

# CONCEPTUAL HISTORIC RESOURCES MASTERPLAN for the City of Milpitas

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prepared by the  
CITY OF MILPITAS  
and  
ARCHITECTURAL RESOURCES GROUP

UPDATED AND APPROVED BY THE MILPITAS  
PARKS, RECREATION AND CULTURAL RESOURCES COMMISSION ON  
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## **PREFACE**

In October 1991, the Milpitas City Council authorized the preparation of a Conceptual Historic Resources Master Plan and contracted with Architectural Resources Group (ARG) of San Francisco to undertake the project. Research by ARG and its consultants, Royston Hanamoto Alley and Abey, Landscape Architects, and Overmire Associates, Museum/Archival Consultants, took place during 1992. This Conceptual Plan was approved by the City Council on March 16, 1993.

In 2010, the PRCRC undertook a review of the Conceptual Historical Resources Master Plan to ensure the data and information continued to be relevant and up to date.

## **EXECUTIVE SUMMARY**

The **purpose** of this Conceptual Historic Resources Master Plan is to:

- Set forth general goals, objectives and policies for a historic preservation program in Milpitas;
- Identify prime sites for preservation;
- Provide general advice regarding existing and potential City-owned historic resources;
- Outline potential City regulations or incentive programs that might be needed to effectuate private preservation efforts;
- Make general recommendations for an archives and collections program.

This Plan identifies **nine "prime" historic sites needing protection:** Milpitas Grammar School/Senior Center, the DeVries House, Winsor Water Tank house, Campbell's Corners, the Caudillo House, the Weller/Curtner House, Laguna School, the Higuera Adobe, and the Alviso Adobe.

This Plan makes **recommendations for City-owned historic resources**, including:

- Preparation of restoration, maintenance and management plans for these resources. General ideas for improvements and/or additions to existing and potential City-owned historic resources are suggested;
- Developing a program to survey and catalog artifacts, documents and other historic materials.

This Plan also makes **recommendations for City policies and regulations to encourage preservation of privately-owned historic resources**, including:

- Award/plaque programs to recognize private efforts towards historic preservation;
- A revolving low-interest loan program for restoration or enhancement activities on historic properties;
- Grants, free paint and other assistance to property owners who preserve historic resources;
- More flexible zoning/development regulations for historic properties.

The **promotion of Milpitas as a historic community** is proposed through tying recreational activities to historic parks, as well as through such activities as producing documents about Milpitas' history and architectural heritage, establishing interpretive programs and displays, and sponsoring lecture or oral history programs.

This Plan discusses **potential funding mechanisms** for preservation efforts, including allocating a portion of general revenue funds received from historic properties for preservation projects and programs, as well as possible (although rare) state and federal grants.

**Future actions needed:** Determine mechanisms for and put in place basic funding for preservation programs. Prepare a Filial Historic Resources Master Plan that details how to implement the goals and concepts adopted in this Conceptual Master Plan, including:

- Assessments and restoration/improvement plans for City-owned historic resources;
- Long term property management and acquisition plans;
- Establishment of loan/grant programs for privately-owned historic resources;

A plan for the systematic review and cataloging of all artifacts in the City and the designation of both temporary and development of permanent repositories for historic materials.

## **I. INTRODUCTION**

### **A. Rationale for Preservation**

Over the past 25 years, the concept of historic preservation has greatly expanded: while it was originally concerned with the preservation and care of our nation's important monuments, it has broadened to include the protection and enhancement of our historic built environment in general. Attention is now given to downtown commercial districts, rural landscapes, and singular structures which may be significant for a variety of reasons. We now recognize that it is the totality of these resources that gives our communities vitality and character.

California has a rich and varied history that is physically expressed in the architecture and planning of its towns and cities. Traveling through the state, one observes evidence of the periods of its development, often finding examples of many periods within the bounds of a single community. Milpitas is such a community. Its historic resources range from the 3,000 year old Costanoan Indian site near the Alviso Adobe to the Ford Motor Plant built in 1953. The extant buildings document over 150 years of progress, from vast ranches, to a crossroads for agricultural development, to a thriving contemporary community. Milpitas is not a museum town, such as Columbia, California, or one that survives on cultural tourism, such as Carmel or Monterey. It is, rather, a living community that has experienced, and will continue to experience, periods of rapid change and development. It is inevitable that Milpitas' growth and health will dictate further alterations to its cultural landscape. The purpose of this plan is to insure that these changes will be carefully planned, to enhance the qualities that give Milpitas its particular character and to preserve its "story" for the future.

Beyond the esthetic and academic reasons for preserving a city's cultural resources, there is also an economic argument. Aside from the natural pride residents will take in a community with character, attention to the historic environment has often been used successfully to revitalize commercial districts. Time after time, towns which have made a commitment to promote their historic heritage have reaped economic benefits.

In preserving Milpitas historic resources, responsibilities are shared by the city and the private sector as well. For the city, its role will be one of example and education, and of developing incentives for private involvement in the effort. This will include acquisition of appropriate properties, development of museums and interpretive programs, and maximizing public use of historic properties. The private sector, in turn, will need to support the city's efforts with a commitment to finding the "highest and best" use for privately owned historic buildings and to sensitively plan all future development in conformance with the city's goals and guidelines.

By having this Conceptual Master Plan prepared, the city has acknowledged the importance of planning for appropriate levels of public involvement to obtain the greatest benefits from historic preservation.

## **B. Conceptual Historic Resources Master Plan**

In October 1991, Architectural Resources Group was retained to prepare a Conceptual Historic Resources Master Plan for the City of Milpitas. The purpose of the Conceptual Master Plan is to outline appropriate preservation efforts that reflect a balance of public fiscal commitment, private property rights, historic resource priorities, and cultural and educational purposes. It is further intended that after the Conceptual Master Plan is approved, a "Final Historic Resources Master Plan" will be prepared, which will comprehensively detail the preservation efforts needed to implement the goals, policies, schematic plans, etc., of the Conceptual Master Plan.

As the first phase in the development of the Conceptual Master Plan, an Initial Information and Evaluation-Report (IIER; included in the Appendix) was prepared in 1992. The issues addressed in the IIER and some of the conclusions reached are as follows:

- Analyzed designated and potential Cultural Resources and ranked them according to relative historical/cultural importance.  
One important task of the IIER was to assign a significance rating to each resource for purposes of establishing priorities for its treatment, categorizing the significance of the surveyed resources into five broad categories ranging from 1(the lowest) to 5(the highest).
- Identified prime sites for preservation.  
Based upon the rankings developed through the application of the criteria for analysis several sites were clearly recognized as "highly significant". The prime sites recommended for preservation, presented here in the same "quasi-geographic" order in which they were analyzed in the IIER, include:
  - the Milpitas Grammar School/Public Library, an outstanding example of a neo-classical public building and the only one in the city, listed in the National Register of Historic Places;
  - the DeVries/Smith Home, a locally rare example of a Prairie style building;
  - the Winsor Water Tank House, a locally rare surviving early commercial building;
  - Campbell's Comers, a historic structure located at a historic intersection;
  - the Caudillo House, a locally rare example of a Queen Anne style building;
  - the Weller/Curtner Estate;
  - the Laguna School, an early schoolhouse;
  - the Higuera Adobe, a well preserved important adobe structure;
  - the Alviso Adobe, another historic and well preserved adobe structure.

The two adobes appear to be eligible for State of California Historic Landmark or Point of Historical Interest status.

- Generally evaluated the effectiveness for private and/or public preservation potential of various sites.  
While many of the listed sites have great potential for adaptive re-use (the historically sensitive adaptation of a building for a different purpose than that for which it was

originally designed), only two properties were considered to be very effective in terms of potential public benefit compared to the commitment of public or private funds. These two, the Alviso Adobe and the Weller /Curtner House, could both lend themselves easily for uses such as house museum, conference center or other similar public uses. Both are on sites with large surrounding grounds, adding to their value as interpretive sites.

- Provided general advice regarding "historic" park design consideration and identified other possible preservation program opportunities not foreseen by the city.

Historic parks may be developed as a focus for one or more historic structures. Such parks are excellent venues for educational and promotional programs and, when the resources are appropriate, for "living history" presentations.

Within a historic park, the new design and materials used, such as planting, site improvements, paving, light fixtures, etc., should all be selected to complement the existing resource. In many cases, these elements can contribute to the story that the resource has to "tell" and activities can, be developed to highlight them. For example, in Petaluma, the Vallejo Adobe complex has been developed with native plants and lighting is provided by electrified tin fixtures similar to candle shades originally used at the site. An adobe pit is located at the rear of the building and school classes "help" make adobe bricks, dip candles and weave leather ropes as part of an ongoing educational program.

- Made general recommendations for an archives and collections program.

A long range plan should be developed to systematically review and catalogue all artifacts in the city. A central repository should be found that can eventually be adapted to provide a temperature and humidity controlled environment for sensitive materials.

This Conceptual Plan takes the results of the IIER and uses them to begin development of a meaningful preservation program for the city. It expands upon the IIER in three primary areas:

- Recommendations for individual city-owned and potential city owned historic resources.
- Recommendations for city policies and regulations to encourage preservation.
- Discussion of potential funding mechanisms for preservation efforts.

## II. GENERAL GOALS AND POLICIES

The first step in any plan for action is the development and general acceptance of its goals. The city's purposes for undertaking the preparation of a Master Plan were thoroughly considered and clearly expressed; making the establishment of a succinct set of goals a relatively simple task. Four overall goals are listed here, together with a general outline of city policies for the implementation of the goals.

### Goal #1: Preserve Existing Historic Resources

There are two principal components to the preservation of historic resources:

#### A. *Stabilize, Rehabilitate or Restore Buildings*

The analysis to date has not included detailed surveying of the condition of each historic resource. Some of the sites have been well maintained in the past, while others are in deteriorated condition. When a resource is assessed in more detail, specific recommendations for its treatment, based on the Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitation of Historic Buildings<sup>1</sup>, should be developed. The Secretary's Standards, as they are referred to, layout a hierarchy of possible treatments for historic properties, in order of preference, as well as listing treatments that should be considered unacceptable. The Secretary's Standards are included as an Appendix to this Plan.

The city will become an example, through the preservation of its own resources, for the owners of privately held resources to follow. Programs can be instituted to assist these property owners in the preservation, rehabilitation or restoration of their buildings. It is important to recognize that the bulk of Milpitas' growth has occurred since 1954.

Therefore; preservation policy should be open to include properties that reflect significant events that are more recent in nature. Another such property is Sunnyhills (c.1955-1957), heralded as the first successfully completely integrated interracial planned community in the United States.

#### B. *Survey, catalogue and protect artifacts, documents and other historic materials*

Currently, most of the historic furnishings, photographs, books, manuscripts, and other artifacts are spread throughout the community. There is no central repository, and very few items have been catalogued. The public library and the Milpitas Historical Society both have collections, but neither currently have the facility or funds to properly store and protect fragile historic materials. The requirements for properly storing these materials vary considerably: for example, manuscripts require an entirely different environment than photographic negatives. If the people of Milpitas, and others, are to have the benefit of

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<sup>1</sup> The Secretary of the Interior's *Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings*, 1990 edition U. S. Department of the Interior, Washington. D.C.

these valuable local resources, an archival program is essential-as important as the preservation of the architectural resources.

**Goal #2: Educate the Public**

Only through education can an attitude of appreciation for one's heritage be instilled. If Milpitas wishes its citizens to have an appreciation for the city's efforts at preservation and an understanding of the potential economic, environmental and social impacts of an active preservation agenda, it will need to embark on a program for educating the public at all levels. Initially, such outreach will serve to involve the public in the local preservation movement and to engage support for city acquisition and rehabilitation programs. In the long run, it will serve a more important function-that of, insuring that future development in Milpitas will be grounded in a community attitude sensitive to the preservation of its historic resources.

**Goal #3: Encourage Private Involvement in Preservation through a Revolving City Loan Program**

Many communities have found that a local revolving loan program is a very effective way to accomplish great change while conserving financial resources. This type of program provides substantial preservation activity for a relatively small investment by the city. It is described in more detail in section V.A.4 of this plan.

**Goal #4: Promote Milpitas as a Historic Community**

Milpitas is not San Francisco, nor is it Monterey; its identity and economy are not based on historic tourism. It is a typical small California city with a normal history. And yet, no city is really typical; each has its own story to tell and Milpitas is no exception. It had a rich history during the Spanish period and later it became an important crossroads and shipping center during the agricultural development of the Santa Clara Valley. The ethnic history of its population is as diverse as any in the state. Its remaining architectural resources attest to this diversity and provide a link with the richness of the past.

There are three components to the promotion of Milpitas as a historic community:

***A. Educational Value of Historic Preservation***

As stated above, no master plan for preserving and enhancing the city's historic resources can be successful without the involvement and support of its citizens. The people of Milpitas must first understand and take pride in the historic heritage of their community, before the city can begin to promote itself. The Master Plan will, by its implementation, increase public awareness and participation, which in turn will encourage citizens to value and care for their community's resources. This attitude is the city's surest future protection from ill-planned development.

***B. Recreational Activism with Ties To Historic Parks***

Milpitas' significant historic resources exist as small pockets, set amid its late twentieth century urban landscape. In order to emphasize these sites and provide some sense of

connection and continuity among them, a greenbelt way connecting and thematically relating a number of historic sites should be developed.

***C. Heritage Tourism in the Regional Area***

Considering the Santa Clara Valley as the "region" of Milpitas, heritage tourism exists on a relatively limited level. Ardenwood in Fremont is a fine and popular example of a farm-museum and the City of San Jose has a growing commitment to preservation of its historic resources, which are numerous. There are logical connections between regional resources and those found in Milpitas, which could be promoted.

Milpitas' two adobe sites, in particular, are important and well preserved links in the chain of ranchos that extended from Mexico to Sonoma County in the mid-nineteenth century. The promotion of a Rancho Festival or History Days, successful programs at other sites throughout the state, could draw a regional audience.

### III. EXISTING AND POTENTIAL CITY-OWNED RESOURCES

#### A. City-owned Resources

These sites are currently owned by the city; it is clear that they should be retained and the existing resources protected. Each one is an important cultural resource with significant public use benefits to be reaped by its preservation. However, the required level of effort and expenditure varies considerably among these sites, and will affect the city's focus and priorities.

##### 1. *Milpitas Grammar School/Library*

This building is an important and prominent Milpitas landmark, and an elegant example of the neoclassical style. Its exterior is unaltered; it is in very good condition and is currently being renovated, including seismic upgrading. Its present use is appropriate to its historic character, although it serves other public functions equally well. The city nominated the Senior Center for listing in the National Register of Historic Places. Recommendations for further city treatment of this resource include:

- Continue existing use as library.
- Maintain as appropriate.

##### 2. *Higuera Adobe Site*

This valuable four acre site is currently a city park, with the adobe house being used for meetings. The adobe was "restored" in the 1950s-and, in so doing, its historic integrity was altered to the point that the building can no longer be properly restored. It is in good condition but will require seismic upgrade. The city, based upon an earlier study<sup>2</sup>, has approved a plan to stabilize the adobe and preserve it "as is" for continued use as a public building, for meetings, rentals for functions, etc. The Caretaker's Cottage on the site, currently used as a residence, is also in good condition. These two buildings, together with the varied trees on the site, and a cactus stand to the southeast, create a harmonious ensemble that would lend itself to use as a historic park and site for events such as History Days or Rancho Festivals. The adobe itself could also be used for "living history" type interpretive exhibits, lectures, etc., and the Caretaker's Cottage would serve well for support functions (office, caretaker's residence, etc.) as well as for museum or further interpretative use. Recommendations for treatment of the site include:

- Proceed with the city's plan to preserve the Adobe for public use.
- Expand the Park to include the Cactus Hedge.
- Nominate to the National Register (although the Adobe probably does not qualify for listing as a historic structure, because of extensive past restoration work, it and the surrounding historic features-the Caretaker's Cottage, the old olive trees, the cactus hedge-could qualify for listing as a historic site).
- Include the Caretaker's Cottage and the site in the planning and in interpretive programs.
- Evaluate and renovate Caretaker's Cottage for possible new use.

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<sup>2</sup> 1991 study of Higuera Adobe by Gill Sanchez.

### 3. *Alviso Adobe*

This adobe residence, built in 1836, and its outbuildings, built in the 1920s, form a significant complex set among trees on a 21 acre site. The city, acting upon recommendations in a previous report<sup>3</sup>, has committed to a plan for restoring the adobe to its 1920s appearance; the two story adobe, little altered since the 1850s, would appear as it did then, with its "modern" 1920s kitchen addition. The preferred use for the building is as a house museum, telling the story of local life from the rancho days up to the orchards of the 1920s. Preserving and including the outbuildings and historic landscape, as part of a complex, would give Milpitas a unique historic site. Recommendations for treatment of this site include:

- Acquire sufficient surrounding land for contextual contribution and to act as a buffer between adobe and future development in area.
- Contribution, parking and to act as a buffer between adobe and future development in area.
- Develop adobe, and its site, as a house museum.

Order-of-magnitude cost for renovation is moderate to high. Additional funds in the form of federal, state or private grants will need to be sought.

### 4. *Winsor Water Tank House*

This building is located adjacent to the Library and dates from approximately the 1920s. It is a simple commercial building, with an unaltered exterior. It is in good condition. The building could also serve as an ideal repository for Milpitas' historic artifacts, documents and other archival materials.

## B. Potential City-owned Resources

There are several privately held properties in Milpitas that are both significant and potentially beneficial as city owned historic resources. The acquisition of these properties may or may not be possible, depending upon financial considerations and/or the wishes of the present owner. However, this report recommends that their acquisition be considered and that feasibility studies be undertaken to determine the real cost/benefit ratios of such actions.

### 1. *DeVries Home/Dr. Renselaer Smith Home*

This residence has two major attributes: it is a rare and excellent example of the Prairie style architecture of the early twentieth century, unique in Milpitas, and it is in one of the city's most prominent locations, directly across Main Street from the Library, the city's most important downtown landmark. It is in good to excellent condition. It continues to be used as a residence and offices.

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<sup>3</sup> 1991 study of Alviso Adobe by Gill Sanchez.

Many of the small homes remaining in Milpitas' downtown area have had their setting and integrity severely compromised due to development, to the point where they are no longer desirable as residences, and will continue to deteriorate unless a more appropriate use and/or location is found for them. A number of houses and/or outbuildings could be moved and either used by the city for offices, etc., or leased for commercial uses. One possible candidate for relocation would be the Torres House, which was moved years ago from Santa Clara to its present location on Sinnott Lane. Further study will indicate whether this or other properties might benefit from such a plan. A summary of the recommendations is:

- Relocate historic houses and ancillary buildings and rehabilitate for suitable new uses.
- Possible joint venture: lease/sell relocated buildings to private parties.

Order-of-magnitude cost for acquisition and development of the site, as a public/private venture, is moderate to high.

## 2. *Weller House/Curtner Estate*

The Weller/Curtner House is an elegant example of an Italian Renaissance style home, sited on approximately 15 acres of landscaped grounds. Its proximity to the Higuera Adobe recommends it for acquisition by the city for use as part of a historic park extending south to the Higuera site. The house itself could be used as a conference center and/or for museum purposes, and the site with its outbuildings would be ideal for development of a "living history" program, enhanced by the addition of ranch buildings which could be relocated to this site from one of the threatened historic farms west of I-880. There are also ancient Costanoan Indian remains on the site. Recommended treatments for this site are:

- Ideally, acquire both this property and land to the south, as far as the Higuera Adobe, to develop a single "historic park" site.
- Extent of work necessary to rehabilitate the house as a museum or for community or conference center use is unknown, as access to the site was not possible.

Order-of-magnitude cost for this work is unknown, as access to the site was not possible. The acquisition of the property could be expected to be high; while the rehabilitation costs would be low to moderate, depending upon the proposed use.

The IIER rated the Public Use Benefits of acquisition of the Weller/Curtner Estate as "very high". The project would have rather high acquisition and development costs, with commensurate value to the public. The Weller/Curtner Estate seems likely to remain unavailable for purchase for the foreseeable future, and because in its current situation purchase by the city would not be necessary to ensure its preservation.

## **IV. CITY POLICIES AND REGULATIONS**

### **A. City Policies Affecting City-owned Historic Resources**

#### **1. *Maintain, Rehabilitate, Restore Buildings and Sites***

Of the cultural resources reviewed in the preparation of this plan, several sites are currently city owned. These include the Library, the Higuera Adobe complex including the Caretaker's Cottage, Alviso Adobe and Winsor Water Tank House. There are other historic properties with potential city acquisition: such as the Weller/Curtner Estate. By adopting the Secretary's Standards as its own standards, the city will have the groundwork for a treatment program for its currently held resources and those it may acquire in the future. For each property, there should be a plan for rehabilitation or restoration, a cyclical maintenance plan, and, a management plan. The details of these will be further developed in the final Historic Resources Master Plan.

#### **2. *Develop a Program to Survey and Catalog Artifacts, Documents and Other Historic Materials***

In addition to its architectural resources, the city possesses a significant collection of historic materials, which also constitutes an important cultural resource. Such a collection requires both a clear system for cataloging and accessing the materials and a secure; environmentally suitable repository for their storage. Because this project is very large in scope and will require considerable expenditure of city funds, the plan should also include detailed phasing and funding recommendations so that the archives may be developed over time. Stages in the process would be as follows:

- Develop a phasing plan and tentative schedule
- Design an inventory system (there are examples of these done for other public and private collections)
- Inventory all materials
- Analyze existing materials to determine which artifacts may be duplicates or not of the quality desired. This will result in knowing where there are gaps in the collection that should be filled by new materials that may become available
- Continue to expand and develop the collection, including methods for its use and display. Continue the oral history research begun during preparation of the Historic Sites Inventory
- Concurrently with the above, seek and establish a suitable repository for the collection. General needs include an adequate amount of storage space with specific temperature and humidity controls for the various materials; photographic prints, glass negatives, fabric, wood and paper all ideally require different temperature and humidity. Protection from ultraviolet degradation and water infiltration is important. A work area for the repair and restoration of archival materials would be an additional desirable feature. Use of the collection by the public, even on a very limited basis, would require attention to security, to control access to and use of the materials, to prevent theft or vandalism.

Funding for collections can come from a variety of sources including nonprofit organizations, contributions from individuals and businesses, grant funds such as the National Endowment for the Arts (NEA) and the National Endowment for the Humanities (NEH), for specific programs. City revenues and user fees could also help finance this program.

### **3. *Develop Programs to Promote Milpitas' History***

Several opportunities exist for the immediate implementation of a Preservation and History Awareness program:

- The involvement of property owners, particularly in the Main Street area, will be critical for the success of the Master Plan and the long-term health of the city. Schedule and publicize workshops to present the plan, discuss preservation concepts and specific plans for Milpitas, and respond to the concerns of these owners.
- "California History in Milpitas" produced by the city in the 1980s, is an attractive presentation of some of the city's most interesting historic sites. Using this format, produce further documents highlighting various aspects of Milpitas history and architectural heritage, and published on a regular basis.
- In conjunction with these publications, develop a lecture series to bring to the interested public more in-depth information on historic resources. In many towns, the public library has proved a suitable venue for such talks.
- Celebrate "Heritage Week" with in-school programs such as writing competitions, and talks by local "historians".
- Develop an Oral History program, calling upon the involvement of long time residents to "fill in the gaps"; over time; this could result in the production of a very interesting, as well as educational, document.
- Promote/sponsor special "history oriented" events, such as a "Rancho Festival" or "History Days".

In the future, as the Historic Preservation Master Plan is produced and implemented and as historic properties are acquired and/or rehabilitated, new opportunities will arise for historic education:

- Interpretation of colonial life at Higuera Adobe and, perhaps, the Alviso Adobe sites.
- Establishment of a "sister" program pairing schools and historic sites, with students acting as docents, producing youth oriented interpretive programs, and participating in maintenance/cleanup of the site.

Many fundraising possibilities exist for funding the above activities. These include using general funds as seed money to start the events for the first two years, moving toward having nonprofit organizations assist in sponsoring activities and provide some initial funds. The Chamber of Commerce and other business organizations are also possible sources for sponsorship, underwriting specific events, activities, or publications. Tickets to tours, events, festivals, etc., could pay for a significant portion of the costs of staging such events, with advertising in brochures and programs also contributing.

## **B. City Policies and Regulations Affecting Privately-owned Historic Resources**

### ***1. Maintain, Rehabilitate, Restore Buildings and Sites***

Milpitas currently has a single historic district, the Historical Commercial District in the old "downtown" Main Street area, declared in 1975. The treatment of any property, historic or non-historic, within the district should be carefully monitored by the city; all work should be required to comply with the city's adopted design guidelines. However, while "Early California" remains the Main Street Historical Commercial District's designated theme, it should be viewed with caution because, although Milpitas' cultural resources include two significant pre-1850 adobe buildings, its downtown was developed in the late-nineteenth and early-twentieth centuries and reflects the commercial architecture of that era. Rather than to preserve and reinforce the District's true historic character, the "Early California" theme if misused, can create a false sense of history by grafting a new character, which it never had historically, onto the District.

Other criteria being equal, properties within this area should be given some precedence in city funding programs in order to encourage rehabilitation and preservation by their owners. Some of these buildings, although not candidates for city acquisition, are important in establishing the character of the district. In particular, there are several historic residences which have been impacted by the newer, nonresidential development in the area and are threatened by further development. The city should encourage their preservation, for nonresidential use if more appropriate, by instituting some of the programs outlined in section V, A and B. While the relationship of a building to its site is an integral element of its historical and cultural significance, cases may arise where relocating a building is the only feasible way to ensure its preservation. Particularly in the case of some small buildings-such as the Torres House on Sinnott Lane, that was previously moved to its current location-their integrity has already been seriously compromised. There may, therefore, be justification for their relocation, perhaps to a "historic park" or better to a neighborhood where they might resume their modest residential character and function. However, relocation is an expensive process, and may not be cost effective for the city; such projects may be more appropriate as private endeavors.

There are other historic resources not within the Historic District that are, or will become, vulnerable to destruction or encroachment from development. Preservation of such buildings that are not projected for city acquisition should be encouraged by instituting various city programs, outlined in section VI, A and B.

Sites of buildings no longer extant should be marked in a commemorative manner. This refers primarily to the "crossroads" where Milpitas was "born". The site of the demolished Fat Boy Restaurant at this corner should be marked with explanatory, interpretive signage; through publications, walking tours, etc., a sense of the historic appearance and life of the city can be conveyed.

Historic landscapes, whether associated with buildings or not; should be preserved. No alteration of such landscapes should be permitted without city review. The city could provide professional horticultural advice to owners of these properties as part of its incentives program.

**2. *Develop Regulations***

Both regulations and incentives have been developed over the years to assist communities in preserving the past while guiding future development so that it will be compatible with what already exists. Tools such as demolition stays and design review, with requirements for certificates of appropriateness for alterations, can be coupled with tax incentives for sensitive rehabilitation, the ability to use the State Historic Building Code for alterations (providing the same level of safety as the current building code while allowing flexibility in determining how it is accomplished), and flexibility in zoning.

Tax incentives can be developed to provide for greater incentives for designated cultural resources and lesser incentives for other listed properties.

Flexible "historical" overlay zoning can be enacted to assist owners of historic buildings by allowing flexibility in zoning requirements. These may include reducing required setbacks or parking requirements, permitting a wider range of uses than the current zoning for the property might allow, or permitting other non-conforming aspects of a historic property to remain.

In limited instances, partial preservation-the incorporation of preserved historic facades into remodeling projects-could be permitted. This is not a favored treatment as it can result in a Disneyland-type of "facade-ism" if not done sensitively, and should be discouraged unless it is the only way to save even a portion of a significant building.

## **V. PRIVATE PRESERVATION EFFORTS**

### **A. Potential Incentive Programs**

#### **1. Award/Plaque Program for Designated Cultural Resources**

A program is in place to provide signs for public and private buildings and sites that have been designated as local Cultural Resources. At such time that any of these properties is placed on the National Register, a more elaborate plaque should be installed. These presentations could be done with some fanfare, as a way of promoting preservation in Milpitas; they might be accompanied by an edition of the city's history publications concentrating on the particular site.

#### **2. Rehabilitation Awards Program**

This is a relatively inexpensive way to encourage community consciousness of preservation and to reward those who actively participate. Milpitas could institute its own award program both for rehabilitation or restoration of designated and undesignated cultural resources, and for sensitive new construction that complements the goals of the city's Preservation Plan. The city could also promote and encourage participation in award programs at a regional or statewide level (e.g., Annual Awards of the California Preservation Foundation and the California Historical Society, Governor's Award from the state Office of Historic Preservation).

#### **3. Grants**

The city can institute a Grant Program: grants from \$500 to \$2,000 would be awarded outright; those from \$2,000 to \$10,000 at a very low rate of interest, as grants that must be matched equally by the property owner, or matched at 2:1 of city funds. These grants need not be limited to historic resource rehabilitation or enhancement projects; they could also be given to individuals or organizations proposing historical education/interpretation programs (in a manner similar to existing city sports and cultural arts grants). All physical work funded by grants would have to comply With the Secretary's Standards and local preservation ordinances. Eligibility for both grants and loans could be on a two-tiered basis: larger grants and 1:1 matching funds might be available only to designated cultural resources, with other listed properties eligible for small grants or those at a 2:1 match.

#### **4. Low Interest Loans**

A low interest loan program, developed along the same lines as the grant program, could also be established. Traditionally, a revolving loan program is initially established with a seed amount of funds. These may be general revenue funds, tax increment funds from a redevelopment area, property transfer tax funds (see later section VI Sub-section A for more detail), or may be developed by a group of local banks allocating a small portion of their loan pool to this particular program. The funds are loaned to individuals or businesses for specific preservation activities, varying from the complete restoration of the exterior of building to small projects such as exterior painting of a historic home. Oversight is

provided to assure that the work complies with the purposes of the program. The loan rate is very low and is underwritten by the program so that, as each loan is paid back into the program, the pool of funds drops slightly. Thus, the funds are "leveraged", providing a large amount of preservation activity for a relatively small investment.

A variation of a revolving loan program is a loan write-down program. This is much simpler to administer than a revolving loan program. A business or individual obtains a loan from their own bank at current interest rates for work that meets the purposes of the program, such as exterior restoration. The loan program administrators determine the difference in interest from the market rate to the program reduced rate, e.g. 3 to 5 percent, over the life of the loan. Upon successful completion of the project, they write a rebate check for that amount. Again, a small amount of money can accomplish a significant amount of preservation work.

**5. *Free Paint Program***

This is a program that has been used successfully in other towns to encourage owners of historic buildings to maintain and upgrade their properties. The city, making use of its greater purchasing power, would provide free paint, in historically appropriate colors, for the exterior rehabilitation of historic resources. A two-tiered system could again be employed, perhaps providing free paint for work on designated cultural resources while selling paint at a discounted rate to owners of other resources listed in the Historic Sites Inventory.

**6. *Garbage and Debris Pickup for Rehabilitation Projects***

Small incentives such as this can help defray the added costs of "doing the job right" during rehabilitation of a historic building. This service could be provided for all properties listed in the Historic Sites Inventory by having two days a year when Saturday garbage pickups are made for any and all debris, including construction and landscape debris.

**7. *Efforts to Revitalize the Historic Downtown Core Area***

The National Trust for Historic Preservation's "Main Street" program focuses on the preservation of the built environment and of the human resources of the downtown or neighborhood business district. Milpitas' own Main Street would be an ideal focus for such a program, through the development of promotions and events, common hours open, night hours, sidewalk sales and common advertising similar to what is done at shopping malls. This can be very effective in focusing attention on the area and the merchants that operate there. The Main Street approach includes four basic ideas: organization, promotion, design, and economic restructuring.

**B. Other Assistance**

1. Workshops and seminars can serve several valuable purposes in reaching the city's preservation goals. Viewed primarily as forums for educating the owners of historic resources regarding city programs, tax incentives, etc., they also can provide opportunities for an open exchange of ideas.

2. The city could provide a single designated staff person to be the "preservation representative", to assist home and business owners or tenants with the necessary paperwork for renovation or restoration work, and to take the "hassle" out of dealing with City Hall. Assistance could include help at the counter in planning and building departments, fire department review, encroachment permits for awnings, etc.

## **VI. POTENTIAL FINANCING MECHANISMS**

### **A. General Revenue Funds**

Considerable funding will be needed for preservation, maintenance, and staffing of, and programs for, city-owned properties; for acquisition of new historic properties; and for their maintenance, rehabilitation and restoration. The city should consider designating a portion (e.g., 10%) of revenues (property and sales tax) from properties listed on the Historic Sites Inventory or designated as Cultural Resources, to be allocated for preservation and/or acquisition of city-owned historic resources and/or for additional staff for preservation programs and activities.

A portion of the Transfer Tax for properties could be set aside for historic preservation programs within the city. A very small percentage of the total tax would build up over the years to an amount that would accomplish a tremendous amount of preservation work in the city. Most all of the activities proposed in this conceptual plan, including initial funding of a revolving loan program, could be funded in this way.

### **B. Federal and State Grants**

In the past, these have been valuable funding sources for local governments for specific preservation projects. But in recent years, due to economic constraints at both the federal and state level, these types of grants have become rare. The State Office of Historic Preservation and the State Department of Parks and Recreation administer a program of Park Bond Act grants for cities and nonprofit organizations, for preservation and rehabilitation of their historic buildings. These often sizable grants (from a few thousand to half a million dollars or more) are currently allocated, but another round of awards should occur within one or two years.

Block grants are also available for public area improvements: parking lots, sidewalks, plantings, light fixtures, etc. These could also be used as funding for facade improvement programs.

## **VII. CONCLUSION**

### **A. Recommended Next Steps**

With the completion of the Conceptual Master Plan, there is much work to be done to move ahead toward the city's preservation goals. While all of the programs described herein will contribute to achieving these goals, certain activities should take precedence. The city should proceed with its own programs, expecting that those activities involving a commitment from the private sector will follow. Some of the first actions that should be undertaken are:

- Seek consensus regarding the goals and programs of the Conceptual Plan and proceed with the Final Master Plan.
- Determine mechanisms for and put in place basic funding for initial city programs (General revenue funds, Transfer tax payments, etc.)
- Seek a repository for the archival collection.

### **B. General Conclusions**

Milpitas' cultural resources are diverse and valuable, particularly as a means for introducing the city's citizens to its rich past. Their preservation is, therefore, an important responsibility of the city's government. This Conceptual Master Plan is but a phase in a process that will evolve over the next several years. The city's commitment to preserving its heritage will inspire private owners of historic properties and other individuals and organizations to also take on a share of this responsibility. This commitment is both philosophical and financial, and will reap the reward of a city that will develop in sympathy with its resources rather than at their expense.

As stated in the introduction, the purpose of this plan is to insure that Milpitas' development will be carefully planned, to enhance the qualities that give the city its particular character and to preserve its "story" for the future. The revitalization of the downtown commercial district, the protection of the rural landscape, and the preservation and appropriate use of individual buildings of significance, together with a plan for community archives and inventive interpretive programs, will accomplish these goals. And it can be done.

This Conceptual Master Plan is an important step in insuring that Milpitas' character and richness will flourish along with its economic growth and vitality. It is in the interest of all citizens of Milpitas today and in the future, that this should be so.

## **APPENDICES**

**A. Initial Information and Evaluation Report (IIEER)**

**B. Milpitas Historic Resources Identification and Analysis**

**C. The Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings**

## Appendix A: Initial Information and Evaluation Report – September, 1992

### I. Introduction

In October, 1991, Architectural Resources Group was retained to prepare a Conceptual Historic Resources Master Plan. Existing studies, reports, City regulations and requirements were reviewed; all of the sites listed in the *Historic Sites Inventory*<sup>4</sup>, prepared in 1990, were visited and evaluated; meetings were held with City staff and the Cultural Resources Preservation Board (CRPB); and a community workshop was held where ideas and suggestions were heard from the public.

In January, 2010, the PRC undertook to revise and complete the revision in September 2011.

The following report provides a summary of the results of the above tasks and evaluates cultural resources using several criteria determined by the CRPB and City staff. The *Historic Sites Inventory* forms the foundation of the Conceptual Historic Resources Master Plan. It covers most of the cultural resources in the community in detail and was recently completed so that the information given is current and may be used for planning purposes. However, the *Historic Sites Inventory* necessarily cannot be considered a 100% complete document, as additional historical resources may be identified in the future.

The Inventory (Appendix B) identified 42 sites for inclusion in the inventory and identified each listing with a 1) Survey Number, 2) Common Name, 3) Historic Name, 4) Street or Rural address, and 5) a National Register<sup>5</sup> Evaluation Status Code. These have been used in this report as well to identify the historic sites evaluated and discussed in this report.

Each of the resources has been studied and evaluated using a variety of criteria which follow, such as the potential for adaptive re-use, structural condition, economic feasibility, and so on. These criteria cannot be studied in isolation and affect each other. Thus, structural condition will affect both the potential for adaptive re-use and the economic feasibility of rehabilitation. To assist the reader in seeing the interrelationships between the various criteria studied, a table follows the text of the report which lists each of the historic resources and briefly describes category discussed in the report. Thus, the relationships between categories may be seen at one time.

### II. Relative Historical/Cultural Significance

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<sup>4</sup> *Historic Sites Inventory* Milpitas. California, November 1990; Prepared by: Judith Marvin Cunningham with Paula Juelke Carr, Foothill Resource Associates

<sup>5</sup> National Register of Historic Places. See the Notes at the bottom of the Evaluation Table for an explanation of the Evaluation Status coding used.

Assigning relative significance or value to a cultural resource is very difficult to accomplish. Each resource is unique and may have value for one reason, such as history, where another resource is valuable for another reason, such as architectural style. It is difficult to compare cemeteries to palm trees to adobe buildings. Also, using numbers to identify levels of significance presents problems as numbers can be misunderstood and used to say, for example, that number 24 is more valuable than number 25. It is simply not possible to objectify significance and determine it to this level of precision.

Numbers have been used to categorize the surveyed historic resources into five broad categories ranging from 1 (the lowest) to 5 (the highest). These categories should be used with caution as the rating is very subjective and subject to change should additional research result in more information. National Register status, importance to the community, rareness of the resource and the integrity of the resource, were all used to arrive at the significance rating.

The highly rated resources include:

- the Devries Home, a locally rare example of a Prairie style building,
- Campbell's Corners, an historic structure located at an historic intersection,
- the Caudillo House, a locally rare example of a Queen Anne style building,
- the Weller/Curtner Estate,
- the Higuera Adobe, a well preserved important adobe structure,
- the Alviso Adobe, another historic and well preserved adobe structure,
- the Laguna School, an early schoolhouse, and
- the Milpitas Grammar School/Library, the only Neoclassical public building in Milpitas, which was recently nominated for inclusion in the National Register of Historic Places.

All these buildings appear to be of local significance; the two adobe buildings appear to be eligible for State of California Historic Landmark or Point of Interest status.

### **III. Potential for Private Adaptive Re-use**

Many of the listed sites have great potential for adaptive re-use, or the historically sensitive adaptation of a building for a different use than that for which it was originally designed. The most important of these are the Alviso Adobe and the Weller/Curtner House. Both of these properties could lend themselves easily for uses such as house museums, conference centers, or other such public uses. Both are located on large grounds, which add to their value as interpretive sites.

Some of the properties evaluated have little potential for re-use such as the two cemeteries and the Higuera Adobe and Caretaker's Cottage buildings which are in a City Park.

### **IV. Structural Condition**

While it is difficult to determine structural condition without a detailed investigation of the building, it is possible to assess the overall condition of many of the buildings from the exterior. Some structures are clearly in very good condition while others are clearly in very poor condition.

Those that clearly appear to be in good structural condition include:

- the Devries Home,
- Alviso Adobe,
- Cracolice Store,
- Campbell's Comers,
- the Caudillo House,
- the Pimental Home,
- the Higuera Adobe, and
- the Caretaker's Cottage

Those that appear to be in poor structural condition include:

- the Shaughnessy – Murphy Milk Shed
- the Venturini House,
- the Laguna School.

The Higuera Adobe is physically in good condition but suffers from structural deficiencies in its-resistance to lateral forces, as identified in a structural evaluation commissioned by the City.<sup>6</sup> The City has budgeted for a structural retrofit of this building.

We were unable to determine the structural condition of the Weller/Curtner Estate because the buildings are a great distance from the property boundaries and access was not available onto the property.

## **V. Pending Development**

Many properties are not subject to pending development pressures as they are owned by the City, such as the Higuera Adobe and the Alviso Adobe. Others, such as the two cemeteries are not threatened with development because of their nature.

Several properties are subject to immediate development pressures. Cracolice's Store, 111-129 South Main Street, may be demolished and replaced with a new commercial building.

1428 El Camino Higuera is a smaller house that is located immediately adjacent to housing developments and could also be subject to development pressure.

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<sup>6</sup> Daryl Allen and Gil Sanchez, FAIA, "Condition Assessment and Structural Analysis of the Higuera Adobe", December 1991.

Properties subject to less development pressure include those on larger hillside lots, because the City has amended its Hillside Zoning regulations to require substantially lower densities. Three properties (H.R. Nos 22, 23 and 24 or--- in Appendix B) are on properties subject to Agricultural Preserve (Williamson Act) Contracts and cannot be subdivided. Finally, while the Weller-Curtner Estate sits on a large parcel of land immediately adjacent to new housing developments and could be sold for development of additional houses, it is the subject of a trust, under which terms it cannot be sold until the deaths of the three trust beneficiaries, which is not anticipated for some time.

## **VI. Public Use Benefits**

Several properties offer the potential for great public benefit should they be preserved and restored. These include:

- the Milpitas Grammar School - already owned by the City and operated as a Library
- Smith/Devries - now privately owned, it could be used for a variety of uses including a conference/community center and as Senior housing.
- the Higuera Adobe - now the focus of the city park, currently used for meetings.
- the Caretaker's Cottage - currently unused.
- The Alviso Adobe-has the highest potential public use benefit of the resources studied. It could serve a variety of uses including a house museum, offices, meeting spaces and even for commercial use. The outlying buildings could also be incorporated into a history complex.

## **VII. Economic Feasibility**

Economic feasibility is difficult to determine, particularly when trying to weight the intangible value of the public benefit relative to the hard purchase and rehabilitation costs. It is much easier to evaluate the economic feasibility of a commercial use for a property because the income derived as a result of the rehabilitation may then be compared to the actual purchase and rehabilitation cost.

## **VIII. Prime Sites for Preservation**

It is clear that the sites already owned by the city should be retained and the existing resources protected. Also, the two cemeteries should continue to be preserved. Further, two resources that are threatened by potential development pressures are prime sites for preservation. The Alviso Adobe has high historical significance, and has potential for adaptive re-use and has high public use benefits.

While the relationship of a building to its site is an integral element of its historical and cultural significance, cases may arise where relocating a building may be the only feasible way to ensure its preservation. Moved buildings generally are ineligible for listing on the National Register of Historic Places because of their loss of integrity; moving historic buildings should be undertaken only as a last resort to save them from demolition.

Obviously, structures with little cultural merit other than their association with their site, are not suitable candidates for relocation.

### **IX. Effectiveness for Private and/or Public Preservation Potential**

Effectiveness for private/public acquisition for preservation was analyzed in terms of cost/benefit ratio. Given the relatively high land values in the area and typically limited preservation budgets, this ratio typically was poor, with high acquisition and preservation costs relative to perceived public benefit from the site's preservation. Only two properties, the Weller-Curtner Estate and the Alviso Adobe were considered to be very effective in terms of potential public benefit compared to the commitment of public or private funds. In contrast, 20 properties were considered to be very poor values.

This criterion addresses whether properties should be acquired and rehabilitated specifically for preservation purposes. Therefore, it does not consider the effectiveness of preservation for properties already in the hands of the City or preservation-minded private owners. Nor does it consider the effectiveness of preservation should a historic property be purchased and preserved to compliment a larger development, for example, as part of a large-scale housing development. In this scenario, thematic association with the historic property can benefit a larger development project; acquisition and rehabilitation costs could be then spread over a larger project and be more likely to be recaptured.

### **X. "Historic Park" Design Considerations**

Several cultural resources are located in parks or park like settings. These include the Higuera Adobe and the Caretaker's Cottage located in the Higuera Adobe City Park and the Laguna and St. John's cemeteries.

The Alviso adobe and site would make an excellent historic park with the outbuildings contributing to the character and historic setting of the park. Additionally, the Weller Curtner estate and grounds could become a park at some future time.

### **XI. Existing City Historic Preservation/Regulations and Incentives**

Official City participation in historic preservation began in 1985, with the adoption of the Cultural Resources Preservation Ordinance.<sup>7</sup> This ordinance created a Cultural Resources Preservation Board, consisting of five members appointed by the mayor and approved by the City Council. The Board held its first meeting in September, 1985. The ordinance empowered the board to conduct a survey of the city to identify potential cultural resources and to recommend designation of official Cultural Resources by the City Council. A private consulting firm was commissioned to prepare a comprehensive survey of the city's

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<sup>7</sup> Ordinance no. 226, 4/16/85; codified as Milpitas Municipal Code, Title XI, Chapter 4. Hereinafter cited as "Ordinance."

historic properties in 1990.<sup>8</sup> The survey identified 42 buildings over 50 years of age which had not been altered beyond the possibility of future restoration. By 1991, 20 sites had been officially identified as potential cultural resources by the Board; of these, twelve have been officially designated Cultural Resources. As of 2010, the PRCRC confirmed 37 of the 42 buildings are still in existence. These designated Cultural Resources include not only historic buildings but such other resources as a former building site (Fat Boy Restaurant) and a cactus hedge dating from the 1830s.

The Cultural Resources Preservation Board was combined with the Parks, Recreation and Cultural Arts Commission into a single nine-member commission called the Parks, Recreation and Cultural Resources Commission by the City Council on June 16, 1992. This commission was given the same powers and duties as the old board by amendment of the City's Historic Preservation ordinance on August 4, 1992.<sup>9</sup>

One historic district, the "Main Street Historical Commercial District", was designated in 1975 along with architectural guidelines specifying, an "Early California" theme. The design guidelines were subsequently revised in 1991<sup>10</sup> and the boundaries of the District were revised in 1992.<sup>11</sup>

Proposed architectural guidelines for the downtown district were given in a study conducted in 1983 by Pacific Urban Design, a private consultant.<sup>12</sup> These guidelines were designed to provide examples of the designated "Early California" theme as models for development and public improvements within the downtown area. The guidelines represent an attempt to discourage haphazard commercial development in the downtown area and promote what was then considered to be an appropriate "historical" theme by encouraging the use of earth tone colors, adobe-appearing materials, heavy wood beams, decorative wrought iron, and the like. However, while "Early California" remains the Main Street Historical Commercial District's designated theme, it should be viewed with caution because it may be inapposite to proper preservation goals as reflected in the Cultural Resources Preservation Ordinance:<sup>13</sup> Although Milpitas' cultural resources

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<sup>8</sup> See note 1.

<sup>9</sup> Ordinance no. 226.2, 8/4/92.

<sup>10</sup> Milpitas City Council Resolution No. 5959, adopted 19 March 1991.

<sup>11</sup> Milpitas City Council Resolution No. 6077, adopted February, 1992.

<sup>12</sup> *Main Street Study, City of Milpitas, CA*, June, 1983, prepared by Pacific Urban Design. Ltd., San Jose, CA.

<sup>13</sup> Ordinance, § XI-4-2.00 (e). Among the reasons declared by the Statement of Purpose in the ordinance are "to preserve diverse and harmonious architectural styles and design preferences reflecting phases of the City's history..." The historic styles and design preferences of the downtown commercial area reflect, for the most part, early twentieth-century commercial architecture.

include two significant pre-1850 adobe buildings, its downtown was developed in the late-nineteenth and early twentieth centuries and reflects the commercial architecture of that era. Rather than to preserve and reinforce the district's true historic character, the "Early California" theme, if misused, might create a false sense of history by grafting a new character onto the district, at odds with its historical nature.

Besides identifying and designating Cultural Resources, the Commission reviews potential impacts upon cultural resources by new development. In this capacity, the Commission and its predecessor Board has conducted its own review of proposed developments, as well as reviewed historic assessments commissioned by private developers. The Commission also reviews permit applications for projects involving designated Cultural Resources, and has the authority to recommend to the City Council that a permit be granted, granted conditionally, or denied. In making its recommendation, the Commission considers, among other factors, whether the proposed project will "detrimentally alter, destroy or adversely affect any external architectural feature" of the resource.<sup>14</sup> Additionally, the Commission reviews projects located within historic districts for conformance with the prescriptive standards for the district. The Commission also reviews designs for new construction on cultural resource sites to ensure that their exterior appearance is compatible with the existing resource.

Educational projects conducted by the Commission (and its predecessor Board) include the printing and distribution of a pamphlet describing the twelve designated historic resources, and the recent erection of locational signs near each resource similar to State Landmark signs.

This conceptual master plan was authorized by the Milpitas City Council in 1991. Its purpose is to identify and evaluate the City's cultural resource sites, policies and programs, to facilitate developing a comprehensive Final Historic Resources Master Plan, which will detail the measures needed to implement these goals.

The 1990 survey limited its scope to buildings over 50 years old, applying the criteria of the National Register of Historic Places, with the single exception of the Ford Motor Co. plant, which was constructed in 1953. It is important to recognize that the bulk of Milpitas' growth has occurred within the last 50 years. Therefore, preservation policy should be open to include properties such as the Ford plant which reflect significant events which are more recent in nature. Another such property is Sunnyhills, (c.1955-1957) heralded as the first completely interracial planned community in the United States.<sup>15</sup>

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<sup>14</sup> Id, § XI-4-10.00.

<sup>15</sup> "Sunnyhills United Methodist Church, A History", Milpitas: Sunnyhills United Methodist Church. 1982, and references cited therein.

Consistency between zoning regulations and the historic preservation ordinance should be a goal. Perhaps the simplest method of achieving this goal is to amend the zoning ordinance to provide for a greater range of conditional uses allowed for designated Cultural Resource sites. By specifically connecting greater zoning latitude to official Cultural Resource designation two purposes will be served: First, the possibility of a greater range of uses will become a benefit for historic properties, partially offsetting whatever burdens designation may impose. Second, the possibility of legal challenge to the zoning procedure as impermissible "spot" zoning will be reduced by demonstrating a clear nexus between the permissive zoning and official designation. Thus, a conditional use which may be highly appropriate and economically rational for a historic building, such as Bed and Breakfast lodging, will not be excluded by operation of an inflexible zoning ordinance.

## **XII. Recommendations for Archives and Collections Programs**

Historical information including books, photographs, newspaper articles, diaries, artifacts, and other items are located at both the City Library and at the Historical Society. For the most part, the records have been donated to these repositories and, as a result, they are varied in quality and subject matter. There are many gaps in the historical records of Milpitas and some subjects are not represented at all.

In some cases the records are poorly indexed and none are stored in temperature or humidity controlled conditions. Also, some documents are not replaceable and security systems are very basic. The most critical problems relate to the storage of photographic prints and negatives and of original newspapers.

A detailed and indexed inventory of all records and items in both collections should be made to determine where important information is missing. The community should be asked to assist in the effort to locate this information.

Additionally, plans should be made to develop a secure temperature and humidity controlled environment for the most important records. Budgets can then be prepared and long range plans developed. Also, a common filing and indexing system should be agreed upon by both repositories.

Because the collection and storage of historical information seems to always be one of the first areas for budget cutting, the plans developed should be able to be implemented in very small phases if necessary.

**Milpitas Historic Resources Identification and Analysis**

No.	Resources Identification Common Name/Historic Name	National Register Status	Relative Historical Significance	Potential for Private Adaptive Re-use	Structural Condition	Pending Development Pressure	Public Use Benefits	Economic Feasibility	Prime Site for Preservation	Effectiveness for Private and/or Public Acquisition	Order of Magnitude Cost Estimates for Purchase or Rehabilitation
Notes:	Columns 1-3 contain information Historic Sites Inventory completed. Column 3 shows National Evaluation listing for each briefly described below: 3. Appears eligible for individual listing. 3D. Appears eligible as a district contributor. 4. May become eligible when: b. the property is restored to original. c. more significant examples are gone. d. the property becomes 50 years old. 4D. May be eligible as a district contributor. 5D. Eligible as a district contributor. 6. None of the above.		Relative Historical Significance varies between 1 (Very Low) and 5 (Very High). These are not absolute values and are shown to indicate relative values of the resources. All of the resources shown have importance to the community.	Potential for Private Adaptive-Reuse varies between 1 (Very Low) and 5 (Very High). These are not absolute values and are shown to indicate relative potential for adaptive reuse of the resources. All of the resources shown have importance to the community.	Structural Condition Significance varies between Poor, Fair, Good and excellent. These values are based on a visual inspection of the property from the roadway and are not based on a detailed structural evaluation.	Pending Development Pressure varies between 1 (Very Low Benefit) and 5 (Very High Benefits). These are based on a subjective analysis of the potential for new development to occur on this site and in the nearby area.	Public Use Benefits varies between 1 (Very Low Benefit) and 5 (Very High Benefits). These are based on a subjective analysis of the functional, preservation and social benefits that might occur.	Economic Feasibility varies between 1 (Very Low-not feasible) and 5 (Very High- very feasible).	Prime Site for Preservation varies between 1 (Very Low-not a good site) and 5 (Very High-excellent site).	Effectiveness for Private and/or Public Acquisition varies between 1 (Poor ratio of expenditure of funds to benefit) and 5 (Very Effective use of funds expenditure to benefit).	Cost Estimates are "ballpark" estimates and should only be used for decision making purposes. The costs have not been developed using unit costs or specific rehabilitation plans. (P) Denotes purchase cost and @ denotes Rehabilitation cost.
1	Library 160 North Main Street	3	4-5	Not applicable, currently has been renovated as a Library. Could easily be renovated for another use in the future should this be necessary.	Fair, the building needs some minor repairs and on-going maintenance.	1, the building is owned by the City and not threatened by development pressure.	5, very high, currently used by the public.	Not applicable, Currently renovated and in use.	5, very high	Currently owned by the City.	Not applicable.
2	DeVries Home/Dr. Renselaer Smith Home <del>153 North Main street</del>	3	5, rare Prairie Style house in Milpitas	3-4, Currently used for residences and offices.	Good.	2, low.	4-5	3	4-5	2-3	Medium
3	27 South Main Street	3D	3	2-3, very small house with fruit trees	Fair.	3. Located in commercial area.	1-2	2. Very small building.	2	1-2	Medium
4	Venturini House/Pashote House 99 South Main Street	4D	3. Only remaining example of Neoclassic house in Milpitas.	1, building is at rear of property and is in poor condition. Could be converted to small office or service use.	Fair to Poor.	3. Located in commercial area.	1-2	2. Very small building	2	1-2	Medium

**Milpitas Historic Resources Identification and Analysis**

No.	Resources Identification Common Name/Historic Name	National Register Status	Relative Historical Significance	Potential for Private Adaptive Re-use	Structural Condition	Pending Development Pressure	Public Use Benefits	Economic Feasibility	Prime Site for Preservation	Effectiveness for Private and/or Public Acquisition	Order of Magnitude Cost Estimates for Purchase or Rehabilitation
5	Cracolice Store/Pashote Bros. Store 111-129 South Main Street	4b	3-4	3, currently in use as store. Could be renovated for a higher use.	Good.	3. Located in commercial area.	3, large building at historic center of the city	3	3-4, combined with No. 6 could be the center of a preservation district.	4, could be a good opportunity for a public private venture to rehabilitate this structure.	High. Large building on prime site.
6	Campbell's Corners/Smith's Corners 167 South Main Street	3D	4, located at historic intersection of Alviso-Milpitas & Oakland Roads.	4, currently in use as a restaurant/bar. Could be renovated	Good.	3. Located in commercial area.	3	3	3-4, combined with No. 5 could be the center of a preservation district.	3-4	Medium-High Building on commercial site.
7	Deniz Home/Crabb Home 236 South Main Street	4D	3	2	Fair.	1-2	1	3	3	2	Low.
8	Cardoza House/Crabb House 230 South Main Street	4D	3	1-2	Fair.	1	1	2-3	2-3	1	Low.
9	250 South Main Street	6	1-2	2	Fair.	1	1	1	1, greatly modified with carport and other alterations.	1	Low.
10	270 S. Main Street										
11	St. John's Church Chapel 279 South Main Street	3D	3-4	1, currently used as a chapel	Fair.	1	High as currently used	1-2	3	1	Low.
12	Caudillo House/Silveira House 282 South Main Street	4D	5, one of a few examples of Queen Anne architecture in the city.	3	Good.	1-2	1	1-2	3	1-2	Low.
13	Evatt Home/Dr. Al Curlin Home & Office 290 South Main Street	3D	2-3, could be converted for service use. Drs. apt. has been converted to an apartment.	3, good example of a craftsman bungalow.	Good.	1-2	1-2	1-2	1-2	1	Low.

**Milpitas Historic Resources Identification and Analysis**

No.	Resources Identification Common Name/Historic Name	National Register Status	Relative Historical Significance	Potential for Private Adaptive Re-use	Structural Condition	Pending Development Pressure	Public Use Benefits	Economic Feasibility	Prime Site for Preservation	Effectiveness for Private and/or Public Acquisition	Order of Magnitude Cost Estimates for Purchase or Rehabilitation
14	Milpitas Beauty Salon/Rose Home 429 South Main Street	4b	1-2, greatly altered Craftsman house with applied brick and aluminum windows	2-3, moved to this site and greatly altered. Currently adapted for use as a Beauty Salon.	Fair.	1-2	1	1	1	1	Medium
15	Pimental Home/Almeida Home 437 South Main Street	4D	2, typical Craftsman house.	2, could be adapted for service use.	Good.	1-2	1	1-2	1	1	Medium
16	Davis Apartments/Dophna Home 451-455 South Main Street	4D	1-2, moved onto site and altered.	1, moved to site in 1945 and altered	Fair.	1-2	1	1	1	1	Medium
17	87 Sinnott Lane	4D	2, Craftsman bungalow, slightly altered.	1, small bungalow that has been altered.	Fair.	2-3	1	1	1	1	Low.
18	Torres House 155 Sinnott Lane	3	4-5, moved to site, the only existing house in Milpitas with Second Empire and Italianate architectural elements.	1-3, small important house that might be adapted for service use.	Fair.	2-3	3-4	1-2	1	1	Low.
19	255 Bothelo Road	4D	1-2, greatly altered with additions.	1, small altered building.	Poor.	2-3	1	1	1	1	Low.
20	Ford Motor Co. Plant Curtis off South Main St. Higuera	3D	3-5, barely 50 years old (built in 1953) yet has had a major impact on the development of the city.	3-5, very large and difficult property, it will require the right type of re-use plan to be successful.	Unknown, access not available.	4-5, major development site.	2-5, very hard to determine, probably best for private development.	1-5, depending upon the use, developer and land costs.	1-5, depending upon the use, developer and land costs.	1, very expensive.	Very High.
21	Weller House/Curtner Estate London Road & El Camino Higuera	3	5	5, great potential for use as museum, conference center, etc. Grounds add to value.	Unknown, access not available.	3-4	4-5	3-4	5, excellent site for preservation	5	High.

**Milpitas Historic Resources Identification and Analysis**

No.	Resources Identification Common Name/Historic Name	National Register Status	Relative Historical Significance	Potential for Private Adaptive Re-use	Structural Condition	Pending Development Pressure	Public Use Benefits	Economic Feasibility	Prime Site for Preservation	Effectiveness for Private and/or Public Acquisition	Order of Magnitude Cost Estimates for Purchase or Rehabilitation
22	Higuera Adobe/Rancho Los Tularcitos 823 Wessex Place	4b	5	Not applicable, currently a park	Excellent	Not applicable	5	Not applicable	5, currently preserved	Owned by city.	Not applicable.
23	Caretaker's Cottage 823 Wessex Place	4b	4	Not applicable, currently a park	Good.	Not applicable	5	Not applicable	5, currently preserved	Owned by city.	Not applicable.
24	1428 El Camino Higuera	4D	3	1-2, small bungalow.	Fair.	3-4	1	1	1-2	1	High.
25	Joseph Silva Farm 1995 Old Calaveras Road	4D	3	2, difficult to determine new use.	Fair.	1-3	1	2	2	2	High.
26	Brazil Home/Ferreira farm 2118 Old Calaveras Road	4D	3	1-2	Good.	2-3	1	2	2	2	High.
27	Harold Silva Residence/Frank Silva Farm 2375 Old Calaveras Road	4D	3	2, few adaptive re-use alternatives. Best used as ranch house.	Fair.	1-2	1	2	2	2	High.
28	Serpa House 2411 Old Calaveras Road	unknown	3	2, few adaptive re-use alternatives. Best used as ranch house.	Fair.	1-2	1	2	2	2	High.
29	Old Ferreira Farm 2615 Old Calaveras Road	5D	3	2, few adaptive re-use alternatives. Best used as ranch house.	Fair.	1-3	2	2	3	2	High.
30	Last Word Ranch/Belshaw Residence 430 Evans Road	6	3	2, few adaptive re-use alternatives. Best used as ranch house.	Good.	1-3	1	1	2	2	High.
31	B & H Ranch/Alexander Rose de Coelho Ranch 80 Evans Road	6	3	3, could be adapted for public museum use or public riding facility.	Poor to Good, depending upon building.	2-4	2	2	2, could be used as an example of ranching in the area.	2	High.

**Milpitas Historic Resources Identification and Analysis**

No.	Resources Identification Common Name/Historic Name	National Register Status	Relative Historical Significance	Potential for Private Adaptive Re-use	Structural Condition	Pending Development Pressure	Public Use Benefits	Economic Feasibility	Prime Site for Preservation	Effectiveness for Private and/or Public Acquisition	Order of Magnitude Cost Estimates for Purchase or Rehabilitation
32	Alviso Adobe/Rancho Milpitas Piedmont & Calaveras Road	3	5	5, excellent reuse potential, could be used for a conference center, house a museum, or other public use.	Fair for adobe, Poor for some of the outbuildings.	3-5, primarily by the church owners'.	5, could be used for a variety of uses including museum, residential, offices, etc.	4	5, one of the most important sites listed.	5	High
33	St. John's Cemetery Piedmont Rd., Lucy Dr., Falcato Dr. Pedro Ave.	6	3-4	Not applicable	Not applicable, grounds appear to be in good condition.	1	1	1	4-5, with continued use as a cemetery.	1	Not applicable.
34	Silva Farm/Escobar Farm 2220-2540 Uridas Ranch Road	4D	3	2, few adaptive re-use alternatives. Best used as ranch house.	Good.	1-3	1	2	2	1-2	Medium.
35	Silva Farm/Dominguez Silva Farm 2506 Uridias Ranch Road	4D	3	2, few adaptive re-use alternatives. Best used as ranch house.	Good.	1-3	1	2	2	1-2	Medium.
36	Laguna Cemetery Ed Levin County Park Calaveras Road	6	3-4	Not applicable	Not applicable	Not applicable	2	Not applicable	4	Not applicable	Not applicable
37	Laguna School 4001 New Calaveras Road	4b	4-5	1-2, small important building possibly relocated for use as small museum.	Poor.	1-2	3-4	2, very small building with limited uses.	2-3	2	Low.

# Standards for Rehabilitation & Guidelines for Rehabilitating Historic Buildings

*Rehabilitation is defined as the act or process of making possible a compatible use for a property through repair, alterations, and additions while preserving those portions or features which convey its historical, cultural, or architectural values.*



### Standards for Rehabilitation

1. A property will be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces, and spatial relationships.
2. The historic character of a property will be retained and preserved. The removal of distinctive materials or alteration of features, spaces, and spatial relationships that characterize a property will be avoided.
3. Each property will 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 elements from other historic properties, will not be undertaken.
4. Changes to a property that have acquired historic significance in their own right will be retained and preserved.
5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved.
6. Deteriorated historic features will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture, and, where possible, materials. Replacement of missing features will be substantiated by documentary and physical evidence.
7. Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.
8. Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.
9. New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work shall be differentiated from the old and will be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.
10. New additions and adjacent or related new construction will be undertaken in a such a manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

## Guidelines for Rehabilitating Historic Buildings

### Introduction

In **Rehabilitation**, historic building materials and character-defining features are protected and maintained as they are in the treatment Preservation; however, an assumption is made prior to work that existing historic fabric has become damaged or deteriorated over time and, as a result, more repair and replacement will be required. Thus, latitude is given in the **Standards for Rehabilitation and Guidelines for Rehabilitation** to replace extensively deteriorated, damaged, or missing features using either traditional or substitute materials. Of the four treatments, only Rehabilitation includes an opportunity to make possible an efficient contemporary use through alterations and additions.

### Identify, Retain, and Preserve Historic Materials and Features

Like Preservation, guidance for the treatment **Rehabilitation** begins with recommendations to identify the form and detailing of those architectural materials and features that are important in defining the building's historic character and which must be retained in order to preserve that character. Therefore, guidance on **identifying, retaining, and preserving** character-defining features is always given first. The character of a historic building may be defined by the form and detailing of exterior materials, such as masonry, wood, and metal; exterior features, such as roofs, porches, and windows; interior

materials, such as plaster and paint; and interior features, such as moldings and stairways, room configuration and spatial relationships, as well as structural and mechanical systems.

### Protect and Maintain Historic Materials and Features

After identifying those materials and features that are important and must be retained in the process of **Rehabilitation** work, then **protecting and maintaining** them are addressed. Protection generally involves the least degree of intervention and is preparatory to other work. For example, protection includes the maintenance of historic material through treatments such as rust removal, caulking, limited paint removal, and re-application of protective coatings; the cyclical cleaning of roof gutter systems; or installation of fencing, alarm systems and other temporary protective measures. Although a historic building will usually require more extensive work, an overall evaluation of its physical condition should always begin at this level.

### Repair Historic Materials and Features

Next, when the physical condition of character-defining materials and features warrants additional work **repairing** is recommended. **Rehabilitation** guidance for the repair of historic materials such as masonry, wood, and architectural metals again begins with the least degree of intervention possible such as patching, piecing-in, splicing, consolidating, or otherwise reinforcing or upgrading them according to recognized preservation methods. Repairing also includes the limited replacement in kind—or with



*Originally built as single-family, semi-detached duplexes, these houses were rehabilitated for a new use as rental apartments. While some alteration to non-significant interior features and spaces was necessary in each one, the exteriors were essentially preserved. Photos: Mistick, Inc.*

compatible substitute material—of extensively deteriorated or missing parts of features when there are surviving prototypes (for example, brackets, dentils, steps, plaster, or portions of slate or tile roofing). Although using the same kind of material is always the preferred option, substitute material is acceptable if the form and design as well as the substitute material itself convey the visual appearance of the remaining parts of the feature and finish.

### **Replace Deteriorated Historic Materials and Features**

Following repair in the hierarchy, **Rehabilitation** guidance is provided for *replacing* an entire character-defining feature with new material because the level of deterioration or damage of materials precludes repair (for example, an exterior cornice; an interior

staircase; or a complete porch or storefront). If the essential form and detailing are still evident so that the physical evidence can be used to re-establish the feature as an integral part of the rehabilitation, then its replacement is appropriate. Like the guidance for repair, the preferred option is always replacement of the entire feature in kind, that is, with the same material. Because this approach may not always be technically or economically feasible, provisions are made to consider the use of a compatible substitute material.

It should be noted that, while the National Park Service guidelines recommend the replacement of an entire character-defining feature that is extensively deteriorated, they never recommend removal and replacement with new material of a feature that— although damaged or deteriorated—could reasonably be repaired and thus preserved.

### **Design for the Replacement of Missing Historic Features**

When an entire interior or exterior feature is missing (for example, an entrance, or cast iron facade; or a principal staircase), it no longer plays a role in physically defining the historic character of the building unless it can be accurately recovered in form and detailing through the process of carefully documenting the historical appearance. Although accepting the loss is one possibility, where an important architectural feature is missing, its replacement is always recommended in the **Rehabilitation** guidelines as the *first* or preferred, course of action. Thus, if adequate historical, pictorial, and physical documentation exists so that the feature may be accurately reproduced, and if it is desirable to re-establish the feature as part of the building's historical appearance, then designing and constructing a new feature based on such information is appropriate. However, a *second* acceptable option for the replacement feature is a new design that is compatible with the remaining character-defining features of the historic building. The new design should always take into account the size, scale, and material of the historic building itself and, most importantly, should be clearly differentiated so that a false historical appearance is not created.

### **Alterations/Additions for the New Use**

Some exterior and interior alterations to a historic building are generally needed to assure its continued

use, but it is most important that such alterations do not radically change, obscure, or destroy character-defining spaces, materials, features, or finishes. Alterations may include providing additional parking space on an existing historic building site; cutting new entrances or windows on secondary elevations; inserting an additional floor; installing an entirely new mechanical system; or creating an atrium or light well. Alteration may also include the selective removal of buildings or other features of the environment or building site that are intrusive and therefore detract from the overall historic character.

The construction of an exterior addition on a historic building may seem to be essential for the new use, but it is emphasized in the **Rehabilitation** guidelines that such new additions should be avoided, if possible, and considered *only* after it is determined that those needs cannot be met by altering secondary, i.e., non character-defining interior spaces. If, after a thorough evaluation of interior solutions, an exterior addition is still judged to be the only viable alternative, it should be designed and constructed to be clearly differentiated from the historic building and so that the character-defining features are not radically changed, obscured, damaged, or destroyed.

Additions and alterations to historic buildings are referenced within specific sections of the **Rehabilitation** guidelines such as Site, Roofs, Structural Systems, etc., but are addressed in detail in *New Additions to Historic Buildings*, found at the end of this chapter.

**Energy Efficiency/Accessibility  
Considerations/Health and Safety Code  
Considerations**

These sections of the guidance address work done to meet accessibility requirements and health and safety code requirements; or retrofitting measures to improve energy efficiency. Although this work is quite often an important aspect of **Rehabilitation** projects, it is usually not a part of the overall process of protecting or repairing character-defining features; rather, such work is assessed for its potential negative impact on the building's historic character. For this reason, particular care must be taken not to radically change, obscure, damage, or destroy character-defining materials or features in the process of meeting code and energy requirements.

*Rehabilitation as a Treatment* When repair and replacement of deteriorated features are necessary; when alterations or additions to the property are planned for a new or continued use; and when its depiction at a particular time is not appropriate, *Rehabilitation may be considered as a treatment. Prior to undertaking work, a documentation plan for Rehabilitation should be developed.*

## Building Exterior

### Masonry: Brick, stone, terra cotta, concrete, adobe, stucco and mortar

#### *Recommended*

**Identifying, retaining, and preserving** masonry features that are important in defining the overall historic character of the building such as walls, brackets, railings, cornices, window architraves, door pediments, steps, and columns; and details such as tooling and bonding patterns, coatings, and color.

**Protecting and maintaining** masonry by providing proper drainage so that water does not stand on flat, horizontal surfaces or accumulate in curved decorative features.

Cleaning masonry only when necessary to halt deterioration or remove heavy soiling.

Carrying out masonry surface cleaning tests after it has been determined that such cleaning is appropriate. Tests should be observed over a sufficient period of time so that both the immediate and the long range effects are known to enable selection of the gentlest method possible.

#### *Not Recommended*

Removing or radically changing masonry features which are important in defining the overall historic character of the building so that, as a result, the character is diminished.

Replacing or rebuilding a major portion of exterior masonry walls that could be repaired so that, as a result, the building is no longer historic and is essentially new construction.

Applying paint or other coatings such as stucco to masonry that has been historically unpainted or uncoated to create a new appearance.

Removing paint from historically painted masonry.  
Radically changing the type of paint or coating or its color.

Failing to evaluate and treat the various causes of mortar joint deterioration such as leaking roofs or gutters, differential settlement of the building, capillary action, or extreme weather exposure.

Cleaning masonry surfaces when they are not heavily soiled to create a new appearance, thus needlessly introducing chemicals or moisture into historic materials.

Cleaning masonry surfaces without testing or without sufficient time for the testing results to be of value.

*Recommended*

Cleaning masonry surfaces with the gentlest method possible, such as low pressure water and detergents, using natural bristle brushes.

Inspecting painted masonry surfaces to determine whether repainting is necessary.

Removing damaged or deteriorated paint only to the next sound layer using the gentlest method possible (e.g., hand-scraping) prior to repainting.

Applying compatible paint coating systems following proper surface preparation.

Repainting with colors that are historically appropriate to the building and district.

Evaluating the overall condition of the masonry to determine whether more than protection and maintenance are required, that is, if repairs to masonry features will be necessary.

**Repairing** masonry walls and other masonry features by repointing the mortar joints where there is evidence of deterioration such as disintegrating mortar, cracks in mortar joints, loose bricks, damp walls, or damaged plasterwork.

Removing deteriorated mortar by carefully hand-raking the joints to avoid damaging the masonry.

*Not Recommended*

Sandblasting brick or stone surfaces using dry or wet grit or other abrasives. These methods of cleaning permanently erode the surface of the material and accelerate deterioration.

Using a cleaning method that involves water or liquid chemical solutions when there is any possibility of freezing temperatures. Cleaning with chemical products that will damage masonry, such as using acid on limestone or marble, or leaving chemicals on masonry surfaces.

Applying high pressure water cleaning methods that will damage historic masonry and the mortar joints.  
Removing paint that is firmly adhering to, and thus protecting, masonry surfaces.

Using methods of removing paint which are destructive to masonry, such as sandblasting, application of caustic solutions, or high pressure waterblasting.

Failing to follow manufacturers' product and application instructions when repainting masonry.

Using new paint colors that are inappropriate to the historic building and district.

Failing to undertake adequate measures to assure the protection of masonry features.

Removing nondeteriorated mortar from sound joints, then repointing the entire building to achieve a uniform appearance.

Using electric saws and hammers rather than hand tools to remove deteriorated mortar from joints prior to repointing.

*Recommended*

Duplicating old mortar in strength, composition, color, and texture.

Duplicating old mortar joints in width and in joint profile.

Repairing stucco by removing the damaged material and patching with new stucco that duplicates the old in strength, composition, color, and texture.

Using mud plaster as a surface coating over unfired, unstabilized adobe because the mud plaster will bond to the adobe.

Cutting damaged concrete back to remove the source of deterioration (often corrosion on metal reinforcement bars). The new patch must be applied carefully so it will bond satisfactorily with, and match, the historic concrete.

Repairing masonry features by patching, piecing-in, or consolidating the masonry using recognized preservation methods. Repair may also include the limited replacement in kind—or with compatible substitute material—of those extensively deteriorated or missing parts of masonry features when there are surviving prototypes such as terra-cotta brackets or stone balusters.

*Not Recommended*

Repointing with mortar of high portland cement content (unless it is the content of the historic mortar). This can often create a bond that is stronger than the historic material and can cause damage as a result of the differing coefficient of expansion and the differing porosity of the material and the mortar.

Repointing with a synthetic caulking compound.

Using a “scrub” coating technique to repoint instead of traditional repointing methods.

Changing the width or joint profile when repointing.

Removing sound stucco; or repairing with new stucco that is stronger than the historic material or does not convey the same visual appearance.

Applying cement stucco to unfired, unstabilized adobe. Because the cement stucco will not bond properly, moisture can become entrapped between materials, resulting in accelerated deterioration of the adobe.

Patching concrete without removing the source of deterioration.

Replacing an entire masonry feature such as a cornice or balustrade when repair of the masonry and limited replacement of deteriorated or missing parts are appropriate.

Using a substitute material for the replacement part that does not convey the visual appearance of the surviving parts of the masonry feature or that is physically or chemically incompatible.

*Recommended*

Applying new or non-historic surface treatments such as water-repellent coatings to masonry only after repointing and only if masonry repairs have failed to arrest water penetration problems.

**Replacing** in kind an entire masonry feature that is too deteriorated to repair—if the overall form and detailing are still evident—using the physical evidence as a model to reproduce the feature. Examples can include large sections of a wall, a cornice, balustrade, column, or stairway. If using the same kind of material is not technically or economically feasible, then a compatible substitute material may be considered.

*The following work is highlighted to indicate that it represents the particularly complex technical or design aspects of **Rehabilitation** projects and should only be considered after the preservation concerns listed above have been addressed.*

*Not Recommended*

Applying waterproof, water repellent, or non-historic coatings such as stucco to masonry as a substitute for repointing and masonry repairs. Coatings are frequently unnecessary, expensive, and may change the appearance of historic masonry as well as accelerate its deterioration.

Removing a masonry feature that is unrepairable and not replacing it; or replacing it with a new feature that does not convey the same visual appearance.

*Recommended*

**Design for the Replacement of Missing Historic Features**

Designing and installing a new masonry feature such as steps or a door pediment when the historic feature is completely missing. It may be an accurate restoration using historical, pictorial, and physical documentation; or be a new design that is compatible with the size, scale, material, and color of the historic building.

*Not Recommended*

Creating a false historical appearance because the replaced masonry feature is based on insufficient historical, pictorial, and physical documentation.

Introducing a new masonry feature that is incompatible in size, scale, material and color.

## **Building Exterior Wood:**

### **Wood: Clapboard, weatherboard, shingles, and other wooden siding and decorative elements**

#### *Recommended*

**Identifying, retaining, and preserving** wood features that are important in defining the overall historic character of the building such as siding, cornices, brackets, window architraves, and doorway pediments; and their paints, finishes, and colors.

**Protecting and maintaining** wood features by providing proper drainage so that water is not allowed to stand on flat, horizontal surfaces or accumulate in decorative features.

Applying chemical preservatives to wood features such as beam ends or outriggers that are exposed to decay hazards and are traditionally unpainted.

Retaining coatings such as paint that help protect the wood from moisture and ultraviolet light. Paint removal should be considered only where there is paint surface deterioration and as part of an overall maintenance program which involves repainting or applying other appropriate protective coatings.

#### *Not Recommended*

Removing or radically changing wood features which are important in defining the overall historic character of the building so that, as a result, the character is diminished.

Removing a major portion of the historic wood from a facade instead of repairing or replacing only the deteriorated wood, then reconstructing the facade with new material in order to achieve a uniform or “improved” appearance.

Radically changing the type of finish or its color or accent scheme so that the historic character of the exterior is diminished.

Stripping historically painted surfaces to bare wood, then applying clear finishes or stains in order to create a “natural look.”

Stripping paint or varnish to bare wood rather than repairing or reapplying a special finish, i.e., a grained finish to an exterior wood feature such as a front door.

Failing to identify, evaluate, and treat the causes of wood deterioration, including faulty flashing, leaking gutters, cracks and holes in siding, deteriorated caulking in joints and seams, plant material growing too close to wood surfaces, or insect or fungus infestation.

Using chemical preservatives such as creosote which, unless they were used historically, can change the appearance of wood features.

Stripping paint or other coatings to reveal bare wood, thus exposing historically coated surfaces to the effects of accelerated weathering.

*Recommended*

Inspecting painted wood surfaces to determine whether repainting is necessary or if cleaning is all that is required.

Removing damaged or deteriorated paint to the next sound layer using the gentlest method possible (handscraping and handsanding), then repainting.

Using with care electric hot-air guns on decorative wood features and electric heat plates on flat wood surfaces when paint is so deteriorated that total removal is necessary prior to repainting.



*Not Recommended*

Removing paint that is firmly adhering to, and thus, protecting wood surfaces.

Using destructive paint removal methods such as propane or butane torches, sandblasting or waterblasting. These methods can irreversibly damage historic woodwork.

Using thermal devices improperly so that the historic woodwork is scorched.



*According to the Standards for Rehabilitation, existing historic materials should be protected, maintained and repaired. In an exemplary project, the windows and shutters of this historic residence were carefully preserved.*

*Recommended*

Using chemical strippers primarily to supplement other methods such as handscraping, handsanding and the above-recommended thermal devices. Detachable wooden elements such as shutters, doors, and columns may—with the proper safeguards—be chemically dip-stripped.

Applying compatible paint coating systems following proper surface preparation.

Repainting with colors that are appropriate to the historic building and district.

Evaluating the overall condition of the wood to determine whether more than protection and maintenance are required, that is, if repairs to wood features will be necessary.

**Repairing** wood features by patching, piecing-in, consolidating, or otherwise reinforcing the wood using recognized preservation methods. Repair may also include the limited replacement in kind—or with compatible substitute material—of those extensively deteriorated or missing parts of features where there are surviving prototypes such as brackets, molding, or sections of siding.

**Replacing** in kind an entire wood feature that is too deteriorated to repair—if the overall form and detailing are still evident—using the physical evidence as a model to reproduce the feature. Examples of wood features include a cornice, entablature or balustrade. If using the same kind of material is not technically or economically feasible, then a compatible substitute material may be considered.

*Not Recommended*

Failing to neutralize the wood thoroughly after using chemicals so that new paint does not adhere.

Allowing detachable wood features to soak too long in a caustic solution so that the wood grain is raised and the surface roughened.

Failing to follow manufacturers' product and application instructions when repainting exterior woodwork.

Using new colors that are inappropriate to the historic building or district.

Failing to undertake adequate measures to assure the protection of wood features.

Replacing an entire wood feature such as a cornice or wall when repair of the wood and limited replacement of deteriorated or missing parts are appropriate.

Using substitute material for the replacement part that does not convey the visual appearance of the surviving parts of the wood feature or that is physically or chemically incompatible.

Removing an entire wood feature that is unrepairable and not replacing it; or replacing it with a new feature that does not convey the same visual appearance.

*The following work is highlighted to indicate that it represents the particularly complex technical or design aspects of **Rehabilitation** projects and should only be considered after the preservation concerns listed above have been addressed.*

*Recommended*

**Design for the Replacement of Missing Historic Features**

Designing and installing a new wood feature such as a cornice or doorway when the historic feature is completely missing. It may be an accurate restoration using historical, pictorial, and physical documentation; or be a new design that is compatible with the size, scale, material, and color of the historic building.

*Not Recommended*

Creating a false historical appearance because the replaced wood feature is based on insufficient historical, pictorial, and physical documentation.

Introducing a new wood feature that is

## Building Exterior

### Architectural Metals: Cast iron, steel, pressed tin, copper, aluminum, and zinc

#### *Recommended*

**Identifying, retaining, and preserving** architectural metal features such as columns, capitals, window hoods, or stairways that are important in defining the overall historic character of the building; and their finishes and colors. Identification is also critical to differentiate between metals prior to work. Each metal has unique properties and thus requires different treatments.

**Protecting and maintaining** architectural metals from corrosion by providing proper drainage so that water does not stand on flat, horizontal surfaces or accumulate in curved, decorative features.

Cleaning architectural metals, when appropriate, to remove corrosion prior to repainting or applying other appropriate protective coatings.

Identifying the particular type of metal prior to any cleaning procedure and then testing to assure that the gentlest cleaning method possible is selected or determining that cleaning is inappropriate for the particular metal.

#### *Not Recommended*

Removing or radically changing architectural metal features which are important in defining the overall historic character of the building so that, as a result, the character is diminished.

Removing a major portion of the historic architectural metal from a facade instead of repairing or replacing only the deteriorated metal, then reconstructing the facade with new material in order to create a uniform, or “improved” appearance.

Radically changing the type of finish or its historic color or accent scheme.

Failing to identify, evaluate, and treat the causes of corrosion, such as moisture from leaking roofs or gutters.

Placing incompatible metals together without providing a reliable separation material. Such incompatibility can result in galvanic corrosion of the less noble metal, e.g., copper will corrode cast iron, steel, tin, and aluminum.

Exposing metals which were intended to be protected from the environment.

Applying paint or other coatings to metals such as copper, bronze, or stainless steel that were meant to be exposed.

Using cleaning methods which alter or damage the historic color, texture, and finish of the metal; or cleaning when it is inappropriate for the metal.

Removing the patina of historic metal. The patina may be a protective coating on some metals, such as bronze or copper, as well as a significant historic finish.

*Recommended*

Cleaning soft metals such as lead, tin, copper, terneplate, and zinc with appropriate chemical methods because their finishes can be easily abraded by blasting methods.

Using the gentlest cleaning methods for cast iron, wrought iron, and steel—hard metals—in order to remove paint buildup and corrosion. If handscraping and wire brushing have proven ineffective, low pressure grit blasting may be used as long as it does not abrade or damage the surface.

Applying appropriate paint or other coating systems after cleaning in order to decrease the corrosion rate of metals or alloys.

Repainting with colors that are appropriate to the historic building or district.

Applying an appropriate protective coating such as lacquer to an architectural metal feature such as a bronze door which is subject to heavy pedestrian use.

Evaluating the overall condition of the architectural metals to determine whether more than protection and maintenance are required, that is, if repairs to features will be necessary.

**Repairing** architectural metal features by patching, splicing, or otherwise reinforcing the metal following recognized preservation methods. Repairs may also include the limited replacement in kind—or with a compatible substitute material—of those extensively deteriorated or missing parts of features when there are surviving prototypes such as porch balusters, column capitals or bases; or porch cresting.

*Not Recommended*

Cleaning soft metals such as lead, tin, copper, terneplate, and zinc with grit blasting which will abrade the surface of the metal.

Failing to employ gentler methods prior to abrasively cleaning cast iron, wrought iron or steel; or using high pressure grit blasting.

Failing to re-apply protective coating systems to metals or alloys that require them after cleaning so that accelerated corrosion occurs.

Using new colors that are inappropriate to the historic building or district.

Failing to assess pedestrian use or new access patterns so that architectural metal features are subject to damage by use or inappropriate maintenance such as salting adjacent sidewalks.

Failing to undertake adequate measures to assure the protection of architectural metal features.

Replacing an entire architectural metal feature such as a column or a balustrade when repair of the metal and limited replacement of deteriorated or missing parts are appropriate.

Using a substitute material for the replacement part that does not convey the visual appearance of the surviving parts of the architectural metal feature or that is physically or chemically incompatible.

*Recommended*

**Replacing** in kind an entire architectural metal feature that is too deteriorated to repair—if the overall form and detailing are still evident—using the physical evidence as a model to reproduce the feature. Examples could include cast iron porch steps or steel sash windows. If using the same kind of material is not technically or economically feasible, then a compatible substitute material may be considered.

*Not Recommended*

Removing an architectural metal feature that is unrepairable and not replacing it; or replacing it with a new architectural metal feature that does not convey the same visual appearance.

*The following work is highlighted to indicate that it represents the particularly complex technical or design aspects of **Rehabilitation** projects and should only be considered after the preservation concerns listed above have been addressed.*

*Recommended*

**Design for the Replacement of Missing Historic Features**

Designing and installing a new architectural metal feature such as a metal cornice or cast iron capital when the historic feature is completely missing. It may be an accurate restoration using historical, pictorial, and physical documentation; or be a new design that is compatible with the size, scale, material, and color of the historic building.

*Not Recommended*

Creating a false historical appearance because the replaced architectural metal feature is based on insufficient historical, pictorial, and physical documentation.

Introducing a new architectural metal feature that is incompatible in size, scale, material, and color.

## Building Exterior

### Roofs

#### *Recommended*

**Identifying, retaining, and preserving** roofs—and their functional and decorative features—that are important in defining the overall historic character of the building. This includes the roof’s shape, such as hipped, gambrel, and mansard; decorative features such as cupolas, cresting chimneys, and weathervanes; and roofing material such as slate, wood, clay tile, and metal, as well as its size, color, and patterning.

**Protecting and maintaining** a roof by cleaning the gutters and downspouts and replacing deteriorated flashing. Roof sheathing should also be checked for proper venting to prevent moisture condensation and water penetration; and to ensure that materials are free from insect infestation.

Providing adequate anchorage for roofing material to guard against wind damage and moisture penetration.

Protecting a leaking roof with plywood and building paper until it can be properly repaired.

#### *Not Recommended*

Radically changing, damaging, or destroying roofs which are important in defining the overall historic character of the building so that, as a result, the character is diminished.

Removing a major portion of the roof or roofing material that is repairable, then reconstructing it with new material in order to create a uniform, or “improved” appearance.

Changing the configuration of a roof by adding new features such as dormer windows, vents, or skylights so that the historic character is diminished.

Stripping the roof of sound historic material such as slate, clay tile, wood, and architectural metal.

Applying paint or other coatings to roofing material which has been historically uncoated.

Failing to clean and maintain gutters and downspouts properly so that water and debris collect and cause damage to roof fasteners, sheathing, and the underlying structure.

Allowing roof fasteners, such as nails and clips to corrode so that roofing material is subject to accelerated deterioration.

Permitting a leaking roof to remain unprotected so that accelerated deterioration of historic building materials—masonry, wood, plaster, paint and structural members—occurs.

*Recommended*

**Repairing** a roof by reinforcing the historic materials which comprise roof features. Repairs will also generally include the limited replacement in kind—or with compatible substitute material—of those extensively deteriorated or missing parts of features when there are surviving prototypes such as cupola louvers, dentils, dormer roofing; or slates, tiles, or wood shingles on a main roof.

**Replacing** in kind an entire feature of the roof that is too deteriorated to repair—if the overall form and detailing are still evident—using the physical evidence as a model to reproduce the feature. Examples can include a large section of roofing, or a dormer or chimney. If using the same kind of material is not technically or economically feasible, then a compatible substitute material may be considered.

*Not Recommended*

Replacing an entire roof feature such as a cupola or dormer when repair of the historic materials and limited replacement of deteriorated or missing parts are appropriate.

Failing to reuse intact slate or tile when only the roofing substrate needs replacement.

Using a substitute material for the replacement part that does not convey the visual appearance of the surviving parts of the roof or that is physically or chemically incompatible.

Removing a feature of the roof that is unrepairable, such as a chimney or dormer, and not replacing it; or replacing it with a new feature that does not convey the same visual appearance.

*The following work is highlighted to indicate that it represents the particularly complex technical or design aspects of **Rehabilitation** projects and should only be considered after the preservation concerns listed above have been addressed.*

*Recommended*

**Design for the Replacement of Missing Historic Features**

Designing and constructing a new feature when the historic feature is completely missing, such as chimney or cupola. It may be an accurate restoration using historical, pictorial, and physical documentation; or be a new design that is compatible with the size, scale, material, and color of the historic building.

**Alterations/Additions for the New Use**

Installing mechanical and service equipment on the roof such as air conditioning, transformers, or solar collectors when required for the new use so that they are inconspicuous from the public right-of-way and do not damage or obscure character-defining features.

Designing additions to roofs such as residential, office, or storage spaces; elevator housing; decks and terraces; or dormers or skylights when required by the new use so that they are inconspicuous from the public right-of-way and do not damage or obscure character-defining features.

*Not Recommended*

Creating a false historical appearance because the replaced feature is based on insufficient historical, pictorial, and physical documentation.

Introducing a new roof feature that is incompatible in size, scale, material and color.

Installing mechanical or service equipment so that it damages or obscures character-defining features; or is conspicuous from the public right-of-way.

Radically changing a character-defining roof shape or damaging or destroying character-defining roofing material as a result of incompatible design or improper installation techniques.

## Building Exterior

### Windows

#### *Recommended*

**Identifying, retaining, and preserving** windows—and their functional and decorative features—that are important in defining the overall historic character of the building. Such features can include frames, sash, muntins, glazing, sills, heads, hoodmolds, panelled or decorated jambs and moldings, and interior and exterior shutters and blinds.

Conducting an indepth survey of the condition of existing windows early in rehabilitation planning so that repair and upgrading methods and possible replacement options can be fully explored.

**Protecting and maintaining** the wood and architectural metals which comprise the window frame, sash, muntins, and surrounds through appropriate surface treatments such as cleaning, rust removal, limited paint removal, and re-application of protective coating systems.

Making windows weathertight by re-caulking and replacing or installing weatherstripping. These actions also improve thermal efficiency.

#### *Not Recommended*

Removing or radically changing windows which are important in defining the historic character of the building so that, as a result, the character is diminished.

Changing the number, location, size or glazing pattern of windows, through cutting new openings, blocking-in windows, and installing replacement sash that do not fit the historic window opening.

Changing the historic appearance of windows through the use of inappropriate designs, materials, finishes, or colors which noticeably change the sash, depth of reveal, and muntin configuration; the reflectivity and color of the glazing; or the appearance of the frame.

Obscuring historic window trim with metal or other material. Stripping windows of historic material such as wood, cast iron, and bronze.

Replacing windows solely because of peeling paint, broken glass, stuck sash, and high air infiltration. These conditions, in themselves, are no indication that windows are beyond repair.

Failing to provide adequate protection of materials on a cyclical basis so that deterioration of the window results. Retrofitting or replacing windows rather than maintaining the sash, frame, and glazing.

*Recommended*

Evaluating the overall condition of materials to determine whether more than protection and maintenance are required, i.e. if repairs to windows and window features will be required.

**Repairing** window frames and sash by patching, splicing, consolidating or otherwise reinforcing. Such repair may also include replacement in kind—or with compatible substitute material—of those parts that are either extensively deteriorated or are missing when there are surviving prototypes such as architraves, hoodmolds, sash, sills, and interior or exterior shutters and blinds.

**Replacing** in kind an entire window that is too deteriorated to repair using the same sash and pane configuration and other design details. If using the same kind of material is not technically or economically feasible when replacing windows deteriorated beyond repair, then a compatible substitute material may be considered.

*Not Recommended*

Failing to undertake adequate measures to assure the protection of historic windows.

Replacing an entire window when repair of materials and limited replacement of deteriorated or missing parts are appropriate.

Failing to reuse serviceable window hardware such as brass sash lifts and sash locks.

Using substitute material for the replacement part that does not convey the visual appearance of the surviving parts of the window or that is physically or chemically incompatible.

Removing a character-defining window that is unrepairable and blocking it in; or replacing it with a new window that does not convey the same visual appearance.

*The following work is highlighted to indicate that it represents the particularly complex technical or design aspects of **Rehabilitation** projects and should only be considered after the preservation concerns listed above have been addressed.*

*Recommended*

**Design for the Replacement of Missing Historic**

**Features**

Designing and installing new windows when the historic windows (frames, sash and glazing) are completely missing. The replacement windows may be an accurate restoration using historical, pictorial, and physical documentation; or be a new design that is compatible with the window openings and the historic character of the building.

**Alterations/Additions for the New Use**

Designing and installing additional windows on rear or other non-character-defining elevations if required by the new use. New window openings may also be cut into exposed party walls. Such design should be compatible with the overall design of the building, but not duplicate the fenestration pattern and detailing of a character-defining elevation.

Providing a setback in the design of dropped ceilings when they are required for the new use to allow for the full height of the window openings.

*Not Recommended*

Creating a false historical appearance because the replaced window is based on insufficient historical, pictorial, and physical documentation.

Introducing a new design that is incompatible with the historic character of the building.

Installing new windows, including frames, sash, and muntin configuration that are incompatible with the building's historic appearance or obscure, damage, or destroy character-defining features.

Inserting new floors or furred-down ceilings which cut across the glazed areas of windows so that the exterior form and appearance of the windows are changed.



a



b



c

*(a) An armory complex was rehabilitated for rental housing. (b) This view of the rear elevation shows the paired, nine-over-nine wood sash windows and high sills that characterized the building. (c) After inappropriate rehabilitation work, the same rear elevation is shown with new skylights added to the roof, prefabricated panels filling the former brick areas, and new wood decks and privacy fences. Because the work changed the historic character, the project did not meet the Standards.*

## **Building Exterior Entrances and Porches**

### *Recommended*

**Identifying, retaining, and preserving** entrances and porches—and their functional and decorative features—that are important in defining the overall historic character of the building such as doors, fanlights, sidelights, pilaster, entablatures, columns, balustrades, and stairs.

**Protecting and maintaining** the masonry, wood, and architectural metals that comprise entrances and porches through appropriate surface treatments such as cleaning, rust removal, limited paint removal, and re-application of protective coating systems.

Evaluating the overall condition of materials to determine whether more than protection and maintenance are required, that is, repairs to entrance and porch features will be necessary.

**Repairing** entrances and porches by reinforcing the historic materials. Repair will also generally include the limited replacement in kind—or with compatible substitute material—of those extensively deteriorated or missing parts of repeated features where there are surviving prototypes such as balustrades, cornices, entablatures, columns, sidelights, and stairs.

### *Not Recommended*

Removing or radically changing entrances and porches which are important in defining the overall historic character of the building so that, as a result, the character is diminished.

Stripping entrances and porches of historic material such as wood, cast iron, terra cotta tile, and brick.

Removing an entrance or porch because the building has been re-oriented to accommodate a new use.

Cutting new entrances on a primary elevation.  
Altering utilitarian or service entrances so they appear to be formal entrances by adding panelled doors, fanlights, and sidelights.

Failing to provide adequate protection to materials on a cyclical basis so that deterioration of entrances and porches results.

Failing to undertake adequate measures to assure the protection of historic entrances and porches.

Replacing an entire entrance or porch when the repair of materials and limited replacement of parts are appropriate.

Using a substitute material for the replacement parts that does not convey the visual appearance of the surviving parts of the entrance and porch or that is physically or chemically incompatible.



*In Rehabilitation, deteriorated features should be repaired, whenever possible, and replaced when the severity of the damage makes it necessary. Here, a two-story porch is seen prior to treatment (left). The floor boards are rotted out and the columns are in a state of collapse, supported only by crude, temporary shafts. Other components are in varying stages of decay. Appropriate work on the historic porch (right) included repairs to the porch rails; and total replacement of the extensively deteriorated columns and floor boards. Some dismantling of the porch was necessary.*

*Recommended*

**Replacing** in kind an entire entrance or porch that is too deteriorated to repair—if the form and detailing are still evident—using the physical evidence as a model to reproduce the feature. If using the same kind of material is not technically or economically feasible, then a compatible substitute material may be considered.

*Not Recommended*

Removing an entrance or porch that is unrepairable and not replacing it; or replacing it with a new entrance or porch that does not convey the same visual appearance.

*The following work is highlighted to indicate that it represents the particularly complex technical or design aspects of **Rehabilitation** projects and should only be considered after the preservation concerns listed above have been addressed.*

*Recommended*

**Design for the Replacement of Missing Historic Features**

Designing and constructing a new entrance or porch when the historic entrance or porch is completely missing. It may be a restoration based on historical, pictorial, and physical documentation; or be a new design that is compatible with the historic character building.

**Alterations/Additions for the New Use**

Designing enclosures for historic porches on secondary elevations when required by the new use in a manner that preserves the historic character of the building. This can include using large sheets of glass and recessing the enclosure wall behind existing scrollwork, posts, and balustrades.

Designing and installing additional entrances or porches on secondary elevations when required for the new use in a manner that preserves the historic character of the buildings, i.e., limiting such alteration to non-character-defining elevations.

*Not Recommended*

Creating a false historical appearance because the replaced entrance or porch is based on insufficient historical, pictorial, and physical documentation.

Introducing a new entrance or porch that is incompatible in size, scale, material, and color.

Enclosing porches in a manner that results in a diminution or loss of historic character by using materials such as wood, stucco, or masonry.

Installing secondary service entrances and porches that are incompatible in size and scale with the historic building or obscure, damage, or destroy character-defining features.

## Building Exterior Storefronts

### *Recommended*

Identifying, retaining, and preserving storefronts—and their functional and decorative features—that are important in defining the overall historic character of the building such as display windows, signs, doors, transoms, kick plates, corner posts, and entablatures. The removal of inappropriate, non-historic cladding, false mansard roofs, and other later alterations can help reveal the historic character of a storefront.

***Protecting and maintaining*** masonry, wood, and architectural metals which comprise storefronts through appropriate treatments such as cleaning, rust removal, limited paint removal, and reapplication of protective coating systems.

Protecting storefronts against arson and vandalism before work begins by boarding up windows and installing alarm systems that are keyed into local protection agencies.

Evaluating the existing condition of storefront materials to determine whether more than protection and maintenance are required, that is, if repairs to features will be necessary.

### *Not Recommended*

Removing or radically changing storefronts—and their features—which are important in defining the overall historic character of the building so that, as a result, the character is diminished.

Changing the storefront so that it appears residential rather than commercial in character.

Removing historic material from the storefront to create a recessed arcade.

Introducing coach lanterns, mansard designs, wood shakes, nonoperable shutters, and small-paned windows if they cannot be documented historically.

Changing the location of a storefront's main entrance.

Failing to provide adequate protection of materials on a cyclical basis so that deterioration of storefront features results.

Permitting entry into the building through unsecured or broken windows and doors so that interior features and finishes are damaged by exposure to weather or vandalism. Stripping storefronts of historic material such as wood, cast iron, terra cotta, carrara glass, and brick.

Failing to undertake adequate measures to assure the preservation of the historic storefront.

*Recommended*

**Repairing** storefronts by reinforcing the historic materials. Repairs will also generally include the limited replacement in kind—or with compatible substitute materials—of those extensively deteriorated or missing parts of storefronts where there are surviving prototypes such as transoms, kick plates, pilasters, or signs.

**Replacing** in kind an entire storefront that is too deteriorated to repair—if the overall form and detailing are still evident—using the physical evidence as a model. If using the same material is not technically or economically feasible, then compatible substitute materials may be considered.

*The following work is highlighted to indicate that it represents the particularly complex technical or design aspects of **Rehabilitation** projects and should only be considered after the preservation concerns listed above have been addressed.*

*Not Recommended*

Replacing an entire storefront when repair of materials and limited replacement of its parts are appropriate.

Using substitute material for the replacement parts that does not convey the same visual appearance as the surviving parts of the storefront or that is physically or chemically incompatible.

Removing a storefront that is unrepairable and not replacing it; or replacing it with a new storefront that does not convey the same visual appearance.

*Recommended*

**Design for the Replacement of Missing Historic Features**

Designing and constructing a new storefront when the historic storefront is completely missing. It may be an accurate restoration using historical, pictorial, and physical documentation; or be a new design that is compatible with the size, scale, material, and color of the historic building.

*Not Recommended*

Creating a false historical appearance because the replaced storefront is based on insufficient historical, pictorial, and physical documentation.

Introducing a new design that is incompatible in size, scale, material, and color.

Using inappropriately scaled signs and logos or other types of signs that obscure, damage, or destroy remaining character-defining features of the historic building.



a

b



c

*In the treatment, Rehabilitation, one option for replacing missing historic features is to use pictorial documentation and/or physical evidence to re-create the historic feature. (a) In this example, the ornamental cornice of an 1866 limestone building was missing; and the ground level storefront had been extensively altered. (b) and (c) Based on the availability of photographic and other documentation, the owners were able to accurately restore the cornice and storefront to their historic configuration. A substitute material, fiberglass, was used to fabricate the missing pressed metal cornice, an acceptable alternative in this project. All work met the Standards.*

## Building Interior

### Structural Systems

#### *Recommended*

**Identifying, retaining, and preserving** structural systems—and individual features of systems—that are important in defining the overall historic character of the building, such as post and beam systems, trusses, summer beams, vigas, cast iron columns, above-grade stone foundation walls, or load-bearing brick or stone walls.

**Protecting and maintaining** the structural system by cleaning the roof gutters and downspouts; replacing roof flashing; keeping masonry, wood, and architectural metals in a sound condition; and ensuring that structural members are free from insect infestation.

Examining and evaluating the physical condition of the structural system and its individual features using non-destructive techniques such as X-ray photography.

#### *Not Recommended*

Removing, covering, or radically changing visible features of structural systems which are important in defining the overall historic character of the building so that, as a result, the character is diminished.

Putting a new use into the building which could overload the existing structural system; or installing equipment or mechanical systems which could damage the structure.

Demolishing a loadbearing masonry wall that could be augmented and retained, and replacing it with a new wall (i.e., brick or stone), using the historic masonry only as an exterior veneer.

Leaving known structural problems untreated such as deflection of beams, cracking and bowing of walls, or racking of structural members.

Utilizing treatments or products that accelerate the deterioration of structural material such as introducing urea-formaldehyde foam insulation into frame walls.

Failing to provide proper building maintenance so that deterioration of the structural system results. Causes of deterioration include subsurface ground movement, vegetation growing too close to foundation walls, improper grading, fungal rot, and poor interior ventilation that results in condensation.

Utilizing destructive probing techniques that will damage or destroy structural material.

*Recommended*

**Repairing** the structural system by augmenting or upgrading individual parts or features. For example, weakened structural members such as floor framing can be paired with a new member, braced, or otherwise supplemented and reinforced.

**Replacing** in kind—or with substitute material—those portions or features of the structural system that are either extensively deteriorated or are missing when there are surviving prototypes such as cast iron columns, roof rafters or trusses, or sections of loadbearing walls. Substitute material should convey the same form, design, and overall visual appearance as the historic feature; and, at a minimum, be equal to its loadbearing capabilities.

*Not Recommended*

Upgrading the building structurally in a manner that diminishes the historic character of the exterior, such as installing strapping channels or removing a decorative cornice; or damages interior features or spaces.

Replacing a structural member or other feature of the structural system when it could be augmented and retained.

Installing a visible replacement feature that does not convey the same visual appearance, e.g., replacing an exposed wood summer beam with a steel beam.

Using substitute material that does not equal the loadbearing capabilities of the historic material and design or is otherwise physically or chemically incompatible.

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*Recommended*

**Alterations/Additions for the New Use**

Limiting any new excavations adjacent to historic foundations to avoid undermining the structural stability of the building or adjacent historic buildings. Studies should be done to ascertain potential damage to archeological resources.

Correcting structural deficiencies in preparation for the new use in a manner that preserves the structural system and individual character-defining features.

Designing and installing new mechanical or electrical systems when required for the new use which minimize the number of cutouts or holes in structural members.

Adding a new floor when required for the new use if such an alteration does not damage or destroy the structural system or obscure, damage, or destroy character-defining spaces, features, or finishes.

Creating an atrium or a light well to provide natural light when required for the new use in a manner that assures the preservation of the structural system as well as character-defining interior spaces, features, and finishes.

*Not Recommended*

Carrying out excavations or regrading adjacent to or within a historic building which could cause the historic foundation to settle, shift, or fail; could have a similar effect on adjacent historic buildings; or could destroy significant archeological resources.

Radically changing interior spaces or damaging or destroying features or finishes that are character-defining while trying to correct structural deficiencies in preparation for the new use.

Installing new mechanical and electrical systems or equipment in a manner which results in numerous cuts, splices, or alterations to the structural members.

Inserting a new floor when such a radical change damages a structural system or obscures or destroys interior spaces, features, or finishes.

Inserting new floors or furred-down ceilings which cut across the glazed areas of windows so that the exterior form and appearance of the windows are radically changed.

Damaging the structural system or individual features; or radically changing, damaging, or destroying character-defining interior spaces, features, or finishes in order to create an atrium or a light well.

## Building Interior Spaces, Features, and Finishes

### *Recommended*

#### **Interior Spaces**

*Identifying, retaining, and preserving* a floor plan or interior spaces that are important in defining the overall historic character of the building. This includes the size, configuration, proportion, and relationship of rooms and corridors; the relationship of features to spaces; and the spaces themselves such as lobbies, reception halls, entrance halls, double parlors, theaters, auditoriums, and important industrial or commercial spaces.

#### **Interior Features and Finishes**

*Identifying, retaining, and preserving* interior features and finishes that are important in defining the overall historic character of the building, including columns, cornices, baseboards, fireplaces and mantels, panelling, light fixtures, hardware, and flooring; and wallpaper, plaster, paint, and finishes such as stencilling, marbling, and graining; and other decorative materials that accent interior features and provide color, texture, and patterning to walls, floors, and ceilings.

### *Not Recommended*

Radically changing a floor plan or interior spaces—including individual rooms—which are important in defining the overall historic character of the building so that, as a result, the character is diminished.

Altering the floor plan by demolishing principal walls and partitions to create a new appearance.

Altering or destroying interior spaces by inserting floors, cutting through floors, lowering ceilings, or adding or removing walls.

Relocating an interior feature such as a staircase so that the historic relationship between features and spaces is altered.

Removing or radically changing features and finishes which are important in defining the overall historic character of the building so that, as a result, the character is diminished.

Installing new decorative material that obscures or damages character-defining interior features or finishes.

Removing paint, plaster, or other finishes from historically finished surfaces to create a new appearance (e.g., removing plaster to expose masonry surfaces such as brick walls or a chimney piece).

Applying paint, plaster, or other finishes to surfaces that have been historically unfinished to create a new appearance.

Stripping paint to bare wood rather than repairing or reapplying grained or marbled finishes to features such as doors and panelling.

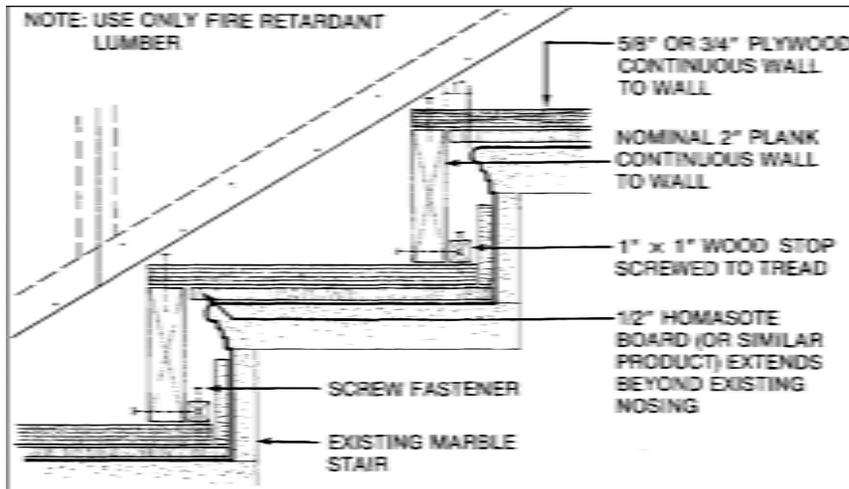
Radically changing the type of finish or its color, such as painting a previously varnished wood feature.

*Recommended*

**Protecting and maintaining** masonry, wood, and architectural metals which comprise interior features through appropriate surface treatments such as cleaning, rust removal, limited paint removal, and reapplication of protective coating systems.

Protecting interior features and finishes against arson and vandalism before project work begins, erecting protective fencing, boarding-up windows, and installing fire alarm systems that are keyed to local protection agencies.

Protecting interior features such as a staircase, mantel, or decorative finishes and wall coverings against damage during project work by covering them with heavy canvas or plastic sheets.



*Not Recommended*

Failing to provide adequate protection to materials on a cyclical basis so that deterioration of interior features results.

Permitting entry into historic buildings through unsecured or broken windows and doors so that the interior features and finishes are damaged by exposure to weather or vandalism.

Stripping interiors of features such as woodwork, doors, windows, light fixtures, copper piping, radiators; or of decorative materials.

Failing to provide proper protection of interior features and finishes during work so that they are gouged, scratched, dented, or otherwise damaged.

*Historic features that characterize a building should always be protected from damage during rehabilitation work. The drawing shows how a resilient, temporary stair covering was applied over the existing marble staircase. Drawing: National Park Service staff, based on material originally prepared by Emery Roth and Sons. P.C.*

*Recommended*

Installing protective coverings in areas of heavy pedestrian traffic to protect historic features such as wall coverings, parquet flooring and panelling.

Removing damaged or deteriorated paints and finishes to the next sound layer using the gentlest method possible, then repainting or refinishing using compatible paint or other coating systems.

Repainting with colors that are appropriate to the historic building.

Limiting abrasive cleaning methods to certain industrial warehouse buildings where the interior masonry or plaster features do not have distinguishing design, detailing, tooling, or finishes; and where wood features are not finished, molded, beaded, or worked by hand. Abrasive cleaning should only be considered after other, gentler methods have been proven ineffective.

Evaluating the existing condition of materials to determine whether more than protection and maintenance are required, that is, if repairs to interior features and finishes will be necessary.

**Repairing** interior features and finishes by reinforcing the historic materials. Repair will also generally include the limited replacement in kind—or with compatible substitute material—of those extensively deteriorated or missing parts of repeated features when there are surviving prototypes such as stairs, balustrades, wood panelling, columns; or decorative wall coverings or ornamental tin or plaster ceilings.

*Not Recommended*

Failing to take new use patterns into consideration so that interior features and finishes are damaged.

Using destructive methods such as propane or butane torches or sandblasting to remove paint or other coatings. These methods can irreversibly damage the historic materials that comprise interior features.

Using new paint colors that are inappropriate to the historic building.

Changing the texture and patina of character-defining features through sandblasting or use of abrasive methods to remove paint, discoloration or plaster. This includes both exposed wood (including structural members) and masonry.

Failing to undertake adequate measures to assure the protection of interior features and finishes.

Replacing an entire interior feature such as a staircase, panelled wall, parquet floor, or cornice; or finish such as a decorative wall covering or ceiling when repair of materials and limited replacement of such parts are appropriate.

Using a substitute material for the replacement part that does not convey the visual appearance of the surviving parts or portions of the interior feature or finish or that is physically or chemically incompatible.

*Recommended*

**Replacing** in kind an entire interior feature or finish that is too deteriorated to repair—if the overall form and detailing are still evident—using the physical evidence as a model for reproduction. Examples could include wainscoting, a tin ceiling, or interior stairs. If using the same kind of material is not technically or economically feasible, then a compatible substitute material may be considered.

*Not Recommended*

Removing a character-defining feature or finish that is unrepairable and not replacing it; or replacing it with a new feature or finish that does not convey the same visual appearance.



*a*



*Rehabilitating historic dwelling units often includes some level of lead-paint hazard abatement. Whenever lead-base paint begins to peel, chip, craze, or otherwise comes loose (a), it should be removed in a manner that protects the worker as well as the immediate environment. In this example (b), the deteriorating lead-paint was removed throughout the apartment building and a compatible primer and finish paint applied. Photos: Sharon C. Park, AIA.*

*The following work is highlighted to indicate that it represents the particularly complex technical or design aspects of **Rehabilitation** projects and should only be considered after the preservation concerns listed above have been addressed.*

*Recommended*

**Design for the Replacement of Missing Historic Features**

Designing and installing a new interior feature or finish if the historic feature or finish is completely missing. This could include missing partitions, stairs, elevators, lighting fixtures, and wall coverings; or even entire rooms if all historic spaces, features, and finishes are missing or have been destroyed by inappropriate “renovations.” The design may be a restoration based on historical, pictorial, and physical documentation; or be a new design that is compatible with the historic character of the building, district, or neighborhood.

**Alterations/Additions for the New Use**

Accommodating service functions such as bathrooms, mechanical equipment, and office machines required by the building’s new use in secondary spaces such as first floor service areas or on upper floors.

Reusing decorative material or features that have had to be removed during the rehabilitation work including wall and baseboard trim, door molding, panelled doors, and simple wainscoting; and relocating such material or features in areas appropriate to their historic placement.

Installing permanent partitions in secondary spaces; removable partitions that do not destroy the sense of space should be installed when the new use requires the subdivision of character-defining interior space.

Enclosing an interior stairway where required by code so that its character is retained. In many cases, glazed fire-rated walls may be used.

*Not Recommended*

Creating a false historical appearance because the replaced feature is based on insufficient physical, historical, and pictorial documentation or on information derived from another building.

Introducing a new interior feature or finish that is incompatible with the scale, design, materials, color, and texture of the surviving interior features and finishes.

Dividing rooms, lowering ceilings, and damaging or obscuring character-defining features such as fireplaces, niches, stairways or alcoves, so that a new use can be accommodated in the building.

Discarding historic material when it can be reused within the rehabilitation project or relocating it in historically inappropriate areas.

Installing permanent partitions that damage or obscure character-defining spaces, features, or finishes.

Enclosing an interior stairway with fire-rated construction so that the stairwell space or any character-defining features are destroyed.

*Recommended*

Placing new code-required stairways or elevators in secondary and service areas of the historic building.

Creating an atrium or a light well to provide natural light when required for the new use in a manner that preserves character-defining interior spaces, features, and finishes as well as the structural system.

Adding a new floor if required for the new use in a manner that preserves character-defining structural features, and interior spaces, features, and finishes.

*Not Recommended*

Radically changing, damaging, or destroying character-defining spaces, features, or finishes when adding new code-required stairways and elevators.

Destroying character-defining interior spaces, features, or finishes; or damaging the structural system in order to create an atrium or light well.

Inserting a new floor within a building that alters or destroys the fenestration; radically changes a character-defining interior space; or obscures, damages, or destroys decorative detailing.

## **Building Interior Mechanical Systems: Heating, Air Conditioning, Electrical, and Plumbing**

### *Recommended*

**Identifying, retaining, and preserving** visible features of early mechanical systems that are important in defining the overall historic character of the building, such as radiators, vents, fans, grilles, plumbing fixtures, switchplates, and lights.

**Protecting and maintaining** mechanical, plumbing, and electrical systems and their features through cyclical cleaning and other appropriate measures.

Preventing accelerated deterioration of mechanical systems by providing adequate ventilation of attics, crawlspaces, and cellars so that moisture problems are avoided.

Improving the energy efficiency of existing mechanical systems to help reduce the need for elaborate new equipment. Consideration should be given to installing storm windows, insulating attic crawl space, or adding awnings, if appropriate.

**Repairing** mechanical systems by augmenting or upgrading system parts, such as installing new pipes and ducts; rewiring; or adding new compressors or boilers.

**Replacing** in kind—or with compatible substitute material—those visible features of mechanical systems that are either extensively deteriorated or are prototypes such as ceiling fans, switchplates, radiators, grilles, or plumbing fixtures.

### *Not Recommended*

Removing or radically changing features of mechanical systems that are important in defining the overall historic character of the building so that, as a result, the character is diminished.

Failing to provide adequate protection of materials on a cyclical basis so that deterioration of mechanical systems and their visible features results.

Enclosing mechanical systems in areas that are not adequately ventilated so that deterioration of the systems results.

Installing unnecessary air conditioning or climate control systems which can add excessive moisture to the building. This additional moisture can either condense inside, damaging interior surfaces, or pass through interior walls to the exterior, potentially damaging adjacent materials as it migrates.

Replacing a mechanical system or its functional parts when it could be upgraded and retained.

Installing a visible replacement feature that does not convey the same visual appearance.

*The following work is highlighted to indicate that it represents the particularly complex technical or design aspects of **Rehabilitation** projects and should only be considered after the preservation concerns listed above have been addressed.*

*Recommended*

**Alterations/Additions for the New Use**

Installing a completely new mechanical system if required for the new use so that it causes the least alteration possible to the building's floor plan, the exterior elevations, and the least damage to the historic building material.

Providing adequate structural support for new mechanical equipment.

Installing the vertical runs of ducts, pipes, and cables in closets, service rooms, and wall cavities.

Installing air conditioning units if required by the new use in such a manner that historic features are not damaged or obscured and excessive moisture is not generated that will accelerate deterioration of historic materials.

Installing heating/air conditioning units in the window frames in such a manner that the sash and frames are protected. Window installations should be considered only when all other viable heating/cooling systems would result in significant damage to historic materials.

*Not Recommended*

Installing a new mechanical system so that character-defining structural or interior features are radically changed, damaged, or destroyed.

Failing to consider the weight and design of new mechanical equipment so that, as a result, historic structural members or finished surfaces are weakened or cracked.

Installing vertical runs of ducts, pipes, and cables in places where they will obscure character-defining features.

Concealing mechanical equipment in walls or ceilings in a manner that requires the removal of historic building material.

Installing a "dropped" acoustical ceiling to hide mechanical equipment when this destroys the proportions of character-defining interior spaces.

Cutting through features such as masonry walls in order to install air conditioning units.

Radically changing the appearance of the historic building or damaging or destroying windows by installing heating/air conditioning units in historic window frames.

## Building Site

### *Recommended*

**Identifying, retaining, and preserving** buildings and their features as well as features of the site that are important in defining its overall historic character. Site features may include circulation systems such as walks, paths, roads, or parking; vegetation such as trees, shrubs, fields, or herbaceous plant material; landforms such as terracing, berms or grading; furnishings such as lights, fences, or benches; decorative elements such as sculpture, statuary or monuments; water features including fountains, streams, pools, or lakes; and subsurface archeological features which are important in defining the history of the site.

Retaining the historic relationship between buildings and the landscape.

**Protecting and maintaining** buildings and the site by providing proper drainage to assure that water does not erode foundation walls; drain toward the building; or damage or erode the landscape.

Minimizing disturbance of terrain around buildings or elsewhere on the site, thus reducing the possibility of destroying or damaging important landscape features or archeological resources.

### *Not Recommended*

Removing or radically changing buildings and their features or site features which are important in defining the overall historic character of the property so that, as a result, the character is diminished.

Removing or relocating buildings or landscape features, thus destroying the historic relationship between buildings and the landscape.

Removing or relocating historic buildings on a site or in a complex of related historic structures—such as a mill complex or farm—thus diminishing the historic character of the site or complex.

Moving buildings onto the site, thus creating a false historical appearance.

Radically changing the grade level of the site. For example, changing the grade adjacent to a building to permit development of a formerly below-grade area that would drastically change the historic relationship of the building to its site.

Failing to maintain adequate site drainage so that buildings and site features are damaged or destroyed; or alternatively, changing the site grading so that water no longer drains properly.

Introducing heavy machinery into areas where it may disturb or damage important landscape features or archeological resources.

*Recommended*

Surveying and documenting areas where the terrain will be altered to determine the potential impact to important landscape features or archeological resources.

Protecting, e.g., preserving in place important archeological resources.

Planning and carrying out any necessary investigation using professional archeologists and modern archeological methods when preservation in place is not feasible.

Preserving important landscape features, including ongoing maintenance of historic plant material.

Protecting the building and landscape features against arson and vandalism before rehabilitation work begins, i.e., erecting protective fencing and installing alarm systems that are keyed into local protection agencies.

Providing continued protection of historic building materials and plant features through appropriate cleaning, rust removal, limited paint removal, and re-application of protective coating systems; and pruning and vegetation management.

Evaluating the overall condition of the materials and features of the property to determine whether more than protection and maintenance are required, that is, if repairs to building and site features will be necessary.

*Not Recommended*

Failing to survey the building site prior to the beginning of rehabilitation work which results in damage to, or destruction of, important landscape features or archeological resources.

Leaving known archeological material unprotected so that it is damaged during rehabilitation work.

Permitting unqualified personnel to perform data recovery on archeological resources so that improper methodology results in the loss of important archeological material.

Allowing important landscape features to be lost or damaged due to a lack of maintenance.

Permitting the property to remain unprotected so that the building and landscape features or archeological resources are damaged or destroyed.

Removing or destroying features from the building or site such as wood siding, iron fencing, masonry balustrades, or plant material.

Failing to provide adequate protection of materials on a cyclical basis so that deterioration of building and site features results.

Failing to undertake adequate measures to assure the protection of building and site features.

*Recommended*

**Repairing** features of the building and site by reinforcing historic materials.

**Replacing** in kind an entire feature of the building or site that is too deteriorated to repair if the overall form and detailing are still evident. Physical evidence from the deteriorated feature should be used as a model to guide the new work. This could include an entrance or porch, walkway, or fountain. If using the same kind of material is not technically or economically feasible, then a compatible substitute material may be considered.

Replacing deteriorated or damaged landscape features in kind.

*Not Recommended*

Replacing an entire feature of the building or site such as a fence, walkway, or driveway when repair of materials and limited compatible replacement of deteriorated or missing parts are appropriate.

Using a substitute material for the replacement part that does not convey the visual appearance of the surviving parts of the building or site feature or that is physically or chemically incompatible.

Removing a feature of the building or site that is unrepairable and not replacing it; or replacing it with a new feature that does not convey the same visual appearance.

Adding conjectural landscape features to the site such as period reproduction lamps, fences, fountains, or vegetation that are historically inappropriate, thus creating a false sense of historic development.

*The following work is highlighted to indicate that it represents the particularly complex technical or design aspects of **Rehabilitation** project work and should only be considered after the preservation concerns listed above have been addressed.*

*Recommended*

**Design for the Replacement of Missing Historic Features**

Designing and constructing a new feature of a building or site when the historic feature is completely missing, such as an outbuilding, terrace, or driveway. It may be based on historical, pictorial, and physical documentation; or be a new design that is compatible with the historic character of the building and site.

**Alterations/Additions for the New Use**

Designing new onsite parking, loading docks, or ramps when required by the new use so that they are as unobtrusive as possible and assure the preservation of the historic relationship between the building or buildings and the landscape.

Designing new exterior additions to historic buildings or adjacent new construction which is compatible with the historic character of the site and which preserves the historic relationship between the building or buildings and the landscape.

Removing non-significant buildings, additions, or site features which detract from the historic character of the site.

*Not Recommended*

Creating a false historical appearance because the replaced feature is based on insufficient historical, pictorial, and physical documentation.

Introducing a new building or site feature that is out of scale or of an otherwise inappropriate design.

Introducing a new landscape feature, including plant material, that is visually incompatible with the site, or that alters or destroys the historic site patterns or vistas.

Locating any new construction on the building site in a location which contains important landscape features or open space, for example removing a lawn and walkway and installing a parking lot.

Placing parking facilities directly adjacent to historic buildings where automobiles may cause damage to the buildings or landscape features, or be intrusive to the building site.

Introducing new construction onto the building site which is visually incompatible in terms of size, scale, design, materials, color, and texture; which destroys historic relationships on the site; or which damages or destroys important landscape features.

Removing a historic building in a complex of buildings; or removing a building feature, or a landscape feature which is important in defining the historic character of the site.

## Setting (District/Neighborhood)

### *Recommended*

**Identifying retaining, and preserving** building and landscape features which are important in defining the historic character of the setting. Such features can include roads and streets, furnishings such as lights or benches, vegetation, gardens and yards, adjacent open space such as fields, parks, commons or woodlands, and important views or visual relationships.

Retaining the historic relationship between buildings and landscape features of the setting. For example, preserving the relationship between a town common and its adjacent historic houses, municipal buildings, historic roads, and landscape features.

**Protecting and maintaining** historic building materials and plant features through appropriate cleaning, rust removal, limited paint removal, and reapplication of protective coating systems; and pruning and vegetation management.

Protecting building and landscape features such as lighting or trees, against arson and vandalism before rehabilitation work begins by erecting protective fencing and installing alarm systems that are keyed into local protection agencies.

Evaluating the overall condition of the building and landscape features to determine whether more than protection and maintenance are required, that is, if repairs to features will be necessary.

### *Not Recommended*

Removing or radically changing those features of the setting which are important in defining the historic character.

Destroying the relationship between the buildings and landscape features within the setting by widening existing streets, changing landscape materials or constructing inappropriately located new streets or parking.

Removing or relocating historic buildings or landscape features, thus destroying their historic relationship within the setting.

Failing to provide adequate protection of materials on a cyclical basis which results in the deterioration of building and landscape features.

Permitting the building and setting to remain unprotected so that interior or exterior features are damaged. Stripping or removing features from buildings or the setting such as wood siding, iron fencing, terra cotta balusters, or plant material.

Failing to undertake adequate measures to assure the protection of building and landscape features.

*Recommended*

Repairing features of the building and landscape by reinforcing the historic materials. Repair will also generally include the replacement in kind—or with a compatible substitute material—of those extensively deteriorated or missing parts of features when there are surviving prototypes such as porch balustrades or paving materials.

***Replacing*** in kind an entire feature of the building or landscape that is too deteriorated to repair— when the overall form and detailing are still evident —using the physical evidence as a model to guide the new work. If using the same kind of material is not technically or economically feasible, then a compatible substitute material may be considered.

*Not Recommended*

Replacing an entire feature of the building or landscape when repair of materials and limited replacement of deteriorated or missing parts are appropriate.

Using a substitute material for the replacement part that does not convey the visual appearance of the surviving parts of the building or landscape, or that is physically, chemically, or ecologically incompatible.

Removing a feature of the building or landscape that is unrepairable and not replacing it; or replacing it with a new feature that does not convey the same visual appearance.

*The following work is highlighted to indicate that it represents the particularly complex technical or design aspects of **Rehabilitation** projects and should only be considered after the preservation concerns listed above have been addressed.*

*Recommended*

**Design for the Replacement of Missing Historic Features**

Designing and constructing a new feature of the building or landscape when the historic feature is completely missing, such as row house steps, a porch, a streetlight, or terrace. It may be a restoration based on documentary or physical evidence; or be a new design that is compatible with the historic character of the setting.

**Alterations/Additions for the New Use**

Designing required new parking so that it is as unobtrusive as possible, thus minimizing the effect on the historic character of the setting. “Shared” parking should also be planned so that several businesses can utilize one parking area as opposed to introducing random, multiple lots.

Designing and constructing new additions to historic buildings when required by the new use. New work should be compatible with the historic character of the setting in terms of size, scale design, material, color, and texture.

Removing nonsignificant buildings, additions or landscape features which detract from the historic character of the setting.

*Not Recommended*

Creating a false historical appearance because the replaced feature is based on insufficient documentary or physical evidence.

Introducing a new building or landscape feature that is out of scale or otherwise inappropriate to the setting’s historic character, e.g., replacing picket fencing with chain link fencing.

Placing parking facilities directly adjacent to historic buildings which result in damage to historic landscape features, such as the removal of plant material, relocation of paths and walkways, or blocking of alleys.

Introducing new construction into historic districts that is visually incompatible or that destroys historic relationships within the setting.

Removing a historic building, building feature, or landscape feature that is important in defining the historic character of the setting.



*a*



*b*



*c*

*If a rear elevation of a historic building is distinctive and highly visible in the neighborhood, altering it may not meet the Standards. (a and b) This 3-story brick rowhouse featured a second story gallery and brick kitchen wing characteristic of other residences in the district which backed onto a connecting roadway. (c) In the rehabilitation, the wing and gallery were demolished and a large addition constructed that severely impacted the building's historic form and character*

*Although the work in these sections is quite often an important aspect of rehabilitation projects, it is usually not part of the overall process of preserving character-defining features (maintenance, repair, replacement); rather, such work is assessed for its potential negative impact on the building's historic character. For this reason, particular care must be taken not to obscure, radically change, damage, or destroy character-defining features in the process of rehabilitation work.*

## **Energy Efficiency**

### *Recommended*

#### **Masonry/Wood/Architectural Metals**

Installing thermal insulation in attics and in unheated cellars and crawlspaces to increase the efficiency of the existing mechanical systems.

Installing insulating material on the inside of masonry walls to increase energy efficiency where there is no character-defining interior molding around the windows or other interior architectural detailing.

#### **Windows**

Utilizing the inherent energy conserving features of a building by maintaining windows and louvered blinds in good operable condition for natural ventilation.

Improving thermal efficiency with weatherstripping, storm windows, caulking, interior shades, and if historically appropriate, blinds and awnings.

Installing interior storm windows with air-tight gaskets, ventilating holes, and/or removable clips to ensure proper maintenance and to avoid condensation damage to historic windows.

Installing exterior storm windows which do not damage or obscure the windows and frames.

### *Not Recommended*

Applying thermal insulation with a high moisture content in wall cavities which may damage historic fabric.

Installing wall insulation without considering its effect on interior molding or other architectural detailing.

Removing historic shading devices rather than keeping them in an operable condition.

Replacing historic multi-paned sash with new thermal sash utilizing false muntins.

Installing interior storm windows that allow moisture to accumulate and damage the window.

Installing new exterior storm windows which are inappropriate in size or color.

Replacing windows or transoms with fixed thermal glazing or permitting windows and transoms to remain inoperable rather than utilizing them for their energy conserving potential.

*Recommended*

**Entrances and Porches**

Maintaining porches and double vestibule entrances so that they can retain heat or block the sun and provide natural ventilation.

**Interior Features**

Retaining historic interior shutters and transoms for their inherent energy conserving features.

**Mechanical Systems**

Improving energy efficiency of existing mechanical systems by installing insulation in attics and basements.

**Building Site**

Retaining plant materials, trees, and landscape features which perform passive solar energy functions such as sun shading and wind breaks.

**Setting (District/Neighborhood)**

Maintaining those existing landscape features which moderate the effects of the climate on the setting such as deciduous trees, evergreen wind-blocks, and lakes or ponds.

**New Additions to Historic Buildings**

Placing a new addition that may be necessary to increase energy efficiency on non-character-defining elevations.

*Not Recommended*

Changing the historic appearance of the building by enclosing porches.

Removing historic interior features which play an energy conserving role.

Replacing existing mechanical systems that could be repaired for continued use.

Removing plant materials, trees, and landscape features that perform passive solar energy functions.

Stripping the setting of landscape features and landforms so that effects of the wind, rain, and sun result in accelerated deterioration of the historic building.

Designing a new addition which obscures, damages, or destroys character-defining features.

## New Additions to Historic Buildings

### *Recommended*

Placing functions and services required for the new use in non-character-defining interior spaces rather than constructing a new addition.

Constructing a new addition so that there is the least possible loss of historic materials and so that character-defining features are not obscured, damaged, or destroyed.

Designing a new addition in a manner that makes clear what is historic and what is new.



### *Not Recommended*

Expanding the size of the historic building by constructing a new addition when the new use could be met by altering non-character-defining interior spaces.

Attaching a new addition so that the character-defining features of the historic building are obscured, damaged, or destroyed.

Duplicating the exact form, material, style, and detailing of the historic building in a new addition so that the new work appears to be part of the historic building.

Imitating a historic style or period of architecture in a new addition.

*Rehabilitation, like Preservation, acknowledges a building's change over time; the retention and repair of existing historic materials and features is thus always recommended. However, unlike Preservation, the dual goal of Rehabilitation is to—respectfully—add to or alter a building in order to meet new use requirements. This downtown Chicago library was expanded in 1981 when additional space was required with light and humidity control for the rare book collection. The compatible 10-story wing was linked to the historic block on side and rear elevations. Its simple design is compatible with the historic form, features, and detailing; old and new are clearly differentiated. Photo: Dave Clifton.*

*Recommended*

Considering the design for an attached exterior addition in terms of its relationship to the historic building as well as the historic district or neighborhood. Design for the new work may be contemporary or may reference design motifs from the historic building. In either case, it should always be clearly differentiated from the historic building and be compatible in terms of mass, materials, relationship of solids to voids, and color.

Placing a new addition on a non-character-defining elevation and limiting the size and scale in relationship to the historic building.

Designing a rooftop addition when required for the new use, that is set back from the wall plane and as inconspicuous as possible when viewed from the street.

*Not Recommended*

Designing and constructing new additions that result in the diminution or loss of the historic character of the resource, including its design, materials, workmanship, location, or setting.

Designing a new addition that obscures, damages, or destroys character-defining features of the historic building.

Constructing a rooftop addition so that the historic appearance of the building is radically changed.

## Accessibility Considerations

### *Recommended*

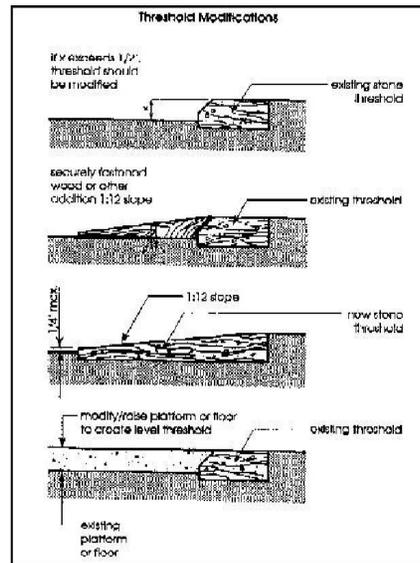
Identifying the historic building's character-defining spaces, features, and finishes so that accessibility code-required work will not result in their damage or loss.

Complying with barrier-free access requirements, in such a manner that character-defining spaces, features, and finishes are preserved.

Working with local disability groups, access specialists, and historic preservation specialists to determine the most appropriate solution to access problems.

Providing barrier-free access that promotes independence for the disabled person to the highest degree practicable, while preserving significant historic features.

Designing new or additional means of access that are compatible with the historic building and its setting.



### *Not Recommended*

Undertaking code-required alterations before identifying those spaces, features, or finishes which are character-defining and must therefore be preserved.

Altering, damaging, or destroying character-defining features in attempting to comply with accessibility requirements.

Making changes to buildings without first seeking expert advice from access specialists and historic preservationists, to determine solutions.

Making access modifications that do not provide a reasonable balance between independent, safe access and preservation of historic features.

Designing new or additional means of access without considering the impact on the historic building and its setting.

*Making a building accessible to the public is a requirement under the Americans with Disabilities Act of 1990, whatever the treatment. Full, partial, or alternative approaches to accessibility depends upon the historical significance of a building and the ability to make changes. In these examples, thresholds that exceed allowable heights were modified several ways to increase accessibility, without jeopardizing the historic character. Drawing: Uniform Federal Accessibility Standard (UFAS) Retrofit Manual.*

## Health and Safety Considerations

### *Recommended*

Identifying the historic building's character-defining spaces, features, and finishes so that code-required work will not result in their damage or loss.

Complying with health and safety codes, including seismic code requirements, in such a manner that character-defining spaces, features, and finishes are preserved.

Removing toxic building materials only after thorough testing has been conducted and only after less invasive abatement methods have been shown to be inadequate.

Providing workers with appropriate personal protective equipment for hazards found in the worksite.

Working with local code officials to investigate systems, methods, or devices of equivalent or superior effectiveness and safety to those prescribed by code so that unnecessary alterations can be avoided.

Upgrading historic stairways and elevators to meet health and safety codes in a manner that assures their preservation, i.e., so that they are not damaged or obscured.

Installing sensitively designed fire suppression systems, such as sprinkler systems that result in retention of historic features and finishes.

Applying fire-retardant coatings, such as intumescent paints, which expand during fire to add thermal protection to steel.

Adding a new stairway or elevator to meet health and safety codes in a manner that preserves adjacent character-defining features and spaces.

Placing a code-required stairway or elevator that cannot be accommodated within the historic building in a new exterior addition. Such an addition should be on an inconspicuous elevation.

### *Not Recommended*

Undertaking code-required alterations to a building or site before identifying those spaces, features, or finishes which are character-defining and must therefore be preserved.

Altering, damaging, or destroying character-defining spaces, features, and finishes while making modifications to a building or site to comply with safety codes.

Destroying historic interior features and finishes without careful testing and without considering less invasive abatement methods.

Removing unhealthful building materials without regard to personal and environmental safety.

Making changes to historic buildings without first exploring equivalent health and safety systems, methods, or devices that may be less damaging to historic spaces, features, and finishes.

Damaging or obscuring historic stairways and elevators or altering adjacent spaces in the process of doing work to meet code requirements.

Covering character-defining wood features with fire-resistant sheathing which results in altering their visual appearance.

Using fire-retardant coatings if they damage or obscure character-defining features.

Radically changing, damaging, or destroying character-defining spaces, features, or finishes when adding a new code-required stairway or elevator.

Constructing a new addition to accommodate code-required stairs and elevators on character-defining elevations highly visible from the street; or where it obscures, damages, or destroys character-defining features.