>

### ACCEPTED TREATMENTS FOR HISTORIC RESOURCES

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

#### Preservation

Preservation is defined as the act or process of applying measures necessary to sustain the existing form, integrity, and materials of a historic property. Work, including preliminary measures to protect and stabilize the property, generally focuses upon the ongoing maintenance and repair of historic materials and features rather than extensive replacement and new construction. New exterior additions are not within the scope of this treatment; however, the limited and sensitive upgrading of mechanical, electrical, and plumbing systems and other code-required work to make properties functional is appropriate within a preservation project. [Current definition of this treatment standard, as revised in The Secretary of the Interior's Standards for the Treatment of Historic Properties, 1995:]

Preservation also implies the “protection” of properties. Protection is the act or process of applying measures designed to affect the physical condition of a property by defending or guarding it from deterioration, loss or attack, or to cover or shield the property from danger or injury. In the case of buildings and structures, such treatment is generally of a temporary nature and anticipates future historic preservation treatment; in the

case of archeological sites, the protective measure may be temporary or permanent.

Preservation also implies the “stabilization” of properties. Stabilization is the act of protecting deteriorated portions of a historic building through preliminary stabilization measures until additional work can be undertaken. Stabilizing may include structural reinforcement, weatherization, or correcting unsafe conditions. Temporary stabilization should always be carried out in such a manner that it detracts as little as possible from the historic building's appearance.

#### Restoration

Restoration is defined as the act or process of accurately depicting the form, features, and character of a property as it appeared at a particular period of time by means of the removal of features from other periods in its history and reconstruction of missing features from the restoration period. The limited and sensitive upgrading of mechanical, electrical, and plumbing systems and other code-required work to make properties functional is appropriate within a restoration project. [Current definition of this treatment standard, as revised in The Secretary of the Interior's Standards for the Treatment of Historic Properties, 1995:]

## Planning a Preservation Project

### Reconstruction

Reconstruction is defined as the act or process of depicting, by means of new construction, the form, features, and detailing of a non-surviving site, landscape, building, structure, or object for the purpose of replicating its appearance at a specific period of time and in its historic location. [Current definition of this treatment standard, as revised in The Secretary of the Interior's Standards for the Treatment of Historic Properties, 1995:]

### Rehabilitation

Rehabilitation is defined as the act or process of making possible a compatible use for a property through repair, alterations, and additions while preserving those portions or features, which convey its historical, cultural, or architectural values. [Current definition of this treatment standard, as revised in The Secretary of the Interior's Standards for the Treatment of Historic Properties, 1995:]

### Combining Treatments

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

### INAPPROPRIATE TREATMENTS

The following approaches are not appropriate for historically significant properties.

#### Remodeling

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

#### Deconstruction

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

#### Demolition

Any act or process that destroys, in part or whole, a structure, building or site is considered "demolition." This is inappropriate for any historic building.



*Demolition is inappropriate for any historic building.*

#### For More Information

For more information regarding reconstruction treatments for a historic resource please visit the National Park Service web site:

[http://www.nps.gov/hps/tps/standguide/reconstruct/reconstruct\\_index.htm](http://www.nps.gov/hps/tps/standguide/reconstruct/reconstruct_index.htm)

### For More Information

See the following web link to *Preservation Brief 35: Understanding Old Buildings The Process of Architectural Investigation*:

<http://www.nps.gov/tps/how-to-preserve/briefs/35-architectural-investigation.htm>

### Financial Assistance

See the following web site links for financial assistance programs that may be available for the rehabilitation of an historic resource:

New Mexico Department of Cultural Affairs, New Mexico Historic Preservation Division web site for tax credit information to assist in rehabilitation projects:

<http://www.nmhistoricpreservation.org/programs/tax-credits.html>

National Park Service web site for tax credit information to assist in rehabilitation projects:

<http://www.nps.gov/tps/tax-incentives.htm>

## Planning a Preservation Project

A successful preservation project should consider the significance of the historic resource, its key features, and the project's program requirements. When altering a historic building, it is also important to consider preservation and repair prior to considering replacement. The tables and diagrams below and on the following pages provide overall guidance for planning a preservation project.

### Steps to Consider for a Successful Preservation Project

Follow the steps below when planning a preservation project.

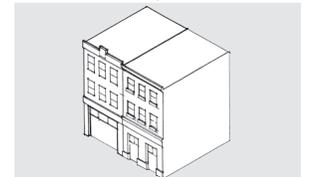
**Step 1. Determine building significance:** The reasons for significance will influence the degree of rigor with which the guidelines are applied, because it affects which features will be determined to be key to preserve. Identifying the building's period of significance is an important first step.



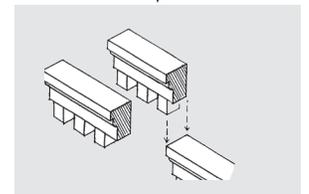
**Step 2. Determine historic integrity:** A historic property has integrity. It has a sufficient percentage of key character-defining features and characteristics from its period of significance which remain intact.



**Step 3. Define program requirements for the desired project:** The functional requirements for the property drive the work to be considered. If the existing use will be maintained, then preservation will be the focus. If changes in use are planned, then some degree of compatible alterations may occur.



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



# Planning a Preservation Project

## Determine Project Approach

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

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



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



**Step 3. Replace:** If it is not feasible to repair the feature, then replace it with one that is the same or similar in character (e.g., materials, detail, finish) to the original one. Replace only that portion which is beyond repair.



**Step 4. Reconstruct:** If the feature is missing entirely, reconstruct it from appropriate (photographic) evidence. (This treatment is only appropriate for small portions of a project, not the majority of the work.)



**Step 5. Compatible Alterations:** If a new feature (one that did not exist previously) or an addition is necessary, design it in such a way as to minimize the impact on original features. It is also important to distinguish new features on a historic building from original historic elements, even if in subtle ways.

In essence, the least amount of intervention is preferred. By following this tenet, the highest degree of integrity will be maintained for the property.



*Preserve character-defining features of a historic building.*



*If a feature is deteriorated or damaged, repair it to its original condition.*

## For More Information:

See the following web link to *Preservation Brief 17: Architectural Character—Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving their Character*:

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

## For More Information

See the following web sites to gain information regarding the history of Las Vegas, New Mexico:

<http://www.lasvegasnewmexico.com/#!history/clilg>

<http://www.lasvegasmuseum.org/>

Also see the National Register Nominations for the Las Vegas districts at the New Mexico Department of Cultural Affairs, New Mexico Historic Preservation Division web site:

<http://www.nmhistoricpreservation.org/cprc/current-nominations.html>

# Planning a Preservation Project

## Which Areas are the Most Sensitive to Preserve?

For most historic resources in Las Vegas, the front wall is the most important to preserve intact. Alterations are rarely appropriate. Many side walls are also important to preserve where they are highly visible from the street. By contrast, portions of a side wall not as visible may be less sensitive to change. The rear wall is usually the least important (excepting free-standing, individual landmarks or certain civic and institutional buildings), and alterations can occur more easily without causing negative effects to the historic significance of the property.

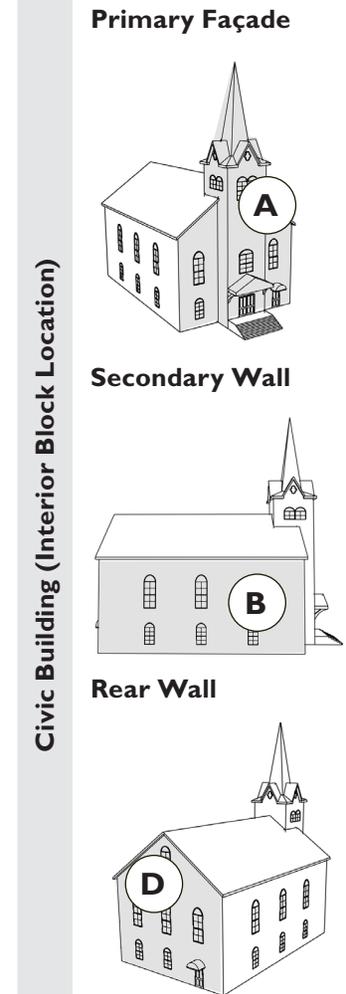
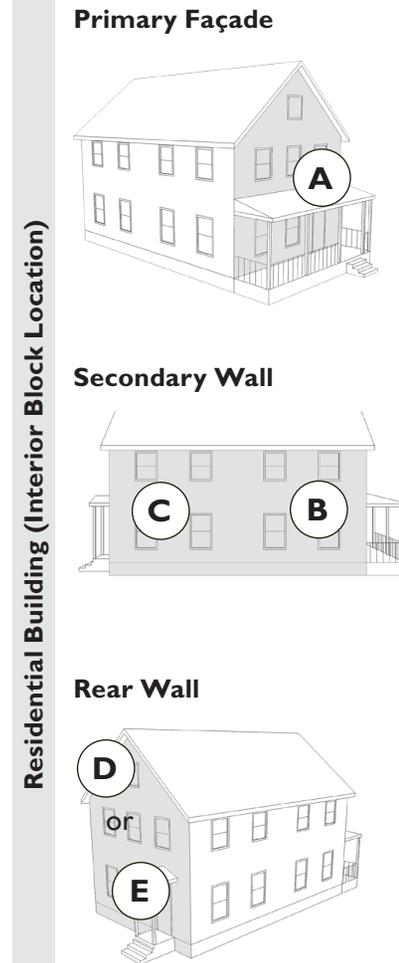
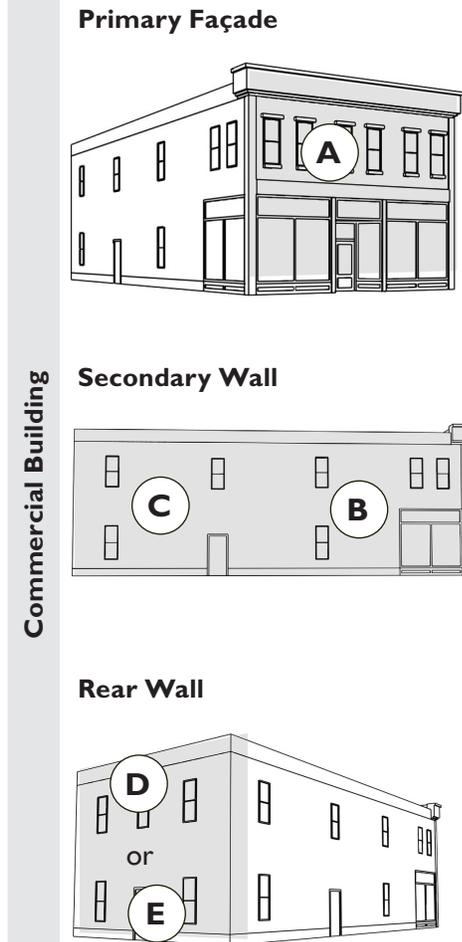
**Location A. Primary Façade:** Preservation and repair of features in place is the priority. This is especially important at the street level and in locations where the feature is highly visible.

**Location B. Highly Visible Secondary Wall:** A compatible replacement or alteration is acceptable. Some flexibility in treatment may be considered.

**Location C. Not Highly Visible Secondary Wall:** Preservation is still preferred; however, a compatible replacement or alteration may be acceptable when it is not visible to the public. More flexibility in treatment may be considered.

**Location D. Highly Visible Rear Wall:** This applies to many cultural buildings of historic significance, such as churches, civic buildings and other landmarks that are designed to be viewed “in the round” or border a public space such as a park. Preservation and repair in place is the priority. Some flexibility may be considered on upper facades.

**Location E. Not Highly Visible Rear Wall:** A compatible replacement or alteration may be acceptable when it is not visible to the public. A higher level of flexibility in treatment may be considered.



# Planning a Preservation Project

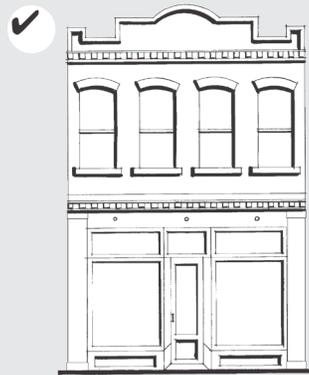
The guidelines discuss a range of improvement options, including reconstruction and replacement of features in various ways. When applied to a building that is already altered, which would be the best approach? This diagram outlines the approaches to consider in making that decision. Approach I is always the first priority.

## ALTERED HISTORIC COMMERCIAL FACADE



The starting condition.

### APPROACH 1: ACCURATE RECONSTRUCTION



#### When should I use this treatment?

- » The building is highly significant.
- » There is good historical information about the design.
- » The needed materials and craftsmen are available.
- » The context has many intact historic buildings.

### APPROACH 2: SIMPLIFIED HISTORIC INTERPRETATION



#### When should I use this treatment?

- » The building is part of the fabric of the district.
- » There is less historical information available about the original design.
- » A phased project is planned.

### APPROACH 3: CONTEMPORARY INTERPRETATION



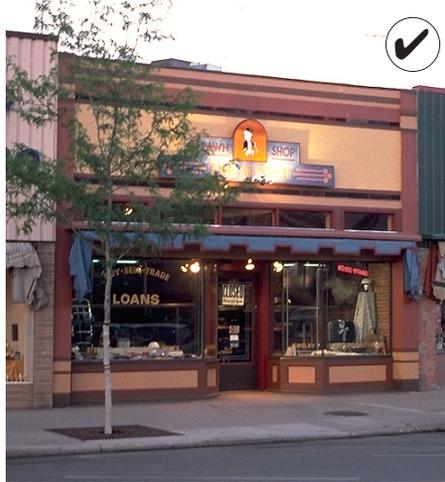
#### When should I use this treatment?

- » There is substantial alteration, making other options difficult.
- » There is less historic information about the original design.
- » The context has more variety.

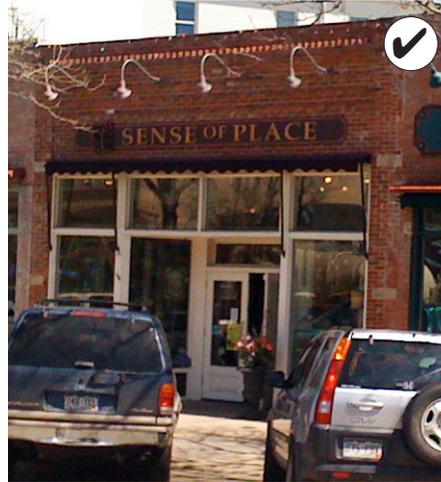
## Planning a Preservation Project



Original building remodel.



Interim improvements to the building included removing the canopy, providing a new sign and painting the stucco covering.



The rehabilitation effort included removing the stucco, reconstructing the cornice and installing a new storefront system.

The building shown above is from Fort Collins, Colorado. It demonstrates a phased project approach. This approach allows for rehabilitation improvements to occur while funding is made available over time.

## Phasing a Project

In some cases, a property owner may wish to make interim improvements, rather than execute a complete rehabilitation of a historic property. This work should be planned such that it establishes a foundation for future improvements that will further assure continued use of the property and retain its historic significance. For example, a simplified cornice element may be installed on a commercial storefront, in lieu of reconstructing the original design, with the intent that an accurate reconstruction would occur later.

### 2.1 Plan interim improvements to retain opportunities for future rehabilitation work that will enhance the integrity of a historic property.

- » Preserve key character-defining features while making interim improvements.
- » Avoid interim improvements that would foreclose opportunities for more extensive rehabilitation in the future.

# Planning a Preservation Project

## Temporary Stabilization Treatments

When a building is to be unoccupied for an extended period of time, it may be secured in a way in which to preserve historically significant features and prevent deterioration from weathering or vandalism. Often termed “mothballing,” such procedures are particularly relevant to properties that have been vacant for a long time. Stabilization should be planned such that the integrity of the property will be maintained.

### **2.2 If a building is unoccupied, secure it in a way that protects its historic character.**

- » Maintain a weather-tight roof. Temporary roofing may be installed if needed.
- » Structurally stabilize the building, if needed.
- » When closing a window or door opening, avoid damaging frame and sash components. Mount any panel to cover the opening on the interior when feasible. Also, paint the panels to match the building color.
- » Provide adequate ventilation to the interior of the building.

#### **For More Information**

For suggestions on specific procedures, see:

- » National Park Service Preservation Brief #31: Mothballing Historic Buildings.

<http://www.nps.gov/tps/how-to-preserve/briefs/31-mothballing.htm>

## Overarching Preservation Principles

The following design principles apply to all historic properties and will be used when evaluating the appropriateness of related work:

### **2.3 Respect the historic character of a property.**

- » The basic form and materials of a building, as well as architectural details, are a part of the historic character.
- » Don't try to change the style of a historic resource or make it look older than its actual age.
- » Confusing the character by mixing elements of different styles or periods can adversely affect the historic significance of the property.

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

- » Converting a building to a new use different from the original use is considered to be an “adaptive reuse,” and is a sound strategy for keeping an old building in service. For example, converting a residential structure to offices is an adaptive use. A good adaptive use project retains the historic character of the building while accommodating a new function.
- » Every reasonable effort should be made to provide a compatible use for the building that will require minimal alteration to the building and its site.
- » Changes in use requiring the least alteration to significant elements are preferred. In most cases designs can be developed that respect the historic integrity of the building while also accommodating new functions.

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

- » Distinctive stylistic features and other examples of skilled craftsmanship should be preserved. The best preservation procedure is to maintain historic features from the outset to prevent the need for repair later. Appropriate maintenance includes rust removal, caulking and repainting.
- » These features should not be removed.

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

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

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

# Background

## Las Vegas Historic Districts

The City of Las Vegas has six designated cultural historic districts. The following descriptions are based on information found in the National Register of Historic Places Nomination Forms and *Historic Las Vegas, New Mexico: The Story of an Intriguing Town*, published by the Las Vegas Citizens' Committee for Historic Preservation, a nonprofit membership organization.

### Library Park

Library Park was set aside as a park by the San Miguel Town Company in 1882. Because of its location, the park began to be surrounded by large frame and brick residences. Two sides of the park retain this character. The other two sides have been changed both in massing and use. Despite this, the park remains a coherent statement of late 19th and early 20th century massing. It also retains a pedestrian scale.

The general character of Library Park is that of a midwestern town with its central square and library, frame and brick houses, church, school and large trees. The combination of the midwestern grid plan and architecture and the Carnegie Library in the center of the park makes this district one of the most coherent illustrations of the Santa Fe Railroad's profound effect on New Mexico.

### El Distrito de las Escuelas

This district, named for early Jesuit and Catholic schools formerly located within and adjacent to it, is home to some of the city's oldest structures. South Pacific, a major street in the district, served as the exit point from Las Vegas for wagons on the Santa Fe Trail.

### Lincoln Park

The Lincoln Park District is a residential area covering approximately thirteen blocks laid out in roughly regular grid. It was the earliest fashionable neighborhood in New Town and is the largest and best preserved railroad boom era (ca. 1880-1900) residential area remaining in New Mexico. Along with Library Park, it is also one of the finest examples of 19th century landscape architecture in New Mexico, incorporating principles of city planning developed by the French Beaux-Arts School including symmetry and long vistas of green space terminating in a monument or building. Trees and shrubs are planted in a pattern and sidewalks radiate outward from a central structure symmetrically to the corners of the park.

### Plaza

After serving as a market place for travelers on the Santa Fe Trail beginning in 1821, the Las Vegas Plaza was officially laid out on April 6, 1835. Although not impressive to early visitors, it played an important part in New Mexico history from the later years of the Mexican Republic until after the coming of the railroad to East Las Vegas in 1879.

The railroad changed the face of the plaza area and resulted in the introduction of architectural styles and building materials prevalent in the eastern part of the United States. Single story adobe buildings contrast sharply with the stone-cut facing, wrought iron and sculptured trim and the ornate Victorian false fronts of later structures.

The busy plaza was cleared of all livestock after the smallpox epidemic of 1877 and by 1881 the center of the plaza was renovated into a park with plantings,

paths and street lamps. Later an eight-sided bandstand was added. The plaza area retains a distinct character and remains an active and important part of Las Vegas.

### Bridge Street

The arrival of the Atchison, Topeka and Santa Fe (AT&SF) Railroad in Las Vegas in 1879 brought with it an influx of commerce expanding the Old Town commercial area down Bridge Street. Many of these structures were one and two-story embellished masonry buildings.

### Railroad Avenue

The arrival of the Atchison, Topeka and Santa Fe (AT&SF) Railroad in Las Vegas in 1879 brought with it an influx of new citizens. Soon afterwards, Las Vegas became an economic boomtown. The district supported a bustling mercantile center, hotels, saloons and dance halls. Unfortunately, many of the early buildings that were built soon after the railroad expansion were lost to a fire. But still the railroad brought modern technology to Las Vegas, with the most visible legacy seen today in the use of fired brick, structural cast iron and pressed metal in "new" construction of the time.

## Background

### Las Vegas Development Timeline

The timeline notes key years in the development of the Las Vegas community.

#### 1835

Las Vegas is established. It appeared as a Hispanic farming community with one-story, flat-roofed adobe buildings organized around a central plaza on the hillside above the Gallinas River.

#### 1846-1916

This period is of greatest importance. It is when the community thrives as a mercantile trade center.

#### 1850

Two residential areas develop around the plaza.

#### 1867

The plaza is opened and a commercial center is established around it. A variety of building styles are prevalent. Residential neighborhoods expand.

#### 1879

Sante Fe Railroad officially arrives. Locates one mile east of the plaza and on the other side of the river. This results in the establishment of two separate communities, Old Town and New Town.

#### 1880s

Permanent commercial building stock is established in thriving commercial areas. At its peak the Old Town business district expands from the plaza area down

Bridge Street-reaching toward New Town. In this decade, Italianate commercial buildings enhance the commercial areas.

Residential development slows in Old Town and expands in New Town.

Parks are established.

#### 1888

East Las Vegas is incorporated.

#### 1893

Economic slow down.

#### 1898

Economy revitalizes.

#### 1903

West Las Vegas is incorporated.

#### 1906

Belen cutoff is completed resulting in an economic blow to the community.

#### 1920s

AT&SF regional offices leave the community resulting in another economic blow to the community.

#### 1970

The two separate communities merge.

#### For More Information

See the following web sites to gain information regarding the history of Las Vegas, New Mexico:

<http://www.lasvegasnewmexico.com/#!/history/cliilg>

<http://www.lasvegasmuseum.org/>

Also see the National Register Nominations for the Las Vegas districts at the New Mexico Department of Cultural Affairs, New Mexico Historic Preservation Division web site:

<http://www.nmhistoricpreservation.org/cprc/current-nominations.html>



*This early image shows various building styles in the commercial district. These reflect the success of commerce within Las Vegas. Photos courtesy of City of Las Vegas Museum and Rough Rider Memorial Collection.*

## Background



*This image of Las Vegas shows early development patterns of Old Town and New Town.*



*Walled corridor of low-scaled residential adobe buildings.*



*Residential buildings centered on lots with uniform setbacks and front yards.*

## Las Vegas Development Patterns

Several development patterns are recognized in the city. For example, when Las Vegas was two separate communities, Old Town and New Town, they were recognized as having similar street grids; however, the pattern was somewhat informal in Old Town and more precise in New Town.

Several patterns found within the city are noted below:

- » Gridded street oriented around a central green, with traditional commercial buildings of 1 to 3 stories oriented to the green. The buildings align at the sidewalk edge. They are often through lots with a street that runs along the back of these properties.
- » Gridded street with traditional square commercial block. Commercial buildings of 1 to 3 stories orient to the street and align at the sidewalk edge. An alley often divides the block to allow for service access to the rear.
- » Walled corridor of low-scaled residential adobe buildings. The buildings are located near the street and often abut one another, resulting in shared walls between properties. Many of the earlier adobes are oriented internally in a traditional Spanish plan.
- » Residential buildings centered on lots with uniform setbacks and front yards. An alley splits blocks allowing for access to secondary structures to the rear of the primary building.
- » Residential buildings located toward the front of the lot with varied setbacks. Secondary structures are located to the rear of the primary building, some accessed by front drives, some by alley and many are through lots.

## Evolution and Change

To say that the area is dynamic is perhaps an understatement. While it retains many framework elements from its early history, other features have changed, some substantially. The fact that it has remained dynamic is a part of its heritage. For this reason, resources that remain which help to interpret that span of human occupation and use are valued. These include commercial and residential buildings, civic structures, parks and components of early infrastructure and archaeology.

While a row of historic buildings may be easily understood as defining a particular span of time, other features are more subtle but still continue to influence patterns of development. These include railroad beds, infrastructure and building foundations.



*Gridded street with traditional square commercial block. Commercial buildings of 1 to 3 stories orient to the street and align at the sidewalk edge.*

# Building Styles

## Las Vegas Building Styles

This section illustrates some of the common styles found within the Cultural Historic Overlay areas. These style descriptions will assist the city in determining which features are key to a property's significance. Note that styles are rarely "pure" in form, and a wide range exists within individual styles. In some cases, alterations may have also occurred that make some features less characteristic of the building's style.

The styles information is provided from "Architectural Classification: Style and Type" by Barbara Zook (Architect and Interim CLG and Grants Coordinator for the State of NM) and Harvey Kaplan (Architectural Review Staff, NM Historic Preservation Division).

### TERRITORIAL

c1846 to c1912

This style is a fusion of traditional flat-roof, adobe construction with milled lumber and fired brick, provincial Greek Revival style detail. It flourished under the influence of the American Occupation especially between the end of the Civil War and the arrival of the railroad in 1879-81. The advent of sawmills circa 1847 provided lumber for rafters and roof decks and was worked into porch posts with molded capitals.

By combining classical proportions and detailing of Greek Revival architecture with massive adobe and stone masonry, the U.S. Army introduced Territorial architecture into New Mexico. All categories of buildings come under its influence.

In NM, it often appears as a modest use of a dentil brick cornice and wooden, pedimented window hoods on otherwise simple vernacular building forms.

#### Character-defining features:

- » Rectangular structures with dentilled brick coping
- » Symmetrically based plan with a central corridor
- » Two story with veranda, sometimes also two story, across the front
- » Primary roof is flat, hip or gable
- » Porch or balcony across front with squared wood porch columns, sometimes with wood moldings added to create capitals
- » Enhanced front entry, sometimes with central door flanked with sidelights and transom
- » Four panel wood doors
- » Double hung wood sashes with six and nine panes of glass, sometimes two over two, sometimes with shutters
- » Pedimented wood lintels over windows and doors (later Territorial had layers of several moldings)

#### Common Construction Materials:

- » Brick (chimneys and coping at top of adobe wall)
- » Adobe
- » Ashlar stone
- » Lime plaster
- » Terne plate (roofing)
- » Wood millwork
- » Glass Windows



The Wesche-Dold Building at 1805 W. Plaza is an example of the Territorial style.



#### For More Information

See the following web site links to assist in identifying building styles and their character-defining features that are not mentioned here.

<http://online.nmartmuseum.org/nmhistory/art-architecture/history-art-and-architecture.html>

[http://www.nps.gov/nr/publications/bulletins/nrb39/nrb39\\_vii.HTM](http://www.nps.gov/nr/publications/bulletins/nrb39/nrb39_vii.HTM)

## Building Styles



Display windows and an ornate cornice can be seen on this 19th Century Commercial building.



This typical commercial building has large display windows, cast iron columns and pressed and folded sheet metal ornamentation above.



These brick commercial buildings exhibit glass storefront windows and a recessed entry.

### 19TH CENTURY COMMERCIAL

c1850s to c1895

Many nineteenth-century commercial structures contain Italianate design features. However, many buildings also contain a variety of detailing not associated with Italianate. These commercial buildings have been divided into four categories: the single storefront, generally twenty-five-feet wide with one entrance; the double storefront, with a width of fifty feet or more and two or three entrances; the corner building which may have entrances on two sides and sometimes a diagonal corner entrance; and the commercial block which generally covers a large area with multiple entrances.

Most nineteenth-century commercial buildings are two or three stories in height, with a flat roof and a variety of ornamental detailing. The “textbook” storefront has a recessed central entrance flanked by large display windows with kickplates, window and door transoms. The primary or roofline cornice is often bracketed with parapets, finials, or simple decorative panels. There is sometimes a secondary cornice separating the first two stories, which sometimes repeat the pattern of the upper cornice. Windows on the upper stories are generally smaller than the display windows on the street level and are usually decorated with molded surrounds, radiating voussoirs, or plain stone lintels.

### Character-defining features:

- » Ornate treatment of the cornice, including the use of large brackets, modillions and dentil courses
- » Protruding sills and/or window headers on upper story windows
- » Glassed storefront with kickplate, display windows and transom features
- » Recessed entry, corner buildings may have corner entrance
- » Double-hung, narrow windows, with lintels (these are sometimes rounded) at upper stories
- » Window panes are one-over-one or two-over-two
- » Projecting window
- » One-part and two-part facaded compositions

### Common Construction Materials:

- » Brick, wood clapboard and cast iron
- » Glass windows
- » Cast metal components
- » Fabricated sheet metal building components

# Building Styles

## NEW MEXICO VERNACULAR

c1870s to c1940s

Vernacular building refers to the common, traditional or popular building types and styles in contrast to architect-designed high style (academic) custom building.

Typically, in the NM Spanish tradition, houses had single-file plans that reflected their room-at-a-time evolution, flat roofs covered with adobe or corrugated metal, adobe walls and in some cases horizontal or vertical (jacal) log construction. Often each single-file room had its own exterior door and, after the first 3 or 4 rooms had been constructed, the houses' footprint may have evolved into an L-shape or U-shape. In some cases the Spanish ideal of a full courtyard house was achieved in this manner. In the traditional evolution, pitched gable roofs were later added above the flat roofs.

Chapels and small churches as well as residences and stores were built in this style. The specific characteristics of this style will vary from area to area.

### Character-defining features:

Residential:

- » One story adobes with gabled roofs, sometimes hipped or with hipped sections, covered with terne or corrugated metal
- » Mud plaster and cement plaster walls
- » L-shaped, u-shaped and rectangular plans

- » Porch extending along the front façade
- » Simple wooden porch posts
- » Dormers
- » Brick chimneys usually within structure
- » One over one double hung wood windows with simple l x wood trim
- » Four panel or one light over three panel wood doors
- » Little or no ornamentation

### Commercial:

- » Stepped parapets with shed portal across front
- » Pressed metal false fronts



Small window openings are seen on this adobe home. The ratio of window to wall openings is a recognizable feature of the New Mexico Vernacular building style on this structure.



The New Mexico Vernacular style is seen above in this one-story adobe with a gabled roof covered in corrugated metal.



This one story adobe with a gabled roof and hipped sections, covered with corrugated metal is a good example of a New Mexico Vernacular building type.

## Building Styles



An elaborate cornice can be seen on the Charles Iffeld Building at 224 N. Plaza.



Upper story windows are symmetrically placed and adorned on the Veeder Building at 1815 W. Plaza.

### ITALIANATE

c1840s to c1880s

In New Mexico, the style was made possible by elaborate cornices and brackets brought by train from the Midwest. Many commercial buildings were built in New Mexico in this style beginning in the 1880s. The style was influenced by Baroque architecture.

#### Character-defining features:

- » Simple forms – cubic masses, sometimes asymmetrical
- » Vertical emphasis
- » Wrought iron grille work and cresting
- » Rusticated quoins
- » Bracketed cornices or eaves of wood or pressed metal, sometimes paired
- » Tall thin double-hung windows, often with round or segmentally arched tops
- » Hood mold



Extended eaves with brackets, wood lintels and stick frieze are character-defining features of the Italianate style.

### Commercial:

- » Flat roof with one to three stories
- » Cast iron columns on first floor to allow for large display windows
- » Upper stories hold symmetrically placed windows adorned with pressed metal or sometimes wood, stone or brick ornamentation
- » Cast iron structural members and pressed metal or wooden ornaments for window moldings, elaborate cornices and brackets or bracketed soffits
- » String course

### Residential:

- » Rectangular almost square building
- » Cast iron columns on first floor to allow for large display windows
- » Upper stories hold symmetrically placed windows adorned with pressed metal or sometimes wood, stone or brick ornamentation
- » Cast iron structural members and pressed metal or wooden ornaments for window moldings, elaborate cornices and brackets or bracketed soffits

### Common Construction Materials:

- » Brick, ashlar stone, stucco, wood often painted to approximate stone
- » Pressed Metal
- » Cast Iron
- » Wrought Iron
- » Terne plate metal roofing

## Building Styles

### ITALIANATE VILLA

c1840s to c1880s

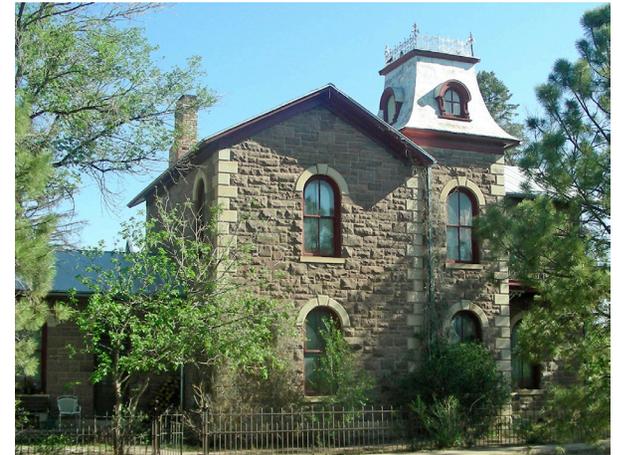
The Italian Villa style of the Victorian era is a combination of picturesque elements drawn from the Italian country villa. It became popular in the U.S. by the mid Nineteenth Century. The movement emphasized the rambling Italian farmhouse, with its characteristic square tower.

#### Character-defining features:

- » Simple forms – cubic masses, sometimes asymmetrical
- » Square towers with hipped roofs
- » Vertical emphasis
- » Wrap-around porches
- » Windows heads with round or segmental arches
- » Hood molds
- » Wrought iron grille work and cresting
- » Quoins
- » Bracketed eaves of wood or pressed metal
- » Low-pitched gable or hipped roofs with deeply projecting eaves
- » Tall thin double-hung windows, often with round or segmentally arched tops
- » Two-stories
- » Balcony

#### Common Construction Materials:

- » Brick, ashlar stone, stucco, and wood
- » Pressed Metal
- » Cast Iron
- » Wrought Iron
- » Terne plate metal roofing
- » Clay tile roofing



*The James H. Ward House at 403 8th Street is one of New Mexico's finest Italianate villas. It has an ashlar foundation, rusticated random ashlar sandstone walls, quoins and cast iron balcony with brackets.*

## Building Styles



*A simple window surround and square post porch supports are found on this Folk Victorian house.*

### FOLK VICTORIAN

c1880s to c1920s

This style was made possible by the advent of the railroad. Common forms are “L” shaped (front gable and wing), rectangular and square with pitched roofs. The style is defined by the presence of Victorian decorative detailing on simple folk or vernacular house forms, which are generally much less elaborate than the Victorian styles. The details are usually of either Italianate or Queen Anne inspiration; occasionally the Gothic Revival influence is seen. The primary areas of the application of this detailing are the porch and cornice line. Porch supports are commonly either Queen Anne-type turned spindles, or square posts with the corners beveled (chamfered) as in many Italianate porches. In addition, lace-like spandrels are frequent and turned balusters may be used both in porch railings and in friezes suspended from the porch ceilings. Window surrounds are generally simple or may have a simple pediment above. This style is differentiated from true Queen Anne by the presence of symmetrical facades and by their lack of the textured and varied walls surfaces characteristic of the Queen Anne.

#### Character-defining features:

- » One to one ½ story
- » L shaped, square or rectangular plan
- » Porch extending along the front façade
- » Porch supports with Queen Anne spindles or square post, hand carved or limited lathe-turned) with beveled corners
- » Dormers

#### Common Construction Materials:

- » Adobe
- » Mud plaster
- » Cement Plaster
- » Wood Frame
- » Wood Millwork
- » Corrugated metal or “v” groove terne roofs

# Building Styles

## ROMANESQUE REVIVAL

c1880s to c1915

Romanesque Revival buildings were being designed and built in NYC by the mid-1840s. Initially ecclesiastical buildings, other institutions were soon built in this style. The chief characteristic of the Romanesque Revival style is the semicircular arch, used for window and door openings as well as a decorative element along the corbel table. Other characteristics include an archivolt of compound arches and square towers of different heights and various roof shapes. A crenellated tower parapet is common.

The Romanesque Revival style differs from the Richardsonian Romanesque in that the primary building material is often brick, light-colored smooth stone or stucco, with an academic or scholarly use of the style without the great emphasis on massiveness of Richardson's work. It often incorporated stone trim for sills, lintels, arch surrounds, and foundations. It was common to churches, commercial and civic buildings, banks and post offices. The lighter French Romanesque or Chateausque style was typical of U.S. post offices in late-19th C.

### Character-defining features:

- » Multi-story buildings
- » Irregular and asymmetrical massing with broad roof planes
- » Squat towers with pyramidal roofs and chimneys
- » Corbel tables
- » Arched or segmentally arched door and window openings
- » One over one double hung wood windows, often paired
- » Dormers
- » Clustered recessed windows with arches or transoms
- » Recessed entryways
- » Decorative plaques and spandrels, with foliate carving
- » Ornamentation subordinated to robust massing
- » Polychrome stonework in lintels, arches and architectural details
- » Heavy post and lintel porches

### Common Construction Materials:

- » Rock-faced coursed ashlar stone
- » Brick
- » Milled wood
- » Wood shingles
- » Concrete
- » Cast stone



*The Masonic Temple is a fine example of the Romanesque Revival style.*

## Building Styles



*The H. J. Mueller House at 524 Columbia is an epitome of Victorian eclecticism, combining the Mansard tower, Second Empire window, mansard and porch brackets, Italianate eave brackets and Queen Anne massing.*

### SECOND EMPIRE

c1860s - 1890s

Architectural styles with French roots. The distinguishing feature is a mansard roof covered with tinplate or slate tiles. Cresting also occurred on a tower element. Architecturally, the word “Victorian” evokes the complexity and irregularity seen in the massing and materials of modest homes to large mansions.

#### Character-defining features:

- » Simple asymmetrical or symmetrical massing
- » Primary roof form: mansard with convex sides
- » One-story veranda porch
- » Brackets supporting eaves
- » Dormers in mansard
- » Portholes dormers in mansard
- » Double-hung windows with decorative window heads
- » Stone foundation
- » Brick or wood lap siding on walls. Decorative wood shingles accent gable ends.
- » Scroll work detailing, at gable and porch eaves
- » Stone quoins
- » Tine plates or slate tiles

#### Common Construction Materials:

- » Wood
- » Brick
- » Stone
- » Wood Frame
- » Wood Millwork
- » Corrugated metal or “v” groove terne roofs

# Building Styles

## QUEEN ANNE c1885 to early 1900s

The Queen Anne Style is noted for its asymmetrical plans and massing, profuse ornamentation and variety of materials, colors and textures. Projecting bays, corner towers, wrap-around porches and irregular roofs contribute to this complex massing. The characteristic spindle work is an American adaptation. In Las Vegas these styles are often more modest and may even be considered folk vernacular in some cases.

The Queen Anne style is associated with exuberant, optimistic railroad boom towns. Mass-produced ornamentation brought via the railroad, included lathe-turned columns, spindle friezes and relief panels. A variety of irregular windows types and of surface materials, brick, decorative terra cotta, cast stone, clapboard, shingles and half-timbering – could be combined into one house. The most elaborate examples are largely houses and hotels. It is usually thought of as a residential style, though it exerted some influence over commercial structures, such as the corner grocery store.



### Character-defining features:

- » Asymmetrical plan, often with projecting bays
- » Irregular, steep roofline, made from terra cotta or pressed metal
- » Hipped roofs with crossed and lower crossed gables
- » Gables decorated with patterned shingles, incised barge boards or more elaborate motifs
- » Iron roof finials and roof cresting
- » Corner towers and turrets
- » Dormers
- » Bay or oriel windows
- » Turned spindles
- » Tall patterned masonry chimneys
- » Sunflower and “British Sunrise” motifs were common in high-style examples

### Common Construction Materials:

- » Brick
- » Shingles
- » Decorative turned wood and terra cotta elements
- » Decorative primary wood doors

*Stick work, brackets, saw-tooth applique in gables, bracket hoods and chamfered porch post are typical features of the Queen Anne style.*



*The stepped-back asymmetrical roof plan (with truncated front gable and full-length dormer windows) is typical of the Queen Anne style.*



*The stepped-back asymmetrical roof plan (with front gable) and decorative porch features are typical of the Queen Anne style.*

## Building Styles



*The vernacular residential style focuses on being functional. The houses are constructed of simple designs, some of which remained common for decades.*

### **SIMPLE VERNACULAR**

c1885 to c1910s

The vernacular residential style focuses on being functional. The houses are constructed of simple designs, some of which remained common for decades. Many of these designs were indeed based on popular styles of the time, but the vernacular structures were much simpler in form, detail and function. Elements from other styles found in the area will appear on the vernacular but in simple arrangements.

#### **Character-defining features:**

- » Simple massing
- » Primary roof form: gable or hipped
- » One-story porch
- » Simple dormers
- » Brick or wood lap siding on walls
- » Overhanging eaves
- » One-story front porch with balustrade
- » Double-hung windows
- » Asphalt shingles

#### **Common Construction Materials:**

- » Brick
- » Adobe
- » Shingles
- » Corrugated metal
- » Decorative turned wood



*Many vernacular designs were based on popular styles of the time, but the vernacular structures were much simpler in form, detail and function.*

# Building Styles

## CLASSICAL/NEO-CLASSICAL REVIVAL

c1895 to c1930s

While American architects resumed flirting with Neo-Classicism in the 1870s, national interest took off again with the 1893 World's Columbian Exposition. The "City Beautiful Movement" was one nationwide result, in planning and civic improvement. Another was the widespread popularity of the Classical Revival or Neo-Classical Revival in architecture.

In New Mexico, most Classical Revival buildings are commercial or institutional structures, often banks, or unusually elaborate residences. The widespread popularity of this style led building material suppliers to offer mass produced "classical" columns and wood trim in place of the Queen Anne ornamentation which had been previously stocked. As a result, many otherwise nondescript buildings and storefronts have a sprinkling of classical elements.

### Character-defining features:

- » Symmetrical shape
- » Tall columns that rise the full height of the building
- » Triangular pediment
- » Domed roof
- » One or two stories with a side gable or flat roof hidden behind a parapet or balustrade
- » Façade is symmetrically composed with dentil course ornamentation
- » Partial or full-front pedimented portico with symmetrical columns or colonnade often two stories
- » Palladian window motif
- » Prominent central door often double
- » Moderate overhang with balustrades frequently located just above the eaves
- » Symmetrical double hung windows
- » Sometimes ornamented with statuary, classical references

### Common Construction Materials:

- » Stone
- » Plaster adornments
- » Stone columns or wood columns painted white
- » Half timber wood



*Partial front pedimented portico with symmetrical columns are classical features on this residential building.*

*The banded piers capped by "capitals" and its modest cornice with dentils make the firehouse Neo-Classical in style.*

## Building Styles



The Las Vegas Railroad Depot with its curvilinear gables is another example of the Mission Revival style.



The Castenada Hotel is a classic example of the Mission Revival Style.



### MISSION REVIVAL/CALIFORNIA MISSION

c1899 to c1930s

An early indication of a reviving interest in the Spanish Colonial heritage of the American Southwest, the Mission Style was first sponsored by the Atchison, Topeka, and Santa Fe Railroad (AT & SF). The Mission Revival Style had certain popularity in New Mexico. It was the AT&SF's official style for their stations and resort hotels. Its design is heavily influenced by the design of California's first mission structures constructed by the missionaries.

It shares, with the Mediterranean Style, a predilection for light colored stucco walls, red tiled roofs and rounded openings. The presence of curvilinear parapets, espadanas (bell cotes) and projecting eaves with exposed rafters easily distinguishes it from the Mediterranean Styles. It was employed in the design of all classes of buildings. For larger structure, churches, schools, hotels and other community buildings, bell towers and portal were used.

The Castenada Hotel, designed by L.A. architects Roehrig and Reinch and built in Las Vegas NM in 1899, might be the earliest example in the state.

#### Character-defining features:

- » White or earth tone smooth plastered stucco walls
- » Thick walls sometimes with nichos
- » Arcades
- » Arched windows and entrances
- » Low pitched predominantly tiled roofs

- » Curvilinear parapets
- » Absence of sculptural elements
- » Balconies
- » Tower roofed with domes or pyramidal roofs
- » Multi-light wood windows sometimes with multi-light transoms, quatrefoil windows or embellishments

#### Common Construction Materials:

- » Stucco
- » Cast stone detailing
- » Tiled Roofs
- » Half Timber Wood



The California Mission Revival styling of stepped parapet and corner pavilions with red tile roofing is seen on the Plaza Drugs building.

# Building Styles

## BUNGALOW /CRAFTSMAN

c1890 - c1940s

The Craftsman style is defined by simple design with low-pitched gable roofs with broad eaves, large front porches, and exposed wooden structural elements. Craftsman houses were bungalows that incorporated locally handcrafted wood, glass, and metal work. The style incorporates a visible sturdy structure with clean lines and natural materials. Craftsman houses include those that came from mail-order house catalogs, such as Sears.

### Character-defining features:

- » Low-pitched roof lines, gabled or hipped roof
- » Deep overhanging eaves with exposed rafters
- » Open front porches, some with battered porch piers
- » Columns supporting the roof
- » Hand-crafted design details; i.e., king post
- » 1 to 1½ stories
- » Double-hung windows with multiple lights in the upper window and a single pane in the lower; some stained or leaded glass
- » Wood, stone, or stucco siding
- » Exterior stone chimneys
- » Built-in cabinets, shelves, and seating
- » Exposed rafters and beams with elaborated ends and/or supported by knee boards
- » Wood lintel over windows and doors

### Common Construction Materials:

- » Wood
- » Brick
- » Adobe
- » Rubbe stone
- » Lime plaster
- » Tern plate
- » Wood millwork



*This building retains some of its Bungalow style features, such as the simple hip roof form, basic massing and exposed rafters. However, the porch features have been inappropriately replaced with thin iron rails.*

## Building Styles



*The pedimented wood lintel over windows and doors is a characteristic of the Territorial Revival style.*

### **TERRITORIAL REVIVAL**

c1930 - present

Found mainly in New Mexico, the Territorial Revival Style followed in the wake of the popular Spanish-Pueblo Revival Style. It is a revival of the Provincial Greek Revival or Territorial Style of c1846-80. It incorporates most of the decorative elements of the Territorial Style. Generally absent from the revival are pitched roofs and folk territorial aberrations. The Territorial Revival Style is, in a sense, a style of ornamentation applied to the modern building forms of the Mid-20th Century. Residences employed contemporary plans rather than Territorial Style plans. Churches and government buildings are much larger than anything built during the Territorial Period. During the late 1930s and the 1940s, Territorial Revival elements, especially brick dentil copings, were incorporated into essentially simplified Art Deco designs.

Architects John Gaw Meem and Gordon Street adopted this style as a form of regional classicism for the New Deal (WPA) presence in New Mexico.

### **Character Defining Features:**

- » Picturesque massing
- » Rectilinear one to three story buildings with flat roofs
- » Parapets with dentilled brick copings
- » White and off white stucco
- » Pedimented trim over windows and doors
- » Square columns, sometimes paired, supporting simple flat roofed portals
- » Multi-light casement windows, evenly spaced, or in residences, centered on facade
- » Four-panel wood door flanked by sidelights and capped with a multi-light transom
- » Multi-light French doors

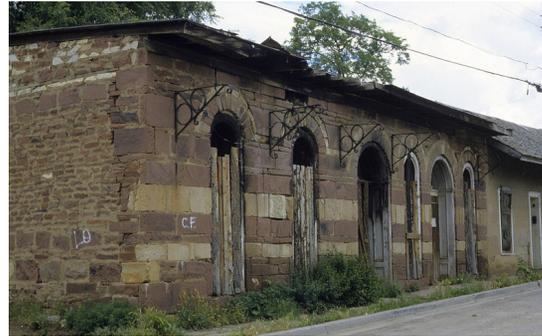
### **Building Materials:**

- » Adobe
- » Wood Frame
- » Concrete Block or Hollow Structural Tile
- » Cement Stucco
- » Wood Millwork
- » True divided light wood windows
- » Four-panel wood doors

## Rehabilitation Case Studies

### Las Vegas Case Studies

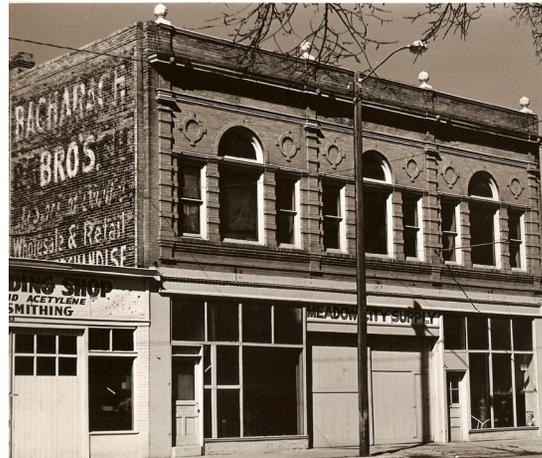
The case studies presented on the following pages show several excellent rehabilitations. Others provide a good faith effort, but may not represent best practices of preserving a historic building. There is also a representative sampling of a few commercial rehabilitation opportunities shown.



*Early image of the Vicente Silva House in disrepair. Photo courtesy of New Mexico MainStreet*



*The Vicente Silva House is an excellent example of a successful rehabilitation effort.*



*Early image of historic buildings. Photo courtesy of City of Las Vegas Museum and Rough Rider Memorial Collection.*



*The pair of buildings as they stand in 2013. This pair of buildings are awaiting rehabilitation efforts (the smaller modest one-store building would require the removal of inappropriate siding, the installation of a small storefront unit and pair of operable doors; a half glass door in the single door opening would be appropriate as well.) The Strousse and Bacharach two-story commercial building would require additional effort. For example, the cornice and parapet should be repaired and secured. An analysis of historic images to understand the original storefront configuration should also be undertaken. These buildings have great potential.*

## Rehabilitation Case Studies



Early image of Plaza Hotel and Charles Ilfeld building. Photo courtesy of City of Las Vegas Museum and Rough Rider Memorial Collection.

### Appropriate and Inappropriate Solutions

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



A check mark indicates appropriate solutions.



An X mark indicates solutions that are not appropriate.



The Plaza Hotel and Charles Ilfeld building are excellent examples of successful rehabilitation efforts.

# Rehabilitation Case Studies



Early image of Appel Brothers 1882 and Anicito Baca 1884 buildings along Bridge Street. Photo courtesy of New Mexico MainStreet



After image of an in-progress building rehabilitation. Note the upper floors and one of the storefronts are excellent examples of successful rehabilitation projects. The Appel Brothers building storefront still has some work to be done. Photo courtesy of New Mexico MainStreet



The B & I Used Furniture building is an excellent example of a successful rehabilitation project.



Early image of a building showing rehabilitation efforts underway. Photo courtesy of New Mexico MainStreet



After image of a successful rehabilitation project. Note the correct placement of wall sign; however, installing glass doors would be more appropriate. Photo courtesy of New Mexico MainStreet

## Rehabilitation Case Studies



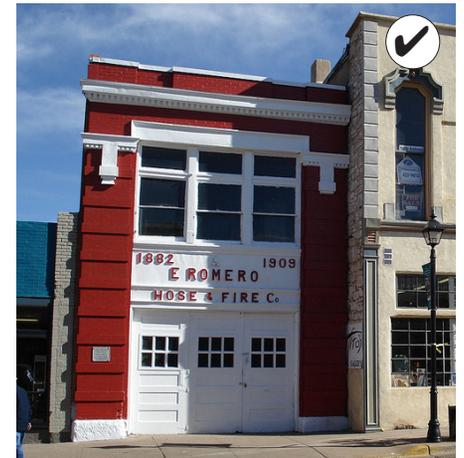
Early image of the Givens, Stern and Nahm, and the T.B. Mills Safety Deposit Co. buildings, named from left to right. Photo courtesy of City of Las Vegas Museum and Rough Rider Memorial Collection.



The Givens and Stern and Nahm buildings are excellent examples of successful rehabilitation efforts.



The cornice and engaged columns have been handsomely restored; however, the addition to the front of the building and the altered upper-story windows are inappropriate. Any future efforts to rehabilitate this building should study the historic images. Historically, the T.B. Mills Safety Deposit Co. building was much more transparent than other commercial buildings of its time. This would be a wonderful feature to reconstruct with the removal of the one-story addition



The Firehouse is an excellent example of a successful rehabilitation effort. Photo series courtesy of New Mexico MainStreet

## Rehabilitation Case Studies



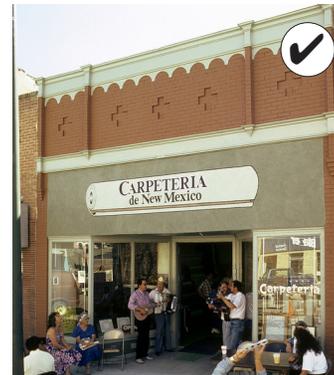
Early image of the Las Vegas 5 - 10 Variety Store-Inc. Photo courtesy of City of Las Vegas Museum and Rough Rider Memorial Collection. Note, this building is not located in the CH District, however; it does demonstrate the rehabilitation of a historic building located in Las Vegas.



After image of a rehabilitation project. Note the handsome restoration of the cornice and windows. However, the contemporary storefront is potentially an inappropriate treatment, except if the existing storefront was removed or was altered beyond repair. In any case, a more appropriate approach to the storefront design would have been to retain a belt course, transom and kickplate. This approach would have retained the proportions of the front building facade. Photo courtesy of New Mexico MainStreet



This image shows a rehabilitation project in progress. Photo courtesy of New Mexico MainStreet.



This after image shows a successful step in the completion of a rehabilitation project; however, this project could be phased. The next step would be to install the missing transom. To understand this configuration researching historic images would be helpful. Photo courtesy of New Mexico MainStreet.

## Rehabilitation Case Studies



*A before image of a historic adobe with inappropriate materials.*



*An after images of the building rehabilitated. This is good rehabilitation of the building, however, it would have been more appropriate to provide a wood windows similar to the windows typically found on this building type.*

# TREATMENT OF HISTORIC RESOURCES

## General Rehabilitation Design Guidelines

These guidelines translate the general principles for historic preservation to the treatment of individual buildings and associated features.

### Building Form

#### 3.1 Preserve and maintain the traditional building form and massing.

- » Retain the simple rectangular forms of commercial buildings; for example, do not change the roof form of a structure.



Simple forms are retained in this images.



The new additions, including the greenhouse and projecting element are inappropriate.

## General Rehabilitation Design Guidelines



Maintain significant character-defining features, including: projecting cornices, recessed doorways, display windows, decorative moldings, window detailing and other decorative features.

### Historic Character-defining Features

Typical historic character-defining features to preserve include:

- » Cornices and eaves
- » Moldings and brackets
- » Windows and doors and surrounds
- » Modillions and other surface ornamentation
- » Columns
- » Storefronts
- » Belt course
- » Kickplates

### For More Information

See web link to *Preservation Brief 17: Architectural Character - Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving Character*.

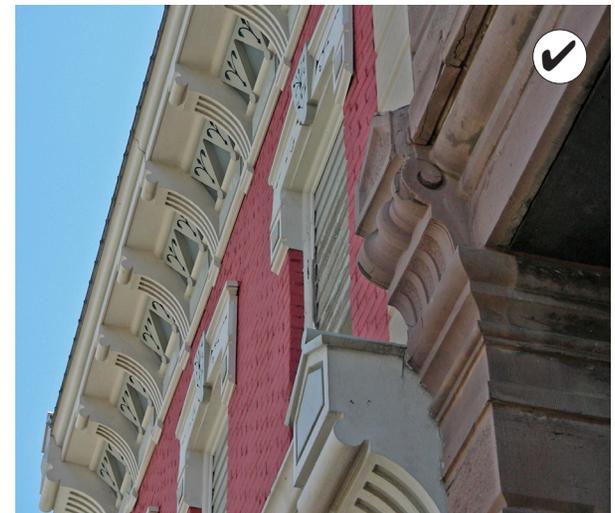
<http://www.nps.gov/tps/how-to-preserve/briefs/17-architectural-character.htm>

## Character-defining Features

Architectural details help convey the significance of historic properties, and should be preserved. The method of preservation that requires the least intervention is preferred in doing so.

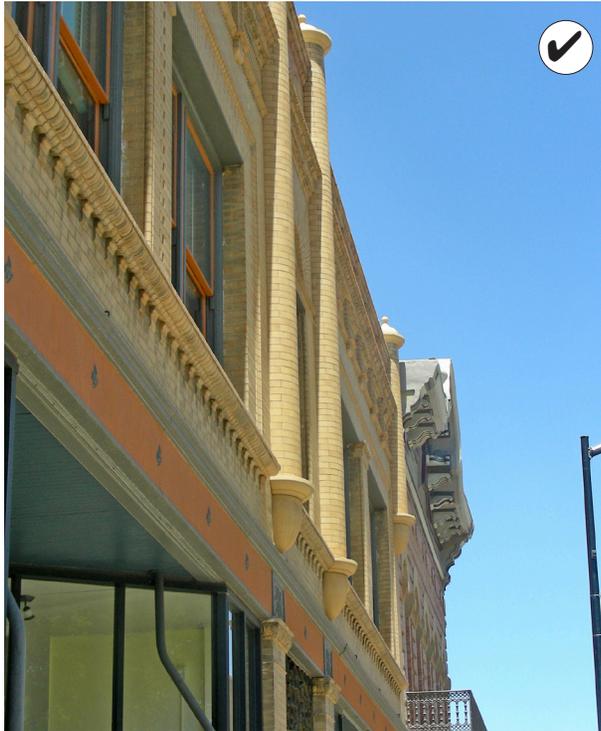
### 3.2 Preserve significant architectural features.

- » Retain and treat exterior stylistic features and examples of skilled craftsmanship with sensitivity.
- » Employ preventive maintenance measures such as rust removal, caulking and repainting.



Preserve significant architectural features.

## General Rehabilitation Design Guidelines



*Employ preventive maintenance measures such as rust removal, caulking and repainting.*



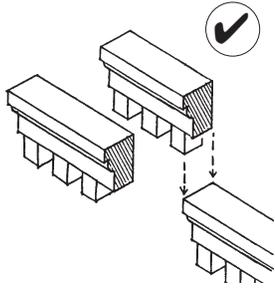
*Retain and treat exterior stylistic features and examples of skilled craftsmanship with sensitivity.*

### Historic Architectural Styles

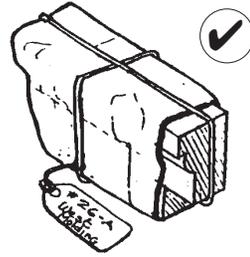
The appropriate treatment for an original building feature often depends on the historic architectural style of the structure. Examples include:

- » Accurate replacement of architectural details
- » Appropriate locations for new windows and doors
- » Appropriate selections for alternative roof materials

## General Rehabilitation Design Guidelines



Patch, piece-in, splice, consolidate or otherwise upgrade deteriorated features using recognized preservation methods.



Document the location of a historic feature that must be removed and repaired so it may be repositioned accurately.



Use the same kind of material as the original detail when feasible.

### For More Information

See web link to *Preservation Brief 27: The Maintenance and Repair of Architectural Cast Iron*

<http://www.nps.gov/tps/how-to-preserve/briefs/27-cast-iron.htm>

and

See web link to *Preservation Brief 47: Maintaining the Exterior of Small and Medium Size Historic Buildings*

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

### 3.3 Repair, rather than replace, significant architectural details if they are damaged.

- » Do not remove or alter distinctive architectural details that are in good condition or that can be repaired.
- » Document the location of a historic feature that must be removed to be repaired so it may be repositioned accurately.
- » Patch, piece-in, splice, consolidate or otherwise upgrade deteriorated features using recognized preservation methods.
- » Minimize damage to historic architectural details when repairs are necessary.
- » Use methods that minimize damage to the original materials when disassembly of a historic element is necessary for its rehabilitation.
- » Protect significant features that are adjacent to the area being worked on.

### 3.4 Use technical procedures for cleaning, refinishing and repairing architectural details that will maintain the original finish.

- » Use the gentlest means possible that will achieve the desired results.
- » Employ treatments such as rust removal, caulking, limited paint removal and reapplication of paint or stain where appropriate.

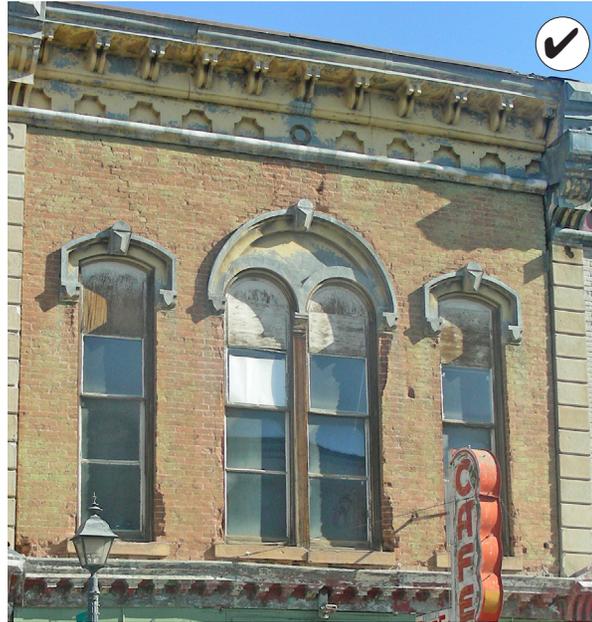
## General Rehabilitation Design Guidelines

### 3.5 Reconstruct an architectural feature accurately if it cannot be repaired.

- » Use a design that is substantiated by physical or pictorial evidence to avoid creating a misrepresentation of the building's history.
- » Use the same kind of material as the original detail when feasible. However, an alternative material may be considered if it:
  - › Has proven durability
  - › Has a size, shape, texture and finish that conveys the visual appearance of the original
  - › Is located in a place that is remote from view or direct physical contact
- » Avoid adding architectural details that were not part of the original structure. For example, decorative millwork should not be added to a building if it was not an original feature, as doing so would convey a false history.

### 3.6 Develop a new design that is a simplified interpretation of an element when reconstruction is not feasible.

- » The new element should be similar to comparable features in general size, shape, texture, material and finish.



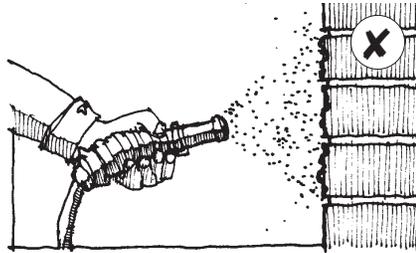
*Use appropriate technical procedures for cleaning, refinishing and repairing architectural details that will maintain the original finish.*

# General Rehabilitation Design Guidelines

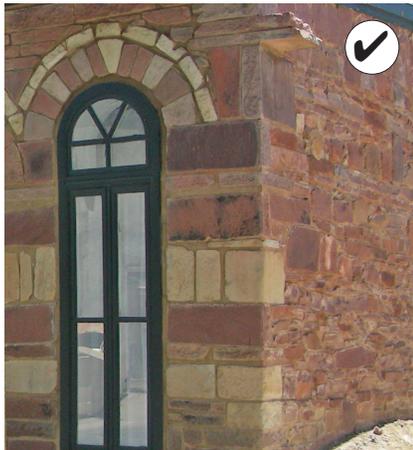
## For More Information

See web link to *Preservation Brief 16: The Use of Substitute Materials on Historic Building Exteriors*.

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



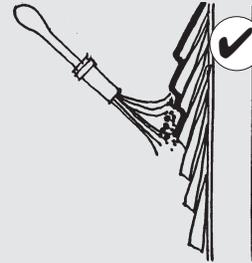
Do not use harsh cleaning methods, such as sandblasting, which can damage historic materials.



The original building materials are key features of historic buildings.

## Maintaining Historic Materials

Primary historic building materials in Las Vegas include masonry (brick, mortar, stone, terra cotta, stucco, and concrete), wood and metal. These should be preserved and repaired whenever possible.



Appropriate treatments to protect specific materials from deterioration include:

- » Masonry
  - › Maintain the natural water-protective layer (patina).
  - › Do not paint or cover with synthetic materials (this can seal in moisture, which may cause extensive damage over time).
  - › Re-point deteriorated masonry mortar joints with mortar that matches the strength, composition, color and texture of the original.
- » Wood
  - › Maintain paint and other protective coatings to retard deterioration and ultraviolet damage.
  - › Provide proper drainage and ventilation.
- » Metal
  - › Maintain protective coatings, such as paint, on exposed metals.
  - › Provide proper drainage.

## Historic Building Materials

Original materials are key features of historic buildings and should be preserved in place whenever feasible. If the material is damaged, limited replacement to match the original should be considered. Original historic building materials should never be covered or subjected to harsh cleaning treatments. Preserving original building materials and limiting replacement to only pieces which are deteriorated beyond repair reduces the demand for, and environmental impacts from, the production of new materials.

### 3.7 Preserve original building materials.

- » Protect original building materials from deterioration (see “Maintaining Historic Materials” at left for information on treating different types of materials).
- » Do not remove original materials that are in good condition.
- » Use a low pressure water wash if cleaning is appropriate before repairs or improvements are made. Chemical cleaning may be considered if a test patch is first reviewed and negative effects are not found.
- » Do not use harsh cleaning methods, such as sandblasting, which can damage historic materials, changing their appearance.

## General Rehabilitation Design Guidelines

### 3.8 Repair original building materials, when needed.

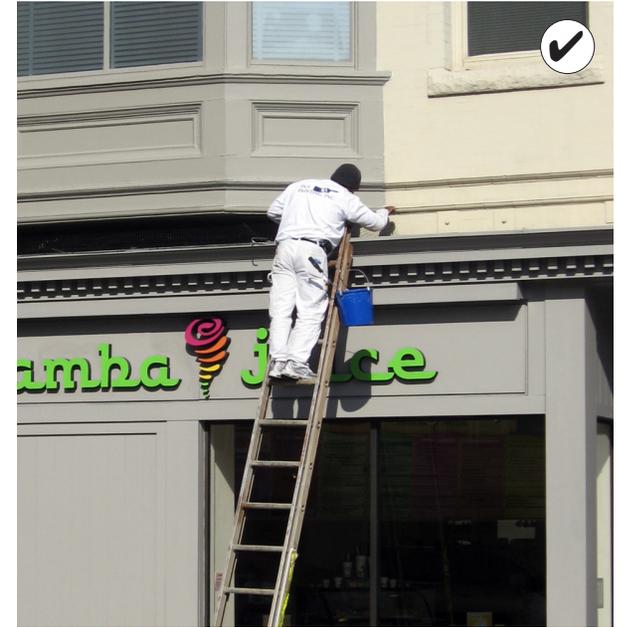
- » Repair deteriorated building materials by patching, piecing-in, consolidating, or otherwise reinforcing the material.
- » Replace only those materials that are deteriorated, and beyond reasonable repair.

### 3.9 Replace original building materials in kind, if repair is not feasible.

- » Use original materials to replace damaged building materials on a primary façade.
- » Use original materials to replace damaged building materials on a non-primary façade whenever possible (see “Alternative Materials” on page 45 for more information on the use of alternative or imitation materials).
- » Replace only the amount of material required.
- » Use only replacement materials that are similar in scale, finish and character to the original material.
- » Use only replacement materials with proven durability.
- » Do not replace building materials on the primary façade, such as masonry and wood siding, with alternative or imitation materials, unless no other option is available.



*Original building materials are key features of historic buildings and should be preserved in place whenever feasible.*



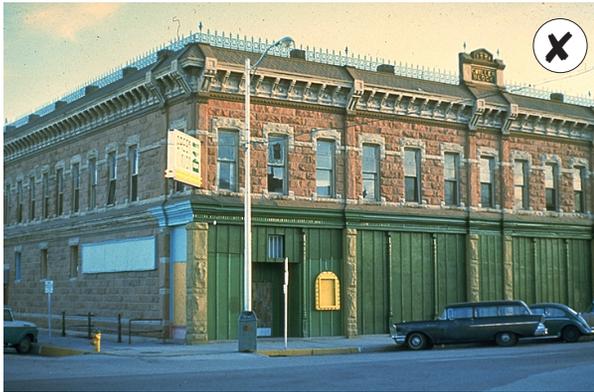
*Repair deteriorated building materials, if needed.*

#### **Alternative Materials**

If it is not possible to use original building materials, alternative or imitation materials may be considered in the following locations:

- » On a secondary wall, accessory building or addition
- » On a primary commercial façade if located above the pedestrian level and materials match the style and detail of the original
- » On a primary residential or commercial façade if no other option is available

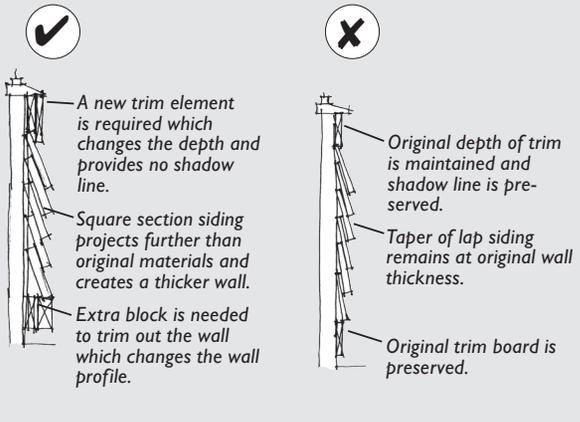
# General Rehabilitation Design Guidelines



Consider removing later covering materials that have not achieved historic significance (top) to reveal the underlying historic materials (bottom). (Fort Collins, CO)

## Replacement Siding

Appropriate replacement siding preserves the key characteristics of the original siding:



Alternative or replacement materials should match the style and detail of the original and be durable in the local climate, such as this case where concrete lintel is used in place of stone.

## 3.10 Do not use synthetic materials, such as aluminum or vinyl siding or panelized brick, as replacements for primary building materials.

- » Do not use modular materials as replacement materials. Synthetic stucco and panelized brick, for example, are inappropriate.
- » In some instances, substitute materials may be used for replacing architectural details. If a new material is used, its style and detail should match the historic model.
- » Green building materials, such as those made with renewable and local resources, may be considered for replacement materials where they will not impact the integrity of a building or its key features.

## 3.11 Preserve the visibility of original historic materials.

- » Consider removing later covering materials that have not achieved historic significance.
- » Once a non-historic siding is removed, repair the original, underlying material.
- » Do not cover or obscure original building materials.
- » Do not add another layer of new material if a property already has a non-historic building material covering the original.

## General Rehabilitation Design Guidelines

### ADOBE

Adobe is a masonry material. Historically, adobe was developed on site by mixing together a variety of nearby natural materials. This included soil, water and binders (i.e., grasses, weeds and cow-dung). The material was then set in block molds and dried in the sun. The blocks were used to build the walls of the structure and were assembled in courses with a layer of mud or mud and lime mortar. The adobe walls were typically finished with a surface coating. These are some of the earliest structures in Las Vegas and should be preserved.

#### 3.12 Protect adobe materials from deterioration.

- » Provide proper drainage away from the foundation and walls.
- » Remove sources that cause deterioration, such as water from sprinklers and landscaping.
- » Maintain appropriate protective surface coatings. For example, the use of elastomeric paints can cause deterioration of adobe surfaces.
- » When repairing adobe walls, use the same kind of material as the original when feasible. Avoid Portland cement, concrete or amended adobe which are not compatible with traditional earthen adobe.

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

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

#### For More Information

See web link to *Preservation Brief 5: Preservation of Historic Adobe Structures*.

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

and

Cornerstones Community Partnerships is an organization that has worked to preserve architectural heritage and community traditions at more than 300 locations in New Mexico and the Greater Southwest.

<http://cstones.org/index.html>



*This adobe structure was properly rehabilitated in several ways. A small indent in the facade properly acknowledges the original opening to an interior court (zaguan) and building materials were appropriately addressed.*



*Protect adobe materials from deterioration. The roof should be replaced on this adobe structure to stabilize this important resource for the future.*

# General Rehabilitation Design Guidelines



Preserve significant masonry features.



Re-point mortar joints where there is evidence of deterioration.

## MASONRY

Masonry includes stone, brick, terra cotta, adobe and concrete. These exist as building walls, site walls, steps and walkways.

### 3.14 Preserve significant masonry features.

- » Examples are walls, cornices, pediments, steps, chimneys and foundations.
- » Avoid rebuilding a major portion of an exterior concrete wall that could be repaired.

### 3.15 Repoint mortar joints where there is evidence of deterioration.

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

#### For More Information

See web link to *Preservation Brief 1: Assessing Cleaning and Water-Repellent Treatments for Historic Masonry Buildings*

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

See web link to *Preservation Brief 2: Repointing Mortar Joints in Historic Masonry Buildings*

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

## PAINT

Historically, most wood surfaces on the exterior of a building were painted to protect them from weathering.

### 3.16 Plan repainting carefully.

- » Always prepare a good substrate. Prior to painting, remove damaged or deteriorated paint only to the next intact layer, using the gentlest means possible.
- » Use compatible paints. Some latex paints will not bond well to earlier oil-based paints without a primer coat.

### 3.17 Do not paint brick or stone that was not painted historically.

- » Masonry naturally has a water-protective layer, or patina, to protect it from the elements. Painting masonry walls can seal in moisture already in the masonry, thereby not allowing it to breathe and causing extensive damage over the years.
- » If a masonry wall has been painted, it is often best to repaint it the original color of brick. Sandblasting methods should not be used to remove paint from brick.

#### For More Information

See web link to *Preservation Brief 10: Exterior Paint Problems on Historic Woodwork*

<http://www.nps.gov/tps/how-to-preserve/briefs/10-paint-problems.htm>

# General Rehabilitation Design Guidelines

## Building Components

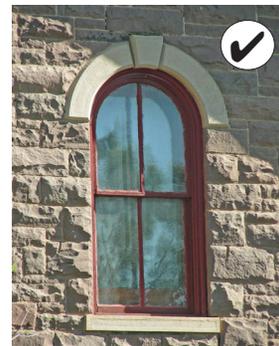
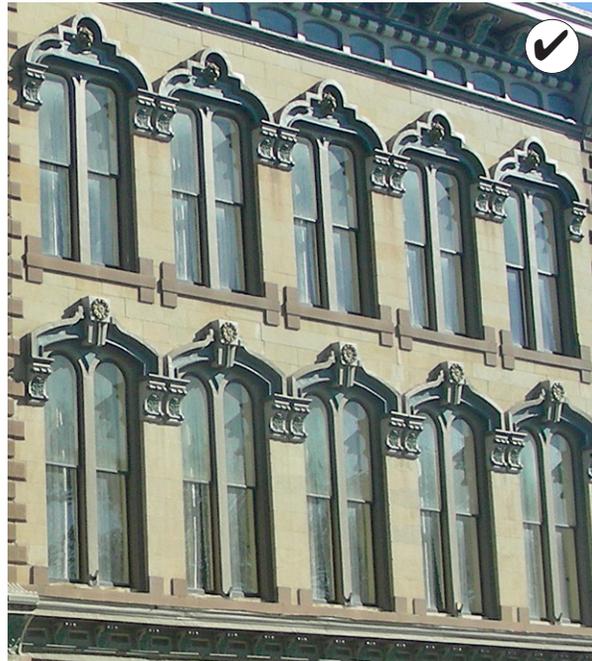
Building components include windows, doors, roofs, foundations, storefronts and other original features that help establish the significance of historic structures. The following pages provide guidelines for individual building components.

### WINDOWS

Original windows help convey the significance of historic structures, and should be preserved. They can be repaired by re-glazing and patching and splicing elements such as muntins, the frame, sill and casing. Repair and weatherization also is more energy efficient, and less expensive than replacement. If an original window cannot be repaired, new replacement windows should be in character with the historic building.

#### 3.18 Maintain and repair historic windows.

- » Preserve historic window features including the frame, sash, muntins, mullions, glazing, sills, heads, jambs, moldings, operation and groupings of windows.
- » Preserve the historic ratio of window openings to solid wall on a primary facade.
- » Repair and maintain windows regularly, including trim, glazing putty and glass panes.
- » Repair, rather than replace, frames and sashes, when possible.
- » Restore altered window openings to their original configuration, when possible.



Maintain historic windows and their stylistic features.

### Historic Window Components

Window components to consider include:

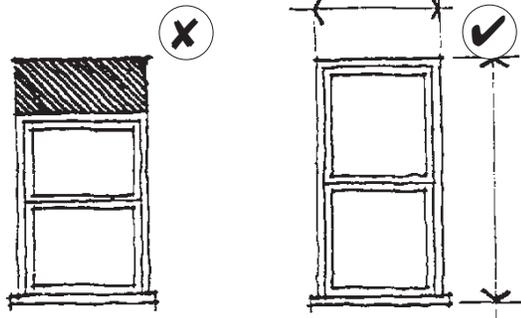
- » Sash
- » Frame
- » Number of lights (panes)
- » Shutters
- » Security Devices (bars and screens)
- » Storm windows



## General Rehabilitation Design Guidelines



Do not reduce an original opening to accommodate a smaller window or increase it to accommodate a larger window.



Preserve the size and proportion of a historic window opening.

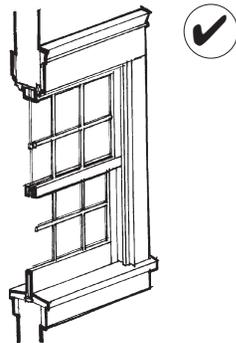
### Alternative Window Designs

If it is not possible to match the original design and materials of a window, then an alternative design may be considered in the following locations:

- » On a non-primary façade, accessory building or addition
- » On a primary façade if no other option is available

Alternative window designs should:

- » Match the general profile and details of the original window, whenever possible.
- » Use materials that match the original appearance in dimension, profile and finish.



Match the appearance of the original window design (i.e., if the original is double-hung, use a double-hung replacement window, or a window that appears to be double-hung).

### 3.19 Replace an original window with a matching design if repair is not feasible.

- » Match the appearance of the original window design (i.e., if the original is double-hung, use a double-hung replacement window, or a window that appears to be double-hung).
- » Maintain the original size, shape and number of panes.
- » Match the profile of the sash and its components to the original window, including the depth of the sash, which may step back to the plane of the glass in several increments.
- » Use clear window glazing that conveys the visual appearance of historic glazing (transparent low-e glass is preferred).
- » Do not use vinyl and unfinished metals as window replacement materials.
- » Do not use metallic or reflective window glazing.
- » Do not reduce an original opening to accommodate a smaller window or increase it to accommodate a larger window.

## General Rehabilitation Design Guidelines

### 3.20 Restore a historic window opening that has been altered.

- » When possible, restore a historic window opening that previously existed.
- » Restore the external appearance of an original window that has been affected by the addition of dropped ceilings, or other internal building design modifications.

### 3.21 When necessary, locate and design a new window opening to preserve the overall rhythm and arrangement of windows on a building wall.

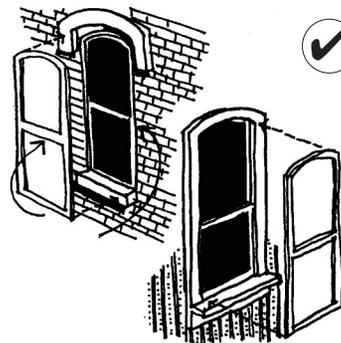
- » Locate a new window opening to match the general arrangement of historic windows in a building wall.
- » Design a new window opening to match historic window proportions on the same façade.
- » Do not significantly increase the amount of glass on a primary façade as it will negatively affect the integrity of the structure.

### 3.22 Enhance the energy efficiency of original windows.

- » Make the best use of original windows; keep them in good repair and seal all the leaks.
- » Maintain the glazing compound regularly. Remove old putty with care.
- » Place wood storm window internally when feasible to avoid the impact upon external appearance.
- » Use storm window inserts designed to match the original window frame if placed externally.



Preserve the overall rhythm and arrangement of windows on a building wall.



Place storm windows internally when feasible to avoid exterior visual impacts (right). Use storm window inserts designed to match the original frame if placed externally (left).



When possible, restore a historic window opening that has been altered.

#### For More Information

See web link to *Preservation Brief 9: The Repair of Historic Wooden Windows*

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

See web link to window retrofit article from the National Trust for Historic Preservation web site

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

Web link to window treatments National Park Service Tech Notes. Scroll down page to window to secure links

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

# General Rehabilitation Design Guidelines

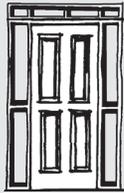
## Historic Door and Entry Components

Original door and entry features to consider include:

- » Door
- » Detailing
- » Sills
- » Surround
- » Transoms
- » Threshold
- » Moldings
- » Heads
- » Jambs
- » Flanking sidelights

## Typical Historic Doors

Common historic entries include single doors with wood panels, wooden doors with glass lights and wooden doors with sidelights and/or transoms.



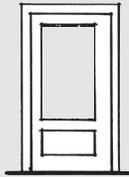
*Door with transom and sidelights*



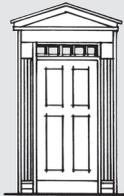
*Paneled door with glass panes*



*Paneled door*



*Storefront door*



*Colonial revival door*



*Half-glass door*

## DOORS AND ENTRIES

The design, materials and location of original doors and entries help establish the significance of historic structures and should be preserved. When a new door is needed, it should be in character with the building, especially when it is located on a primary wall.

### 3.23 Maintain an original primary entrance.

- » Preserve original and decorative features, including door frames, sills, heads, jambs, moldings, detailing, transoms and flanking sidelights.
- » Repair locks and other hardware if feasible.
- » Do not alter the original size and shape of a historic door opening.
- » Do not change the historic position of doors on primary façades.
- » Do not add a new door opening on a primary façade.
- » Do not enclose transoms or sidelights.

## General Rehabilitation Design Guidelines

### 3.24 Repair or replace a damaged door to maintain its general historic appearance.

- » Use materials that appear similar to that of the original door.
- » When replacing an original door on a primary façade, use a design that appears similar to the original door.
- » When replacing an original door on a non-primary façade, consider an alternative design that is in character, if a design that is similar to the original is not feasible.
- » Do not use a featureless, flush face door where it is not in character.



*Design a new door to match historic door proportions.*



*Consider the architectural style of the building when locating a new door.*

### 3.25 When necessary, locate and design a new door and entry to preserve the original façade composition.

- » Locate a new door to be consistent with the historic architectural style of the structure, especially if located on the primary façade.
- » Design a new door or entry to match historic door proportions.



*When replacing an original door on a primary façade, use a design that appears similar to the original door.*

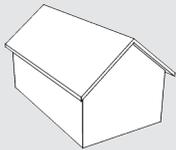


*When necessary, locate and design a new door and entry to preserve the original façade composition.*

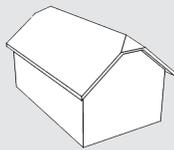
# General Rehabilitation Design Guidelines

## Typical Roof Shapes and Types

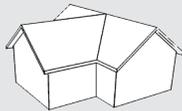
Flat, gabled and hip roof forms are found within the districts, but a number of other roof forms occur. They include:



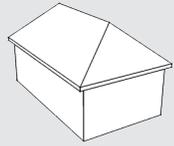
Gabled



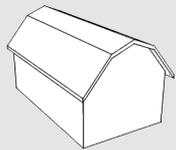
Clipped Gable



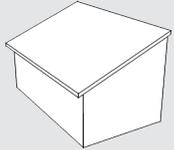
Cross-Gabled



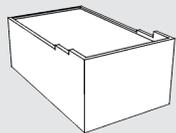
Hipped



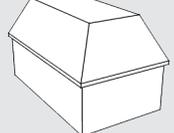
Gambrel



Shed



Flat



Mansard



Preserve and maintain original roof materials.

### Maintenance Tips:

- » Look for breaks or holes in the roof surface and check the flashing for open seams.
- » Watch for vegetation, such as moss and grass, which indicates accumulated dirt and retained moisture.
- » Patch and replace areas with damaged roof material (often, repairing a roof can be much less expensive than complete replacement).

## ROOFS

The form, shape and materials of an original roof help define the character of a historic structure and should be preserved. Where necessary, new roof elements, such as dormers, may be added if they remain subordinate and in character with the design of the original structure.

When repeated along the street or within a group of buildings, the repetition of similar roof forms contributes to a sense of visual continuity. In each case, the roof pitch, its materials, size and orientation are all distinct features that contribute to the character of a roof.

### 3.26 Preserve the original roofline and shape on a historic structure.

- » Maintain the perceived line and orientation of the roof as seen from the street.
- » Maintain traditional overhangs because they contribute to the perception of the building's historic scale.
- » Avoid altering the angle of a historic roof.
- » Do not cut back exposed roof rafters and soffits.

### 3.27 Maintain and repair original roof materials wherever possible.

- » Preserve decorative elements, including crests and chimneys.
- » Retain and repair roof detailing, including gutters and downspouts.
- » Avoid removing historic roofing material that is in good condition or that can be repaired.

## General Rehabilitation Design Guidelines

### 3.28 Use replacement roof materials that are similar in scale, texture, finish and color to traditional roof materials.

- » Replacing with the same material is preferred.
- » Consider the architectural style of the structure when an alternative material must be used.
- » Consider using a composition shingle roof.
- » If using metal roof materials, apply and detail them in a manner compatible with the historic character such that they do not distract from the historic appearance of the building.
- » Use a color similar to the original, or of the material in weathered condition.
- » If repairing a specialty roof material such as glazed tile, use a matching replacement material.
- » Consider using cement tiles when replacing clay tile roofs on larger buildings.
- » If using shingles with embedded photo voltaic systems, use a dark color.
- » Do not use rolled roofing material except on a flat roof.



Where possible, preserve and maintain original finials.

### 3.29 If it is necessary to add a new dormer, skylight and other feature, design it to be compatible with the original structure.

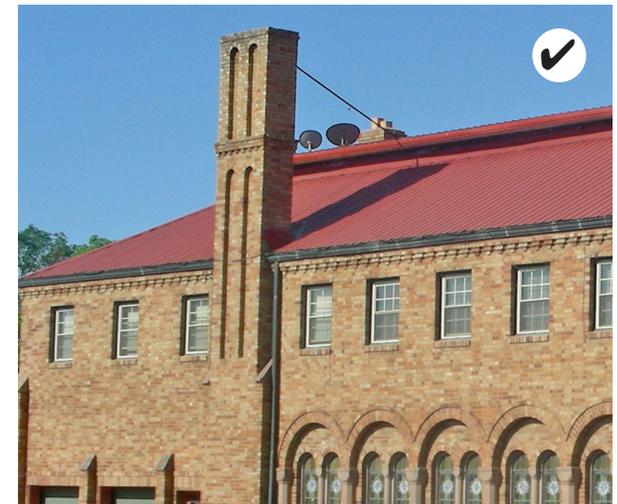
- » Design a dormer to be subordinate to the overall roof mass and in scale with those on similar historic structures.
- » Locate a dormer below the original roof ridgeline, to maintain the sense of the original roof plane.
- » Locate a new dormer or skylight on a side or rear-facing roof slope, when possible.
- » Install a skylight to have a low profile.
- » Do not install a bubble skylight, or other form that is not flat.
- » Do not install a skylight on a front-facing roof plane.
- » Do not visually overwhelm the original roof with dormers, skylights and other features.



Preserve the original roofline and shape on a historic structure.



Use replacement roof materials that are similar in scale, texture, finish and color to traditional roof materials.



Preserve chimneys and other decorative elements wherever possible.

## General Rehabilitation Design Guidelines



*Maintain and repair an original foundation.*

### FOUNDATIONS

An original foundation helps define the character of a historic structure and should be preserved.

Altering or replacing original foundation walls is discouraged. However, new windows and window wells may sometimes be appropriate on non-primary façades. It may also be necessary to replace original foundation walls with compatible new materials where the original foundation is deteriorated beyond repair.

#### **3.30 Preserve and repair an original foundation.**

- » Re-point original masonry foundations to match the original design.
- » Design landscaping and other site features to keep water from collecting near the foundation.
- » Do not cover an original foundation with newer siding material.
- » Do not install windows and window wells on the front façade of an original foundation.

#### **3.31 If necessary, replace a foundation wall using new material that is similar in character to the original.**

- » For example, if a stone foundation must be replaced, a concrete design that conveys the scale and texture of the original may be considered.
- » Use materials and details that are similar to those used in foundations on nearby historic properties.
- » Do not increase the height of the structure when replacing a foundation wall as it will alter the alignment of historic façades along the block.
- » Do not include windows and window wells on the front façade of a new foundation, unless they are in character with the context.

# Rehabilitation of Commercial Properties

## STOREFRONTS

Many storefronts in Las Vegas have components seen traditionally on commercial buildings. The repetition of these standard elements creates a visual unity at the street that should be preserved. These features should not be altered, obscured or removed. Preserving a historic storefront maintains interest to pedestrians by providing views to goods and activities inside.

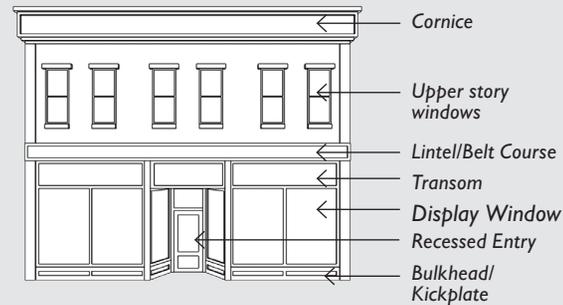
### 3.32 Preserve these character-defining elements on a commercial facade with traditional storefront:

- » Cornice: A decorative band at the top of the building
- » Upper-story windows: Windows located above the street level often have a vertical orientation.
- » Lintel or mid-belt cornice: A decorative band at the top of the first floor
- » Sign band: A flat band running above the transoms to allow for the placement of signs
- » Transom: The upper portion of the display window, separated by a frame
- » Display windows: The main portion of glass on the storefront where goods and services are displayed
- » Entry: Usually set back from the sidewalk in a protected recess
- » Kickplate: Found beneath the display window

Note that the sketch to the right represents some, but not all, of the typical character-defining elements of a commercial storefront.

### Commercial Storefront Elements

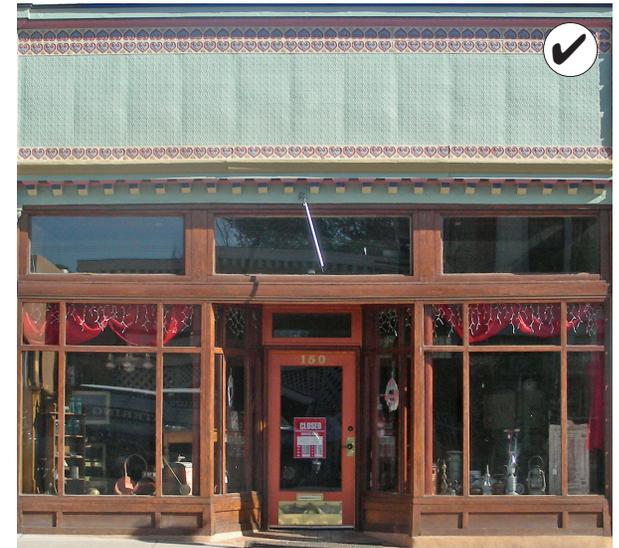
Historic commercial storefronts typically feature a tall ground floor storefront level and upper stories with shorter floor-to-floor heights. The key character-defining features of a commercial storefront are illustrated below.



### For More Information

See web link to *Preservation Brief 11: Rehabilitating Historic Storefronts*

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



Preserve key features of a commercial storefront.

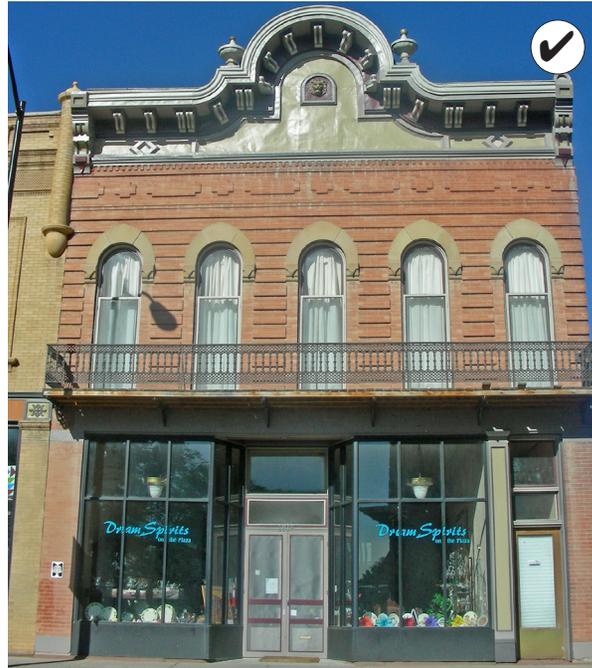
## Rehabilitation of Commercial Properties



Retain the kickplate as a decorative panel.



The repetition of cornice lines adds to the visual continuity along the street.



Maintain and repair an original commercial storefront.

### Storefront Maintenance

Storefronts communicate to the customer the nature of the merchant's business. The storefront materials, signs, window displays, and lighting establish an image for the merchant and the outside world. It is important to:

- » Keep storefronts neat and clean
- » Establish attractive window displays
- » Provide adequate lighting

### 3.33 Repair an altered storefront to its original design.

- » Use historic photographs when determining the original character of a storefront design.

### 3.34 Alternative designs that are contemporary interpretations of traditional storefronts may be considered where the historic facade is missing and no evidence of it exists.

- » The new design should continue to convey the character of typical storefronts. The storefront system should be in proportion to the building. The storefront components should also be appropriately proportioned to one another.

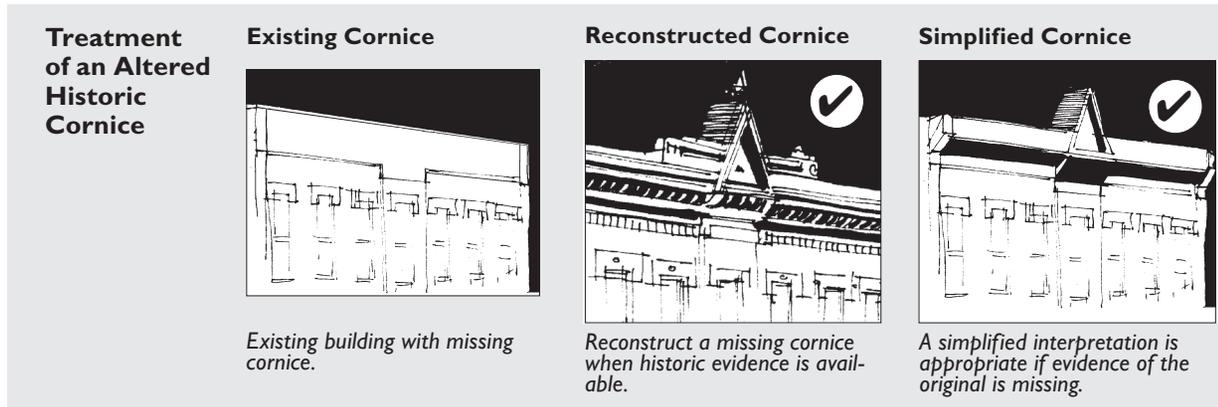
### 3.35 Retain the kickplate as a decorative panel.

- » The kickplate, located below the display window, adds interesting detail to the streetscape and should be preserved.
- » If the original kickplate is covered with another material, consider exposing the original design.

### 3.36 If the original kickplate is missing, develop a sympathetic replacement design.

- » Wood is an appropriate material for a replacement on most styles; however, alternative materials may also be considered when appropriately used with the building style.

## Rehabilitation of Commercial Properties



*Retain the original shape of a historic transom.*

### 3.37 Preserve the character of the cornice line.

- » Most historic commercial buildings have cornices to cap their facades. Their repetition along the street contributes to the visual continuity on the block.

### 3.38 Reconstruct a missing cornice when historic evidence is available.

- » Use historic photographs to determine design details of the original cornice.
- » Replacement elements should match the original, especially in overall size and profile.
- » The substitution of another old cornice for the original may be considered, provided the substitute is similar to the original.

### 3.39A simplified interpretation is also appropriate for a replacement cornice if evidence of the original is missing.

- » Appropriate materials include brick, stamped metal, wood and some durable synthetics.

### 3.40 Retain the original shape of the transom in a historic storefront.

- » Transoms, the upper glass band of traditional storefronts, introduced light into the depths of the building, saving on light costs. These bands should not be removed or enclosed.
- » The shape of the transom is important to the proportion of the storefront, and it should be preserved in its historic configuration.
- » If the original glass is missing, installing new glass is preferred. However, if the transom must be blocked out, be certain to retain the original proportions. One option is to use it as a sign panel or decorative band.

## Rehabilitation of Commercial Properties



*Compatible interpretations of traditional storefront components are appropriate where the original is missing. (Boulder, CO)*

### Contemporary Storefront Designs

When an original storefront is largely missing, it may be appropriate to design a replacement that is a contemporary interpretation of a traditional storefront. A contemporary replacement design should:

- » Promote pedestrian interest and an active street-level façade
- » Use high-quality, durable materials that are similar in type and scale to traditional materials
- » Be located within the original structural frame of sidewalls and lintel or cornice that spaces the storefront opening
- » Convey the characteristics of typical historic storefronts, including:
  - › Traditional storefront elements such as a bulkhead and transom
  - › The transparent character of the display windows
  - › Recessed entry
- » Use a simple and relatively undecorated design
- » Relate to traditional elements of the façade above
- » Preserve early storefront alterations that have become historically significant



*Preserve and maintain a parapet wall.*

### 3.41 Do not alter a parapet wall on a highly visible façade.

- » Inspect parapets on a regular basis. They are exposed to the weather more than other parts of the building, so watch for deterioration such as missing mortar or excessive moisture retention.
- » Avoid waterproofing treatments, which can interfere with the parapet's natural ability to dry out quickly when it gets wet.

## Rehabilitation of Commercial Properties

### SECONDARY ENTRANCES

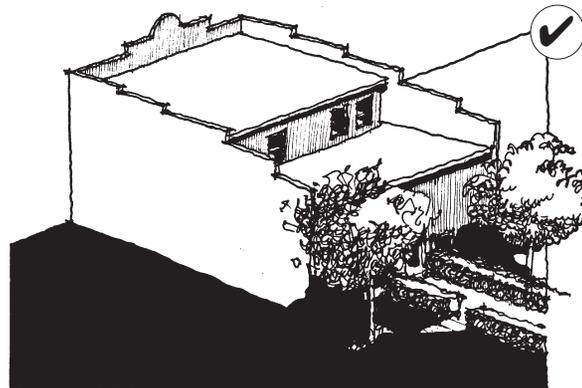
When the back side of buildings are developed for public use, for example, where a parking area abuts the back side of a building or where the back side of a building abuts the public right-of-way (through lot), it will be important to enhance these secondary/rear entrances.

#### 3.42 Enhance a secondary entrance when possible.

- » Canopies and plant materials are encouraged to define secondary entrances.



*Canopies and plant materials are encouraged to define secondary entrances.*



## Rehabilitation of Commercial Properties



*Original building.*



*After. When developing a new design for the side of a building, incorporate original openings when feasible.*

### **SIDES OF BUILDINGS**

The side elevations of buildings are important features on commercial cross streets. Some are just as detailed as a front facade and should be carefully preserved. Many, however, are more plain. The original character of the side facade should be respected in rehabilitation, although more flexibility is accepted here than on the building front. The building side, if enhanced, should always remain secondary in appearance and original openings should be preserved.

#### **3.43 Retain original openings on the side facade of a building during a rehabilitation project.**

- » When developing a new design for the side of a building, incorporate original openings when feasible.

# Rehabilitation of Commercial Properties

## Additions to Commercial Properties

Two distinct types of additions to historic commercial buildings may be considered. First, a ground-level addition that involves expanding the footprint of a structure. Such an addition should be to the rear or side of a building. This will have the least impact on the character of the building. Second, an addition to the roof may be designed that is subordinate in character and set back substantially from the front of a building. In addition, the materials, window sizes and alignment of trim elements on the addition should be compatible with those of the existing structure.

### 3.44 Design an addition to a commercial property to be subordinate to the original historic building.

- » Place an addition to the side or the rear of the original historic structure when possible.
- » Place a rooftop or upper-story addition to the rear to minimize visual impacts from public streets.
- » Do not locate an addition on a primary façade.
- » Design the addition to be modest in character, so it will not detract attention from the historic facade.
- » Design the addition to be distinguishable as new, and still compatible in design.

### 3.45 Do not damage the historic character of the original building when adding an addition.

- » Do not damage or obscure significant architectural features of the original historic building.

### 3.46 Clearly differentiate an addition from the original historic structure.

- » Use changes in material, color and/or wall plane.
- » Consider using a lower-scale connecting element to join an addition to a historic structure.
- » Consider using contemporary architectural styles or materials in an addition (a simplified version of the architectural style of the original historic structure may also be appropriate).

#### For More Information:

See web link to *Preservation Brief 14: New Exterior Additions to Historic Buildings: Preservation Concerns*

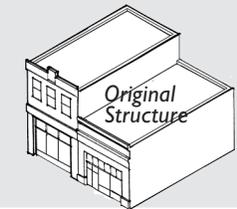
<http://www.nps.gov/tps/how-to-preserve/briefs/14-exterior-additions.htm>

### Locating an Addition to a Historic Commercial Structure

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

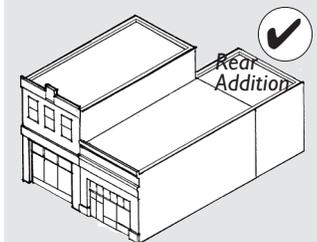
#### Original Structure

The one-story commercial building illustrated at right is historic.



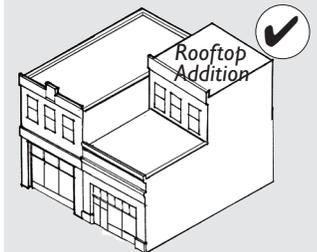
#### Rear Addition

The rear addition illustrated at right is appropriate.



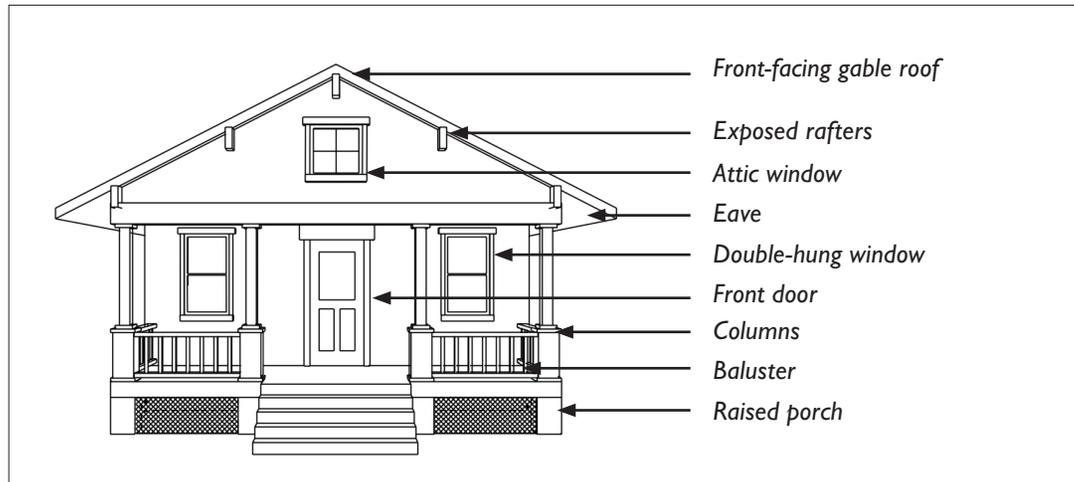
#### Rooftop Addition

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



# Rehabilitation of Residential Properties

## Typical Character-defining Elements of a Residential Facade



Preserve and maintain character-defining elements of a residential facade. However, some architectural styles are more embellished than the simple cottage that is shown here. Character-defining features of these styles should also be preserved.

## RESIDENTIAL PROPERTIES

Many residential buildings in Las Vegas have components seen traditionally. The repetition of these standard elements creates a visual unity at the street that should be preserved. These features should not be altered, obscured or removed. The preservation of a residential facade also will help maintain a pedestrian-friendly environment.

### 3.47 Preserve these character-defining elements on a traditional residential facade:

- » **Building and roof orientation:** Orientation of building and roof in respect to the street
- » **Exposed rafters:** Structural component at eaves
- » **Attic window or vent:** An opening in a gable end
- » **Eaves:** Portion of the roof that overhangs the vertical walls
- » **Porch:** Typically a one-story covered, unenclosed or partially enclosed entry element
- » **Front door:** The primary entrance into the building.
- » **Windows:** An opening in the wall
- » **Trim:** Wood that covers transition between building elements
- » **Dormer:** A window that projects vertically from the roof or wall

## Rehabilitation of Residential Properties



### PORCHES AND STOOPS

Original porches and stoops are among the most important character-defining elements of residential façades and should be preserved. Such building components influence the perceived scale of the structure, and help define building entrances.

Altering, enclosing, or removing an original porch or stoop is discouraged. However, enclosure or replacement may sometimes be necessary. For example, a property owner may wish to reintroduce a porch that was removed at some point in the past.

#### 3.48 Maintain and repair an original porch or stoop, when feasible.

- » Maintain the historic location and form of a porch or stoop.
- » Maintain and repair historic porch and stoop components and details.
- » Do not remove an original porch or stoop.

#### 3.49 Replace porch or stoop components to match original ones, when necessary.

- » Replace missing or deteriorated components and decorative features to match existing components and features.
- » Use similar materials to those used originally, if possible.
- » Use historical documentation to guide the design of a replacement component or decorative feature, or design simplified versions of similar components seen on nearby historic properties, if no documentation is available.
- » Maintain the overall composition when replacing components and decorative features (i.e., when replacing balusters, match the original proportions and spacing).
- » Consider restoring altered or non-original components and decorative features to their original condition (i.e., if original wood porch steps have been replaced with concrete, consider restoring them to their original, wood condition).
- » Do not replace wood porch decking and steps with concrete or synthetic materials.

#### For More Information

See web link to *Preservation Brief 45: Preserving Historic Wood Porches*

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

#### Alternative Porch and Stoop Designs

If it is not possible to match original components or replace a missing porch or stoop with one that appears similar in character, alternatives may be considered in the following locations:

- » On a non-primary façade, accessory building or addition
- » On a primary façade if no other option is available

Alternative designs should:

- » Match the general form and appearance of original components or a complete porch or stoop.
- » Not use synthetic materials for columns, flooring or railings.



*This porch has experienced an inappropriate alteration; wrought iron supports have replaced wood piers.*

# Rehabilitation of Residential Properties

## Successful Porch Rehabilitations



**Existing Condition:** Italianate style house with an altered porch.



**Preferred Approach,** when historic documentation is available: Italianate style house with a replacement porch designed similar to that seen historically.



**Existing Condition:** A folk or vernacular style house with the original porch removed.



**Preferred Approach,** when historic documentation is available: A folk or vernacular style house with a replacement porch designed similar to that seen historically.

## Rehabilitation of Residential Properties

### 3.50 Reconstruct a missing porch or stoop with a new design that appears similar in character, scale and materials to the original.

- » Design the replacement porch or stoop to relate to the overall scale of the primary structure.
- » Research the history of the structure to determine the location, appearance and materials of the original porch or stoop.
- » Use historical documentation to guide the design of the reconstruction.
- » If no historical documentation is available, design the reconstruction as a simplified version of porch and stoop designs on nearby structures with a similar architectural style.
- » Consider alternative porch designs on non-primary façades (see “Alternative Porch and Stoop Designs” at left for more information).

### 3.51 If enclosing a porch is necessary, use a compatible enclosure design.

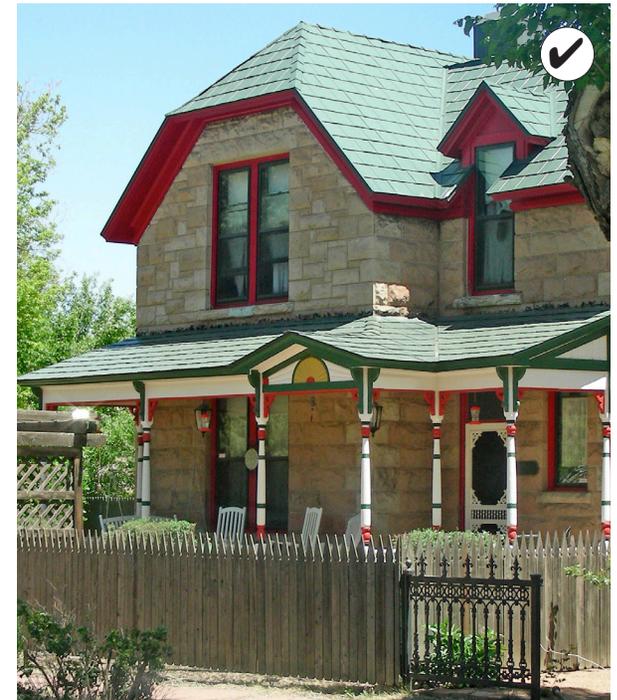
- » Where a porch must be enclosed, use transparent materials (such as glass) and place them behind the balusters and balustrade to preserve the visual character of the porch.
- » Do not enclose a porch with opaque materials that destroy the openness and transparency of the porch.



*Appropriate rehabilitation of the historic porch. However, the application of cementitious material to what was likely an original masonry or wood frame building is inappropriate.*



*Where a porch must be enclosed, use transparent materials (such as glass) and place them behind the balusters and balustrade to preserve the visual character of the porch. This house has also been covered with an inappropriate siding.*



*This is a good example of an appropriate rehabilitation of the historic porch.*

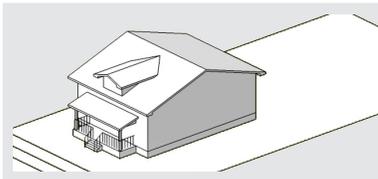
# Rehabilitation of Residential Properties

## Locating and Designing an Addition to a Historic Residential Structure

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

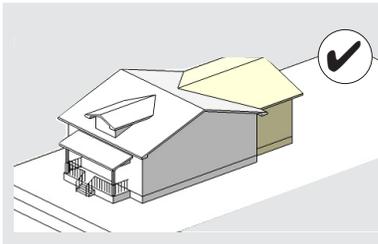
### Original Structure

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



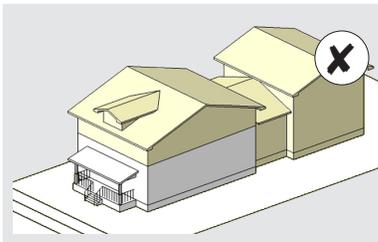
### One-Story Addition

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



### Inappropriate Two-Story Addition

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



## Additions to Residential Properties

An addition should be compatible with the primary structure and not detract from one's ability to interpret its historic character.

### 3.52 A new addition should respect the mass and scale of the original structure.

- » An addition should be simple in design to prevent it from visually competing with the primary facade.
- » For a larger addition, break up the mass of the addition into smaller modules that relate to the historic house.
- » To keep the size of a higher mass as small as possible, use a lower plate height.

### 3.53 Clearly differentiate an addition from the original historic structure.

- » Use changes in material, color and/or wall plane.
- » Consider using a lower-scale connecting element to join an addition to a historic structure.
- » Consider using contemporary architectural styles or materials in an addition (a simplified version of the architectural style of the original historic structure may also be appropriate).

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

- » This will allow the original proportions and character to remain prominent.

# Rehabilitation of Residential Properties

## 3.55 The roof form of a new addition should be in character with the original structure.

- » When constructing a rooftop addition, keep the mass and scale subordinate to the primary building.

## 3.56 A rooftop dormer may be appropriate.

- » A dormer is typically added to increase the amount of headroom in an upper floor. Traditionally, dormers are designed as smaller elements. If significant increases in space are desired, do not consider oversized dormers. Rather, develop an addition to the rear of the structure.
- » A dormer should be visually subordinate to the overall roof mass and should be in scale with those on similar historic structures.
- » The dormer should be located below the ridge line of the primary structure.
- » A dormer should be similar in character to the primary roof form.

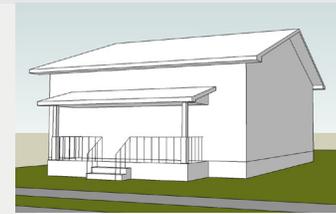
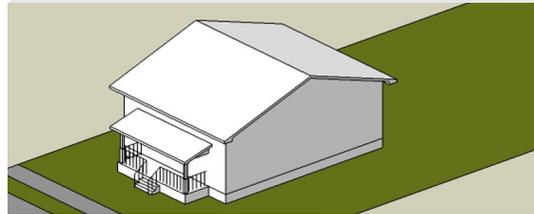
The number and size of dormers should not visually overwhelm the scale of the primary structure.

### For More Information

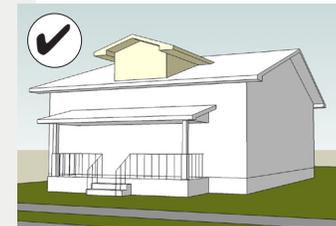
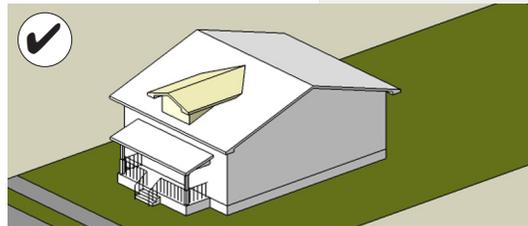
See web link to *Preservation Brief 14: New Exterior Additions to Historic Buildings: Preservation Concerns*

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

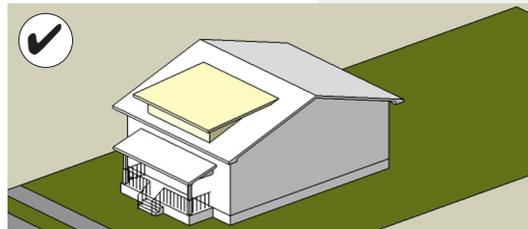
### Locating a New Dormer



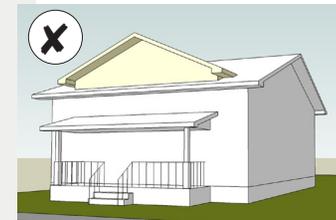
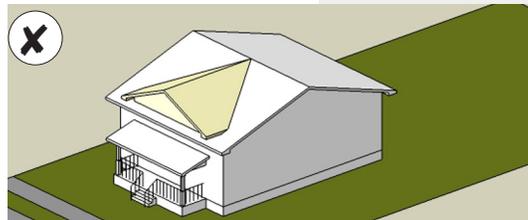
**Original Building**



**Small Gable Dormer**  
Dormer addition is centered and located below the roof ridge.

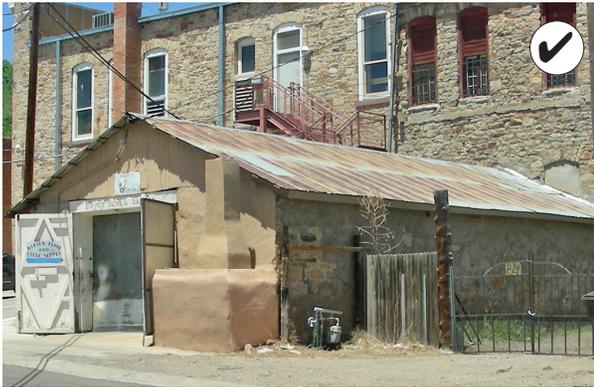


**Low Shed Dormer**  
Dormer addition is centered and located below the roof ridge.



**Full Gable Dormer**  
Gable overwhelms the facade and alters the character.

## Design Guidelines for All Projects



*Preserve a historic accessory building.*



*Preserve primary structural materials, roof materials, roof form, location, window and door openings and any architectural or early construction details.*

### Accessory Buildings

#### **3.57 Preserve a historic accessory building.**

- » Respect the character-defining features of a historic garage or accessory building or structure.
- » Preserve primary structural materials, roof materials, roof form, location, window and door openings and any architectural or early construction details.
- » Avoid moving a historic garage or accessory structure from its original location.

#### **3.58 Locate a new accessory building to the rear of the lot.**

- » This includes garages, storage units and accessory dwelling units.
- » Maintain vehicular access to the property from the alley.

#### **3.59 Construct an accessory building to be compatible with the primary structure.**

- » An accessory building should remain subordinate to the primary building on the lot.
- » While the roof line does not have to match the house, it is best that it not vary significantly.

#### **3.60 Design an accessory building to be similar in character to those seen traditionally.**

- » Basic rectangular forms, with hip, gable, flat and shed roofs are appropriate. However, flat and shed roofs are only appropriate on one-story buildings.
- » Contemporary interpretations of traditional secondary structures should be permitted

## Design Guidelines for All Projects

### Adaptive Reuse

Preserving rather than replacing a building can significantly reduce our environmental impact. Preserving and adapting a historic structure is sound environmental policy in all respects. In basic terms, re-using a building preserves the energy and resources invested in its construction, and removes the need for producing new construction materials.

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

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

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

#### **3.62 A new use that requires minimal change to the existing structure is preferred.**

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

## Design Guidelines for All Projects



*This ramp is integrated into the streetscape and retains a low profile. The material would not be appropriate to Las Vegas, but the general design would. (Pittsburgh, PA)*



*Design accessibility improvements to be in keeping with the historic property. (Colorado Springs, CO)*

### Historic Additions

Some early additions may have taken on historic significance of their own. One constructed in a manner compatible with the original building and associated with the period of significance may merit preservation in its own right. These existing additions should be evaluated for potential re-use.

In contrast, more recent additions that detract from the character of the building should be considered for modification or removal.

#### **3.63 Preserve an older addition that has achieved historic significance in its own right.**

- » For example, a kitchen wing located on a residential building may have been added in its history. Such an addition is usually similar in character to the original building in terms of materials, finishes and design.

### Accessibility

In 1990, the passage of the Americans with Disabilities Act (ADA) mandated that all places of public accommodation be accessible to everyone. This includes historic structures that are used for commercial, rental, multi-family and public uses. Note that the law provides that alternative measures may be considered when the integrity of a historic resource may be threatened. In most cases, property owners can comply without compromising the historic resource. Owners of historic properties should comply to the fullest extent possible with accessibility laws, while also preserving the integrity of the character-defining features of their building or site. These guidelines should not prevent or inhibit compliance with accessibility laws.

#### **3.64 Design accessibility improvements to preserve the integrity of a historic property.**

- » Retain the key features of the historic structure in any design.
- » Ensure that accessibility improvements are “reversible.”

#### **For More Information**

See web link to *Preservation Brief 32: Making Historic Properties Accessible*

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

# Design Guidelines for All Projects

## Fences and Retaining Walls

Historic fences and low retaining walls help define many yard areas in Las Vegas. Fences were typically constructed of wood, wrought iron or woven wire and designed to be “transparent,” allowing views into the yard and toward the house. New fences and retaining walls may also be appropriate if they are compatible with the historic property and surrounding historic context.

### 3.65 Preserve historic fences and retaining walls.

- » Preserve historic fences.
- » Preserve historic brick, stone or concrete masonry retaining walls.
- » Repair deteriorated fence components, rather than replace the entire fence.
- » Do not alter the height of a historic fence.

### 3.66 Design a new fence or retaining wall to be compatible with the historic property and surrounding historic context.

- » Construct a new fence to reflect historic fences, in terms of height, transparency, detailing and finish.
- » Design a front yard fence to be low and open. A 36” high fence is usually appropriate.
- » In order to soften the visual impact of the fence, consider adding plant material at its base.
- » Design a new retaining wall with brick, stone or concrete.



Preserve and repair a historic retaining wall.



For fences visible from the public right-of-way construct a new fence to reflect historic fences, in terms of height, transparency, detailing and finish.



Maintain a retaining wall in good condition.



Preserve a historic fence.

## Design Guidelines for All Projects

### Cultural Landscapes and Site Improvements

A variety of landscape exist within the districts, both formal and informal improvements. These include specimen plantings, fences, garden walls, courtyards, retaining walls, and paving materials. Where historic park plans and/or site features occur they should be preserved. In addition, new features should be compatible with the historic context. New site work that significantly alters the historic site organization should be avoided.

#### **3.67 Preserve historically significant landscapes.**

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

#### **3.68 Preserve historic site features.**

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



*Preserve historically significant landscapes.*

#### **For More Information**

See web link to *Preservation Brief 36: Protecting Cultural Landscapes: Planning, Treatment and Management of Historic Landscapes*

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

See web link to Technical Preservation Services, Cultural Landscapes

<http://www.nps.gov/tps/how-to-preserve/cultural-landscapes.htm>

#### **3.69 Design new landscapes to be compatible with historic sites.**

- » New landscapes on historic sites should be subordinate with the historic property.

Select plant and tree species according to their mature size to allow for the long-term impact of mature growth.

# Design Guidelines for All Projects

## Awnings and Canopies

Awnings and canopies can help define windows, entry areas and the pedestrian level of buildings. Awnings are appropriate for traditional locations over windows and doors or attached to porches. Their continued use is encouraged.

### 3.70 A fabric awning is encouraged.

- » Historically, fabric awnings were most commonly found on commercial buildings in Las Vegas. On occasion they were found on residential buildings.
- » Operable awnings are encouraged, but rigid frame types may also be considered.
- » Using an operable awning is encouraged because it can be an energy efficient mechanism for managing interior light and air conditions.

Mount awnings so they emphasize existing window dimensions.



This awning is too wide, it covers some of the ornamental column.



This awning fits within the width of the existing opening.

### 3.71 A fixed metal canopy may be considered.

- » Appropriate supporting mechanisms are wall mounted brackets and chains consistent with the style of the building.

### 3.72 An awning or canopy should be in character with the building and streetscape.

- » Mount an awning or canopy to accentuate character-defining features. In most cases, the awning or canopy should fit in the opening of the building.
- » Use colors that are compatible with the overall color scheme of the facade. Solid colors are encouraged. Avoid neon and bright colors.
- » Simple shed shapes are appropriate for rectangular openings. Odd shapes, bullnose awnings and bubble awnings are inappropriate.
- » Internal illumination of an awning is inappropriate.
- » Awnings should remain a subordinate feature on the facade, where they are used.
- » Generally, post supported canopies are inappropriate on Las Vegas commercial buildings.

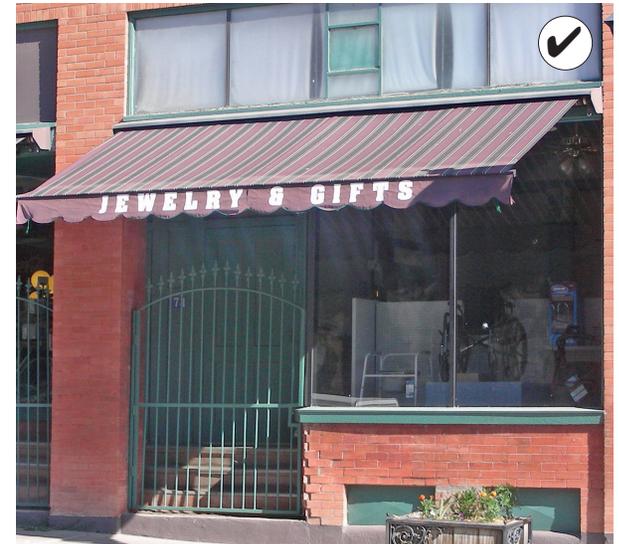
#### For More Information

See web link to *Preservation Brief 44: The Use of Awnings on Historic Buildings, Repair, Replacement and New Design*

<http://www.nps.gov/tps/how-to-preserve/briefs/44-awnings.htm>



Mount an awning to accentuate character-defining features of a building.



A fabric awning is encouraged.

## Design Guidelines for All Projects

### Appropriate Color Combinations for a Commercial Storefront

Three colors are generally sufficient to highlight a commercial storefront.

**Base Color.** This appears on the upper wall and frames the storefront. The major expanses on a storefront will be painted this color.

**Major Trim.** This defines the decorative elements of the building and ties the upper façade trim with the storefront. Elements include:

- » Building and storefront cornice
- » Window frames, sills and hoods
- » Storefront frames, columns, bulk-heads and canopies.

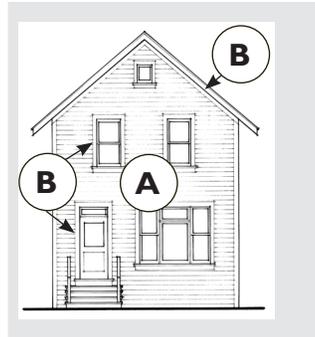
**Minor Trim.** This is intended to enhance the color scheme established by the base and major trim colors and may be used for window sashes, doors and selective details.

### Two Color Paint Scheme

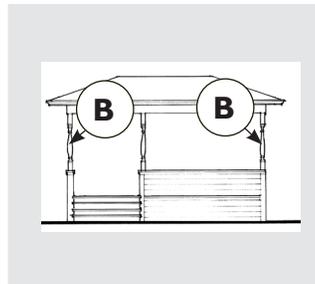
When designing a color scheme, consider the entire composition: The back plane of the main facade is a major surface for which a scheme should be devised. A color scheme for the front plane, composed of a porch in this case, should also be designed.



Apply a base color to the main plane of the facade (A). Apply a primary trim color to window and door frames, and edge boards (B).



Apply a color to the front porch plane of the facade. This includes the trim, columns, and edge boards (B). Typically this trim is the same color as the trim on the main building plane.



## Color

Choosing the right combination of colors for a historic rehabilitation project can unify building elements with the façade and highlight important architectural detailing. Paint color selection should be appropriate to the architectural style and complement the building and its surroundings.

### 3.73 Retain original historic colors whenever possible.

- » Retain the original or early color and texture of masonry surfaces.
- » Retain coatings such as paint that help protect exterior materials from moisture and ultraviolet light.
- » Do not strip paint or other coatings to reveal bare wood.
- » Do not paint unpainted masonry and architectural metals.
- » Do not use destructive paint removal methods such as propane or butane torches, sandblasting or water blasting which can irreversibly damage historic materials.

## Design Guidelines for All Projects

### 3.74 Use a color scheme that is compatible with the historic character of the structure.

- » Restore original paint colors and finishes when possible to highlight the structure's historic appearance.
- » Repaint with colors that are appropriate to the period of historic significance of the building and district (color selection should be based on historic paint analysis of the original layers of paint or appropriate historic research).
- » Use color schemes that are simple in character (generally one to three accent colors for trim elements).
- » Seek professional advice and properly prepare surfaces before painting.



*Use a color scheme that is compatible with the historic character of the structure. However, the application of paint or cementitious material to what was likely an original masonry building is inappropriate.*

# Design Guidelines for All Projects

## Off Season Display Windows

For businesses that close during the off-season, an appropriate approach is to consider installing a temporary window display that blocks views to the interior of the store, but also conveys information. For example, an interpretive photo display could be one approach that could solve this issue. Low levels of illumination could light the panels throughout the evening hours. These efforts would enhance the streetscape and create a pedestrian-friendly environment year-round.

### 3.75 Design display windows to provide year-round interest.

- » Windows covered by newspaper, boards or blank coverings are inappropriate.
- » For example, a pictorial history of Las Vegas or the building's past can be made for display during the off-season. This can take the form of banners or display boards.



## Security Device

It may sometimes be necessary to provide security devices on commercial and residential properties. They should be designed to be as inconspicuous as possible, and should not alter significant architectural features of the building. The use of interior, operable, transparent devices is preferred.

### 3.76 Minimize the visual impact of security devices on commercial buildings

- » Locate security devices inside the storefront when feasible.
- » Use operable and transparent (simple bars with spacing so one can view through to display) security devices on ground floor storefronts, when feasible.
- » Opaque, roll-down metal screens are discouraged, because these obscure products on display and thereby weaken the interest of the street to pedestrians when in a closed position.
- » Decorative security devices are appropriate when they complement the architectural style.
- » Generally security devices are inappropriate above the second floor, unless unique security conditions are indicated.

### 3.77 Minimize the visual impact of security devices on residential buildings.

- » Security devices should be simple in design.
- » For residential buildings, locating security devices on the interior is preferred, but the exterior is an acceptable location if it is in keeping with the architectural style, and there is historic precedent.

### 3.78 Do not damage the historic character of the original building when installing security devices.

- » Do not damage or obscure significant architectural features of the original historic building.
- » The installation should be reversible. Once removed the original building should remain intact and the integrity of historic materials should not be compromised.



*Decorative security devices are appropriate when they complement the architectural style.*

# Public Art

## Public Art

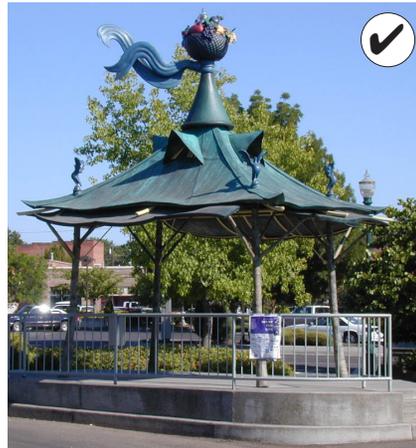
Public art is welcomed as an amenity. It should be planned as an integral component of the urban environment and should be strategically located to serve as an accent to a streetscape, plaza, park or other public area. Installations on private property that are visible from the public way also should be planned to retain the historic significance of a property.

### 3.79 The use of public art is encouraged.

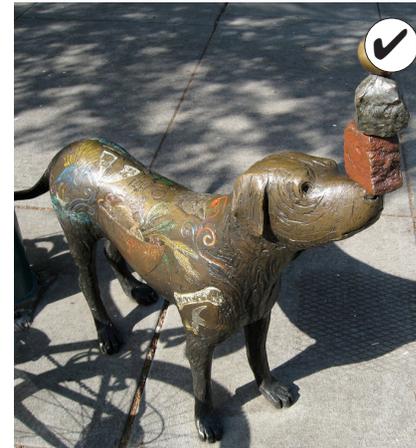
- » Incorporate art that complements the context and character into streetscapes or building elements.
- » Strategically place public art at civic facilities to serve as accents.
- » Design public art to be maintenance-free and suitable for outdoor conditions year-round in the Las Vegas climate.

### 3.80 Plan public art to be compatible with the historic context.

- » An art installation should not impede one's ability to interpret the historic character of the district.
- » Locate public art such that the ability to perceive the character of historic buildings nearby is maintained.
- » Mount art forms on materials that are compatible with the historic district. Simple masonry such as brick, stone or simple cast-in-place concrete pedestals are appropriate.



*These art forms demonstrate how art has been integrated into a streetscape.*



*The use of public art is welcomed as an amenity.*



# Signs



## Sign Installation on a Historic Building

When installing a new sign on a historic building, it is important to maintain the key architectural features of and minimize potential damage to the facade.

### 3.81 Avoid damaging or obscuring architectural details or other building features when installing a sign.

- » Minimize the number of anchor points when feasible.
- » No sign or sign structure or support should be placed onto or obscure or damage any significant architectural feature of a building, including but not limited to a window or a door frame, cornice, molding, ornamental feature, or unusual or fragile material.

### 3.82 A sign should not obscure character-defining features of a historic building.

- » A sign should be designed to integrate with the architectural features of a building, not distract from them.
- » No sign should be painted onto any significant architectural feature, including but not limited to a window or door frame, cornice, molding, ornamental feature, or unusual or fragile material.
- » No support for a sign should extend above the cornice line of a building to which the sign is attached.



*Avoid damaging building features when installing a sign.*

## Signs

### Treatment of Historic Signs

While all historic signs should be retained whenever possible, it is especially important when they are a significant part of a building's history or design.

#### 3.83 Consider history, context and design when determining whether to retain a historic sign. Retention is especially important when a sign is:

- » Associated with historic figures, events or places.
- » Significant as evidence of the history of the product, business or service advertised.
- » A significant part of the history of the building or the historic district.
- » Characteristic of a specific historic period.
- » Integral to the building's design or physical fabric.
- » Integrated into the design of a building such that removal could harm the integrity of a historic property's design or cause significant damage to its materials.
- » An outstanding example of the sign maker's art because of its craftsmanship, use of materials, or design.

#### 3.84 Leave historic wall signs exposed whenever feasible.

- » Do not paint over historic signs.
- » There are times when some alterations to a historic wall sign may be permitted; these are:
  - › If the sign is substantially deteriorated, patching and repairing is ok.

- › The location, i.e., located on a secondary facade
- › Continuing use, i.e., there are older signs that still have an active business and they need to change information such as the hours of operation
- › Significance, i.e., one might be recognized as a community icon or signature reference point

#### 3.85 Do not over restore a historic wall sign.

- » Do not restore a historic wall sign to the point that all evidence of its age is lost.
- » Do not significantly re-paint a historic wall sign even if its appearance and form is recaptured.

#### See Also:

Web link to Preservation Brief 25: The Preservation of Historic Signs

<http://www.nps.gov/tps/how-to-preserve/briefs/25-signs.htm>



Retain a historic sign that is integrated into the design of the building.



Leave historic wall signs exposed whenever feasible.

# Signs



Use colors that contribute to legibility and design integrity.

## Design of New and Modified Signs

Whether it is attached to a historic building or associated with new development, a new or modified sign should exhibit qualities of style, permanence and compatibility with the natural and built environment. It should also reflect the overall context of the building and surrounding area.

### 3.86 A sign should be subordinate to the overall building composition.

- » Design a sign to be simple in character.
- » Locate a sign to emphasize design elements of the facade itself.
- » Mount a sign to fit within existing architectural features using the shape of the sign to help reinforce the horizontal lines of the building.
- » All sign types should be subordinate to the building and to the street.

### 3.87 Use sign materials that are compatible with the architectural character and materials of the building.

- » Do not use highly reflective materials on a sign.
- » Use permanent, durable materials.

### 3.88 Use simple typeface design.

- » Avoid hard-to-read or overly intricate typefaces.
- » Use no more than two or three distinct typefaces on a sign.

### 3.89 Use colors that contribute to legibility and design integrity.

- » Limit the number of colors used on a sign. In general, no more than three colors should be used.
- » Vibrant colors are discouraged.

### 3.90 Using a symbol for a sign is encouraged.

- » A symbol sign adds interest, can be read quickly and is remembered better than written words.

# Signs

## Design of Specific Sign Types

A variety of sign types may be appropriate to a district if the sign contributes to a sense of visual continuity and does not overwhelm the context.

### AWNING SIGN

An awning sign occurs flat against the surface of the awning material.

#### 3.91 An awning sign should be compatible with the building.

- » Use colors and materials that are compatible with the overall color scheme of the facade.

### GROUND SIGN

A ground sign refers to those signs that are located at the ground level. They are also sometimes referred to as monument signs and are located near the public right-of-way. They should be compatible with the building and context.

#### 3.92 A ground sign should be compatible with the building and context.

- » Generally, these signs should be low to the ground and appear anchored.

### INTERPRETIVE SIGN

An interpretive sign refers to a sign or group of signs that provide information to visitors on natural, cultural and historic resources or other pertinent information. An interpretive sign may be erected by a non-profit organization or may be a public sign erected by a national, state or local government agency.

Generally, interpretive signs should comply with the design guidelines for the sign type that is the closest match. The guidelines below apply to a common free-standing sign type.

#### 3.93 Design an interpretive sign to be simple in character.

- » The sign face should be easily read and viewed by pedestrians.
- » An interpretive sign should remain subordinate to its context.



*Design a ground sign to be compatible with the building and context.*

*Design an awning sign to be compatible with the building.*

# Signs



The content of a mural should reflect the heritage of the community by highlighting a cultural, environmental, historical event or subject. (Arvada, CO)

## MURALS

A mural is a painting located on the side of the building whose content, generally, should reflect a cultural, historic or environmental event(s) or subject matter from the district.

### 3.94 Mural content should be appropriate to the district and its environs.

- » The mural may not depict a commercial product brand name or symbolic logo that is currently available.

### 3.95 A mural should be incorporated as an element of the overall building design.

- » The mural should complement the wall on which it is placed.
- » It should not obscure key features of a historic building.



In a residential setting, the top of the sign should not rise above the typical front porch railing height of a traditional residential building.

## SIGN KIOSK

A sign kiosk is typically a series of configured sign panels that provides community information. They should be limited to this use.

### 3.96 A kiosk sign is generally inappropriate in the districts for commercial marketing purposes.

- » A sign kiosk may be used by the city for wayfinding or for interpretive information.

## POLE-MOUNTED OR FREESTANDING

A pole mounted/freestanding sign is generally mounted on one or two simple poles.

### 3.97 A pole sign should be appropriate to the context.

- » In a residential setting:
  - › The top of the sign should not rise above the typical front porch railing height of a traditional residential building.
  - › A double pole mounted sign or cantilevered sign is preferred.
- » In a commercial setting:
  - › The top of the sign should not rise above the typical top of the street level storefront of a traditional commercial building.
- » Sign panels that stretch to the ground are inappropriate.

# Signs

## PROJECTING SIGN

A projecting sign is attached perpendicular to the wall of a building or structure.

**3.98 Design a bracket for a projecting sign to complement the sign composition.**

**3.99 Locate a projecting sign to relate to the building facade and entries.**

- » Locate a small projecting sign near the business entrance, just above or to the side of the door.
- » Mount a larger projecting sign higher on the building, centered on the facade or positioned at the corner.
- » A subset of projecting signs are marquee signs. These are only appropriate on theater style buildings.

## TENANT PANEL OR DIRECTORY SIGN

A tenant panel or directory sign displays the tenant name and location for a building containing multiple tenants.

**3.100 Use a tenant panel or directory sign to consolidate small individual signs on a larger building.**

- » Use a consolidated tenant panel or directory sign to help users find building tenants.
- » Locate a consolidated tenant panel or directory sign near a primary entrance on the first floor wall of a building.



Marquee signs, a subset of projecting signs, are special to theaters and should only be allowed for this building type.



Design a bracket for a projecting sign to complement the sign composition.



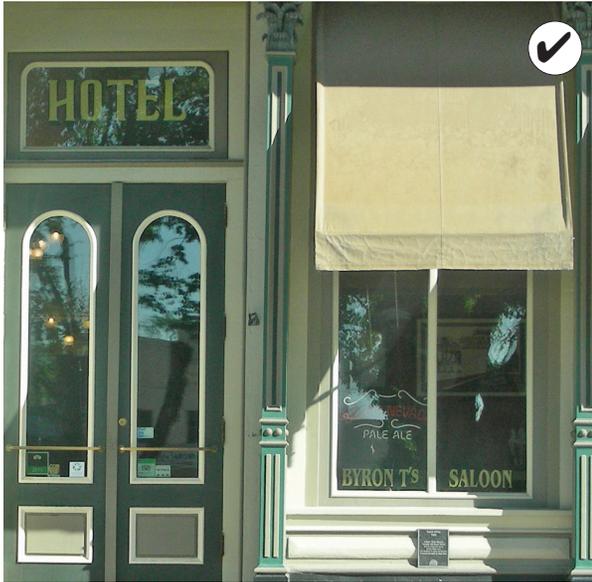
An interpretive sign refers to a sign or group of signs that provide information to visitors on natural, cultural, and historic resources or other pertinent information. (Tacoma, WA)



A tenant panel or directory sign displays the tenant name and location for a building containing multiple tenants. (Ann Arbor, MI)



# Signs



Use a window sign to communicate information about a business.



Design a wall sign to minimize the depth of a sign panel or lettering.

## WINDOW AND DOOR SIGN

A window sign is any sign, picture, symbol, or combination thereof, designed to communicate information about an activity, business, commodity, event, sale or service that is placed inside within one foot of the inside window pane or upon the windowpanes or glass and which is visible from the exterior of the window.

### 3.101 Design a window sign to minimize the amount of window covered.

- » Scale and position a window sign to preserve transparency at the sidewalk edge.

## WALL SIGN

A wall sign is any sign attached parallel to the wall or surface of a building.

### 3.102 Place a wall sign to promote design compatibility among buildings.

- » Place a wall sign to align with other signs on nearby buildings.

### 3.103 Place a wall sign to be relatively flush with the building facade.

- » Design a wall sign to minimize the depth of a sign panel or letters.
- » Design a wall sign to fit within, rather than forward of, the fascia or other architectural details of a building.

# APPENDIX

## Glossary of Terms

### Alignment

The arrangement of objects along a straight line.

### Alteration

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

### Appropriate

In some cases, a stated action or design choice is defined as being “appropriate” in the text. In such cases, by choosing the design approach referred to as “appropriate”, the reader will be in compliance with the Guideline.

### Balusters

Small, upright posts that support a railing.

### Bracket

A supporting member for a projecting element or shelf, sometimes in the shape of an inverted L and sometimes as a solid piece or a triangular truss (see figure 1).

### Building

Any permanent structure built for the shelter or enclosure of persons, animals, chattels, or property of any kind, which is governed by the following characteristics: is permanently affixed to the land; has one or more floors and a roof; and is bounded by open space, yards, or the lot lines of a lot.

### Canopy

A roof like shelter projecting horizontally from a building wall and supported by posts, or other devices anchored to the building wall.

### Compatible

Performing in harmonious combination with others.

### Consider

When the term “consider” is used, a design suggestion is offered to the reader as an example of one method of how the Design Guideline at hand could be met.

### Consolidants

A product used for repairing building features. Different products address different materials.

### Cornice

The continuous projection at the top of a wall. The top course or molding of a wall when it serves as a crowning member (see figure 2).

### Dentil Courses

A projecting, horizontal block pattern, located on the underside of a projecting cornice.

### Doorframe

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

### For More Information

See the following resource:

*A Dictionary of Architecture and Landscape Architecture (2 ed.), James Stevens Curl*

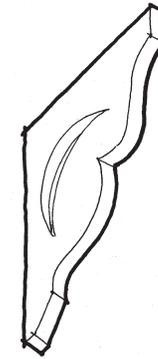


Figure 1: Bracket

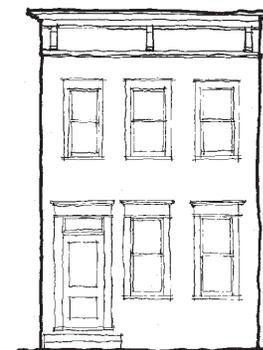


Figure 2: Cornice

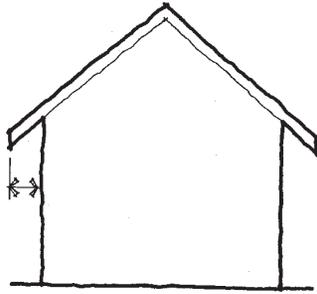


Figure 3: Eave

### **Double-Hung Window**

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

### **Eave**

The underside of a sloping roof projecting beyond the wall of a building (see figure 3).

### **Facade**

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

### **Fascia**

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

### **Fenestration**

The arrangement of windows and other exterior openings on a building.

### **Form**

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

### **Gable**

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

### **Historic District**

A geographically definable area of urban or rural character, possessing a significant concentration or continuity of site, building, structures or objects unified by past events or aesthetically by plan or physical development.

#### **For More Information**

See web link:

[http://www.nps.gov/nr/national\\_register\\_fundamentals.htm#start](http://www.nps.gov/nr/national_register_fundamentals.htm#start)

### **Historic Door**

A wood door that dates from the period of significance and is an original feature of the building.

### **Historic Resource**

A structure or streetscape that is unique to its period of significance and as such is to be wisely managed for the benefit of present and future generations.

### **Historic Structure/building**

A building that dates from the period of significance.

### **Historic Window**

A window that dates from the period of significance.

### **In-Kind Replacement**

To replace a feature of a building with materials of the same characteristics, such as material, texture, color, etc.

### **Integrity**

A property retains its integrity if a sufficient percentage of the structure dates from the period of significance. The majority of a building's structural system and materials should date from the period of significance and its character-defining features also should remain intact. These may include architectural details, such as dormers and porches, ornamental brackets and moldings and materials, as well as the overall mass and form of the building.

### **Kickplate**

Found beneath the display window. Sometimes called bulk-head panel (see figure 4).

### **Lintel or Mid-belt Cornice**

A decorative and/or supporting band at the top of the first floor.

### **Mass**

The physical size and bulk of a structure.

### **Masonry**

Construction materials such as stone, brick, concrete block or tile.

### **Material**

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

### **Modillions**

Ornamental brackets located beneath a projecting cornice.

### **Module**

The appearance of a single facade plane, despite being part of a larger building. One large building can incorporate several building modules (see figure 5).

### **Molding**

A decorative band or strip of material with a constant profile or section designed to cast interesting shadows. It is generally used in cornices and as trim around window and door openings (see figure 6).

### **Muntin**

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



Figure 4: Kickplate

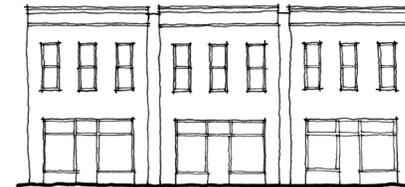


Figure 5: Module

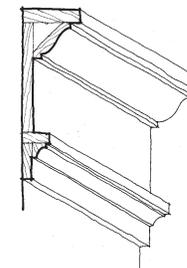


Figure 6: Molding

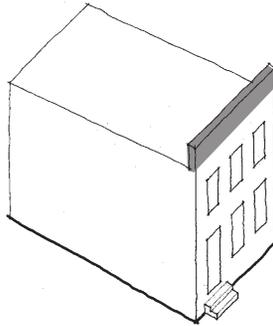


Figure 7: Parapet

**Orientation**

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

**Parapet**

An upward extension of a building wall above the roofline, sometimes ornamented and sometimes plain, used to give a building a greater feeling of height or a better sense of proportion (see figure 7).

**Pediment**

A triangular section framed by a horizontal molding on its base and two sloping moldings on each of its sides. Usually used as a crowning member for doors, windows and mantles.

**Period of Significance**

Span of time during which significant events and activities occurred.

**Preferred**

In some cases, the reader is instructed that a certain design approach is “preferred.” In such a case, the reader is encouraged to choose the design option at hand, but all of the other approaches may be considered.

**Scale**

The size of structure as it appears to the pedestrian.

**Shape**

The general outline of a building or its facade.

**Sidelight**

A usually long fixed sash located beside a door or window; often found in pairs (see figure 8).

**Siding**

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

**Sill**

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

**Size**

The dimensions in height and width of a building or its face.

**Stabilization**

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

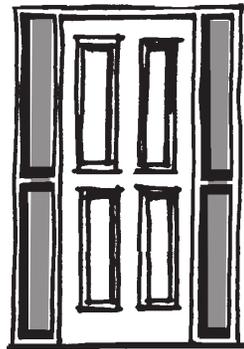


Figure 8: Sidelight (gray highlight)

**Storefront**

Exterior facade of a commercial building. Includes the following architectural elements: display window, transom, kickplate, entry, cornice molding, and upper story windows.

**Streetscape**

Generally, the streetscape refers to the character of the street, or how elements of the street form a cohesive environment.

**Traditional**

Based on or established by the history of the area.

**Transom Window**

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

**Vernacular**

This means that a building does not have details associated with a specific architectural style, but is a simple building with modest detailing and form. Historically, factors often influencing vernacular building were things such as local building materials, local climate and building forms used by successive generations.

**Visual Continuity**

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

## Routine Alterations & Maintenance Checklist

This checklist will tell you work

- requires city or state building permit
- does not require a certificate of approval from the City
- requires Design Review Board (DRB) approval
- may receive staff approval rather than DRB approval

### PLEASE REMEMBER:

Most projects require a permit whether the structure is historic or not. Depending on the scale of the project, a development permit will be issued by the city or a building permit will be issued by Construction Industries Division of New Mexico. Permit information is available at the City of Las Vegas Community Development office.

No Design Review Board approval is required for the repair and maintenance of any historic exterior when the work exactly reproduces the existing design and is performed using materials which duplicate the existing material.

<u>Type of Work</u>	<u>Building/development permit required</u>	<u>Certificate of approval required</u>	<u>Staff approval may be given</u>	<u>DRB approval required</u>
Adobe or masonry walls (see also stucco & paint)	yes	yes	repair using the same materials as existing and duplicating design	all new construction
Awnings	yes	yes	replacing with same materials	new canvas, metal and other materials
Cleaning, including graffiti removal	no	depends on form used	gentlest form of water cleaning is used	all other forms of cleaning, including high pressure water, chemical & sandblasting
Construction of new buildings or additions	yes	yes	not applicable	all new buildings or additions including garages, porch enclosures
Cornices	yes	no, when repaired using the same materials as existing and duplicating design	repair using the same materials as existing and duplicating design to approximate original	any work that does not approximate original appearance
Decks & porches	yes	yes	rear, ground level decks that do not require alterations or are not attached to any structure	decks or porches above the first floor level and/or on elevation facing a street
Demolition	yes	yes	not applicable	removal of exterior additions or alterations that are or are not original to structure; complete structure demolition
Doors	yes	yes, (see storm doors and windows)	stained glass, security grills of simple design, new doors not visible from the street, removal of doors not visible from the street	all other changes visible from street and not covered by staff approvals
Fencing (see also retaining walls)	yes	yes	rear yard fencing not visible from any street within the district	fences of iron, chain link or any type of fence visible from the street
Fire Escapes (external stairs)	yes	no, when repaired using the same materials as existing and duplicating design	not applicable	construction of new, when not in street yards or blocking view of the building and when construction is unobtrusive and painted to harmonize with the building and background
Gutters, Canales & Downspouts	yes	yes	repair or replacement of existing gutters or applying an appropriate gutter style from the overhang, leaving all cornice details intact	all other conditions not covered by staff approval

			ing all cornice details intact	
Landscaping	no when no construction is involved	no, for tree planting, trimming, pruning, general landscaping	not applicable	landscaping and plantings in publicly owned properties
Painting	no	no, when painting any material other than masonry; painting previously painted masonry	not applicable	painting unpainted masonry (stone, brick, stucco, terra cotta & concrete)
Parking lots, paved areas & sidewalks	yes	yes	repaving including filling cracks	new paving and landscape construction
Porch fixtures & railings	yes	no, for flag brackets, house numbers, porch lights, mail boxes, door hardware: yes for all others	repair using the same materials as existing and duplicating design	removal or alteration of porch features including posts, railing, spindles & decorative trim
Public right-of-way & land scaping improvements	yes	yes	not applicable	street lights, paving, landscaping, etc.
Retaining walls	yes	yes	not applicable	any repair or alteration of existing walls visible from street; new construction of retaining walls over 18"
Roofs & chimneys	yes	no, when replacing in original materials and color; yes when altering	not applicable	alteration of roof line or other details; replacement of sheet metal, shingles or tile with composition shingles or propannel when repair is not feasible
Security Grills	yes	yes	grills of simple design	all other types
Siding	yes	yes	repair of wood siding with wood that duplicated original appearance	applying metal or simulated materials; same material with a different pattern or dimension
Signs	yes	no, when removal of non historic signs	signs conforming with Historic District Guidelines & do not alter historic signs	all other signs including ghost signs
Skylights, satellite dishes & solar collectors	yes	no when installations not visible from any street	not applicable	installation visible from a street
Storm doors & windows	yes	yes	where a door or window exists, installation might alter the visual effect of the trim	all other types
Stucco and plastering	yes	yes	repair or replacement of plaster or stucco over adobe walls, duplicating original texture & materials	stuccoing of previously un-stuccoed wood or brick structures
Tuckpointing brick or stone	yes	yes	not applicable	all tuckpointing
Windows	yes	no, when repairing existing windows using existing materials and duplicating design	windows not visible from the street	changes visible from the street including removal; any installation of new windows

