

WAREHOUSE HISTORIC DISTRICT DESIGN GUIDELINES



CITY OF TWIN FALLS, ID
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TABLE OF CONTENTS

| | |
|---|-----------|
| Introduction | 1 |
| A. About this Document | 5 |
| B. Background for the Guidelines | 6 |
| C. Sustainability and the Benefits of Historic Preservation | 8 |
| D. The History of the District | 14 |
| I. Using The Design Guidelines | 25 |
| A. The Historic Design Review System | 26 |
| B. Applying the Design Guidelines | 30 |
| II. Historic Preservation and Project Planning | 31 |
| A. What Does Historic Preservation Mean? | 32 |
| B. Overarching Preservation Guidelines | 36 |
| C. Planning a Preservation Project | 38 |
| D. Historic Building Types and Their Key Features | 44 |
| III. Treatment of Historic Resources | 51 |
| A. General Historic Design Guidelines | 52 |
| B. Treatment of Individual Building Features | 63 |
| C. Special Considerations | 70 |
| D. Energy Conservation and Generation | 73 |
| E. New Additions | 83 |

| | |
|--|------------|
| IV. Design Guidelines For All Projects | 85 |
| A. Historic Infrastructure | 86 |
| B. Streetscape | 88 |
| C. Connectivity | 89 |
| D. Outdoor Amenity Space | 90 |
| E. Site Furnishings | 91 |
| F. Public Art | 92 |
| G. Signs | 93 |
| H. Color | 99 |
| I. Site Lighting | 100 |
| J. Buffers | 102 |
| K. Service Areas | 102 |
| L. Parking | 104 |
| V. New Construction | 105 |
| A. General Principles for New Construction | 106 |
| Appendix | A-1 |
| A. The Secretary of the Interior’s Standards for the Rehabilitation of Historic Properties | A-1 |
| B. Mothballing Historic Structures | A-3 |

INTRODUCTION

The Twin Falls Warehouse Historic District is rich with industrial and utilitarian buildings which represent the highest concentration of buildings associated with the processing, storing and transporting of wholesale products, both agricultural and manufactured, in Twin Falls. These structures serve as a link to the City’s heritage and are enjoyed by residents, business owners and visitors alike. While the Warehouse Historic District itself symbolizes the past, it also offers opportunities for a vibrant future.

Preserving the integrity of the Warehouse Historic District, while nurturing its vitality economically and culturally, is a high priority. In order to assure that improvements in the historic district are respectful of, and responsive to, its historic significance, projects within the district are reviewed for their compliance with established standards. This document provides the guidelines that will be used in making determinations of appropriateness and also offers advice to property owners in planning their projects.

IN THIS CHAPTER:

| | |
|--|-----------|
| Guidelines Organization | 2 |
| How Do You Determine Which Chapters to Use? | 4 |
| A. About this Document | 5 |
| Why Have Design Guidelines? | 5 |
| Who Uses The Design Guidelines? | 5 |
| B. Background for the Guidelines | 6 |
| Policies Underlying the Guidelines | 6 |
| C. Sustainability and the Benefits of Historic Preservation | 8 |
| D. The History of the District | 14 |

GUIDELINES ORGANIZATION

The materials in this document include the design guidelines that will be used in reviewing project proposals in the Warehouse Historic District, as well as other materials that should be used in determining which of those guidelines will apply to specific projects. Some of this information should be reviewed by all users, while other portions of the document will be relevant only to specific situations. Charts and diagrams are provided throughout the document to help identify which sections to use. A short summary of the contents appears for each chapter on its first page, which also helps to locate specific guidelines.

The chapters are organized by different types of construction work, and may be combined in “tracks” that reflect a broader category of improvements. For example, work involving a historic building will use chapters associated with the “Preservation Track.” (More information about the tracks is provided in Chapter 1.) Design for a new building is in a separate track.

Briefly, these are the subjects of the chapters:

I.

Using the Design Guidelines

Chapter I. Using the Design Guidelines provides a table that identifies which chapters apply, based on the type of project, or “track,” that the project follows (preservation or new construction). It provides basic guidance about planning a project, and should be reviewed for all work.

II.

Historic Preservation & Project Planning

Chapter II. Historic Preservation & Project Planning provides the broad standards for preservation that apply to all preservation projects. Chapter II also provides descriptions of the predominant building styles in the districts and their key features.

III.

Treatment of Historic Resources

Chapter III. Treatment of Historic Resources presents more detailed guidelines for treatment of specific building details, materials and other essential components. This chapter is used in combination with the preceding one in considering work on historic properties.

IV.

Design Guidelines for All Projects

Chapter IV. Design Guidelines for All Projects contains a variety of special guidelines topics, including historic infrastructure, site design, services areas and signs. These can apply to a preservation project or a new building project.

V.

New and Infill Construction

Chapter V. New Construction addresses the design of a new building. The first section provides guidance for any type of new structure, and is followed by guidelines for specific new building types that are anticipated.

How Do You Determine Which Chapters to Use?

Use this chart to determine chapters of the design guidelines that apply to a proposed improvement project. Some projects will include work in more than one track, in which case a combination of chapters will apply. (Note: A blank box indicates that the chapter does not usually apply.)

| | | Informational | | Regulatory | | | | |
|---------------------------|--------------------------------------|------------------------|--------------------------------|---|---------------------------------------|--|---------------------|----------|
| | | Introduction | I. Using the Design Guidelines | II. Historic Preservation & Project Design Criteria | III. Treatment of Historic Structures | IV. Design Guidelines for All Projects | V. New Construction | Appendix |
| Type of Work: | | Chapter to Use: | | | | | | |
| Historic Track | Rehabilitate a Contributing property | ✓ | ✓ | ✓ | ✓ | (1) | (2) | ✓ |
| | Restore a Non-Contributing property | ✓ | ✓ | ✓ | ✓ | (1) | (2) | ✓ |
| New Building Track | Improve a Non-Contributing property | ✓ | ✓ | | | (1) | (2) | ✓ |
| | Construct a new building | ✓ | ✓ | | | ✓ | ✓ | ✓ |
| Other | Signs | ✓ | ✓ | | | | | |
| | Site Work | ✓ | ✓ | | | ✓ | | |
| | Miscellaneous | ✓ | ✓ | | | | | |

(1) Guidelines in Chapter IV may apply to some projects in this category.

(2) Guidelines in Chapter V may apply to some projects in this category.

A. ABOUT THIS DOCUMENT

WHY HAVE DESIGN GUIDELINES?

The guidelines, and the review process through which they are administered, promote preservation of historic, cultural and architectural heritage within the Warehouse Historic District. They seek to maintain the district as a cohesive, livable place and prevent the inappropriate alteration or demolition of historic resources. Maintaining an attractive pedestrian-oriented environment is a fundamental concept.

The design guidelines also provide a basis for making consistent decisions about the appropriateness of improvements that are subject to approval in the City's historic design review process. 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.

This document provides guidance for improving properties within the Warehouse Historic District. The guidelines are for property owners planning exterior alterations and additions to, or the rehabilitation of existing buildings. They also apply to the design of new structures within the district.

WHO USES THE DESIGN GUIDELINES?

Property Owners

Owners should use the guidelines when planning improvements to properties in the Warehouse Historic District. This will help establish an appropriate approach and facilitate approvals. Proposed projects must meet these guidelines before the City will issue a certificate of occupancy. For owners of historic properties, the guidelines also provide information that will help promote good stewardship.

The Review Authority

The Twin Falls City Historic Preservation Commission administers the design guidelines. In doing so, they consider how each project meets the guidelines and how the work will help to accomplish the design goals set forth here for the area. The City will issue a Certificate of Occupancy for work that is in compliance with the design guidelines.

The Community

The guidelines also convey the City's expectations to the public so they may better understand what may be permitted in the Warehouse Historic District.

B. BACKGROUND FOR THE GUIDELINES

In 1997 the Twin Falls Warehouse Historic District was established, and the first design guidelines for the area were written. Section 10-4-22.1 of the City Code states the purpose of the Warehouse Historic District Overlay:

“PURPOSE:

This Overlay District is intended to provide recognition and protection of the Nationally Registered Twin Falls Warehouse Historic District through the implementation of design guidelines for modifications, demolition or construction of buildings within the district.”

POLICIES UNDERLYING THE GUIDELINES

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

City Code

The basic regulations that shape development throughout the city are part of the City Code. These include permitted uses, densities, building placement and heights. Many of the same regulations apply to both contributing and non-contributing properties. Title 10, Chapter 4, Section 22 of the City Code establishes the requirement for historic design review and submittal for a Certificate of Appropriateness for all modifications, demolition or construction of buildings within the Warehouse Historic District.

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 these standards, while expanding on the basic rehabilitation principles as they apply in Twin Falls. See the Appendix for more information on these standards.

Preservation Briefs and 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 proper 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. For more information see the Technical Preservation Services website at <http://www.nps.gov/history/hps/tps/briefs/presbhom.htm>



C. SUSTAINABILITY AND THE BENEFITS OF HISTORIC PRESERVATION

The benefits of preserving historic resources and conserving older buildings and neighborhoods in Twin Falls can be described in the three basic categories of sustainability which are: (1) Cultural/Social, (2) Environment and (3) Economics.





Economic Component of Sustainability

Historic buildings represent substantial investment by previous generations. Using these existing assets yields economic benefits. Other economic benefits occur with actual rehabilitation projects and the income brought in from heritage tourism.

The economic benefits of protecting local historic districts are well documented across the nation. These include higher property values for the individual historic resource, and also for the historic district in which it is located, increased heritage tourism, and job creation in rehabilitation industries. These industries often include more local jobs than new construction industries. Examples also exist of ways in which the quality of life is enhanced by living in historic areas, and that these in turn help to recruit desirable businesses to the community at large.

Historic Rehabilitation Projects

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. All of these purchases of labor and materials add dollars to the local economy.

Heritage Tourism

Heritage tourism is another benefit of investment in historic preservation, as people are attracted to the cultural heritage sites within an area. Historic resources provide visitors with a glimpse into Twin Falls's heritage and its contribution to state and national history. The National Trust for Historic Preservation defines cultural heritage tourism as "traveling to experience the places, artifacts, and activities that authentically represent the stories and people of the past and present. It includes cultural, historic, and natural resources". Heritage tourists spend more on travel than other tourists, which generates jobs in hotels, bed and breakfasts, motels, retail stores, restaurants, and other service businesses.



Cultural/Social Component of Sustainability

Historic landscapes, sites, structures, buildings and features are essential components of the city’s identity. Preserving historic places, including both individual landmarks and neighborhoods, helps maintain a connection to the community’s heritage. This has been a fundamental part of the preservation movement in Twin Falls since its beginning.

When historic buildings occur in sets within a block, they create a street scene that is “pedestrian friendly,” thus encouraging walking and neighborly interaction. This enhances the livability of the community and also helps to sustain its cultural values. Decorative architectural features also contribute to a sense of identity. This sense of place reinforces desirable community social patterns and contributes to a sense of security, which enhances the quality of life for all. Historic properties also provide direct links to the history of Twin Falls. They convey information about earlier ways of life that helps current residents anchor their sense of identity with the community, which is a key ingredient in cultural sustainability.

Preserving existing neighborhoods also helps retain the social fabric of the city. Older neighborhoods in Twin Falls are relatively compact and lend themselves to walking. Many are also within convenient access to public transportation systems, thereby reducing miles traveled by car. Walkability also supports healthy living initiatives that enhance the quality of life for the city’s residents. While this could be considered a part of the environmental component of sustainability, it crosses over into social considerations, in that these places help support a sense of community.



Environmental Component of Sustainability

The environmental component of sustainability tends to be the main focus when discussing historic structures and their relationship to green building. Among other things, this component focuses on saving energy, and generating it through “clean” methods, as well as minimizing demand for water and conserving building materials.

Sustainable development and conservation of resources are central principles of preservation. Re-using a building preserves the energy and resources invested in its construction, and reduces the need for producing new construction materials, which will require more energy to produce. In contrast, manufacturing new building materials uses substantial levels of energy. This further contributes to the carbon footprint of the demolish-and-replace cycle. Increased burden on municipal land fill is another related impact. According to the EPA, building debris constitutes around a third of all waste generated in the country. This can be reduced significantly if historic structures are retained rather than demolished.

Embodied Energy

Embodied energy is defined as the amount of energy expended to create the original building and its components. Preserving a historic structure retains this energy. If demolished, this investment in embodied energy is lost and significant new energy demands are required to replace it.

Building Materials

Many historic building materials have long life cycles, which contribute to their sustainability. Buildings constructed with wood, stone, and brick were built for longevity in a manner that also allows for repairs. Some new materials are less sustainable and require extraction of raw, non-renewable materials.



The sustainable nature of historic construction is best illustrated by a window. Older windows were built with well seasoned wood from stronger, durable, weather resistant old growth forests. A historic window can be repaired by re-glazing and patching and splicing the wood elements. Many newer windows cannot be repaired and must be replaced entirely. If a seal is disturbed in a vinyl window, the best approach is to replace that particular window, rather than repair the part, as is the case for a historic wood window.

Building Energy Savings

An older window is often falsely accused of being a major source of heat loss. Repairing, weather-stripping and insulating an original window is typically more energy efficient and much less expensive than new windows, as well as sound preservation practice.

Other parts of a building are more likely to be sources of major heat loss. For example, as much as 50% of the energy lost from a house is from air infiltration through the attic, uninsulated walls, and around the windows and door cavities, and not through the glass in a window itself. Repairing an existing window and also adding insulation in the attic will effectively save energy at a higher rate than through the replacement of single paned wood windows with double or triple paned alternatives.

Construction Quality

As a rule, the quality of early construction and materials was higher than those used in many late 20th Century buildings. Lumber used in early Twin Falls came from mature trees, was properly seasoned and typically milled to “full dimensions,” providing stronger framing and construction. Buildings also were thoughtfully detailed and the finishes were generally of high quality—characteristics that owners today appreciate. The high quality of construction in earlier buildings is therefore an asset that is impossible to replace.

Local Climatic Design Solutions

The majority of historic buildings were designed to respond to their local climate with passive strategies for interior climate control. The building and its components were located and designed to allow for occupants to control levels of natural daylighting, access to passive solar heating, and cross-ventilation. For example, features such as operable awnings allow for desirable solar exposure in the winter, and shading in the summer. These climatic responses in the design of a building allows an occupant to operate the building and its components in a manner which maintains comfortable interior conditions without modern mechanical systems for air conditioning and heating.

Adaptability

Owners also recognize that floor plans of many historic properties easily accommodate changing needs. They permit a variety of uses while retaining the overall historic character.



D. THE HISTORY OF THE DISTRICT

The following historic overview of the Twin Falls Warehouse Historic District is adapted from the National Register of Historic Places nomination form for the district written by Elizabeth Egleston.

Reclamation in Twin Falls

Located in south-central Idaho, Twin Falls is the regional center for a rich agricultural area whose development can be attributed to the vast reclamation network constructed during the first two decades of this century. The various reclamation projects were known as “tracts” and in the Twin Falls vicinity include: Minidoka, Salmon, and Northside. The project specifically responsible for the genesis of Twin Falls was the Twin Falls Southside Irrigation Tract. This reclamation effort, involving the construction of Milner Dam and its related canal system, has provided water to more than 200,000 acres on the south side of the Snake River since it opened in 1905.

Growth of the Community

Although the response to the first land drawing, held on July 1, 1903, was disappointing, interest grew in the project as the work progressed. The second opening, held on October 20, 1904, was encouraging and the response indicated that the project would be a success. Settlers poured in from all over the country, eager to establish a new life and transplant the community institutions and amenities they had relied on elsewhere. Only a few months after the dam opened on March 1, 1905, the new city of Twin Falls had a bank, doctor, attorney, dentist, school, newspaper, bakery and rooming house.

The tract was widely promoted throughout the United States, and in fact, the TFLWC hired a photographer, George Bisbee, to help advertise the area’s rapid growth and prosperity. Bisbee, an acquaintance of the Twin Falls News founder Charles Diehl, arrived in Twin Falls from Illinois in January 1906, and had a studio there until he retired in 1939. His early photographs are particularly interesting because they portray how quickly the sagebrush desert was transformed into agricultural riches—possible only through irrigation.

Additional federal legislation was enacted after the turn of the century to develop reclamation in the west and this, along with the success of the Twin Falls Tract, enticed other investors to undertake similar projects across the entire

Snake River Plain. Those in south-central Idaho included the Northside, Salmon Falls and Minidoka projects. The promoters of the first two encountered numerous problems, yet the irrigation systems eventually became operational. In the vicinity of Twin Falls, reclamation was responsible for the cultivation of almost 600,000 acres, and the settlement it attracted led to the development of new towns such as Jerome, Rupert and Burley, augmenting and securing Twin Falls' role as the regional commercial center.



Business in the Warehouse District

The most critical component that ensured the economic vitality of the newly settled tract was the immediate availability of rail transportation. Unlike many communities, such as Pocatello, the railway reached Twin Falls in response to the founding of the community—the community was not established because of the convenience of rail transportation. The Oregon Short Line Railroad, a subsidiary corporation of the Union Pacific System, reached Twin Falls on July 28, 1905. The Twin Falls line branched off the main line at Minidoka, Idaho, north of the Snake River.

Railroad access, the influx of farmers and the rapid development of agricultural land offered ripe commercial opportunities. The area immediately to the north of the railroad right-of-way quickly developed as a wholesale commercial district. The first businesses indicated on the 1907 Sanborn maps were, not surprisingly, lumber companies since wood frame was the dominant material of construction. These included Twin Falls Lumber, Adams-Pilgerrim, and Nibley-Channel companies. Although it was no longer in business by 1925, structures associated with Nibley-Channel are still evident and are the earliest structures in this district. They also represent early investment in Twin Falls from out-of-state sources, as Nibley-Channel was part of the lumber empire established by a Salt Lake City businessman, Charles Nibley. The district quickly became the warehouse center for the City. Vacant land was filled in, residential structures were pushed out, and the neighborhood took on its characteristic industrial appearance. By 1914, large warehouses, such as those for the fruit and potato growers associations, were erected, and cold storage—an important resource for both wholesalers and housewives—was available at Twin Falls Feed and Ice. (Both structures associated with these entities no longer exist).



The most significant business within the district (probably with the greatest investment of capital to construct its facilities in Twin Falls during the first decade) was the Colorado Milling and Elevator Company. This corporation had mills, elevators and processing sites throughout the West, including American Falls and Idaho Falls. It established a local corporation, known as the Twin Falls Milling and Elevator Company, and first constructed an elevator and small mill in 1909. In 1911 a larger mill was constructed, doubling the milling capacity from 400 to 800 bushels a day. The final building phase occurred in 1916 with the erection of six concrete and steel storage units; according to the Twin Falls Times, the storage tanks increased the company's storage capacity to 250,000 bushels, the largest between Denver and Portland. The mill closed in 1968, and all but the warehouse (listed in 1995) and the six concrete silos were demolished.

Twin Falls Milling and Elevator was one of the biggest and most prominent operations in this district; it pursued national markets, particularly in the Gulf states, and shipped flour to Asia as early as 1913. The Company was best known for its flours, which it named for regional identity, such as "Idahome," Twinida," and "Shone-Mist," as well as "Duncan Hines", a cake flour that was later marketed by another company. Like many of the businesses represented in the warehouse district, it provided an essential middle step between farmers to store their produce until commodity prices improved. Like all businesses in the district, Twin Falls Milling and Elevator not only had to pursue the demand for its goods, but also had to accommodate what the local market supplied. The products stored, produced and manufactured by the businesses represented in the district indicate how farmers reacted to the ecological and economical forces in the regions.

Initially, Twin Falls promoters saw the tract as great orchard country, and, indeed, many of George Bisbee's earliest photographs depict tables full of ripe fruit, and settlers and their families amidst extensive orchards. Twin Falls farmers did produce ample quantities of fruit, particularly apples, peaches and berries, but their range of agricultural output was much broader. In 1919 a regional magazine reported that wheat was the most important crop, followed by alfalfa, clover (including red, white, and alsike varieties), beans, potatoes, fruit, corn and sugar beets. Corn was also grown, but was used primarily for livestock feed. Cattle, sheep and hogs were also an important part of the agricultural base.

In other words, farmers on the Twin Falls Tract produced an array of “grains, grasses, fruits and vegetables,” and with the exception of sugar beets, all passed through the warehouse district.

Alfalfa may have been second to wheat in terms of amounts grown in 1919, but nonetheless it was an important crop; its cultivation illustrates the evolution of the agricultural production in Twin Falls, One historian, Mark Fiege, states:

“Alfalfa was such a useful, versatile plant that farmers made it a ubiquitous, nearly universal feature of irrigation agriculture in Idaho. By 1910, they devoted 36 percent of Idaho’s irrigated acreage to the cultivation of the crop.”

Alfalfa was valued for several reasons. It made the soil more fertile for the production of other crops, such as beets, potatoes, and wheat because it provided humus and nitrogen. By rotating alfalfa with other crops farmers avoided having to purchase commercial nitrogen to work into the soil. It made superb animal feed, helping form amino acids necessary for protein and was fed to livestock of all types: dairy cows, sheep, and draft animals. Fiege writes:

“Not unlike gasoline in a tractor or coal in a steam engine, alfalfa fueled the animals that provided the power for plowing, tilling, harvesting and hauling.”

Finally, alfalfa was also a cash crop. A ranching market developed for alfalfa because the native grasses of the rangeland were depleted by the 1880s. Farmers not only sold their alfalfa hay to local ranchers, but also there was enough demand that farmers shipped it to livestock growers in nearby states. By the 1920s, however, alfalfa hay had lost much of its market value. This was probably partly due to the decrease for commodity prices that plagued farmers after World War I. It can also be attributed to an infestation of the alfalfa weevil beginning in 1916. Neighboring states imposed quarantines on Idaho alfalfa so that its worth greatly diminished. During the 1920s, alfalfa hay had declined from \$35 a ton during World War I to \$2.50.

Farmers in the Twin Falls area began to rely on a new use for alfalfa: its seed. Just as Idaho farmers had expanded their alfalfa acreage, so had farmers throughout the United States, especially in the Great Plains and in the upper Midwest. These farmers did not want alfalfa as a cash crop, but instead, for livestock feed and soil replenishment. The demand for alfalfa seed grew as a result of this need, com-

bined with a lack of foreign supply which had been disrupted during World War I. Closely related to seed production was the cultivation of beans, which became an important crop early on in the cultivation of the Tract.

The number of buildings devoted to seed storage in the district illustrates the importance of seed cultivation in the region. National seed companies, such as Northrup-King, established themselves in Twin Falls and purchased seed from local cooperatives. Most of the businesses represented in the district, however, were established by local citizens. The Kinney Wholesale Company established in 1907, was one of the earliest warehouses in the district. A Kinney advertisement in 1912 read “Spuds wanted—large or small—Beans too.” Other examples include the Isbell Seed Company, W. P. Haney’s bean warehouse, the Gibbs bean elevator and the Bean Growers Warehouse Association. This last example is located at 324-362 Fourth Avenue South and was used by both the bean cooperative and the Harder Bean Company.

During the 1920s, the Intermountain West did not share in the frenzied prosperity experienced by much of the country due to the depressed agricultural commodity prices following a collapse in demand created during World War I. Farmers found that their crops and produce brought little when taken to market. Dairy products, however, were an exception, and an increasing demand for milk offered profitable opportunities for Idaho farmers during the 1920s. Fiege writes:

“Not only did a growing national population increase the demand for milk, Americans consumed more of it per capita. Within this nationwide market, the West Coast States, especially California and the burgeoning metropolis of Los Angeles, cried out for more cheese and butter. Idaho irrigators reduced their alfalfa “surplus” by producing extra milk to meet growing West coast demand: the farmers fed the hay to more and more dairy cows. . . . From 1919 to 1924, milk production grew fifty percent. Growing numbers of factories then processed the milk into butter and cheese. . . . For farmers, milk and cheese had added economic benefit because of their compactness and high market value made them relatively inexpensive to transport.”

In the warehouse district, the dairy business was represented by both local and national interests. The Jerome Dairy Cooperative, located in the north end of the district, had several plants throughout the area. Farmers could bring milk and cream to the co-op and trade it for processed dairy products, such as cheese and ice cream. The cooperative also sold dairy products locally and throughout the West. Swift and Company, on the other hand, was a national corporation exemplifying the “big business” approach to agriculture in which its operations were completely vertically integrated. Swift controlled all aspects of production, from the stockyards (or in this case, because the Twin Falls plant processed poultry, the incubator), to the grocery store. Harvey Levenstein, in his book *Revolution at the Table*, writes that the rise of such corporations affected the market for agricultural products:

“Between 1880 and World War I, the American food industry was radically transformed. Agriculture had always been the nation’s biggest business, but now it was becoming big business in another sense, as new technology and the need for more capital investment were encouraging the creations of larger farms and the beginnings of more complex organizations to finance agricultural production. The effects of the revolution in technology and organization were even more striking after the food left the farm, for large new organizations now transported, processed and marketed the farmer’s products.”

Transportation and manufacturing entities are also represented in the district, having developed for the most part to drive the agricultural base of the local economy. The history of the Warberg Transfer and Storage Company, for example, illustrates how it adapted to local business conditions and changing technology. The founder, William Warberg, a Swedish immigrant, obtained a team of horses and a wagon and began offering his services in 1906. In the growing community he expanded his business by acquiring several teams and wagons, but by the teens he had started to purchase trucks. Like other transfer operators, he found that business was slow in the winter and so he sold coal during the off season, storing it on nearby vacant lots. By the time his sons were involved in the business, Warberg Transfer was associated with Allied Van Lines and was part of a large corporation with a national network.





Self Manufacturing and Kregel's comprise the two examples of manufacturing interests that initially saw opportunity in the new agricultural community but eventually expanded into broader markets. G. H. Self started a blacksmith shop in 1910 and soon began manufacturing farm machinery and tools that were adapted for irrigated farming. By the 1950s the company had diversified into industrial steel fabrication. The experience of Ernest Kregel and his son, Charles, parallels that of Self Manufacturing. Ernest Kregel was also a blacksmith, setting up a small shop in 1907. When Ernest died in 1912 Charles took over, and although he also developed and manufactured tools for farming he expanded the business along other lines, dealing in hardware, plumbing and electrical supplies. By 1952 Kregel's was large enough that it diverged into two separate entities: a machine shop and a hardware business.

Architectural Context

The term "warehouse" was devised in 1885 to describe utilitarian structures that served wholesale markets and whose purpose was to store goods, both raw and finished, for distribution. The appearance of the warehouse was dictated by functional, structural and fire-safety concerns. Thus, warehouses that displayed extensive ornamentation were criticized in the architectural press for defeating, in the writers' opinions, the modernist principal of allowing the structure to express the function within. Regardless of the amount of applied decoration, warehouses had to serve efficiently both as places to store goods and as places through which goods were moved to meet the demands of an increasingly complex wholesale market. By the turn of the century, the warehouse had taken on a familiar form: single-or-multiple-story rectangular structures with minimal setbacks, brick facades interspersed with concrete bands indicating floors and walls, flat roofs with parapets and large, rectangular fenestration with metal sash windows.

Warehouses in cities with extensive trade networks, such as Chicago and Omaha, were extensively discussed in architectural magazines. Smaller versions of these structures and districts sprang up throughout the United States. Many of the buildings contained in the Twin Falls Warehouse Historic District exhibit the characteristics described above. They reflect the same utilitarian approach to the use of materials and forms. Furthermore the three general techniques used for warehouse construction—light frame, mill,

and reinforced concrete—are all represented. Taken as a whole, the architecture of this district increases our understanding of the wholesale economy of Twin Falls.

Construction Technology

The earliest businesses in the district were housed in wooden, frame structures, typical of those seen in the first or second wave of construction of young communities in the West and Midwest during the nineteenth century. Photographs portray one-story, often one-room, rectangular frame structures featuring front gables and a parapet wall. In most cases these structures were temporary and were soon replaced with brick. Several of these early warehouses survive within the district. They are wooden, frame structures and were used for over twenty years. These include the Nibly-Channel Lumber Company, constructed about 1909, and the Keel-Wilkinson-Stronk Lumber Company, erected about 1920. A common treatment of frame buildings, such as the Isbell Seed Company, was to sheath them with corrugated metal.



Had the examples mentioned in the previous paragraph been destroyed by fire, the owners' inventories would have been lost. The owners of warehouses in which the goods of individual farmers, cooperatives or other businesses were stored had a greater incentive to employ fireproof construction in order to avoid high insurance rates. Slow-burning mill construction was the prevalent mode of construction in the district and was used with fire-resistive materials, such as brick, (the Kinney firm); lava rock, (the Falk Wholesale Company) and galvanized steel, also known as sheet metal (Isbell Seed Company). Mill construction refers to the structural system consisting of heavy timbers and thick panel floors initially developed for use in New England textile mills. The concept behind this system was that while these structures could not entirely resist fire, they would burn slowly enough to allow time to both extinguish a fire and salvage stored items. Builders took the added precaution of avoiding concealed spaces between floors and in roofs, enclosing elevator shafts and stairways with brick, and constructing doors with heavy wood and covering them with tin. By 1900 insurance companies were insisting that sprinkling systems be used.

The use of reinforced concrete for both structural members and interior walls represented an advance in fireproofing construction. This material was considered the most im-



pervious to fire: it was stronger than brick (which quickly failed when exposed to intense heat), was not flammable like wood, and had far more strength than contemporary steel. The only reinforced concrete buildings in the district were those of non-local firms: Simpson and Company, a wholesale grocery business, and The Swift and Company Poultry and Creamery.

Construction Design

Whatever the form of construction, the resulting exterior appearance was a function of the utility within. Warehouses had to have plenty of interior space for storage or manufacturing. They had to easily accommodate whatever type of transportation would move the food to market. They also had to facilitate the movement of workers. These requirements resulted in a blocky rectangular form, with ground floors set about 2 to 2.5 feet above ground for easy loading and unloading to and from railroad cars and trucks. Warehouses favored the use of concrete loading docks and steel sash rather than wood sash windows. If the structures did not have large areas of fenestration, small windows were typically placed high up on the wall for ventilation. None of the buildings in the district have applied ornamentation; any decoration that was used was achieved through elaborate masonry, as seen the Twin Falls Milling and Elevator warehouse.

Aside from these common characteristics, the buildings in this district display a variety of designs. Several such as the Ford Transfer and Storage building and the Globe Seed and Feed, are typical of low-scale warehouses that can be seen in any wholesale or industrial neighborhood in the country. These are one story, have brick facades, and are of mill construction. Others such as the W.P. Haney bean warehouse are frame and completely clad with corrugated sheet metal.

Self Manufacturing and Warberg Transportation represent a form seen after 1920: a one-or-one-and-a-half story masonry wall with a stepped parapet on the street frontage.

In at least one case, that of Kregel machinery, the facade was not part of the original building but was applied later to the structure, which is clad with sheet metal. This represents a self-conscious effort to “modernize” the building, and although the modernization does not consist of elaborate detailing, it shows that the owners wanted to obscure the prosaic appearance of the sheet metal sheds. Few buildings in the district have gabled roofs; those that

do include the Kinney Warehouse Company warehouses and the nearby Falk Wholesale Company. Falk represents a purely vernacular interpretation of industrial architecture; built in 1910 it is one of the oldest buildings in the districts and is of lava rock construction.

The warehouse district continues to function as a center for the distribution, processing and storage of many kinds of products and is also the location of several light manufacturing businesses. Recently, several buildings have been renovated and are now used as specialty shops, restaurants and micro-breweries. The City of Twin Falls is attempting to beautify Rock Creek Canyon so that it can be used for bike and pedestrian paths, and considers the warehouse district to be a vital part of this effort, as it serves as a connection between the downtown business district and the Canyon. The buildings represent types of construction and architecture unique in the city. The warehouse district is significant because more than any other area of the community, it conveys the importance of distribution and processing in the local economy and the identity of Twin Falls as an agricultural community.



I. USING THE DESIGN GUIDELINES

This chapter provides an overview of Twin Falls’s historic design review system for the Warehouse Historic District. It describes the basic operations of the historic design review system, and then provides a chart that defines which section of the guidelines will apply to different types of projects. It next describes the format of a typical guideline as it is used in this document. The City will use this material in reviewing applications for a Certificate of Appropriateness for projects within the district.

IN THIS CHAPTER:

| | |
|---|-----------|
| A. The Historic Design Review System | 26 |
| Terms Related to Compliance | 26 |
| Historic Design Review Tracks | 27 |
| B. Applying the Design Guidelines | 30 |

A. THE HISTORIC DESIGN REVIEW SYSTEM

Title 10, Chapter 4, Section 22 of the City Code establishes the requirement for historic design review and submittal for a Certificate of Appropriateness for modifications, demolition or construction of buildings within the Warehouse Historic District. The design guidelines presented in this document are used in that review process. The Historic Preservation Commission, the review body appointed by the mayor and city council, determines such compliance and issues the requisite certificate. More detail about review procedures can be obtained from City staff, or on the City’s web site.

TERMS RELATED TO COMPLIANCE

When applying design guidelines, the City has the ability to balance a combination of objectives and intent statements that appear throughout the document, in the interest of helping to achieve the most appropriate design for each project. Because of this, and the fact that the design guidelines are also written to serve an educational role as well as a regulatory one, the language sometimes appears more conversational than that in the body of the Land Development Code. To clarify how some terms are used, these definitions shall apply:

Guideline

In this document the term “guideline” is a criterion with which the City will require compliance, when it is found applicable to the specific proposal. In this sense it is a standard, albeit one that is subject to some interpretation when determining compliance.

Shall

Where the term “shall” is used, compliance is specifically required, when the statement is applicable to the proposed action.

Should

The term “should” is frequently used in the guidelines. This indicates that compliance is expected, except in conditions in which the City finds that the guideline is not applicable, or that an alternative means of meeting the intent of the guideline is acceptable. In this sense, “should” means “shall.”

May Be Considered

The phrase “may be considered” appears in some guidelines text. This indicates that the City has the discretion to determine if the action being discussed is appropriate. This decision is made on a case-by-case basis, using the information specifically related to the project and its context.

The design guidelines assure preservation efforts and property investments are protected by providing direction for future improvements.

HISTORIC DESIGN REVIEW TRACKS

The design guideline chapters are grouped into three “tracks” for purposes of historic design review and ease of use of the design guidelines document. Use the following flow chart to determine what track applies to a project. Staff can also help to determine which track a project will follow. The tracks are described as follows:

Preservation Track

Projects involving a historic (“contributing”) property will be considered using the Preservation Track. In some cases, when a “non-contributing property” is to be restored, this track will also apply. Key chapters are: II. Historic Preservation and Project Planning, III. Treatment of Historic Resources, and IV. Design Guidelines for All Projects.

New Building Track

Projects that involve a new structure, and work on most existing “non-contributing” buildings will be reviewed using this track. The chapters focusing on new construction make up this track. Key chapters are: IV. Design Guidelines for All Projects and V. New Construction.

Other Improvements Track

Other projects involving site work, signs and a variety of other specialized project types are reviewed in the “Other Improvements Track.” For many of these the focus is on Chapter IV. Guidelines for All Projects.

Note: Some projects will include a combination of improvements that engage more than one of the tracks. Use the steps described below and the accompanying diagram to determine which track applies to a specific project.

WHICH TRACK SHOULD A PROJECT FOLLOW?

Follow the steps below to determine a project track.

STEP 1 Does the building project involve an existing building?

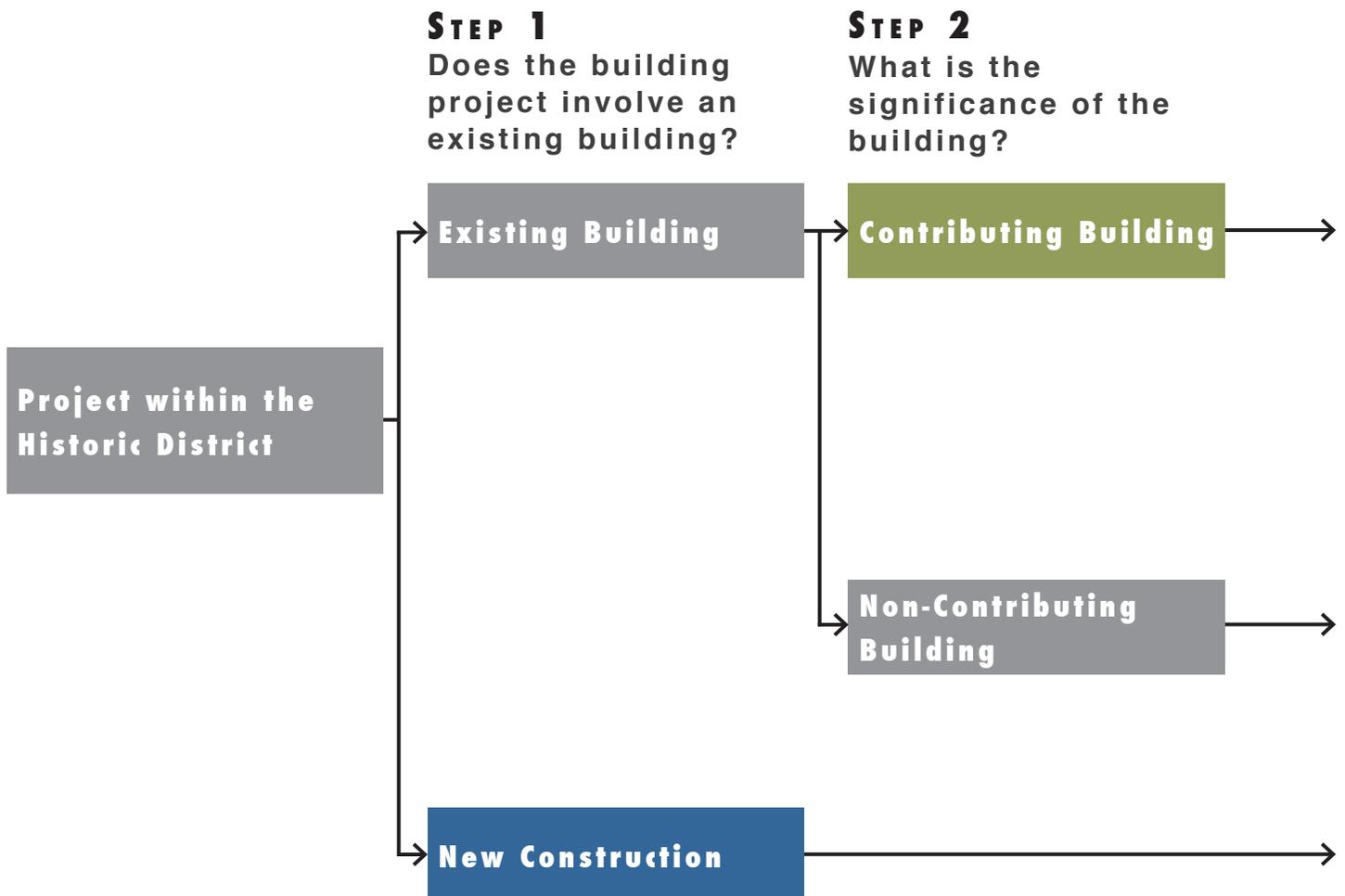
If the project involves an existing building, proceed to Step 2. If the project is a new building on a vacant site, the new construction track applies.

STEP 2 What is the significance of the building?

If the building is non-contributing, skip to Step 3. If the building is contributing, the historic building track should be used; Use Chapters II. Historic Preservation and Project Planning, III. Treatment of Historic Resources, and IV. Design Guidelines for All Projects. The City will work with a property owner to confirm the status of historic significance.

Contributing Property

A “contributing” property is one determined to be historically significant. It is so because it was present during the period of significance for the district and possesses sufficient integrity to convey its history, or is capable of yielding important information about that period. Note that a contributing property may have experienced some degree of alteration from its original design, yet retains sufficient building fabric to still be considered contributing.



STEP 3 What is an appropriate treatment for an existing building that is non-contributing?

If it is an existing building that has not achieved significance, follow the New Construction Track.

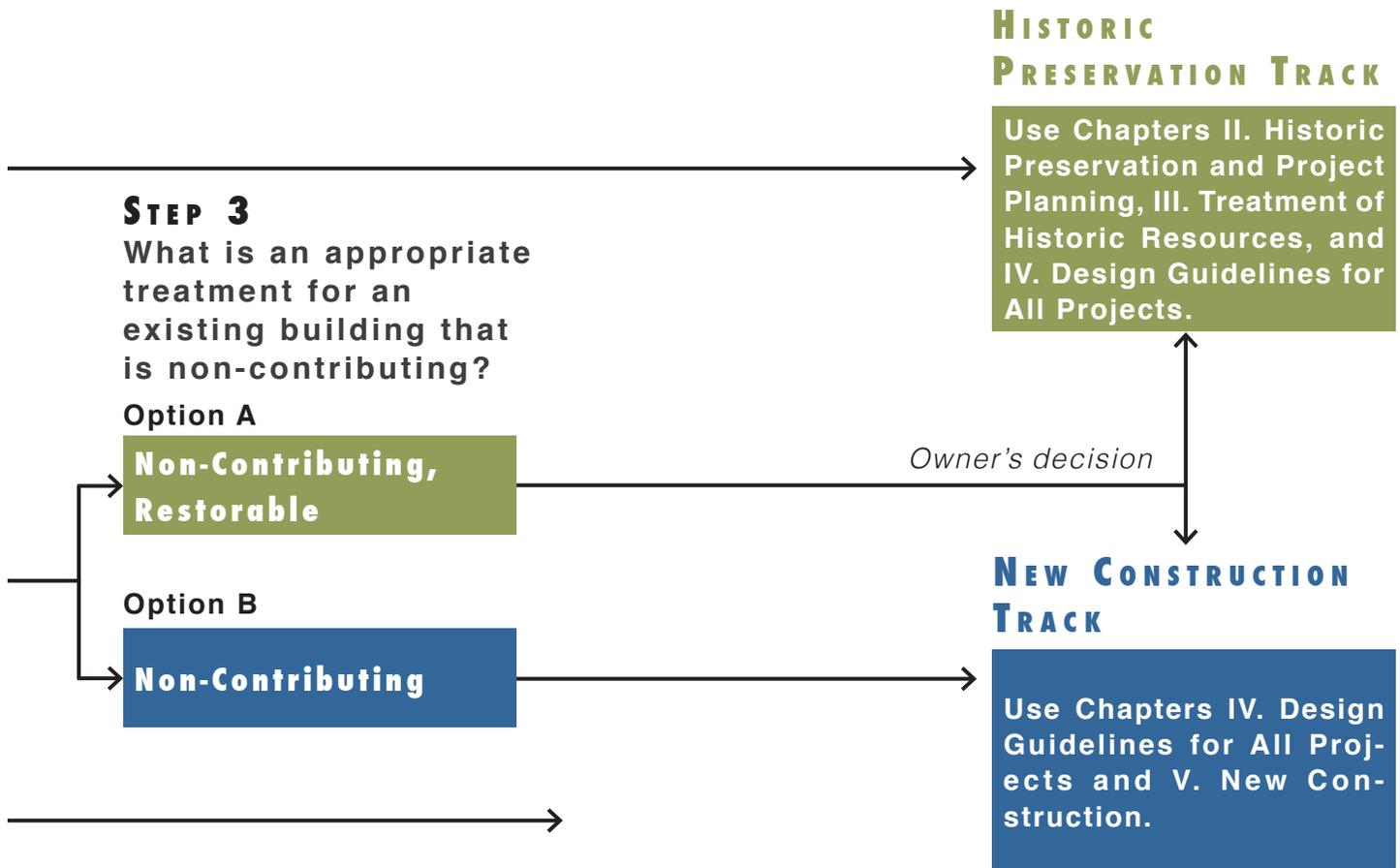
If the building was previously significant, but has been altered such that it has lost its historic significance, there are two options depending on the extent of the alterations and the desired project:

Option A: Non-Contributing, Restorable

If the alterations are such that the building may be restored, the historic track may be followed, but is the owner’s decision and not required. In this case follow the Historic Preservation Track.

Option B: Non-Contributing

If the alterations are so extensive that it is not possible to restore the historic design of the property, or if the owner wishes, the New Construction Track may be used.



B. APPLYING THE DESIGN GUIDELINES

After establishing which Track will be used, determine which chapters will apply. Use the preceding chart as a reference. Then, within each of those chapters, identify those guidelines that are relevant to the project. The City will work with the property owner to confirm which guidelines will be used in historic design review.

Each design guideline typically contains a series of components, all of which are used to determine appropriateness. A typical guideline appears below:

COMPONENTS OF A DESIGN GUIDELINE

A → **Architectural Details**

Historic features, including original materials, architectural details and window and door openings, contribute to the character of a structure. They should be preserved when feasible.

B →

C → **3.26 Preserve significant architectural features.**

- D** → • Storefronts, cornices, porches, turned columns, brackets, exposed rafter tails and jigsaw ornaments are examples of architectural features that should be preserved.

A **Design Topic Heading**

Topics relate to different types of improvements and components of buildings.

B **Policy Statement**

A policy statement explains the desired outcome for the specific design element. This typically includes the term “should” 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 policy statement to determine appropriateness.

C **Design Guideline**

The design guideline statement describes a desired outcome.

D **Additional Information**

This appears in a bulleted list, and may include examples of how, or how not to, comply with the guideline.

E **Illustration**

Many images are examples of some possible approaches, but not all.



Protect and maintain significant stylistic features, such as these stone window features and cornice details.

In order to understand which images convey appropriate solutions and those that do not, many of the illustrations are marked with a ✓ or an ✗. Those marked with a ✓ are appropriate solutions, whereas illustrations marked with an ✗ are not appropriate. Note: There can be more than one guideline that applies to any given design element.

II. HISTORIC PRESERVATION AND PROJECT PLANNING

Historic preservation is well established in Twin Falls. While community goals and economic conditions change over time, preserving the community's heritage remains a primary goal.

This chapter presents an overview of historic preservation principles that should apply to any work in the historic district. It also provides guidance on how to plan a preservation project and outlines different treatment categories for historic properties.

IN THIS CHAPTER:

| | |
|---|-----------|
| A. What Does Historic Preservation Mean? | 32 |
| Determining Historic Significance | 32 |
| B. Overarching Preservation Guidelines | 36 |
| C. Planning a Preservation Project | 38 |
| Choosing a Treatment Strategy for Key Features of a Historic Building | 42 |
| Wall Treatments | 43 |
| D. Historic Building Types and Their Key Features | 44 |
| Building Types | 44 |
| Key Features | 44 |
| Warehouse with Masonry Front Office | 45 |
| Warehouse with Frame Front Office | 46 |
| Gable Roof Metal Clad | 47 |
| Concrete Frame with Masonry Infill | 47 |
| Gable Roof Frame Structure | 48 |
| Gable Roof Masonry | 48 |
| Wood Sided False Front | 49 |
| Masonry False Front | 49 |
| Flat Roof Masonry | 50 |
| Bow Truss | 50 |

When determining the historic significance of a property in the Twin Falls Warehouse Historic District, the City will consider its condition and its position in the overall historic period of significance for the area, as described in the Twin Falls Warehouse Historic District National Register of Historic Places Nomination.

A. WHAT DOES HISTORIC PRESERVATION MEAN?

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

DETERMINING HISTORIC SIGNIFICANCE

What makes a property historically significant? A property is considered to have historic significance if it meets a defined age threshold, and meets at least one criterion for determining significance. In addition, it also must retain sufficient integrity to be able to convey that significance. Those concepts are explained in this section.

Age of Historic Resources

In general, properties must be at least 50 years old before they can be evaluated for potential historic significance, although exceptions do exist when a more recent property clearly has historic value. Properties determined to have historic significance in the Warehouse Historic District meet the age threshold, and also fit within a period of historic significance that applies to the area. With the age of the property in mind, it is then evaluated for its significance, using defined criteria. The period of significance for the area is 1900-1949.

Criteria for Determining Significance

The quality of significance in American history, architecture, archeology, engineering, and culture is present in districts, sites, buildings, structures, and objects that possess integrity of location, design, setting, materials, workmanship, feeling, and association, and:

- That are associated with events that have made a significant contribution to the broad patterns of our history; or
- That are associated with the lives of persons significant in our past; or

- That embody the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction; or
- That have yielded or may be likely to yield, information important in prehistory or history.

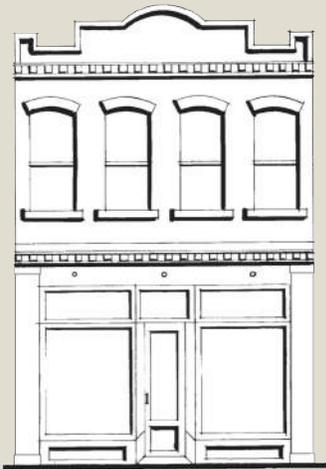
When reviewing a proposal to improve a property with historic significance in the Twin Falls Warehouse Historic District, the City will seek to maintain the integrity of the resource.

Integrity

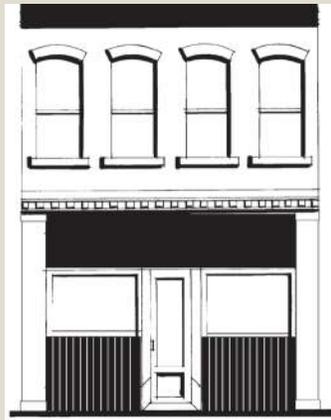
In order to convey significance, a property also must retain integrity, with a sufficient percentage of the structure dating from its period of significance. A majority of the building’s structural system and materials and its character-defining features should remain intact.

BUILDING INTEGRITY

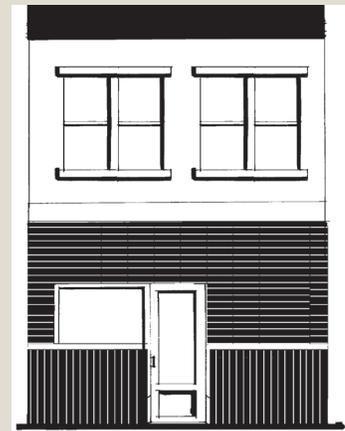
The degree of a buildings integrity is shown below, including how the level of alterations on a building affect integrity. These examples demonstrate the concept of “integrity” on a traditional commercial storefront. While it is not the predominant building type in the warehouse district, examples do exist, and the principles are the same for more typical industrial and warehouse building types.



“Contributing” Property. This building retains its integrity.



“Contributing” Property with some alterations. This building retains its integrity.



“Non-Contributing” Property with major alterations. This building does not retain its integrity.



Contributing Property

A “contributing” property is one which has been determined to be historically significant. It is so because it was present during the period of significance for the district, possesses integrity or is capable of yielding important information about the period.

There are some alterations that may lead a property owner to believe a building has lost its historic integrity. These alterations include window replacements, cornice replacement, a porch enclosure or a change/covering of a building’s original materials or storefront, for example. These alterations can often be modified and/or restored to reveal a building’s historic integrity.

Non-Contributing Property

A “non-contributing” building is a new building, a more recent property (less than 50 years old), or an older building that has been substantially altered that does not retain its historic integrity.

Substantial alterations that may cause an older building to be non-contributing may include a combination of the following: a significant change in building form, the removal of a front porch, a reconfiguration of front facade windows and the removal of a storefront, for example.

Alterations that Affect Significance

Many historic structures experience changes over time as design tastes change or need for additional space occurs. Some are modest alterations. For example, a new dormer may have been added. Additions on the backs of commercial structures were also common. Many of these occurred while retaining the original characteristics that were key features. These alterations remained subordinate in scale and character to the main building and were often executed using materials that were similar to the original.

Some of these alterations now may be historically significant themselves. An addition constructed in a manner compatible with the original building and associated with the period of significance is an example, and it too may merit preservation in its own right.

In contrast, more recent alterations usually have no historic significance and may even detract from the character of the building and obscure significant features. Removing such an alteration may be considered in a rehabilitation project. Historic features that have been modified can also be restored.

This tradition of making compatible alterations will likely continue. That is to say, alterations to historic structures can occur. It is important, however, that any alteration be designed in such a manner as to preserve the historic character and integrity of the primary structure.

Responsibility of ownership:

Ownership of a building within the Twin Falls Warehouse Historic District carries a responsibility to respect the historic resources located there. While this responsibility does exist, it does not automatically translate into higher construction or maintenance costs. Ultimately, residents and property owners should recognize that historic preservation is a long-range community policy that promotes economic well-being and overall viability of the City at large and that they play a vital role in helping to implement that policy through careful stewardship of the area's historic resources.

The design principles outlined in this chapter will be applied when determining the appropriateness of improvements to properties in the Twin Falls Warehouse Historic District.

B. OVERARCHING PRESERVATION GUIDELINES

With an understanding of the basic concepts of historic significance and integrity, it is important to comply with some overarching guidelines that underlie the more specific ones that appear later in this document. The following design guidelines apply to all historic properties and will be used when evaluating the appropriateness of related work:

1. 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. 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 a historic building in service. For example, converting a warehouse structure to loft residential units is an adaptive use. A good adaptive use project retains the historic character of the building while accommodating a new function.
- The use should not alter character-defining features of the structure.
- The use may help to interpret how the building was used historically.
- 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.

3. 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.

4. 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.





C. PLANNING A PRESERVATION PROJECT

When planning a preservation project, it is important to determine the significance of the property and the degree to which it retains its integrity as a historic resource. Then, a specific approach to the overall treatment of the property should be established. This may include keeping the building in its current character, while making appropriate repairs, or also incorporating new, compatible changes. It is then important to determine how surviving historic features will be treated. This may include preserving those features that remain intact, repairing those that are deteriorated and replacing others. These steps in planning a preservation project are presented in this section, and diagrammed on the following page.

Step 1: Determine Building Significance

Understanding the history of a building is important to any preservation project. If the property is determined to be an individual resource or a contributor to the district, then it is important to identify why. Identifying the building's key features and its period of significance are important first steps. This will help determine to what degree the property should be preserved as it is, or where there may be opportunities for compatible alterations to occur.

Step 2: Determine Building Integrity

The condition of the building and its features contribute to the overall significance of the building. A building with historic integrity has a sufficient percentage of key character-defining features and characteristics from its period of significance which remain intact. These key elements allow a building to be recognized as a product of its time.

Step 3: Define Program Requirements

If restoring features is the focus, then other alternatives may not be necessary, but if some functional improvements are needed, then compatible alterations and/or additions may be indicated.

STEPS FOR PLANNING A PRESERVATION PROJECT

Why Is the Building Significant?

Step 1. Determine Building Significance

Understanding the history of a building and identifying its key features will help determine to what degree the property should be preserved as it is, or where there may be opportunities for compatible alterations to occur.



What Condition Are the Building and Its Key Features In?

Step 2. Determine Building Integrity

A building with historic integrity has a sufficient percentage of key character-defining features and characteristics from its period of significance which remain intact.



What is the Desired Project?

Step 3. Define Program Requirements

Are functional improvements needed? Or is the preservation of key features the objective?



Determine the Treatment Strategy

Step 4. Treatment Strategy

With the assessment of significance, building conditions and program requirements, now select the appropriate approach. See page 40 for definitions of these alternative treatments.



Preservation

Rehabilitation

Restoration

Reconstruction



The Project Scope



Step 4: Determine the Treatment Strategy for A Building

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. While the term “preservation” is used broadly to mean keeping a historic property’s significant features, it is also used in a more specific, technical form to mean keeping a resource in good condition. This, and other related terms, are important to understand because they are all used when planning for improvements to a historic resource. Also note, that while an overall treatment for the building may be used, a different treatment may be applied to a specific building component. (See the following section for more information.)

Accepted Treatments

The following is a list of approaches that are appropriate for contributing and noteworthy properties.

Preservation

“Preservation” is the act or process of applying measures to sustain the existing form, integrity and material of a building. Some work focuses on keeping a property in good working condition by repairing features as soon as deterioration becomes apparent, using procedures that retain the original character and finish of the features. Property owners are strongly encouraged to maintain properties in good condition.

Restoration

The act or process of accurately depicting, the form, features and character of a property as it appeared in a particular time period. It may require the removal of features from outside the restoration period.

Rehabilitation

“Rehabilitation” is the process of returning a property to a state that makes a contemporary use possible while still preserving those portions or features of the property which are significant to its historical, architectural and cultural values. Rehabilitation may include a change in use of the building or additions. This term is the broadest of the appropriate treatments and is often used in the guidelines with the understanding that it may also involve other appropriate treatments.

Reconstruction

Reconstruction is the act or process of depicting, by means of new construction, the form, features and detailing of a non-surviving site, landscape, building, structure or object for the purpose of replicating its appearance at a specific time and in its historic location.

Combining Treatments

While these terms are used interchangeably in informal conversation, the more precise meanings are used when describing the overall strategy for a contributing property.

For many improvement projects in the Twin Falls Warehouse Historic District, a rehabilitation approach will be the overall strategy. Within that, however, there may be a combination of these approaches 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

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 employed when a building is relocated or when the materials are to be reused in other building projects. Deconstruction may be a more environmentally responsible alternative to conventional demolition. However, it is still an inappropriate treatment for a building of historic significance.

DETERMINING HOW TO TREAT A KEY FEATURE OF A HISTORIC RESOURCE

Treatment 1:

Preserve



Treatment 2:

Repair



Treatment 3:

Reconstruct



Treatment 4:

Replace



Treatment 5:

Compatible Alterations

This list of treatments is presented in order of preference.

CHOOSING A TREATMENT STRATEGY FOR KEY FEATURES OF A HISTORIC BUILDING

Selecting an appropriate treatment for key features of a historic building will provide for proper preservation of the historic fabric. The method that requires the least intervention is always preferred. By following this tenet, the highest degree of integrity will be maintained. The following treatment options appear in order of preference. When making a selection, follow this sequence:

Treatment 1: Preserve

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

Treatment 2: Repair

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

Treatment 3: Reconstruct

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

Treatment 4: Replace

If it is not feasible to repair the feature, then replace it with one that is a simplified interpretation of the original (e.g., materials, detail, finish). Replace only that portion which is beyond repair.

Treatment 5: Compatible Alteration

If a new feature or 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 from original historic elements.

WALL TREATMENTS

For most historic resources in the Warehouse Historic District, 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 that are not as visible may be less sensitive to change. The rear wall is usually the least important, and alterations can occur more easily without causing negative effects to the historic significance of the property. This concept of evaluating the different faces of a building to locate the appropriate places for alterations is illustrated in the sketches of a commercial building at the right.

Location A: Primary Facade

- 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

- Preservation and repair in place is the priority.

Location C: Not highly visible Secondary Wall

- Preservation is still preferred.
- A compatible replacement or alteration is acceptable.
- More flexibility in treatment may be considered.

Location D: Not highly visible Rear Wall

- A compatible replacement or alteration may be acceptable when it is not visible to the public.
- More flexibility in treatment may be considered.

Location E: Highly visible Rear Wall

This applies to many buildings of historic significance that are designed to be viewed “in the round.”

- Preservation and repair in place is the priority.
- Some flexibility may be considered on upper walls.

COMMERCIAL FACADES

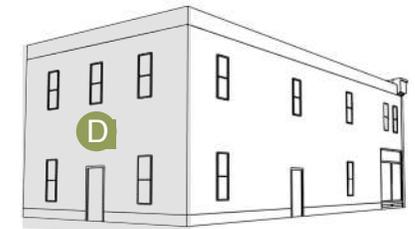
Primary Facade



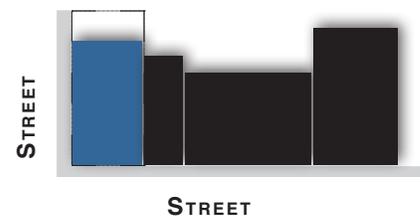
Secondary Wall



Rear Wall



Site Plan



The guidelines that follow this chapter are based on the principle that “key, character-defining features” of a historic property should be preserved. The City will use this description of key features for specific building styles as a starting point in defining those elements to maintain.

D. HISTORIC BUILDING TYPES AND THEIR KEY FEATURES

The majority of the buildings in the Twin Falls Warehouse Historic District were designed for industrial and commercial purposes. Some housed manufacturing industries. Others were for warehousing, shipping and handling. Some supported wholesaling, and some even served general retail and professional services. Finally, some structures were for businesses that catered to workers in the district, including bars and restaurants. Even some residential units were in the area.

BUILDING TYPES

Stylistically, most of these buildings are considered “vernacular,” in that they do not have distinctive styles. Many do, however, exhibit details that are associated with formally recognized styles. Many other features are expressions of the functional uses of the buildings, such as large, sliding service doors, raised loading docks and windows mounted high on a wall.

KEY FEATURES

Distinctive details, general construction methods, building forms and materials are all key features that should be preserved on buildings in the district. This section highlights some of those features most commonly found. Others are introduced in the guidelines that follow.

WAREHOUSE WITH MASONRY FRONT OFFICE

Key Features:

- Front office attached to storage/ service area
- Brick walls
- Vertically proportioned windows
- Expressed concrete beam
- Loading dock
- Overhead service doors
- Corner entry





WAREHOUSE WITH FRAME FRONT OFFICE

Key Features:

- Frame walls with wood cladding (sometimes subsequently covered)
- Vertically proportioned windows, sometime double-hung and with multiple glass
- Corner entry



GABLE ROOF METAL CLAD

Key Features:

- Ridge line perpendicular to the street
- Vertical metal siding
- Sliding service doors
- Metal industrial sash



CONCRETE FRAME WITH MASONRY INFILL

Key Features:

- Flat roof
- Parapet with contrasting coping
- Industrial metal sash
- Canopy, suspended on metal rods





GABLE ROOF FRAME STRUCTURE

Key Features:

- Ridge line perpendicular to the street
- Vertical siding
- Sliding service doors
- Metal industrial sash, some wood double hung windows



GABLE ROOF MASONRY

Key Features:

- Ridge line perpendicular to the street
- Random rock or ashlar cut walls
- Corrugated metal in gable end
- Symmetrical composition
- Canopy supported on posts



WOOD SIDED FALSE FRONT

Key Features:

- Stepped parapet
- Board & batten wood siding
- Wood shingles
- Sliding service door
- Gable roof
- Symmetrical composition



MASONRY FALSE FRONT

Key Features:

- Stepped parapet
- Board & batten wood siding
- Wood shingles
- Sliding service door
- Gable roof





FLAT ROOF MASONRY

Key Features:

- Simple parapet, sometimes with stone coping
- Industrial metal frame sash
- Wood service doors
- Loading dock
- Canopy supported on wall brackets, or on posts



BOW TRUSS

Key Features:

- Brick walls
- Arched roof
- Concrete framing



III. TREATMENT OF HISTORIC RESOURCES

This chapter provides guidelines for the rehabilitation of properties defined as contributing in the Warehouse Historic District. It contains general guidelines for treatment of many of the key features found on most buildings in the district, as well as more guidelines for more specific considerations for projects involving historic resources. For each of the features discussed, individual guidelines follow the preferred sequence of treatments as described in Chapter II. First, maintain a feature in good condition. Next, repair the feature if needed. If that is not feasible, replace it in kind. As a final option, compatible alterations may be considered.

IN THIS CHAPTER:

| | |
|---|-----------|
| A. General Historic Design Guidelines | 52 |
| Primary Facades | 52 |
| Architectural Details | 56 |
| Materials and Finishes | 58 |
| B. Treatment of Individual Building Features | 63 |
| Doors | 63 |
| Windows | 64 |
| Roofs | 66 |
| Awnings | 67 |
| Canopies | 68 |
| Balconies and Roof Decks | 69 |
| Railings | 69 |

| | |
|---|-----------|
| C. Special Considerations | 70 |
| Historic Additions | 70 |
| Foundations | 71 |
| Accessibility | 72 |
| Egress Stairs | 72 |
| Rooftop Uses | 73 |
| D. Energy Conservation and Generation | 73 |
| Planning a Rehabilitation Project for Energy Efficiency | 73 |
| Maintaining the Inherent Energy Efficiency of a Historic Building | 77 |
| Options for Enhancing Energy Performance in Historic Structures | 78 |
| Solutions for Energy Generating Technologies | 80 |
| E. New Additions | 83 |



The guidelines in this chapter will be used in conjunction with the standards that appear in Chapter II when evaluating the appropriateness of a proposed improvement project that involves a contributing property.

A. GENERAL HISTORIC DESIGN GUIDELINES

PRIMARY FACADES

Many of the Warehouse Historic District’s buildings possess components traditionally seen on industrial buildings. The repetition of these standard elements creates a visual unity at the street that should be preserved.

3.1 For a warehouse building, a rehabilitation project should preserve these character-defining elements:

- **Man-door:** A small door for use by people entering the building. These can be similar in character to a storefront on a retail building. They often include a transom.
- **Windows:** Windows located at the street level. These often are larger and display a similar pattern to the upper story windows.
- **Upper-story windows:** Windows located above the street level. These usually have a vertical orientation.
- **Cornice molding:** A decorative band at the top of the building.
- **Loading dock:** A raised landing for handling goods; some project from the facade while others are inset behind the building plane.
- **Loading bay doorway:** A large opening at the landing dock. Typically these are rectangular, although sometimes arched. Rolling overhead or horizontal sliding doors were used in these openings. Singular and multiple openings were found on walls.
- **Canopy:** A metal structure usually sheltering the loading dock. Some were horizontal and others were sloped. They were supported on metal and heavy timber supports that were wall mounted.

3.2 Preserve the historic character of the building facade.

- Preserve loading docks, loading bay openings, windows and door frames.
- If the glass is intact, it should be preserved.

3.3 If the facade is altered, restoring it to the original design is preferred.

- If evidence of an original design component is missing, use a simplified interpretation of similar components in the area.
- Historic photographs of Twin Falls and its industrial buildings are available and should be used when determining the original character of the facade.

3.4 Alternative designs that are contemporary interpretations of traditional industrial buildings may be considered where the historic facade is missing and no evidence of it exists.

- Where the original is missing and no evidence of its character exists, a new design that uses the traditional elements may be considered. However, the new design should continue to convey the character of typical facades in the area, including the repetitive window patterns and openings seen along the building fronts.



Preserve the historic character of the building facade.



Preserve the character of the cornice line.

3.5 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.
- Many cornices are made of sheet metal, which is fairly lightweight and easy to repair. Areas that have rusted through can be patched with pieces of new metal.

3.6 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 in every detail, especially in overall size and profile. Keep sheet metal ornamentation well painted.
- The substitution of a new cornice for the original may be considered, provided that the substitute is similar to the original.

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

- Appropriate materials include stone, brick and stamped metal.

3.8 Retain the original shape of the transom glass in existing openings.

- Transoms, the upper glass band on door openings, introduced light and air circulation into the depths of the building, saving on light and cooling costs. These bands should not be removed or enclosed.
- The shape of the transom is important to the proportion of the opening, 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 might be to use it as a sign panel or decorative band.

3.9 A parapet wall should not be altered, especially those on primary elevations or highly visible walls.

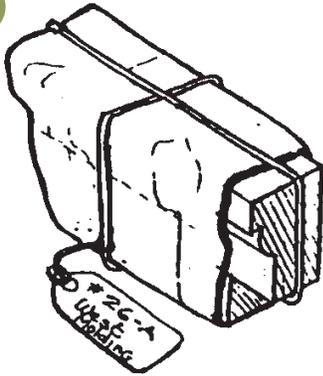
- When a parapet wall becomes deteriorated, there is sometimes a temptation to lower or remove it. Avoid doing this because the flashing for the roof is often tied into the parapet, and disturbing it can cause moisture problems.
- Inspect parapets on a regular basis. They are exposed to the weather more 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.
- A parapet wall should not be altered, especially those on primary elevations or highly visible walls.



A parapet wall should not be altered, especially those on primary elevations or highly visible walls.



Preserve significant stylistic and architectural features.



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

ARCHITECTURAL DETAILS

Architectural details contribute to the character of a structure. Specific types of details are associated with specific architectural styles. Select an appropriate treatment that will provide for proper preservation of significant features. The method that requires the least intervention is preferred. See Chapter II for information on identifying key features of specific styles, and for determining appropriate treatment strategies for them.

3.10 Preserve significant stylistic and architectural features.

- Doors, windows, cornices, loading docks, loading bay doorways, and canopies are examples of architectural features that should be preserved.
- Employ preventive maintenance measures such as rust removal, caulking and repainting.
- Do not remove or alter architectural details that are in good condition or that can be repaired.

3.11 Repair deteriorated features.

- Patch, piece-in, splice, consolidate or otherwise upgrade existing materials, using recognized preservation methods.
- Isolated areas of damage may be stabilized or fixed using consolidants. Epoxies and resins may be considered for wood repair.
- Removing a damaged feature that can be repaired is not appropriate.
- Protect significant features that are adjacent to the area being worked on.

3.12 When disassembly of a historic element is necessary for its repair, use methods that minimize damage to it.

- When removing a historic feature, document its location so it may be repositioned accurately.

3.13 Use technical procedures for cleaning, refinishing and repairing an architectural detail 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.

3.14 When reconstructing an element is impossible, develop a new design that is a compatible interpretation of it.

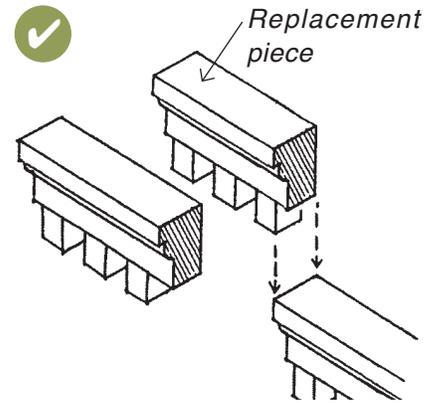
- The new element should be similar to comparable features in general size, shape, texture, material and finish.

3.15 Replace an architectural element accurately.

- The design should be 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 when feasible. However, a substitute material may be acceptable if the size, shape, texture and finish conveys the visual appearance of the original. Alternative materials are usually more acceptable in locations that are remote from view or direct contact.
- Restore altered window openings on primary walls to their original configuration, when feasible.

3.16 Avoid adding details that were not part of the original building.

- For example, decorative millwork should not be added to a building if it was not an original feature. Doing so would convey a false history and would not be appropriate for the traditionally simple character of most warehouse buildings.



Where replacement of an element is required, remove only those portions that are deteriorated beyond repair.



Protect wood features from deterioration with paint.

MATERIALS AND FINISHES

Primary historic building materials should be preserved in place whenever feasible. If the material is damaged, then limited replacement which matches the original should be considered. These 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 and thus is sound sustainability policy.

Primary historic building materials found in Twin Falls include wood, stone, brick, metal, stucco, plaster and concrete. These guidelines apply to all such materials:

3.17 Preserve original building materials.

- Avoid removing original materials that are in good condition.
- Remove only those materials which are deteriorated, and must be replaced.
- Masonry features that define the overall historic character, such as walls, cornices, pediments, steps and foundations, should be preserved.
- Avoid rebuilding a major portion of exterior masonry walls that could be repaired.

3.18 Repair deteriorated primary building materials.

- Repair by patching, piecing-in, consolidating or otherwise reinforcing the material.

3.19 When replacing materials on primary surfaces, match the original material in composition, scale and finish.

- If the original material is wood clapboard, for example, then the replacement material should be wood as well. It should match the original in size, the amount of exposed lap and in finish.
- Replace only the amount required. If a few boards are damaged beyond repair, then only they should be replaced, not the entire wall.
- If a wood porch or deck floor needs replacement because of significant deterioration, a substitute material may be considered in this case. Recycled materials may be an appropriate replacement material to consider.

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

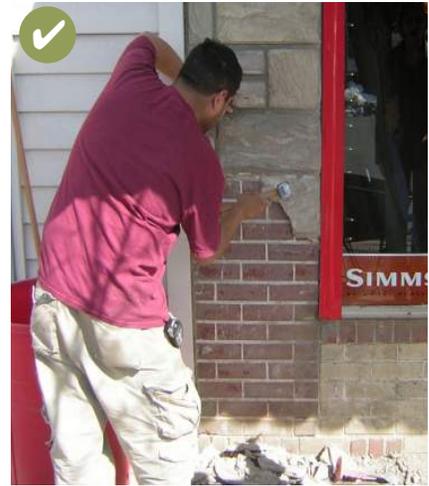
- Primary building materials, such as wood siding and masonry, should not be replaced with synthetic materials.
- Modular materials should not be used as replacement materials. Synthetic stucco and panelized brick, for example, are inappropriate.
- In some instances, substitute materials may be used 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 are compatible with the historic building and context.

3.21 Covering original building materials with new materials is inappropriate.

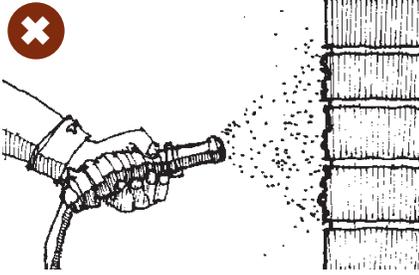
- Vinyl siding, aluminum siding and new stucco are generally inappropriate on historic buildings. Other imitation materials that are designed to look like wood or masonry siding, fabricated from other materials, are also inappropriate.
- If a property already has a non-historic building material covering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

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

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



Consider removing later covering materials that have not achieved historic significance. Once the non-historic siding is removed, repair the original, underlying material.



Use approved technical procedures for cleaning, refinishing and repairing historic materials. As shown here, harsh cleaning methods, such as sandblasting or grinding are inappropriate.

Cleaning Materials and Methods

3.23 Use the gentlest means possible to clean the surface of a structure.

- If cleaning is appropriate, a low pressure water wash is preferred. Chemical cleaning may be considered if a test patch is first reviewed and negative effects are not found.
- Perform a test patch to determine that the cleaning method will cause no damage to the material surface.
- Harsh cleaning methods, such as sandblasting, can damage historic materials, changing their appearance. Such procedures are inappropriate.

Wood

Wood was used historically for exterior siding, trim and ornamental details. Early woodwork should be retained, and, if necessary repaired. Traditional wood framing and cladding will usually be very desirable. Contemporary replacement wood is unlikely to have the same resilience. When properly maintained, wood has a long lifespan. To preserve external wood, maintain its painted finish. These guidelines apply in addition to the more general guidelines on “Materials and Finishes” on page 58.

3.24 Protect wood features from deterioration.

- Provide proper drainage and ventilation to minimize rot.
- Maintain protective coatings to retard drying and ultraviolet damage.

Metal

Metals were used for a variety of applications including columns, roofs, fences and decorative features. They include cast iron, steel and copper. Traditional metals should be preserved. These guidelines apply in addition to the more general guidelines on page 58.

3.25 Preserve significant architectural metal features.

- Provide proper drainage on metal surfaces to minimize water retention.
- Maintain protective coatings, such as paint, on exposed metals.

3.26 Repair metal features by patching, splicing or otherwise reinforcing the original metal whenever possible.

- New metal shall be compatible with the original.

Masonry and Concrete

Masonry includes stone, brick, terra cotta, stucco and concrete. These exist as building walls, site walls, steps and walkways. These guidelines apply in addition to the more general guidelines on page 58.

3.27 Brick or stone that was not painted historically should not be painted.

- 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.

3.28 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 and profile.
- Use only hand tools when removing failing mortar.

3.29 Preserve significant concrete features.

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



Repoint mortar joints where there is evidence of deterioration.

Paint

Historically, most wood surfaces on the exterior of a building were painted to protect them from weathering. Concrete and stucco structures also were sometimes painted.

3.30 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.

3.31 Using the historic color scheme is encouraged.

- Paint scuffing in shaded areas result in accurate historic color samples.
- If the historic scheme is not known, then an interpretation of schemes on similar historic buildings is appropriate.
- Generally, one muted color is used as a background, which unifies the composition.
- One or two other colors are usually used for accent to highlight details and trim.
- Brilliant luminescent and day-glow colors are inappropriate.
- High gloss paints and finishes are inappropriate.

B. TREATMENT OF INDIVIDUAL BUILDING FEATURES

DOORS

The character-defining features of a historic door and its distinct materials and placement should be preserved. This includes both a man-door and a loading bay door. When a new door is needed, it should be in character with the building. This is especially important on primary facades.

3.32 Preserve the decorative and functional features of a primary entrance.

- These include the door, door frame, threshold, glass panes, paneling, hardware, detailing, transoms and flanking sidelights.
- Avoid changing the position of an original front door.

3.33 Preserve a loading bay door.

- Avoid changing the position of an original loading bay door.
- Where replacement is needed, the design should have an appearance similar to the original, and be in character with the building and
- Maintain the proportions of the original opening and door(s).

3.34 Maintain the original proportions of a historically significant door.

- Altering the original size and shape of a historic door is inappropriate.

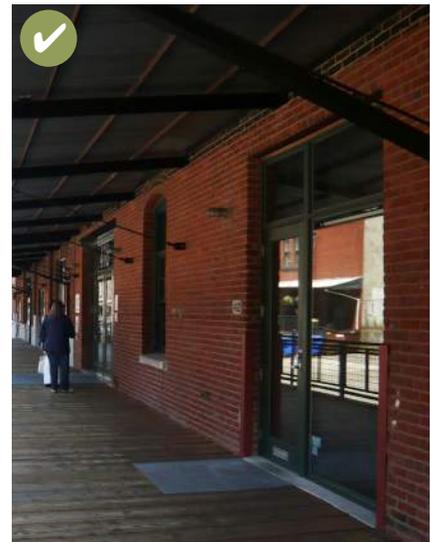
3.35 When a historic door is damaged, repair it and maintain its general historic appearance.

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

3.37 When replacing a door, use a design that has an appearance similar to the original door, or a door associated with the building style or type.



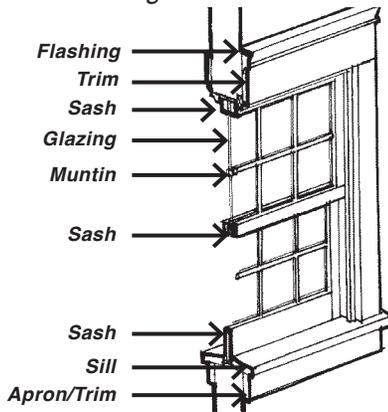
Preserve the decorative and functional features of original doors.



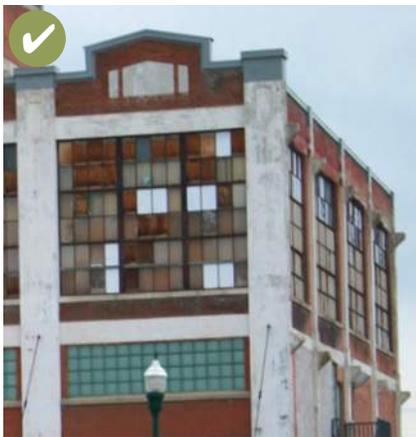
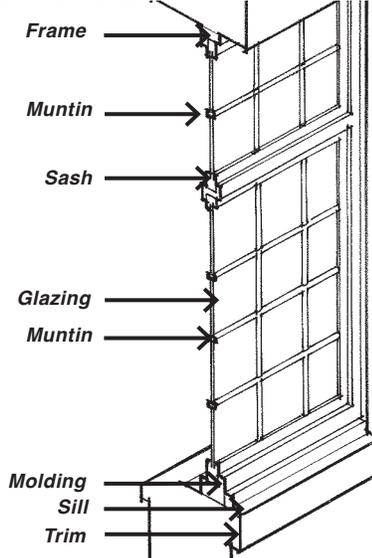
The design of a replacement loading bay door should have an appearance similar to the original, and be in character with the building and the district.

HISTORIC WINDOW COMPONENTS

Double Hung Window



Pivot Window



Preserve the functional and decorative features of a historic window.

WINDOWS

The character-defining features of a historic window, its distinct materials and its location should be preserved. When necessary, a replacement window should be in character with the historic building.

3.38 Preserve the functional and decorative features of a historic window.

- Features important to the character of a window include its frame, sash, muntins, mullions, glazing, sills, heads, jambs, moldings, operation and groupings of windows. See the diagrams for an illustration of window features.
- Repair frames and sashes rather than replacing them, whenever possible.
- Window awnings may be used and should be compatible with the building.

3.39 Preserve the position, number and arrangement of historic windows in a building wall.

- On primary facades, enclosing a historic window opening is inappropriate, as is adding a new window opening.

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

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

3.41 Preserve the size and proportion of a historic window opening.

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

3.42 Match a replacement window to the original in its design.

- If the original is double-hung, then the replacement window should also be double-hung or appear to be so. Match the replacement also in the number and position of glass panes.
- Matching the original design is particularly important on key character-defining walls.

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

- New glazing should convey the visual appearance of historic glazing.
- Using the same material as the original is preferred, especially on character-defining walls. However, a substitute material may be considered if the appearance of the window components will match those of the original in dimension, profile and finish.
- Transparent low-e type glass is appropriate.
- Vinyl and unfinished metals are inappropriate window materials.

3.44 Match, as closely as possible, the profile of the sash and its components to that of the original window.

- A historic wood window usually has a complex profile. Within the window's casing, the sash steps back to the plane of the glazing (glass) in several increments. These are important details.

3.45 Convey as closely as possible the character of historic sash divisions in a new window.

- Muntins that divide a window into smaller panes of glass should be genuine on key walls and other highly visible places.
- Strips of material located between panes of glass to simulate muntins are inappropriate.

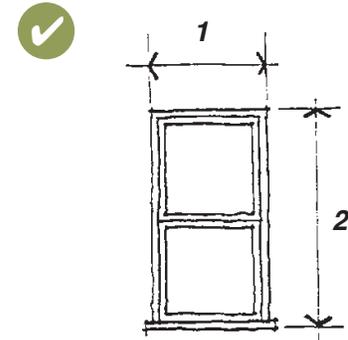
Energy Conservation in Windows

Historic windows can be repaired by reglazing and also patching and splicing wood elements such as the muntins, frame, sill and casing. Older windows were built with well seasoned wood that is superior to most new material. Repair and weatherstripping or insulation of the original elements is more energy efficient, less expensive, and sound preservation practice.

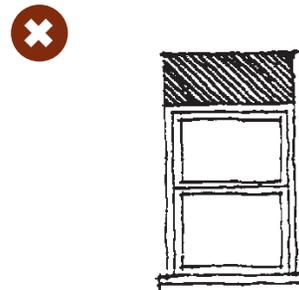
3.46 Enhance the energy efficiency of an existing historic window, rather than replace it. Use these measures:

- Add weather stripping and caulking around the window frame to prevent heat loss.
- Install a storm window.
- Install an insulated window shade.

ORIGINAL WINDOW OPENING



ALTERED WINDOW OPENING



Opening reduced in size.

Preserve the size and proportion of a historic window opening.



Consider using a storm window to enhance the energy efficiency of an existing historic window.



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

Roofs

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

3.47 Preserve the original roof form of a historic structure.

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

3.48 Preserve the original eave depth of a roof.

- The shadows created by traditional overhangs contribute to one's perception of the building's historic scale and therefore, these overhangs should be preserved. Cutting back roof rafters and soffits or in other ways altering the traditional roof overhang is inappropriate.

3.49 Preserve original roof materials.

- Avoid removing historic roofing material that is in good condition.
- Also preserve decorative elements, including crests and chimneys.
- Retain and repair roof detailing, including gutters and downspouts.

3.50 New roof materials should convey a scale and texture similar to those used traditionally.

- When choosing a roof replacement material, the architectural style of the structure should be considered.
- Composition shingle roofs are generally appropriate replacements for wood shingles. They should have a color similar to the original, or of the material in weathered condition.
- Shingles that contain embedded photovoltaic systems are also appropriate in dark colors.
- Specialty materials such as tiles should be replaced with a matching material.

3.51 If metal roof materials are to be used, they should be applied and detailed in a manner compatible with the historic character.

- Metal roof materials should have a matte, non-reflective finish.
- Seams should be of a low profile.
- The edges of the roofing material should be finished similar to those seen historically.

3.52 Avoid using conjectural features on a roof.

- Adding a widow’s walk (an ornate railing around the roof ridge) on a house where there is no evidence one existed creates a false impression of the home’s original appearance, and is inappropriate.

3.53 Minimize the visual impacts of skylights and other rooftop devices.

- A skylight that is flush with the roof plane may be considered where it remains visually subordinate.
- Skylights should not interrupt the plane of the historic roof, and should be located below the ridgeline.
- Locate electronic data transmission and receiving devices to minimize impacts to the extent feasible.
- See page 85 for guidance related to roof-mounted solar panels.

AWNINGS

Traditionally, fabric awnings were noteworthy features on residential, commercial and industrial buildings in the district, and their continued use is encouraged. These were simple in detail, and reflected the character of the building to which they were attached. Operable awnings helped to moderate building temperatures and light conditions. Continue the use of awnings within the district. They should be compatible with the building type and style, and be located appropriately on the building.

3.54 A fabric awning is encouraged.

- Historically, fabric awnings were most commonly found on commercial buildings.
- Operable awnings are encouraged, but rigid frame types may also be considered.
- Installing an operable awning is preferred because it can be an energy efficient mechanism for managing interior light and air. (See the illustration at the right.)



Traditionally, awnings and canopies were noteworthy features of buildings, and their continued use is encouraged.

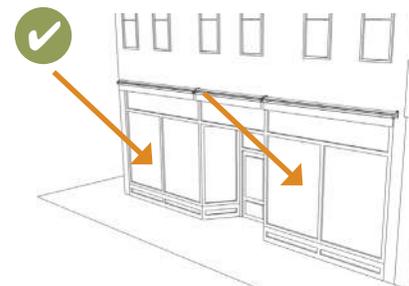
USE OF OPERABLE AWNINGS FOR ENERGY EFFICIENCY

Awnings Open to Provide Shading



Awnings can be opened in the summer to provide shading for a storefront and the sidewalk.

Awnings Closed to Allow Solar Access



Awnings can be closed in the winter to provide solar heat gain and daylighting.



Mount an awning to accentuate character-defining features. In this example, the awning fits within the opening of the door.

3.55 An awning should be in character with the building.

- Mount an awning to accentuate character-defining features. In most cases, the awning should fit within the opening of the window or door.
- Use colors that are compatible with the overall color scheme of the facade. Solid colors are encouraged.
- Simple shed shapes are appropriate for rectangular openings. Odd shapes, bullnose awnings and bubble awnings are inappropriate.
- Internal illumination of an awning is inappropriate.
- An awning should remain a subordinate feature on the facade.

CANOPIES

In this context, a canopy is a fixed structure attached to a building with a rigid roof material, usually wood or metal. It may be flat (horizontal), or sloped. Canopies are noteworthy features on some commercial and industrial buildings in the district, and their continued use is encouraged. Traditionally, a canopy was simple in detail, and reflected the character of the building to which it was attached. They were used on some loading docks in the district. Continue the use of canopies within the district. They should be compatible with the building type and style, and be located appropriately on the building.

3.56 A canopy should be in character with the building.

- Mount a canopy to accentuate character-defining features.
- A canopy should remain a subordinate feature on the building.

BALCONIES AND ROOF DECKS

Although in most cases one should avoid adding elements or details that were not part of the original building, a balcony or roof deck addition may be considered. This can enhance the adaptive reuse options for a commercial building. Balconies on the side or rear of a property may be considered when visually subordinate from public vantage points. They should have as little impact on the structure as possible and be a simple design.

3.57 Design a balcony to be in character with the building.

- Mount a balcony to accentuate character-defining features.
- The balcony should fit within the opening when feasible.
- Use colors that are compatible with the overall color scheme of the building. In most cases dark metal matte finishes are appropriate.

3.58 A new balcony should be simple in design.

- Simple metal work is most appropriate on commercial buildings.
- Simple wood and metal designs are appropriate for residential buildings.
- Heavy timber and plastics are inappropriate.
- The balcony should appear mostly transparent.

RAILINGS

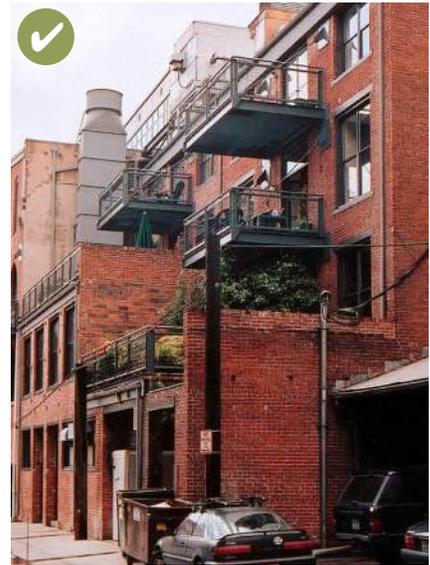
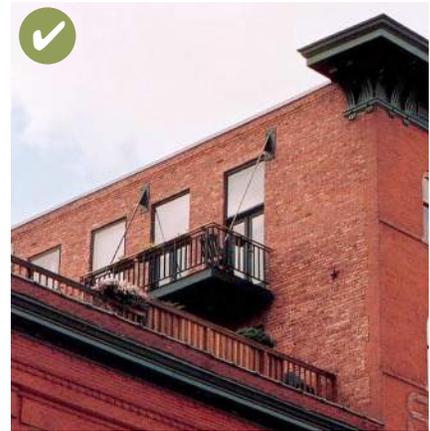
In some circumstances it may be necessary to add handrails to a historic structure in order to address accessibility and life safety issues. These changes should not detract from the historic character of the property.

3.59 A railing should be simple in design.

- Simple metal work and wood are appropriate.
- The railing should be mostly transparent.

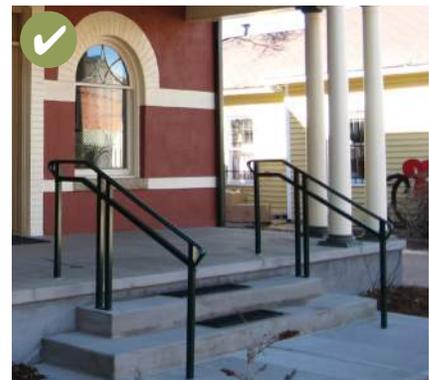
3.60 Where building codes stipulate that a taller railing is required, consider the following:

- Provide a second railing above the historic one to achieve a greater overall height without changing the appearance of the original.
- Keep the new railing visually subordinate to the original.



A balcony should be in character with the building and simple in design.

These improvements located at the side of the building above and along an alley edge below, show compatible balcony configurations.



A railing should be simple in design.



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

C. SPECIAL CONSIDERATIONS

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.

3.61 Preserve an older addition that has achieved historic significance in its own right.

- For example, an expansion wing located to the side or rear of an original warehouse may have been added to increase capacity in its history.
- Such an addition is usually similar in character to the original building in terms of materials, finishes and design. (See pages 74 and 76 for guidelines related to the construction of new additions.)

FOUNDATIONS

Maintain existing foundations and, where exposed, their historic character. Keeping moisture away from a foundation is a primary objective.

3.62 If the foundation walls have ventilation openings, be sure these are kept clear.

- Ventilation openings help the walls dry out after getting wet (they also help keep moisture from building up in basements and crawl spaces).
- Ventilation openings or basement windows should not be filled in with permanent materials such as brick or concrete block; use wood or metal panels in place of window glass if windows must be blocked up, but retain the wood or metal framing and sash.

3.63 The soil or pavement next to the foundation wall should slope away from the wall.

- Provide positive drainage away from foundations to minimize rising moisture. This will keep water from soaking down into the wall and surrounding soil. Wet soil can lose its weight-supporting capacity and result in foundation and wall cracks.
- Watch for open joints between pavement and foundation wall where flowing water can get into the soil.

3.64 Gutters and downspouts should not be clogged or leaking and should carry water away from the foundation wall.

- Downspouts should be connected to underground drains if possible, or should empty onto splash blocks which carry the water away from the foundation wall.
- During heavy rains, watch to see if water is flowing or dripping down the building wall and into the foundation.

3.65 Avoid covering foundations with inappropriate materials.

- Materials such as composite “brick” wallpaper or cementitious coverings diminish the character of the structure.
- These coverings can also hold moisture and thus should be avoided.



Maintain existing foundations and, where exposed, their historic character. Keeping moisture away from a foundation is a primary objective.



ACCESSIBILITY

Where it applies, owners of historic properties should comply to the fullest extent possible to Americans with Disabilities Act (ADA) provisions, while also preserving the integrity of the character-defining features of their buildings and sites.



Creating an accessibility solution that does not alter a building's historic character is encouraged.

3.66 Generally, creating an accessibility solution that does not alter its historic characteristics is encouraged.

- Identify the historic building's character-defining spaces, features and finishes so that accessibility code-required work will not result in their damage or loss.
- Alterations to historic properties that are designed to improve access for persons with disabilities should minimize negative effects on the historic character or materials.
- Provide barrier-free access that promotes independence for the disabled to the highest degree practicable, while preserving significant historic features.



EGRESS STAIRS

3.67 Preserve and maintain significant fire stairs.

- Preserve and maintain character-defining historic fire escapes.
- Where it is necessary to do so, locating a new fire stair on the outside of a building is appropriate on a rear or minimally-visible side facade.



A contemporary interpretation of a fire escape is an appropriate addition to the rear or secondary facade of a historic building.

ROOFTOP USES

Rooftop uses along a primary street face are acceptable; however, they should not visually impact the architectural character of the structure. For example, the use of lighting effects, planting, guardrails and other furnishings should be set back from the front facade and/or parapet.

3.68 Set rooftop activities back such that they are not prominently visible from the front facade.

- Rooftop activities should be set back five feet (5' to 10') from the front facade.

D. ENERGY CONSERVATION AND GENERATION

Improvements to enhance energy efficiency and energy collection should retain and complement the original building, site and its context. This section provides solutions for maintaining and improving resource and energy efficiency in a historic building, as well as methods for approaching energy conservation and generation technologies. Other sustainability guidelines throughout this document will also apply.

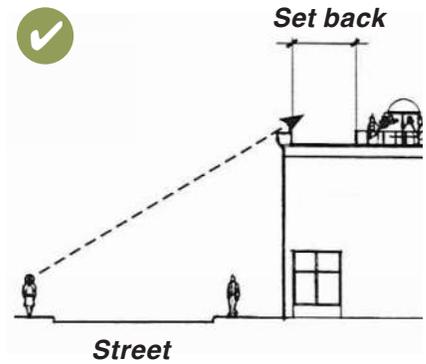
PLANNING A REHABILITATION PROJECT FOR ENERGY EFFICIENCY

Follow these basic steps when considering a rehabilitation project for energy efficiency:

Step 1:

Establish Project Goals.

Develop an overall strategy and project goals to maximize the effectiveness of a project. Developing overall project goals will establish a broad view that can help place individual actions into context. Project goals should focus on minimizing use of resources and energy, minimizing negative environmental impacts, and retaining the historic integrity of a property. Strategies should maximize the inherent value of the historic resource prior to considering alterations or energy generation technology.



Set rooftop activities back such that they are not prominently visible from the front facade.

Energy Efficiency Strategy

Follow these basic steps when considering an energy efficiency rehabilitation project:

- Step 1:**
Establish Project Goals.
- Step 2:**
Maintain Building Components in Sound Condition.
- Step 3:**
Maximize Inherent Sustainable Qualities.
- Step 4:**
Enhance Building Performance.
- Step 5:**
Add Energy-Generating Technologies Sensitive.

To inform a project strategy, also consider conducting an energy audit. Energy audits can give a comprehensive view of how energy is currently used, in the daily and seasonal cycles of use, and can also provide perspective on the payback of investment for potential work on the building. For example, an energy audit, when examined based on an overall strategy, may demonstrate that priorities should be on increasing insulation in walls, ceilings and foundations, rather than replacing windows.

Step 2: Maintain Building Components in Sound Condition.

Maintaining existing building fabric reduces negative environmental impacts. Re-using a building preserves the energy and resources invested in its construction, and removes the need for producing new construction materials. See page 8 for more information on the environmental benefits of historic preservation.

Step 3: Maximize Inherent Sustainable Qualities.

Typically, historic buildings were built with resource and energy efficiency in mind. Construction methods focused on durability and maintenance, resulting in individual building features that can be repaired if damaged, thus minimizing the use of materials throughout the building’s lifecycle. Buildings were also built to respond to local climate conditions, integrating passive and active strategies for year-round interior climate control, which increase energy efficiency. Passive strategies typically include building orientation and features such as roof overhangs and windows to provide both natural daylighting as well as management of solar heat gain. Active strategies typically include operable building features such as awnings and double-hung and transom windows. Identify a building’s inherent sustainable features and operating systems and maintain them in good operating condition. In some cases these features may be covered, damaged or missing; repair or restore them where necessary.

Step 4:**Enhance Building Performance.**

A historic building's inherent energy efficiency can be augmented using techniques which improve energy efficiency without negatively impacting historic building elements. Non-invasive strategies such as increased insulation, weatherization improvements and landscaping should be considered.

Step 5:**Add Energy-Generating Technologies Sensitive.**

The flexibility of many historic structures allows for the respectful integration of energy efficiency technologies. Energy-generating technologies are the most commonly known strategies. However, the efficiency of a historic structure will often be great enough that generation technologies aren't the most practical solutions. Utilize strategies to reduce energy consumption prior to undertaking an energy generation project.

When integrating modern energy technology into a historic structure, maintain the resource's historic integrity and the ability to interpret its historic significance. As technology and society's understanding of the meaning of sustainability continue to develop, so too will the methods for integrating these technologies with a historic building. As new technologies are tried and tested it is important that they be installed in a reversible manner such that they leave no permanent negative impacts to a historic structure.

COMMERCIAL BUILDING ENERGY EFFICIENCY DIAGRAM

This diagram summarizes the principal direction in the following guidelines for a rehabilitation project for energy efficiency on a commercial building. These measures can enhance energy efficiency while retaining the integrity of the historic structure.

Wind Turbines

- Set back from primary facade to minimize visibility from street

Roof Material

- Retain and repair

Solar Panels

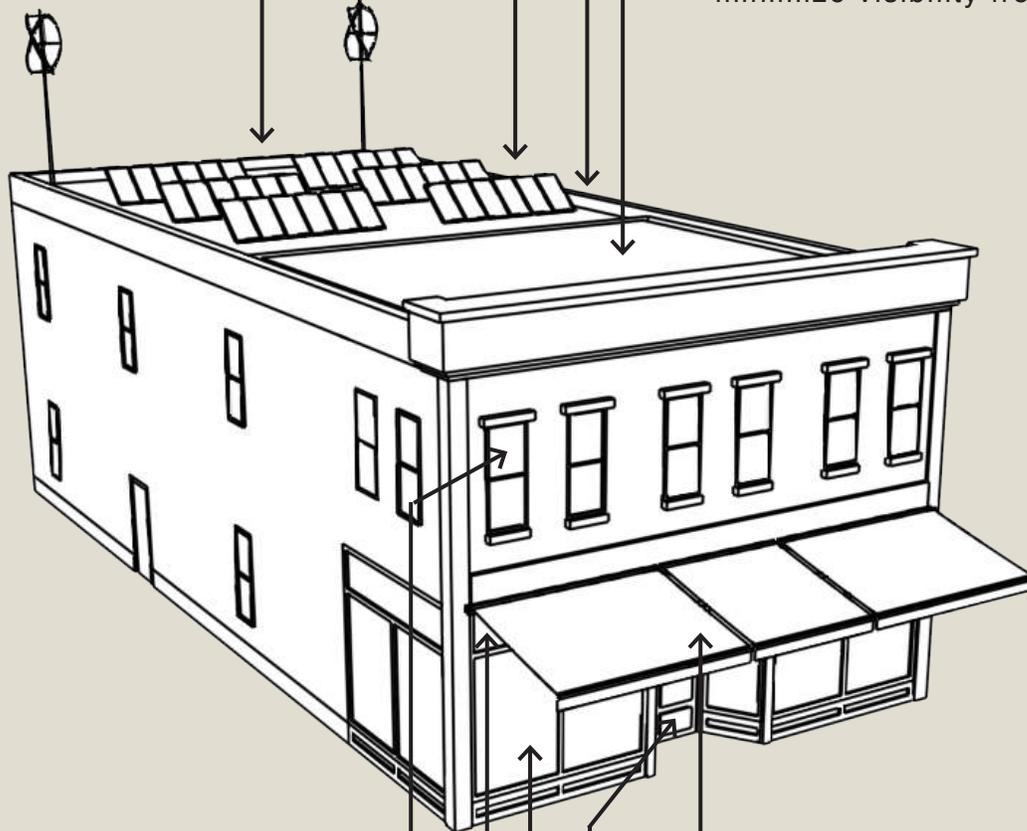
- Set back from primary facade to minimize visibility from street

Attic

- Insulate internally

Green Roof

- Place below parapet line to minimize visibility from street



Upper-story Windows

- Maintain original windows
- Weatherstrip and caulk
- Add storm windows (preferably interior)

Transoms

- Retain operable transom to circulate air

Awnings

- Use operable awnings to control solar access and heat gain

Doors

- Maintain original doors
- Weatherstrip
- Consider interior airlock area

Storefront Windows

- Maintain original windows
- Weatherstrip

MAINTAINING THE INHERENT ENERGY EFFICIENCY OF A HISTORIC BUILDING

Original sustainable building features and systems should be maintained in good operating condition in an energy efficiency rehabilitation project.

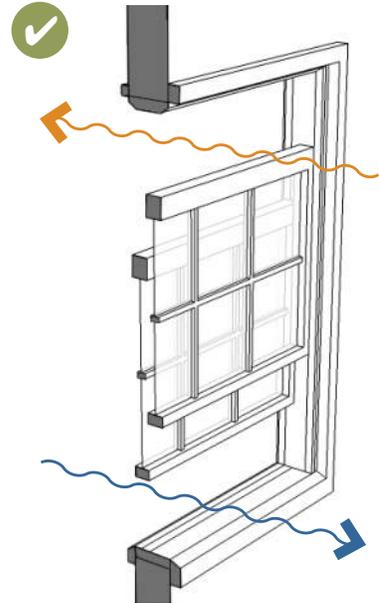
3.69 Preserve the inherent energy efficiency of the original building.

- Identify a building’s inherent sustainable features and operating systems and maintain them in good condition.
- Repair or restore covered, damaged or missing features where appropriate.

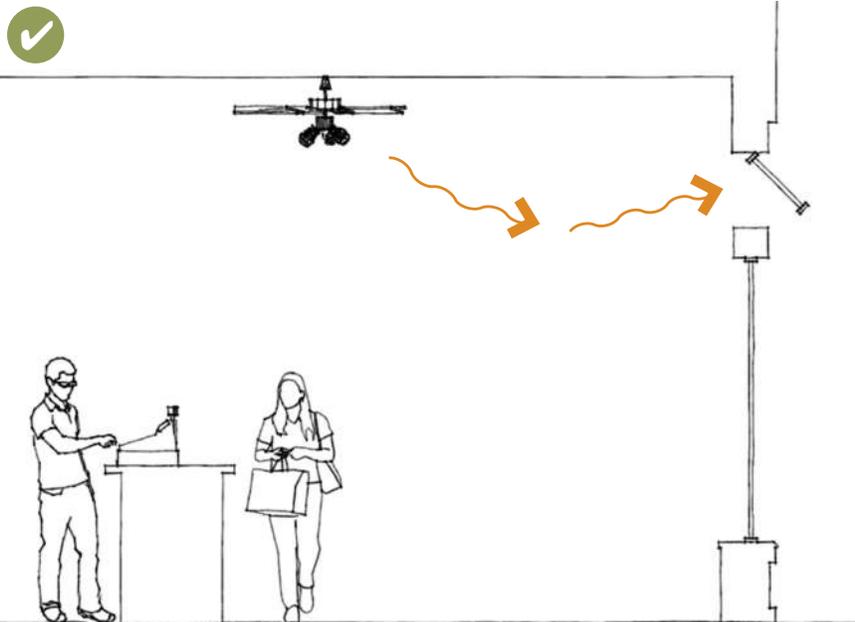
3.70 Maintain a building’s sustainability features in operable condition.

- Retain original shutters, awnings and transoms. Operable features such as these will increase the range of conditions in which a building is comfortable without mechanical climate controls.
- Repair or restore covered, damaged or missing features where necessary.
- See the guidelines for awnings on page 67 .

DOUBLE HUNG WINDOW VENTILATION



Double hung windows simultaneously allow for cool air in and warm air out.



Maintaining operable transom windows on a historic commercial building preserves both its historic character as well as its inherent energy-efficient advantages.

OPTIONS FOR ENHANCING ENERGY PERFORMANCE IN HISTORIC STRUCTURES

Improvements to enhance energy efficiency should be planned to complement the original building. The structure, form and materials should be sensitively improved in energy efficiency terms to preserve the building's character.

3.71 Use non-invasive strategies when applying weatherization improvements.

- Weatherstripping, insulation and storm windows are energy efficient, cost effective, and historically sensitive approaches.
- Weatherstrip original framework on windows and doors.
- Install additional insulation in an attic, basement or crawlspace as a simple method to make a significant difference in a building's energy efficiency. Provide sufficient ventilation to avoid moisture build-up in the wall cavity.
- Where applicable, install draft stoppers in a chimney. Open chimney dampeners can increase energy costs by up to 30 percent.
- Install weatherization strategies in a way that avoids altering or damaging significant materials and their finishes.
- Use materials which are environmentally friendly and that will not interact negatively with historic building materials.

3.72 Enhance the energy efficiency of original windows and doors.

- Make best use of original windows; keep them in good repair and seal all leaks.
- Safeguard, retain and reuse early glass, taking special care in putty replacement.
- Maintain the glazing compound regularly. Remove old putty with care.
- Use operable systems to enhance performance of original windows. This includes storm windows, insulated coverings, curtains and awnings.
- Place storm windows internally when feasible to avoid the impact upon external appearance.
- Use storm window inserts designed to match the original frame if placed externally.
- Double pane glazing may be acceptable where original glazing has been lost and the frame can support the weight and profile. A storm window is still more efficient however.



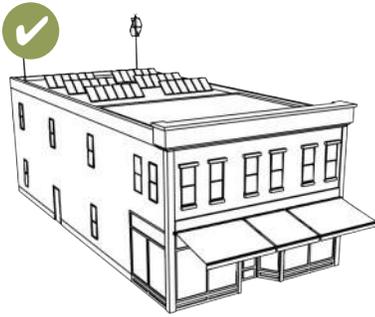
Design site and landscape improvements to promote energy efficiency where appropriate. In this example deciduous landscaping provides summer shading.

3.73 Design site and landscape improvements to promote energy efficiency where appropriate.

- Where a site includes landscaping, use drought tolerant plants to reduce the need for irrigation.
- Plant trees or shrubbery to serve as windbreaks and provide seasonal shading.

3.74 Avoid adverse impacts to a historic commercial building when installing a green roof.

- A green roof provides thermal mass to help regulate internal temperature, as well as helps to reduce the urban heat island effect.
- Green roof material should not replace significant roofing materials.
- The weight of the green roof should not threaten the structural integrity of the building. If additional structural support is needed for installation of the roof, it should only be considered where adverse impact to the building's historic significance can be avoided.



Locate energy generating technology to minimize impacts to the historic character of the building.

SOLUTIONS FOR ENERGY GENERATING TECHNOLOGIES

When integrating modern energy technology into a historic structure, maintain the resource’s historic integrity and the ability to interpret its historic significance. Use of energy-generating technologies should be the final option considered in an efficiency rehabilitation project. Utilize strategies to reduce energy consumption prior to undertaking an energy generation project. Consider the overall project goals and energy strategies when determining if a specific technology is appropriate for your project.

As new technologies are tried and tested, it is important that they leave no permanent negative impacts to historic structures. The reversibility of their application will be a key consideration when determining appropriateness.

3.75 Locate technology to minimize impacts to the historic character of the building.

- Locate technology where it will not damage, obscure or cause removal of significant features or materials.
- Maintain the ability to interpret the historic character of the building.

3.76 Install new technology in a reversible manner.

- Install technology in such a way that it can be readily removed and the original character easily restored.
- Use materials which are environmentally friendly and that will not interact negatively with historic building materials.

Solutions for Specific Technologies

Solutions for Solar Collectors

Solar collectors should be designed, sized and located to minimize their effect on the character of a historic building.

3.77 Minimize adverse effects from solar collectors on the character of a historic building.

- Place collectors to avoid obscuring significant features or adversely affecting the perception of the overall character of the property.
- Size collector arrays to remain subordinate to the historic structure.
- Minimize visual impacts by locating collectors back from the front facade.
- Mount collectors flush below the ridgeline on a sloping roof. This will not cause a significant decrease in the device's solar gain capabilities.
- Consider installing collectors on an addition or secondary structure where applicable.
- Exposed hardware, frames and piping should have a matte finish, and be consistent with the color scheme of the primary structure.

3.78 Use the least invasive method feasible to attach solar collectors to a historic roof.

- Avoid damage to significant features.
- Install a collector in such a way that it can be removed and the original character easily restored.
- Collector arrays should not threaten the structural integrity of the building.

3.79 Consider using building-integrated photovoltaic technology where the use of new building material is appropriate.

- Installing integrated photovoltaic systems should be planned where they will not hinder the ability to interpret the historic significance of the structure. For example, solar shingles on a rear or secondary roof facade where the original roof material is missing or significantly damaged would be appropriate.



Place collectors to avoid obscuring significant features or adversely affecting the perception of the overall character of the property.



Attach solar collectors to a historic roof in a minimally invasive and reversible manner. In this example the panels are mounted such that the original shingles are saved.



Design the scale and location of a turbine to remain subordinate to the historic structure.

Solutions for Wind Power

Small-scale wind generators can provide supplementary energy supply in some areas. The siting of wind turbine equipment should take advantage of screening provided by vegetation and mature tree cover as well as the grouping of existing buildings. Minimizing impacts to the historic character of a building as well as to the Warehouse Historic District should be the primary consideration.

3.80 Minimize the visual impacts of a wind turbine from primary public view locations.

- Turbines should not obscure significant features or impair the ability to interpret the building’s historic significance.
- The turbine and any exposed hardware should have a matte finish, and be consistent with the color scheme of the primary structure.
- Design the scale and location of the turbine to remain subordinate to the historic structure.

3.81 Install turbines in such a way that can be readily removed.

- Attach turbines in a manner that avoids damage to significant features.
- The original condition of the building should be easily restored.

3.82 Minimize structural impacts when installing turbines.

- Install turbines as freestanding structures in unobtrusive locations when feasible.
- When attaching to the building, turbines should not overload structural systems, or threaten the integrity of roof protection systems.

E. NEW ADDITIONS

Three distinct types of additions to historic industrial buildings may be considered. First, a ground-level addition that involves expanding the footprint of a structure may be considered. Such an addition should be to the rear or side of a building. This will have the least impact on the character of a building, but there may only be limited opportunities to do this.

Second, an addition to the roof may be designed that is simple 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 to those of the existing structure.

A third option, which only will be considered on a case-by-case basis, is to design an addition within the wall plane of the existing building. This option is the most difficult and requires the most care to respect the relationship of the building to the street. Such an addition should provide a visual distinction between the existing structure and its addition. This may be accomplished through the use of a belt course element or a subtle change in building materials.

3.83 Design an addition to be compatible in scale, materials and character with the main building.

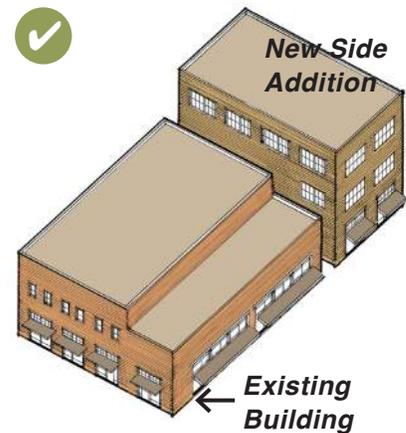
- An addition should relate to the building in mass, scale and form. It should be designed to remain subordinate to the main structure.
- An addition with a pitched roof is inappropriate for a building with a flat roof.
- An addition to the front of a building is inappropriate.

3.84 Avoid damage to or obscuring architecturally important features when installing an addition.

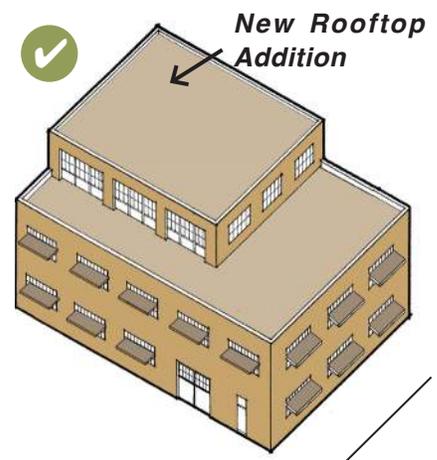
- For example, loss or alteration of a cornice line or loading dock should be avoided.

3.85 Consider a roof-top addition if:

- It is be set back from the primary, character-defining facade to preserve the perception of the historic scale of the building. It should appear subordinate to the primary structure.
- Its design should be modest in character so it will not attract attention from the historic facade.
- The addition should be distinguishable as new, albeit in a subtle way.



Side addition is connected to the historic warehouse with a low scale connector.



An addition should be set back from the primary, character-defining facade to preserve the perception of the historic scale of the building. It should not be visible from the street.



This contemporary side addition is compatible with the character of the original building and the district.

IV. DESIGN GUIDELINES FOR ALL PROJECTS

This chapter provides guidelines for historic infrastructure, outdoor amenity space, parking and other features. These guidelines apply to both historic properties and new construction as well as other urban improvements.

IN THIS CHAPTER:

| | |
|--------------------------------------|------------|
| A. Historic Infrastructure | 86 |
| Street Patterns | 86 |
| Alleys | 87 |
| Rail Lines | 87 |
| B. Streetscape | 88 |
| C. Connectivity | 89 |
| D. Outdoor Amenity Space | 90 |
| Small Public Plazas and Pocket Parks | 90 |
| Terraces, Patios & Deck Space | 91 |
| E. Site Furnishings | 91 |
| F. Public Art | 92 |
| G. Signs | 93 |
| Historic Signs | 93 |
| Historic Wall Signs | 93 |
| New Signs | 94 |
| Appropriate Sign Types | 96 |
| H. Color | 99 |
| I. Site Lighting | 100 |
| Building Lighting | 100 |
| J. Buffers | 102 |
| K. Service Areas | 102 |
| Building Equipment | 103 |
| L. Parking | 104 |



Historic settlement patterns seen in street and alley plans often contribute to the distinct character of the historic district and therefore they should be preserved.

A. HISTORIC INFRASTRUCTURE

Historically significant features of early infrastructure should be preserved to the extent feasible. When this is not feasible, incorporate references to these features in a manner that respects the value of the resource and aids in interpretation of the history of the district.

4.1 Preserve historic paving materials, when feasible; otherwise, provide new compatible materials.

- Preserve historic materials, when feasible.
- Replace historic materials if they are too deteriorated to repair. Provide a compatible substitute material. For example, standard bituminous and concrete street materials are appropriate in most places.
- New or replacement paving materials that help with storm water management, such as porous pavers, should be considered.

STREET PATTERNS

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

4.2 Respect historic settlement patterns.

- Site a new building such that it is arranged on its site in a way similar to historic buildings in the area. This includes consideration of building setbacks and open space.

ALLEYS

Alleys accommodate service functions and provide pedestrian connections and secondary vehicle access. All alleys, both paved and unpaved, contribute to the character of the district.

4.3 Preserve an alley where feasible.

- The traditional scale and width of alleys should be continued.
- Maintain the traditional character and scale of an alley by locating buildings and fences along the alley edges to maintain the alley edge.
- Where an alley is not in use for the conveyance of freight or property access to and from buildings, the alleys may be adapted to provide public green space and amenities.

RAIL LINES

4.4 Existing non-active railroad corridors, spurs and tracks should be preserved in place, when feasible.

- Where they exist, incorporate railroad tracks into the project design.
- The adaptive reuse of railroad corridors and spurs to provide public green space or other amenities for use and enjoyment of the neighborhood is encouraged.
- Retain the corridor as open space when feasible.
- Maintain the feature as a view corridor to the extent feasible.



Existing non-active railroad corridors, spurs and tracks should be preserved in place, when feasible.



Streetscapes should reflect their utilitarian heritage, while introducing new designs that reflect the current time.

B. STREETScape

Maintain the traditional character of the industrial streetscape. Opportunities to enhance ones understanding of the history of the area should be considered. In addition, streetscape designs should not convey a false sense of history.

4.5 Streetscapes should reflect their utilitarian heritage, while introducing new designs that reflect the current time.

- Incorporate site furnishings to complement the context and character of a district.
- New streetscape improvements in industrial areas should draw upon materials used traditionally, such as metal work, and reflect simple utilitarian designs.
- They should also provide some sense of continuity in design.
- A consistent palette of street lights and street furniture should be used. Where a streetscape palette has been established, the furnishings in the public right-of-way should retain continuity in design. Where new features are necessary, these should not be highly ornate historical styles.
- Street trees and other plantings were not used traditionally, however they should be introduced today to enhance the street environment for the pedestrian.
- Install and arrange street trees randomly along a street, such that they retain the “irregularity” of the street scene, rather than in a formal, uniformly spaced design.
- Street trees should not be located directly in front of entrances to historic buildings.

4.6 Street furnishings should be located in areas of high pedestrian activity.

- Locate furniture at pedestrian route intersections, major building entrances and outdoor gathering places.

4.7 Consider integrating interpretive materials into the streetscape furnishings.

- Designs that interpret the history of the area are appropriate.
- See also guidelines for public art.

C. CONNECTIVITY

Convenient vehicular, pedestrian and bicycle access should be provided among properties to achieve a sense of being integrated into a coherent neighborhood and to reduce automobile impacts.

4.8 Provide convenient vehicular, pedestrian and bikeway connections among abutting properties.

- Create an internal circulation system that will link those of adjacent properties, when feasible.

4.9 Retain the historic network of streets and alleys.

- The network of streets and alleys should be retained as public circulation space and for maximum public access.
- Streets and alleys should not be enclosed or closed to public access.
- Link to existing public right-of-ways, when feasible.

D. OUTDOOR AMENITY SPACE

Outdoor amenity space should occur as an accent along the street in several conditions: as an outdoor dining area, as a small public plaza or as a pocket park. The character and setting of the site or a historic building will influence the form, location or appropriateness of such a space. Outdoor amenity space should be integrated with the design of the site and the building.

4.10 Outdoor amenity space should meet all of the following requirements:

- Be open to the sky.
- Be paved or otherwise landscaped.
- Remain subordinate to the line of building fronts.

SMALL PUBLIC PLAZAS AND POCKET PARKS

Small accent public plazas and pocket parks may be considered.

4.11 A small public plaza or pocket park should contain features to promote and enhance its use.

These must be:

- Directly accessible to the public sidewalk.
- Level with the sidewalk.

They may have one or all of the following:

- Street furniture.
- Public art.
- Historical/interpretive marker.

TERRACES, PATIOS & DECK SPACE

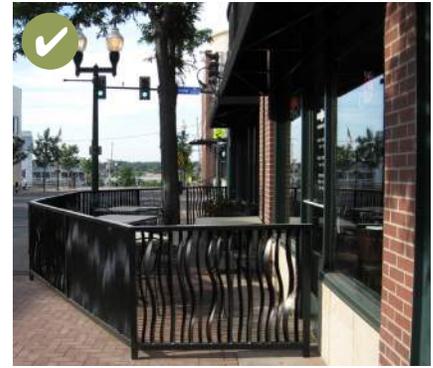
Improvements that provide areas for active outdoor use (i.e., dining) are welcome amenities, but they must be in character with Warehouse Historic District. There are typically two types: raised and at-grade.

4.12 Locate a raised dining area (deck) to minimize visual impacts on the streetscape.

- Placing it to the side or rear of a property is preferred.
- Rooftop decks are also accepted; however, they should be set back from the building facade.
- Seating areas are the only function that are allowed near the front facade setback line.
- Projecting/cantilevered decks are inappropriate in most settings. However, they may be allowed on the rear of the building if they do not negatively impact neighboring historic resources.

4.13 Locate an at-grade dining area to minimize impacts on the streetscape.

- Consider locating an at-grade dining area to the side or rear of a property.
- It is appropriate to locate an at-grade dining area in the public right-of-way in a street wall context. The dining area should be defined in this setting. It should allow for unobstructed circulation along the sidewalk.



The use of outdoor dining areas is encouraged throughout Warehouse Historic District.



The use of site furnishings is encouraged.

E. SITE FURNISHINGS

Site furnishings, such as transit stops, bike racks and similar features, are welcomed as amenities. They should be designed as an integral part of the urban environment, and strategically located to serve as accent to a streetscape, plaza, park or other public area.

4.14 The use of site furnishings is encouraged.

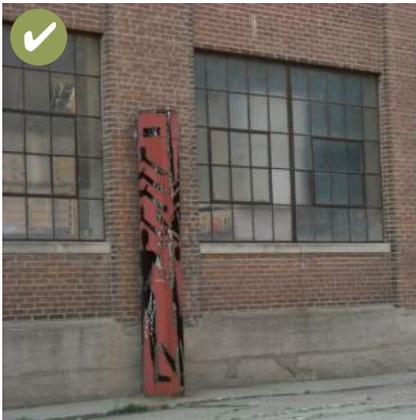
- Incorporate site furnishings to complement the context and character of the building, site and/or streetscape.

F. PUBLIC ART

Public art is welcomed as an amenity. It should be designed as an integral component of the urban environment. It should be strategically located to serve as accent to a streetscape, plaza, park or other public area.



The use of public art is encouraged. The two top images demonstrate art that has been integrated into a transit stops. The lower image shows a sculptures located at a public entryway.



Appropriate location for public art.

4.15 The use of public art is encouraged.

- Incorporate art that complements context and character into streetscapes or building elements.
- Strategically place public art at civic facilities to serve as accents.

4.16 Public art should be compatible with the historic context.

- Art installation should not impede one’s ability to interpret the historic character of the Warehouse District.
- Locate public art such that the ability to perceive the character of historic buildings nearby is maintained. Placing a large sculpture in front of a historic building front, for example, is inappropriate.

4.17 Locate public art installations to enhance the urban environment.

- Locate artwork in strategic locations such as gateways or as focal points in public plazas or parks.
- Incorporate public art within the urban environment. An artist could “customize” or reinterpret conventional features of a streetscape. For example, an artist might design a gate feature, tree grate or planter.



Incorporate art into streetscape or building elements that complement and enhance the setting.

G. SIGNS

HISTORIC SIGNS

Historically, signs mounted and/or painted on the exterior of a building advertised the primary business conducted there. Many of these signs still stand today and should be preserved when feasible.

4.18 Preserve existing historic signs to the maximum extent feasible.

HISTORIC WALL SIGNS

Historic painted wall signs, or “ghost signs,” should be left exposed whenever possible, and should not be restored to the point that they no longer provide evidence of a building’s age and original function.

4.19 Leave historic wall signs exposed whenever possible.

4.20 Do not “over restore” historic wall signs.

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



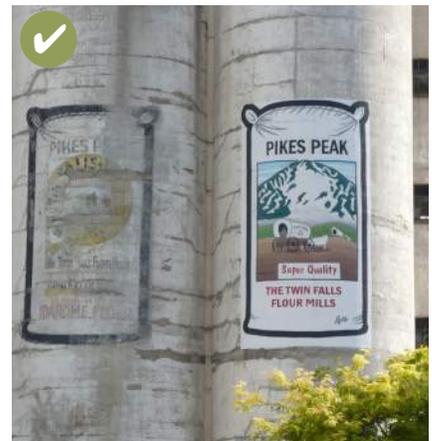
Preserve existing historic signs to the maximum extent feasible.



Leave historic wall signs exposed whenever possible.



Do not significantly re-paint historic wall signs even if their appearance and form is recaptured.





New Signs

A sign typically serves two functions: to attract attention and to convey information. All new signs should be developed with the overall context of the building and of the area in mind.

Sign Character

A sign shall be in character with the materials, colors and details of the building. The integration of the sign with the building or building facade is important and should be a key factor in its design and installation.

4.21 Signs should be subordinate to the overall building composition.

- Design a sign to be simple in character.
- Scale signs to fit with the facade of the building.
- Locate a sign to emphasize design elements of the facade itself.
- Mount signs to fit within existing architectural features using the shape of the sign to help reinforce the horizontal lines of the building.
- Rooftop signs are inappropriate.
- Animated signs and message boards are not appropriate.



Use sign colors, materials and details that are compatible with the overall character of the buildings facade.

Sign Materials

A sign should exhibit qualities of style, permanence and compatibility with the natural and built environment.

4.22 Use sign materials that are compatible with the building facade.

- Use colors, materials and details that are compatible with the overall character of the facade.
- Permanent, durable materials that reflect the Twin Falls context are encouraged.
- Avoid highly reflective materials.

Sign Color

Color shall be used both to accentuate the sign design and message and also to integrate the sign or lettering with the building and its context.

4.23 Use colors for the sign that are generally compatible with those of the building front.

- Limit the number of colors used on a sign. In general, no more than three colors should be used, although accent colors may also be appropriate.

Sign Content

Sign content shall be designed to be visually interesting and clearly legible.

4.24 A simple sign design is preferred.

- Typefaces that are in keeping with those seen in the area traditionally are encouraged.
- Avoid hard-to-read or overly intricate typeface styles.

Sign Lighting

The sign illumination source shall be shielded to minimize glare. Light intensity shall not overpower the building or street edge. Small and discreet modern light fittings may provide an unobtrusive alternative to traditionally styled lamp units.

4.25 Use shielded lighting source on a sign.

- Direct lighting at signage from an external, shielded lamp is appropriate.
- A warm light, similar to daylight, is appropriate.
- Strobe lighting is not appropriate.
- Internal illumination is not appropriate.

4.26 Halo illumination may provide an effective and subtle form of lighting which can be used to accentuate both sign and building.

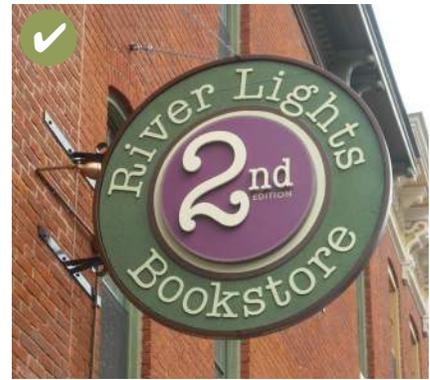
- This form of lighting can be used with either wall or sign panels or individual letters.
- The light source shall not be visible.

Sign Installation

The installation of a sign is an integral aspect in the retention of key architectural features and in minimizing damage to the building.

4.27 Avoid damaging or obscuring architectural details or features when installing signs.

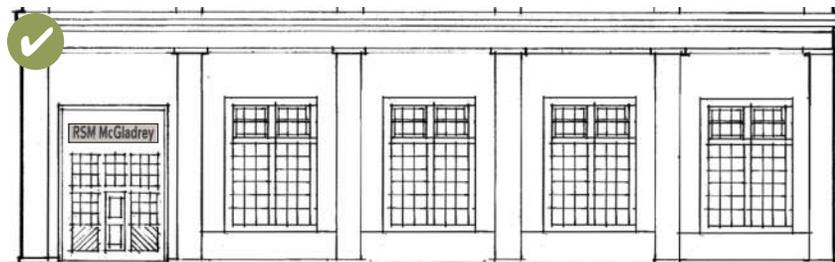
- Minimize the number of anchor points when feasible.



Sign content shall be designed to be visually interesting and clearly legible.



Direct lighting at signage from an external, shielded lamp.



Appropriate wall sign placement on a warehouse building type.



Canopy and awning signs are most appropriate in areas with high pedestrian use.

APPROPRIATE SIGN TYPES

Sign types that are considered generally to be appropriate are defined here. While selecting a sign, an important design principle to consider is that signs should not overwhelm the architecture of the building. Consistent placement of signs according to building style, type, size, location and materials creates a sense of visual continuity.

Canopy and Awnings Sign

This is a sign located on the face of a canopy or awning.

4.28 A sign located on or under a canopy or awning may be considered.

- These are most appropriate in areas with high pedestrian use.
- Consider sign lettering centered on a building canopy where a flush-mounted sign would obscure architectural details.



Design a window sign to minimize the amount of window covered and be painted on the glass or hung inside a window.

Window Sign

This is a sign painted on the surface of, or located on the interior of, a display window.

4.29 Design a window sign to:

- Minimize the amount of window covered
- Be painted on the glass or hung inside a window

Wall Sign

This is an attached sign painted on or attached to the wall or surface of a building or display surface which is parallel to the supporting surface.

4.30 Flush mounted wall signs may be considered.

- Place wall signs to align with nearby buildings.
- Determine if decorative moldings exist that could define a sign panel. If so, locate a flush-mounted wall sign to fit within a panel formed by moldings or transom panels.
- Do not obstruct character-defining features of a building with signage.

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

- A wall sign shall be relatively flush with the building facade.
- Design a wall sign to sit within, rather than forward of, the fascia or other architectural details of the building.

Projecting or Hanging Sign

This is an attached sign which projects and has one end attached to a building, and which does not employ ground support in any manner.

4.32 Design a projecting sign to be similar in character to those seen traditionally.

- Design the sign bracket as a decorative or complementary element of the sign. The bracket should appear as part of the sign composition and design.

4.33 Projecting or blade signs may be considered.

- Locate small projecting signs near the business entrance, just above the door or to the side of it.
- Mount large projecting signs higher on the building, centered on the facade or positioned at the corner.
- Small hanging signs are appropriate under a canopy on commercial building types or from the inside of a porch on residential building types.



Locate a flush-mounted wall sign to fit within a panel formed by moldings or transom panels.



Projecting signs, those which are attached to a building and do not employ ground support, are common in downtown Twin Falls.



Consider a directory sign for larger buildings with numerous occupants.

Symbol Signs

This refers to a symbol displayed on a sign that portrays a certain word, name, or idea. This may be located on the interior of a display window and may also be installed on an exterior facade.

4.34 Using a symbol for a sign is encouraged.

- A symbol sign adds interest to the street, can be read quickly and is often remembered better than written words.

Directory Sign

This is a small scale sign located on the primary first-floor wall of any building containing multiple tenants to display the tenant name and location.

4.35 Consider a directory sign for larger buildings with numerous occupants.

- Consolidate small, individual signs and place them on a single panel as a directory to make them easier to locate.

Interpretive Sign

An interpretive sign may refer to a sign or group of signs that provide information to visitors on natural resources, cultural resources, historic resources or other pertinent information.

4.36 Design interpretive signs to have a consistent design character.

- Interpretive signs should stand alone, and not be attached to streetscape furnishing or buildings.
- Interpretive signs should not disrupt or block views.

H. COLOR

Traditionally in the Warehouse Historic District materials were left exposed, and color schemes were relatively muted. A single base color was applied to the primary wall plane. Then, one or two accent colors were used to highlight ornamental features, as well as trim around doors and windows. Since many of the structures were brick, the natural color of the masonry became the background color. Sometimes a contrasting masonry was used for window sills and moldings. As a result, the contrast between the base color and trim was relatively subtle. These traditions of using exposed materials, limited numbers of colors, and muted ones, should be continued.

These guidelines do not specify which colors should be selected, but rather how they should be used.

4.37 The facade should “read” as a single composition.

- Employ color schemes that are simple in character.
- Using one base color for the building walls and another for the roof is preferred.
- Using one to three accent colors for trim elements is also preferred.

4.38 Base or background colors should be muted.

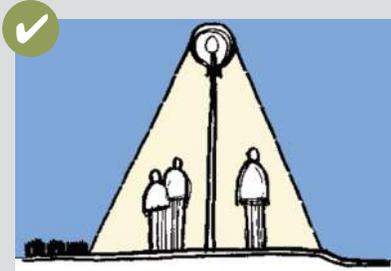
- Building features should be muted, while trim accents can be either a contrasting color or a harmonizing color.
- An accent color should not contrast so strongly as to not read as part of the composition.
- Bright high-intensity colors are not permitted.
- Use matte or low luster finishes instead of glossy ones.
- Generally, non-reflective, muted finishes on all features is preferred.

4.39 Building elements should be finished in a manner similar to that seen traditionally. The following are recommended treatments:

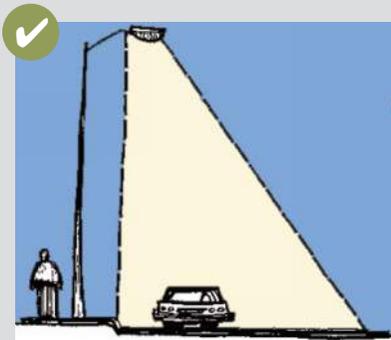
- Brick and stone: unpainted, natural color
- Window frames and sash, doors and frame and storefronts: painted wood; anodized metal or baked color.
- Wood siding: painted
- In most cases, highly reflective materials, weathered wood and clear finishes are inappropriate on large surfaces. A clear finish is appropriate on a wood entry door.

SITE LIGHTING DESIGN

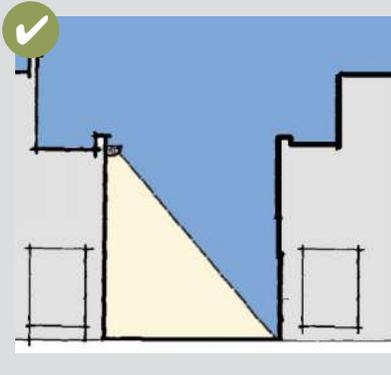
Pedestrian Lighting



Street Lighting



Walkway/Plaza Lighting



It is appropriate to use different lighting designs to express different functions.

I. SITE LIGHTING

The light level at the property line is a key design consideration. This is affected by the number of fixtures, their mounting height, and the lumens emitted per fixture. It is also affected by the screening and design of the fixture. Light spill onto adjacent properties and into the night sky should be minimized.

4.40 Shield lighting to prevent off-site glare.

- Light fixtures should incorporate cut-off shields to direct light downward.
- Luminaires (lamps) shall not be visible from adjacent streets or properties.
- Shield fixtures to minimize light spill onto adjacent properties and into the night sky.

4.41 Provide lighting for a pedestrian way that is appropriately scaled to walking.

- Mount lights for pedestrian ways on short poles or consider using light posts (bollards).

4.42 Light fixtures should be in character with the setting.

- Fixtures should be compatible with architectural and site design elements.

BUILDING LIGHTING

The character and level of lighting that is used on a building is of special concern. Traditionally, exterior lights were simple in character and were used to highlight signs, entrances, and first floor details. Most fixtures had incandescent lamps that cast a color similar to daylight, were relatively low intensity and were shielded with simple shade devices. Although new lamp types may be considered, the overall effect of modest, focused, building light should be continued.

When installing architectural lighting on a historic building, use existing documentation as a basis for the new design. If no documentation exists, use a contemporary light fixture. Building lighting should be installed in a manner so as not to damage the historic fabric of the building and should be reversible. Most historic lighting was subdued and directed at signs, entrances and building features.

4.43 Use lighting to accent:

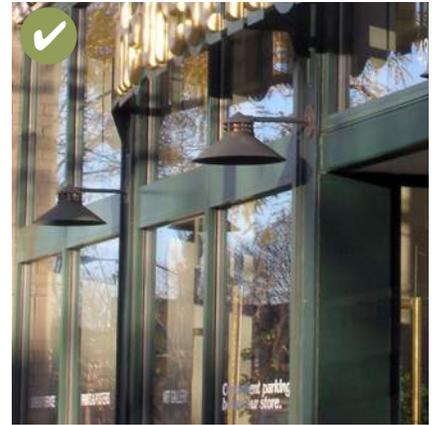
- Building entrances
- Signs

4.44 Minimize the visual impacts of architectural lighting.

- Use exterior light sources with a low level of luminescence.
- Use white lights that cast a similar color to daylight.
- Do not wash an entire building facade in light.
- Use lighting fixtures that are appropriate to the building and its surroundings in terms of style, scale and intensity of illumination.

4.45 Use shielded and focused light sources to prevent glare.

- Provide shielded and focused light sources that direct light downward.
- Do not use high intensity light sources or cast light directly upward.
- Shield lighting associated with services areas, parking lots and parking structures.



Use lighting fixtures that are appropriate to the building and its surroundings in terms of style, scale and intensity of illumination.



Use lighting to accent building entrances.



Landscape buffers should be provided along edges of parking and service areas.



Service areas should be visually unobtrusive and should be integrated with the design of the site and the building.

J. BUFFERS

When site development, such as parking, storage and equipment areas, creates an unavoidable negative visual impact on abutting properties or to the public way, it should be mitigated with landscaping or a screen wall to buffer or screen it. The design should complement the existing natural character and context of the site.

4.46 Provide a visual buffer along the edge of a parking lot or service area.

- Provide a landscape buffer or screen wall at the edge of a parking lot and between parking lots.
- Provide an evergreen landscape buffer or screen wall by ground mounted mechanical equipment, service and/or storage areas.

K. SERVICE AREAS

Service areas should be visually unobtrusive and should be integrated with the design of the site and the building.

4.47 Orient a service entrance, waste disposal area and other similar uses toward service lanes and away from major streets.

- Screen a service entrance with a wall, fence or planting.

4.48 Position a service area to minimize conflicts with other abutting uses.

- Minimize noise impacts by locating sources of offensive sounds away from other uses.
- Use an alley when feasible.

4.49 Minimize the visual impacts of service areas.

- Screen a service area with a wall, fence or planting.
- A service area screen should be in character with the building and site it serves

BUILDING EQUIPMENT

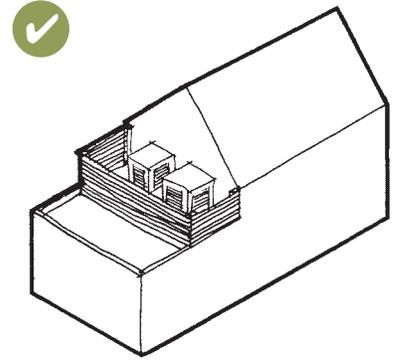
Junction boxes, external fire connections, telecommunication devices, cables, conduits, satellite dishes, HVAC equipment and fans may affect the character of a property. These and similar equipment devices shall be screened from public view to avoid negative effects on all properties.

4.50 Minimize the visual impacts of building equipment on the public way and the surrounding neighborhood.

- Screen equipment from view.
- Do not locate equipment on a primary facade.
- Use low-profile or recessed mechanical units on rooftops.
- Locate satellite dishes and mechanical equipment out of public view.

4.51 Minimize the visual impacts of utility lines, junction boxes and similar equipment.

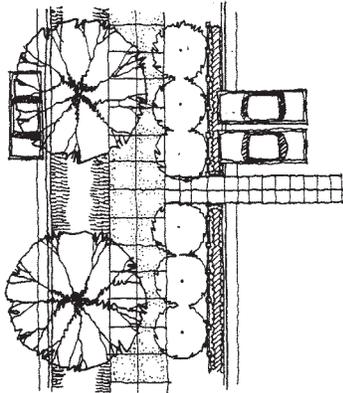
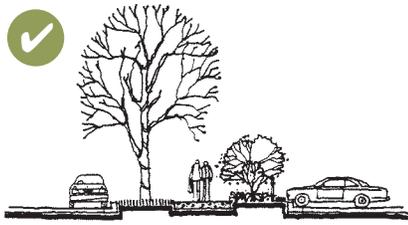
- Locate utility lines and junction boxes on secondary and tertiary walls, and group them, when feasible.
- Group lines in conduit, when feasible.
- Paint these elements to match the existing background color, when feasible.
- Locate utility pedestals (ground mounted) to the rear of the building.



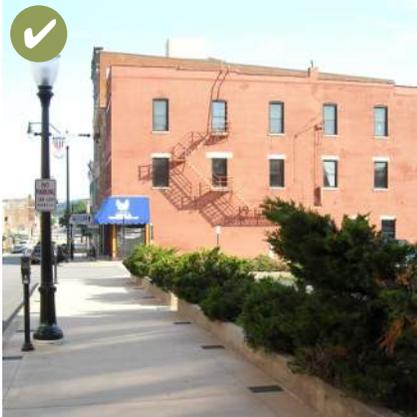
Minimize the visual impacts of mechanical and HVAC equipment on the public way and surrounding neighborhood.



Locate utility lines and junction boxes on secondary and tertiary walls, and group them, when feasible.



Consider the use of a landscaped strip or planter to provide a visual buffer where a parking lot abuts a public sidewalk.



Provide a visual buffer where a parking lot abuts a public sidewalk.

L. PARKING

The visual impact of surface parking should be minimized. On-site parking should be subordinate to other uses and the front of the lot should not appear to be a parking area.

4.52 Minimize the visual impact of surface parking.

- Locate a parking area at the rear or to the side of a site or to the interior of the block whenever possible. This is especially important on corner properties. Corner properties are generally more visible than interior lots, serve as landmarks and provide a sense of enclosure to an intersection.

4.53 Locate a surface lot in the interior of a block whenever possible.

- This acknowledges the special function of corner properties. They are generally more visible than interior lots, serve as landmarks and provide a sense of enclosure to an intersection.

4.54 Provide a visual buffer where a parking lot abuts a public sidewalk.

- This may be a landscaped strip or planter. A combination of trees and shrubs can be used to create a landscape buffer.
- Consider the use of a low or decorative wall as screen for the edge of the lot. Materials should be compatible with those of nearby buildings.

V. NEW CONSTRUCTION

This chapter provides guidelines for the design of new buildings in the Warehouse Historic District. These same guidelines also apply to improvements for existing, non-contributing structures. The intent is that these existing buildings should be compatible with the context, but preservation principles do not apply.

New buildings are anticipated throughout Warehouse Historic District as investment in the area continues. Within the district many opportunities exist for new infill projects. At the same time, it is important that development there contributes to an overall sense of continuity. Design principles that result in a compatible sense of scale, and an enhanced pedestrian-oriented environment are key, while also drawing upon the building traditions of the Warehouse Historic District at large as inspiration for new, creative designs.

IN THIS CHAPTER:

| | |
|---|------------|
| A. General Principles for New Construction | 106 |
| Building Orientation | 106 |
| Through Lot Conditions | 106 |
| Architectural Character | 112 |
| Primary Building Facade and Entrance | 115 |
| Materials | 117 |
| Energy Conservation and Generation | 118 |

A. GENERAL PRINCIPLES FOR NEW CONSTRUCTION

BUILDING ORIENTATION

Traditionally, the primary entrance of a building faced the street, and loading docks faced to the side or rear. These traditional development patterns should be continued.

5.1 Maintain the traditional orientation of a building to the street.

- Locate the primary entrance to face the street.
- In some cases, the front door itself may be positioned perpendicular to the street. In this case, the entry should still be clearly defined with a walkway, stoop or canopy.

THROUGH LOT CONDITIONS

In some cases, zoning regulations may allow for two primary buildings on a “through lot,” which extends from one street in “front” to another in the “rear.” In these cases, two “primary” buildings may each face one of the two streets. If an existing building on the site is a contributor, step down the new building to reduce the impacts on the historic structure.

5.2 Two primary buildings may be permitted on through lots.

- Each structure should provide a primary building front facing the respective street.
- A new building should step down to a historic building, where one exists on the site.

BUILDING SETBACKS

When new buildings are to be constructed, they should reflect historic siting patterns in the area. This does not mean that a new structure should literally fit within the footprint of an earlier building, but that the general spirit of the relationship of buildings to streets and open spaces should be conveyed.

In many cases, warehouse buildings are aligned on the front lot line and were usually built out to the full width of the parcel, however, in some cases room for shipping door access was left. Reflecting this siting pattern is encouraged. The scale and industrial character of buildings in the area should be continued.

5.3 Maintain the uniform alignment of the facade.

- Align the building front at the street edge.
- Locating entire building fronts behind the established building line is inappropriate.

5.4 Minimize building setbacks.

- Small setbacks are appropriate where landscaping is desired at the street edge.
- A building which has its primary facade at the street, but steps back for an outdoor use area, is also appropriate.



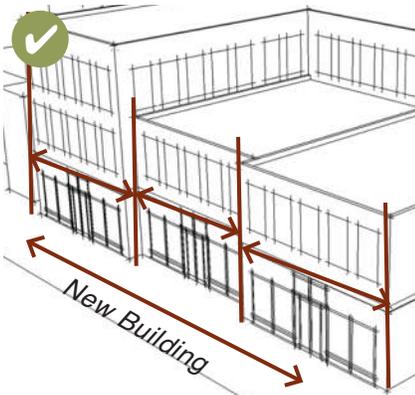
A building which has its primary facade at the street, but steps back for an outdoor use area, is appropriate.



MASS AND SCALE

A new building should reflect the massing of traditional warehouse buildings. Because of the diversity of building sizes exhibited throughout the warehouse area, a variety of building sizes will be suitable for development.

A sense of human scale is achieved when one can reasonably interpret the size of a building by comparing features of its design to comparable elements in one's experience. Using a building material of a familiar dimension such as traditional brick is an example, as is using windows of similar dimensions.



New facade widths should reflect the traditional range of the building widths seen on the block.

To ensure that human scale is achieved in new development, it is important to focus design attention on aspects most directly experienced by pedestrians, such as the scale of buildings and architectural details at the street level. For example, providing a series of vertical pilasters and a band of windows creates a human scale.

Some of the largest traditional warehouses included interesting fenestration which created visual interest, and is partially why the older industrial buildings are so visually appealing. These features are some of the important characteristics of the warehouse area and should be respected in all new construction.

5.5 Maintain the traditional size of buildings as perceived at the street level.

- Facade heights of new buildings should fall within the established range of the block, and respect the traditional proportions of height to width.
- Floor-to-floor heights should appear similar to those of traditional buildings in the area, especially those at ground level.

5.6 Maintain traditional spacing patterns created by the repetition of uniform building widths along the street.

- A new facade should reflect the established range of the traditional building widths seen in the Warehouse Historic District.
- Where a building must exceed this width, use a change in design features to suggest the traditional building widths. Changes in materials, window design, facade height or decorative details are examples of techniques that may be used.

5.7 A new building should incorporate a base, a middle and a cap.

- Traditionally, buildings were composed of these three basic elements. Interpreting this tradition in new buildings will help reinforce the visual continuity of the area.

5.8 Establish a sense of human scale in building designs.

- Use vertical and horizontal articulation to break up large facades.
- Incorporate changes in color, texture and materials in building designs to help define human scale.
- Use architectural details that create visual interest and convey a three-dimensional facade.
- Use materials which help to convey scale through their proportions, detailing and form.

5.9 Position taller portions of a structure away from neighboring buildings of lower scale.

- A taller new building should step down in height to lower scaled neighbors, especially adjacent to historic buildings.
- The taller portion of a new structure should be located to minimize looming effects and shading of lower scaled neighbors.

5.10 A facade should reflect dimensions similar to traditional buildings in the area.

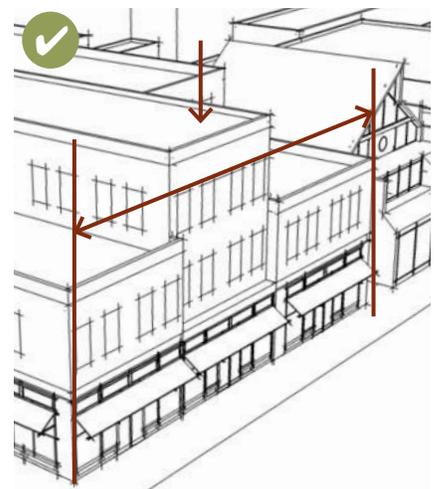
- Facade heights of new buildings should respect the traditional proportions of height to width.
- Floor-to-floor heights should appear similar to those of traditional residential buildings.

5.11 Detached accessory structures should remain subordinate, in terms of mass and scale, to the primary structure on the lot.

- Structures that are one to one-and-a-half stories in height are preferred.



Use architectural details that create visual interest and convey a three dimensional facade.



Position taller portions of a structure away from neighboring buildings of lower scale.



Flat roofs are appropriate.

BUILDING AND ROOF FORM

One of the most prominent unifying elements of the Warehouse Historic District is the similarity in building form. Simple rectangular forms are predominant. New buildings should reflect the forms of traditional buildings and the elements that provide a human scale to the buildings.

5.12 The primary industrial building form should appear similar to those seen traditionally.

- Simple rectilinear building forms are appropriate. Avoid the use of highly complex forms.
- The facade should appear as predominantly flat, with any decorative elements and projecting or setback “articulations” appearing to be subordinate to the dominant form.

5.13 Roof forms should be similar to those used traditionally.

- Flat, and low-pitch roofs are appropriate. In some cases a low barrel roof may be appropriate.
- “Exotic” roof forms, including mansards and A-frames, are inappropriate.

Horizontal Alignment

A strong alignment of horizontal elements exists along many streets. Alignment is found among cornices, window sills and headers. Where it exists, this alignment of horizontal features on building facades is a strong characteristic of the street and should be preserved. It is important to note, however, that slight variations do occur, which add visual interest. Major deviations from these relationships, however, disrupt the visual continuity of the street and are to be avoided.

5.14 The general alignment of horizontal features on building fronts should be maintained.

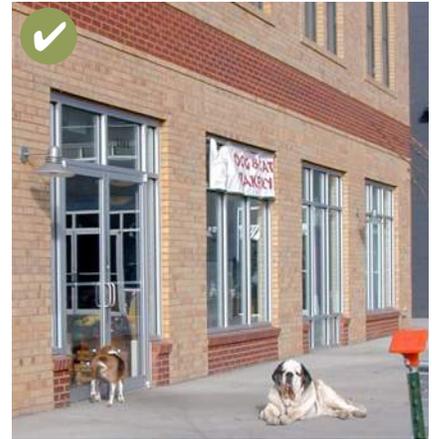
- Typical elements that align include window moldings, cornices, copings and parapets at the tops of buildings.

Solid-to-void

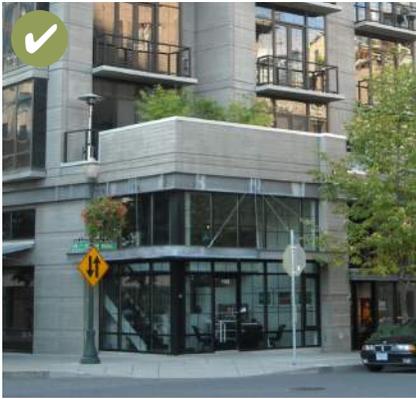
A typical building appeared to be a rectangular solid, with holes “punched” in the walls for windows and doors. Most warehouse buildings have similar amounts of glass, resulting in a relatively uniform solid-to-void ratio. This ratio on a new building, the amount of facade devoted to wall surface as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

5.15 Use a ratio of solid-to-void (wall-to-window) similar to that found on traditional warehouse structures.

- Large surfaces of uninterrupted glass may be inappropriate. Divide large glass surfaces into smaller panes similar to those seen traditionally.



Providing openings with industrial glass similar in size to traditional loading doors is appropriate.



Contemporary interpretations of traditional designs and details are encouraged where they are distinguishable as being new.

ARCHITECTURAL CHARACTER

In order to assure that historic resources are appreciated as authentic contributors to the Warehouse Historic District, it is important that new buildings be distinguishable from them. Therefore, new construction should appear as a product of its own time, while also being compatible with the historically significant features of the area.

5.16 Design a new building to reflect its time, while respecting key features of its context.

- See guidelines for the design of new commercial, civic and residential building types.
- In the Twin Falls Warehouse Historic District, relating to the context and respecting broader traditional development patterns is important.
- New buildings should maintain the industrial building character of the area.

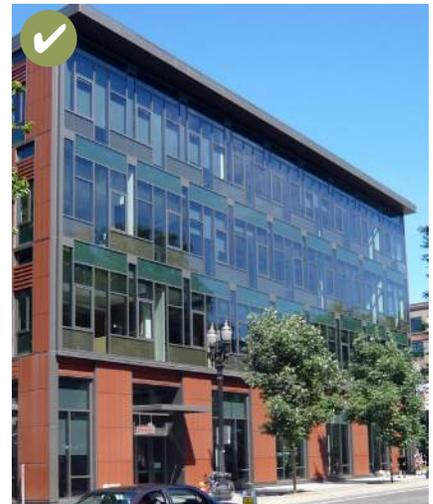
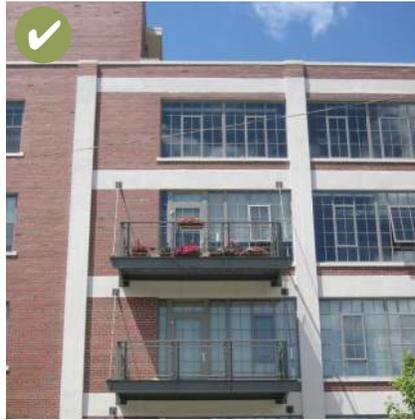
5.17 The exact imitation of historic styles is inappropriate for new construction.

- This blurs the distinction between old and new buildings and makes it more difficult to visually interpret the architectural evolution of the district.

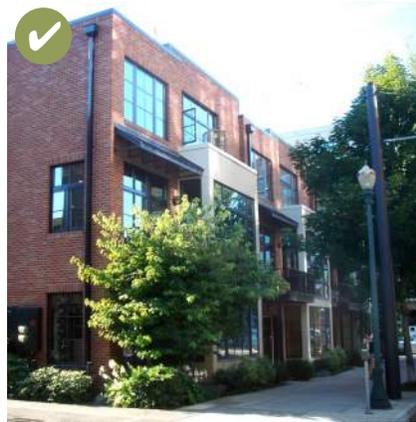
5.18 Contemporary interpretations of traditional designs and details may be considered.

- An interpretation of a historic style that is authentic to the district may be considered if it is distinguishable as being new.
- New designs for window moldings and door surrounds, for example, can provide visual interest while helping to convey the fact that the building is new.
- Contemporary details for new storefronts or reinterpretations of loading doors also can be used to create interest while expressing a new, compatible style.

The following are examples of appropriate new buildings in industrial warehouse contexts. These include retail, offices, and residential uses.



The following are examples of multifamily buildings that draw upon some industrial forms and materials.



The following are examples of new storefronts and loading areas that are contemporary, but compatible with an industrial context.



PRIMARY BUILDING FACADE AND ENTRANCE

The primary entrance of a structure should orient to major sidewalks, pedestrian ways, plazas, courtyards and other public spaces.

The street level floors of historic industrial buildings are clearly distinguishable from the upper floors. The first floor is punctuated with large operable openings, entrances and in some cases large industrial windows. The large first floor windows allow additional light into the ground floor space and the operable doors allow for loading and unloading of goods. The use of loading docks with a series of operable doors and canopies are also seen. The upper floor are punctuated with a series of smaller windows. The design patterns these buildings elements establish is encouraged on new construction.

5.19 Design the main entrance(s) of a building to be clearly identifiable.

- Provide a sheltering element such as a porch, stoop or portico.

5.20 Orient the primary entrance of a building to face a street, plaza or pedestrian way.

- Focusing an entrance toward a parking lot without also addressing the street is inappropriate.
- Consider using a “double-fronted” design where entrances from parking are at the rear.

5.21 Design the front of the building to provide interest to pedestrians.

- Large expanse of blank wall or garage doors is inappropriate on the primary facade that faces a public way.
- Garages, when used, should be located to the rear.
- Maintain the established sequence of public-to-private spaces when planning a multifamily building along the street or public park.



Design the main entrance(s) of a building to be clearly identifiable.



Design the front of the building to provide interest to pedestrians.



Maintain the distinction between the street level and the upper floor.

5.22 Maintain the distinction between the street level and the upper floor.

- The first floor of the primary facade should be predominantly transparent glass.
- Upper floors should be perceived as being more opaque than the lower floor.
- Highly reflective or darkly tinted glass is inappropriate.
- Express the distinction in floor heights between street levels and upper levels through detailing, materials and fenestration. The presence of a belt course is an important feature in this relationship.



Maintain the traditional spacing pattern created by upper story windows.

5.23 Maintain the traditional spacing pattern created by upper story windows.

- Use traditional proportions of windows, individually or in groups.
- Headers and sills of windows on new buildings should maintain the traditional placement relative to cornices and belt courses.

5.24 Where used, a new storefront should incorporate traditional building components.

- Express a kickplate, display window and transom in a new storefront design.
- Storefront components and upper story windows should be similar in height and proportion to traditional downtown buildings.
- When portions of a storefront are folding, all of the storefront components should still be visible.

MATERIALS

Building materials for new structures and additions to existing buildings should appear similar to those seen traditionally and contribute to the visual continuity of the district. It is also desirable to use products which have minimal environmental footprints. Use green materials and those which improve environmental performance that have been proven effective in the Twin Falls climate.

5.25 Building materials shall be similar in scale, color, texture and finish to those seen historically in the context.

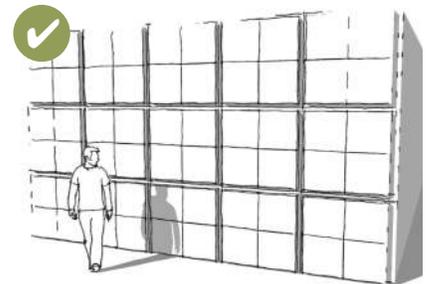
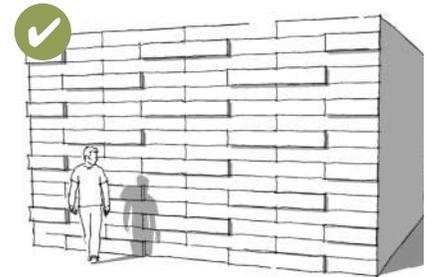
- Traditional materials, including wood and brick, are preferred.
- All wood siding should have a weather-protective finish.
- Stucco may be considered as a secondary building material or as an accent.
- Green materials are also appropriate where they are compatible with the historic context. These include materials which are: locally manufactured, easy to maintain, proven to be durable in the Twin Falls climate, have long life spans, recyclable, made from recycled or repurposed materials, not manufactured using harsh chemicals, and do not off-gas harsh chemicals.
- Avoid using synthetic materials, such as aluminum or vinyl siding, imitation brick or imitation stone and plastic, which are not proven to be durable, are difficult to repair and recycle or that employ harsh manufacturing methods.
- Avoid using materials that are out of scale with those seen historically, or that have a finish which is out of character.
- The use of highly reflective materials is discouraged.

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

- For example, brick should have a modular dimension similar to that used traditionally.
- Alternative materials should appear similar in scale, proportion, texture and finish to those used traditionally.
- It is appropriate to use changes in materials as an accent in building design. This can help to express individual modules or units.



Building materials shall appear similar in scale, color, texture and finish to those seen historically in the context.



New materials that are similar in character to traditional materials may be acceptable with appropriate detailing. Alternative materials should appear similar in scale, proportion, texture and finish to those used traditionally.

ENERGY CONSERVATION AND GENERATION

The conservation of energy is a key objective in site design, building design and orientation, and landscapes. The site design process should include an evaluation of the physical assets of the site to maximize energy efficiency and conservation in the placement and design of a building. Designs should consider seasonal changes in natural lighting and ventilation conditions.

A design should also take into account the potential effect on an adjoining property, in terms of its solar access and ability to implement the same environmental design principles. Careful consideration should also be given to balancing sustainable design principles with those related to maintaining the traditional character of the area.

Contribution to Neighborhood Sustainability

Each new building should help to reinforce the social fabric of the neighborhood, in terms of conveying a sense of place throughout the district. The design also should contribute to a pedestrian-friendly environment. A new infill project also can contribute to the district's tree canopy, thereby enhancing air quality. A design should also take into account the potential effect on an adjoining property, in terms of its solar access and ability to implement environmental design principles.

5.27 Design a new building to support sustainability of the historic district as a whole.

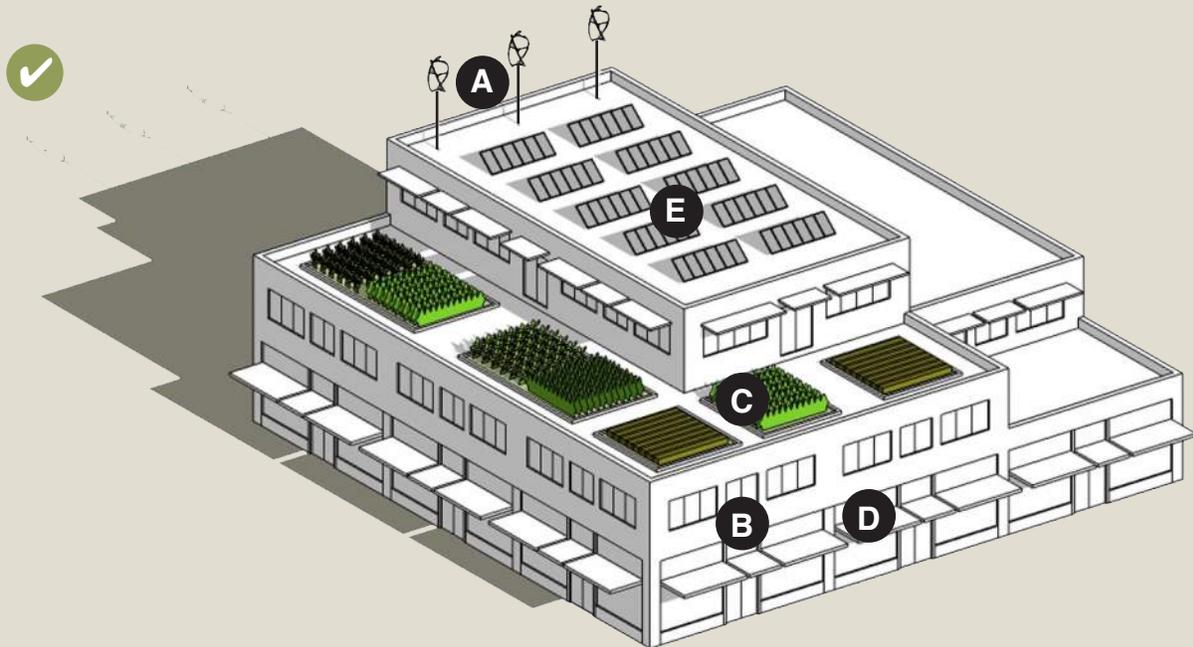
- Maintain a pedestrian-friendly street edge on the site. Keeping the new building in scale, orienting entrances to the street, and incorporating balconies and pocket parks are examples.

5.28 Minimize solar access impacts to neighboring properties.

- Avoid casting extensive shadows on the south facing facade or public openspace of an adjoining property.

NEW CONSTRUCTION ENERGY EFFICIENCY DIAGRAM

Design a new building to take advantage of energy saving and energy harnessing opportunities. The diagram below summarizes the guidelines presented in this section.



A Wind Devices

- Set back from primary facade to minimize visibility from street

B Operable Transoms

- Allows for natural air circulation

C Green Roofs

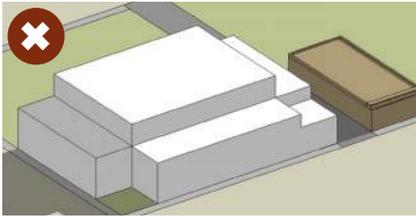
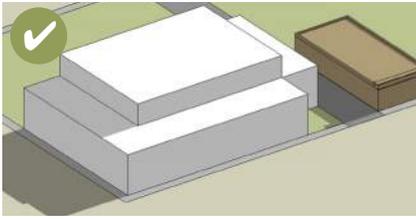
- Roof gardens

D Shading devices

- Operable canopies, located above display windows

E Solar Panels

- Set back from primary facade to minimize visibility from street
- Can be used as shading devices



Articulate building mass to take advantage of solar energy. The plaza to the left is shaded during peak winter hours, the plaza to the right is enhanced by solar rays during peak winter hours.

Building Placement, Orientation and Massing

When placing a new building on a site, careful consideration should first be given to relating the building to the historic context, then to maximizing the potential for environmental benefits. Note that there may be historically significant site features that should be retained and incorporated in these siting strategies. The basic mass of a building, including its overall size and shape, is also a key consideration in terms of designing for sustainability in a historic context. The mass itself can be designed to minimize energy demand and the need for mechanical and electrical systems. Designs that use natural daylighting, passive solar heating, cross-ventilation and other passive climate control techniques begin with a concept for the building mass. This should be conceived in a manner that will be compatible with the context while also making use of best practices in sustainable design.

5.29 Locate a new building to take advantage of microclimatic opportunities for energy conservation.

- Orient the building in a manner similar to those of contributing structures within the historic context.
- Orient a building to maximize the potential for natural daylighting as well as solar energy collection.
- Consider predominant wind patterns for cross-ventilation when positioning a new building on its site.
- Also position it to take advantage of the shade and wind break effects of existing trees.

5.30 Design the mass of a new building to be compatible with its context while also maximizing energy saving and generating opportunities.

- Design a building's massing to take advantage of natural daylighting, passive solar heating, cross-ventilation and other passive climate control techniques.
- Consider articulating wall planes as a way to provide summer shade or increase solar access to interiors.
- Orient roofs to accommodate solar collectors.

Windows

The design of windows and the manner in which they are arranged can help to manage environmental conditions and are often key factors in sustainable design. Configurations that are similar to those seen historically are encouraged. However, there may also be new configurations that will be effective in energy collection and daylighting schemes, such as thermal storage walls or other large areas of glass. These new arrangements can be more easily accommodated when visually subordinate, as seen from the primary facade.

5.31 Arrange windows to be compatible with the historic context.

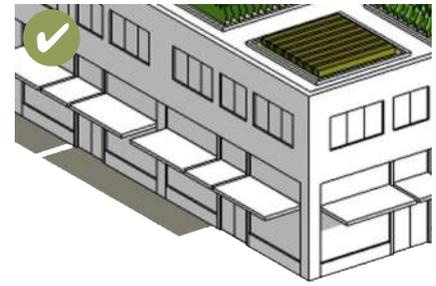
- Use window patterns that are similar in character to those seen historically.
- Design and place windows to maximize daylighting and light penetration to interior spaces.
- Locate larger areas of glass which are less in character with the district, or different shapes and proportions, to be visually subordinate as seen from the street.
- Locate a thermal storage wall on a wall that is less visible from the street.

Shade Devices

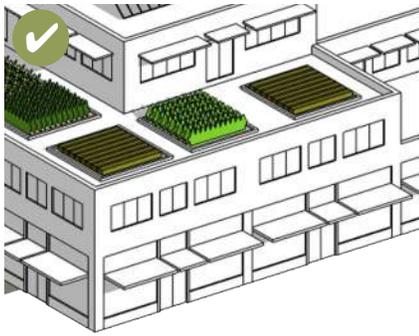
A range of shade devices may be employed in the interest of moderating climatic conditions. These include traditional awnings, as well as overhanging eaves. With new infill, new interpretations may also be considered.

5.32 Use exterior shading devices that are compatible with the historic district to manage solar gain.

- Use operable or fixed awnings to moderate climatic conditions.
- New interpretations of traditional awnings may also be considered.



Use exterior shading devices that are compatible with the historic district to manage solar gain.



Limit the height of the vegetation on a green roof near the front building facade such that it does not overwhelm the character of the block.

Green Roofs

A green roof provides thermal mass to help regulate internal temperatures and also helps to reduce the urban heat island effect. These are usually installed on flat roofs. They may be considered for new construction where this building form is compatible with the historic context. Overall, the visual impacts of a green roof on the character of the district should be minimized, but it is not the intent to completely hide it.

5.33 Limit the visual impact of a green roof on the character of the district.

- Design a green roof to be out of view from the street.
- Use a green roof on a flat roof form.
- Limit the height of the vegetation near the front facade such that it does not overwhelm the character of the block.

Landscape Techniques for Energy Efficiency

Landscape can significantly contribute to the overall sustainability of the building, site and its neighborhood. Research the local climate to understand and best take advantage of seasonal wind, water and solar patterns on a site.

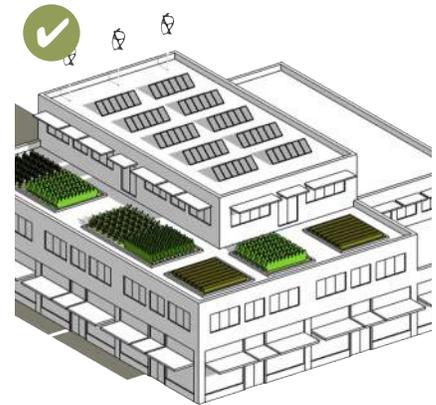
When designing site improvements, consider how they will support building, site and neighborhood sustainability. The efficiency of a building can be enhanced through landscape features which provide services such as summer shading or solar access and wind protection in the winter. The placement of trees, shrubs and other plants should maximize their sustainable benefits to both the site and its buildings. Primary goals of vegetation choices should be to select native, drought-tolerant and edible species.

5.34 Select plant species that support sustainability.

- Use plant materials that convey characteristics of scale, color and texture similar to those used historically.
- Prioritize the use of local, edible, medicinal and drought-tolerant species.
- Also use species with benefits such as nitrogen fixation or that form symbiotic relationships with other plants in order to maximize the efficiency of the landscape.

5.35 Locate plants to maximize sustainability benefits while retaining the historic character of the property.

- Locate deciduous trees and other vegetation to provide for summer shading and allow winter solar access.
- Plan for the mature size of plants and their root structures, and the time it takes them to mature. Consider its potential seasonal impact on solar and wind access both on site and for neighbors.
- Locate vegetation to avoid blocking wind or solar collectors.
- Locate vegetation to provide wind protection in the wintertime while not blocking summer breezes.
- A pergola or other shading structure which supports deciduous vegetation may also be considered where it is in character with the historic structure.
- Consider microclimatic conditions on site due to rocks and structures in the location and selection of plant species.



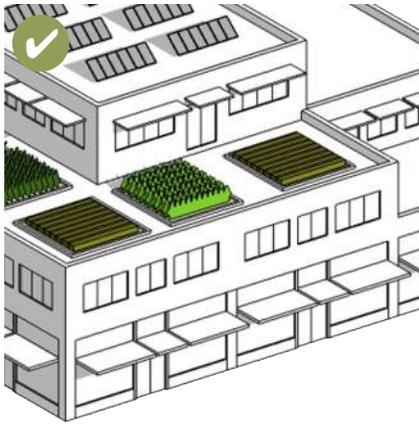
Locate energy generating devices where they will not visually intrude into the character of the district, as seen from the primary street.

Energy Generating Equipment

Maximize passive strategies to reduce energy demand prior to planning for on-site energy generation. When this is done, energy-producing devices including solar and wind collectors are encouraged where they minimize impacts to the character of the district. Consider the overall project goals and energy strategies when determining if a specific technology is appropriate for your project.

5.36 Locate energy collecting and generating devices to minimize impacts to the historic character of the district.

- Locate a device where it will not visually intrude into the character of the district, as seen from the primary street.
- Use designs that are subdued in terms of profile, color and finish.



Locating collectors on the roof in a position minimally visible from the front facade is preferred.

Solutions for Solar Collectors

Solar collectors should be designed, sized and located to minimize their effect on the character of the district. Locating collectors on the roof in a position minimally visible from the front facade is preferred. Where collectors are used on a primary facade, they should remain visually subordinate, and appear integrated into the walls and roof of the building.

5.37 Locate and design a solar collection system to avoid adverse impacts to the character of the district.

- Design collectors to avoid detracting from the ability to perceive the historic character of the district.
- Locate a collector on the roof, where it is minimally visible from the street.
- Placing a collector on a primary facade may also be considered when it will not detract from the character of the district.
- When placed on a front, integrate the collector system with the facade and its character. For example, PV roof shingles may be acceptable on a primary roof, when the color and finish are relatively muted.

5.38 Integrate a solar collector with the design of the new building.

- Size collector arrays to remain subordinate to the structure when viewed from the public way.
- Exposed hardware, frames and piping should have a matte finish, and be consistent with the color scheme of the structure.

5.39 Using a building-integrated photovoltaic system may be considered.

Building-integrated photovoltaic materials are appropriate where:

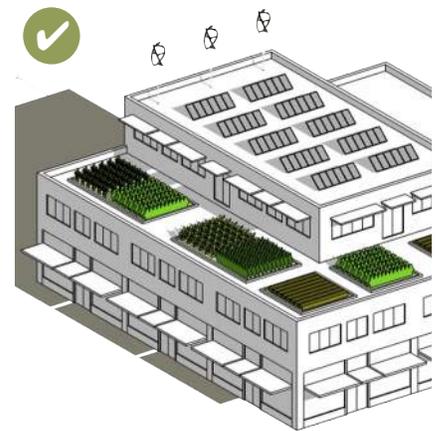
- Materials used are in character with the building,
- Materials used have proven durability, and
- Their application does not detract from the ability to perceive the historic character of the district.

Solutions for Wind Power

Small-scale wind generators can provide supplementary energy supply. The siting of wind turbine equipment should take advantage of visual screening provided by any mature tree cover and buildings. Minimizing impacts to the historic character of the district should be the primary consideration.

5.40 Minimize the visual impacts of a wind turbine from primary public view locations.

- The turbine design and placement should not impair the ability to perceive the district's historic character from the public right-of-way.
- The turbine and any exposed hardware should have a matte finish, and when mounted to a structure should be consistent with the color scheme of the building.
- Do not mount a turbine on the primary facade.



Minimize the visual impacts of a wind turbine from primary public view locations.

APPENDIX

IN THIS CHAPTER:

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| A. The Secretary of the Interior's Standards for the Rehabilitation of Historic Properties | A-1 |
| B. Mothballing Historic Structures | A-3 |

A. 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. These standards are policies that serve as a basis for the design principles presented in this document. The Secretary's Standards state that:

1. A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.
2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.
3. Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.
4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.
5. Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a historic property shall be preserved.

6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.
7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.
8. Significant archeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.
9. New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.
10. New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

The following is a link to the Secretary of Interiors Standards for Rehabilitation: <http://www.nps.gov/history/hps/tps/tax/rehabstandards.htm>

B. MOTHBALLING HISTORIC STRUCTURES

At times, it may be necessary to “mothball” a building in order to keep it safe until it can be improved. If a building is unoccupied, secure it in a way that respects its basic character.

A.1 Secure the building against vandalism, break-ins and natural disasters.

- Maintain a weather-tight roof. Temporary roofing may be installed if needed.
- Structurally stabilize the building, if needed.
- When closing window and door openings, it is inappropriate to damage frame and sash components. Mount wood panels on the interior of the building to fit within the openings. Also, paint the panels to match the building color.

A.2 Provide adequate ventilation to the interior of the building.

A.3 The building should be treated for animal and insect infestation before it is closed.

- Protect against termites and rodents.

A.4 Secure the mechanical and utility systems.

- Terminate the utilities.
- Remove flammable items from the building.

A.5 Monitor the building to insure the effectiveness of the mothballing program.

- The building’s site should be kept free and clear from the collection of debris.
- If a grassy lawn exists, it should be mowed periodically. Shrubbery should also be pruned.

