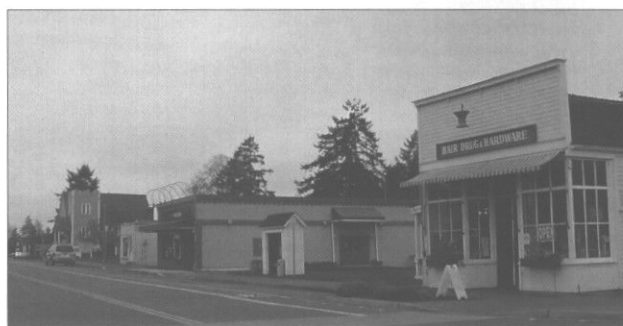


# Town of Steilacoom Historic Preservation and Review Design and Development Standards



June 2005

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# Acknowledgements

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# Introduction

This document provides standards for historic properties, new design, development and infill that will be applicable to Steilacoom's designated Historic District as well as to historic properties located outside of the Historic District. Anyone planning a project will also be subject to the requirements of the Town of Steilacoom Municipal Code. To assure the preservation of its historic properties, the Historic Preservation Code of the Town of Steilacoom addresses procedures and standards to be used in the review of remodeling, rehabilitation, additions, new infill construction, repairs, demolitions or other proposed development projects involving Town-designated historic properties and properties located within the designated Historic District. In many instances, other chapters of the Town Code - involving Zoning and the Building Code, among other chapters - may also have review and approval requirements depending on the improvements, rehabilitation or new construction being proposed. It is best to confirm all applicable codes for a property with the Town of Steilacoom's Planning Department.

For historic resources in the Town of Steilacoom, the Secretary of the Interior's Standards for the Treatment of Historic Properties are specified as the standards to be used for development projects involving individually listed and historic district properties. These historic district standards are adopted to establish local interpretation of the Secretary of the Interior's Standards in the Town of Steilacoom. In any case where there appears to be a conflict between these standards and the Secretary of Interior's Standards these design standards shall take precedence in the appropriate interpretation of the Secretary of the Interior's Standards.

## How Will These Design Standards Be Used?

These design standards are provided to property owners and any design professionals assisting in local projects as information that may be used in planning an approach to the treatment of historic properties. Owners should review the standards when planning an improvement project in order to ensure that the work contemplated will help preserve the historic fabric and character defining features of the property and, as appropriate, the Historic District. These standards will also apply to infill within the Historic District along with commercial, multifamily, duplex, public and quasi-public properties outside the district.

The Historic Preservation and Review Board (PRB), the Historic Preservation Officer and Planning staff will use the standards for projects subject to their review. The Historic Preservation Code requires review for designated historic properties outside the Historic District and properties within the Historic District.

The design review process is "reactive," in that it applies to proposed actions initiated by a property owner. While it guides an approach to certain design problems by offering appropriate solutions for the historic building or district, the design review process does not dictate a specific outcome nor does it require a property owner to instigate improvements that are not contemplated.

While ordinary repair and maintenance are encouraged, seemingly minor alterations to a historic property, like changing windows or enclosing a porch, can have a dramatic effect on the visual character of a historic property and therefore are of concern. The following is a list of common changes that can have a significant impact on a historic property:

- The construction of a new structure
- The alteration or restoration of exterior features of a historic property
- Addition to a structure
- The removal or demolition, in whole or in part, of a historic property
- Applying a new exterior siding material

- Adding or replacing a window, door or dormer
- Creating a driveway or a parking area
- Building a deck, fence or garage
- Enclosing a porch

This list is not all inclusive but is indicative of the types of changes to which these design standards apply. For questions regarding permits and the applicability of these standards, please contact the Planning Department.

### **Policy Base for Design Standards**

The Historic Preservation Code contains goals and policies which encourage and promote historic preservation.

Examples of such documents and references include:

The Town of Steilacoom Comprehensive Plan  
 The Town of Steilacoom Shoreline Master Plan  
 The Town of Steilacoom Municipal Code, especially:

- Title 15 (Building)
- Title 16 (Environment)
- Title 17 (Subdivisions) and
- Title 18 (Zoning)

As part of the Building Code, the Town has adopted the Washington State Historic Building Code (SHBC), WAC 51-19.

### **How Many Standards Should Be Met?**

Each proposed project will be considered on a case by case basis to determine compliance with relevant standards. In each case, a unique combination of design variables is at play and, as a result, the degree to which each relevant standard must be met may vary.

### **Organization of the Document**

The document is organized into an introduction, two chapters of background information, one chapter on the Historic District in Steilacoom, a chapter explaining the guiding principles, five chapters of design standards and a glossary.

- **Chapter 1: Preservation in Steilacoom.** This chapter presents general information about historic preservation and design standards.
- **Chapter 2: Architectural Resources.** This chapter summarizes the history of the area and describes key features of different architectural styles.
- **Chapter 3: Design Traditions of Steilacoom.** This chapter describes the traditional design character of Steilacoom. This information draws upon comments from area residents in public meetings and also includes information prepared by community residents, Town staff and design consultants.
- **Chapter 4: Design Principles.** This chapter explains guiding principles for the standards.
- **Chapter 5: Rehabilitation of Historic Properties.** This chapter provides the design standards, including architectural features, historic building materials and individual building elements, that apply to rehabilitation or alteration of historic properties in Steilacoom.
- **Chapter 6: Standards for Historic Commercial Architecture.** This chapter provides the design standards that apply to the rehabilitation, alteration or additions for historic commercial properties in Steilacoom.
- **Chapter 7: Additions to Historic Structures.** This chapter provides the design standards for additions to historic properties.
- **Chapter 8: Site Features and Other Elements.** This chapter provides standards for both private and public site features and landscape elements.
- **Chapter 9: Infill and Alterations to Non-Historic Structures.** This chapter provides the design standards for the construction of a new building. These standards also apply to the alteration of non-historic structures.

- **Chapters 10: Design Standards for Colors.** This chapter contains a brief review of design standards for color schemes.
- **Appendix: Glossary.** This section provides definitions for common terms used throughout the document.

## Structure of Design Standards

Each design standard in this document includes several components that constitute the material upon which design review decisions will be made.

### Design Element Category

The standards are grouped into pertinent design element categories (e.g., site planning, building materials, secondary structures).

### Background Information

Following the policy statement is a brief discussion of the issues typically associated with the

specific design topic. This may include technical information as well as other relevant preservation theory.

### Design Standards

Specific design standards are numbered in order to reference them during the design review process. The numbering system does not reflect a prioritization of the design standards.

### Additional Information

The design standard statement is followed by supplementary information that may include additional requirements, or may provide an expanded explanation. The supplementary information is listed as bulleted (\*) statements.

### Illustrations

Design standards are further explained with photographs and illustrations. The examples given should not be considered the only appropriate options, however.

Sample of the format for design standards used in this document.

### Treatment of Character-Defining Features

Preserve historic architectural features and details. Historic features, including original materials, architectural details, window and door openings, contribute to the character of a structure and are referred to as character-defining features. They should be preserved when feasible. Continued maintenance is the best preservation method.

#### 5.1 Preserve and maintain significant stylistic and architectural features.

- Porches, turned columns, brackets, exposed rafter tails and jigsaw ornaments, if historic, are examples of architectural features that should not be removed or altered.
- The best preservation procedure is to maintain historic features from the outset so that intervention is not required. Employ preventive measures such as rust removal, caulking, limited paint removal and reapplication of paint. These should not harm the historic materials.



Protect and maintain significant stylistic features, such as these windows, gable spindlework and scroll brackets.

## Which Design Standards Apply to Your Project?

Use the chart below to identify the chapters that apply to the work being considered: the rehabilitation of a historic property, an addition to a historic property and/or the construction of a new structure within the Historic District.

Eligible but non-contributing properties are encouraged to follow the guidelines for historic properties but are only required to follow those identified in the table below.

<i>Type of work:</i>	<i>Chapters to use:</i>						
	Introduction, Glossary	Ch. 1-4: Preservation, Architectural Resources, Design Traditions & Principles	Ch. 5-6: Rehab of Historic Properties & Standards for Commercial Architecture	Ch. 7: Additions to Historic Structures	Ch. 8: Site Features & Other Elements	Ch. 9: Infill & Alterations to Non-Historic Structures	Ch. 10: Design Standards for Colors
To rehabilitate, alter or add onto a contributing historic property within the historic district:	X	X	X	X	X		X
To rehabilitate, alter or add onto an individually registered historic property:	X	X	X	X	X		X
To alter a non-contributing property in the historic district or undertake new construction in the historic district:	X	X			X	X	X

# Chapter 1 Preservation in Steilacoom

The design and development standards in this document provide guidance to property owners planning exterior alterations, additions or the rehabilitation of historic resources in Steilacoom, as well as infill and new construction within the Historic District. Steilacoom has a long established preservation program, adopted in 1975. This program included the creation of the Preservation Board (now the Preservation and Review Board) and initially focused on developing the Steilacoom Register. Current preservation efforts include adding properties to the local, state and national registers.

## Background of Design Standards

### What are Historic District Design Standards?

Design standards convey community policies about the Historic District and architectural, site and urban design. As such, they provide a common basis for making decisions about work that may affect the preservation of individual properties or the overall character-defining features of a district, as well as individual historic properties outside of a district.

The standards convey general policies about the design. While in some cases they dictate specific solutions, in others they define a range of appropriate responses to a variety of specific design issues.

### Why Have Design Standards?

The design standards help establish a common understanding of preservation design principles and standards. Maintaining a high quality of life and retaining the charm and character that exists are important goals identified by the Town and its residents. In addition, preservation of historic properties and resources is a valid public purpose and goal for the community. Therefore, these standards and the design review process through which they are administered promote preservation of the historic, cultural and architectural resources

that reflect the history of Steilacoom. These resources are fragile and finite, and are vulnerable to inappropriate alteration and demolition. Recognizing this, the Town of Steilacoom has established these design standards.

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

When hiring an architect or preservation consultant some questions you can ask them to determine their relevant experience are:

- Are you familiar with the Secretary of the Interior's Standards for the Treatment of Historic Properties and the Preservation Briefs?
- Have you worked with the Washington State Historic Building Code in the past?
- Have you been involved with a project that came before a historic district or preservation review board? If so, what was your experience like?
- How many historic structures have you worked with?

## **The Preservation and Review Board**

The Preservation and Review Board (PRB) is a seven-member advisory body appointed by the mayor. The Preservation and Review Board reviews architectural plans for new buildings and for modifications to existing buildings in the Historic District and individually listed properties outside of the district. The Board also makes recommendations to the Town Council regarding the Preservation Code, reviews and makes recommendations on development projects and other proposals which may affect historic structures, sites, or objects, continues with the inventory and listing of historic resources townwide, and coordinates implementing a preservation incentives program. The Historic Preservation and Review Board is staffed by the Historic Preservation Officer within the Planning Division and holds regular public meetings the fourth Wednesday of each month and any other special meetings as required. For more information regarding these meetings, contact the Historic Preservation Officer at 253-581-1912.

## **Design Review in Steilacoom**

Follow these basic steps to understand the design review process in Steilacoom.

### **Step 1. Consider professional design assistance.**

Property owners are encouraged to engage licensed architects and other design and planning professionals to assist them in developing their concepts. Doing so may help facilitate the review process.

### **Step 2. Check other Town regulations.**

The standards are a supplement to other adopted Town regulations. The Planning Department can provide information about certain regulations, which also may affect the design character of a project. Examples include:

- The Town of Steilacoom Municipal Code
- The Washington State Historic Building Code (SHBC)

### **Step 3. Become familiar with the design standards.**

Review the basic organization of this standards document and determine which chapter(s) will apply to a project.

### **Step 4. Review the site context.**

Consider immediately adjacent historic properties, the historic character of the entire block and the character of the entire Historic District.

### **Step 5. Develop a design concept using the standards.**

The standards form the basis for the design review process.

### **Step 6. Prepare and submit a complete application packet for formal review.**

An application packet should be prepared and submitted to the Town for projects subject to review. Adequate documentation is essential to provide a complete understanding of the work proposed.

As the sketches on the following page illustrate, if a drawing is to be included in the submittal package, it should be drafted to scale and executed in a manner that clearly depicts the character of the proposed work.

For a complete list of required submittal documents, contact the Planning Department.

## The Steilacoom Historic Resources Inventory

The Steilacoom Historic Resources Inventory is a database of known and potential historic properties. It is a resource for designating potential future individually registered historic properties and Historic Districts. The Inventory is used as a reference guide for land use and development planning and is maintained by the Historic Preservation Officer in the Town offices. Listing in the Inventory allows property owners to utilize the State Historic Building Code.

## Why Preserve Historic Resources?

Preserving historic resources is a part of an overall strategy of maintaining community identity and livability along with their significant historic characteristics. A key goal is that, as Steilacoom's Historic District continues to change, it will maintain its ties to the past through the preservation of its development, streetscape and architectural heritage reflected in its historic resources. By following specific standards, the integrity of the Historic District will be maintained and the community will benefit. Preservation of the built environment provides a fundamental link to the past. Many of the buildings tell the story of Steilacoom's unique historical development. Keeping these resources creates a sense of place for those who live here and provides visitors a connection with this unique heritage.

## Construction Quality

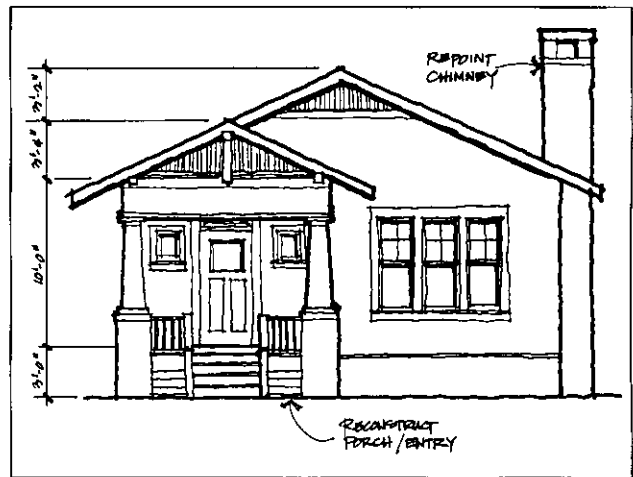
Lumber used in early Steilacoom came from mature trees, was properly seasoned and typically was milled to "full dimensions," which often yielded stronger framing. These houses also were thoughtfully detailed and the finishes were generally of high quality—features that owners today appreciate. The high quality of construction in historic houses is therefore a "value" for many people.

## Livability and Quality of Life

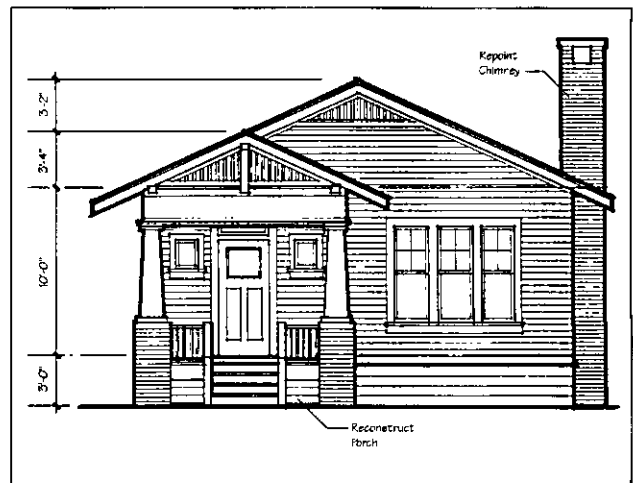
When groups of houses occur together in their historic context, they create a street scene



**Inappropriate drawing:** the scale and character are not clearly conveyed, nor are there any dimensions.



**Appropriate drawing:** while in free-hand, this drawing does adequately convey the scale and character and materials of the proposed work.



**Appropriate drawing:** mechanically drafted to scale, this drawing best conveys the character and materials of the proposed work.



that is "pedestrian friendly," which encourages walking and neighborly interaction. Mature trees and decorative architectural features also contribute to a sense of identity, an attribute that is rare and difficult to achieve in newer areas of the town. This physical sense of place can also reinforce desirable community social patterns and contribute to a sense of security.

### **Incentives**

All Town-designated individually registered historic properties and contributing resources in the Historic District are considered Qualified Historical Buildings or Properties under the State Historical Building Code. The State Historical Building Code, to be used in conjunction with the regular code, provides for alternative solutions to the preservation of qualified historical buildings or properties, and requires enforcing agencies to accept reasonably equivalent alternatives to the regular code. The Historic District and individually registered historic properties may also be eligible for their local, state and federal incentives for historic preservation projects. Contact the Town's Preservation Officer for more information.

### **Environmental benefits**

Preserving a historic structure is also sound environmental conservation policy because "recycling" it saves energy and reduces the need for producing new construction materials. Three types of energy savings occur: first, energy is not consumed to demolish the existing building and dispose of the resulting debris. Second, energy is not used to create new building materials, transport them and assemble them on site. Finally, the "embodied" energy, that which was used to create the original building and its components, is preserved.

By "reusing" older materials in a historic building, pressure is also reduced to harvest new lumber and other materials that may have negative effects on the environment of other locales where these materials are produced. Because older buildings are often more energy-efficient than new construction, when properly used, heating and cooling needs are reduced as well.

### **Economic Benefits**

Historic houses are finite and cannot be replaced, making them precious commodities that many

people seek. Therefore, preservation adds value to property. Rehabilitation projects also contribute more to the local economy than do new building programs because each dollar spent on a preservation project has a higher percentage devoted to labor and to the purchase of materials available locally. By contrast, new construction typically has a higher percentage of each dollar spent devoted to materials that are produced outside of the local economy and to special construction skills that may be imported as well. Therefore, when money is spent on rehabilitating a building, it has a higher "multiplier effect," keeping more money circulating in the local economy.

Rehabilitating a historic house also can cost less than constructing a new one. In fact, the design standards presented in this document promote cost-saving measures, in that they encourage smaller and simpler solutions, which in themselves provide savings.

### **Responsibility of Ownership**

Ownership of a historic property carries both the benefits described previously and also a responsibility to respect the historic character of the property and its setting. While this responsibility does exist, it does not automatically translate into higher construction or maintenance costs. Ultimately, residents and property owners should recognize that historic preservation is a long-range community policy that promotes economic well-being and overall viability of the Town at large.

# Chapter 2 Architectural Resources

Individual building features are important to the character of Steilacoom. The mass and scale, form, materials and architectural details of the buildings are the elements that distinguish one architectural style from another, or even older neighborhoods from newer developments. This chapter presents an overview of those important elements of the built environment which make up the historic part of Steilacoom. This includes a brief history of development, as well as a summary of the different types and styles of architecture found in town.

## Brief History

The history of the southern Puget Sound region is one that is shaped by its geography. The Cascade Mountain Range to the east gives way to rolling foothills and a glacially formed prairie dotted with fresh-water lakes. The prairie descends to the Puget Sound, a large expanse of salt water with seemingly endless bays and beaches teeming with sea life.

In this environment the rich culture of the Northwest coastal Indian tribes, such as the Steilacoom Tribe, flourished. Cedar trees provided material for canoes, planks for longhouses and bark for clothing. The lakes and streams yielded reeds and grasses that could be woven into mats and baskets. The prairie offered an abundance of game, roots and berries. Along the Sound, the waters provided an array of foods and materials that inventive minds fashioned into useful tools graced with artful design.

In the years before white settlement, the people of the Squally tribe inhabited the forests of the southern Puget Sound. The Squally were aborigines, descendants of the people who originally came from the plains east of the Cascade Mountain Range. In all, they occupied nearly 3,000 square miles in the Puget Sound region.

The name Squally, meaning "place of wild grass", came from the various herbs and roots which grew in abundance across the prairie. Later French voyagers would change the name to Ne-zqually and the American settlers to Nisqually.



The town of Steilacoom is located on the Puget Sound, south of Tacoma and was a busy port, circa 1859. Image courtesy of Tacoma Library.

Agents of the Hudson's Bay Company established the first white settlement at Fort Nisqually. The settlement quickly became a busy center of Indian trading. The Hudson's Bay Company laid claim to all 600 square miles of what is now Pierce County.

In 1849 the United States Army located a new installation just to the north of Fort Nisqually. The new outpost, Fort Steilacoom, served two purposes. First, it provided concrete evidence of U.S. sovereignty in the area. Second, it served as a warning to the Native Americans in the region that the scattered settlers in the Puget Sound were not to be molested.

Into this environment the Town of Steilacoom was born. The founder of Steilacoom was a New England seaman, Captain Lafayette Balch. When he sailed into Puget Sound from San Francisco



Early businesses along Commercial Street circa 1870. Photo courtesy of Steilacoom Historical Museum Association

on December 5, 1850, Balch saw immediate possibilities for the region. Soon he established a regular coastal trade route between Puget Sound and San Francisco. The route proved to be ideal. The gold-crazed Californians were hungry for Northwest lumber and the Puget Sound's outposts sought the finished wares of California with equal enthusiasm.

Balch filed a donation land claim on January 10, 1851 for 315.60 acres of land between Fort Steilacoom and Fort Nisqually. The proximity of the two forts created a ready market for California merchandise. The location on the Puget Sound provided an excellent port. The trees were so plentiful that for a time they could almost be felled onto the ships. Balch dubbed his new town Port Steilacoom. He hired Lt. W.A. Slaughter from Ft. Steilacoom to survey and plat the townsite.

Soon after arriving in 1851, Balch built a home and a store, the first in Steilacoom. His next step was to branch out into the lumber trade. He opened a lumber yard in San Francisco and kept his ships busy traveling between there and the Puget Sound.

Balch was the town's greatest promoter, encouraging many settlers to come to Steilacoom and even giving them land if necessary. Always ready to support public enterprises, Balch gave money and land to the Masonic Lodge, to the county for a jail, to the school district for a school site and to the Methodist church.

A few months after Balch staked out his donation claim, another claim was made just to the south of Balch's Port Steilacoom. An Indiana lawyer named John B. Chapman and his son John M. Chapman arrived in Puget Sound in the spring of 1851. On October 31, 1851, the younger Chapman filed a donation claim of 311.71 acres which met the southern border of Balch's claim; Chapman gave his new claim the name Steilacoom City.

For three years the two town sites were involved in an intense rivalry. Finally in 1854, the differences were put aside and the two towns came together, joined at Union Avenue, forming the City of Steilacoom. In 1854, Steilacoom became the first incorporated municipality in the one-year-old Washington Territory.



As Steilacoom grew distinct development patterns emerged; business operations were for the most part confined to the waterfront and Commercial Street. Photo: Commercial Street looking east c. 1865, courtesy of Steilacoom Historical Museum Association

### EARLY GROWTH AND PROSPERITY

In the rugged Puget Sound wilderness, Steilacoom quickly grew in terms of commerce, government politics, transportation and industry. Steilacoom's most glorious and prosperous era may well have been those early years when the territory was new, the life was hard, and the opportunities seemed unlimited.

The cornerstone of Steilacoom's development was transportation. Balch had selected a superior harbour and established an active trade route between the Washington Territory and Central California. He built a fine dock and about once a month a small ocean steamer brought troops, forage, ammunition and other usual cargo of government transport ships. Other ships also frequented Steilacoom and carried away lumber pilings, cordwood, fish and hides to the newly opened markets in California. As a result Steilacoom quickly became the busiest port in Puget Sound.

Steilacoom also occupied a key position in land transportation. During the early years of settlement and growth in Pierce County, the 1850s through the 1860s, there were only five major roads in the area. Three of these either originated in or passed through Steilacoom, giving an added boost to the community's seaport development.

This prime location established Steilacoom as the region's military headquarters and a safe shelter for settlers during the Indian Wars of 1855 and 1856. By 1858, the town was a leading regional contender in the search for a site for the territorial capital.

Steilacoom's early prosperity and leadership, however, went far beyond the presence of governmental and military control. In addition to becoming the first incorporated town in the Washington Territory, Steilacoom is also the site of many other regional firsts such as the first Protestant church in the Washington territory and the first school in Pierce County.

### EARLY DEVELOPMENT PATTERNS

As the population and prosperity of Steilacoom swelled during the 1850s and 1860s, the town began to develop distinctive characteristics. The first issue of the Puget Sound Courier in May 1855 carried the following inventory; "Seventy dwellings, six stores, two blacksmith shops, one cabinet maker, one tailor, and three hotels. Within a short distance of town are three sawmills, a grist mill in the first class of erection. We have a church, a daily school, a public press and a billiard saloon, two bowling alleys and a wharf has just been completed that affords berths for large vessels at all stages of tide."

As new buildings were erected, Steilacoom developed very distinct commercial and residential areas. Business operations were for the most part confined to the waterfront and Commercial Street. Most homes were located either higher on the hill with a better view or on the Chapman's side of Union Avenue. The schools and churches were also located in these residential areas. As for the sawmills and grist mill, they were located in the Chamber's Creek area north of town. The activity and population of Steilacoom was concentrated north of Union Avenue, while south of Union Avenue was less inhabited and more exclusively residential in focus.

The men and women who built Steilacoom were very practical in their construction plans. The businesses were built along Commercial Street and the waterfront and were utilitarian in design. They were designed to shelter merchandise from



The Barber house, built in the 1880s is an example of one of the residential structures from the early years of Steilacoom. Photo courtesy of Steilacoom Historical Museum Association

the elements and to maximize profit. Consequently, they all took a similar basic design, wood frame buildings with single layer wood siding and flooring. The majority of the buildings had gable roofs with wooden roofing shingles and a false clapboard storefront. These buildings were built to create a profit, not to last, and consequently they all have vanished.

By contrast, the homes were built to endure. True to their practical intentions, the people of Steilacoom built these buildings to be lived in and, consequently, to last.

In the process, some very clear patterns of early Steilacoom construction emerged. All of the homes were built with similarly pitched roofs designed to handle the heavy Northwest rains. The roofs were almost always covered with cedar shakes or shingles. The homes ranged from one to two stories and often had dormers projecting from the roof line. The siding of early Steilacoom was either lap siding, shiplap siding or wood shingles. Many of the larger homes had wrap-around porches to take advantage of the panoramic views of Puget Sound.

#### DISAPPOINTMENT and STAGNATION

In 1858, Steilacoom was defeated in the plebiscite to decide the location of the new territorial capital. The honor went to Olympia and, although Steilacoom received more than ten times as many votes as upstart Seattle, it was still first in a series

of disappointments which would spell an end to the town's early prosperity and prominence.

During the 1870s, Steilacoom sought to solidify its traditional centrality in transportation by convincing the owners of the Northern Pacific to make the town the western terminus of the northern transcontinental railroad route.

It was Steilacoom's size and prosperity, however, which proved to be the town's greatest enemy in this effort. Instead of selecting Steilacoom in 1873, the directors of the railroad selected a smaller settlement, Tacoma, on the shore of Commencement Bay. In Tacoma the railroad, through its subsidiary land company, could sell its own lots and create and control its own city.

With the failure of the railroad bid, commercial activity in Steilacoom came to a screeching halt. Sensing that business and commerce would thrive better at the end of the railroad, entrepreneurs took their business and investment money and headed 13 miles up the sound to Tacoma. The final blow came in 1880 when the Pierce County seat was transferred to Tacoma.

#### THE SLOW YEARS

Throughout this period Steilacoom suffered from a general dissatisfaction and a desire to find the magic key that would return the community to its past prominence. Unfortunately, most of these plans met with little or no success.

Typical of these efforts was the plan devised in the late 1880s to create a large Scottish immigrant community in Steilacoom. Colonel Albert Whyte, a native of Glasgow, Scotland, along with C.B. Wright of the Northern Pacific railroad, developed a plan to build Steilacoom up as a community for Scottish immigrants. The project was just ready to really take off when it was wiped out by the national panic and depression of 1892.

Despite the ultimate failure of this effort, it did leave its mark on Steilacoom with four houses Colonel Whyte built on Starling Street and the many other homes in Steilacoom with Scottish names such as Blinkbonnie, Lochiel and Bonnie Shelter.





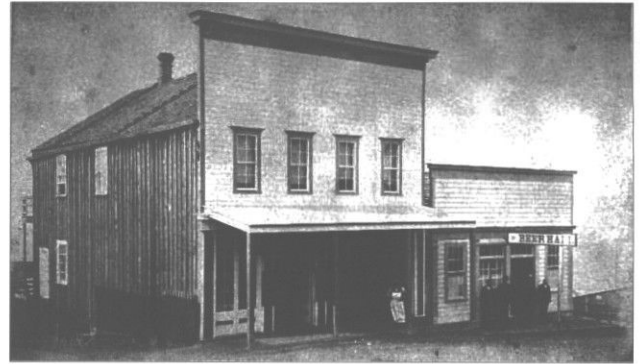
Steilacoom also occupied a key position in land transportation. During the early years of settlement and growth in Pierce County, the 1850s through the 1860s, there were only five major roads in the area. The Steilacoom Transfer Co. was built in the 1890s and stood along Commercial Street. Photo courtesy of Steilacoom Historical Museum Association

#### NEW DIRECTIONS, NEW GROWTH

By 1890, development began to return and prosperity began to grow once more. During this period Steilacoom hit upon the solution to recover from its years of stagnation, launching into a second boom period. The Washington Territory became Washington State in 1889. Seattle, Tacoma and Port Townsend were growing quickly as commercial centers. Traditionally, growth and prosperity are accompanied by increased leisure time and the Puget Sound region was no exception.

As the life of pioneers carving out a home in the wilderness was transformed into a life of commerce and industry, Northwest inhabitants were left with both time and money on their hands. Steilacoom cashed in on this lucrative opportunity. The town was already blessed with beautiful and undisturbed beaches and large areas of open land. All that remained was some way to attract vacationers to Steilacoom.

The key to Steilacoom's rise as a vacation community came with the construction of the Tacoma-Steilacoom railway in 1890-91. Before this time transportation to and from Tacoma was either by carriage or boat such as steamers Albert E. Lee and Glide.



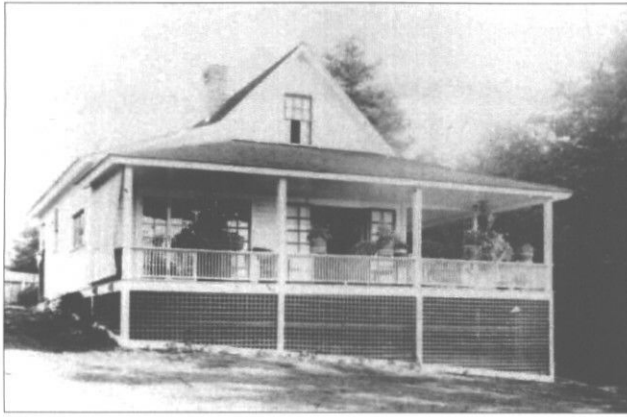
Commercial Street circa 1890. Photo courtesy of Tacoma Library.

Tacoma residents wasted little time making enthusiastic use of the new streetcar to Steilacoom to enjoy the beautiful beaches, orchards and quiet scenery. At first they came just for day trips and Sunday school picnics; however, if the community was to prevail something more would have to be done to keep the tourists here longer. That something was the conversion of an abandoned building into a grand hotel, touting the health benefits of hot seawater baths, and the creation of summer cottages. Some of these cottages were used as weekend homes while others were converted into permanent homes. As new homes were built, they are given names such as Madrona, Sweetbriar, Cottage by the Sea and Even Tide.

#### THE CHANGING CHARACTER OF THE TOWN

With the arrival of the streetcar and vacationers, Steilacoom's character was beginning to diversify. Particularly, the community's pattern of construction began to change. On one hand Steilacoom was still a mill and logging town. The old patterns of simple wood frame and gabled roof construction continued in the work of home builders such as Jim Hughes and Bill Bradley.

As increasing numbers of affluent families moved into the area, building styles became more and more innovative. The result was a growing contrast in building styles. Styles ranged from the high Victorian of the E.R. Rogers mansion to the understated home of Dr. Charles McCutcheon and from the neocolonial flair of The Columns, a grand home on the hill, to the simplicity of the small privately owned cottages.



A picture of an early beach cottage in Steilacoom. Photo: c. 1820, courtesy of Steilacoom Historical Museum Association



E. R. Rogers mansion circa 1962. Built in 1891-93 for a local merchant, the structure has evolved over time and is currently a restaurant. Photo courtesy of Steilacoom Historical Museum Association



Paper mill circa 1954. Photo: Tacoma Library

Despite these variations, consistent themes persisted. All homes were still of wood framing and all maintained either simple gable or pyramid roofing forms.

#### HERE COMES THE TRAIN - 40 YEARS TOO LATE

The town's vacation economy depended greatly on its tranquil and undisturbed beaches. In 1906 the Northern Pacific Railway announced its intention to run a rail line along the Steilacoom wa-

terfront. In 1910 buildings along the coastal side of Commercial Avenue were bought out by the railway company. These buildings were either torn down or moved into town. Included in the structures that were moved to new sites were a number of turn-of-the-century beach cottages, some of which can still be seen today. Railroad construction began in 1912, virtually destroying the established economy of the community and pushing Steilacoom into a quieter existence that would last into the 1930s and the approach of World War II. The passenger station was completed in 1914 and served the community for many years.

In 1919 the Cascade Paper Company began operation and many workers looked for housing in Steilacoom. During the 1920s several small farmhouses, some operating as dairies, were built around town. Chicken coops, barns and garages were converted into living spaces. In 1930 the classic Town Hall was built along Lafayette Avenue. The McNeil Island Penitentiary expanded in 1937, increasing housing pressures in Steilacoom. In 1939 a large fire destroyed many of the businesses adjacent to Bair's Store on Lafayette Street.

#### THE DEVELOPMENT OF A RESIDENTIAL COMMUNITY

In the early 1900s, Pierce County granted the federal government the necessary land to open Fort Lewis just to the south of Steilacoom. During World War II this became a leading training

and strategic center. The resulting influx of soldiers created a housing shortage in Steilacoom. The federal government fought the problem by handing out generous aid for new construction and the conversion of homes into apartments.

In addition during the 1930s the McNeil Island Federal Penitentiary was expanded in 1937. Support staff who had once lived on the island were forced to relocate due to the expansion and many resettled to the Town of Steilacoom.

Today Steilacoom is almost exclusively a residential community. The streets, which were originally platted by Balch and Chapman, still follow the same courses and continue to bear their original names. Here and there, a wooden bridge has been replaced with fill, a swamp has been drained or filled to make a playfield, or a knoll has been leveled to improve a building site, but few other changes have been made to the land. Balch and Chapman would have little difficulty finding their way about with the numerous reminders around town which hark back to what was once one of the busiest shipping docks on the Puget Sound.

.....  
• The historical overview text was adapted from •  
• a number of different sources including Town •  
• of Steilacoom Historic District Survey Report, •  
• December 1986 and issues of the Steilacoom •  
• Historical Museum Quarterly. •  
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## **Using Architectural Style Descriptions**

The following summaries of key design features of building types and styles are important pieces of information that should be used when considering how the design standards will apply to an individual project. Throughout the standards, owners are encouraged to “preserve key character-defining features.” In order to determine which characteristics are likely to be important, the styles summaries in this chapter should be consulted.

The following discussion of building styles and types found in Steilacoom is arranged with a brief history and general description of the stylistic elements. This is not intended to be a comprehensive discussion of the architectural history of the town, but rather to assist those without an in-depth knowledge of architecture to become better acquainted with the rich variety of styles and building types found in the Town. As in other cities located a long way from East Coast architectural sources, styles in Steilacoom are more likely to blend together in composites and be modest in style and restrained in ornamentation.

The discussion is roughly chronological, although some styles and forms were popular, or at least in fashion, at the same time. The dates are also meant to provide the range during which buildings in the style or form were constructed in Steilacoom. Dates on the East Coast for corresponding styles are generally earlier; dates for similar styles in other Washington cities may also differ from the ones in Steilacoom.

## **Vernacular Cottage (1850-1900)**

Sometimes referred to as “other,” “no style” or “folk houses,” the vernacular residential style focuses on being functional. Houses are constructed of simple designs, some of which remained common for decades. Many of these designs were indeed based on popular styles of the time, but the vernacular structures were much simpler in form, detail and function. Elements from other styles will appear on the vernacular type but in simple arrangements.

While the Town includes “folk houses” of several types, the most prevalent is the Gable Front. The Gable Front Vernacular, usually one to two stories, has a front-facing gable roof with a full-width front porch.

### **Characteristics**

- Gabled or hipped roof over the main block
- Porch, with steps
- Usually round, turned columns
- Raised first floor
- Eaves encased and trimmed with moldings
- Small dormers



The Gardiner Home is a simple two story gable roof house located on Lafayette Street. (c. 1875)



The Nathaniel Orr Home is on the National Register and has a gable roof and cornice returns with a single story shed addition built to the side. (c. 1857)



The Steilacoom Town Hall, built in 1930, exhibits Greek Revival elements including the portico over the front door supported by columns and the Palladian window above the entry.



The Phillip Keach Home, also known as Rolling Hill, was built in 1858. It exhibits Greek Revival elements such as a full width entry porch supported by columns and tall first floor windows, as well as a transom and side lights surrounding the front door.

## Greek Revival (1825-1880)

The Greek Revival style became quite popular during the late nineteenth century. Based on classical detailing that originated in ancient Greece, these buildings are known primarily for columns with Doric, Ionic or Corinthian capitals.

Structures are usually rectangular in shape without projections or wings except in a composition of blocks, with a low pitched gabled roof treated as a pediment. Symmetrical facades have corner pilaster and large windows with shutters. Doors are sometimes flanked with oblong sidelights (long, narrow windows which do not open) with an oblong transom over the door and sidelights.

Other Greek Revival detailing includes classical entablatures and simple window surrounds.

### Characteristics

- Gabled or hipped roof with a low pitch
- Cornice line of main roof and porch roofs emphasized with wide band of trim (representing the classical entablature)
- Entry porch or full-width porch supported by prominent square or rounded columns
- Examples without porches sometimes have pilasters at building corners and at an entry pediment
- Doors with transom, side and corner lights
- Windows typically six-over-six
- Pediment roof
- Tall first floor windows
- Entablature
- Frieze band windows

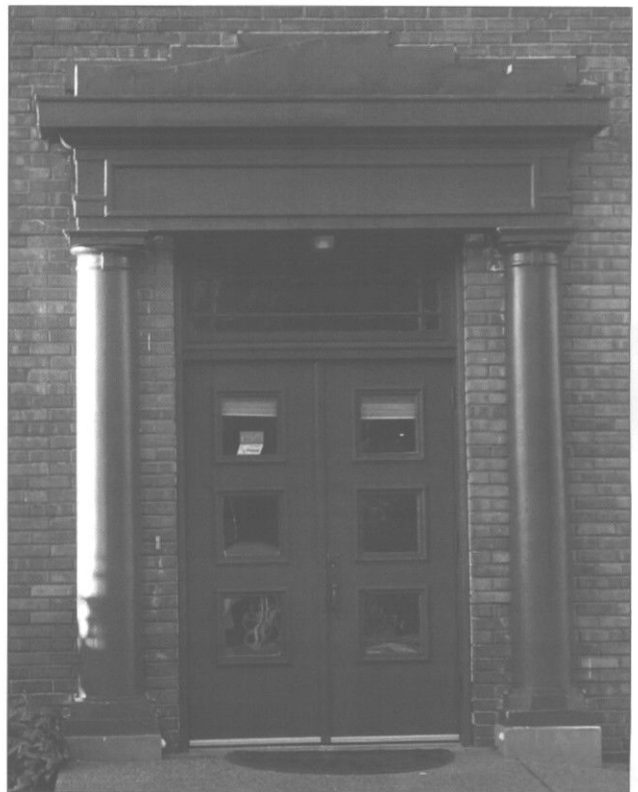
## Italianate (1840-1885)

The Italianate style, along with other styles of the Picturesque Movement such as Gothic Revival and the Victorian era, were a reaction to the formal classicism of the Greek Revival. The Italianate style was introduced by Andrew Jackson Downing in his 1850 publication, *The Architecture of Country Houses*.

In common form Italianate houses are either flat fronted or have angled bays and hip roofs with a cornice at the eaves or a parapet that obscures the roof. Characteristic details are a bracketed cornice, turned balustrades, tall narrow windows with flat or rounded tops and prominent lintels, a raised front porch and elaborately detailed entrance portico, quoins, and sometimes a rusticated facade.

### Characteristics

- Two to three stories
- Low pitch hipped roof
- Double-hung, narrow windows, often with round arch heads
- Window panes are either one-over-one or two-over-two
- Protruding sills
- Wide, overhanging eaves
- Ornate treatment of the eaves, including the use of paired brackets, modillions and dentil courses
- Blocked, cube shape, with a side-passage plan, or cross-gable
- Bay windows, often rectangular shape
- Rusticated quoins at building corners
- Cresting on roofs
- Transom, often curved, above the front door
- Ornate porch treatment, with round columns or square posts, and bargeboard ornament



The Masonic Lodge (c. 1910) exhibits Italianate features such as overhanging eaves with decorative brackets, quoins at the corners of the structure and the transom above the door.



The E. R. Rogers House is a multi gable Queen Anne with shiplap siding and shingle wrap around the upper window openings. (c. 1893)



The Rigney House is a two-story Queen Anne with 2/2 single and paired double hung sash windows and a bay window on the ground floor. (c. 1880)

## Queen Anne (1880-1910)

Originally an English style formulated by Richard Norman Shaw in the 1860s, this style bears little relation to the architecture of the time of Queen Anne. It went through many transformations before it arrived in America about 1885. Less formal than earlier Victorian styles, it sought to be picturesque with an asymmetrical plan, complex roof line, corner tower, and gables. The style frequently displays a variety of textures and colors in bands of different siding materials including brick, clapboard, and shingles. Queen Annes also have bay windows of various shapes, porches, balconies, and a variety of predominantly classical ornamental details.

### Characteristics

- Irregular, asymmetrical massing
- One to two stories
- Bay windows, towers, turrets, oriels, dormers, gables—anything that protrudes from the wall and the roof
- Windows with leaded or stained glass (usually at staircase)
- Tall brick chimneys (usually ornate)
- Multi-gable roof with predominate front gable
- Shingles used as embellishment, especially in gable ends and dormer walls.
- Ornamental woodwork, especially on gables and porches.
- Combinations of siding materials, e.g., horizontal siding on the first story and shingles on the second.
- Double-hung wood sash windows in tall narrow openings.



The Bradley House (c. 1906) exhibits Queen Anne features including the circular turret and cedar shingles.



## Late 19th and Early 20th Century Period Revivals (1880-1955)

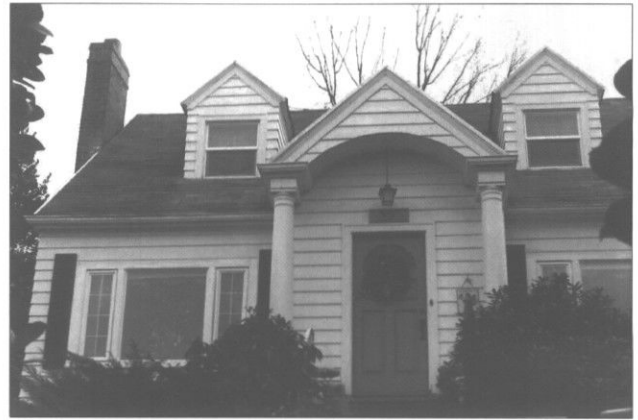
Commencing at the turn of the century and picking up steam in the 1920s, the Period Revival style occurred. Different historical periods were evoked by manipulating forms and materials. Period revival styles in Steilacoom include Tudor, Colonial and Gothic.

### Colonial Revival (1880- 1955)

This style is a revival of the Georgian style of architecture of the American Colonial period. Colonial Revival buildings have symmetrical facades with gable, cross-gable, hip or gambrel roofs, eaves treated like classical cornices with pedimented gables, pedimented entrance porticos with Palladian entrances, windows with shutters, and swag details. They often have classical details, such as dentil moldings, pediments over the doorways, round columns and lunette windows.

#### Characteristics

- Rectangular plan, often with "L" wing
- One or two stories
- Symmetrical, three bay facades, usually with a central, front gabled, portico-like entry and tripartite window openings in the side bays
- Gable, cross-gable, hip or gambrel roof
- Front porch, sometimes wrapped around corner, with wood post supports and classical detailing
- Horizontal wood siding, often painted white
- Paneled door with decorative glass light and overhead transom and/or sidelights
- Windows are double-hung, (usually 1/1)



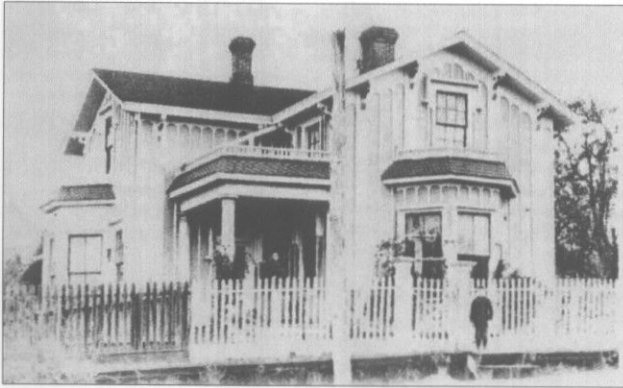
Classical details such as pediments over the doorways and round columns are found on colonial revival structures in Steilacoom.



A colonial revival example with a gambrel roof.



The former Oberlin Congregational Church was built in 1903 and exhibits many elements of the Gothic Revival style, such as the square tower with crenellated parapet and clapboard siding.



Horizontal siding was found on this historic residential example of the Gothic Revival style.

## Gothic Revival (1850 - 1910)

The Gothic Revival style was part of the Romantic movement that valued emotion over rational thought. As a rejection of classicism the most vocal proponent of this style, Andrew Jackson Downing, emphasized vertical lines, deep colors and the use of applied ornament. In form, typically, it has steeply pitched central cross gables or gable ends.

Characteristic detail includes vertical siding, shallow pointed arches on porches and doors, lancet windows, window tracery, finials, pendants, crenelation, and lacy bargeboards. While vertical siding is more prevalent in Gothic Revival structures horizontal siding is found in some cases.

### Characteristics

- Steeply pitched roof
- Cross gable roof plan, or
- Side gable roof plan with central cross gable over the door
- Clapboard or plaster siding
- Quoins
- Decorative barge board along eaves of main gables and dormers
- Two-over-two, double-hung sash windows
- Pediments over windows
- Bay windows
- Lancet windows
- Elaborate porch railings: turned posts, cut-out boards

## **Classical Revival (1895- 1950)**

The style became extremely popular after the Chicago World's Columbian Exposition of 1893, where the style reigned supreme. The stylistic elements are derived from the classical architecture of Greece and Rome with many interpretations and variations.

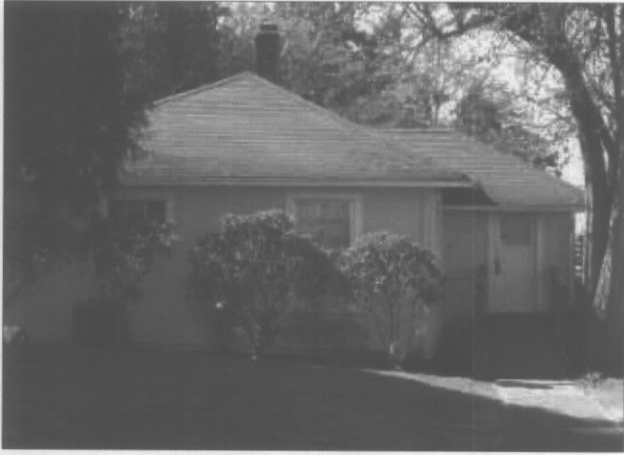
### **Characteristics**

- Classical columns and pediment over the entrance
- Low porch rails with turned balusters
- Hipped or gabled roofs
- Eaves with simple dentils, modillions, frieze
- Panelled doors surrounded by side lights, pilasters and a pediment
- Palladian window (usually on front elevation).
- Narrow, clapboard or stucco siding
- Double-hung windows, 1/1, multi-pane/1, multi-pane/multi-pane, leaded glass in upper sash or transom.



This historic structure was located on the current site of the post office. It exhibits Classical Revival features such as grand columns and Palladian windows.





Beach cottages were simple in form and function.



Wood framing and board and batten siding characterize the typical beach cottage.



Front or wrap around porches with shed roof forms were common on beach cottages.

## **Beach Cottages (1890-1920)**

Small beach cottages were prevalent during the early tourism period of Steilacoom's history. These were modest structures generally consisting of four rooms with a small kitchen area. They were constructed of wood framing with board and batten or shiplap siding. They were generally one to 1 1/2 stories high and the roof form was gable with wooden shingles. Windows often opened to the views of the Puget Sound. Construction of the railroad eliminated some of the beach cottages, but some were moved into town when the railroad was constructed. Some of these examples still survive with minor modifications.

### **Characteristics**

- One to 1 1/2 story
- Gable roof
- Clapboard, Shiplap, shingle or board and batten siding
- Double-hung windows
- Often have shed roof front porch

## Craftsman (1905-1935)

Craftsman homes were originally inspired by two California brothers—Charles Sumner Green and Henry Mather Green—who practiced in Pasadena from 1893 to 1914. Beginning as simple bungalows, the Craftsman style was known as the “ultimate bungalow.” Influenced by the English Arts and Crafts movement and oriental wooden architecture, elements such as low-pitched, gabled roofs, wide eaves, exposed roof rafters and porches with tapered columns were common.

Easily confused with the Shingle Style and most often found in bungalows and in combination with the Colonial Revival, its concern is less with form and texture than the Shingle Style and more with the handmade character of the construction and the materials themselves as they represent a natural as opposed to an aesthetic image.

### Characteristics

- Low-pitched gabled roof
- Decorative beams or braces under gables
- One-over-one, double-hung windows, or
- One-light, fixed window; with fixed transom
- Prominent lintels and sills
- Full or partial, open porch with square posts and tapered arched openings
- Gabled dormers
- Exposed rafters
- Wide eaves
- Outside siding: wood clapboard, stucco
- Concrete or brick foundation



The two Steilacoom homes in the images above exhibit elements of the Craftsman style including exposed rafters, porches, and clapboard siding.



The Anise house c. 1907 is a side gable Craftsman with an ashlar foundation and an exaggerated overhanging roof with exposed rafters.

## Bungalow Style (1905-1935)

The bungalow was generally a small, informal house that developed in California and spread across the country, contributing to major changes in patterns of house building and in the planning of the houses themselves after the turn of the century. Its immense popularity in the United States sprang from a rejection of the constraints of the Victorian era and from the fact that it lent itself well to both modest and impressive house designs.

Many bungalows fall readily into the Arts and Crafts categories, with exposed brackets and rafters, the use of "art" glass in windows and the combination of different textures, such as cobblestone and shingles. Others represent scaled-down Prairie style versions, with low-pitched roofs, broad eaves and simple geometric shapes that provide an overall horizontal appearance.



This Craftsman style bungalow at 1511 Lafayette (c. 1920) exhibits exposed rafters, knee brackets, a full width porch and clapboard siding.

The word "bungalow" denotes a type of building rather than a style of architecture. It is believed that the word comes from a type of East Indian dwelling with broad verandas. Although bungalows display a variety of materials and details, in Steilacoom they are easily recognized by their wide, low-pitched roofs and broad front porches that create a deep, recessed space. They are generally one or sometimes two-story houses.

### Characteristics

- Rectangular plan with one or two stories
- Different roof types: a steeply pitched roof with the ridge line parallel to the street that covers a porch extending the full width of the house and hip-roofs with a shallow pitch
- Exposed rafters, brackets
- Brick, wood shingle or clapboard siding
- Broad eaves
- Thick, tapered porch posts
- Full-width front porch
- Tripartite (divided into thirds) windows
- Rectangular bay windows
- Casement windows
- Large, plate glass windows
- Doors are wooden with panels and windows in the upper third
- Wing walls from the porch
- Dormers that follow the line of the roof
- Use of cobblestone
- Concrete cap around porch wall
- Both sandstone and concrete foundations were historically used
- Concrete foundations generally extend one to two inches beyond the wall
- Arts and Crafts bungalows often had wooden shingles or shakes, cobblestone and brick
- Prairie-style bungalows are usually brick, and sometimes have a brick wainscoting with stucco

## **Tudor Revival (1890-1940)**

As with many styles, the Tudor Revival does not adhere to the source of its inspiration—sixteenth-century English architecture—but instead is a mixture of elements from an American image of medieval forms that resulted in something “quaint.” The development of the Tudor Revival style was associated with the Arts and Crafts movement, in which medieval architecture and crafts were valued as a rejection of the industrialized age. Ironically, the popularity of the style was in large part owing to its exposure through mail-order catalogues such as Sears Roebuck, in which all of the parts of the house were pre-assembled and shipped by rail anywhere in the United States.

### **Characteristics**

- Asymmetrical with irregular plan and massing
- Steeply pitched roof
- Gable or Cross-gabled roof
- Decorative half-timbering
- Decorative masonry on exterior walls or gables
- Recessed entry, usually under a front-facing gable or small gable-roof portico
- Groupings of tall, narrow casement windows, often with leaded, diamond panes
- Rolled edges on roofing to imitate thatch
- Combined use of stucco and brick



Typical Tudor Revival characteristics include a steeply pitched roof and the use of brick.





Ranch homes are clad in brick or wood or a combination thereof. Partially enclosed patios or porches are common. Details include iron or wooden porch supports, decorative shutters and ribbon windows are frequent.

## **Ranch (1935-1980)**

This style (commonly referred to as rambler locally) is loosely based on early Spanish Colonial precedents of the American Southwest, modified by influences borrowed from Craftsman and Prairie modernism. The homes are one story, and tend to be asymmetrical, with low pitch roofs. There are three main roof types - a hipped roof, cross gable and side gable examples. There is usually a moderate overhang, and in some cases, the rafters are exposed as in the Craftsman style. The homes are clad in brick or wood or a combination thereof. Partially enclosed patios or porches are common. Details include iron or wooden porch supports, decorative shutters and ribbon windows are frequent as are larger picture windows.

### **Characteristics**

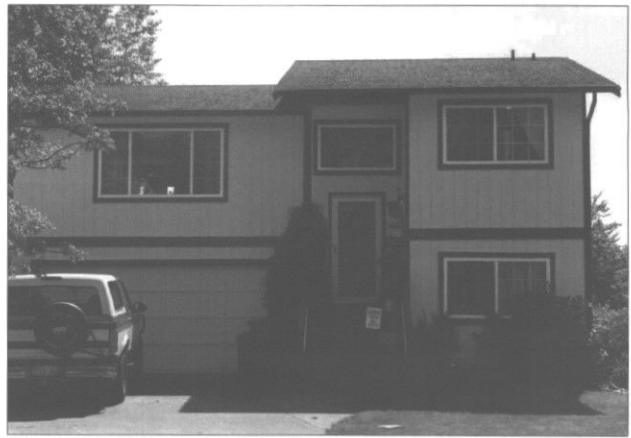
- One story
- Asymmetrical with low pitched roofs
- Hipped, gable or cross-gabled roof
- Clad in wood or brick or a combination
- Often include partially enclosed porch or patio
- Details include decorative shutters, ribbon windows and large picture windows

## **Split Level (1955-1975)**

This style rose as a multi-story modification of the Ranch style house. Split level homes maintain the horizontal feeling, the low pitched roof and the overhanging eaves of the Ranch house, but added a two story unit intercepted at mid height by a one story wing to make three levels of interior space. If one concentrates on the forms, the split level reminds one of a gable front a wing - just expanded. The style shows a wide array of wall claddings, and some detailing reminiscent of Colonial details. A split level form, or a raised cottage form works well in Steilacoom due to the sloping nature of the land.

### **Characteristics**

- Two story
- Asymmetrical with low pitched gable roof
- Clad in wide variety of materials
- Large windows: double-hung, sliding, and picture
- Sliding glass doors leading out to patio
- Lack decorative detailing, aside from decorative shutters and porch-roof supports



Split level homes maintain the horizontal feeling of a Ranch house with the low pitched roof and the overhanging eaves, but added a two story unit intercepted at mid height by a one story wing to make three levels of interior space.



Bair's Store was built in 1895 with a false front. It has a stepped parapet roof and wood clapboard siding.



The Grocery Store has a stepped parapet roof and wood clapboard siding.

## Vernacular Commercial Storefronts (1890-1935)

Usually between one and four stories, the vernacular commercial building is divided horizontally into two distinct bands. The first floor is more commonly transparent, so goods can be displayed, while the second story is usually reserved for residential or storage space. The upper floor is typically supported by a steel beam that spans the glass opening. However, many one-story examples also exist. A kickplate is found below the display window while above the display window, a smaller band of glass, a transom, is seen. Also, the main door is frequently recessed.

These buildings have stone and brick facades. Ornamental detail exists, but is simple, limited to a shallow molding such as a cornice. Some cornices were made of masonry, while others were made of stamped metal. Many carry simplified Italianate detailing. In essence, these buildings lack distinctive detail, contrasting them with the revival styles that were also popular during this period.

### Characteristics

- Cast-iron supported storefronts
- Large display windows
- Transom lights
- Kickplate
- Recessed entry
- Tall second story windows
- Cornice

## Chapter 3

# The Design Traditions of Steilacoom



Puget Sound is one of the key character-defining features of Steilacoom. It was the access to the water that stimulated settlement here. This, and the sloping land that led to the bay directed the layout of streets. Those that ran to the shore provided access to piers and landings. Cross-streets ran parallel to the shore, with each one located progressively farther up the hillside. This afforded views to the water from inland properties.

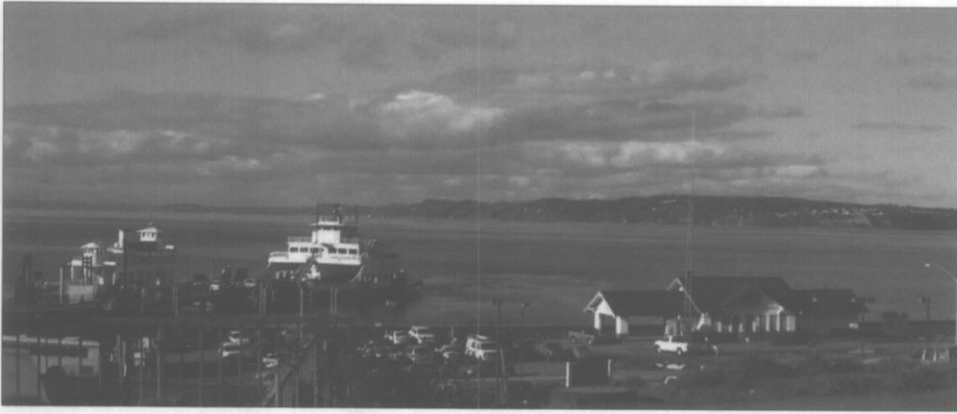
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These features reflect the predominant design characteristics of the core of Steilacoom during the period of historic significance. There are exceptions to these design traditions, but these should not be taken as precedents from which to draw new design. The objective is to reinforce the historic character and therefore those features that survive from that period of historic significance should serve as the context for compatible design.



Key features of Steilacoom were established early in its history: Gable roofs faced toward the water, with generally uniform setbacks. Cross streets sloped toward the sound. (Photo: Tacoma Public Library)





When the railroad extended into Steilacoom, it changed the character of blocks near the waterfront, especially in the Balch addition. Many commercial and residential structures were removed, leaving a more open place. The depot (right) reflects that era and is a key landmark structure.



The historic district consists of portions of two early plats: The Balch addition was established in a grid with "north-south" streets running parallel to the shore. The Chapman addition was established just to the south of the Balch addition. It, too was laid to follow the shoreline, but since the water edge curved more sharply west at this point, the resulting grid was set at approximately 45 degrees off of the other. This led to odd-shaped lots at the intersection of the two plats along Union Avenue. These distinctive features of the street layout should be preserved.



Views to the Sound along cross streets are key features of the historic district.



False fronts appear on surviving commercial type buildings. These conceal gable roofs.

The historic district harbors structures that reflect a variety of land uses. While residential structures are predominant, commercial and institutional buildings add accent. These combine to create distinctive blocks, each with unique characteristics. Some of the noteworthy features are described in this chapter.



In some areas, concentrations of historically significant structures combine to create a strong sense of historic context.

## BLOCK FEATURES

Many blocks within the historic district have features that are shared among several properties. Uniform setbacks of buildings, the character of the street edge and the use of alleys are among the features that may establish distinct patterns that are a part of the historic context.

### Street Patterns



View to the sound, with sloping roofs in the foreground is a key feature.



Views to the sound are maintained along the east-west streets. This is a key feature that should be preserved.

### Views to the sound



Buildings appear to "step down" the hillside in Steilacoom. This provides view opportunities to the sound for many properties.

### Cross streets - views to the sound



Cross streets that lead toward the waterfront provide views to the sound. This is a distinctive feature that should be maintained to the extent feasible.

### Similar roof forms



Sloping roof forms appear on most historic buildings. Of these, the gable form is most typical, although hip and shed forms also are seen. These similar forms appear on primary and secondary structures. As they are repeated along a block, a sense of visual relatedness results. This repetition of similar roof forms is an essential feature of the district that should be maintained.

## BLOCK FEATURES

Within an individual block, there generally are similarities in the basic forms of buildings, the manner in which they are positioned on their sites, and in the character of the street edge.

### Stair-step character of roof lines



Many houses have gable roofs with ridge lines that are parallel to the street edge. Eave lines that follow this pattern accentuate this effect. On blocks with a slope, this results in a stair step effect. In addition, because many are built to similar widths and have similar side yard spacings, a rhythm of building fronts and side yards appears.

### Consistent range of front yard depths



On most residential blocks, houses have generally uniform front yard depths. This results from building setbacks that typically range from fifteen to twenty-five feet in depth. Some exceptions exist, where larger houses sit on larger lots, or irregularly-shaped lots.

### Uniform setbacks



These historic properties convey a sense of visual relatedness because they both are built to a similar height, and have gable ends that face the street.

### Informal street edge



The street edge is "informal" on many residential blocks. Asphalt has an irregular edge, and variety in front yard landscaping contributes to this varied appearance.



## SITE PLAN FEATURES

Similarities exist in the ways in which buildings are placed on their sites. This includes the organization of outdoor space in front yards, the treatment of the street edge and the stepped effect of building foundations.

### Progression of spaces



The transition from public to private outdoor space may be defined quite simply. In this case, steps identify the transition. These are also flanked by rock forms.

### Alignment of eaves



Eave lines running parallel to the street continue an early design tradition on single family buildings. (The brick apartments in the foreground are from a later period and do not reflect the traditional development patterns of the residential portions of the district.)

### Progression of public to private spaces



Most residential properties have a "progression" of outdoor spaces in their front yards: This begins with a walkway at the street edge, which leads into the front yard itself. Then, a porch or stoop defines the entry. Finally, the main door faces the street. In many cases, a transition from the more public street to the yard is defined by a hedge or fence.

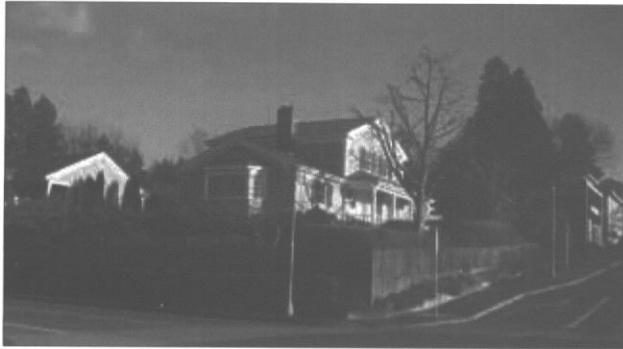
### Parking



On-site parking is subordinate to the building and to the landscape. Where it occurs, it is usually set to the side or the rear, and the amount of paving for driveways is quite limited. In some cases, parking is accessed from the street. Historically, driveways were to the side, and garages were set behind the primary wall plane of the house. This is an important tradition that should be continued.

## SITE PLAN FEATURES

### Uniform fence heights



Fence heights remain consistent on a property. Changes in the slope are taken up in stepped fence designs, or in foundation walls. Larger houses are typically accomplished by creating a compound building form. Compound building forms add interest and reduce perceived mass.

### Transparent fences



A fence, with pickets of staggered heights, is a typical design of the historic context.

### Progression of rear yard spaces



Spaces are more irregular in rear yards, but are sometimes defined by secondary structures. An alley structure is typically smaller in scale than the primary building.

### Front yard fences



Front yard fences have a high degree of transparency, which facilitates partial views into front yards. Historically, fence heights ranged from 30 to 42 inches.

### Driveways



Driveways, where they exit on historic properties, are visually subordinate. They are typically positioned to the side of the house and are relatively modest in their design.



## ENTRANCES/ BUILDING ORIENTATION

A traditional structure has a primary entrance that faces the street and is clearly defined by a porch or other architectural element. This similarity of orientation helps link each building with its neighbors and is a key feature that should be respected.

### Entry facing street



Front doors face the street.

### Two story porch



Some porches are two stories. These usually are seen on larger houses that sit on large lots.

### Rhythm of openings



Front doors and windows align along the street and are found at or above street level.

### Raised stoop



Most entrances are raised above the site grade and are defined by steps.

### One story projecting porch



The primary entrance is typically defined by a porch or stoop.

### Inset porch



This enclosed porch is a later alteration, but it reflects the traditions of the district.

## LANDSCAPES

Variety in landscapes occurs in the historic district. Some yards are quite simple in character, with a lawn and sparse planting. Others are more elaborate. But all of them reflect the region in their plant materials. They also make use of hand-formed walls and fences, of indigenous materials. And most are rather informal in their arrangement. Paved areas are limited to walkways, small patios and driveways.

### Fences



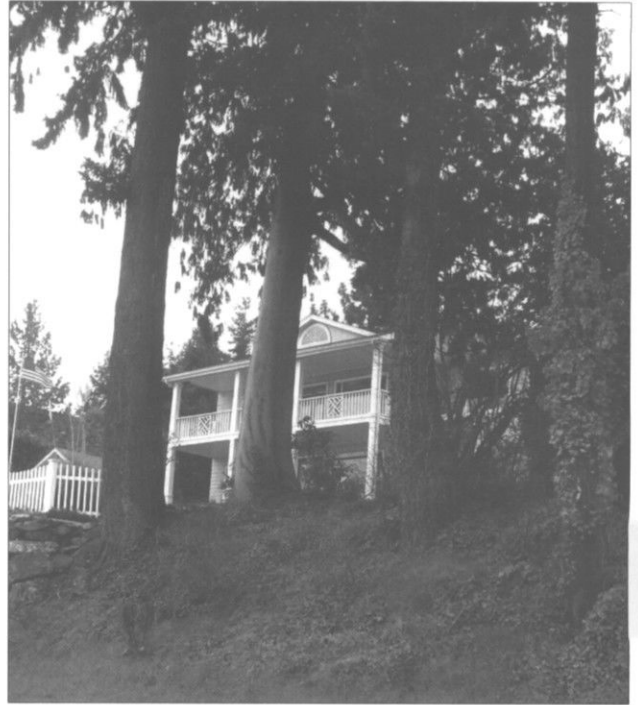
Fences are typically set on simple stone or concrete foundations that appear to blend with the setting.

### Hedges



Hedges define the edges of many historic properties.

### Mature trees



Mature trees are distinctive features of many lots in the historic district. Many of these were planted during the period of historic significance and should be maintained as much as possible.

## BUILDING FORMS

Traditional buildings are simple rectangular solids, which then may be embellished with porches, ells or dormers. Some styles are very basic in form, while others are more complex. Nonetheless, one fundamental characteristic is that one simple volume is the primary form. This is a key feature that should be respected.

### Rectangle with hip roof



A simple rectangular form is the basic building block of most traditional structures.

### Rectangle with clipped gable



Many structures are simple box forms, with small attachments, including porches.

### Subordinate attached elements



A simple primary form is sometimes embellished with attachments, such as dormers and porches.

### Stepped forms



Some buildings step down in height toward the Sound. This reflects the topography of the district and also provides views from upper story windows.



Simple building shapes and slopes of roofs combine along a block to provide a sense of visual continuity.

## BUILDING FORMS

Traditional buildings also exhibit a range of sizes for their primary forms. Smaller buildings may be no more than twenty-five feet wide. The primary form of a larger structure may extend to about forty feet. Nonetheless, there is a distinct limit to the range of these dimensions. Any structure that is wider than forty feet is created by combining smaller components.

### Wall plane length



A simple rectangular building is often given more variety by a change in wall plane. Historically, a typical wall plane was less than 40 feet in length. After that, a jog in the wall line usually occurred. Balconies, porches and dormers added more interest and helped reduce the perceived scale of the building mass.

### Gable roof with shed dormer



A combination of simple roof forms creates a complex arrangement in many cases. In this case, some of these shed dormers may be later alterations, but they reflect early traditions.

### Roof ridge length



The length of a single roof ridge typically was forty feet or less.

### Two and a half stories



Most traditional structures are one or two stories in height. This two and a half story structure is among a few documented in the historic period. It sits on a noticeably large lot.



## BUILDING FORMS, MASS & SCALE

The manner in which building shapes are arranged and the ways in which doors and windows form a composition on the building front are also key features of traditional building designs.

### Symmetrical composition



Many houses have a symmetrical organization. A central entry is defined by a porch and roof dormer.

### Central form with symmetrical wings



A central form, with subordinate wings divides the mass of the building.

### Varied Massing



Some buildings have a varied massing. Many buildings are divided into "modules" that keep the structure in scale with smaller buildings in the area.

### Asymmetrical composition



Many houses are composed of two or three simple volumes. Smaller elements are then attached.

## BUILDING FORMS, MASS & SCALE

Additions reflect the evolution of buildings in the historic district. Traditionally, these remained subordinate to the primary structure. They typically were located to the rear, although some examples of side additions also exist.

### Connected volumes



In some cases, a "connector" links the primary building with a rear addition.

### Side additions



Some buildings have expanded to the sides. Each reflects the evolution of the building.

### Rear additions and outbuildings



In many cases, the overall mass of building on a site is divided into separate structures. Additions that remain subordinate to the primary structure also contribute to this appearance of an overall smaller scale.

### Rear addition



The overall building mass of a site is often divided into modules. In this case, a secondary structure is connected to the main house.

This shed addition is placed to the side.

### Shed form addition





## BUILDING MATERIALS

The palette of building materials is rather limited in the historic district. Wood siding, in different lap profiles and as shingles, dominates. A few examples of brick also exist. The scale and texture of these traditional materials contribute to the character of the district.

### Masonry



Rare examples of brick exist.

### Wood siding



Lap siding is a typical material.

### Wood shingle siding



Wood shingles have historic precedence.

### Wood roof shingles



Historically, wood shingles were used on most structures. Many have been replaced with composition shingles.

## LAFAYETTE STREET CONTEXT

Lafayette Street reflects a more mixed character, which includes a variety of commercial and institutional structures. This "Main Street" character is a key feature that is different from the residential portions of the historic district. This distinction should be respected.

### Street orientation



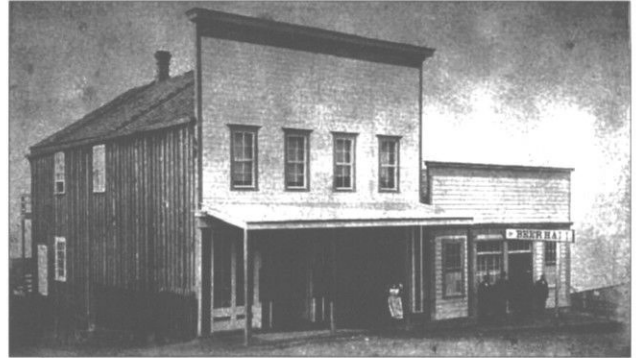
Buildings on Lafayette Street are oriented to the street. Commercial buildings have display windows at the street level.

### Varied forms



Building forms are more varied here. Flat lines of false fronts exist with gable forms on other structures.

### Storefront alignment



The alignment of storefronts is a design tradition.



Canopies and awnings are a part of the tradition of commercial buildings.

### Additions



Additions set to the rear and side preserve the historic character of the front of the building.

## INSTITUTIONAL PROPERTIES

Traditionally, institutional properties, including churches, schools and town hall, had more distinctive forms that reflected their position as public-oriented uses.



A historic image of the Steilacoom Catholic Church (also known as Church of the Immaculate Conception) is one of the only remaining institutional structures from the pioneer period of the town.



Today the Steilacoom Catholic Church retains its historic integrity and continues to serve the community.



The City Hall is an impressive structure along Lafayette Street with the main entrance defined by a portico and columns.



The former Oberlin Congregational Church was built in the Gothic Revival style with unique elements such as the square bell tower.

## HISTORIC MARKERS

The sites of many parts of Steilacoom's pioneer history are designated by historic markers which can be found throughout the town. These are also important features to the district.



Historic markers are found at the sites of events and features of Steilacoom's pioneer history and are important features of the district.

# Chapter 4 Design Principles

This chapter presents basic principles that apply in the Historic District and to individually registered historic properties. It includes a discussion of the Secretary of the Interior's Standards for Treatment of Historic Properties. Within the Historic Preservation Code of the Town of Steilacoom, the Secretary of the Interior's Standards for the Rehabilitation of Historic Properties are specified as the standards to be used for development projects involving historic district properties. These Design and Development Standards reflect the Town's interpretations of the Secretary's Standards as they would apply to historic properties in Steilacoom generally, and specifically to the Historic District included herein. The majority of projects will be using the Rehabilitation Standards found in Chapter 5. Consideration of development projects using the other three treatments should be discussed with the Town's Historic Preservation Officer.

## The Secretary of the Interior's Standards

The U.S. Secretary of the Interior publishes a set of standards for the treatment of historic properties that forms the basis for many preservation programs. These standards describe four treatment categories.

The four treatments are:

- Preservation
- Rehabilitation
- Restoration
- Reconstruction

While each project/property must be evaluated on an individual basis, these basic principles should serve as a beginning approach.

The National Park Service, the division of the Department of the Interior that administers the federal preservation program, outlines four treatment options for buildings on the National Register. These options are organized in a clear hierarchical framework. That is, the first is the preferred course of action, the second next, and so on. The following excerpt is from a Technical Bulletin published by the National Park Service, titled "Toward a Common Language," written by Kay D. Weeks, that outlines the four treatments:

"The first treatment, **Preservation**, places a high premium on the retention of all historic fabric through conservation, maintenance and repair. It

reflects a building's continuum over time, through successive occupancies, and the respectful changes and alterations that are made."

"**Rehabilitation**, the second treatment, emphasizes the retention and repair of historic materials, but more latitude is provided for replacement because it is assumed the property is more deteriorated prior to work."

(Both Preservation and Rehabilitation standards focus attention on the preservation of those materials, features, finishes, spaces, and spatial relationships that, together, give a property its historic character.)

"**Restoration**, the third treatment, focuses on the retention of materials from the most significant time in a property's history, while permitting the removal of materials from other periods."

"**Reconstruction**, the fourth treatment, establishes limited opportunities to recreate a non-surviving site, landscape, building, structure, or object in all new materials."

They may apply to an individual resource and may also apply to a grouping of buildings.

For the most part, the Rehabilitation approach is the one that applies to Steilacoom's historic properties, although the other approaches also will apply in limited circumstances. Key ideas for each of these treatments are also summarized in

**Note:**

The term "Preservation" is used in two senses in this document:

1. First, the term "Preservation" is used as defined by the Secretary of the Interior, which is as a specific "treatment" approach for historic resources. (The complete SOI definition is presented on page 4-1.)
2. Second, the term is used in the more general way typically used by lay people, which encompasses all aspects of preservation, restoring and rehabilitating historic resources. In most places in this document, the second meaning applies.

the NPS paper, reflecting the policies set forth in the Secretary's Standards (46 CFR 68).

### **Application of the Secretary's Treatments to Steilacoom**

The "Preservation" approach, which focuses on maintaining a property in its current condition, is not likely to have many applications at this point in time because most of the historic structures require some form of rehabilitation or restoration first. This is also true for historic landscapes. It may be that later after some properties are rehabilitated or restored, the preservation treatment may be more applicable.

In terms of treatment of existing buildings with historic significance, the "Rehabilitation" approach is the most applicable because it recognizes the broader span of time that each of these properties represents and acknowledges the inherent flexibility needed in addressing the individual circumstances of each property and allows for the preservation of the various layers of history that exist.

For rehabilitation, greater flexibility may be considered for contributors that are not individually significant, particularly to the face of a building that is less "key" to defining the character of a property or historic district. For some property types, the rear of a property is less key and, in some cases, this may also be true of the sides of some of these properties.

The "Restoration Approach" will be appropriate only for a unique property in which a specific point in time is to be conveyed.

Finally, the "Reconstruction Approach" is likely to have limited application for entire properties.

## **The Basic Principles for Preservation in Steilacoom**

While the standards provide direction for specific design issues, some basic principles of preservation form the foundation for them. The following preservation principles apply in Steilacoom:

**1. Respect the historic design character of the building.**

Don't try to change a building's style or make it look older than it really is. Confusing the character by mixing elements of different styles is not appropriate.

**2. Protect and maintain significant features and stylistic elements.**

Distinctive stylistic features or examples of skilled craftsmanship should be treated with sensitivity. The best preservation procedure is to maintain historic features through proper maintenance from the outset so that intervention is not required. This includes rust removal, caulking, limited paint removal and reapplication of paint.

**3. Preserve key, character-defining features of the property.**

Key features are those that help convey the character of the resource as it appeared during its period of historic significance. These may include the basic structural system and building materials, as well as windows, doors, porches and ornamentation. Typically, those features that are on the front of a building or that are highly visible from a public way will be most important.

**4. Repair deteriorated historic features, and replace only those elements that cannot be repaired.**

Maintain the existing material, using recognized preservation methods whenever possible.



# Basic Principles for Historic Preservation

## The Concept of Historic Significance

What makes a property historically significant? It is generally recognized that a certain amount of time must pass before the historical significance of a property can be evaluated. The National Register, for example, suggests that a property be at least 50 years old or have extraordinary importance before it may be considered for listing.

The Historic Preservation Code of the Town of Steilacoom states that a property may be significant when:

- It is associated with events that have made a significant contribution to the broad patterns of national, state or local history;
- It is associated with the lives of persons significant to Steilacoom's past;
- It embodies the distinctive characteristics of a type, period or method of construction or that represents the work of a master or that it possesses high artistic values; or it represents a significant and distinguishable entity whose components may lack individual distinction, or
- It has yielded, or may be likely to yield, information important in prehistory or history.

Additional information on criteria and significance for the Steilacoom Register of Historic Places may be found within Section 2.14.050 of the Historic Preservation Ordinance.

## Period of Significance

Every historic resource has a period of significance—or the time span during which it gained architectural, historical or cultural importance. A property is significant because it represents or is associated with a particular period or specific date in history. Frequently, this period of significance is its construction date and may also include the dates of subsequent additions or alterations. Portions of the building fabric that date from the period of significance typically contribute to the character of the structure.

## Concept of “Integrity”

In addition to being historically significant, a property also must have integrity—a sufficient percentage

of the structure must exhibit characteristics from the period of significance. The majority of the building's structural system and its materials should date from that time and its key character-defining features also should remain intact. These may include architectural details, such as dormers and porches, ornamental brackets and moldings, materials such as exterior siding, as well as the overall mass and form of the building. It is these elements that allow a building to be recognized as a product of its time.

## Alterations

Many historic houses have experienced alterations over time, as design tastes changed or need for additional space occurred. In some cases, an owner would add a wing for a new bedroom, or expand the kitchen. These early alterations typically were subordinate in scale and character to the main building. Alterations were often executed using materials that were similar to those in use historically.

Some early alterations may have taken on historic significance of their own. One constructed in a manner that was compatible with the original building and that is associated with the period of significance may merit preservation in its own right.

In contrast, more recent alterations usually have no historic significance. Some later additions detract from the character of the building and may obscure significant features, particularly enclosed porches. Removing such additions or alterations may be considered.

This tradition of alterations is anticipated to continue. It is important, however, that new alterations be designed in such a manner that they preserve the historic character of the primary structure.

# Chapter 5 Rehabilitation of Historic Structures

The following design standards apply when considering rehabilitation projects. These standards will be used in formal reviews of proposed changes to historic resources as identified in the Steilacoom Municipal Code section 2.14.050 C. They should also be used by property owners and their architects, when developing designs for alterations to and strategies for rehabilitation or repair of historic structures and/or their features.

The Washington State Historic Building Code (SHBC) also contains information and design standards for accessibility, door widths, energy conservation, and earthquake stabilization. This code should be consulted for most rehabilitation projects. For more information about the SHBC, follow the State Building Code link on the Washington State Building Code Council web site and look for Washington State Historic Building Code: Chapter 51-19 WAC.

[www.sbcc.wa.gov/](http://www.sbcc.wa.gov/)



By following the design standards presented in this document a homeowner can reasonably expect results similar to the before and after conditions shown here. (San Jose, CA)



Protect and maintain significant stylistic features, such as these windows, eave trim and porch columns and railings. (Steilacoom, WA)

## Treatment of Character-Defining Features

Preserve historic architectural features and details. Historic features, including original materials, architectural details and window and door openings contribute to the character of a structure and are referred to as character-defining features. They should be preserved when feasible. Continued maintenance is the best preservation method.

### 5.1 Preserve and maintain significant stylistic and architectural features.

- Porches, turned columns, brackets, exposed rafter tails and jigsaw ornaments, if historic, are examples of architectural features that should not be removed or altered.
- The best preservation procedure is to maintain historic features from the outset so that intervention is not required. Employ preventive measures such as rust removal, caulking, limited paint removal and reapplication of paint. These should not harm the historic materials.
- Maintain character-defining features.
- Do not remove or alter architectural details that are in good condition or that can be repaired.

### 5.2 Avoid adding elements or details that were not part of the original building.

- For example, details such as decorative millwork or shingles should not be added to a building if they were not an original feature of that structure.

### 5.3 Protect architectural details from moisture accumulation that may cause damage.

- Regularly check details that have surfaces which can hold moisture for long periods of time.

Deteriorated architectural details should be repaired rather than replaced, whenever possible. In some cases, original architectural details may be deteriorated. Horizontal surfaces such as chimney caps and window sills are likely to show the most deterioration because they are more exposed to weather. When deterioration occurs, repair the material and any other related problems. It is also important to recognize that all details weather over time and that a scarred finish does not represent an inferior material, but simply reflects the age of the building. Therefore, preserving original materials and features that show signs of wear is preferred to replacing them.

**5.4 Repair only those features that are deteriorated.**

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

**5.5 When disassembly of a historic element is necessary for its restoration, use methods that minimize damage to the original materials.**

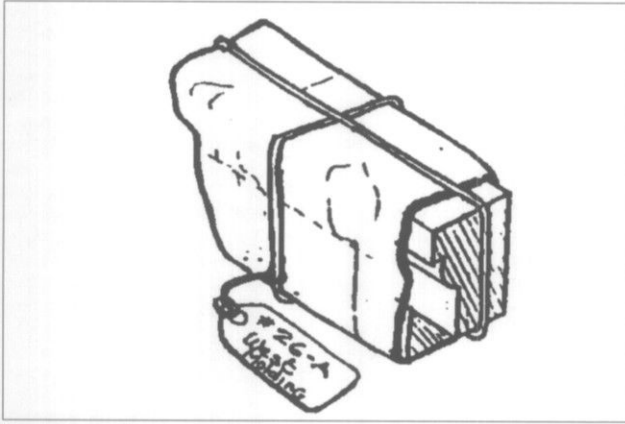
- When disassembly of a historic feature is required during restoration, document its location so it may be repositioned accurately. Always devise methods of replacing disassembled details in their original configuration.

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

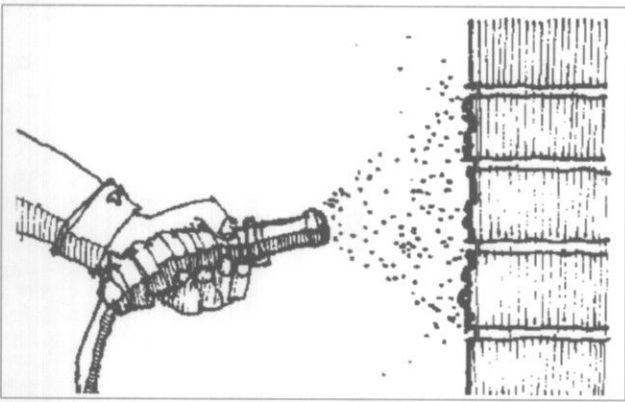
- Consult with the Town of Steilacoom for techniques that are generally considered appropriate.
- When choosing preservation treatments, use the gentlest means possible that will achieve the desired results.
- Employ treatments such as rust removal, caulking, limited paint removal and reapplication of paint or stain.



Where an architectural feature, such as this porch support and rail, is damaged it should be repaired rather than replaced. Compare this photo with the after condition (bottom photo) where the porch supports have been remounted to the steps and a fresh coat of paint has been applied. (Napa, CA)



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



Inappropriate: Use approved technical procedures for cleaning, refinishing and repairing historic materials. Harsh cleaning methods, such as sandblasting, can damage the historic materials and change their appearance.



Replace missing original details in kind. (Oysterville, WA)

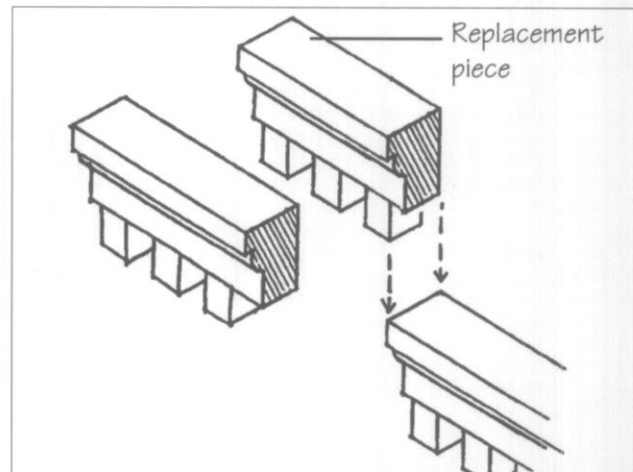
Replace historic features in-kind when restoration is not an option. While restoration of the original feature is the preferred alternative, in-kind replacement is also an option. In the event replacement is necessary, the new material should match that being replaced in design, color, texture and other visual qualities. Replacement should occur only if the existing historic material is beyond repair.

**5.7 Replacement of missing or deteriorated architectural elements should be accurate.**

- The design should be substantiated by physical or pictorial evidence to avoid creating a misrepresentation of the building's history.
- Use the same kind of material as the original when feasible. However, a substitute material may be acceptable if the size, shape, texture and finish convey the visual appearance of the original.

**5.8 When reconstruction of an element is impossible, develop a new design that is a simplified interpretation of it.**

- This is appropriate when inadequate information exists to allow for an accurate reconstruction.
- The new element should be similar to comparable features in general size, shape, texture, material and finish.



Appropriate: Where replacement is required, remove only those portions that are deteriorated beyond repair.



## Original Materials

Preserve primary historic building materials whenever feasible. In Steilacoom, wood lap siding and shingles were the predominant materials seen on residential buildings. Brick and stone were reserved for foundations and chimneys, as well as some “high-style” homes or institutional buildings. Historic building materials and craftsmanship add textural qualities as well as visual continuity and character to the streetscape and should be preserved.

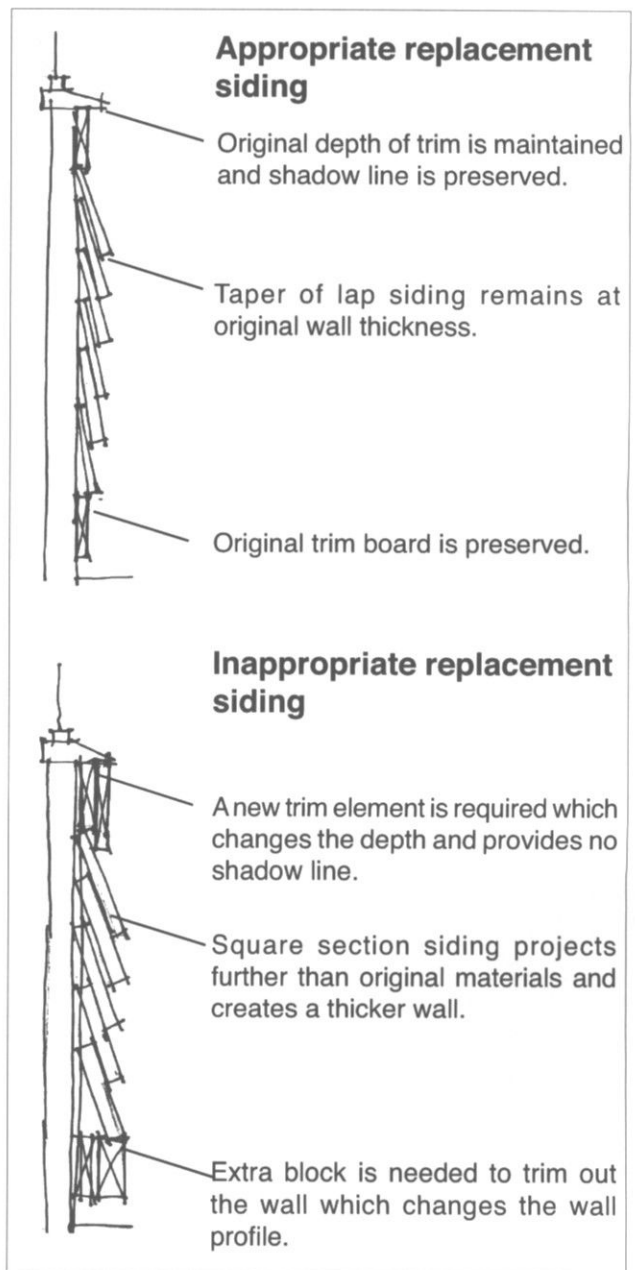
In some cases, historic building materials may be deteriorated. When deterioration occurs, repair the material and any other related problems. Frequently, damaged materials can be patched or consolidated.

In other situations, however, some portions of the material may be beyond repair. In such a case, consider replacement. In the case of primary historic building materials, the new material should match the original. If wood siding had been used historically, for example, the replacement also should be wood. It is important, however, that the extent of replacement materials be minimized, because the original materials contribute to the authenticity of the property as a historic resource. Even when the replacement material exactly matches that of the original, the integrity of a historic building is to some extent compromised when extensive amounts are removed. This is because the original material exhibits a record of the labor and craftsmanship of an earlier time and this is lost when it is replaced.

It is also important to recognize that all materials weather over time and that a scarred finish does not represent an inferior material, but simply reflects the age of the building. Preserving original materials that show signs of wear is therefore preferred to their replacement.



Retain and preserve original wall and siding materials.



The profile of replacement siding helps to explain the differences between an appropriate and an inappropriate replacement material.



Appropriate: Consider removing later covering materials that have not achieved historic significance. Compare the top photo with the one below, after the synthetic siding was removed. Note how the lap dimensions on the original siding are much smaller. (St. Charles, MO)

### 5.9 Retain and preserve original wall and siding materials.

- Avoid removing materials that are in good condition or that can be repaired in place. Avoid replacing a major portion of an exterior wall that could be repaired.
- In many cases, original building materials may not be damaged beyond repair and do not require replacement. Cleaning, repainting or restaining, ensuring proper drainage and keeping the material clean may be all that is necessary.
- All wood surfaces should be painted or stained.

### 5.10 Do not cover or obscure original facade materials.

- If original materials are presently covered, consider exposing them once more.
- Covering of original facades not only conceals interesting details, but also interrupts the visual continuity along the street.
- Any material—such as vinyl, aluminum, stucco, fiber-cement siding, imitation brick and even wood—is inappropriate as a covering of historic materials.

**5.11 Preserve masonry features that define the overall historic character of the building.**

- Examples are walls, porch piers and foundations.
- Brick or stone which was not painted historically should not be painted.

**5.12 Preserve the original mortar joint and masonry unit size, the tooling and bonding patterns, coatings and color, when feasible.**

- Original mortar, in good condition, should be preserved in place.

**5.13 Repoint only those mortar joints where there is evidence of moisture problems or when sufficient mortar is missing.**

- Duplicate the old mortar in strength, composition, color, texture and joint width and profile.

**5.14 Maintain protective coatings to retard drying and ultraviolet damage.**

- If the building was painted historically, it should remain painted, including all trim. If the building was stained historically, it should remain stained.

**5.15 Plan repainting carefully.**

- Good surface preparation is key.
- The complete removal of old paint, by the gentlest means possible, should be undertaken only if necessary to the success of the repainting.
- Prepare a good substrate (primer) and use compatible paints or stains. Some latex paints will not bond well to earlier oil-based paints without a primer coat.



Commence with building cleaning after any repointing has completely cured.



Protect wood siding and other wood surfaces with a painted finish. (San Jose, CA)



Repair deteriorated, primary building materials by patching, piecing-in, consolidating or otherwise reinforcing them. (Sacramento, CA)



Appropriate: Repair wood features by patching or piecing-in new wood elements that match the original. (Sacramento, CA)

Original materials that have deteriorated over time should be repaired rather than replaced, whenever possible.

**5.16 Repair deteriorated, primary building materials by patching, piecing-in, consolidating or otherwise reinforcing them.**

- Avoid the removal of damaged materials that can be repaired.
- Use the gentlest means possible to clean a structure. Perform a test patch to determine that the cleaning method will cause no damage to the material's surface. Many procedures can actually result in accelerated deterioration or damage materials beyond repair.
- Use technical procedures for removal of hazardous materials that preserve, clean, refinish or repair historic materials and finishes.

Replace original building materials in-kind when repair is not an option. In most cases, an original detail can be repaired using consolidants. However, if the detail has deteriorated to the extent that, if consolidants were used, the detail would be unstable or original profiles and moldings would be obscured, then repair may not be an option.

**5.17 When replacement of facade material is needed, use materials similar to those employed historically.**

- Match the original in composition, scale and finish when replacing exterior siding material. If the original material is wood clapboard, for example, then the replacement material should be wood as well. It should match the original in size, the amount of exposed lap and surface finish.
- Smooth textured fiber-cement siding (such as Hardi Plank Siding®) is an acceptable replacement material for a non-primary facade when it holds a similar texture, appearance and reveal dimension to wood siding and the historic trim elements will remain in their original position. (See also *Preservation Brief #16: The Use of Substitute Materials on Historic Building Exteriors.*)



- Do not use synthetic materials, such as aluminum or vinyl siding or panelized brick, as replacements for primary building materials.
- If substitute materials must be used, they should match the original in appearance as closely as is possible.

## Porches

Preserve a porch in its original condition and form. A porch is one of the most important character-defining elements of a facade. Porches help to provide visual interest to a building, and can influence its perceived scale, protect entrances and pedestrians from rain and provide shade in summer.

### 5.18 Maintain an original porch, when feasible.

- Maintain the existing location, shape, details and posts of the porch.
- Missing or deteriorated decorative elements should be replaced to match existing elements; e.g., match the original proportions and spacing of balusters when replacing missing ones.
- Avoid using a porch support that would be substantially smaller than other supports on the porch or than that seen historically.
- Do not remove an original porch from a building.

### 5.19 Enclosing a porch with opaque materials that destroy the openness and transparency of the porch is inappropriate.

- Where a porch must be enclosed, use transparent materials (such as glass) and place them behind the balusters and balustrade to preserve the visual character of the porch.

### 5.20 Where building codes stipulate that new porch railings lower than 36 inches in height be augmented or corrected to raise their effective height to 36 inches, consider the following:

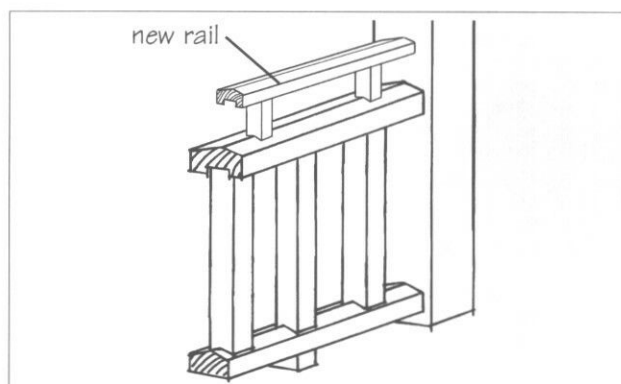
- Provide a smaller railing above the historic railing to achieve a greater overall railing height.



Preserve an original porch. Avoid using a porch support that would be substantially smaller than other supports on the porch or than seen historically. (Memphis, TN)

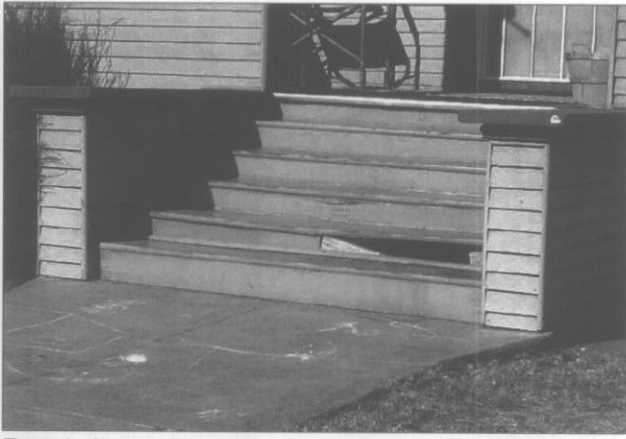


Appropriate: Where a porch must be enclosed, use transparent materials and place them behind the balusters and balustrade to preserve the visual character of the porch. (San Jose, CA)



Appropriate; Consider providing a smaller railing above the historic railing to achieve a greater overall railing height.





Repair those elements of a porch that are deteriorated. (Napa, CA)



Repairing rather than replacing porch elements always is the preferred approach. (Washington, MO)

Repair a deteriorated porch instead of removing or replacing it. The preferred treatment for an altered porch is to repair it, rather than replace it altogether. This approach is preferred because the original materials contribute to its historic character. Even when replaced with an exact duplicate, a portion of the historic building fabric is lost; therefore, such treatment should be avoided when feasible.

**5.21 Repair those elements of a porch that are deteriorated.**

- Removing damaged materials that can be repaired is not appropriate.

**5.22 Consider restoring an altered porch back to its original design and configuration.**

- If the historic design of the porch is unknown, then base the design of the restoration on other traditional porches on buildings of a similar architectural style.
- If the original porch steps have been replaced with concrete, consider restoring them to their original, wood condition. If termite control is of concern, then consider only making the bottom step concrete and not the entire stair assembly.

Replace a missing porch with one that appears similar to that seen historically. While replacing an entire porch is discouraged, it may be necessary in some cases. When a porch is to be replaced, the first step is to research the history of the structure to determine the appearance and materials of the original porch. The most important aspects of a replacement design are its location, scale and materials. Unless reconstructing a porch from historical documentation, it is not necessary to replicate the details of the original porch or a porch design copied from a similar style structure. However, it is important that new details be compatible with the design of the porch and the style of the structure.

**5.23 When porch replacement is necessary, it should be similar in character, design, scale and materials to those seen traditionally.**

- The size of a porch should relate to the overall scale of the primary structure to which it is attached.
- Base the design of a replacement porch on historical documentation if available.
- Where no evidence of the historic porch exists, a new porch may be considered that is similar in character to those found on comparable buildings.

**5.24 Porch supports should be of a substantial enough size that the porch does not appear to float above the entry.**

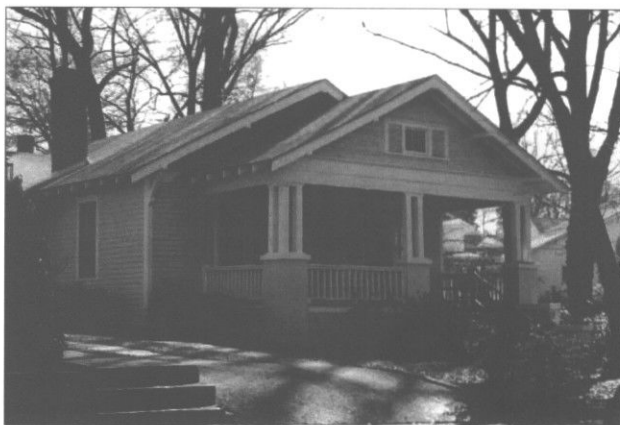
- Wood columns are best for most structures in Steilacoom.
- Brick or stone may be appropriate for some architectural styles.

**5.25 A porch should use similar materials to that seen historically.**

- Use materials similar to those seen historically. Wood decking, steps, balustrades and porch supports (sometimes with brick piers) were most common.
- While matching original materials is preferred, when detailed correctly and painted appropriately, fiberglass columns may be considered.
- Do not replace a wood porch decking and steps with concrete.



Inappropriate: This porch has experienced an inappropriate alteration; wrought iron supports have replaced wood piers. Compare it with its “twin” in the photo below. (Spartanburg, SC)



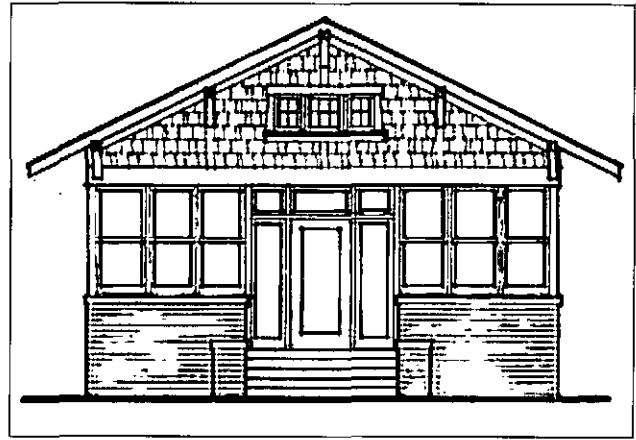
Appropriate: When reconstructing a porch, use supports that are of adequate size. The design of this porch was based on neighboring buildings of similar character and age. (Spartanburg, SC)



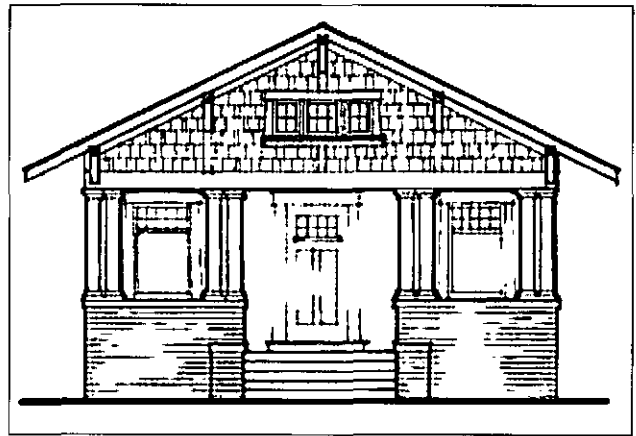
Appropriate: Use materials similar to those seen historically. Wood decking was most common. (Pasadena, CA)

## PORCH REHABILITATION ILLUSTRATIVE CASE STUDIES

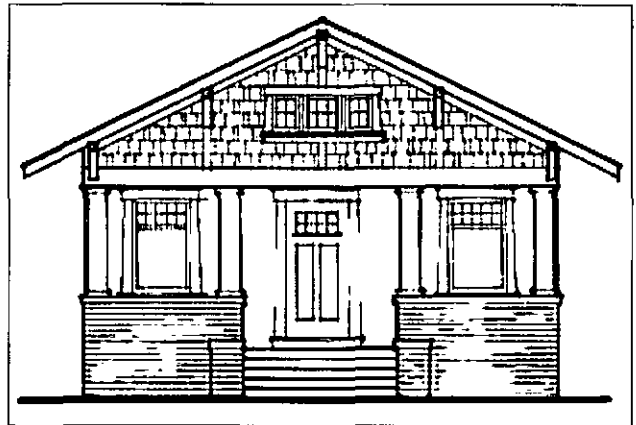
This case study illustrates the options available when rehabilitating a porch. These examples define the more preferred approach as well as an acceptable alternative.



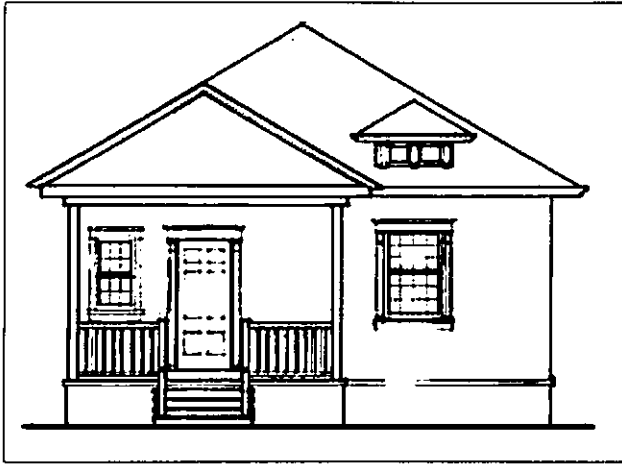
**Existing Condition:** Craftsman style house with an enclosed porch, which is a later addition.



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



**Acceptable Approach, when historical documentation is not available:** Craftsman style house with a simplified interpretation of a traditional porch design.



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



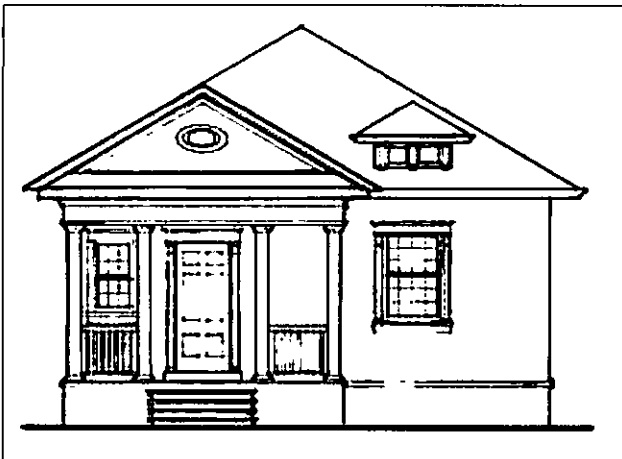
**Existing Condition:** A folk or vernacular style house with the original porch removed.



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



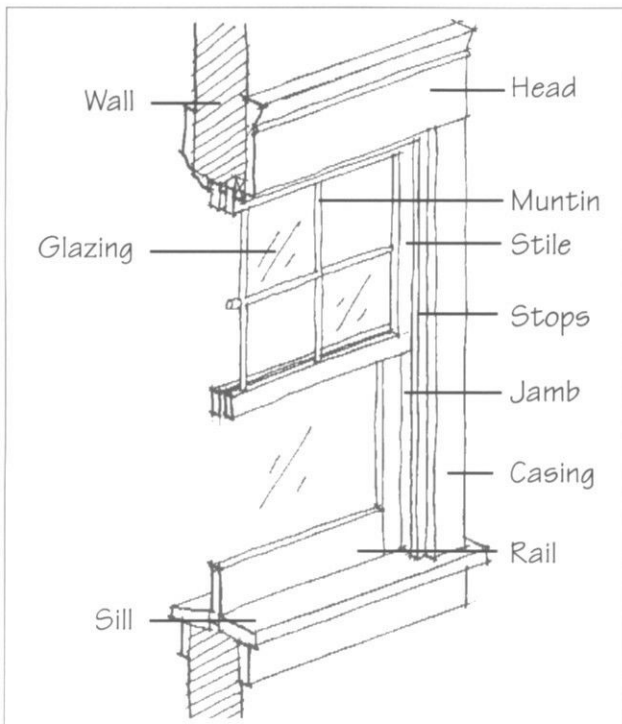
**Preferred Approach, when historical documentation is available:** A folk or vernacular style house with a replacement porch designed similar to that seen historically.



**Acceptable Approach, when historical documentation is not available:** Neoclassical style house with a simplified interpretation of a traditional porch design.



**Acceptable Approach, when historical documentation is not available:** A folk or vernacular style house with a simplified interpretation of a traditional porch design.



Typical double-hung window components.



Windows and doors are some of the most important character-defining features of a structure. (Steilacoom, WA)

## Windows and Doors

Preserve the size and shape of windows and doors because they significantly affect the character of a structure. Windows and doors are some of the most important character-defining features of a structure. They give scale to buildings and provide visual interest to the composition of individual facades. These features are inset into relatively deep openings in a building wall or they have surrounding casings and sash components that have substantial dimensions. They also cast shadows that contribute to the character of the building.

Properly maintained, original windows and doors will provide excellent service for centuries. Most problems that occur result from lack of maintenance. The accumulation of layers of paint on a wood sash may make operation difficult. Using proper painting techniques, such as removing upper paint layers and preparing a proper substrate, can solve this problem.

Water damage and ultraviolet degradation caused by sunlight are also major concerns. If surfaces fail to drain properly, water may be introduced. Damage occurs when the painted layer is cracked or peeling. In most cases, windows are not susceptible to damage if a good coat of paint is maintained.

### 5.26 Preserve the functional and decorative features of original windows and doors.

- Repair frames and sashes by patching, splicing or reinforcing.
- Use original windows, doors and their hardware when they can be repaired and reused in place.

### 5.27 Maintain original window and door proportions.

- Altering the original size and shape is inappropriate.
- Do not close down an original opening to accommodate a smaller window.
- Restoring original openings which have been altered over time is encouraged.



**5.28 Maintain the historic window arrangement on a primary facade.**

- Creating a large surface of glass where it did not exist historically is inappropriate on a primary facade.
- Where large areas of glass are necessary, consider placing them on secondary facades. Also, divide them into several smaller windows that are in scale with those seen traditionally.

In some cases, owners may be concerned that an older window is less efficient in terms of energy conservation. In winter, for example, heat loss associated with an older window may make a room uncomfortable and increase heating costs. In fact, most heat loss is associated with air leakage through gaps in an older window that are the result of a lack of maintenance, rather than loss of energy through the single pane of glass found in historic windows. Glazing compound may be cracked or missing, allowing air to move around the glass. Sash members also may have shifted, leaving a gap for heat loss.

Repairing an original window and adding a storm window will provide more energy savings than a new window with double-glazing. (See *Preservation Briefs #3: Conserving Energy in Historic Buildings*, #9: *The Repair of Historic Wooden Windows* and #13: *The Repair and Thermal Upgrading of Historic Steel Windows*.)

**5.29 Maintain the energy efficiency of historic windows by replacing glazing compound, repairing wood members and installing weather stripping.**

- If additional energy savings are a concern, consider installing a storm window.
- A storm window may be applied to the interior or the exterior of the window. It should be designed to match the historic window divisions such that the exterior appearance of the original window is not obscured.
- Should these actions not provide the desired efficiency, replacing an existing window with a more energy efficient window may be considered; however, this window must follow standards 5.26 through 5.29 as well as 5.31 through 5.36.

Maintenance tips for windows:

- Maintain a good coat of paint on all exposed surfaces.
- Replace old glazing compound.
- Install new weather stripping to reduce air leaks.



Inappropriate: Do not add new window or door openings on character-defining facades. (San Jose, CA)



Do not add new window or door openings on character-defining facades. (Sacramento, CA)

Repair a deteriorated window or door instead of replacing it or enclosing the opening altogether. The replacement of historic windows or doors represents the loss of character-defining historic features, and as such should not be undertaken. First, consider the repair of deteriorated windows or doors instead of their wholesale replacement.

**5.30 Repair wooden window and door components by patching, piecing-in, consolidating or otherwise reinforcing the wood.**

- Remove built-up paint on both the interior and exterior surfaces.
- Disassemble sash components and repair or stabilize the wood.
- Re-glazing, or replacement of the putty that holds in glass lights, may also be necessary.
- Repair and refinish the frame as needed.
- Replace broken sash cords with new cords or chains.
- Install new weather-stripping.
- Repaint the wooden members of the repaired and reassembled window or door.
- Avoid the removal of damaged wood that can be repaired.

**5.31 Do not add new window or door openings on character-defining facades.**

- This is especially important on primary facades.
- Greater flexibility in installing new windows or doors may be considered on side and rear elevations.

**5.32 If security is a concern, consider using wire glass, tempered glass, laminated glass or clear security film.**

- These should be installed on the interior of the window or door whenever feasible.
- The use of steel bars is inappropriate.

Replace a window or door that is damaged beyond repair with one similar to that seen historically.

**5.33 When window or door replacement is necessary, match the replacement to the original design as closely as possible.**

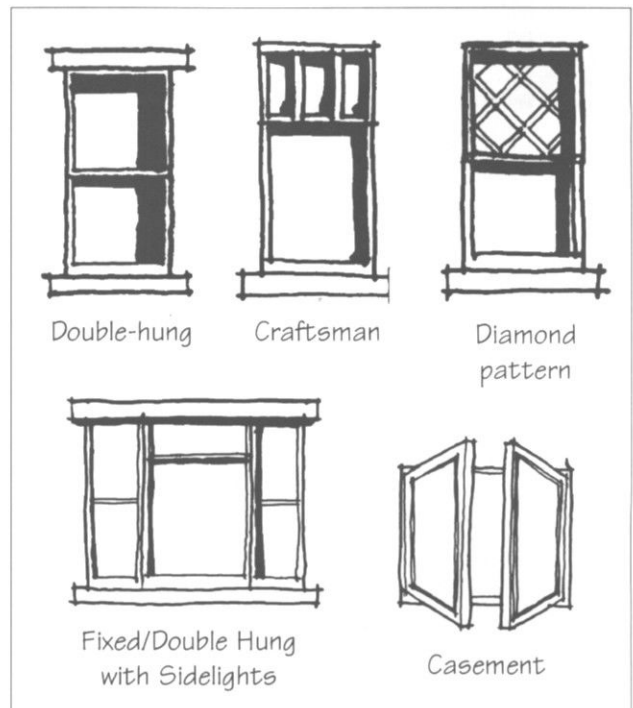
- If the original window is double-hung, then the replacement should also be double-hung. Match the replacement also in the number, dimension and position of glass panes.
- Windows and doors that do not reflect the character of the building are inappropriate.
- While raw, unpainted metal or plastic windows are inappropriate, a substitute material may be considered if it will match those of the original in dimension, profile and finish.
- Preserve the original casing, when feasible.
- Also consider using a salvaged historic door as a replacement.
- The historic window styles from the period of significance for the Historic District are multi-paned, 9/9, 6/6, 2/2 and from the Craftsman Era, 3/1 and 4/1. Historic window treatments include single paired, tripartite and banded windows.
- Consider retaining and storing historic windows and doors when they are replaced.

**5.34 A new opening should be similar in location, size and type to those seen traditionally.**

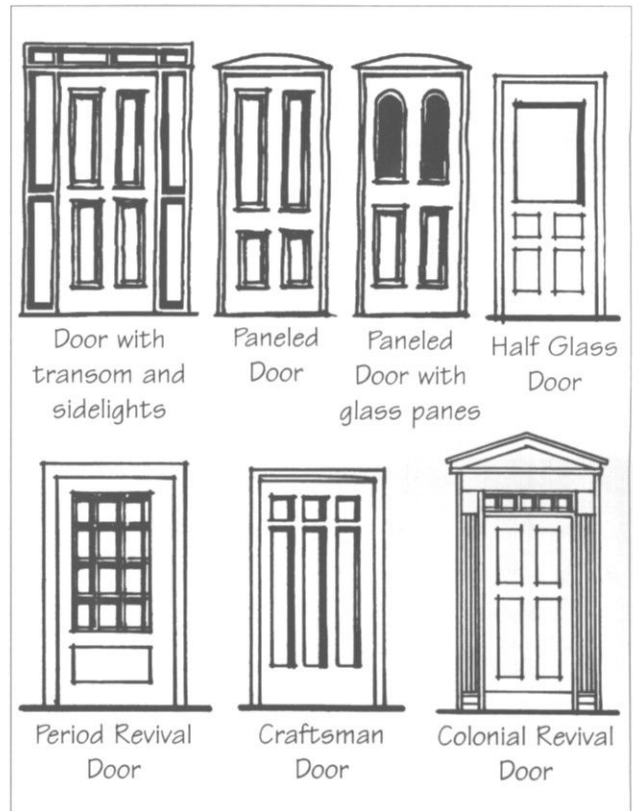
- Windows should be simple in shape, arrangement and detail. Unusually shaped windows, such as triangles and trapezoids, are inappropriate.



If window replacement is necessary, then all windows being replaced should be the same style as those seen historically. The window in the photo above is inappropriate. (Sacramento, CA)

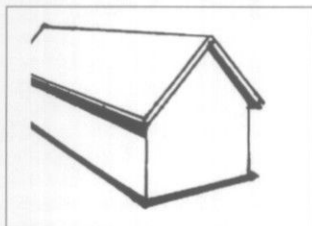


Typical window types on historic buildings in Steilacoom.

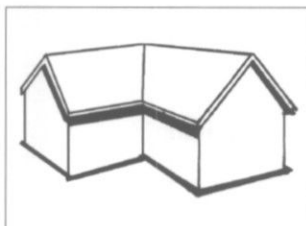


Typical primary door types seen on historic structures.

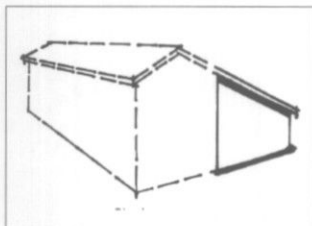
## Typical Roof Types Found in Steilacoom



Gabled roof



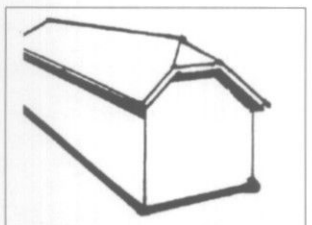
Cross-Gabled roof



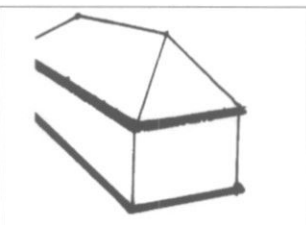
Shed roof



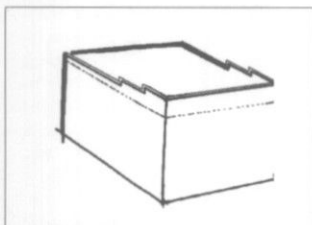
Gambrel roof



Clipped Gable roof



Hipped roof



Flat roof (commercial)



Most residential roof forms are pitched, such as gabled (pictured), hipped and gambrel roofs. (Steilacoom, WA)

**5.35 New windows and doors should be finished with trim elements similar to those used traditionally.**

- This trim should have a dimension similar to that used historically.

**5.36 On a new or replacement window fake wooden muntins may be considered if they create the same effect as true divided lights.**

- Often, this means that muntins will need to be used on both the inside and outside of the window.
- If adding muntins consider their width in relation to those used traditionally.

## Roofs

Preserve the original form and scale of a roof. Although the function of a roof is to protect a building from the elements, it also contributes to the overall character of the building. The character of the roof is a major feature for most historic structures. When repeated along the street, the repetition of similar roof forms contributes to a sense of visual continuity for the neighborhood. In each case, the roof pitch, its materials, size and orientation are all distinct features that contribute to the character of a roof. Gabled and hip forms occur most frequently, although shed and flat roofs appear on some building types.

**5.37 Preserve the original roof form.**

- Most residential roof forms are pitched, such as gable, hipped, mansard and gambrel roofs.
- Avoid altering the angle of a historic roof. Instead, maintain the perceived line and orientation of the roof as seen from the street.
- Retain and repair roof detailing.
- Often repairing a basically sound roof can be much less expensive than a complete replacement. If a new roof is necessary, try to match the color, material and pattern of the old as closely as possible.

**5.38 Regular maintenance and cleaning is the best way to keep a roof in good shape.**

- Look for breaks, or holes in the roof surface, and check the flashing for open seams.
- Watch for vegetation, such as moss and grass, which indicates accumulated dirt and retained moisture. This can lead to a damaged roof.



Regular maintenance and cleaning is the best way to keep a roof in good shape. (Steilacoom, WA)

**5.39 Preserve the original eave depth.**

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

**5.40 Minimize the visual impacts of skylights and other rooftop devices as seen from the street.**

- The addition of features such as skylights should not be installed in a manner such that they will interrupt the plane of the historic roof. They should be lower than the ridgeline.
- Flat skylights that are flush with the roof plane may be considered on the rear and sides of the roof. Locating a skylight on a front roof plane should be avoided.
- Bubbled or domed skylights are inappropriate.



Look for breaks or holes in the roof surface, and check the flashing for open seams. (Sacramento, CA)



Preserve the original eave depth. The shadows created by traditional overhangs contribute to one's perception of the building's historic scale. (Steilacoom, WA)





Roof materials are major elements in the street scene and contribute to the character of individual building styles. (Steilacoom, WA)



Appropriate: Composition shingles are an acceptable roofing material. (Napa, CA)



Roof materials are the most susceptible to deterioration, and their replacement may become necessary in time. (San Jose, CA)

Use roof materials in a manner similar to that seen historically. A variety of roof materials exist. Today, the use of composition shingles dominates. Roof materials are major elements in the street scene and contribute to the character of individual building styles. However, they are the most susceptible to deterioration, and their replacement may become necessary in time.

**5.41 Preserve original roof materials.**

- Avoid removing roof material that is in good condition. Replace it with similar material only when necessary.

**5.42 Replacement roof materials for a historic structure should convey a scale and texture similar to those used traditionally.**

- A roof replacement material should be in keeping with the original architectural style of the structure.
- New roof materials should match the original in scale, color and texture as closely as possible. Keep in mind that the materials used historically may not be available or may not be allowed under local building code.

## Adaptive Use

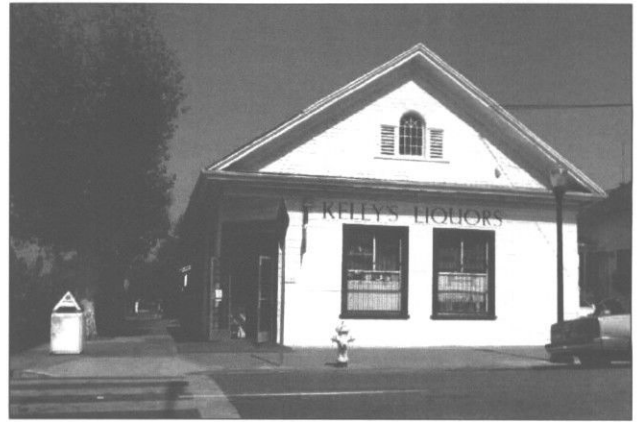
Respect the historic character defining features of a residential building when adapting it to a commercial use. Converting a building to a new use that is different from that which its design reflects is considered to be “adaptive use.” For example, converting a residential building to an office is adaptive use. A good adaptive use project retains the historic character defining features of the building while accommodating its new function.

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

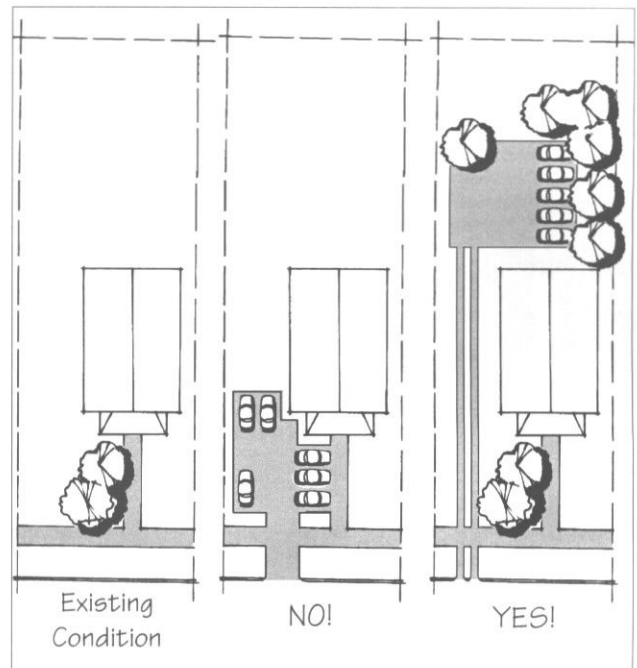
- Building uses that are closely related to the original use are preferred. An example would be the conversion of a residential-type building to an office. This can be accomplished without radical alterations to either the interior or exterior of the structure.
- Avoid altering porches and original windows and doors.

### 5.44 Minimize the visual impact of parking areas.

- A parking area should be located to the rear of a site.
- Do not use a front yard for parking. Instead, use a long driveway, or alley access, that leads to parking located behind a building.
- Consider using ribbon paving to minimize



A successful adaptive use project will maintain the residential characteristics of a building while clearly identifying itself as a business. (San Jose, CA)



Do not use a front yard for parking. Instead, use a long driveway, or alley access, that leads to parking located behind a building.

## Chapter 6

# Standards for Historic Commercial Buildings

These design standards apply to historic commercial properties in Steilacoom. They apply in addition to the general rehabilitation standards presented in Chapter 5. The Town's early commercial buildings were basic woodframe structures with traditional false front architectural detailing. The size of the buildings varied upon use, smaller structures provided services such as a barber shop, while larger structures held stores and rooming houses.

There was a diversity of shapes and ornamentation, but most of the structures were of similar size and all maintained the same orientation to the street with limited or no setback from the property line. Commercial structures were clustered in groups, with residential structures often interspersed between the groupings. Steilacoom's retail establishments were generally small in scale and easily blended into the residential character of the community.

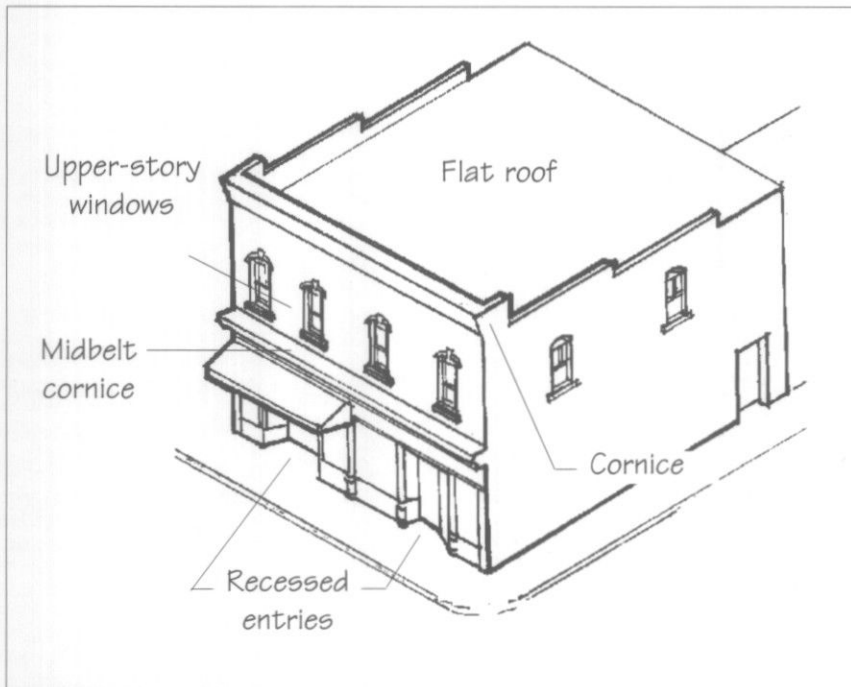
Historically some businesses were operated out of residential structures. Today there is a tradition of adaptive re-use of both commercial structures for residential use and vice versa.



The town's early commercial buildings were basic woodframe structures with traditional false front architectural detailing.



This Commercial Street structure has had a varied history, but has maintained its orientation, mass, scale and roof form. It first served as a hotel, then as a mattress factory (as seen to the left) and now serves as a multifamily apartment building. Historic photo courtesy of Steilacoom Historical Museum Association



The renovation of a commercial structure should maintain the character-defining elements of the building type.



Typical character-defining features seen at Bair Drug include original wall materials, large display windows and a set back entry.

## Character-Defining Features

Character-defining features of historic properties collectively establish a sense of place, provide human scale and add rich detail to the street and should be preserved. Typical features include: original wall materials, decorative cornices, vertically-oriented upper-story windows, larger first-floor openings and trim around openings.

**6.1 For a commercial storefront building, a rehabilitation project should preserve these character-defining elements:**

- **Display windows:** The main portion of glass on the storefront, where goods and services are displayed.
- **Transom:** The upper portion of the storefront, separated from the main display window by a frame.
- **Kickplate:** Found beneath the display window. Sometimes called a bulkhead panel.
- **Entry:** Usually set back from the sidewalk in a protected recess.
- **Upper-story windows:** Windows located above the street level. These usually have a vertical orientation, and appear to be less transparent than the large expanse of glass in the storefront below.
- **Cornice molding:** A decorative band at the top of the building. A **midbelt cornice** may sometimes be found separating some floors.



## Storefronts

Many downtown storefronts have components seen traditionally on commercial buildings. The repetition of these standard elements creates a visual unity on the street that should be preserved.

Although these elements are common among buildings, many of the elements relate to the period of construction and style of architecture of the building and are thus presented differently. If the storefront elements are defining of their architectural style or period of construction, they should be preserved.

However, on some buildings the specific design of individual storefront elements was not integral to the architectural style of the building. For example, in some styles, the position of the entryway is important to the design of the building, whereas in others it is not and its location moved around due to function. When this is the case and a feature (e.g., the location of the door) is not integral to the style of the building, it can be altered (e.g., the entryway can be moved or stairs to upstairs can be added.)

The repetition of the standard storefront elements creates a visual unity on the street that should be preserved. When planning for the rehabilitation of a storefront, an evaluation of the building's historic integrity should be made. Researching archival materials such as historic photos and building plans can be helpful in understanding the role of the storefront and its relationship to the building style and the street wall. An analysis of the existing building for any clues to the location of glass, window supports and transoms can also provide clues to a missing or altered storefront feature. Preserving significant historic storefronts or restoring an altered or missing storefront element are important preservation goals.

### 6.2 Preserve the historic character of a storefront when it is intact.

- This will help maintain the interest of the street to pedestrians.
- If the storefront glass is intact, it should be preserved.



If a storefront is altered, consider restoring it to the original design. (Compare with the two photos of the same building below.)



Using historic photographs can help in determining the original character. (Compare with below.)



This rehabilitation preserves surviving details and reconstructs missing ones.





The size and shape of the storefront are important characteristics that contribute to the integrity of a historic commercial building.

**6.3 If a storefront is altered, consider restoring it to the original design.**

- If evidence of the original design is missing, use a simplified interpretation of similar storefronts. The storefront still should be designed to provide interest to pedestrians.

**6.4 An alternative design that is a contemporary interpretation of a traditional storefront is appropriate.**

- Where the original is missing and no evidence of its character exists, a new design that uses the traditional elements may be considered.
- However, it must continue to convey the characteristics of typical storefronts, including the transparent character of the display windows, recessed entries and cornices, to name a few.
- Altering the size of a historic window opening or blocking it with opaque materials is inappropriate.
- Note that in some cases an original storefront may have been altered early in the history of the building and the alterations have taken on significance. Such changes should be preserved.

## Windows and Doors

Original windows and doors are important features that help convey the early character of a building. These elements should be preserved, when feasible.

**6.5 Maintain a historically significant storefront opening.**

- The size and shape of the storefront are important characteristics that contribute to the integrity of a historic commercial building. Avoid altering the shapes of these features.
- If these elements have already been altered, consider restoring them if their original condition can be determined.

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

- The upper glass band of a traditional storefront introduced light into the depths of a building. These bands are found on many historic storefronts, and they often align at the same height. The shape of the transom is important to the proportion of the storefront, and it should be preserved in its historic configuration, whenever possible.
- If the original glass is missing, install new glass. However, if the transom must be blocked, use it as a sign panel or a decorative band, but be certain to retain the original proportions.



Retain the original shape of the transom glass in a historic storefront. Removing or covering up the transom opening is inappropriate.

### 6.7 Preserve historic upper-story windows.

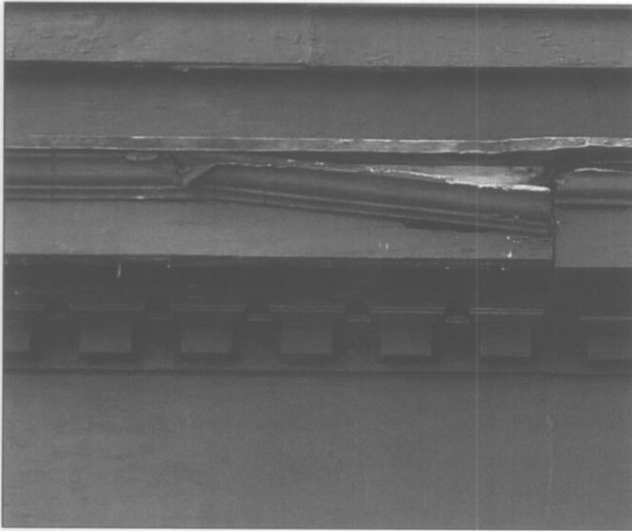
- Historically, upper-story windows had a vertical emphasis. The proportions of these windows contribute to the character of each commercial storefront. Don't block them down or alter their size.
- Consider reopening windows that are currently blocked.
- Maintain the historic sash as well. Repair sash, rather than replace it, when feasible.

## Entries

The repetition of recessed entries provides a rhythm of shadows along the street that helps establish a sense of scale and identifies business entrances. This pattern should be maintained.

### 6.8 Maintain recessed entries where they are found.

- Restore the historic recessed entry if it has been altered.
- Avoid positioning an entry flush with the sidewalk.



Repair those features that are damaged.

**6.9 Where an entry is not recessed, maintain it in its original position, when feasible.**

- However, it may be necessary to comply with other code requirements, including door width, swing and construction. If so, an alteration may be considered.
- In some cases, entries must comply with accessibility requirements of the Americans with Disabilities Act. Note, however, that some flexibility in application of these regulations is provided for historic properties.

### **Kickplates**

A kickplate, or bulkhead, was a popular feature of most commercial buildings. This feature should be preserved.

**6.10 Retain an original kickplate as a decorative panel.**

- The kickplate, located below the display window, adds interesting detail to the streetscape and should be preserved.

**6.11 If the original kickplate is missing, develop a sympathetic replacement design.**

- Wood, metal and masonry are appropriate materials for replacements.
- Coordinate the color of the kickplate with other trim elements on the building.

## Cornices

Most historic commercial buildings have cornices to cap their facades. Their repetition and general alignment along a street contribute to the visual continuity on a block and should be preserved.

### 6.12 Preserve the character of the cornice line of a historic building.

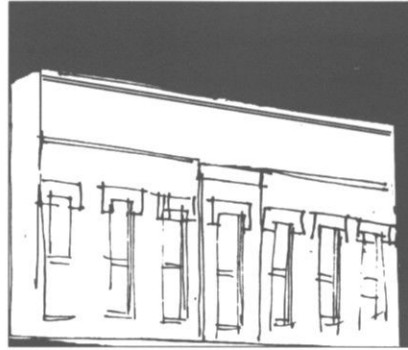
- This may be a straight or stepped parapet.

### 6.13 Reconstruct a missing cornice, when historic evidence is available.

- Use early photographs to determine design details of an original cornice.
- The substitution of another old cornice for the original may be considered, provided that the substitute is similar in appearance to the original.

### 6.14 A simplified interpretation also is appropriate if evidence of the original is missing.

- Appropriate materials include stone, brick and stamped metal. Concrete and resin cast products may also be used.



If the cornice is missing from a building, consider reconstructing it. (See below.)



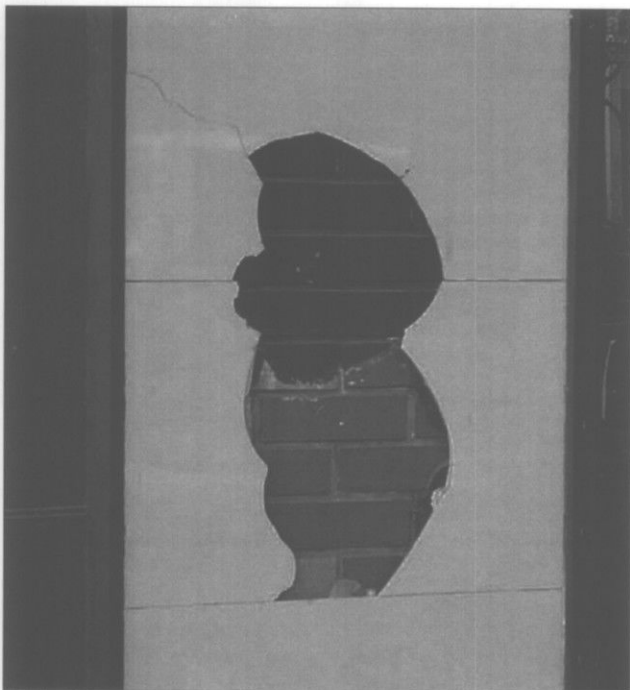
Reconstruct a missing cornice when historic evidence is available.



A simplified interpretation also is appropriate if evidence of the original is missing.



Don't cover or obscure original facade materials.



If the original material has been covered, uncover it if feasible.

## Facade Materials

Original exterior building materials provide a sense of scale and texture and often convey the work of skilled craftsmen. These original building materials should not be covered, damaged or removed.

### 6.15 Historic building materials and craftsmanship add textural qualities, as well as visual continuity and character to the streetscape, and should be preserved.

- Wood siding is the dominant building materials and their character and finish should be preserved.

### 6.16 Protect historic material surfaces.

- Don't use harsh cleaning methods, such as sandblasting, that could damage the finish of historic materials.
- If chemical cleaners are used, a test patch should be reviewed.

### 6.17 Protect masonry from water deterioration.

- Provide proper drainage so water does not stand on flat surfaces or accumulate in decorative features.
- Provide a means to drain water away from foundations to minimize dampness. Do not permit downspouts to direct water to the foundation.
- DO NOT use a sealant, or clear coat, to protect masonry. A sealant will prevent proper breathing and cause moisture to be trapped inside the masonry.
- However, if masonry was painted historically, then it may be appropriate to repaint.

### 6.18 Don't cover or obscure original facade materials.

- Covering original facades not only conceals interesting detail, but also interrupts the visual continuity along the street.
- If the original material has been covered, expose it if feasible.



**6.19 If material replacement is necessary, use materials similar to those employed historically.**

- Wood siding is the primary wall material for most buildings, while brick and stone were used on a limited basis. Metal was used for window, door and storefront surrounds.
- Substitute materials may be used if they match the original in appearance.

## **Design of Additions to Historic Commercial Buildings**

Many buildings have experienced additions over time, as the need for more space occurred. An addition should be designed such that the historic character of the building can still be perceived. When planning a new addition to a historic structure, the negative effects that may occur should be minimized. While some destruction of original materials is almost always a part of constructing an addition, such loss should be minimized.

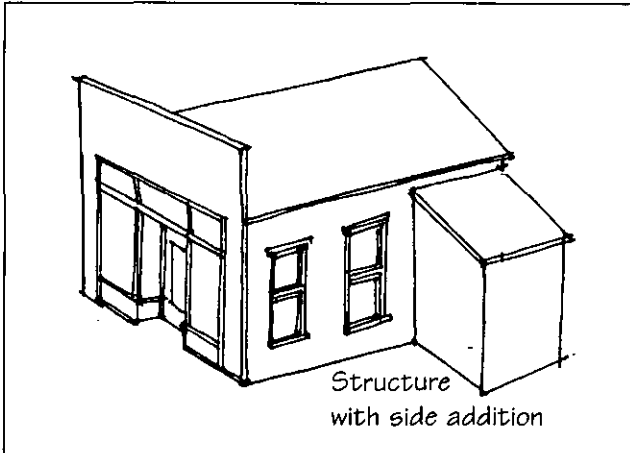
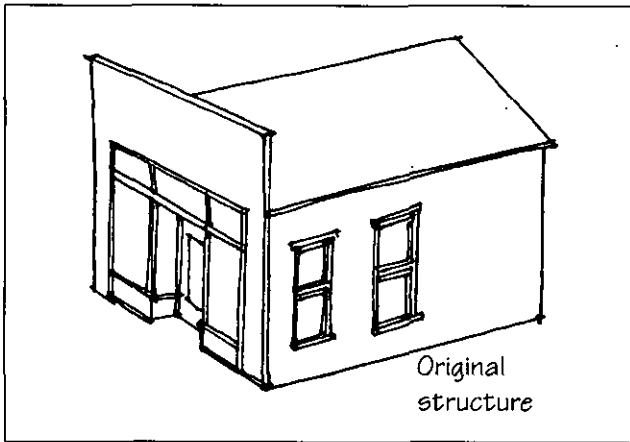
Three distinct types of additions should be considered. First, a ground-level addition that involves expanding the footprint of a structure may be considered. Such an addition should be to the rear or side of a building. This will have the least impact on the historic character of a building, but there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

Second, an addition to the roof may be designed that is simple in character and set back substantially from the front of a building. In addition, the materials, window sizes and alignment of trim elements on the addition should be compatible to those of the existing structure.

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



An addition should be designed such that the historic character of the building can still be perceived. The structure above has an addition that is placed to the rear of the original building with a change in height that provides a distinction between the historic and the new construction.



An addition may be made to the side of a building if it maintains the alignment of storefront elements, moldings and cornices that exist on the main part of the building and its surrounding context. The side addition shown in the above illustration is appropriate.

**6.20 An addition should be compatible in scale, materials and character with the main building.**

**6.21 An addition should not damage or obscure historically or architecturally important features.**

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

**6.22 Design an addition such that the historic character of the original building can still be interpreted.**

- A new addition that creates an appearance inconsistent with the historic character of the building is inappropriate. For example, an addition that is more ornate than the original building would be out of character.
- An addition that seeks to imply an earlier period than that of the building also is inappropriate because it would confuse the history of the building.

**6.23 An addition should be subtly distinguishable from the historic building.**

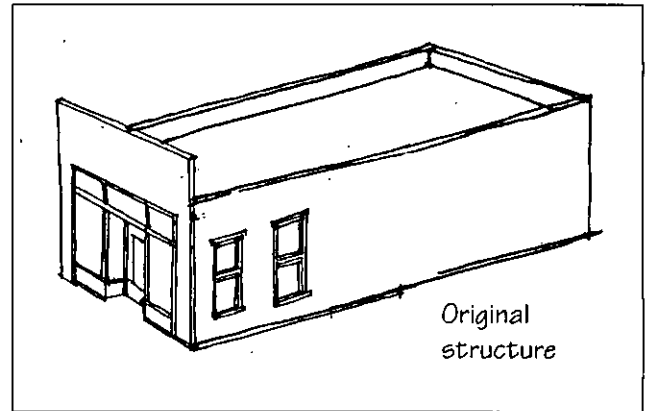
- An addition should be made distinguishable from the historic building, even in subtle ways, so that the character of the original can be interpreted.

**6.24 An addition may be made to the rear or side of a building if it does the following:**

- An addition should maintain the alignment of storefront elements, moldings, cornices and upper-story windows that exist on the main part of the building and its surrounding context.

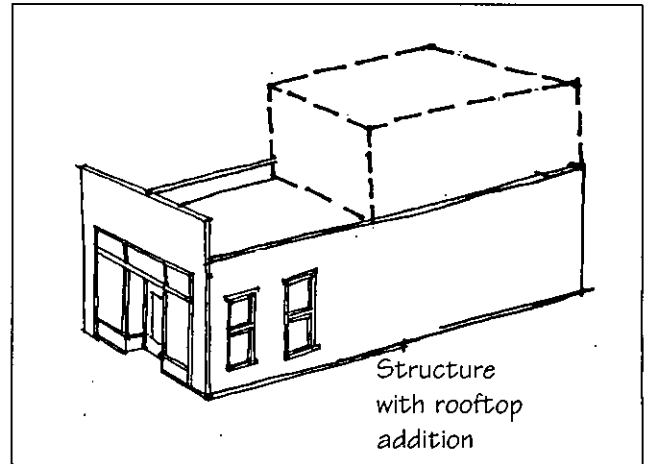
**6.25 An addition may be made to the roof of a building if it does the following:**

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



**6.26 In limited circumstances, an addition may be made to the roof of a building and not be set back from character-defining facades, if it does the following:**

- An addition should be distinguished from the existing building. A change in material or a decorative band can be considered to accomplish this.
- An addition should maintain the alignment of storefront elements, moldings, cornices and upper-story windows that exist on the main part of the building.
- The addition should also be compatible in scale, texture and materials with the original.



The rooftop addition shown above provides a set back from the primary, character-defining facade, which preserves the perception of the historic scale of the building.

## Chapter 7

# Additions to Historic Structures

These standards apply to historic structures that are specifically identified in the Steilacoom Municipal Code as Contributing or Individually Listed on the Steilacoom Register of Historic Places. Many structures have experienced additions over time. In some cases, an owner would add a wing for a new office, or expand the kitchen. In other cases, owners simply added dormers to an existing roof, creating more usable space in an old attic and converting it to habitable space, without increasing the footprint of the structure.

The tradition of adding on to structures is anticipated to continue in Steilacoom. It is important, however, that new additions be designed in a manner that respects the character of the original structure. It is also recommended that designers, architects and contractors become well-versed on the intent and purpose of these design standards. Also note that for many of the design topics presented in this chapter other Town regulations may also apply. Please consult the Town of Steilacoom before planning a project to determine which requirements are applicable.

An early addition typically was subordinate in scale and character to the original structure. The height of the addition was usually positioned below that of the main structure and it was often located to the side or rear, such that the primary facade remained visually predominate. It was often constructed of materials that were similar to those in use historically, usually wood siding.



This historic photo of the Webster House, built in 1855 shows the side addition that was used as a general store.



Many structures, such as the Webster House c. 1855 at 1706 Commercial Street, have experienced additions over time. This structure had an early addition that was removed in the mid-1900s (see photo at left) and retains rear additions.

## **Basic Principles for New Additions**

When planning an addition to a historic structure, one should minimize negative effects that may occur to the historic building fabric. While some destruction of historic materials is almost always a part of constructing an addition, such loss should be minimized.

The addition also should not affect the perceived character of the structure. In most cases, loss of character can be avoided by locating the addition to the rear. The overall design of the addition also must be in keeping with the design of the historic structure as well. At the same time, it should be distinguishable from the historic portion, such that the evolution of the structure can be understood.

Keeping the size of the addition small, in relation to the main structure, also will help minimize its visual impacts. If an addition must be larger, it should be set apart from the historic structure, and connected with a smaller linking element. This will help maintain the perceived scale and proportion of the historic part.

It is also important that the addition not obscure significant features of the historic structure. If the addition is set to the rear, it is less likely to affect such features.

One also should consider the effect the addition may have on the character of the district, as seen from the public right-of-way. For example, a side addition may change the sense of rhythm established by side yards in the block. Locating the addition to the rear could be a better solution in such a case.

Decks are also considered as additions to a historic structure. The main concern with regards to the addition of a deck is that it not visually alter one's perception of the historic structure. A deck should not be placed on a primary facade, only on a subordinate facade. The addition should minimize the loss of any historic building material, should not cover historic features and follow should the general standards to additions. Scale, material and finishes are important considerations when designing a deck that preserves the historic character of the structure.

Two distinct types of additions are addressed: First, ground level additions, which involve expanding the footprint of the structure are often used as a means of adding more living space. These are typically located to the rear.

Secondly, rooftop additions may be designed by installing new dormers to provide more headroom in an attic space. In either case, an addition should be sited such that it minimizes negative effects on the structure and its setting. In addition, the roof pitch, materials, window design and general form should be compatible with its context.



## Preservation of Historically Significant Additions

Preserve additions that may have developed significance in their own right. Some early additions may have taken on historic significance of their own. One constructed in a manner that was compatible with the original structure and that is associated with the period of historic significance may merit preservation in its own right. Such an addition should be carefully evaluated before developing plans for its alteration.

In contrast, more recent additions usually have no historic significance. Some later additions detract from the character of the structure, and may obscure significant features, particularly enclosed porches. Removing such non-contributing additions may be considered.

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

- For example, a porch or a kitchen wing may have been added to the original structure early in its history. Such an addition is usually similar in character to the original structure in terms of materials, finishes and design.

### 7.2 **A more recent addition that is not historically significant may be removed.**

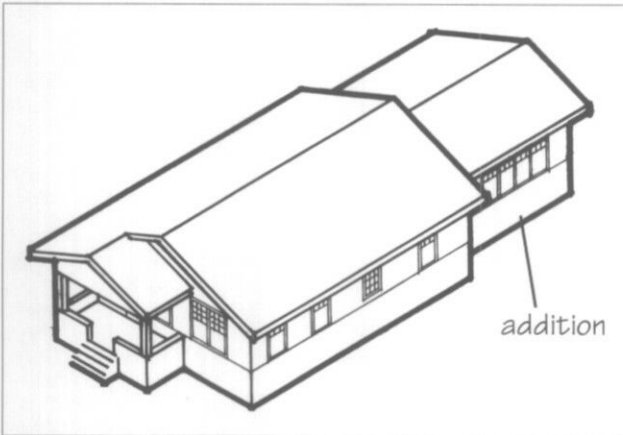
- Removal of a non-significant addition and restoration of the original facade would be encouraged.



Appropriate: Preserve an older addition that has achieved historic significance in its own right. (Sainte Genevieve, MO)



The rear addition to the former Oberlin Congregational Church (c. 1903) is simple in design and can be recognized as both a product of its own time and simple in character. (Steilacoom, WA)



Appropriate: Place an addition at the rear of a structure or set it back from the front to minimize the visual impacts.

## Design of New Additions

Design a new addition to be compatible with the historic building, this includes decks. When planning an addition, consider the effect the addition will have on the structure itself. When creating an addition to a historic building, the new work should be recognized as a product of its own time and yet the loss of the structure's historic fabric should be minimized. A design for a new addition that would create an appearance inconsistent with the historic character of the structure is discouraged.

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

- This will allow the original proportions and character to remain prominent.
- Locating an addition at the front of a structure is inappropriate.
- An addition should be set back at least 10 feet from a primary facade.
- An addition to the rear of a structure must also conform to other Town setback requirements.

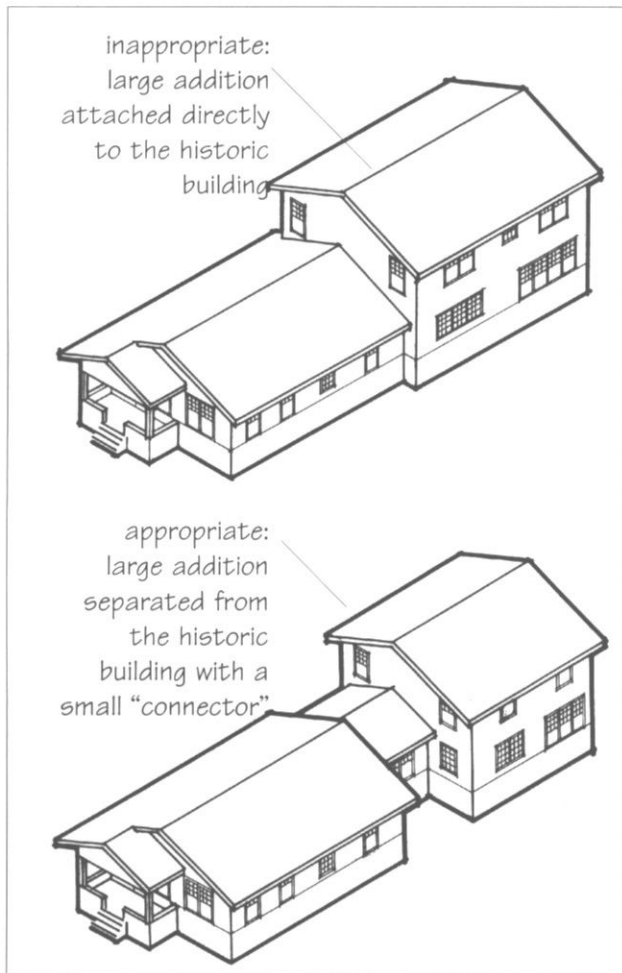
### 7.4 Do not obscure, damage, destroy or remove original architectural details and materials of the historic building.

**7.5 An addition should appear subordinate to the primary, historic structure.**

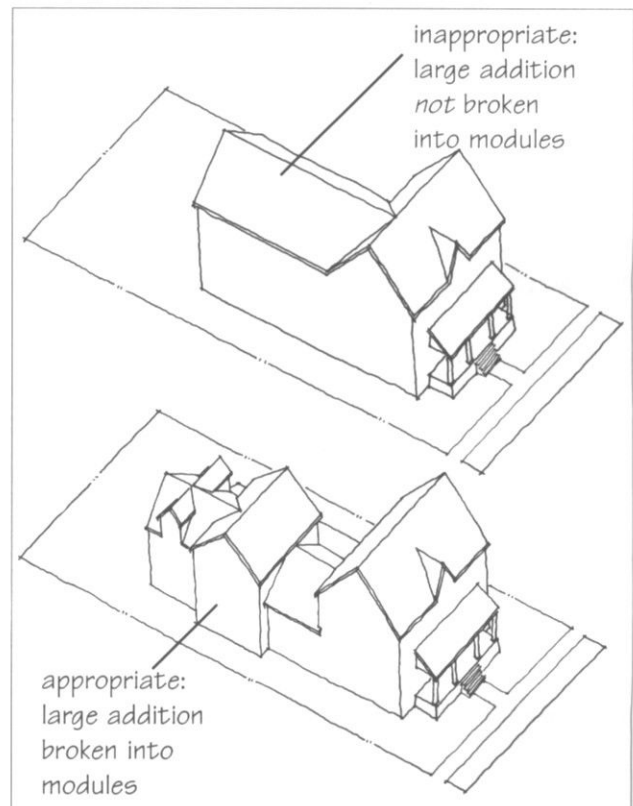
- An addition should relate to the historic building in mass, scale and form. It should be designed to remain subordinate to the main structure.
- While a smaller addition is visually preferable, if an addition would be significantly larger than the original structure, one option is to separate it from the historic building, when feasible, and then link it with a smaller connecting structure.
- For a larger addition, break up the mass of the addition into smaller modules that relate to the historic building.
- An addition should be simple in design to prevent it from competing with the primary facade.



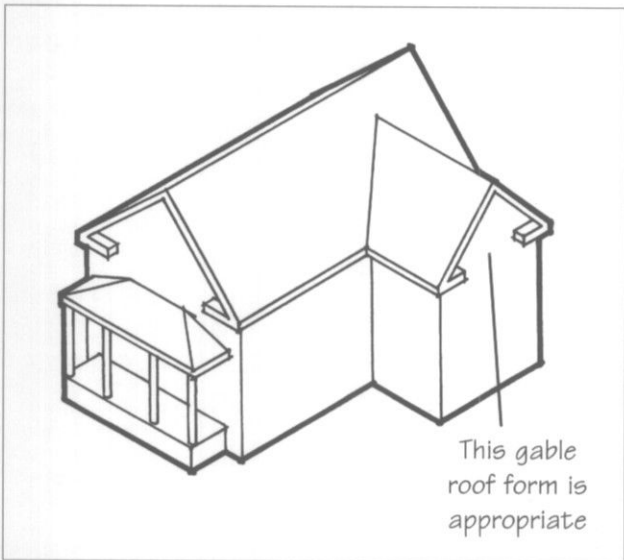
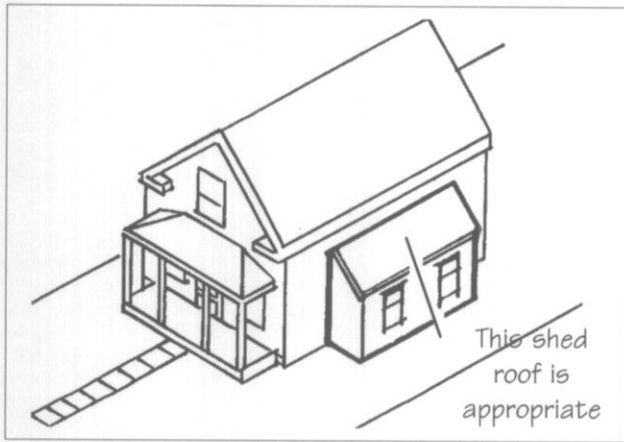
Appropriate: Design an addition to be compatible in size and scale to the main structure. This addition appears to be in scale with the original structure because it is separated with a smaller connecting structure. (Napa, CA)



While a smaller addition is visually preferable, if an addition would be significantly larger than the original structure, one option is to separate it from the historic building, when feasible, and then link it with a smaller connecting structure.



For a larger addition, break up the mass of the addition into smaller modules that relate to the historic building.



Use roof forms and roof pitches on additions that are compatible with the historic building.



The rear additions to the Gardiner House exhibit compatible gable and shed roof forms.

**7.6 An addition should be compatible in character with the historic building.**

- For example, an addition that is more ornate than the original structure would be out of character.
- An addition that seeks to imply an earlier period than that of the historic building also is inappropriate because it would confuse the history of the structure.
- An addition should be made distinguishable from the historic structure, even in subtle ways, such that the character of the original can be interpreted. A change in setbacks of the addition from the historic structure, or applying a new trim board at the connection point can help define the addition.

**7.7 Use building materials that are compatible with those of the historic building.**

- For example, a durable synthetic lap siding may be considered for an addition.

**7.8 Use windows that are similar in character to those of the main structure.**

- If the original windows were a wood, double-hung style, for example, then new windows that appear similar to them would be preferred.

**7.9 The roof form of a new addition should be in character with and subordinate to that of the historic building.**

- A basic rectangular building form is preferred.
- It is important to repeat the roof lines and slopes found on the historic building. Typically, gable, hip and shed roofs are appropriate for residential-type structure additions. Flat roofs may be appropriate for some corner store commercial structures.

## Roof-top Additions

Design a roof-top addition that does not visually overpower the historic building. Additional space can be created in a number of ways. It can be as simple as adding dormers to an attic or, it can be as complex as adding a “pop-top,” or new floor. Such alterations must be in proportion with the main structure so they have a smaller design impact on the structure as compared to other approaches. In some cases, an additional level may be considered, usually to a one story structure. When this occurs, it should be designed such that the historic proportions of the main structure are retained.

### 7.10 When constructing a rooftop addition, keep the mass and scale subordinate to the historic building.

- The addition should not overhang the lower floors of the historic building.

### 7.11 Set a rooftop addition back from the front of the structure.

- This will maintain the structure’s original profile.
- A rooftop addition should be set back at least ten feet from the primary facade plane.

### 7.12 When adding a dormer, it should be in character with the historic building’s design.

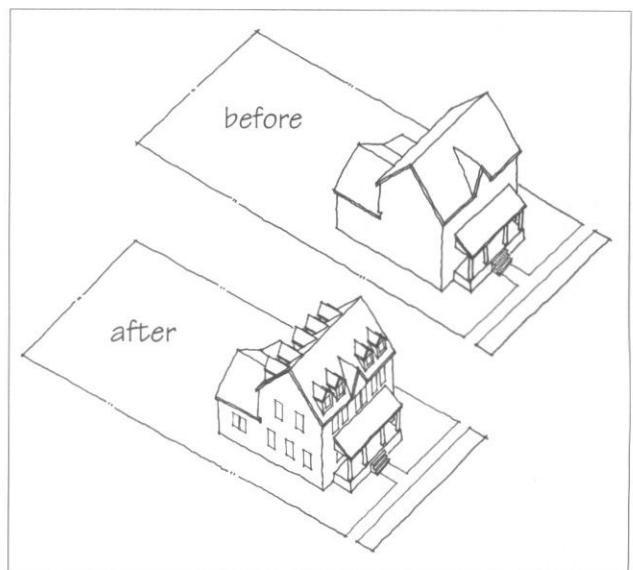
- A dormer should be subordinate to the overall roof mass and should be in scale with ones on similar historic structures.
- The dormer should be located below the ridge line of the historic building.
- The number and size of dormers should not visually overwhelm the scale of the historic building.
- Dormers are typically added to a structure to increase the amount of headroom in upper floors. Their design is traditionally as smaller elements. If significant increases in space are desired, do not consider oversized dormers. Rather, develop an addition to the rear of a structure.



Appropriate: In some cases, a combination of space vertically and horizontally will minimize the visual impact and preserve the rear yard. (Boulder, CO)



Inappropriate: A new dormer should remain subordinate to the historic roof in size and character. The dormers on the front and rear of this structure are too large and are inappropriate. (Memphis, TN)



Inappropriate: The number and size of dormers should not visually overwhelm the scale of the historic building.






If a garage or carport is to be used, and other town codes allow, it should be located to the rear of a property.

## **Carports and Attached Garages as Additions**

In general, carports and attached garages are designs that reflect more recent development in outlying neighborhoods. They are often located to the side of a structure in these suburban settings.

Carports rarely were seen during the historic periods of significance in Steilacoom, with perhaps the exception that some of the larger buildings may have been designed with an attached porte cochère, which sheltered people while they disembarked from an automobile.

Garages certainly have historic precedence in Steilacoom, but typically one was sited at the rear of the property, with a drive leading to it from the street. If a garage or carport is to be used, and other town codes allow, it should be located to the rear of a property.



# Chapter 8

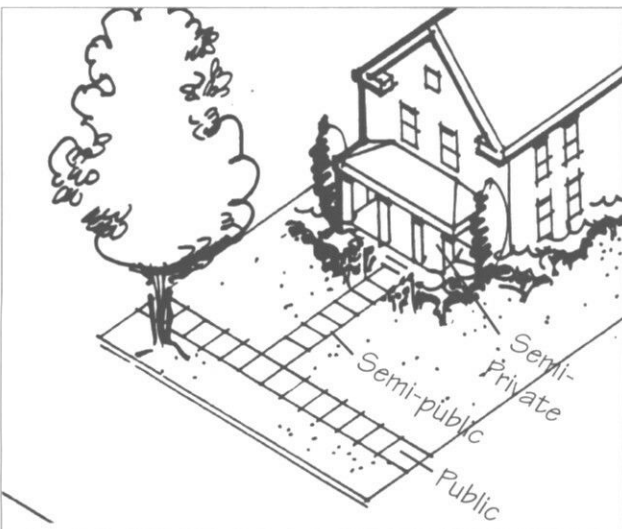
## Site Features and Other Elements

Site features should respect the character of the district or property with which they are associated. In some cases properties include traditional residential features such as fences and landscaping with parking and service areas being well screened from public views. In other cases the character of the district or property may be more industrial or commercial and include open parking lots and more extensive service areas. In either case, sensitivity to adjoining uses and character should be respected and considered when choosing a design approach to treatment of existing site features and introduction of new materials.

Also note that for many of the design topics presented in this chapter, other Town regulations may apply. Please consult the Town of Steilacoom before planning a project to determine which requirements are applicable.



Historically sidewalks or boardwalks were found in some areas of Steilacoom. Preserve original sidewalks or boardwalk locations. If replacement becomes necessary, match a new sidewalk with that of the original. This includes scoring lines or brushing patterns.



Historic residential properties have an established progression of public-to-private spaces.

## Sidewalks and Walkways

Sidewalks and walkways should be compatible with the surrounding area. Sidewalks are significant elements in some areas of Steilacoom, particularly along Lafayette Street. The alignment of original sidewalks with the street and the overall neighborhood layout is of importance particularly in the downtown commercial core.

The guidance set forth related to sidewalks and walkways is advisory only and is encouraged to be incorporated into building plans; however, it is not subject to review by the PRB.

### 8.1 Preserve original sidewalks.

- Replace only those portions that are deteriorated beyond repair or no longer meet code. Any replacement materials should match as closely as possible to the original in color, scoring lines and brush finishes.

### 8.2 When new sidewalks are to be installed, they should be compatible with the original.

- A new sidewalk should align with those that already exist along a block.
- Scoring lines or “brushing” patterns should be consistent with those in the existing sidewalk.
- Using paving materials that are similar to those employed historically is preferred.

### 8.3 Maintain the established progression of public-to-private spaces.

- The typical neighborhood tradition of walkways from the sidewalk to the house should be maintained.
- This includes a sequence of experiences, beginning with the “public” sidewalk, proceeding along a “semi-public” walkway, to a “semi-private” porch or entry feature and ending in the “private” spaces beyond.

## Fences and Site Walls

A fence or site wall should be in character with those used traditionally and relate to the principal structure on a lot. In some instances, fences were a part of traditional construction in Steilacoom. When used historically, fences were typically wood picket or wrought iron. Most were relatively low in height and had a “transparent” character, allowing views into yards and providing interest to pedestrians. Site walls were also used in some cases where yards slope down to the street. Common materials were brick and stone.

The guidance set forth related to fences and site walls is advisory only and is encouraged to be incorporated into building plans; however, it is not subject to review by the PRB.

### 8.4 Preserve original fences and site walls.

- Replace only those portions that are deteriorated. Any replacement materials should match the original in color, texture, size and finish.
- A historic wood fence should be protected against the weather with a painted or stained surface.
- If repointing a wall is necessary, use a mortar mix that is similar to that used historically and match the original joint design.
- Painting a historic masonry wall, or covering it with stucco or other cementitious coatings, is not appropriate.

### 8.5 Where no fence exists, keeping the yard open may be the best approach for a front yard.

### 8.6 Where a new fence is needed, it should be similar in character to those seen historically.

- A fence that defines a front yard or a side yard on a corner lot is usually low to the ground and “transparent” in nature.
- New fence design and materials that are similar to those used historically are appropriate. Vinyl fencing is allowable.
- Solid walls or walls with decorative metal panels are not appropriate.



Fences and walls should be designed to allow views into a yard while at the same time successfully defining one's property line.



A fence or site wall should be in character with those used traditionally and relate to the principal structure on a lot.



A picket fence is appropriate for many properties.

**8.7 A combination of fencing and screening vegetation may be appropriate.**

- Chain link, concrete block, un-faced concrete, plastic, fiberglass, rebar, iron, plywood and mesh “construction” fences are inappropriate.
- Cast metal ornamentation and carriage lamps are inappropriate.
- A wood fence should be painted or stained.

**8.8 A side yard fence should be set back from the primary facade of a house.**

- Two types of side yard fences were seen traditionally: a fence that extends between two houses and a fence that runs between two houses.
- A side yard fence should be set back enough to provide the historic sense of open space between homes.
- A side yard fence may be taller than its front yard counterparts, but the taller portion should be located behind the front plane of the house.
- Consider staggering the fence boards on either side of the fence rail, or using lattice on the upper portions of the fence, to give a semi-transparent quality to the fence.



## Landscape Materials

Plant materials should be used to create continuity among properties. Steilacoom has a rich array of landscape materials, most indigenous to the area, that grow readily in the Washington climate. Trees and flowering plants help provide interest to pedestrians, as well as shaded protection from the sun, as they walk along the street.

The guidance set forth related to landscape material is advisory only and is encouraged to be incorporated into building plans; however, it is not subject to review by the PRB.

### 8.9 Preserve historic landscape and streetscape features.

- Existing historic landscape and streetscape features, such as fences, sidewalks, trees and lights, should be preserved, and should be protected during construction projects.
- Existing native plantings should be preserved in place. This particularly applies to historically significant trees, shrubs and garden designs.

### 8.10 In new landscape designs, use materials that are compatible with the historic property and neighborhood.

- Minimize the amount of hard surface paving for patios, terraces or drives in front yards.
- The tradition of landscaping located along structural elements (such as foundations, walkways and fences or walls) should be continued.
- Avoid planting too close to a structure that will damage architectural features or building foundations. This also can cause moisture retention against the structure.

### 8.11 Consider using plant materials that are adapted to the Washington climate.

- Use native and regionally appropriate landscaping.
- Group plants together with similar watering needs.



The tradition of landscaping located along structural elements (such as foundations, walkways and fences or walls) should be continued.



Mature trees should not be removed unless the tree is dying, dead, diseased or poses a safety hazard to the residents or the public.



When new street lights are to be installed, they should be designed to be subtle and unobtrusive.

### **8.12 Maintain mature and historic trees.**

- Mature trees should not be removed unless the tree is dying, dead, diseased or poses a safety hazard to the residents or the public.

## **Lighting**

Exterior lighting should be a subordinate element on a site. Traditionally, lighting within a site was minimal. An occasional garden light was seen, but porch lights were usually the only exterior illumination. Most used incandescent lamps. These were relatively low in intensity and were shielded with simple shade devices.

Also, when new street lights are to be installed, they should be designed to be subtle and unobtrusive. A highly ornamental design for new street lighting that has not been documented or that invokes a false sense of history is not recommended.

The guidance set forth related to lighting is advisory only and is encouraged to be incorporated into building plans; however, it is not subject to review by the PRB.

### **8.13 Original lighting fixtures should be preserved, when feasible.**

- Light fixtures that are original to a house or integral to an architectural style are examples of fixtures that should be preserved.
- Replace broken glass. Re-secure loose fixtures.
- Check electrical connections for exposed or damaged wiring. Replace as necessary.
- If a historic light fixture is damaged beyond repair, then replacing it with a replica fixture is preferred.

### **8.14 New exterior lights should be simple in character and low in intensity.**

- Lighting fixtures should be appropriate to the building in terms of style and size.
- Lights that cast a color similar to that of daylight and that have a low level of luminescence are preferred.

**8.15 Minimize the visual impacts of site and architectural lighting.**

- Unshielded, high intensity light sources and those that direct light upward are inappropriate.
- Where safety or security are a concern, the use of motion sensors that automatically turn lights on and off are appropriate.
- Shield lighting associated with service areas and parking lots.
- Avoid placing lights in highly visible locations, such as on the upper walls of buildings.
- Do not wash an entire building facade in light.
- Avoid using more than one fixture to light the same area.

**8.16 Prevent glare onto adjacent properties by using shielded and focused light sources that direct light onto the ground.**

**Driveways and Parking**

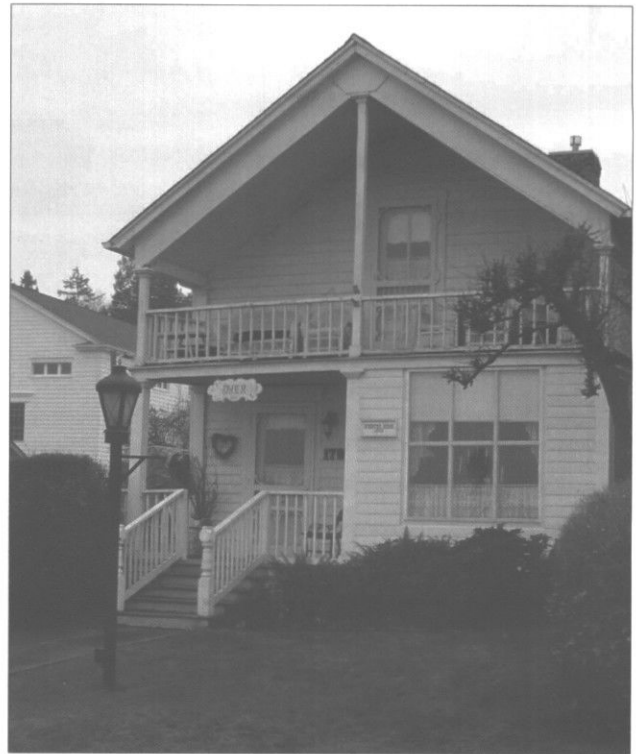
Parking areas should have a positive visual impact. When parking was originally introduced it was an ancillary use and was located to the rear of a site. This tradition should be continued, and in all cases, the visual impacts of parking—which includes driveways, garages and garage doors—should be minimized.

**8.17 Avoid paved parking in the front yard.**

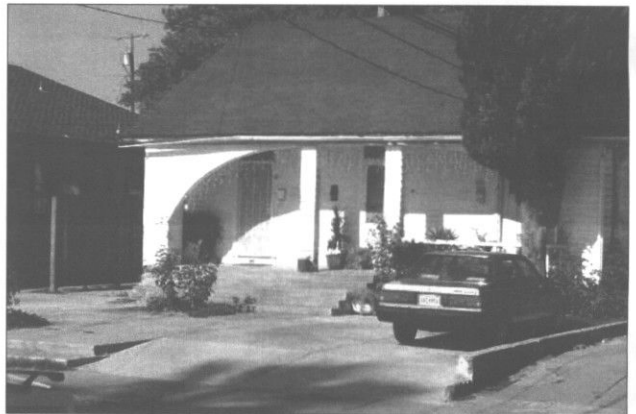
- Paving for parking in the front yard is inappropriate in most cases.

**8.18 Use paving materials that will minimize the impact a driveway will have on a streetscape.**

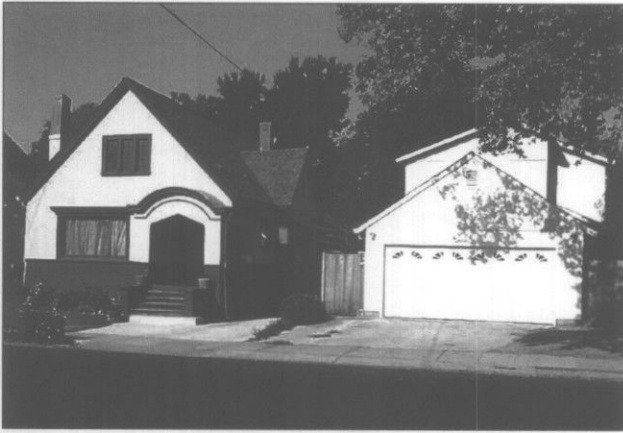
- Decomposed granite, pea gravel, exposed aggregate concrete, gravel or chip and seal are appropriate paving materials.
- Consider providing two paved driving strips (also known as a “Hollywood drive”) with turf between the strips instead of large driveways.
- Large areas of paving are not appropriate.
- Plain asphalt or black top is discouraged.
- Use materials that are not impervious to water and will not create runoff into the street or onto adjacent properties.



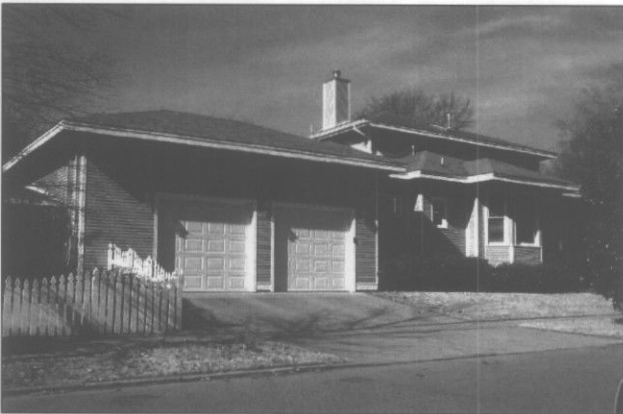
Prevent glare onto adjacent properties by using shielded and focused light sources that direct light onto the ground.



It is inappropriate to create paved parking in the front yard. (San Jose, CA)



A garage should be subordinate to the primary structure on the site. This garage visually competes with the primary structure because it is similar in scale. (San Jose, CA)



A new garage should not appear to dominate from the street. (San Jose, CA)

**8.19 Preserve a historic garage where it exists.**

- Respect the character-defining features of a historic garage such as the primary materials, roof materials, roof form, location, window and door openings and any architectural details.
- Avoid moving a historic garage from its original location.

**8.20 A new garage should not appear to dominate from the street.**

- A garage should be subordinate to the primary structure on the site.
- A garage should be compatible in design with the primary structure. Design elements to consider include primary materials, roof materials, roof form, location, window and door openings and any architectural details. A new garage should also be seen as a new addition to the streetscape; it should not be designed to appear old.

**8.21 A detached garage located to the rear of the property, and that is set back substantially from the house, is recommended.**

- The material and detailing of a garage should be utilitarian.

**8.22 When parking is not located in a structure, screen it from view from the public right-of-way.**

- Consider using a fence, hedge or other landscape device.
- Also consider visual impacts on adjoining properties.

## Accessory Structures

An accessory structure should be similar to those seen historically.

### 8.23 Locate an accessory structure to the rear of a lot.

- Locating an accessory structure to the side of a primary structure, but set back substantially may also be considered.

### 8.24 Construct an accessory structure that is subordinate in size with and similar in character to the primary structure.

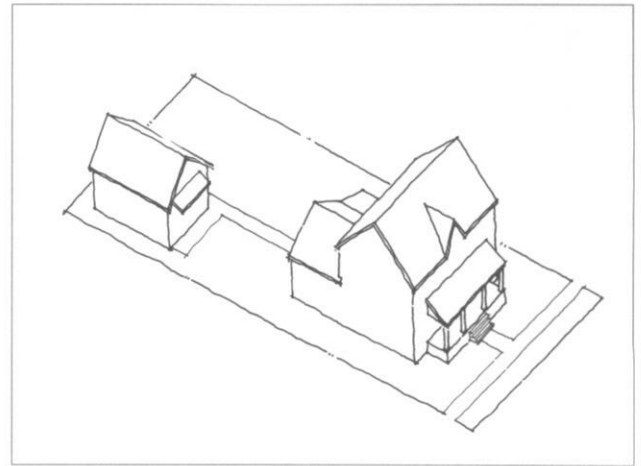
- In general, accessory structures should be unobtrusive and not compete visually with the house.
- An accessory structure should remain subordinate, in terms of mass, size and height to the primary structure.

### 8.25 An accessory structure should be similar in character to those seen traditionally.

- Basic rectangular forms, with hip, gable or shed roofs, are appropriate.
- Maintain the simple detailing found on accessory structures.

### 8.26 Maintain the traditional range of building materials on accessory structures.

- Appropriate siding materials for accessory structures include: unpainted or stained wood siding, wood planks, or vertical board and batten siding.



Appropriate: Locate an accessory structure to the rear of a lot.



An accessory structure should be similar in character to those seen traditionally as exhibited by the above gable roof outbuilding. (Steilacoom, WA)





Inappropriate; A small satellite dish should be located away from the front of a structure. (Bellingham, WA)



Appropriate: Trash areas should also be screened from view, using a fence, hedge or enclosure. (Telluride, CO)

## Mechanical Equipment and Service Areas

Utilities should be placed such that their visual impacts are minimized. Utilities and mechanical equipment that serve properties may include telephone and electrical lines, gas meters, air conditioners, telecommunication systems and security systems. For new construction, adequate space should be planned in a project from the outset and should be designed such that visual impacts are minimized.

### 8.27 Minimize the visual impacts of utilities and mechanical equipment.

- Provide adequate space for utilities. They should not simply be put into "left over" space that abuts the public right-of-way.
- Locate mechanical equipment at the rear or sides of a property and screen them with landscaping if visible from the public right-of-way.
- Vents for direct-vent fireplaces should not be installed on the building front.
- Window air conditioning units or condenser elements should be located where they are not visible on a front facade.
- Any utility device or mechanical equipment should have a matte or non-reflective finish.
- Horns for security alarms should be hidden from view. Consider placing them under an eave or at ground level screened by landscaping.

### 8.28 Screen a satellite dish from view.

- Use landscaping to screen a satellite dish that is mounted on the ground.
- A small satellite dish should be located away from the front of a structure.

### 8.29 Service areas should not be visible from a primary facade.

- Locate a service area along the rear of a site.
- Trash areas, including large waste containers or dumpsters, should also be screened from view, using a fence, hedge or enclosure. For a larger storage area, consider using a shed to enclose it.
- Provide adequate trash storage capacity so that debris will not overflow the containers.

## Energy Considerations

Elements used for energy conservation should not interfere with the original character of a historic house.

### 8.30 If energy conservation is a concern, do not replace original single pane glass with double pane, or thermal pane glass.

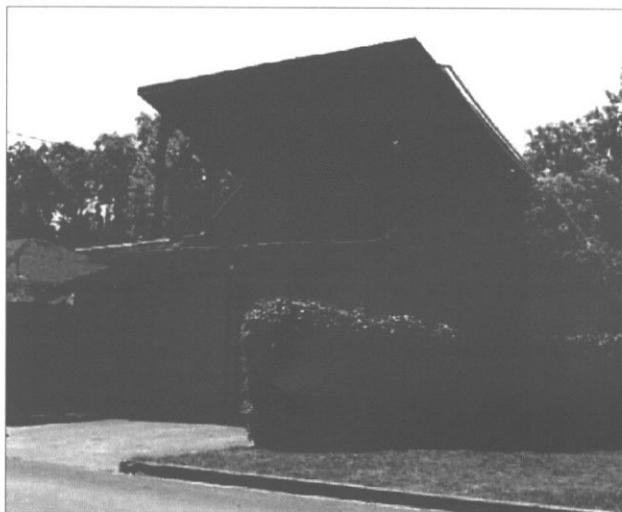
- In some cases, owners may be concerned that an older window is less efficient in terms of energy conservation. However, most heat loss is associated with air leakage through gaps in an older window that are the result of a lack of maintenance, rather than loss of energy through the single pane of glass found in historic windows.
- The most cost-effective energy conservation measures for most historic windows include the replacement of the glazing compound, the repair of wood members and the installation of weather stripping. These steps will dramatically reduce heat loss while preserving historic features.

### 8.31 Solar devices should not block views or be placed where they are visible from the public right-of-way.

- If attached to the building, solar devices should lay flush with the roof line. This will not cause a significant decrease in the device's solar gain capabilities.
- If not attached to the building, collectors should be located in side or rear yards. Exposed hardware, frames and piping should have a matte finish, and be consistent with the color scheme of the primary structure.
- Collectors not attached to the building should be screened by whatever landscaping may be necessary to reduce their visibility. However, screening may diminish the effectiveness of the collectors to receive sunlight.



The addition of features such as skylights or solar panels should not be installed in a manner such that they will interrupt the plane of the historic roof. (Ft. Collins, CO)



If attached to the building, solar devices should lay flush with the roof line, as seen in the photo above. The devices in the top two photos are inappropriate. (top photo: Bellingham, WA; bottom photo: Spartanburg, SC)

## Chapter 9

# Infill and Alterations to Non-Historic Structures

This chapter presents design standards for the construction of a new structure in the Historic District. These standards also apply when alterations are being considered for non-contributing structures. These “infill” principles relate to the fundamental relationships of a building to its context—such as mass, scale and form. These same principles are the most important for other, non-historic structures. Also note that for many of the design topics presented in this chapter other Town regulations also may apply. Please consult the Town of Steilacoom before planning a project to determine which requirements are applicable.

Designing a building to fit within the historic character of a district requires careful thought. First, it is important to realize that historic houses remain dynamic, with alterations to existing structures and construction of new buildings occurring over time.

Preservation does not mean that a historic district must be “frozen” in time, but it does mean that, when new building occurs, it should be in a manner that reinforces the basic visual characteristics of a district. This does not imply, however, that a new building must look old. In fact, imitating historic styles is generally discouraged.

Rather than imitating older buildings, a new design should relate to the fundamental characteristics of the historic houses on a block while also conveying the stylistic trends of today. It may do so by drawing upon basic ways of building that make up a part of the character of the property. Such features upon which to draw include the way in which a building is located on its site, the manner in which it relates to the street and its basic mass, form and materials. When these design variables are arranged in a new building to be similar to those seen traditionally, visual compatibility results.

These basic design relationships are more fundamental than the details of individual architectural styles and, therefore, it is possible to

be compatible with the historic context while also producing a design that is contemporary.

It is also important that a new building in close proximity not impede one’s ability to interpret the character of a nearby historic house; therefore, a new structure should be compatible in scale, site relationship and style. Simplicity and modesty in design are encouraged.



Rather than imitating older buildings, a new design should relate to the fundamental characteristics of the historic houses on a block while also conveying the stylistic trends of today. Example of a new home in Pacific Grove, California.



Although some buildings and their entrances were raised a few feet traditionally, a first floor or entrance that is raised an entire story—to accommodate a garage—is inappropriate. (Pasadena, CA)



Design the porch of a new residence to be similar to those seen historically. (Pasadena, CA)



Orient the front of a house to the street and clearly identify the front door. This principle applies to multifamily structures as well.

## Site Design

Maintain the pattern in which buildings relate to the street. All historic houses significantly contribute to the design character of Steilacoom and should be preserved. Where new construction will occur on the same site as a historic house, it should not block a view from the street to the historic house or visually distract from the historic structure.

### 9.1 A building should fit within the range of yard dimensions seen in the block.

- The front yard setback should match the established range of adjacent traditional buildings.
- Where the setbacks are uniform, a building should be placed in general alignment with its neighbors.

### 9.2 Maintain the spacing of side yards.

- Side yard setbacks should be similar to others in the block, as seen from the street.

### 9.3 In some areas, setbacks vary, but generally fall within an established range.

- A greater variety in setbacks is appropriate in this case, but a building should be located within the typical setback range.

### 9.4 Orient the front of a house to the street and clearly identify the front door.

- A prominent entry will contribute to the “pedestrian-friendly” character of the street.
- Use a porch element to define the entry.
- Although some buildings were raised a few feet traditionally, a first floor or entrance that is raised an entire story—to accommodate a garage—is inappropriate.

### 9.5 Design a porch to be similar to those seen historically.

- A new porch should not visually overwhelm the primary facade.
- Use materials similar to those seen historically. Wood balustrades and porch posts (sometimes with brick piers) were most common.



**9.6 Porch posts or columns should be of a substantial enough size that the porch does not appear to float above the entry.**

- Wood columns are best for most structures.

Maintain the traditional character of a building's site. The progression of space on a property is an important characteristic in Steilacoom, especially since most of the historic resources have residential characteristics, such as grassy front, side and rear yards. These site characteristics are important and should be respected when new construction occurs.

**9.7 Maintain the visual connection of the building to the street.**

- A walkway should lead from the sidewalk to the main entry.
- Do not pave this area with concrete so it effectively serves as a parking lot.



Do not pave the front yard with concrete so it effectively serves as a parking lot. (Bellevue, WA)



Maintain an attractively landscaped yard where residential characteristics existed historically. (Napa, CA)

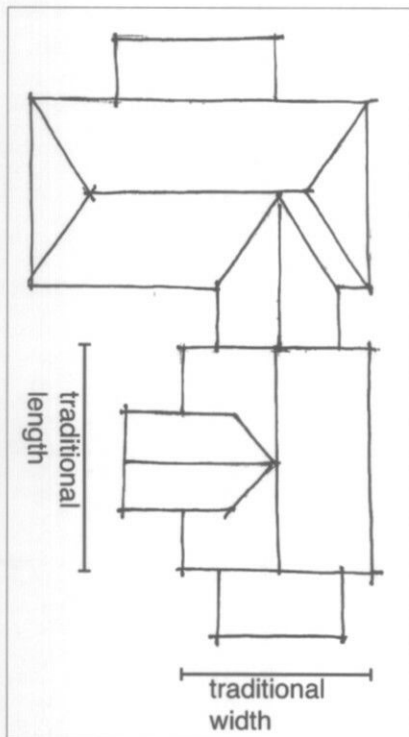




Subdivide larger masses into smaller “modules.” This single-family residence is broken into modules so it will not dominate the scale of the neighborhood. (Lafayette, CO)



Subdividing a larger building mass into smaller “modules” that are similar in size to buildings seen traditionally is encouraged. This new house is divided into modules, which is appropriate. (Pasadena, CA)



This larger single family house is divided into modules that reflect traditional house sizes. The front element is both the traditional widths and length of traditional homes in the Historic District.

## Building Mass, Scale and Form

Design a new building to reinforce a sense of human scale in Steilacoom. The mass and scale of residential buildings are important design issues in Steilacoom. The traditional scale of buildings—originally designed as single family houses—still dominates and enhances the pedestrian-friendly character of the streets. To the greatest extent possible, new construction should maintain this human scale. While new buildings are typically larger than many older houses, new construction should not be dramatically larger and cause the visual continuity of the neighborhood to be compromised. Simple roof designs with no more than two roof forms are preferred.

Also, while some larger institutional or multifamily structures were constructed historically, the tradition of single family residences dominates the character of most neighborhoods. In addition the majority of homes have simple roof configurations with no more than two types of roof forms. These traditions should be continued.

### 9.8 A new building should convey a sense of human scale. Consider the following techniques:

- Use building materials that are of traditional dimensions.
- Provide a one-story porch that is similar in size to that seen traditionally.
- The building mass and scale should reflect that seen traditionally. This can be achieved in larger structures by dividing the building up into modules.
- Use window openings that are similar in size and location to those seen traditionally.

### 9.9 A new building should not appear significantly larger than those single family structures seen traditionally.

- A new building should not be greater than two stories in height.
- Subdividing the mass of a larger building into smaller “modules” that are similar in size to buildings seen traditionally is encouraged.
- Other, subordinate modules may be attached to the primary building form.
- The primary entry and doorway should not be lower than street level.

**9.10 Step a larger building down in height as it approaches a historic house.**

- This will diminish the impact a new structure may have on a smaller historic house.

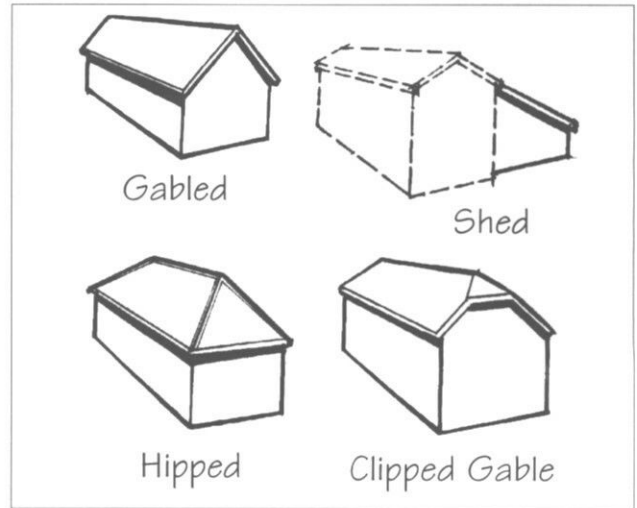
Use building forms that are similar to those of residential buildings seen traditionally. A similarity of building forms also contributes to a sense of visual continuity. In order to maintain this feature, a new building should have a basic form that is similar to that seen traditionally.

**9.11 Simple rectangular building forms with sloping roofs are preferred.**

- "Exotic" building forms that would detract from the visual continuity of the streetscape are discouraged.
- Building forms should be similar to those seen traditionally.

**9.12 Pitched gable and hip roofs are encouraged where they exist on surrounding historic houses.**

- Shed roofs are appropriate for porches or on small additive forms attached to a building.
- The majority of Steilacoom homes have simple roof configurations with no more than two types of roof forms. Examples of roof forms found in town are gable, shed, hip and clipped gable.



Pitched gable and hip roofs are encouraged where they exist on surrounding historic houses.



Pitched gable and hip roofs are encouraged where they exist on surrounding historic houses. The structure to the left in the photo is inappropriate.



Use building forms that are similar to those of residential buildings seen traditionally, such as was done in this infill development in Memphis, Tennessee.



A new building should appear similar in mass and form to that of a single family structure seen traditionally in Steilacoom, such as the one on the right.



Alternative materials should appear similar in scale, proportion, texture and finish to those used traditionally. The synthetic wood siding in these two photos conveys a lap dimension similar to that used historically and is appropriate on these new buildings. (top photo: Port Royal, SC; middle photo: a commercial building that has been designed to fit into a residential context in Sarasota, FL; bottom photo: Steamboat Springs, CO)

## Building Materials

Use building materials that appear similar to those used traditionally in Steilacoom. Building materials of a new structure should be compatible with adjacent historic houses. They should appear similar to those seen traditionally to establish a sense of visual continuity. The majority of homes in Steilacoom use wood lap and shingle siding. No more than two primary visible wall materials, excluding foundations, should be used.

### 9.13 Horizontal lap siding should be applied in a manner similar to that seen historically.

- New materials should relate to the lap exposure, texture and finish of traditional wood siding.
- The use of trim boards, that show depth and typify high-quality construction, is encouraged.
- All wood siding should have a weather-protective, painted finish.
- Use of highly reflective materials, such as glass or polished metal, is inappropriate as a primary building material.

### 9.14 The use of masonry that appears similar in character to that seen traditionally is also appropriate.

- Brick should have a modular dimension similar to that used traditionally.
- Stucco may also be appropriate on building styles that typically incorporate these materials.

### 9.15 New materials that are similar to traditional materials may be considered.

- Alternative materials should appear similar in scale, proportion, texture and finish to those used traditionally.
- They also should have a proven durability in locations that have a similar climate.
- Aluminum and vinyl are inappropriate materials.

Use roof materials that are similar to those used traditionally.

**9.16 Roof materials should convey a scale and texture similar to those used traditionally.**

- Roof materials should be earth tones and have a matte, non-reflective finish.

## **Architectural Character**

Design a new building to be visually compatible with nearby historic houses. Features such as one-story porch elements which define entries, columns, posts and brackets contribute to the sense of character of the street and add visual interest to pedestrians. Their continued use in new construction is encouraged.

**9.17 Use simplified interpretations of architectural features that are common to traditional buildings in Steilacoom.**

- These include porch columns, balustrades, brackets, rafter ends, windows, doors and other trim elements.
- Historic details that were not found in Steilacoom are not appropriate.
- Other styles, such as Spanish Colonial Revival, Mission Revival, International Style and Art Moderne, that would also be misleading about the history of Steilacoom are inappropriate.
- See also Chapter 2: Architectural Resources for more information about the design character of traditional buildings.

**9.18 Using contemporary interpretations of historic styles is strongly encouraged for new buildings.**

- A new building should accurately convey the evolution of the Town and not mimic historic architectural styles.
- The exact copying or replication of historic styles is discouraged, but may be considered on a case-by-case basis.
- A new building should be complementary and compatible to the streetscape. Modern or futuristic styles that are incompatible to the streetscape are inappropriate.



Roof materials for new construction should convey a scale and texture similar to those used traditionally.



Design a new building to be visually compatible with nearby historic houses. Features such as one-story porch elements which define entries, columns, posts and brackets contribute to the sense of character of the street and add visual interest to pedestrians. (Pacific Grove, CA)





Using contemporary interpretations of historic styles is encouraged for new buildings. (Little Rock, AR)

**9.19 Building components should be similar in scale to those used historically.**

**9.20 Maintain the alignment of horizontal elements along the block.**

- Window sills, moldings and eave lines are among those elements that should align whenever possible with similar elements on adjacent historic properties.



## Windows and Doors

Windows and doors should be used in a manner similar to those seen traditionally. Windows and doors are some of the most important character-defining features of houses. They give scale to buildings and provide visual interest to the composition of individual facades. Distinct window design often defines a historic building style. Usually they are inset into openings or they have surrounding casings and sash components which have substantial dimensions. Because windows and doors so significantly affect the character of a house, their design is a very important consideration.

### 9.21 Windows and doors should be of a traditional size and should be placed in a similar solid-to-void relationship as historic buildings.

- Windows should be simple in shape, arrangement and detail.
- Unusually shaped windows, such as triangles and trapezoids, may be considered as accents only.
- The number of different window styles should be limited.
- Most Steilacoom houses within the historic District have multi-paned windows.

### 9.22 Windows and doors should be finished with trim elements similar to those used traditionally.

- This trim should have a dimension similar to that used historically.
- Although a wood sash is preferred, new materials that are similar in scale to traditional wood ones may be considered.

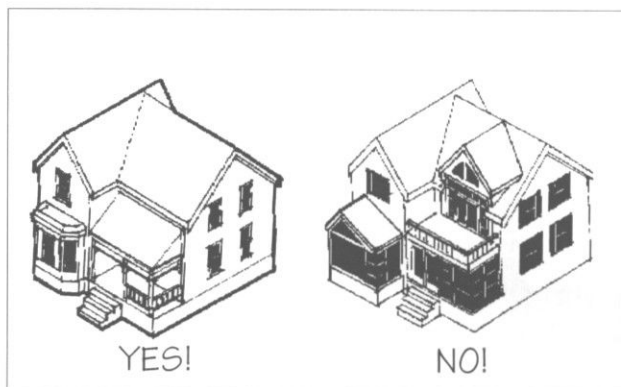
### 9.23 If security is a concern, consider using wire glass, tempered glass, laminated glass or clear security film.

- These should be installed on the interior of the window or door whenever feasible.

### 9.24 Tinted and color glazed windows are typically not appropriate within the Historic District.



Windows and doors should be of a traditional size and should be placed in a similar solid-to-void relationship as historic buildings. (San Jose, CA)



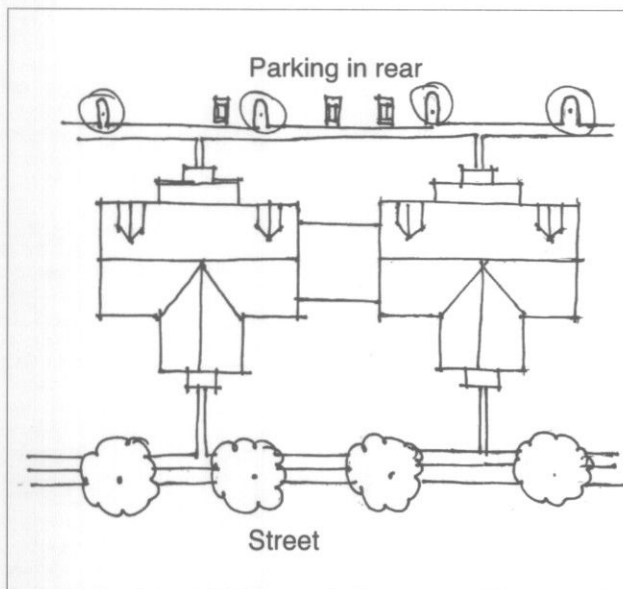
Windows and doors should be placed in a similar solid-to-void relationship as historic buildings.



Orient a new building parallel to its lot lines, similar to that of traditional building orientations.



These areas should develop as a pedestrian-oriented environment. Streets, sidewalks and pathways should encourage walking and bicycling within this area.



This multifamily structure reflects single family design principles. The building is divided into smaller modules, entrances face the street, and parking is provided to the rear.

## Multifamily

These standards apply to alterations and redevelopment of existing multifamily properties within the Historic District. Two conditions of a multifamily property may exist: alterations to an existing structure or construction of a new multifamily structure on an existing multifamily lot. The objective for both cases is the same—to seek designs that reflect the traditions of single family construction to the extent feasible. In many cases the existing buildings' mass, scale and form differ from the predominate single family standards.

The objective is to alter existing structures in ways that will reflect the mass scale and form of a single family structure. This would be more feasible if a new building is planned, but may also be met through additions and remodeling of existing structures. Given the scale of these properties, they should reflect a grouping of single family modules as a means to reflect the appropriate mass, scale and form.

Traditionally, a building was oriented with its primary wall planes in line with the parcel's property lines. Since most buildings were rectangular in form, this siting pattern helped reinforce the image of the town grid. These traditional patterns of building orientation should be maintained.

### 9.25 Site a new multifamily structure similar to traditional single family structures.

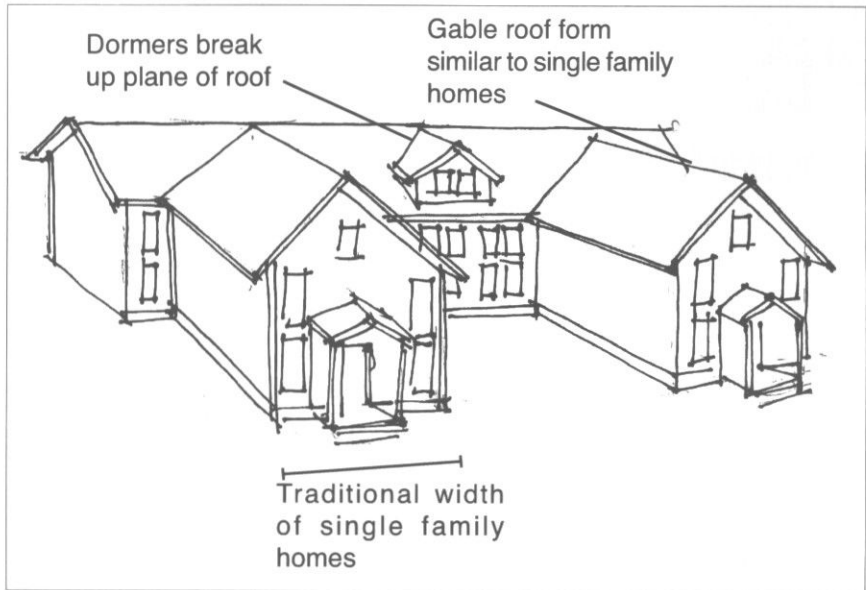
- Provide a front yard or landscaped area along the street front of the structure.
- Provide parking to the rear of the lot, when feasible and screen parking from adjacent properties.

### 9.26 Respect the established town grid in all projects.

- Maintain the alignment of streets and alleys whenever feasible.
- Alleys are used by pedestrians as well as vehicles. Design them to accommodate both user groups.

**9.27 Orient a new building parallel to its lot lines, similar to that of traditional building orientations.**

- The front of a primary structure shall be oriented to the street.
- Buildings should have a clearly defined primary entrance. For example, provide a recessed entry way on a commercial storefront, or provide a porch on a residential type structure, to define its entry.



**9.28 Organize the massing of a multifamily structure to reflect the mass and scale of a traditional single family house.**

- For existing buildings, break up mass by adding changes in roofing, wall plane, setbacks and materials to convey single family modules.
- Consider using porches to define entries similar to single family structures.

A new multifamily structure is divided into modules that reflect the traditional single family mass and scale. The roof form, dormers and front porches defining entrances provide additional single family design elements to the structure.

A project should be designed at a human scale and provide visual interest along the street. These areas should develop as a pedestrian-oriented environment. Streets, sidewalks and pathways should encourage walking and bicycling within this area. On existing multifamily sites, this may be provided through redesign of connections to existing sidewalks and parking areas as well as redesign of landscape elements.



Adding landscaping around the transformer without removing any parking can occur. This is a potential action for retrofitting an existing multifamily property.

**9.29 Develop the ground floor level of all projects to be at a pedestrian scale.**

- Provide visual interest on all facades which will be seen from streets, alleys and pedestrian ways.
- As seen up close, buildings should express human scale, through materials and forms that are familiar building elements in Town.



Materials should be applied in a manner similar to those seen traditionally. Appropriate materials include wood, brick, stone and concrete. (Pacific Grove, CA)



Traditionally commercial structures maintained orientation to the street with a limited or no setback from the property line. Site infill structures parallel to the street with little to no setback. (Woodstock, VT)

- Porches, bays and other building details similar to those seen on nearby historic buildings are encouraged to provide visual interest and human scale.

**9.30 Materials should be applied in a manner similar to those seen traditionally.**

- Appropriate materials include wood, brick, stone and concrete.

**9.31 Site furniture should be simple in character.**

- Avoid any highly ornate design that would misrepresent the history of the area.
- Benches, bike racks (which are strongly encouraged) and trash receptacles are examples of site furnishings that may be considered.
- A bike rack may be located along a street front where space is available and a minimum clear walkway can be maintained.
- Design of private furnishings should be consistent with public site furniture.

**9.32 Street lights within a project should be compatible with the Town's streetscape design.**

- Designs which reflect the simple standards the Town has used in its public streetscape improvements are encouraged.
- Historic styles that are out of character with the history of Steilacoom are inappropriate because they could misrepresent the heritage of the community.

## Commercial

While the general standards provided in this chapter also apply, some special features of commercial properties should be considered. Traditionally commercial structures maintained orientation to the street with a limited or no setback from the property line. While there were some larger structures, many were smaller structures that blended easily with the residential character of the town.

**9.33 Site structures parallel to the street with little to no setback.**

- Where a sidewalk exists, commercial structures should provide a connection.

**9.34 Maintaining or using traditional storefront elements is preferred.**

- Use elements such as display windows, recessed entries, parapets, kickplates and transoms.

**Multifamily and Commercial**

The character and level of lighting is a special concern. It should be a subordinate element. Traditionally, exterior lights were simple in character. Most used incandescent lamps, which cast a color similar to that of daylight. These were relatively low in intensity and were shielded with simple shade devices. This overall effect should be continued.

**9.35 Exterior lights should be simple in character and similar in color and intensity to that used traditionally.**

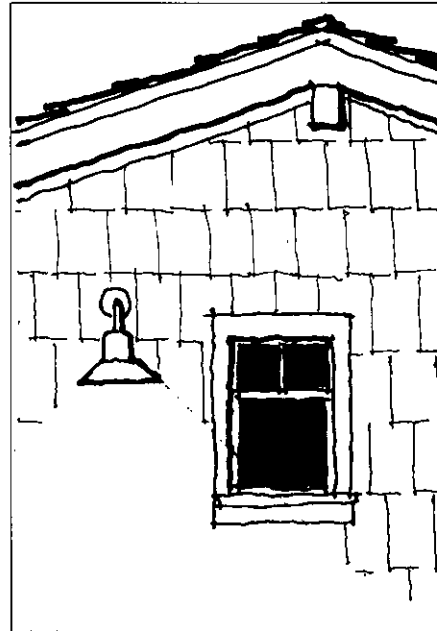
- The design of a fixture should be simple in form and detail. Designs similar in character to those used traditionally are encouraged.
- Lights along alleys should be utilitarian in design.
- All exterior light sources should have a low level of luminescence. Lamps with a maximum equivalent of a 40 watt incandescent bulb (490 lumens) are preferred for site lighting. Lower intensities should be used in architectural fixtures such as step lights.

Traditionally, exterior lighting was used to illuminate building entrances. On commercial properties, it also may have been used to highlight building details and signs. However, it was not used to illuminate an entire facade. In general, lighting should help identify entrances and improve safety.

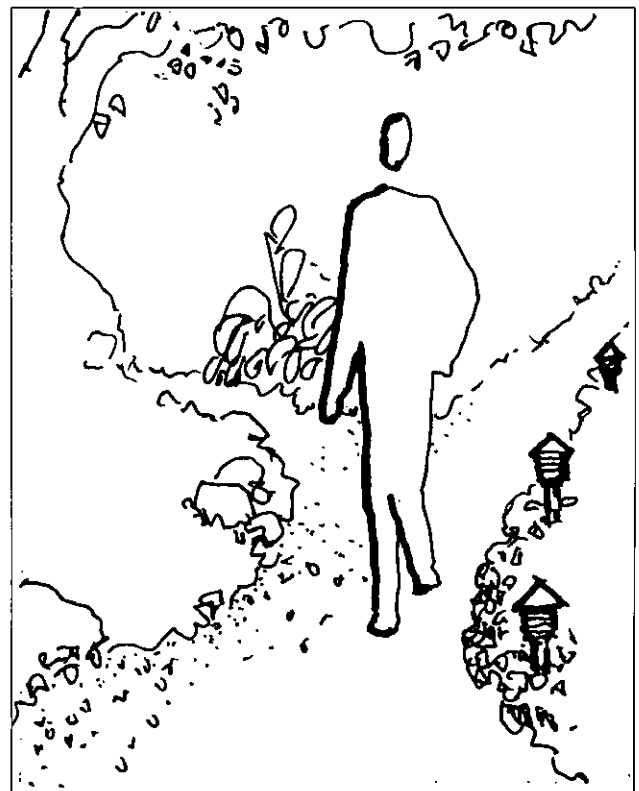
Site lighting should encourage pedestrian activity and safety. While it may be necessary to light such features to enhance their function, it is also important that the overall effect be subdued so the night sky is still visible.

**9.36 Provide site lighting that encourages pedestrian activity at night.**

- Site lighting should be at a pedestrian scale and help define different functional areas of the property.



Traditionally lights were simple in character and were shielded with simple shade devices. This overall effect should be continued.



Site lighting should be at a pedestrian scale and help define different functional areas of the property.





Screen a parking lot from view from the street. Provide buffers between the edge of a parking lot and sidewalk. (Bellingham, WA)

The automobile was subordinate in Steilacoom's early history and downtown's character derives from a way of building in which the automobile was not a factor. The visual impacts of features associated with storage of automobiles, including driveways, garages and parking areas, therefore should be minimized.

**9.37 Where appropriate, design a parking area to be accessed from an alley rather than the street.**

- In a residential context, the use of a detached garage, located along the alley, is especially encouraged.
- If parking is located within a garage, minimize the width of the driveway and the structure should face away from primary facade street when possible.

**9.38 Screen a parking lot from view from the street.**

- Provide buffers between the edge of a parking lot and sidewalk.
- Use planted areas, decorative paving, fences, hedges and decorative walls.

**9.39 Locate parking such that it will be subordinate to other site features.**

- An on-site parking area should be located inside or behind a building, where its visual impacts will be minimized.
- Minimize the surface area of paving and consider using less impervious material.

# Chapter 10 Design Standards for Colors

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

The guidance set forth related to colors is advisory only and is encouraged to be incorporated into building plans however it is not subject to review by the PRB. The painting of a home, in and of itself, does not require a permit and is not subject to review.

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

## **10.1 Use a single color scheme to coordinate an entire building front.**

- Consider the building as a whole, even if it has multiple facades.
- Avoid colors that visually split the upper floors from the lower floor.
- Using the same color on the same architectural elements (i.e., window frames) can reinforce the patterns which tie together the facade.
- The accent color should not contrast so strongly as to not read as part of the composition.

## **10.2 Use muted tones in a color scheme.**

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

- Brick and stone - unpainted, natural color
- Stucco - muted earth tones
- Window frames and sash - wood, painted; metal, anodized or baked color
- Doors - wood, painted or stained; metal, anodized or baked color
- Wood siding - painted

## **10.4 Using the original color scheme on a historic property is encouraged.**

- Collect samples of early colors from existing features where feasible.
- See the Historic Preservation Officer for information on collecting historic color samples.

## **10.5 Limit the number of paint colors on a building.**

- Where there is more than one module to a building, one set of colors should be used for the different facades.
- However, if an owner would like to distinguish the different building modules, they may alter the colors that are used for the trim. This way each module is distinguished but there is a general relative sense of continuity for the row.

# Appendix

## Glossary

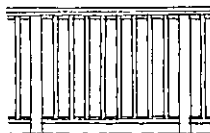
**Adaptive Reuse.** Refers to the recycling of an old building for a use other than that for which it was originally constructed. This can involve a sensitive rehabilitation that retains much of a building's original character, or it can involve extensive remodeling.

**Alignment.** The arrangement of objects along a straight line.

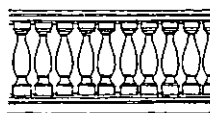
**Appurtenance.** An additional object added to a building; typically includes vents, exhausts hoods, air conditioning units, etc.

**Asphalt Shingles.** A type of roofing material composed of layers of saturated felt, cloth or paper, and coated with a tar, or asphalt substance, and granules.

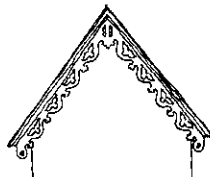
**Baluster.** A short, upright column or urn-shaped support of a railing.



**Balustrade.** A row of balusters and the railing connecting them. Used as a stair rail and also above the cornice on the outside of a building.

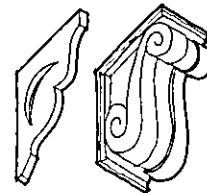


**Bargeboard.** A projecting board, often decorated, that acts as trim to cover the ends of the structure where a pitched roof overhangs a gable.



**Board and Batten.** Vertical plank siding with joints covered by narrow wood strips.

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



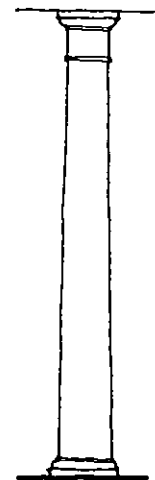
**Building.** A resource created principally to shelter any form of human activity, such as a house.

**Bulk.** The size, mass or volume of a structure, may also refer to the largest portion of the building.

**Character-defining feature.** A feature that contributes to the special quality of a building or a site, without which the uniqueness is lost. Examples of such features include window and door openings, architectural details (such as exposed rafters or shingles on gable ends) and building material.

**Clapboards.** Narrow, horizontal, overlapping wooden boards, usually thicker along the bottom edge, that form the outer skin of the walls of many wood frame houses. The horizontal lines of the overlaps generally are from four to six inches apart in older houses.

**Column.** A slender upright structure, generally consisting of a cylindrical shaft, a base and a capital; pillar: It is usually a supporting or ornamental member in a building.

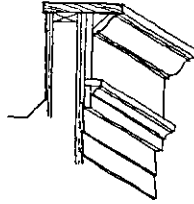


**Compatible.** To be compatible is to be sympathetic or similar in massing, proportion, scale material or other features as defined in the Design Standards to those historic properties within the site context.

**Complex Roof.** A complex roof is one with multiple roof forms.

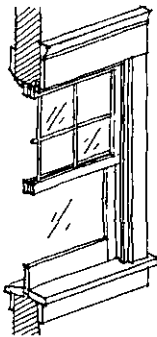
**Composition Shingles.** See asphalt shingles.

**Coping.** The protective uppermost course of a wall or parapet.

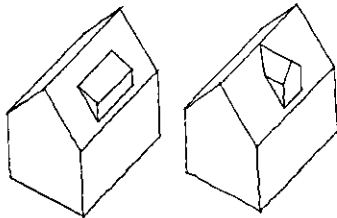


**Cornice.** The continuous projection at the top of a wall. The top course or molding of a wall when it serves as a crowning member.

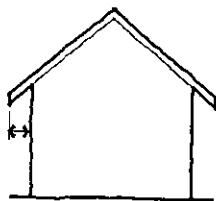
**Doorframe.** The part of a door opening to which a door is hinged. A doorframe consists of two vertical members called jambs and a horizontal top member called a lintel or head.



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



**Dormer.** A window set upright in a sloping roof. The term is also used to refer to the roofed projection in which this window is set.



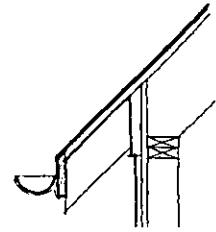
**Eave.** The underside of a sloping roof projecting beyond the wall of a building.

**Elevation.** A mechanically accurate, "head-on" drawing of a face of a building or object, without any allowance for the effect of the laws of perspective. Any measurement on an elevation will be in a fixed proportion, or scale, to the corresponding measurement on the real building.

**Exotic Roof.** An exotic roof form includes styles from other regions or countries that have not been a part of the architectural tradition of the community. Examples include A-frame and geodesic dome roofs.

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

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



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

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

**Frame.** A window component. See window parts.

**Futuristic.** The futuristic architectural style tends to utilize solid colors, streamlined shapes, and mammoth scales to evoke a vision of future design ideals.

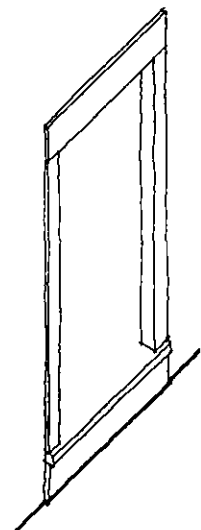
**Gable.** The portion, above eave level, of an end wall of a building with a pitched or gambrel roof. In the case of a pitched roof this takes the form of a triangle. The term is also used sometimes to refer to the whole end wall.

**Glazing.** Fitting glass into windows and doors.

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

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

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



**In-Kind Replacement.** To replace a feature of a building with materials of the same characteristics, such as material, texture, color, etc.

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

**Lap Siding.** See clapboards.

**Mass.** The physical size and bulk of a structure.

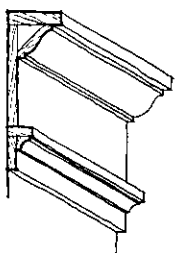
**Masonry.** Construction materials such as stone, brick, concrete block or tile.

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

**Modern Style.** Modern architecture emphasizes function over form through materials and technology. Materials used to express the modern form include iron, steel, concrete and glass.

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

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



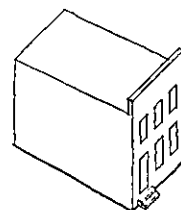
**Muntin.** A bar member supporting and separating panes of glass in a window or door.

**Opaque Fence.** A fence that one cannot see through.

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

**Panel.** A sunken or raised portion of a door with a frame-like border.

**Parapet.** An upward extension of a building wall above the roofline, sometimes ornamented and sometimes plain, used to give a building a greater feeling of height or a better sense of proportion.

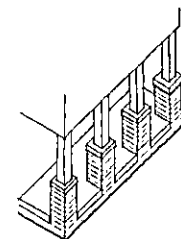


**Pediment.** A triangular section framed by a horizontal molding on its base and two sloping moldings on each of its sides. Usually used as a crowning member for doors, windows and mantles.



**Period of Significance.** Span of time in which a property attained the significance.

**Porch Piers.** Upright structures of masonry which serve as principal supports for porch columns.



**Post.** A piece of wood, metal, etc., usually long and square or cylindrical, set upright to support a building, sign, gate, etc.; pillar; pole.

**Preservation.** The act or process of applying measures to sustain the existing form, integrity and materials of a building or structure, and the existing form and vegetative cover of a site. It may include initial stabilization work, where necessary, as well as ongoing maintenance of the historic building materials.

**Protection.** The act or process of applying measures designed to affect the physical condition of a property by defending or guarding it from deterioration, or to cover or shield the property



from danger of injury. In the case of buildings and structures, such treatment is generally of a temporary nature and anticipates future historic preservation treatment; in the case of archaeological sites, the protective measure may be temporary or permanent.

**Reconstruction.** The act or process of reproducing by new construction the exact form and detail of a vanished building, structure or object, or part thereof, as it appeared at a specific period of time.

**Rehabilitation.** The act or process of returning a property to a state of utility through repair or alteration which makes possible an efficient contemporary use while preserving those portions or features of the property which are significant to its historical, architectural and cultural value.

**Renovation.** The act or process of returning a property to a state of utility through repair or alteration which makes possible a contemporary use.

**Restoration.** The act or process of accurately recovering the form and details of a property and its setting as it appeared at a particular period of time by means of the removal of later work or by the replacement of missing earlier work.

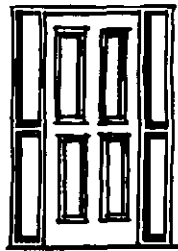
**Sash.** See window parts.

**Scale.** The size of structure as it appears to the pedestrian.

**Semi-Transparent Fence.** A fence that one can see partly through.

**Shape.** The general outline of a building or its facade.

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



**Siding.** The narrow horizontal or vertical wood boards that form the outer face of the walls in a traditional wood frame house. Horizontal wood siding is also

referred to as clapboards. The term "siding" is also more loosely used to describe any material that can be applied to the outside of a building as a finish.

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

**Site Context.** The context of a site is defined by those historic or traditional buildings within view of a site. This is typically within a 1 – 3 block radius.

**Size.** The dimensions in height and width of a building's face.

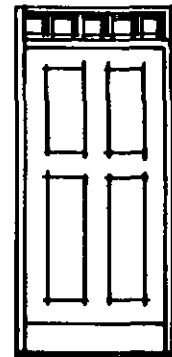
**Stile.** A vertical piece in a panel or frame, as of a door or window.

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

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


**Traditional.** Based on or established by the history of the area.

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



**Transparent Fence.** A fence that one can see through.

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



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

**Window Parts.** The moving units of a window are known as sashes and move within the fixed frame. The sash may consist of one large pane of glass or may be subdivided into smaller panes by thin members called muntins or glazing bars. Sometimes in nineteenth-century houses windows are arranged side by side and divided by heavy vertical wood members called mullions.