

Historic Preservation Architectural Design Guidelines

Produced for The City of Auburn

by

Les-Thomas Associates & Bob McCabe, Architect – June 1988

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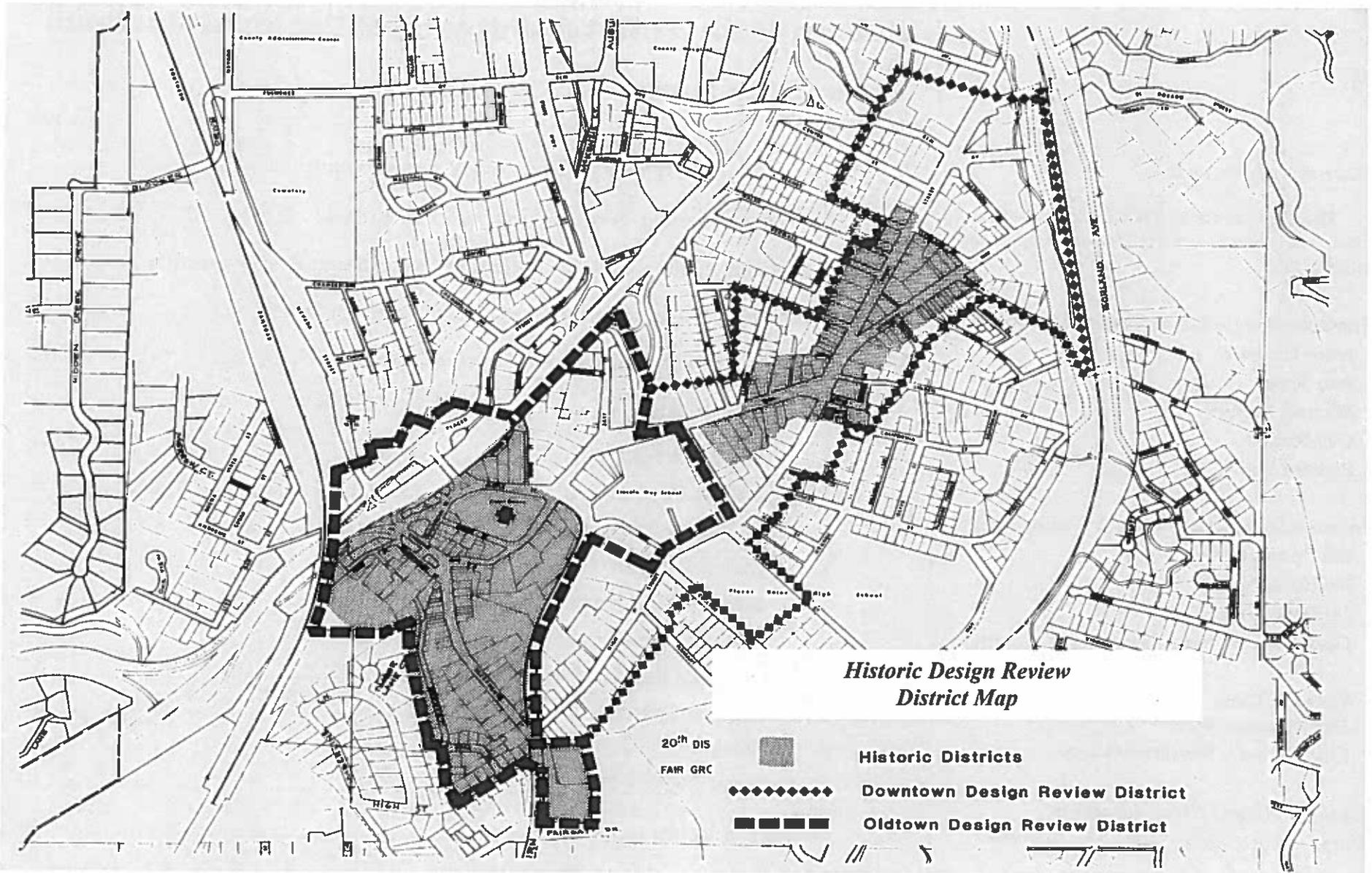
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I. Historic Design Review District Map



For specific information as to whether a property is included in a historic district, please contact the Community Development Department.

II. Introduction and Purpose of the Historic Preservation Architectural Design Guidelines

The Historic Preservation Architectural Design Guidelines, hereafter referred to as the Design Guidelines, has been prepared for use by property owners undertaking rehabilitation, renovation, and new construction projects; for business owners engaging in storefront improvements; for city officials, staff, and commission or board members involved in reviewing development applications; and for the general public interested in furthering their understanding of the fundamental design characteristics that make up the historic character of the Downtown and Old Town Design Review Districts. These guidelines are intended to be just that - educational guides to compatible and image-enhancing building improvements in those districts.

The Downtown and Old Town Design Review Districts (refer to facing map) make up the geographic area embodied in the Historic Preservation program which is a four-point program involving design, organization, promotion, and economic restructuring to revitalize the two districts. The Design Guidelines are specifically intended to assist in the design component of the program so that quality and compatible building improvements will be made to further economic revitalization efforts.

The two Design Review Districts also coincide with the commercial zones in the greater Downtown and Old Town areas. While these Design Guidelines are strongly tailored to commercial buildings, and particularly to those located at the centers of these districts, several residential structures

and residential zones are also present in the districts. In commercially zoned areas, when a residential structure is put to a commercial use, these Design Guidelines will be used in evaluating renovation. Their interpretation in this situation may need to be slightly modified, but the underlying philosophy is just as applicable to residential structures as to commercial ones. In residentially zoned areas within the historic districts, the residential design guidelines in Section VII will specifically apply, however in many cases, the review will be conducted by the Community Development Department rather than the Historic Design Review Commission.

Located within each of the two Design Review Districts is a designated historic district, the Downtown Historic District and the registered Old Town Historic District, identified and documented by the *Auburn Historic Resources Survey*. The boundaries of these historic districts in relationship to the larger Design Review Districts is also shown on the facing map. The historic survey work was undertaken in 1986 and resulted in documentation of more than 300 buildings with historic significance throughout Auburn.

While the two historic districts contain the most significant concentration of historic buildings, other historic and older buildings are located in the larger Design Review Districts, making it essential that these guidelines be administered beyond just the borders of the historic districts to assure continuity and compatibility throughout the larger areas.

The Design Guidelines are set up for two categories of buildings. These are:

Historic Buildings, which includes any buildings that are individually listed as architecturally and/or historically significant or given a “contributive” rating on the *Auburn Historic Resources Survey*. Contributive buildings are those which are not necessarily individually significant but contribute to the overall character of a district of buildings.

New, Existing, & Non-Contributive Buildings, which includes all new and proposed buildings and all existing newer and older buildings whether or not included on the *Auburn Historic Resources Survey*. Buildings classified in the survey as “non-contributive” fall in this second category as well.

These Design Guidelines are applicable to building exteriors only. It should be remembered, however, that most every exterior change, modification, or addition to an existing building of any type requires a building permit. This includes many minor alterations such as removal of stairs or window changes to all aspects of major building renovation projects. It is important to remember that all signage changes and additions also require a city permit. Whenever a building or sign permit is required, the Design Guidelines shall be applicable.

A glossary of technical terms used throughout this document is presented in Section XI for assistance in understanding architectural and design guideline terminology. A list of references and information resources is provided in Section IX.

A. Old Town Design Review District Goals

By way of adherence to the Design Guidelines, it shall be the aim in evaluating all rehabilitation and new construction projects in the Old Town Design Review District to meet the following goals:

1. To recognize the special history, historic significance, and uniqueness of the buildings that make up the designated Old Town Historic District (see map, Page 6) and to encourage their preservation.
2. To recognize the special history, historic significance, and uniqueness of the building fabric ~ including materials, workmanship and details ~ on these buildings that make up the designated Old Town Historic District and to encourage their preservation.
3. To recognize the special history, historic significance, and uniqueness of the streetscape features that make up the designated Old Town Historic District and to encourage their preservation.
4. To recognize the mutual interdependence of all buildings old and new in the Old Town Design Review District in promoting a single historic image that forms the key economic and marketing tool for the area.
5. To assure that new buildings are aesthetically and functionally compatible with the historic buildings in the Old Town Design Review District. Rather than artificially imitate historic styles, new buildings should embody a relationship in size, scale, rhythm, and materials to the neighboring historic architecture.
6. To adhere to the *Secretary of the Interior's Standards For Rehabilitation* when rehabilitating buildings individually listed or eligible for listing on the *National Register of Historic Places* as well as for contributing buildings in the Old Town Historic District.
7. To enhance the pedestrian experience in recognition of its essential role in fostering the image of Old Town.
8. To foster an historic image and scale for Old Town that continues and builds upon the existing predominance of early frontier-era and Victorian commercial and residential buildings dating to the period 1850 to 1920 and particularly those that remain from the early gold-rush period of 1850 to 1890.
9. To assure that new buildings immediately outside of the designated Old Town Design Review District, but which are plainly visible from the district, are aesthetically pleasing and do not detract from the visual character and ambiance of the district.

The Secretary of the Interior's

These Standards for Rehabilitation are used by the National Park Service in evaluating rehabilitation work on National Register buildings and are intended for use by local communities. In Auburn these standards shall be used in evaluating rehabilitation work on buildings listed on the National Register, designated as eligible for listing, and those designated as contributive in the Old Town and Downtown Historic Districts.

1. *Every reasonable effort shall be made to provide a compatible use for property which requires minimal alteration of the building, structure, or site and its environment, or to use a property for its originally intended purpose.*
2. *The distinguishing original qualities or character of a building, structure, or site and its environment shall not be destroyed. The removal or alteration of any historic material or distinctive architectural features should be avoided when possible.*
3. *All buildings, structures and sites shall be recognized as products of their own time. Alterations that have no historical basis and which seek to create an earlier appearance shall be discouraged.*
4. *Changes which may have taken place in the course of time are evidence of the history and development of a building, structure, or site and its environment. These changes may have acquired significance in their own right, and this significance shall be recognized and respected.*
5. *Distinctive stylistic features or examples of skilled craftsmanship which characterized a building, structure, or site shall be treated with sensitivity.*

Standards for Rehabilitation

6. *Deteriorated architectural features shall be repaired rather than replaced, wherever possible. In the event replacement is necessary, the new material should match the material being replaced in composition, design, color, texture, and other visual qualities. Repair or replacement of missing architectural features should be based on accurate duplications of features, substantiated by historic, physical, or pictorial evidence rather than on conjectural designs or the availability of different architectural elements from other buildings or structures.*
7. *The surface cleaning of structures shall be undertaken with the gentlest means possible. Sandblasting and other cleaning methods that will damage the historic building materials shall not be undertaken.*
8. *Every reasonable effort shall be made to protect and preserve archaeological resources affected by, or adjacent to any project.*
9. *Contemporary design for alterations and additions to existing properties shall not be discouraged when such alterations and additions do not destroy significant historical, architectural or cultural material, and such design is compatible with the size, scale, color, materials, and character of the property, neighborhood or environment.*
10. *Whenever possible, new additions or alterations to structures shall be done in such a manner that if such additions or alterations were to be removed in the future, the essential form and integrity of the structure would be unimpaired.*

B. Downtown Design Review District Goals

By way of adherence to the Design Guidelines, it shall be the aim in evaluating all rehabilitation and new construction projects in the Downtown Design Review District to meet the following goals:

1. To recognize the interdependence of buildings in defining the Downtown streetscape, character, and scale of the Downtown Design Review District and of the Downtown Historic District in particular.
2. To recognize the role of Downtown as a pedestrian shopping district whose image is predicated on the character, scale, and unique attributes associated with the historic building stock and their design relationship to the streetscape.
3. To recognize the character defining role of individually significant historic buildings and of the collective concentration of the other older and historic buildings.
4. To preserve to the greatest extent possible individually significant historic buildings, including their building fabric, design, site orientation, character, and scale.
5. To preserve the overall character and quality of lesser historic buildings even when these buildings have been previously altered and to encourage their renovation back to a historical appearance when possible or to a historically compatible appearance using harmonious modern designs.
6. To assure that new buildings are aesthetically and functionally compatible with the historic buildings in the Downtown Design Review District. Rather than artificially imitate historic styles, new buildings should embody a relationship in size, scale, rhythm, and materials to the neighboring historic architecture.
7. To adhere to the *Secretary of the Interior's Standards For Rehabilitation* when rehabilitating buildings designated as a cultural resource on the local, State, or Federal level or buildings listed as contributing as part of the Downtown Historic District on the *Auburn Historic Resources Survey*.
8. To enhance the pedestrian experience in recognition of its essential role in fostering the image of Downtown.
9. To foster an historic image and scale for Downtown that continues and builds upon the existing predominance of early twentieth century commercial and residential buildings dating predominantly to the period of 1900 to 1930.

C. Residential Design Review District Goals

By way of adherence to the Design Guidelines, it shall be the aim in evaluating all rehabilitation, additions, and new construction projects in the Residential Design Review Districts to meet the following goals:

1. To recognize the special history, historic significance, and uniqueness of the residential buildings that make up the designated district (see map, Page 6) and to encourage their preservation.
2. To recognize the special history, historic significance, and uniqueness of the building fabric, including materials, workmanship and details, on the buildings that make up the designated district and to encourage their preservation.
3. To recognize the special history, historic significance, and uniqueness of the streetscape features that make up the designated district and to encourage their preservation.
4. To recognize the mutual interdependence of all buildings old and new in the Residential Design Review District in promoting a single historic image augmenting a key economic and marketing tool for the City of Auburn.
5. To insure that new buildings and additions to existing ones are aesthetically and functionally compatible with the historic buildings in the district to embody a relationship in size, scale, rhythm, and material to the neighboring historic architecture.
6. To adhere to the *Secretary of the Interior's Standards For Rehabilitation* when rehabilitating buildings individually listed or eligible for listing on the *National Register of Historic Places* or buildings identified as contributing buildings in the District.
7. To enhance the pedestrian experience in recognition of the district's essential role in fostering the image of all historic districts within the City of Auburn.
8. To foster an historic image, scale, and sense of place for the district that continues and builds upon the existing predominance of the residential buildings dating to the period of 1850 to 1930.

III. Brief History of Old Town and Downtown Auburn

The discovery of gold in 1848 on a ravine down stream from what is now Old Town led to the first Anglo settlement in Auburn. By April of 1849 a mining camp was well established. It was initially called by several names ~ North Fork Dry Diggins, Rich Ravine, Wood's Dry Diggins ~ but by the summer of 1849 it became known as Auburn.

Though gold led to its beginning, Auburn soon became more important as a wintering home to miners and as a jumping off point to other larger gold mining areas in the Mother Lode. A secondary economy soon evolved around banking, lodging, and provisions, which resulted in the appropriate buildings to house each of these activities.

Auburn was incorporated as a city in 1860, nine years after being designated the county seat. The transcontinental railroad arrived in 1865. While miners were still the largest segment of the population, signs that the town had begun to stabilize were evident by the presence of shopkeepers, lawyers and farmers.

The arrival of the railroad had a profound effect on Auburn in two ways. The first involved a rivalry among three competing railroad companies for services through Auburn. One of the three was a small locally-formed company that lost out and sent the city into major financial indebtedness, resulting in disincorporation of Auburn as a city in 1866. The city did not reincorporate until 1888.

The railroad's second major influence was the establishment of a station just to the east of town. The station was located outside of Old Town, and near the future Downtown area, due to grade requirements. While stage coaches ran between the outlying station and Auburn for several years, buildings eventually began to grow up around the railroad hub and the new area became known as East Auburn.

As Old Town diminished in economic importance it began to deteriorate and by the 1940's Old Town was considered a slum. Though it was bypassed, its existence was not eliminated and in recent decades it has been rediscovered as a small concentrated area rich in frontier-era buildings. In 1970, the Old Town Historic District was registered as a state historic site and also placed on the *National Register of Historic Places*. Today it functions as a specialty retail shopping area attracting both locals and tourists. Buildings date from the 1850's in this area.

Downtown is defined physically by Lincoln Way and High Street, that cross and mark the center of Auburn. Along these two streets has grown up a significant concentration of buildings that served as the primary shopping core of Auburn until recent decades. Today what remains is a significant collection of buildings dating from the 1880's to 1940's that still play an important role in the local commercial economy of Auburn.

Note: This brief history was adapted from "Historical Overview" by Robert E. Gray and April McDonald in the Final Report of the Auburn Historic Resources Inventory. Revised by the City of Auburn Historic Preservation Task Force.



Old Town Auburn prior to 1905 as viewed from Commercial Street. Old City Hall shown in top center.

IV. Explanation of Old Town and Downtown Design Review Districts

The Old Town and Downtown Design Review Districts are the larger concentration of buildings around the Downtown and Old Town Historic Districts. As noted by the brief history in Section II, each area is an outgrowth of a different period of time and as a result each has differing historic and aesthetic characteristics.

Old Town's character was set largely from the 1860's to 1890's when the secondary economy revolving around mining grew up. Due to the fire-prone attributes of the hilly enclave, buildings were frequently destroyed by fire and rebuilt again. But without a doubt, Old Town still retains enough of its very early building stock to make it one of the significant collections of frontier-era buildings, most notable of which are the small brick structures often marked by a stepped parapet (also known as a western false front) and cast iron columns, wooden storefronts, and metal hardware.

There is no one architectural style that predominates in Old Town, but one of the significant characteristics of the small historic district is the variety of building types still remaining; the old fire house, post office, former saloons, houses, grocery store, church, and courthouse make it appear today as the same self-contained community it was prior to the turn of the century.

With the arrival of the railroad the area known as Downtown began to surpass Old Town in importance and after the turn of the century became the new focus of development. Unlike Old Town, whose character-defining buildings are from the turn of the century, the historic buildings in Downtown are from the early twentieth century, when commercial architecture took on new, larger proportions and stylistic trends.

Downtown started as a pedestrian shopping core, but with the advent of the automobile in the 1920's grew up in scale to accommodate the flow of cars through the area. At this time in history buildings were often built with special stylistic influences derived from elsewhere in styles we now label Classical, Mission, Mediterranean, or Renaissance Revival. These were unlike the more locally generic and smaller scale buildings in Old Town.

Each of the two districts is unique in its own right and embodies differing characteristics. It is these characteristics and distinguishing qualities that form the basis for the preservation and enhancement intended for each district by the goals and guidelines in this document. A set of predominant characteristics has been identified for each Design Review District to form a common basis of understanding of the underlying intent of the Design Guidelines.

The predominant characteristics set forth in this section form a verbal picture of the visual characteristics unique to each district. Understanding these characteristics should also aid in interpreting the intent and rationale behind this document. It is these characteristics that these design guidelines seek to protect and enhance.

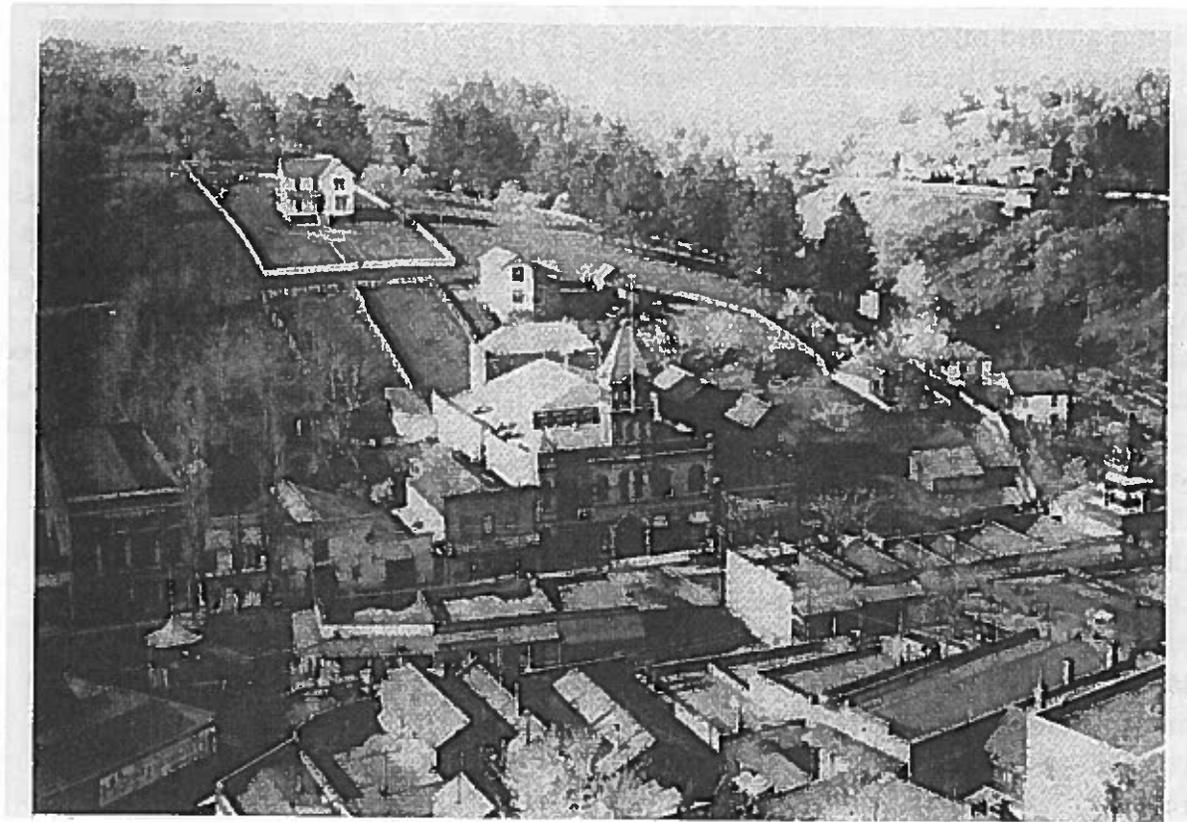
A. Old Town Special or Predominant Characteristics

1. There is a varied topography, which has resulted in streets and buildings that step up and down with the contour of the topography.
2. Early (1860-1890) brick buildings from the early frontier and settlement periods predominate.

3. There is a diversity of building types i.e., an old stable, fire house, and small residential structures mixed in with commercial buildings, which give the district a self-contained appearance.
4. The streetscape and buildings are small scale and very pedestrian oriented.
5. There is an interplay of residential and commercial structures.
6. There are many vistas to and from buildings and especially of the Courthouse.
7. Ancillary street features such as old cobble stone gutters, curbs, etc., are present.
8. Many early historic buildings are present with much of their historic fabric and architectural detail still intact (i.e., doors, windows, hardware, cornices, etc.).
9. Streets tend to be curvilinear.
10. Natural materials such as brick, stone, and wood (and especially brick) are used most extensively.
11. Lots are small and narrow with commercial buildings built to the property lines, particularly on the front and sides.
12. Buildings emphasize pedestrian scale and retail activity.

B. Current Old Town Design Problems To Avoid In The Future

1. Over abundance of signage.
2. Non-historic look of existing signage.
3. "Wild West" theme construction, typified by false front, board and batten siding, or "ginger-bread" styling is discouraged unless in keeping with the original design and details of the structure or improvement, or surrounding District. The design, height of and colors applied to the facade should blend into the general character of the streetscape of the District.



Old Town viewed from the Placer County Courthouse, in the early part of the century

A. Downtown Special or Predominant Characteristics

1. Long, linear streets are present.
2. Commercial buildings are built to the sidewalk in a uniform pattern to accommodate pedestrian activity.
3. Early twentieth century buildings predominate with the older of these dating largely to the 1920's and the newer ones dating to the last two decades.
4. The older buildings are largely two-story with some that are one- and three-story.
5. Several strong, individually significant buildings such as the old Placer County Bank building and City Hall set the tone and tenor for the district.
6. Residential structures that have deeper setbacks are intermixed among the commercial buildings, especially at the edges of the commercial historic district.
7. The most predominant building materials are brick and plaster.
8. The buildings emphasize a pedestrian scale with large paned windows to facilitate retailing. The width of streets also indicates accommodation to the automobile.
9. There is a strong interconnectedness of commercial buildings by similar setbacks, size, and scale.
10. There are substantially wider lots than in Old Town and often with access to rears of buildings via alleys and parking lots.
11. There are many small pocket parking lots for added shopping convenience. Parking is rarely located on site in the heart of the commercial core.



"Central Square" of downtown. Auburn, circa 1935.

B. Current Downtown Design Problems To Avoid In The Future

1. Heavy street-level building alterations with hard-edged materials; i.e., metal frame doors and windows, flagstone, stucco, etc.
2. Signage out of scale and/or conformance with buildings.
3. Some obtrusive parking lots with poor amount of landscaping.

V. Illustration of Predominant Architectural Styles

Historic areas evolved and grew over time. It is never correct to think that what is now a historic district was built with a specific theme or style in mind. In fact, buildings generally reflected the stylistic trends popular during the decade they were built and these trends did definitely change from decade to decade. Most historic commercial cores, and Downtown and Old Town are no exception, include a variety of styles representing the evolution and growth of the area.

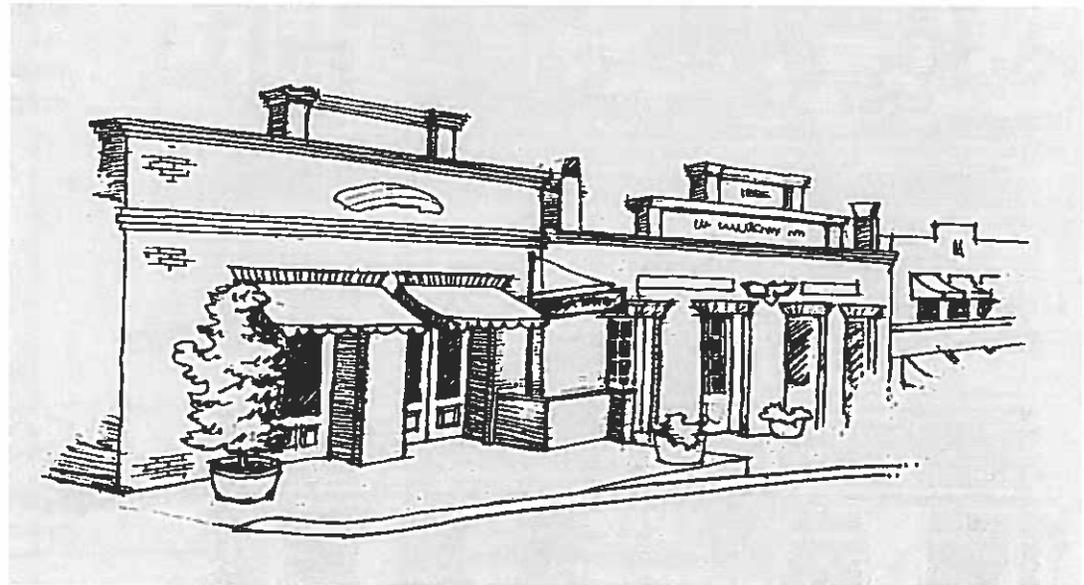
Nevertheless, certain elements such as height, scale, setback, and recessed store fronts unified the appearance of these older districts, giving the collective streetscape an interdependent and harmonious appearance. The Design Guidelines are intended to protect these common, unifying features while at the same time encouraging the preservation of designated historic buildings. It is *not* the intent of the Design Guidelines to establish a theme for Downtown or Old Town nor is it the intent to have every new building replicate a historic style.

By understanding the key historic architectural influences, however, those engaging in renovation and new construction projects can better plan their work to be compatible with the existing historic character of the surrounding streetscape. To that end, illustrations and brief descriptions are presented in the section of key architectural styles in the Old Town and Downtown Historic Districts.

A. Key Old Town Historic Styles

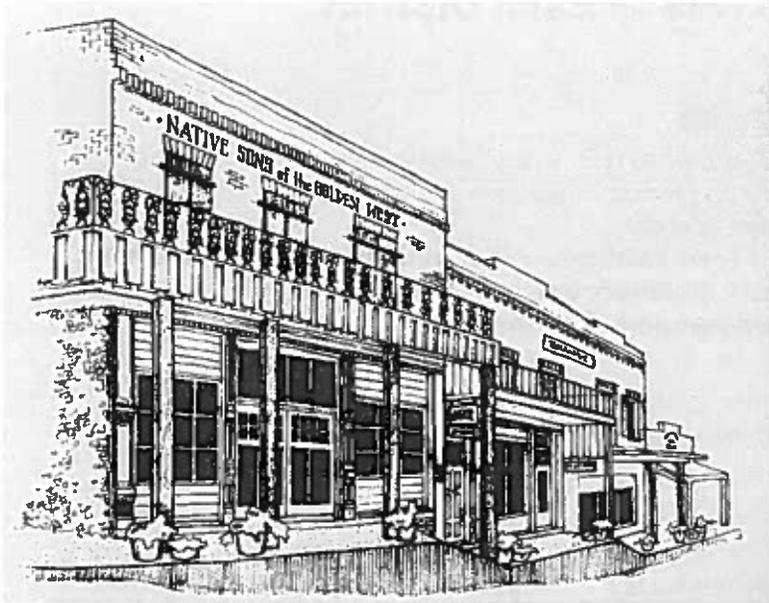
It is actually somewhat of a misnomer to refer to key historic styles when speaking of Old Town. The buildings there are more a product of function and construction techniques rather than of a specifically intended design or style.

Most common among the Old Town buildings are those brick structures that date from the 1850's to 1890's. Collectively these create the historic image of Old Town along with the diversity of building types; i.e., old stable, fire house, post office, houses, courthouse, etc.



*Early Western Style
180 Sacramento Street
(c.1870)*

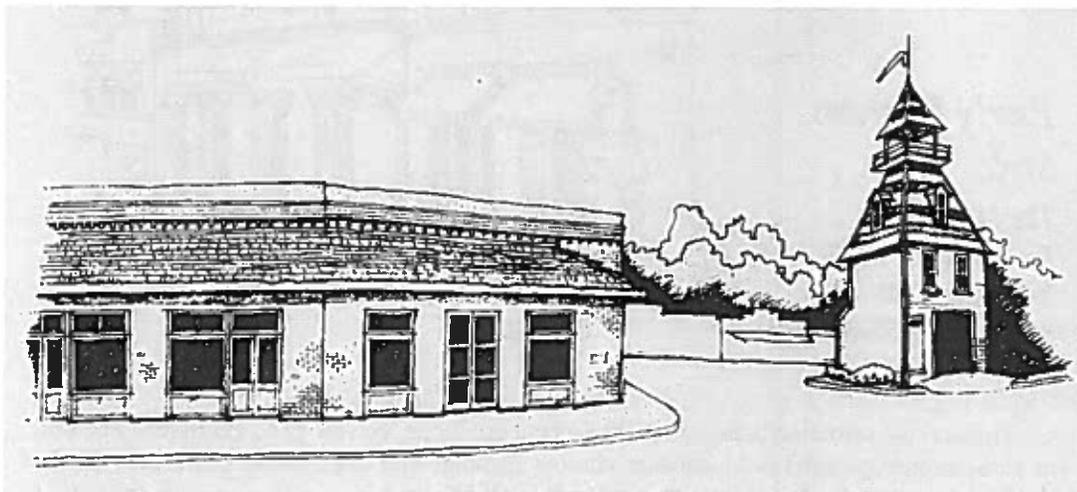
This and the adjoining building at 198 Sacramento Street are very good examples. The use of brick, stepped parapets, and rectilinear window openings with brick soldier arches are typical of the first permanent brick buildings that went up in Old Town.



*Victorian and Frontier-Era Style
Commercial Street Buildings (1855-1890)
301-351 Commercial Street*

This series of brick buildings exhibits the classic western style stepped parapets and patterned brick at the cornice. Even more notable on these buildings is the intact 1880's storefronts with cast iron columns and wooden storefronts replete with most all of the Victorian hardware (doorknobs and escutcheons), doors and showcase windows.

These buildings are an excellent example of those in Old Town built to conform to the natural topography of the land. The buildings and land both step up with the incline of the street.



*Victorian-Era Firehouse
Construction
Old Auburn Firehouse (1891) located
at 1677 Lincoln Way*

This Victorian-era firehouse with its shingled, pyramidal roof and shiplap siding distinguishes Old Town along with other specialty use buildings (the old stable, post office, houses, courthouse, etc.) which work to form a complete architectural picture of life in Old Town in the very old days.

B. Key Downtown Historic Styles

There are more than eight historic architectural styles represented downtown. Examples include:

	<u>Style</u>	<u>Period</u>	<u>Building</u>	<u>Date</u>
1.	Victorian Commercial	1880-1890	Arthur Building, 922 Lincoln Way	1893
2.	Beaux Arts	1900-1915	Masonic Temple, 948 Lincoln Way	1914
3.	Classical Revival	1900-1915	Placer County Bank, 874 Lincoln Way	1913
4.	Mission Revival	1910-1930	Auburn Hotel, 853 Lincoln Way	1913
5.	Twenties Brick Vernacular	1915-1930	P G & E Building, 1050 High Street	1929
6.	Mediterranean Revival	1920-1930	Old Post Office, 905 Lincoln Way	1939
7.	Modern	1929-1940	Auburn City Hall/Fire Dept., 1003 High St.	1937
8.	Thirties Commercial	1930-1940	Reeves Motor Co., 1145-55 Lincoln Way	1930 <i>circa</i>

No one style is necessarily more important than the others, but collectively these styles create the character-defining historic significance of Downtown.

Classical Revival or Beaux Arts Style

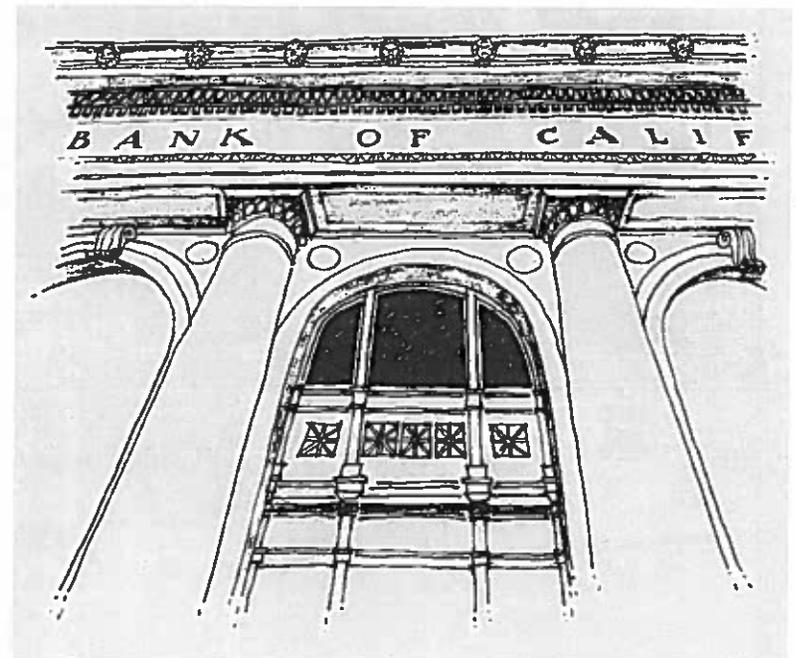
Old Placer County Bank Building (1913)

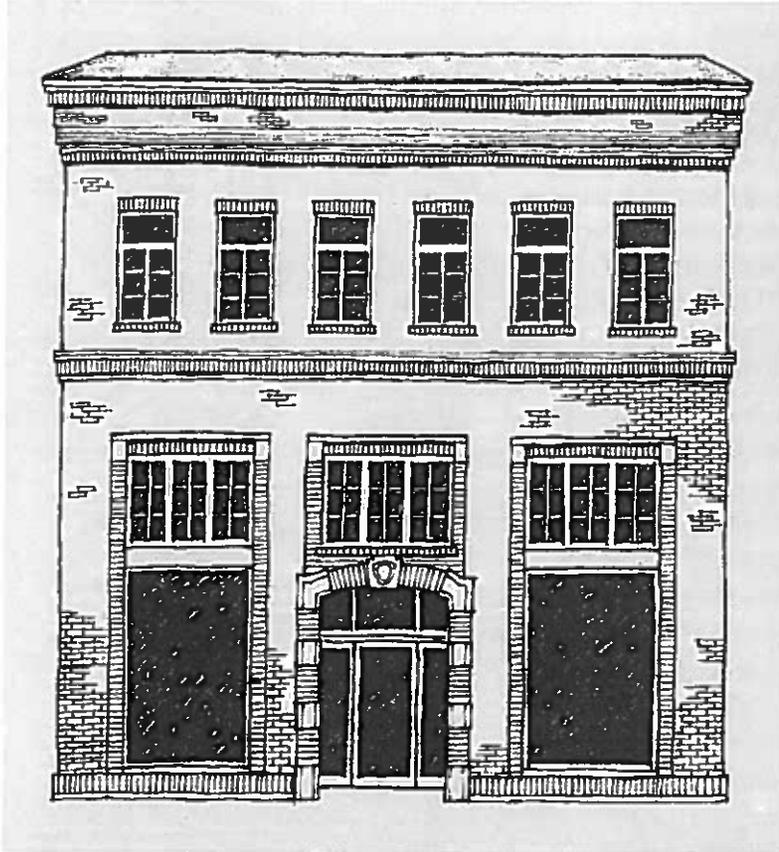
874 Lincoln Way

While only a few examples of this style are present Downtown, the purity of their design and imposing quality of their stature make them stand out among the others. The most notable of these is the old Placer County Bank Building.

Typical of this style is the use of statuesque proportions, high classical columns, and strong classical detailing along the cornice. Ornate capitals on columns, scrolled brackets, and ornamental window moulding are a hallmark of this style.

Classical Revival buildings tend to date to the period 1900-1915. The style was especially popular in bank and civic architecture where the moral and intellectual staunchness associated with Greek and Roman times was emulated.





Renaissance Revival or Twenties Brick Vernacular Style
P G & E Building (1929)
1050 High Street

The greatest period of commercial growth in California during this century occurred during the late teens and twenties. Two-story brick buildings with classical influences utilized during the Renaissance period in Italy were the hallmark of the period.

Buildings from this period are generally the most prevalent building type in commercial downtowns throughout California, and Downtown Auburn follows this pattern. Common features of this style include brick construction, an ornamental cornice (often of metal made to look like wood), sash windows spaced at regular intervals, and a recessed store front with showcase windows.

Buildings of this style employ symmetrical proportions, and more so than many styles, have a strong visual division between their top, middle and base. The top, consisting of the cornice, is generally articulated with some type of ornamentation. The middle or shaft of the building accommodates the upper levels above the storefront and is generally articulated by regularly spaced window openings. The base consists of the ground level storefront, which is comprised of a brick or tiled bulkhead and wood or copper-framed showcase windows with transoms above.

Mission or Mediterranean Revival Style

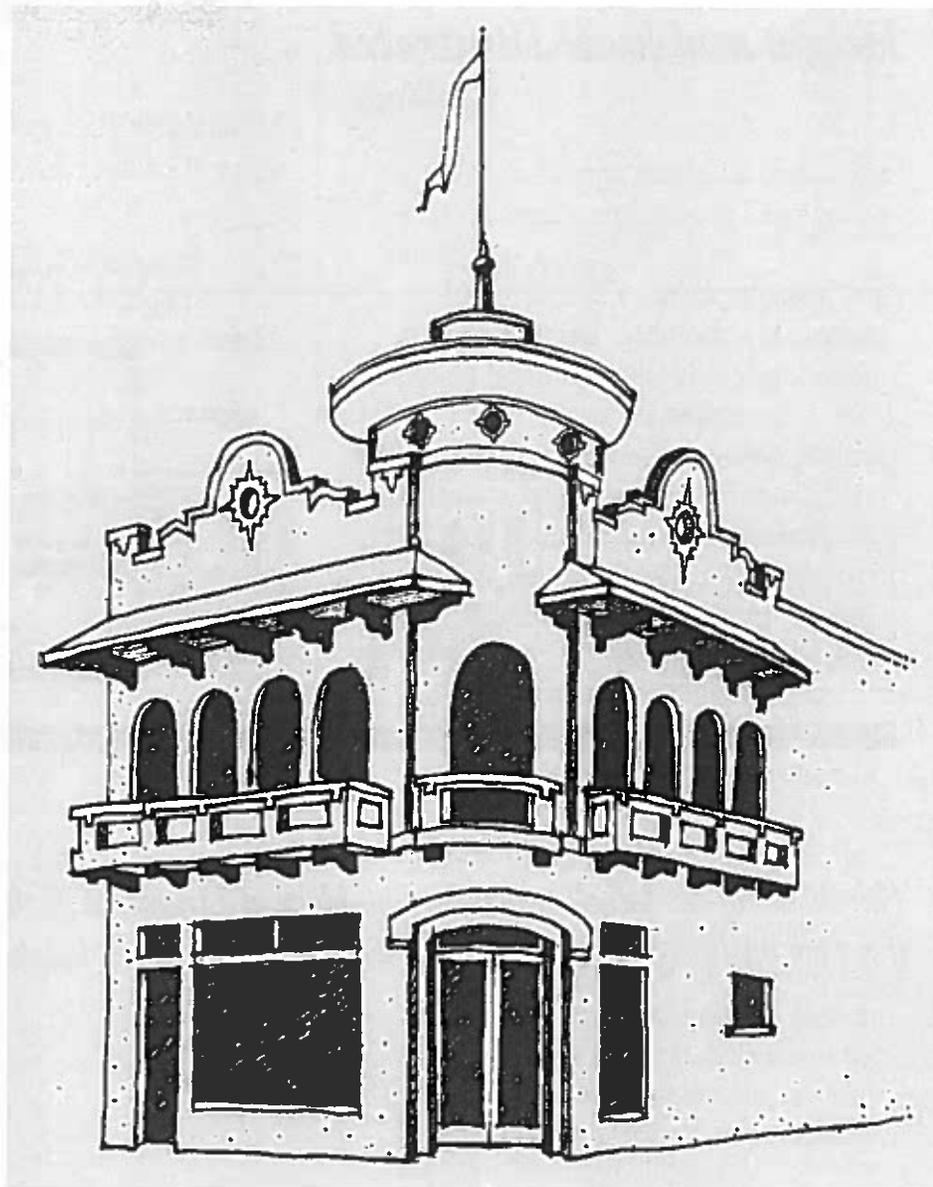
Tahoe Club (1913)

900 Lincoln Way

During the late 1920's romanticism prevailed and Period Revival styles, mostly European-influenced, were the popular trend of the time. Mission and Mediterranean Revival styled buildings were popular in other revival styles, particularly residential structures.

Mission Revival styles such as that of the Tahoe Club are most commonly identified by the stepped arch on the parapet meant to echo the arches of the California missions. Other common features include prominent use of arched openings, ornamental grill work, tile window hoods and smooth plaster (not rough textured stucco) façades.

Buildings of this style tend to employ the common architectural features mentioned above, but always in a usage and patterned arrangement totally unique to that particular building. Mission and Mediterranean Revival buildings are fanciful and original capturing the popular interest during the 1920's in another historical time.



VI. Commercial Design Guidelines

In addition to the specific standards discussed further below, the following basic standards should apply when developing within the historic district:

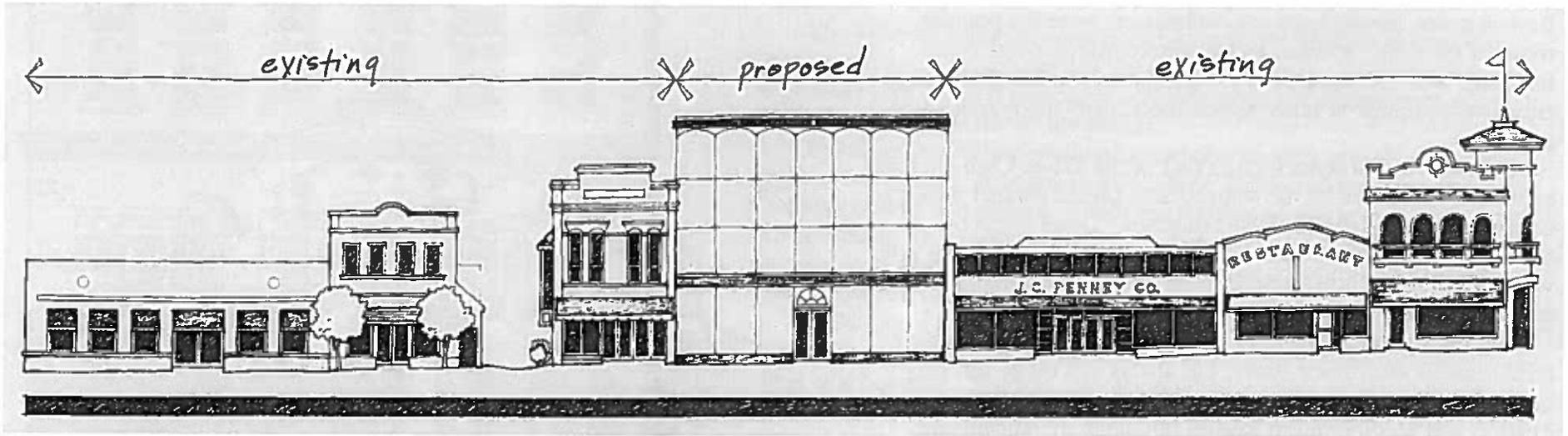
1. Reasonable efforts shall be made to use the structure, improvement or site for the purpose(s) which it/they were originally intended or a compatible use which requires a minimum alteration of the structure, improvement or site.
2. The distinguishing original qualities or characteristics of a structure, improvement or site and its environment shall be maintained. The removal or alteration of any historic material or distinctive architectural feature shall be avoided whenever possible.
3. All structures, improvements or sites shall be recognized as products of their own times, and alterations or renovations which do not have a historical basis in the building (converting a board and batten structure to the appearance of a late Victorian structure) shall be discouraged.
4. Changes which have taken place over time are evidence of the history of the structure, improvement or site and its environment. If such changes have acquired historical significance in their own right, this significance will be recognized and respected in context with surrounding structures or improvements.
5. Development shall preserve distinctive stylistic features or examples of skilled craftsmanship which characterize a structure, improvement or site.
6. All reasonable efforts shall be made to protect and preserve archeological resources affected by or adjacent to any structure, improvement or site.
7. Designs for alterations or additions to existing structures, improvements or sites which utilize "contemporary" design elements or materials shall not be prohibited or discouraged when such alterations or additions do not destroy or substantially damage the historic context of the District, or significant historical, architectural or cultural material, and such design is otherwise compatible with the size, scale, color, materials and character of the site, neighborhood or environment.
8. Whenever possible, additions or alterations to existing structures, improvements or sites shall be done in such a manner that if they were removed in the future, the essential form and structural integrity of the structure, improvement or site would not be impaired.
9. Interior features of historical significance, including stairways, light wells, pressed metal ceilings, and ornate woodwork, should be integrated into the design of any adaptive use.
10. Construction of new structures, or alterations of sites where structures previously existed, should reflect or reproduce the structures, improvements or sites previously located thereon if compatible with the uses of adjacent structures or improvements. Where standards of planning and compatible land use mandate the variance from visual reproduction of structures historically located on the site, such construction shall use materials, designs and details common to and in conformity to the historical era and context of the surrounding District.

A. Height and Scale

Height and scale refers firstly to the vertical relationships between buildings. The overall height of a building in relationship to its neighbors determines its relative scale. Buildings that are excessively tall *or* short compared to those on either side are said to be out of scale with their surroundings.

Scale is also a relative factor within a single building. Reference is often made to the “pedestrian scale” of a building. This refers to the ground-level portion of a building and its relationship to pedestrian heights. Ground-level elements and storefronts that are within the height generally allotted to a ground story are considered to be of a “pedestrian scale”. Ground-level elements and storefronts (and particularly window elements) that greatly exceed the height generally allocated to a ground story, particularly in relationship to ground stories of neighboring buildings, are said to be out of scale.

Height and Scale Illustrated



This sketch of the buildings in the 900 block of Lincoln Way shows the block as it might look if a new building were added that was incompatible in height and scale.

1. Historic Buildings

Note: The Auburn Zoning Ordinance includes minimum standards relating to this subject. Implementation of the Design Guidelines may result in a departure from these minimum standards on a case by case basis.

- a. Building additions and modifications should be of the same height and scale as the existing building.
- b. Existing vertical and horizontal proportions of height and scale and the relationships of architectural elements should be retained.
- c. Existing roof style, pitch, and proportions should be retained.
- d. Pedestrian scale proportions at the ground level should be retained if in their historic configuration or replaced in like kind if changes are undertaken to a previously altered storefront.

2. New, Existing, & Non-Contributing Buildings

- a. Design details, materials, and ornamentation should be authentic in design and appearance and of high quality in large building proposals, particularly if the new building will be larger than surrounding structures.

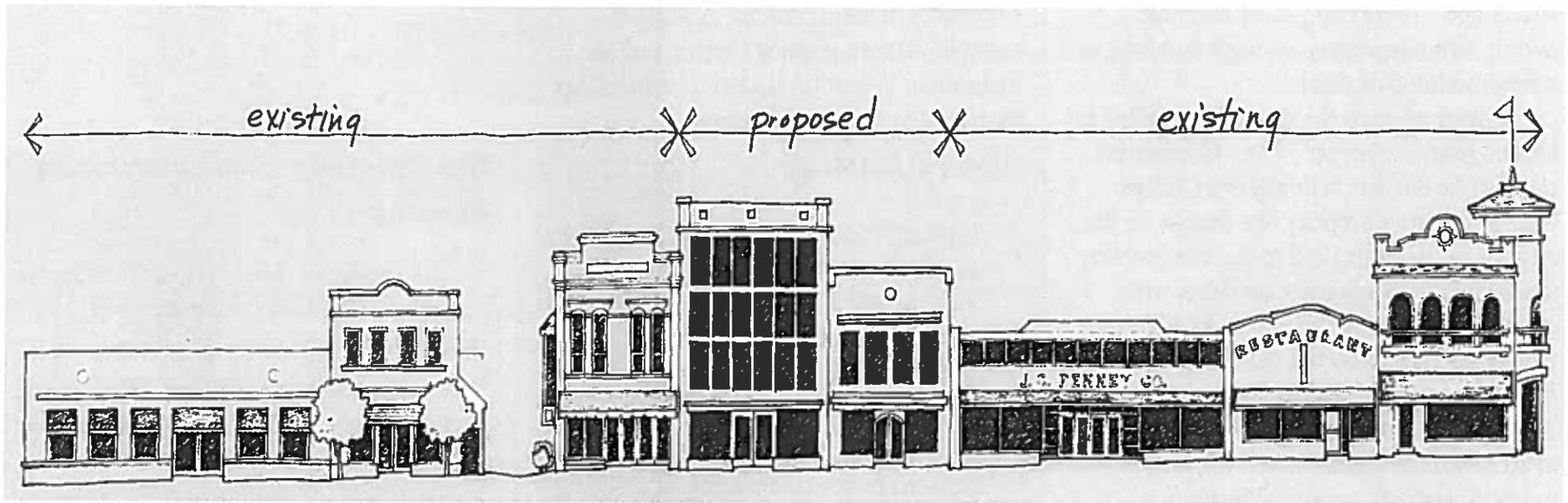
- b. The height and scale of all building elevations will be taken into consideration during design review.
- c. New buildings and additions should be designed such that important existing views from surrounding buildings and outdoor viewing areas are not substantially blocked if possible.
- d. In general, new buildings or additions should not overwhelm the overall scale of the surrounding area visible from the site being reviewed. However, if there is a historic precedent on the site for a larger structure, a more dominant building may be considered.
- e. Site topography and ground elevation can increase the appearance of height and scale of a building and will be taken into consideration when reviewing for compatibility with surrounding structures.
- f. New buildings should be compatible with the height and scale of neighboring buildings.
- g. In the case of a non-designated, but existing building, additions and changes should be compatible with neighboring historic and/or older buildings.
- h. If located in the Downtown or Old Town Historic Districts, new buildings should generally be no more than one story higher or lower than adjacent buildings.
- i. New buildings outside either of the historic districts, but within the design district, should be of a compatible height and scale to buildings located within 75' in either direction of the site's street-facing frontage.
- j. New buildings should continue the pattern of height, scale, and pedestrian orientation of neighboring buildings.
- k. Vertical and horizontal proportions of height and scale of architectural elements on the building façade itself, such as the relationship of window heights or storefront proportions, should be compatible with neighboring buildings.

B. Bulk and Mass

Bulk and mass refers to the relative girth and overall scale of a building. A building with wide, bulky proportions or one that is massive in height or girth in relationship to neighboring buildings is said to be out of conformance with its surroundings.

In historic and older districts, buildings were originally designed with attention to the relative proportions of neighboring buildings. Though our earlier architecture emphasized individuality of design and ornamentation, it paid strict adherence to the spatial interrelationship of adjoining and neighboring buildings. Buildings of differing style generally maintained similar bulk and massing.

Bulk and Mass Illustrated



The same block of Lincoln Way is shown as it might look if two new buildings were added, one in relative non-conformance to the bulk and mass of neighboring buildings and the other a more compatible example. Though the ground level storefront portions in both buildings are similar to neighboring structures, the building on the left greatly exceeds the proportionate bulk and mass of the other adjacent buildings.

1. Historic Buildings

- a. The bulk and mass of all building elevations will be taken into consideration during design review.
- b. Building additions and modifications should be of the same bulk and mass as the existing building.
- c. Pedestrian scale proportions at the ground level should be retained if in their historic configuration or replaced in like kind if changes are undertaken to a previously altered storefront.

2. New, Existing & Non-Contributing Buildings

- a. The bulk and mass of all building elevations will be taken into consideration during design review.
- b. New buildings should be compatible with the bulk and mass of neighboring buildings.
- c. Site topography and ground elevation can increase the appearance of bulk and mass of a building and will be taken into consideration when reviewing for compatibility with surrounding structures.
- d. Vertical or horizontal stepping of structures should be considered when it would be effective in decreasing the bulk and mass of a structure to achieve compatibility with surrounding structures.
- e. If located in the Downtown or the Old Town Historic District, new buildings should continue the pattern of bulk, mass, and pedestrian orientation of neighboring buildings.

C. Setback and Rhythm

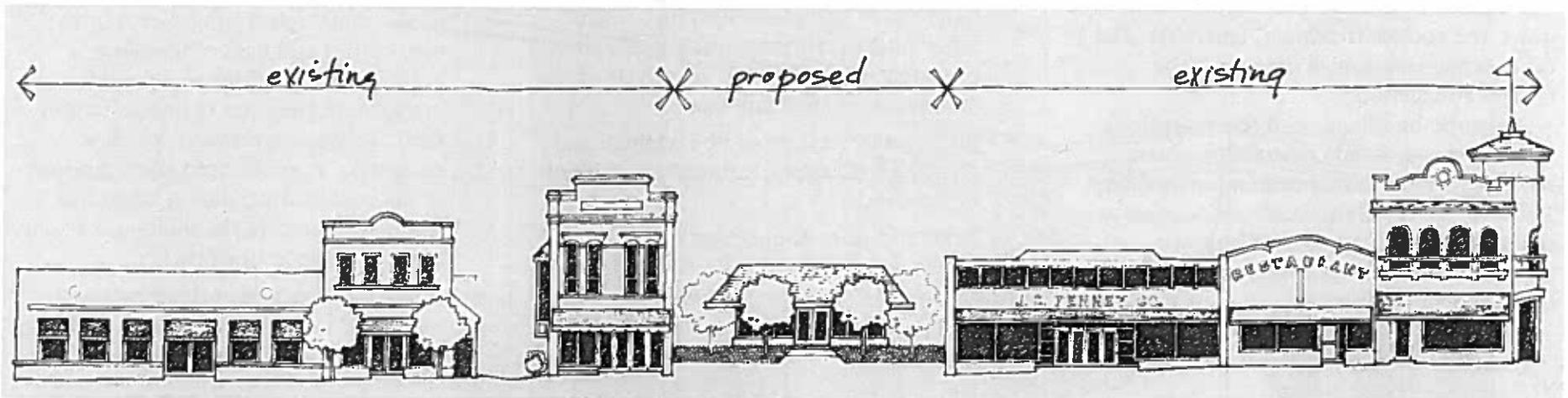
Setback and rhythm are among the most important features in integrating buildings into the overall architectural panorama of a streetscape. These two features greatly affect the overall harmony among buildings in a neighborhood or district.

Setback refers to the distance a building is located from the property line. In commercial historic districts, buildings were always built to the front property line (that is, to the edge of the sidewalk) and to the side property lines, resulting in adjoining buildings with essentially no front or side setbacks. The uniformity created by this pattern of development is essential to the character of the district and to the pedestrian scale. Similarly, in areas with residential structures, deep front yard setbacks are generally in place, which again heavily influences the character of these neighborhoods.

Setbacks are also employed within buildings as well. The upper stories for example, may be set back slightly from the first. This is generally not the case with historic buildings, however, and new buildings that greatly deviate from the pattern of setbacks on neighboring historic buildings may be out of conformance.

Rhythm refers to the pattern of building setbacks in a district and to the harmony created by these setbacks. Rhythm also is present among building parts. For example, windows placed at regular intervals create a certain rhythm which may even be shared with neighboring buildings. Recessed storefronts of similar depths, as another example, create a pleasing rhythm and one that should be emulated when new buildings are placed in a historic district.

Setback and Rhythm Illustrated



This time the block on Lincoln Way is shown with a new building whose extreme front and side setbacks break up the rhythm of the street face

Note: The Auburn Zoning Ordinance includes minimum standards relating to this subject. Implementation of the Design Guidelines may result in a departure from these minimum standards on a case by case basis.

1. Historic Buildings

- a. Building additions and storefront changes should respect the existing pattern of building setbacks along the street frontage. The building relationship to the sidewalk should be maintained.
- b. Existing recessed entries if in their historic configuration should be retained or replaced in like kind if changes are being undertaken to a previously altered recessed entry.
- c. In the case of residential structures that have been or are being converted to a non-residential use where deep landscaped front yard setbacks are present, the existing front setback should be retained and not converted to a parking lot or other buildable use.

2. New, Existing & Non-Contributing Buildings

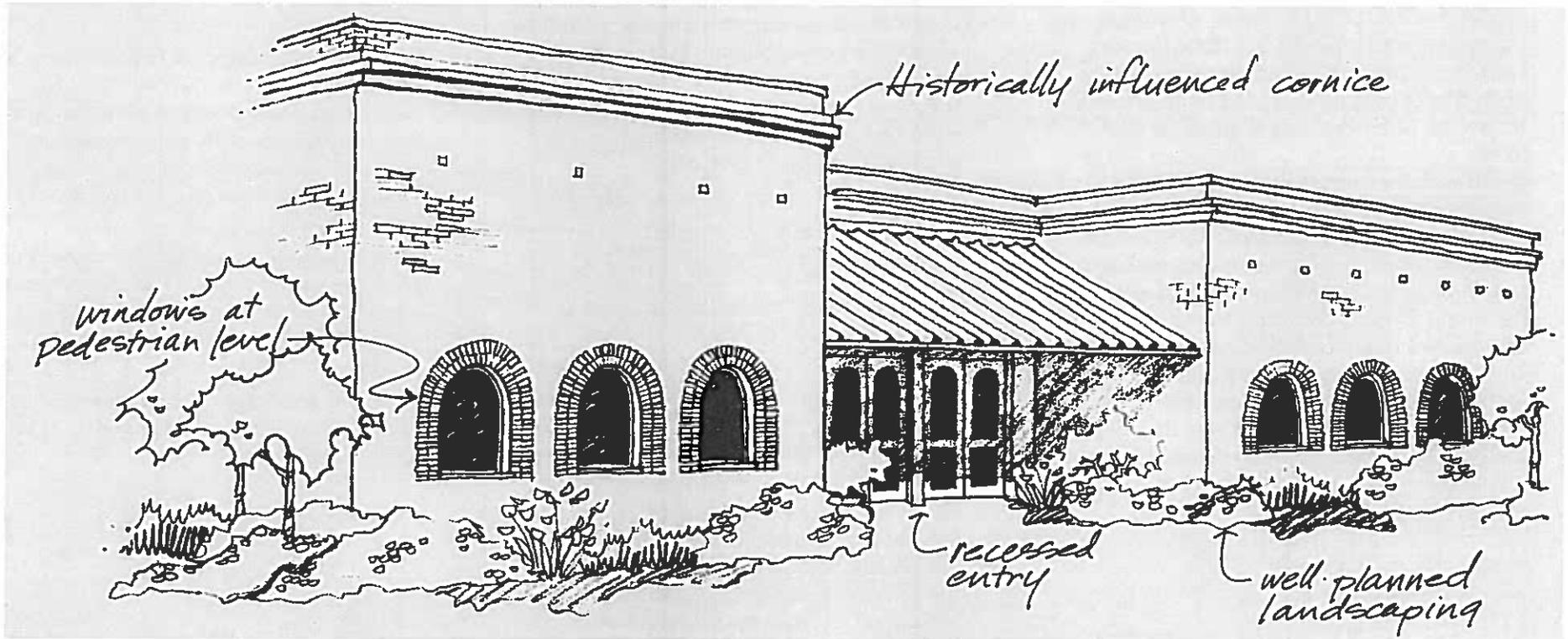
- a. New buildings should respect the existing pattern of setbacks along the street frontage.
- b. In either of the historic districts it is not desirable for parking to be located in the front, side, or rear setbacks because it diminishes the pedestrian atmosphere. Outside of the historic districts, parking may be located in the side or rear setbacks.
- c. Expansive landscape areas are not desirable when they alter the general pattern of streetfront setbacks, but rather the façade should be in a harmonious relationship with the building setbacks on the remainder of the street face. This guideline is not intended to eliminate the possibility of designing pocket landscaping areas, small patios, etc., into front setbacks as long as they are of a scale and design that will not disrupt the normal attraction and flow of pedestrian traffic along a traditional zero setback downtown façade.
- d. Recessed entries on new buildings are encouraged, but they should not be treated as dark, windowless spaces that present an uncomfortable appearance to the pedestrian.

D. Building Façade Articulation

Buildings built prior to the 1940's placed heavy emphasis on façade articulation. This refers to the architectural elements used to give a building definition and personality. The type and rhythmic occurrence of windows, the cornice treatment, entryways, and other ornamentation all determine the façade's articulation.

Historic buildings, with few exceptions, embody strong façade articulation. New buildings should, using contemporary design elements, be as rich in façade articulation as their historic counterparts. Blank, windowless façades, for example, greatly detract from a historic district.

Building Façade Articulation Illustrated



The bank building at 730 High Street comes close to being a model new construction example, but might have been better with more windows and increased landscaping at the entry.

1. Historic Buildings

- a. The rhythmic and design relationship between the top, middle and base of a building, as well as the openings (including windows, entryways and doors) and ornamentation should be preserved when modifications are being made.
- b. All historic fabric should be retained and repaired if necessary, rather than replaced or removed.
- c. Rears and sides of buildings visible from a public right-of-way should be finished off and made to look presentable, rather than left unfinished or poorly designed.

2. New, Existing & Non-Contributing Buildings

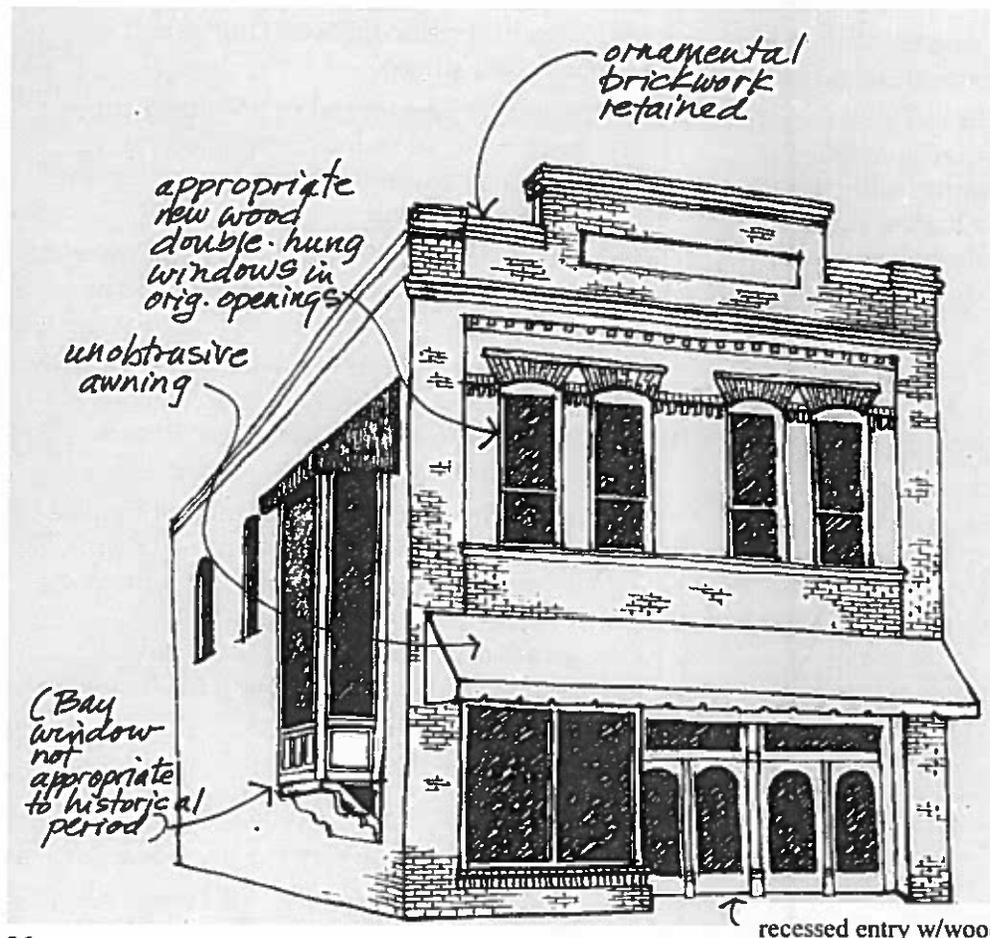
- a. New buildings should echo the proportional relationship between the top, middle and base of the older neighboring buildings and should incorporate character defining features such as cornice treatment, window definition, a pronounced entry, planters at the base of the building and other articulation to give the building a strong and well defined identity.
- b. Windows, especially at the street level, should be used extensively and in keeping with the architectural style of the structure. Their design and scale should be traditional to older downtown storefronts with typically extensive street level window area, as seen throughout the city. The intent of their placement and design should be to increase pedestrian interest and activity on the street.
- c. Roof style should be appropriate to the building and not detract from its essential style. Flat roofs with a parapet element are encouraged. Mansard overhangs are discouraged.
- d. If awnings or overhangs are to be used, they should be consistent with the type of awning that typically would have been used on a structure of its age or design.

E. Storefront Elements

Storefront elements are generally the key character-defining and pedestrian-orienting element on historic buildings. Over the years storefronts on historic buildings have often been altered and modernized in an attempt to give an older building a quick-fix new look.

Storefronts and their integral parts, including recessed entries, showcase windows, bulkheads, transoms, and any special ornamentation, should be treated with the utmost respect when renovating a historic building. Correspondingly, new buildings in commercial districts should place heavy emphasis on this important pedestrian element of a building by seeking to incorporate a storefront design in such a way that the new building is in harmony with its historic neighbors.

Storefront Elements Illustrated



HISTORIC STOREFRONTS

- Early to Mid 1800's
- Post and Beam frame
 - mullioned windows
 - simple ornamentation



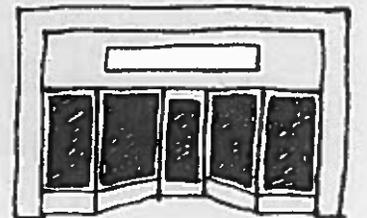
- Mid to Late 1800's
- Elaborately decorated cornice
 - large display windows
 - cast iron columns



- Late 1800's to Early 1900's
- simple cornice
 - transom windows
 - recessed entry



- Early 1900's to 1930's
- metal window frames
 - structural glass
 - recessed entry



1. Historic Buildings

- a. Any historic storefront elements including doors, windows, bulkheads, transoms, ornamentation, and other character-defining elements should be retained and refurbished whenever possible.
- b. When modifications are being made to a storefront, whether in a historic or altered condition, proportional relationships like those of the original building between the bulkhead, windows, and transoms should be incorporated.
- c. Added materials should be a continuation of those on the remainder of the building; new and non-compatible materials (those not already present on the building) should not be introduced.
- d. Recessed entries should be recognized as an important element of historic storefronts and as such should be retained if presently in place in either an altered or unaltered storefront. If removed during a previous alteration, the recessed entry should be approximated in like kind when storefront improvements are being undertaken.

1. New, Existing & Non-Contributing Buildings

- a. Street-facing façades on new commercial buildings should be distinguished by well-defined storefront elements, including a streetfront entryway, ample-sized windows, and appropriate decorative elements, regardless of retail or office usage. Façade details will be reviewed in particular for elements of traditional design and traditional window style. Measured drawings of architectural details are required to ensure an accurate understanding of the proposal.
- b. New buildings should provide expansive transparent windows at the ground level and should not incorporate bland windowless façades on the street-facing frontage.
- c. Recessed entries should be harmonious in setback distance and width with neighboring historic buildings.

F. Materials, Finishes, and Colors

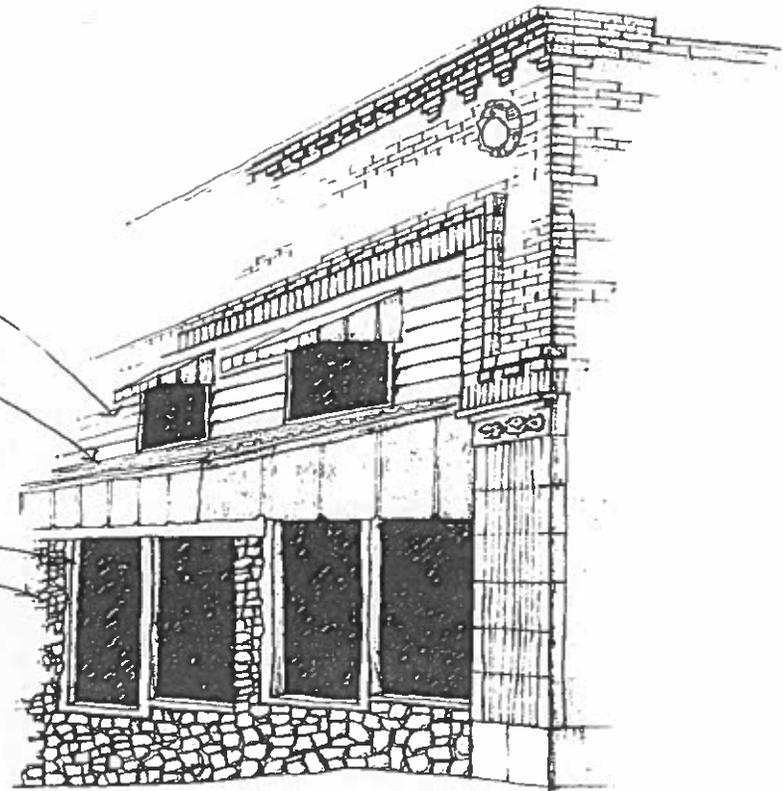
Materials, finishes and colors are the surface treatments on a building that ultimately impart a quality or cheap image, or a genuine or artificial one. Most historic buildings, while they may have deteriorated with time, originally used high quality materials; i.e. brick, wood, copper, tiles, terra cotta, etc.

Those undertaking renovation of historic buildings should follow through with the same type and use of quality materials originally present. When changes have been made to a historic building and new, non-compatible materials introduced, these should be removed if at all feasible.

Similarly, the construction of new buildings should employ the use of quality materials. Particularly important is the use of materials, finishes, and colors that are similar to those used on neighboring historic buildings.

Materials, Finishes and Colors Illustrated

- inappropriate aluminum siding*
- inappropriate aluminum and cloth awning*
- inappropriate mill-finish aluminum window frames*
- inappropriate rough-hewn quartz rock veneer*



The mall building at 884 Lincoln Way has been altered with some inappropriate materials and finishes.

1. Historic Buildings

Because it is impossible to identify all potential building materials, all materials, finishes, and colors proposed in historic building renovations will be reviewed on a case by case basis for their consistency with the goals of this section.

- a. Added materials and finishes should be compatible, if not identical, to those already on the existing building.
- b. Rarely is it appropriate to introduce new materials when renovating a historic building, but rather a logical continuation of existing materials should be used. New materials may be considered on a case by case basis when such new materials introduce unique character, enhance the structure, and/or are of superior quality.
- c. Examples of acceptable materials and finishes include:
 - Aged or solid painted brick used in patterns if appropriate to historic appearance.
 - Horizontal shiplap or tongue and groove wood siding; all other vertical, diagonal, plywood, and manufactured wood will generally be considered unacceptable. (Vertical board and batten should be used only on buildings where it was used originally.)
 - Smooth finished plaster (not rough textured stucco), wood, copper, metal, or anodized aluminum window frames or mullions as appropriate to original or modified appearance of building.
- d. A good guide is to use colors on façade planes that are pale or neutral (except when brick is used) with an emphasis on deeper earthen colors as accent. Generally, no more than three colors should be used, including a main and two accent colors.
- e. If original or original-appearing windows are to be replaced, their appearance should be replicated. The standard for window type will be higher for historic buildings than new buildings; traditional window design, materials, and construction are preferred.
- f. Roofing materials should be traditional in appearance and will be reviewed on a case by case basis. Dark tones are preferred. For metal roofs, color should be of a tone which would have been seen on metal roofs of the building's era (generally rust, dull gray, or dark brown/ rust).
- g. Where handicapped accesses must be added, they should be designed to be in keeping with and not detract from the architecture of the structure.
- h. In addition to materials listed above, new brick may also be unacceptable. Brick should retain patterns appropriate to historic districts.

- Wood or metal frame doors as appropriate to original or modified appearance of building.
- Colors used should be true, not synthetic (artificial or chemically created) colors and should be harmonious with colors used on neighboring buildings.

- i. A good guide is to use colors on façade planes that are light or neutral (except when brick is used) with bolder, non-synthetic colors possibly used as highlights – generally no more than three colors should be used including a main and two accent colors.

2. New, Existing & Non-Contributing Buildings

Because it is impossible to identify all potential building materials, all materials, finishes, and colors proposed for new, existing, and/or non-contributing buildings will be reviewed on a case by case basis for their consistency with the goals of this section.

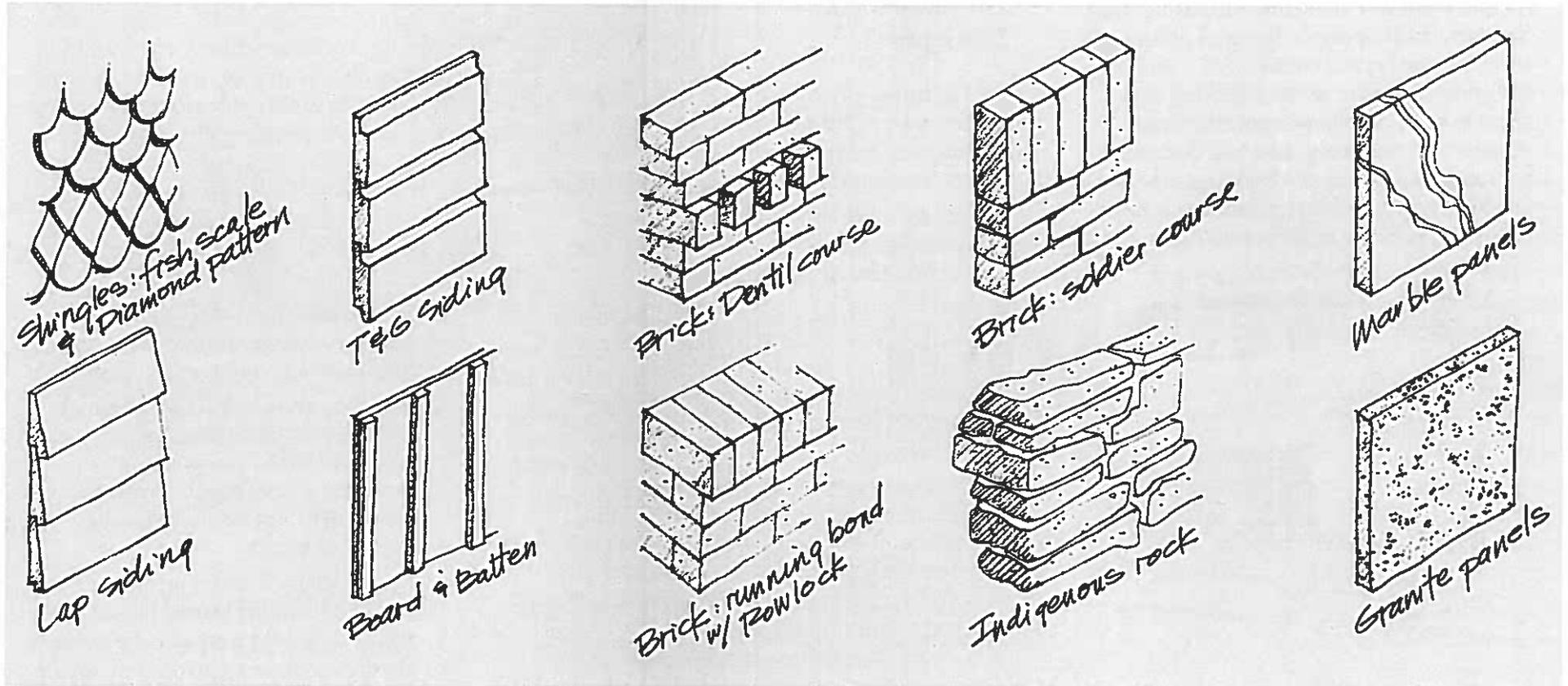
- a. Materials, finishes, and colors should complement those of the neighboring historic buildings. New materials may be considered on a case by case basis when such new materials introduce unique character, enhance the structure, and/or are of superior quality.
- b. Appropriate materials in the Downtown Design Review District include the same as those in Paragraph 1 for historic buildings with the further inclusion of stucco and concrete as appropriate.
- c. Appropriate materials in the Old Town Design Review District include the same as the above for historic Old Town buildings with the further inclusion of smooth-faced stone and vertical board and batten siding as appropriate.

- d. Roofing materials should be traditional in appearance and will be reviewed on a case by case basis. Dark tones are preferred. For metal roofs, color should be of a tone that would have been seen on metal roofs of the building's era (generally rust, dull gray, or dark brown/rust).
- e. Where handicapped accesses must be incorporated, they should be designed to be in keeping with and not detract from the traditional architectural elements of the structure.

Except as may be considered per Section 2.a above, examples of inappropriate materials for all historic, new, and non-contributing buildings throughout both design review districts include:

- Imitation special “rock work.”
- Imitation masonry of any kind.
- Corrugated fiberglass.
- Imitation wood siding.
- Coarsely finished, “rough-sawn” or rustic materials, such as: wood shakes, shingles, barnwood, and stained rough-sawn plywood, or pecky cedar.
- Poorly crafted or rustic woodworking and finishing techniques.
- “Antiqued” or imitation old brick.
- Mottled or light-colored, variegated brick, oversize brick and white brick mortar.
- Astro-turf or other synthetic landscaping materials.
- Bare aluminum storefront windows.

Siding Illustrated



These sketches show some typical wood, brick, and stone siding materials used historically or appropriate for rehabilitated and new buildings.

G. Auxiliary Exterior Elements

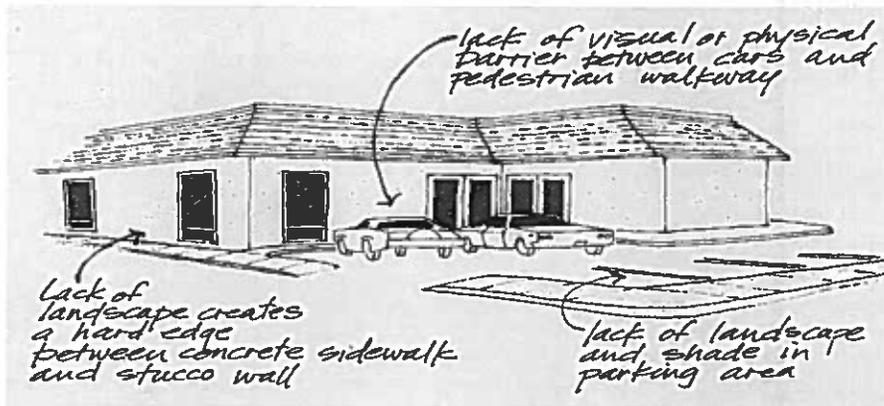
There is more at play in the design of a building than just the façade elements. Auxiliary exterior elements, such as lighting, benches, landscaping, or siting of parking all affect the image and character of a building and ultimately that of the adjoining streetscape as well. It is important that these elements be well integrated and designed appropriately so that the building, whether historic or new, will be a harmonious neighbor with the other nearby buildings.

It is important that the exterior elements proposed be maintained after they are in place so that they will not detract from the general area. As a result, the expected ability to maintain and ease of maintenance of proposed exterior elements will be considered during the design review process.

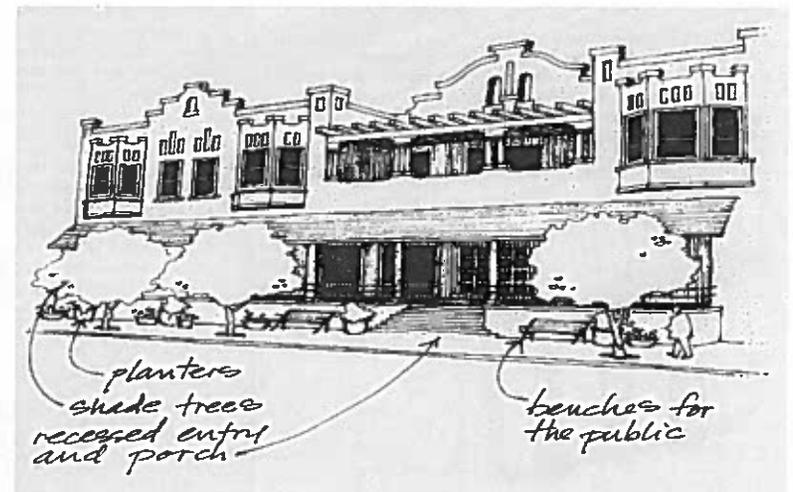
All proposed exterior elements will be reviewed for compatibility with the design of the structure and the surrounding area, including fencing, streetscape, paving, permanent outdoor furniture, lighting, planters, awnings, street trees, sidewalks, and other pedestrian features.

It should be noted that the intent of these guidelines is to accommodate modern day retail conditions and encourage continued economic vitality, while recognizing the tone set by the historic settings of Downtown and Old Town Auburn. To this end, the following guidelines apply to all building in both districts.

Auxiliary Exterior Elements Illustrated



This sketch shows a new building that does not exist, but is an illustration of how parking and other exterior elements should not be handled on new construction within the design review districts.



This sketch illustrates how the building at 853 Lincoln Way might look with appropriate benches, trees, and planters.

- a. All proposed exterior elements should be included with the application, including a photo or sketch with dimensions, materials, and colors of the proposed elements. A photographic or architectural simulation of the proposal shall also be provided with the application. A planned schedule of maintenance should also be included where appropriate.
- b. Lighting, benches, and other auxiliary features, whether attached or not to the main structure, should be complementary to the character of the existing building.
- c. The location of outdoor seating areas, pocket parks, and similar areas will be reviewed for consistency with the goals of safety and defensible space.
- d. Landscaping should be used to complement and accentuate the building, not overshadow or demean it.
- e. When locating trees, proposed and existing signage should be considered in the overall site plan so that the trees will not need inappropriate pruning at maturity. Options for consideration could include moving signage based on expected size of the tree(s) or locating trees so that they will not interfere with signage.
- f. Trash container enclosures should match the materials, style, and colors of the main structure and should not be sited in such a manner as to detract from or obstruct the appearance of the building.
- g. Parking spaces and/or lots should be kept to the side or rear of the building, whichever is more appropriate. Setbacks to accommodate parking in front of the street-facing façades are strongly discouraged and siting of parking in both design review districts should be per the guidelines in Section V.C. Setback and Rhythm.
- h. External mechanical systems on rooftops, including ducts, vents, and parts for heating, cooling, venting, etc., should be screened from the view of those at street level and at higher elevations. Screening may include a cover of suitable and complementary material or a set back behind a parapet, providing that views from higher elevations would not be of concern. Window mounted heating and AC units should be avoided.
- i. Noise, location, and site lines of ground-mounted condenser units should be out of view from any public right-of-way.
- j. The existing style and construction of public sidewalk or walkways adjoining a building should be recognized as an integral part of any private property and as such should not be altered or destroyed in character.
- k. Other auxiliary features including but not limited to utility boxes, phone booths, fire sprinkler system check valves, or newspaper racks located on public or private property should be of a design compatible with the overall character of the surrounding buildings and streetscape.

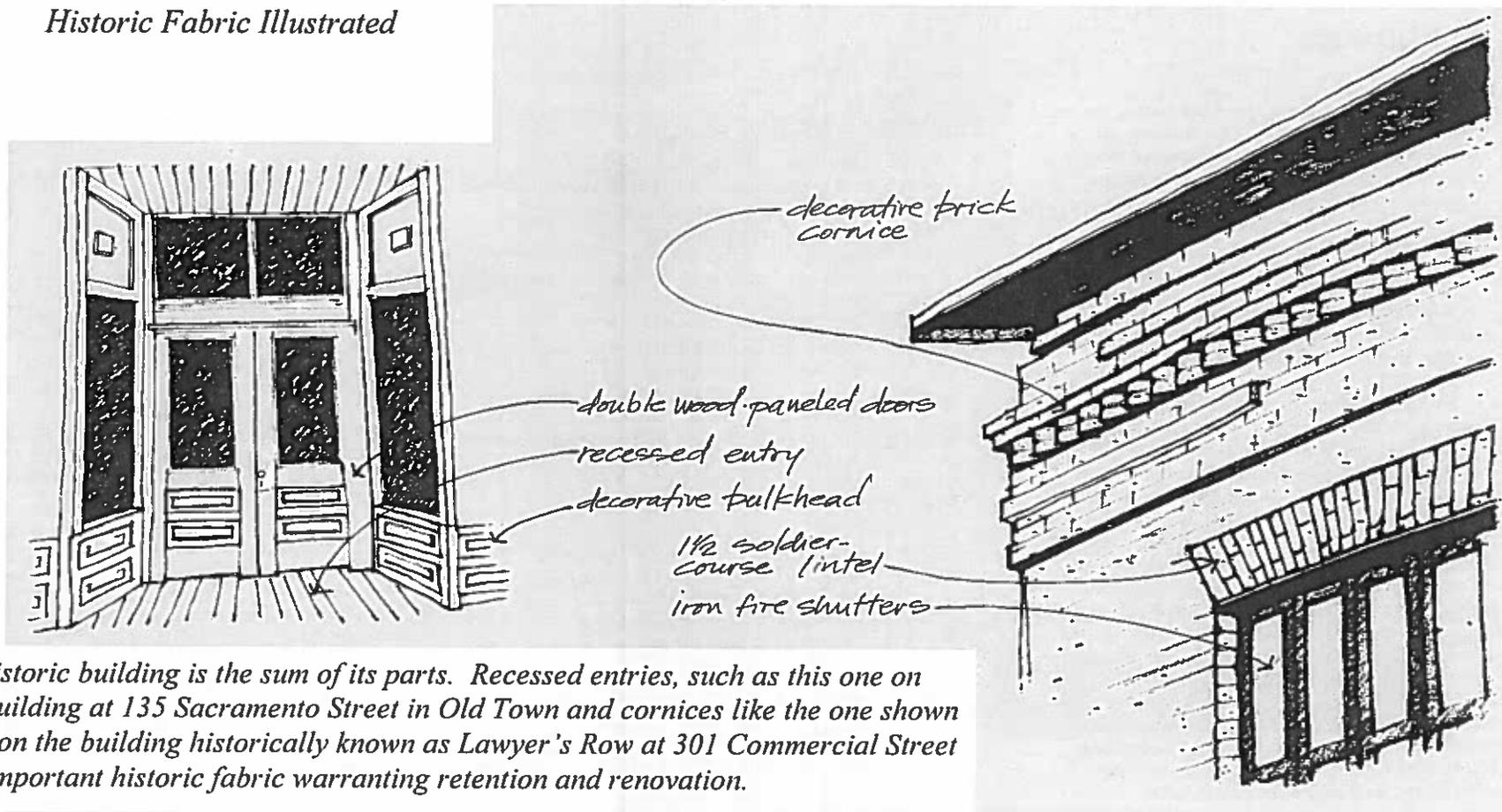
H. Historic Fabric

Historic fabric refers to the type, style, *and* placement of individual elements within a historic building that gives it its particular style and character. Historic fabric includes everything, for example, from the window and door styles to specialized ornamentation such as decorative tiles, brackets, capitals, columns, and mouldings.

The arrangement of these elements is also part of the historic fabric of a building. This would include, for example, the use of decorative tiles along the full length of the bulkhead, arranged in a particular pattern. Reusing, but relocating, these tiles to another part of the building can be considered a loss of historic fabric.

The guidelines that follow apply to all historic buildings in the design review district.

Historic Fabric Illustrated



- a. Historic fabric, including doors, windows, entryways, hardware, ornamentation (including, but not limited to, decorative tiles, brackets, modillions, cornice highlights, patterned brick, columns, pilasters, bulkhead decorations, balustrades, window hoods, window mouldings, horizontal belt courses, spandrel panels, etc.) and other surface elements play a key role in defining the character of the building. As such, these should be recognized as integral to the style and architecture of the building.
- b. Historic fabric as identified above should be repaired or replaced with materials that replicate the historic appearance rather than be removed or substituted with an alternative feature.
- c. Buildings should be recognized as a product of their own time and non-appropriate historic fabric from an earlier or later era or style than that of the building should not be used. For example, a building built circa 1920 should not embody Victorian features or vice-versa.
- d. Examples of typical fabric and features from the various decades and styles represented in the Downtown and Old Town historic districts are illustrated earlier in the document in Section V, Predominate Architectural Styles.
- e. Care should be taken in all projects (rehabilitation and new) to retain any historic or interesting non-architectural features on the site such as fences, walls, signage, paving, heritage vegetation, etc.

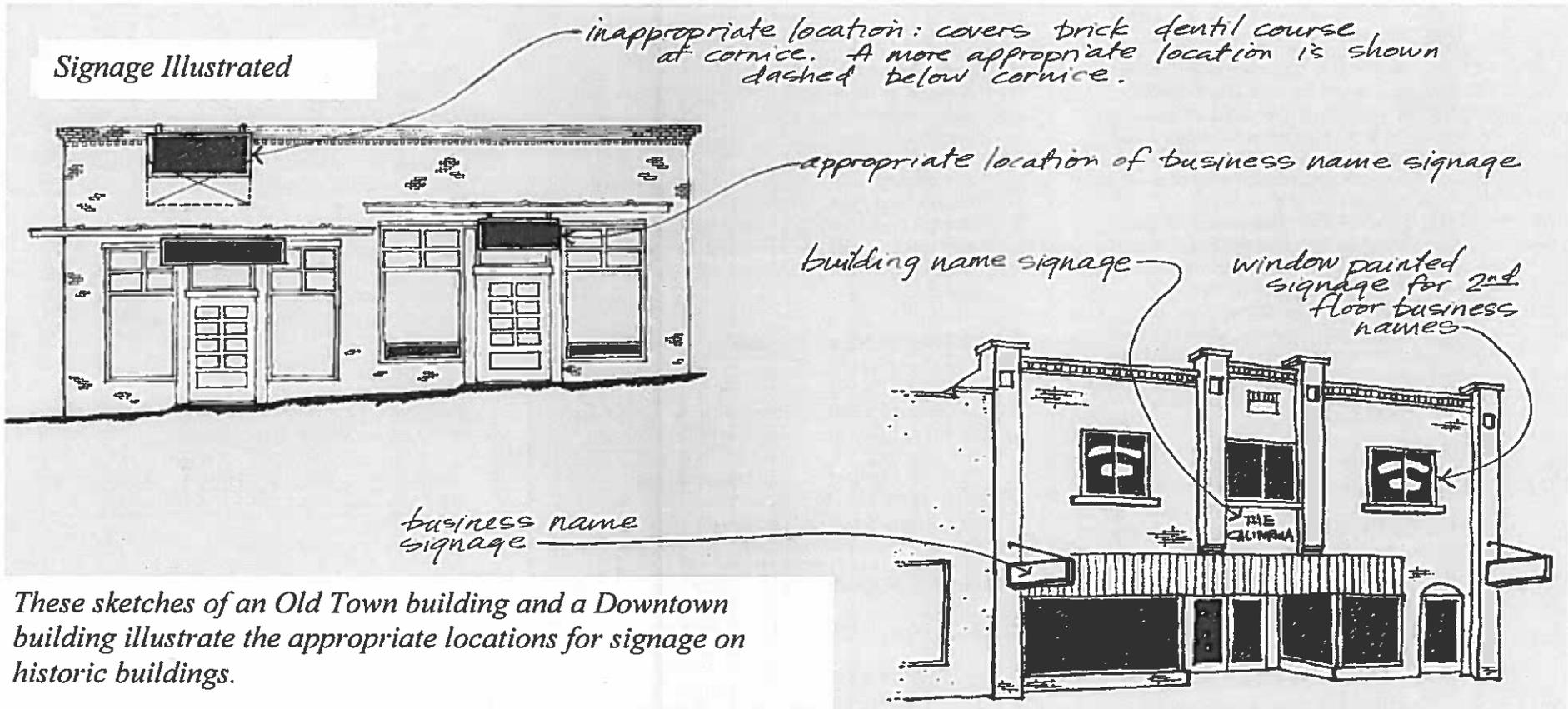
I. Signage

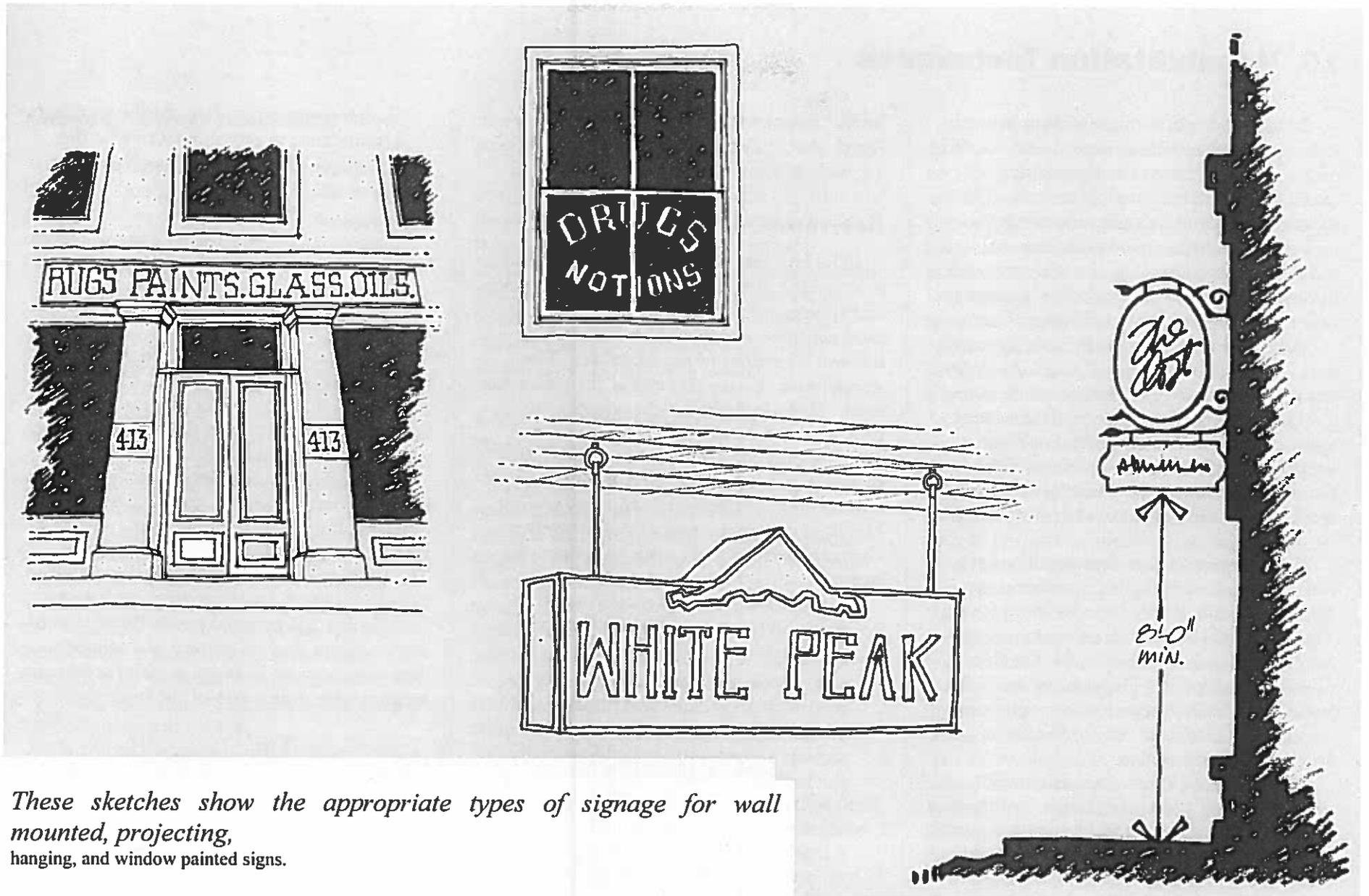
Buildings are the important backdrop on which signs are located. The historic and new architecture, not the signage, should dominate the streetscape. Two primary factors affect the charisma of a sign:

- Location and placement within the context of the building.
- Style and materials of the sign construction.

Both work together to form signage that is harmonious with the building and the business being represented.

Buildings in Downtown and Old Town built prior to 1940 have three main components to the façade architecture; storefront, upper stories, and cornice (also known as the top, middle, and base). Each of these is treated as a distinct architectural entity with its own separate, but inter-related, ornamentation and design elements. Signage on the building must respect these logical architectural divisions and should be designed to complement these features, not as competition or coverups. Signage on new buildings should follow this same model.





These sketches show the appropriate types of signage for wall mounted, projecting, hanging, and window painted signs.

Note: All signs require a sign permit and design approval prior to installation and are subject to the sign regulations of the Auburn Municipal Code in regards to general size limitations and placement standards. All sign proposals are subject to the design review process.

Historic Old Town Buildings

- a. Signage must respect the architectural design and proportions of the building and should not cover transoms, insignias, or any architectural ornamentation.
- b. Sign clutter should absolutely be avoided. Generally one primary sign located on the face of the building to announce the name of the business accompanied by smaller secondary signage in the windows or entryway is the most desirable approach.
- c. Colors are encouraged but should be harmonious with the colors used on the building façade and should be true colors, not synthetic or luminescent.
- d. All signs should be of a professional quality.
- e. Signs may be constructed of the following materials:
 - Individual letters of wood, metal, or any other natural hard material.
 - Plastic letters and other synthetic materials of high quality similar to those on file in the Community Development Department may be permitted, subject to review and approval by the Historic Design Review Commission.
 - Hand painted letters on wood or metal with a painted background.
 - Raised wood letters on a wood back face; letters should be gold leafed or painted in a contrasting color to the sign's back face, possibly with a painted shadow.
 - Illumination should match incandescent bulbs in appearance and color.
- f. A corporate logo may be used only if it is compatible with and sensitive to the historic surroundings. While this provision authorizes exclusion of a logo from a sign, it conveys no authority on any City officer or entity to compel alteration of a corporate logo.
- g. The following types of signs shall be reviewed:
 - Flush wall mounted signs.
 - Projecting signs with solid metal supports.
 - Hanging signs either from an overhang or from the interior against the window.
 - Window painted and window vinyl signs.
- h. The following types of signs shall not be permitted unless circumstances appropriate for the specific locations, message, or content are given special approval in the design review process:
 - No flashing, moving, or animated signs.
 - No fluorescent or luminescent paint.
 - No sandblasted or routed signs.
 - No backlit signs or signs illuminated by neon or fluorescent lights of any type or size.
 - No exposed flood lighting unless appropriately screened.
 - No roof signs.
 - No secondary or incidental signage of any type announcing specific products by brand name.

- i. Signage above the ground floor, unless announcing the name of the building, may otherwise only be used to announce the name of second story businesses. These signs shall be of individual letters only, painted directly on the inside of the window surface.
- j. Signage announcing the name of the building above the ground floor should conform to the same guidelines as those for individual businesses above.
- k. In the case of signage for special use buildings such as theaters, churches, or houses put to commercial use, signage appropriate to the building shall take precedence over signage appropriate to the use or business. Such signage shall be kept to a minimum and shall conform to the signage guidelines herein.
- l. Recreation of historic wall-painted signage is encouraged. Newly created wall-painted signs for present businesses are allowed on the side and rear façades if appropriate to the building location and if the sign is rendered in a historic manner.
- m. Banners, pennants, flags, and streamers are allowed only by special permit, but are encouraged to provide a festive environment for special district-wide occasions (but not for individual business promotions) and should not remain up longer than 30 days for any one event.
- n. Any other signage will be classified as incidental signage and shall be restricted to signs that announce “credit cards accepted,” signs announcing business hours, and directional signs. Such incidental signs

shall be kept to a minimum and each must be confined to the lower portions of the windows or glass door panes.

New, Existing, & Non-Contributing Old Town Buildings

Guidelines shall be the same as above for historic buildings with the following addition:

Signage for major new buildings with more than one business must have a coordinated sign program for the entire project, including signage for the development as a whole and for individual businesses.

Historic Downtown Buildings

Guidelines shall be the same as above for historic buildings in Old Town with the following exceptions:

- a. Signs may be painted directly on the face of plaster buildings.
- b. Signs incorporated into approved awnings are allowed.
- c. Retention of historic projecting signs is encouraged upon confirmation by the design review process that the sign has historic value as reflecting the historic character and evolution of Downtown.
- d. Signs of individually lighted letters shall be permitted.

- e. Neon signs are allowed if designed in a manner to replicate the era or style of the downtown character.

New, Existing & Non-Contributing Downtown Buildings

Guidelines shall be the same as above for historic buildings with the following addition:

Signage for major new buildings with more than one business must have a coordinated sign program for the entire project, including signage for the development as a whole and for individual businesses.

J. Commercial Interface with Residential Areas

When a non-residential use is proposed in close proximity to existing residences or residential areas, the design should be accomplished to minimize impacts on residences. The intent should be to ensure that design aspects, which would not normally be expected in a residential neighborhood, are not visible from residences.

The guidelines that follow apply to all buildings in the design review districts.

- a. Signs, in general, should not be oriented toward existing or future residences in residentially zoned areas unless the business is located directly across a street from the residence. This is a particular concern where residentially zoned areas are in close proximity to businesses, rather than where long distances reduce the visual impact of signs.
- b. Parking areas should be screened from residentially zoned areas through proper placement or by screening with vegetation or fencing.
- c. Residences converted to businesses should continue to appear essentially as residences in mixed-use areas. For instance, front lawns or landscaping should be retained. Parking, if required, should be placed in the rear or fully screened. Signage should be unobtrusive. Landscaping design should appear residential.

- d. Site, signage, and interior lighting should be designed with sensitivity to, and not be directed toward, future residentially zoned areas.
- e. Design review of all proposals involving interface between residential and non-residentially zoned areas should be publicly noticed and surrounding residences should be noticed per standard City procedures.

K. Parking Lot Design

Parking lots should contribute to the aesthetics of the Old Town and Downtown areas. They should not solely be large expanses of paving and should include tree canopy cover. As discussed Section VI.C, Setback and Rhythm, parking lots should be located to the rear of buildings, new or old.

- a. Generous landscaping should be used to buffer and screen cars and parking lots from adjacent streets and residential areas. In general, a landscaped area that will allow a hedge or fencing of approximately 3 1/2 feet to screen the parking area is recommended.
- b. Trees shading and the amount of landscaped area should be consistent with the Landscape Development Requirements of the zoning ordinance.
- c. Lighting should be provided to meet public safety standards. Light standards (poles) should be situated below the mature

canopy of nearby trees. Lighting should not illuminate existing or future residentially zoned areas beyond existing levels. Light standards should be bollard style or compatible with the historic fabric of the surrounding neighborhood.

- d. Signage within parking areas shall be designed to minimize clutter and be in keeping with the aesthetics and overall characteristics of the surrounding area.

L. Landscaping

Landscaping design and plant materials in small and large planting areas should reflect those traditional to Auburn and the Gold Country and carry on any theme evident in the directly surrounding area. Traditional plant materials are evident in the neighborhoods surrounding Old Town and Downtown and are characterized by deciduous trees, flowering shrubs, and other old fashioned species which were brought to the Gold Country from the east coast before the turn of the century.

All proposed landscaping will comply with the Landscape Development Requirements of the zoning ordinance. All tree removal must comply with the requirements of the Tree Ordinance.

VII. Single-Family Residential Design Guidelines

Design review is voluntary for single-family homes in the Downtown Design Review District, the Old Town Design Review District, and other homes or districts which apply the Residential Design Guidelines. Review will be conducted by the Community Development Department utilizing the standards in this section. The intent is to ensure that the historic fabric of these neighborhoods will remain, as the normal renovation and home additions that are a part of a thriving neighborhood take place. Further, it is the intent of this section to ensure that residential design review is a streamlined process.

All duplexes and larger multi-family residential alterations will be guided by the commercial design guidelines where appropriate and will be reviewed by the design review process.

A. Height and Scale

Historic Buildings

- a. In building additions and modifications, existing vertical and horizontal proportions of height and scale and the relationships of architectural elements should be retained.
- b. Existing roof style, pitch and proportions should be retained.

New, Existing & Non-Contributing Buildings.

- a. New buildings should be compatible with the height and scale of neighboring buildings.
- b. In the case of a non-designated, but existing building, additions and changes should be compatible with neighboring historic and/or older buildings.

B. Bulk and Mass

Historic Buildings

In building additions and modifications, existing vertical and horizontal proportions of height and scale and the relationships of architectural elements should be retained.

New, Existing, & Non-Contributing Buildings

In building additions and modifications, existing vertical and horizontal proportions of height and scale and the relationships of architectural elements should be retained.

C. Setback and Rhythm

Historic Buildings

In the case of residential structures which have been or are being converted to a non-residential use where deep landscaped front yard set backs are present, the existing front set back should be retained and not converted to a parking lot or other buildable use.

New, Existing & Non-Contributing Buildings

New buildings should respect the existing pattern of setbacks along the street frontage.

D. Building Façade Articulation

Historic Buildings

Architectural details, windows, and roofing of any residential remodels which are subject to these guidelines will be reviewed for consistency with the degree of façade articulation typical on homes of its age or design.

New, Existing, & Non-Contributing Buildings

Architectural details, windows, and roofing of any new homes which are subject to these guidelines will be reviewed for consistency with the degree of façade articulation typical on homes of its age or design.

E. Materials, Finishes, and Colors

Historic Buildings

Added materials and finishes should be compatible, if not identical, to those already on the existing building.

Rarely is it appropriate to introduce new materials when renovating a historic building, but rather a logical continuation of existing materials should be used.

Colors used should be harmonious with colors used on neighboring buildings. The Community Development Department keeps an extensive choice of historic palettes on file.

New, Existing, & Non-Contributing Buildings

Materials, finishes and colors should complement those of neighboring historic buildings.

F. Historic Fabric

Historic Buildings

- a. Window hoods, window mouldings, horizontal belt courses, spandrel panels, etc. and other surface elements play a key role in defining the character of the building. As such, these should be recognized as integral to the style and architecture of the building.
- b. Historic fabric as identified above should be repaired or replaced with materials which replicate the historic appearance rather than removed or substituted with an alternative feature.
- c. Buildings should be recognized as a product of their own time and non-appropriate historic fabric from an earlier or later era or style than that of the building should not be used. For example, a building built circa 1920 should not embody Victorian features or vice-versa.

G. Accessory Structures

New, Existing, and Non-Contributing Historic Buildings

- a. Garages. When new garages are proposed, the garage patterns in the existing neighborhood should be respected. For example, if rear detached garages are the norm, it is a good idea for any new garages to follow that form. Where single garage doors are common, new two car garages should use two smaller doors instead of one larger double door. Regardless, the garage should not be the dominant feature of a front elevation.
- b. Accessory Buildings. Accessory buildings such as guest houses, garages, barns, and workshops should be designed to fit the character of the neighborhood and with adherence to all of the appropriate guidelines in this section. They should be placed in the rear of lots where possible and complement the main building's architecture, materials, and color.
- c. Fencing. The City zoning ordinance allows for 3 foot fences within front yard setbacks and 6 feet in side and back yards. The City encourages applicants to work with their neighbors in deciding on a fence design and to explore the many examples of traditional fence design in Auburn. We discourage use of chain link fencing where visible from the street.

H. Building Position

New, Existing, & Non-Contributing Buildings

- a. The position of new homes and accessory buildings on the lot and overall site coverage must also fit in with the neighborhood and particularly adjacent structures. City setback requirements apply, though front yard setbacks may be reduced through the minor variance review process if a reduced setback would fit into the neighborhood better than a standard setback.
- b. Building orientation should respect traditional site plans in the neighborhood.

VIII. Rehabilitation

A. Rehabilitation Techniques

Before embarking on an historic rehabilitation project it is wise to seek the advice of a professional architect or contractor experienced at historic building renovation.

This short chapter on rehab techniques is by no means comprehensive and a professional should be able to provide you with yet more information to help determine the construction needs in your particular undertaking.

The following guidelines should apply to rehabilitation efforts:

1. Where original storefronts remain, their appearance should not be altered, but should be repaired and preserved. Where altered, the original design should be determined from original photographs and architectural drawings, paint and fabric available, and as much original materials, architectural design and detail should be restored as possible.
2. Where most of the existing architectural design dates from an interim remodeling, and such remodeling adds to the historical character of the District, restoration or rehabilitation may conform to the period of such remodeling and not to the original design.
3. Where the original design cannot be determined, or it is economically unreasonable to return the storefront to its historically correct condition, a design which is not a pure restoration, but rehabilitates the structure in a manner more in keeping with the nature of the District, while preserving those elements which would be important to a future restoration should it become feasible in the future, is acceptable.
4. The architectural integrity of the structures, improvements or sites should be preserved, and design elements which are not historically accurate, but merely imitate the general era of the original construction, are discouraged.
5. Deteriorated architectural features which contribute to the character of the structure, improvement or site shall be repaired, rather than replaced, whenever reasonably economically possible. In the event that replacement is necessary, the new material and/or construction technique should match the original element in composition, design, color, texture and other visual qualities. The repair or replacement of missing or significantly damaged elements should be based on accurate duplication of historic features of the structure, improvement or site, substantiated by historic, physical or pictorial evidence, rather than on conjectural designs or the availability of different architectural elements from other locations.
6. Surface cleaning of structures, improvements or sites shall be undertaken first with an understanding of the historic uses of the site so that the historical context of the site is not lost or damaged, and shall be by such means which do not damage the site or its building materials.

A brief examination checklist is presented here to help you understand areas of a building that need to be addressed in undertaking a rehab project. The items on the checklist apply only to the building's exterior in keeping with the concerns of the Design Guidelines. Your project may involve interior work as well and this, of course, should not be overlooked.

When rehabilitation is undertaken on a listed structure it is eligible to come under the California State Historic Building Code. This is a flexible more lenient code just for historic buildings. Consult with the Community Development Department and City Building Official for more information on how the provisions of this Code can be applied to your building.

Four types of rehab emphasis are addressed below. Discussion on each of these is brief and only intended to highlight common areas of concern. Additional information is available at the Community Development Department and or by checking with an experienced professional.

Renovating the Storefront

The building storefront is of key importance to the historic architectural significance and appearance of a building. One of the most sensitive aspects of historic rehab involves treatment of the storefront. The storefront is the key element at the pedestrian level. Historically and today, storefronts provide the primary point of visual contact with the building and with the merchandise or activities inside. Since the 1950s, major alterations have been made to many historic buildings and in the majority of cases these changes have not been made in a sensitive manner.

There are three primary approaches to reviewing an historic building. These are:

a. Renovation

Whereby an already altered building or storefront is essentially left unchanged, but cleaning, repainting and possibly new signage and awnings are added to give the building an upgraded appearance

b. Rehabilitation

Whereby the previously altered portions of a building, particularly the storefront elements, are largely removed and rebuilt to similar proportions, but not the identical resemblance as the original to give the building a closer look to its original appearance.

c. Restoration

Whereby the previously altered elements of a building, particularly the storefront, are restored to their historically accurate appearance.

To begin, it is advisable to locate a historic photo of your building. This will aid in understanding how much of the storefront has been altered and help determine how far you wish to take your rehabilitation.

The Design Guidelines embodied in this booklet do not mandate restoration on every building, but this is certainly encouraged where economically feasible and desirable. The underlying intent of the Design Guidelines is, however, to assure that significant historic fabric is retained rather than replaced and to assure that renovation and rehabilitation work is done in keeping with the historic architectural appearance of the building.

Cleaning Masonry Buildings

Paint removal or cleaning of masonry buildings should always be undertaken by the gentlest means possible. Sandblasting is not advised unless all other means have been exhausted. Always start with a small test area.

The first approach should be to use careful water blasting, but caution should be used as water damage can result from severe pressure or excessive moisture. If water blasting is

unsuccessful, the second approach should be chemical cleaning. Granite, sandstone and unglazed brick should be cleaned with acidic cleaning products. Alkaline products should be used on calcareous sandstones, marble or limestone.

Mechanical cleaning, more commonly known as sandblasting, is ill-advised in most situations unless carefully done. Warning should be heeded that severe sandblasting may penetrate the outer protective layer of the masonry making it porous and easily susceptible to water damage in the future. If a building has been improperly sandblasted, it has been damaged for life.

Unpainted masonry surfaces should never be painted unless they were painted historically. In some cases, buildings were originally built with soft brick which was intended to be painted. These painted surfaces should be left as such. Paint added to a brick building not intended to be painted should be removed. It is important to understand that masonry must be allowed to breathe in order to be weather-proof. Sealing a masonry building is appropriate as long as it is breathable. Invisible sealant should be used with caution and only when necessary. They should be tested first on a sample patch and always applied with a low pressure spray. Paint should never be used as a sealant.

Cleaning and Painting Wood Buildings

It is essential that wood buildings or wood elements and ornamentation be brought up to a state of good repair which means making the wood as sound or sounder than it was originally. Cracked, splitting or missing wood pieces can lead to major water damage that might ultimately affect the interior as well as the exterior of the building.

All wood pieces should be securely attached. Cracks and holes should be properly puttied. Water and termite damage should be removed. Small cracks in wood should always be filled. Larger cracks, gouges and buckling may indicate that the entire piece should be replaced. A new piece should be milled to match as closely as possible.

Before repainting the façade of a wood structure, the surface must be totally protected through proper preparation. All buildings require different levels of prep work depending on the existing condition of the paint. If severe blistering or peeling is present then the old paint should be removed. Depending on the severity of the paint condition it can be removed by sanding (either by hand or with an electrical sander) or by using applied heat (generally with a heat gun). Chemical strippers should be used on ornamentation or other small areas of a building. Sandblasting should never be used on the façade of a wood building. Sandblasting on wood generally

results in pock-marking the façade which damages the natural porosity of the wood surface.

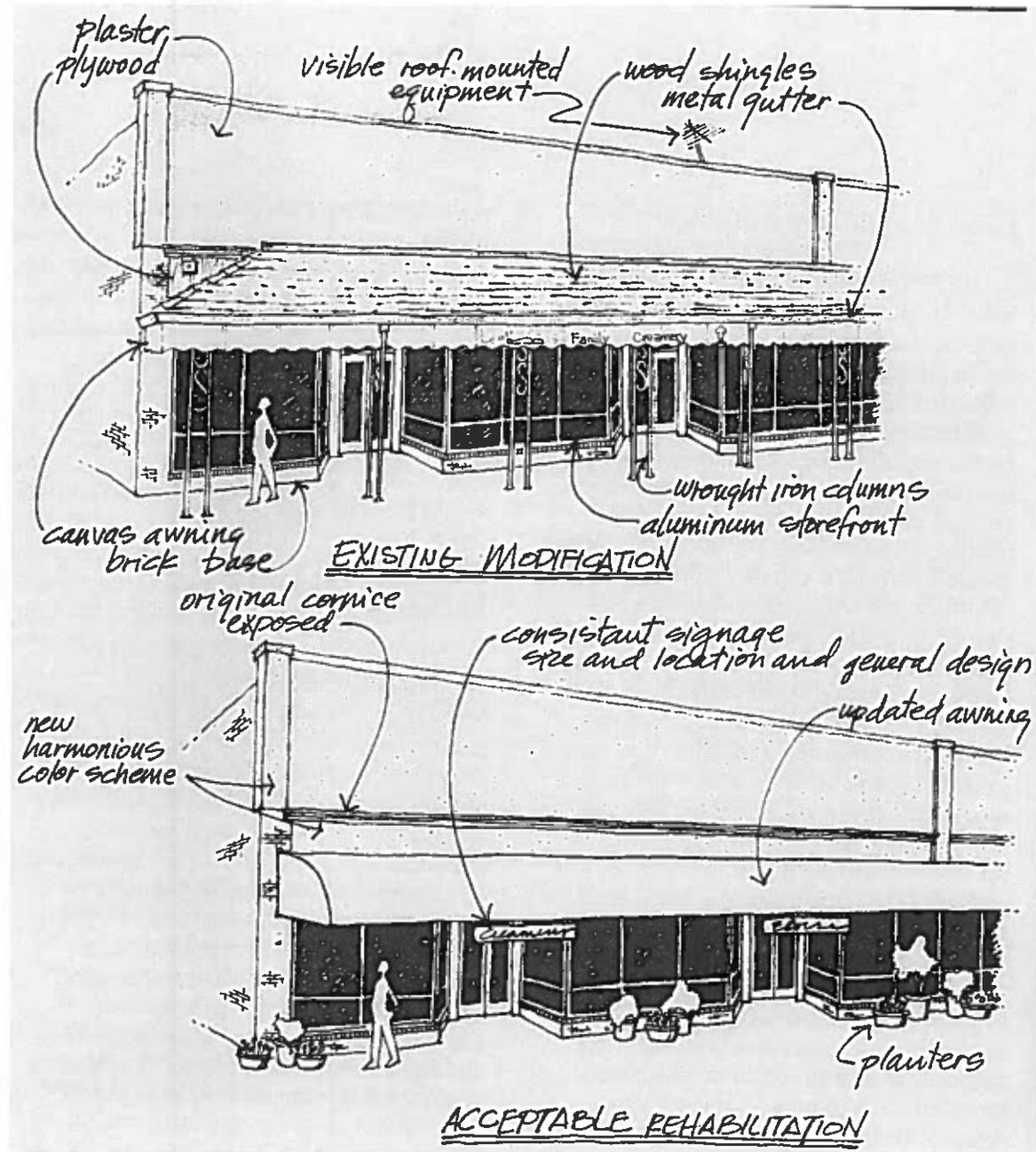
On buildings with many layers of old paint, generally all the paint should be removed, the surface properly caulked and filled and then repainted. Often it works well to have ornamentation pieces dipped by a professional chemical dipper but only if the chemicals are neutralized to prevent bleeding through the paint later. When this is done, parts to be dipped should be carefully removed and returned to their same place on the building. Restraint should be used in dipping doors and windows since dipping can result in removal of glue and damaged joints.

Treatment of Historic Fabric

Historic fabric includes those parts, pieces and elements of a building that are part of its original appearance or historic evolution (changes that have been made to a building over the years that match the character and style of the original typically take on historic significance as well). Historic fabric includes everything from individual ornamentation pieces to the storefront configuration.

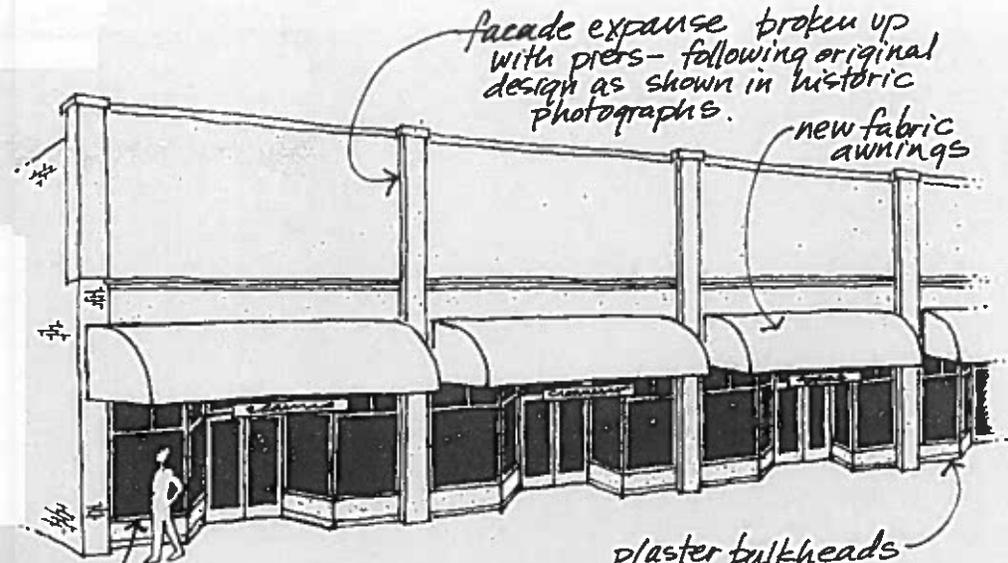
When undertaking a rehab project, it is important to identify the historic fabric and make plans for its proper restoration and preservation. It is not possible in this short space to cover all the restoration techniques for various kinds of historic fabric, i.e., tiles, terra cotta, decorative masonry, stone, etc. which can be found on historic buildings in Auburn. Additional information can be found on file in the City Community Development Department.

Above all, it should be understood that repairing rather than replacing historic fabric is the underlying intent of the Historic Preservation Architectural Design Guidelines. Historic elements should not be reoriented, removed or altered from a building.



Rehabilitation Example Illustrated

Using the Hink Block building in the 800 block of Lincoln Way as an example, it is possible to see the varying levels of renovation that might occur on a historic building. Historic photo of building circa 1906 shown on following page.



new wood or anodized aluminum windows with historic transom design

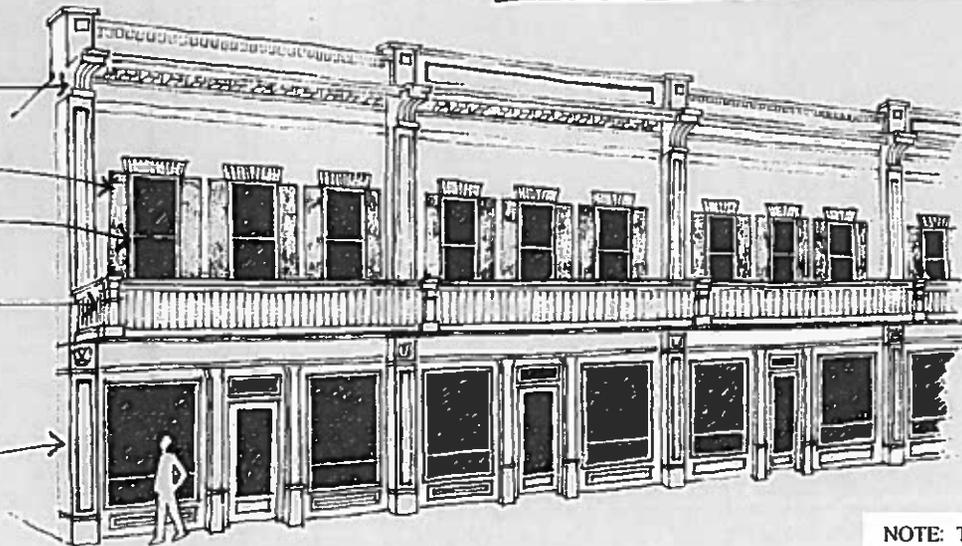
smooth finish plaster or cast iron detailing

iron fire shutters

wood double-hung sash windows

wood balcony railing

historic color scheme



NOTE: This sketch does not depict the original appearance of the building. Changes may not be appropriate in all instances.



View of upper Lincoln Way, including the Hinks Creamery Building (on left). Circa 1915

Building Exterior Examination Checklist*

Roof

- Is roofing material worn?
- Are pieces missing?
- Is roof sagging from structural failure or other added roof load?
- Is flashing loose, rusty or missing?

Gutters/Downspouts

- Are gutters or downspouts loose?
- Rusty? Missing?

Eaves

- If painted, are eaves severely peeling?
- Are structural members (i.e., rafter tails) sagging?
- Decayed?

Foundation and Bulkhead

- Are cracks present in foundation or bulkhead indicating stress?
- Are foundation members sagging?
- Is decorative wood or tile material on the bulkhead deteriorated?

Exterior Walls

- Are structural members bulging indicating stress?
- Are cracks larger than a hairline in width present in masonry indicating possible structural failure?
- Is paint peeling?
- If brick, does it need repointing?
- Is brick cracked indicating stress?
- Is wetness present indicating improper drainage?

Window and Door Openings

- Are windows and doors unlevel indicating possible structural problems?
- Are they sealed for energy conservation?
- Is glass cracked for reasons that might indicate stress?

Ornamentation

- Is ornamentation secure or missing?
- Decayed or intact?
- Is evidence of dry rot or termites present?

- *This checklist will help analyze the condition of a building exterior in order to be in conformance with the Uniform Building Code (U.B.C.), the California Historic Building Code and other governmental requirements.*

IX. References and Resources

Deeds, maps, drawings, and documentation that show past and present styles of various establishments are cataloged by address and kept on file at the City of Auburn. This information is available to anyone interested in researching a specific property or properties. Please contact the Community Development Department at (530) 823-4211 with questions or for additional information.

X. Glossary of Terms

Articulation

The arrangement of parts on a building's exterior that serve to give the building its individual personality.

Awning

A movable shelter supported entirely from the exterior wall of a building and of a type which can be retracted, folded, or collapsed against the face of a supporting building.

Balustrade

A railing consisting of a series of small columns or rails connected at the top. Balustrades are usually an ornamental element used to define a balcony or pseudo-balcony outside a window.

Bulkhead

In historic buildings, the portion at the base of the building often treated in a decorative manner with tiles or bricks.

Canopy

A permanent roofed structure supported in part by a wall of the building and by posts or stanchions.

Columns

A free standing circular or rectilinear element used as support or for the illusion of support. On historic buildings, columns usually have decorative capitals of the Doric, Ionic or Corinthian orders.

Cornice

The uppermost portion of an exterior wall when treated as a crowning element.

Escutcheons

The metal back plate to which a door knob is attached.

Façade

The exterior walls of a building.

Girth

In architecture, it refers to the circumference of a building.

Horizontal Belt Course

Any type of decorative band running around one or all the façades of a building and which is parallel to the ground.

Horizontal Proportions

The relative parallel relationship of horizontal elements of a façade.

Mansard Roof or Overhang

A roof or overhang with two slopes, the lower one is very steep and the upper one is almost flat.

Modillions

An ornamental block or plaque placed on a building, usually under the cornice or near the corners.

Ornamentation

Any of a number of decorative features used on a building.

Ornamental Window Molding

The decorative pieces placed around the edges of a window.

Parapet

The portion of a façade that rises above the roofline.

Pilasters

A rectangular column attached to the façade of a building.

Rehabilitation

The act of repairing and fixing up an historic or existing building.

Remodel

The act of repairing and fixing up an existing building. If an historic building, work is done without regard to preservation of historic elements or appearance.

Renovation

The act of fixing up or repairing an existing building. If the building is historic, attention is given to preserve historic elements and appearance.

Restoration

The act of returning an historic building to its original or historically correct appearance.

Rhythm

The flow and cadence of part on a building or of buildings on a street.

Sash or Double-Hung Window

Windows with two moveable window panes. In historic buildings a metal weight and sash are used to operate the windows.

Scale

The relative proportion of elements on a building or between buildings.

Scrolled Brackets

Decorative "S"-shaped elements usually set beneath the eaves of an historic building.

Shiplap Siding

Siding made of horizontal wood pieces that lap over each other by way of notched joints.

Soldier Arches

Arches, flat or curved, made with the bricks standing on end. Usually done over a window.

Spandrel Panel

Usually linear horizontal panels used to define the space between other horizontal elements on a building.

Spatial Interrelationship

The relative relationship between spaces on a building.

Stepped Arch

An arch which is not a curvilinear arch, but one made of individual elements (usually brick) stacked to give the appearance of steps

Storefront Improvements

Any work done to fix or repair elements on the ground level of a building where large showcase windows are present.

Streetscape

The area, including buildings, sidewalk and street, in view of any portion of a street.

Symmetrical Proportions

The balanced effect of elements within the façade of a building.

Terra Cotta

Hard baked clay usually with a glazed surface used for decorative elements or entire façades on historic buildings.

Tongue and Groove Siding

Horizontal wood siding connected by interlocking tongue and groove elements.

Transom

Windows located on top of a main window. Can be fixed or moveable.

True Colors

Colors that are not pearlescent, iridescent, fluorescent, or in any way modified from the original pure color.

Vertical Proportions

The relative relationship between vertical elements on a building façade.



Lightpost and watering trough in front of Placer County Courthouse, Lincoln Way & Maple Street, circa 1910.

XI. Building Photographs

TOWN TREASURE



Placer County Courthouse

LOCATION: 101 Maple Street

CONSTRUCTION DATE:

ARCHITECTURAL STYLE:

TYPE OF CHANGE: Restoration

COMMENTS: Strong Presentation - Unique



The Tahoe Club

LOCATION: 900 Lincoln Way
CONSTRUCTION DATE:
ARCHITECTURAL STYLE:
TYPE OF CHANGE:
COMMENTS: Strong Presentation – Unique - Original

CONVERSION – Governmental to Commercial



Old City Hall

LOCATION: 1103 High Street

CONSTRUCTION DATE:

ARCHITECTURAL STYLE:

TYPE OF CHANGE: Renovation

COMMENTS: Unique

CONVERSION – Residential to Commercial



LOCATION: 138 Magnolia Street

CONSTRUCTION DATE:

ARCHITECTURAL STYLE:

TYPE OF CHANGE: Additions and adornments (windows/shutters) within character of building

COMMENTS: Maintained some original architectural elements. Scale. Renovation.

CONVERSION – Residential to Commercial



Sutherland Property Management

LOCATION: 1273 Lincoln Way
CONSTRUCTION DATE:
ARCHITECTURAL STYLE:
TYPE OF CHANGE:
COMMENTS: Original



Vogler House

LOCATION: 1293 Lincoln Way

CONSTRUCTION DATE:

ARCHITECTURAL STYLE:

TYPE OF CHANGE: Original

COMMENTS: Maintained some original architectural elements

CONVERSION – Residential to Commercial



LOCATION: 146 Oakwood

CONSTRUCTION DATE:

ARCHITECTURAL STYLE:

TYPE OF CHANGE:

COMMENTS: Unique - Original

CONVERSION – Residential to Commercial



Laing Home

LOCATION: 1111 High Street

CONSTRUCTION DATE:

ARCHITECTURAL STYLE:

TYPE OF CHANGE:

COMMENTS: Renovation

CONVERSION – Residential to Commercial



Johanson, Koons, & Constantino – Attorneys at Law

LOCATION: 1155 High Street

CONSTRUCTION DATE:

ARCHITECTURAL STYLE:

TYPE OF CHANGE:

COMMENTS:

CONVERSION – Residential to Commercial



LOCATION: 729 Lincoln Way

CONSTRUCTION DATE:

ARCHITECTURAL STYLE:

TYPE OF CHANGE:

COMMENTS:

CONVERSION – Residential to Commercial



The Christmas Shoppe

LOCATION: 1522 Lincoln Way

CONSTRUCTION DATE:

ARCHITECTURAL STYLE:

TYPE OF CHANGE:

COMMENTS:

CONVERSION – Residential to Commercial



LOCATION: 210 Magnolia Avenue

CONSTRUCTION DATE:

ARCHITECTURAL STYLE:

TYPE OF CHANGE:

COMMENTS: House was moved twice

RENOVATION



The Arthur Building

LOCATION: 922 Lincoln Way

CONSTRUCTION DATE:

ARCHITECTURAL STYLE:

TYPE OF CHANGE:

COMMENTS: Scale maintained. Character. Bay window is inconsistent with features of the building.



LOCATION: 952 Lincoln Way

CONSTRUCTION DATE:

ARCHITECTURAL STYLE:

TYPE OF CHANGE:

COMMENTS:

RESTORATION



Central Block

LOCATION: 940 Lincoln Way

CONSTRUCTION DATE:

ARCHITECTURAL STYLE:

TYPE OF CHANGE:

COMMENTS: Kept basic character of building intact



Central Block

LOCATION: 940 Lincoln Way

CONSTRUCTION DATE:

ARCHITECTURAL STYLE:

TYPE OF CHANGE:

COMMENTS: Kept basic character of building intact

RESTORATION



James Block

LOCATION: 1585 Lincoln Way

CONSTRUCTION DATE:

ARCHITECTURAL STYLE:

TYPE OF CHANGE: Earthquake retrofit

COMMENTS:



James Block

LOCATION: 1585 Lincoln Way

CONSTRUCTION DATE:

ARCHITECTURAL STYLE:

TYPE OF CHANGE:

COMMENTS: Earthquake retro-fit

RESIDENTIAL



Neves Residence

LOCATION: 394 Linden Avenue

CONSTRUCTION DATE:

ARCHITECTURAL STYLE:

TYPE OF CHANGE: 2nd story addition

COMMENTS: Height and scale. Character.



Barieau Residence

LOCATION: 185 Orange Street

CONSTRUCTION DATE:

ARCHITECTURAL STYLE:

TYPE OF CHANGE: 2nd story addition

COMMENTS: Height and scale. Bulk and mass.

COMMERCIAL



Auburn Drug Company

LOCATION: 815 Lincoln Way

CONSTRUCTION DATE:

ARCHITECTURAL STYLE:

TYPE OF CHANGE: Awning

COMMENTS: Well maintained. Original. Unique.



Placer County Bank

LOCATION: 874 Lincoln Way

CONSTRUCTION DATE:

ARCHITECTURAL STYLE:

TYPE OF CHANGE: Addition in rear

COMMENTS: Strong Presentation – Unique – Well Maintained – Original

COMMERCIAL



Masonic Hall

LOCATION: 956 Lincoln Way

CONSTRUCTION DATE:

ARCHITECTURAL STYLE:

TYPE OF CHANGE: 1ST floor remodel

COMMENTS:



Veterans Memorial Hall

LOCATION: 100 East Street

CONSTRUCTION DATE:

ARCHITECTURAL STYLE:

TYPE OF CHANGE:

COMMENTS: Strong Presentation – Unique – New Roof – Well Maintained – Handicap Upgrade

COMMERCIAL



Odd Fellows Building

LOCATION: 1256 Lincoln Way

CONSTRUCTION DATE:

ARCHITECTURAL STYLE:

TYPE OF CHANGE:

COMMENTS: Unique – Well Maintained



Auburn Hotel

LOCATION: 853 Lincoln Way

CONSTRUCTION DATE:

ARCHITECTURAL STYLE:

TYPE OF CHANGE: Remodel/Addition. Conversion – Hotel to Commercial

COMMENTS: Unique

CHURCH



Methodist Church

LOCATION: 1348 Lincoln Way

CONSTRUCTION DATE:

ARCHITECTURAL STYLE:

TYPE OF CHANGE: Major addition

COMMENTS: Kept style of historic building



Methodist Church

LOCATION: 1348 Lincoln Way

CONSTRUCTION DATE:

ARCHITECTURAL STYLE:

TYPE OF CHANGE: Major addition

COMMENTS: Kept style of historic building

CHURCH



Episcopal Church

LOCATION: Corner of Lewis and Orange Streets

CONSTRUCTION DATE:

ARCHITECTURAL STYLE:

TYPE OF CHANGE: Addition – Remodel – Rehabilitation – Handicap Upgrade

COMMENTS: Maintained character of building

Need photo of

SERENDIPITY

LOCATION: 127-135 Sacramento Street

CONSTRUCTION DATE:

ARCHITECTURAL STYLE:

TYPE OF CHANGE:

COMMENTS: New building replaced old building.