

# PROCESSING REVIEW PROCEDURES for owners of historic properties



*Cultural Heritage Board  
of the City of Santa Rosa*



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**Adopted by City Council Resolution No. 24694 on January 9, 2001**

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RESOLUTION NO. 24694

RESOLUTION OF THE COUNCIL OF THE CITY OF SANTA ROSA ADOPTING THE  
"PROCESSING REVIEW PROCEDURES FOR OWNERS OF HISTORIC PROPERTIES"

WHEREAS, the Council has adopted the Historic and Cultural Preservation Ordinance (Chapter 17-22); and

WHEREAS, the Historic and Cultural Preservation Ordinance has established the Cultural Heritage Board; and

WHEREAS, one of the purposes of the Cultural Heritage Board is to integrate the preservation of cultural resources into the public and private development process; and

WHEREAS, the Cultural Heritage Board has developed the "Processing Review Procedures for Owners of Historic Properties" to assist property owners and other interested persons in the development process for historic properties; and

WHEREAS, the preparation of the "Processing Review Procedures for Owners of Historic Properties" is a Class 8 Exemption under CEQA, actions by Regulatory Agencies for Protection of the Environment (Section 15308); and

WHEREAS, the Cultural Heritage Board has recommended to the Council the adoption of the "Processing Review Procedures for Owners of Historic Properties."

NOW, THEREFORE, BE IT RESOLVED that the Council of the City of Santa Rosa adopts the "Processing Review Procedures for Owners of Historic Properties."

IN COUNCIL DULY PASSED this 9th day of January, 2001.

AYES: (6) Mayor Martini; Councilmembers Wright, Bender, Condrón, Evans, Rabinowitsh

NOES: (0)

ABSENT: (1) Councilmember Vas Dupre

ABSTAIN: (0)

ATTEST: Supriya Shrestha  
Deputy City Clerk

APPROVED: Bill Martini  
Mayor

APPROVED AS TO FORM:

Rae  
City Attorney

# PROCESSING REVIEW PROCEDURES FOR OWNERS OF HISTORIC PROPERTIES



*Italian Renaissance Style house - St. Rose Preservation District*

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# INTRODUCTION

This report has been prepared by the Santa Rosa Cultural Heritage Board, a seven member citizen group appointed by the City Council. Collectively, the Board members have decades of experience in preservation work and have spent countless hours over the years sharing their valuable experience with owners of historic properties. With increasing public interest in and awareness of historic preservation, the Board looks forward to continuing to work with property owners and all citizens interested in Santa Rosa's historical resources.

The Board's goal in preparing these Procedures is to assist owners, designers, and citizens in the preservation of Santa Rosa's historic resources. The report is organized into three parts.

Part One consists of background information leading to the establishment of design review requirements which the City of Santa Rosa follows in reviewing changes to historic properties.

Part Two consists of the actual design guidelines themselves which applicants should follow in preparing their plans and the City will follow in reviewing the plans.

Part Three consists of the step-by-step procedures applicants need to follow in preparing and submitting their applications for design review and the City will follow in processing, reviewing and approving the applications.

Appendixes follow which outline the processing review procedures; answer frequently asked questions; define terms used in historic preservation; list the Interior Department's standards for historic rehabilitation; and provide a sample copy of the City's application for design review.

A final word. We hope you find this report helpful, and, to this end, we always welcome your comments for changes, clarification, additions, etc. Note: Sections of this report which we think deserve special attention are in *italics*.

# **SUMMARY**

This Summary is designed as a guide to the Processing Review Procedures. The procedures contain a wealth of useful information. Hopefully, this Summary will point you to an area you are interested in, and if you need more information, you can pursue a specific section of the procedures.

## ***PART ONE - DESIGN REVIEW BACKGROUND***

### **PURPOSE (p. 9)**

- The purpose of the procedures is to assist applicants in developing plans for their historic properties and having those plans approved by the City.
- The Procedures have been designed to benefit property owners, architects, contractors, and decision makers.

### **HISTORIC PRESERVATION IN SANTA ROSA (p. 10 )**

- The City Council adopted the Historic and Cultural Preservation Ordinance in 1988.
- The Ordinance created the City's Cultural Heritage Board.

### **SANTA ROSA CULTURAL HERITAGE BOARD (p. 11)**

- The Cultural Heritage Board recommends to the City Council designation of Landmarks and Preservation Districts.
- The Board also reviews proposed changes to historic buildings (design review).
- The Board is comprised of seven volunteer citizens who collectively have decades of experience in historic preservation work.
- The Board members are more than willing to share their experience with the public.
- *The Board is always ready to help owners with their plans and aspirations for their historic properties.*

### **LANDMARKS AND PRESERVATION DISTRICTS (p. 12 )**

- Nineteen Landmarks have been designated by the City as of the date of this publication.
- Six Preservation Districts have been designated.

- *The Preservation Districts enjoy strong neighborhood support.*
- Responsibilities of designation include a requirement to obtain a permit from the Cultural Heritage Board for the exterior alteration or the demolition of a Landmark or structure within a Preservation District.

### **CEQA AND HISTORICAL RESOURCES (p. 18)**

- Under the California Environmental Quality Act (CEQA), the restoration or rehabilitation of a historic resource is normally deemed a positive environmental impact and therefore such a project is exempt from the provisions of CEQA.
- In contrast, a project that may cause a substantial adverse change in the significance of a historical resource, e.g., demolition of a historic structure, is a project that may have a significant effect on the environment.
- Historical resources in Santa Rosa include designated as well as undesignated properties that have historical or cultural significance to Santa Rosa.
- Criteria are available to determine the degree of historical or cultural significance.
- Projects that involve changes to historical resources require an environmental determination. This determination is undertaken during the City's regular design review process.

### **DESIGN REVIEW REQUIREMENTS (p. 21 )**

- Design review is the process whereby changes to historic properties are reviewed by the City to ensure that the historic character of the structure and the neighborhood is maintained.
- Design review assures property owners that the investments they make in their properties will be historically correct.
- Normal maintenance projects are exempt from the City's design review process.
- Only exterior changes to buildings are reviewed by the City.
- Some minor projects can be approved by the Cultural Heritage Board staff.
- The Cultural Heritage Board reviews major projects which are located within Preservation Districts that will be clearly visible from the street.
- The Design Review Board reviews new commercial projects which are located within Preservation Districts.

- The Cultural Heritage Board reviews the historic aspects of other major projects and refers its comments to the Design Review Board, Planning Commission, or City Council in order to assist those bodies in their deliberations.

## ***PART TWO - DESIGN REVIEW GUIDELINES***

### **DESIGN GUIDELINES FOR HISTORIC PROPERTIES (p. 27)**

#### **Accessory Buildings p. 28**

- Garages, carports, storage sheds, and other similar structures can have an influence on the historic streetscape and therefore should be carefully designed.

#### **Additions p.29**

- Designs for new additions should not visually overpower the original building.
- An addition should be differentiated from the original building.
- A design for a new addition can echo the original structure.
- Compatible contemporary designs are also acceptable.

#### **Demolition p. 31**

- In the case of buildings which have been determined to be not historically significant, demolitions can be approved without mitigation measures.
- Mitigation measures, if deemed appropriate, are required for the demolition of significant historical resources.
- Examples of mitigation measures for the demolition of a significant historic building include adaptive reuse, reconstruction, or relocation.
- Examples of mitigation measures for less significant buildings include moving a building outside a district, restoring another building in exchange for the demolition, or documentation and salvage.
- *The Cultural Heritage Board is always willing to discuss other creative solutions. Early consultation with the Board is highly recommended.*

### **Fences p. 36**

- Materials and designs for new fences should be compatible with the architectural style of the main building or neighborhood.

### **Handicap Access p. 37**

- Access ramps should be placed to the side or rear of a building wherever possible.
- In lieu of ramps, mechanical lifts are encouraged.

### **Landscaping p. 38**

- Significant historic landscape elements need to be preserved.
- New landscape plants and materials should match the original materials wherever possible.

### **New Construction p. 40**

- New or infill construction can provide positive benefits to the City as well as the neighborhood.
- Designs for new construction need to maintain the architectural character of the neighborhood.
- The Cultural Heritage Board does not mandate specific architectural styles.
- Designs for new construction can also be contemporary.

### **Non-contributing Buildings p. 43**

- Changes to newer non-contributing buildings are acceptable.
- Changes to older non-contributing buildings are encouraged, especially when the owner attempts to return the building to its original historic appearance.
- *The Cultural Heritage Board can provide invaluable expertise and advice to owners and designers who wish to upgrade non-contributing buildings.*

### **Painting p. 44**

- The Cultural Heritage Board does not regulate paint color.
- The Board can give advice on historic paint colors if desired.

**Porches p. 45**

- The porch is one of the main defining features of a house and should not be removed.
- Partial enclosure of porches may be acceptable.

**Relocation p.46**

- Moving a historic building always negates the integrity of the site.
- Moving a historic building out of a Preservation District is generally not acceptable.
- Moving a historic building into or within a Preservation District may be acceptable.

**Repair and Replacement p. 48**

- The Cultural Heritage Board does not regulate ordinary repair and replacement projects.
- However, the Board can be a valuable resource to property owners undertaking routine maintenance projects.

**Replacement Roofing p. 49**

- The use of original roofing materials is encouraged.
- Staff can approve a minor change of materials.
- Specialty materials (tile or slate) should not be changed.

**Replacement Storefronts p. 50**

- New storefront designs need to be compatible with adjacent existing designs.
- New storefronts should “read” as a storefront.

**Replacement Windows and Doors p. 52**

- Windows and doors are critical parts of the design of a building.
- Replacement windows and doors should maintain the same configuration and details as the originals.
- Any alterations to window and door openings should remain in proper proportion to the overall design of the building.

## **Signs p. 53**

- New signs must conform to the City's Sign Ordinance.
- Traditional materials should be used.
- Size should be consistent with the pedestrian scale of the Preservation District.

## **Substitute Siding and Trim p. 55**

- The original siding material is a character-defining element of a building.
- Substitute siding should never be considered as an alternative to routine maintenance.

# ***PART THREE - DESIGN REVIEW PROCEDURES***

## **PROCEDURES FOR REVIEW AND APPROVAL (p. 57)**

- *A pre-application meeting with the Cultural Heritage Board staff is strongly encouraged and is usually beneficial as well.*
- *Neighborhood meetings to discuss your project are encouraged and may be required.*
- *Concept Design Review is encouraged by the Cultural Heritage Board and generally saves the applicant time and money. It should be noted that of all the things the Board does, Concept Design Review has proven to be the most valuable to applicants.*
- Staff is always willing to assist with the formal Landmark Alteration Application.
- Staff can review and approve minor projects.
- The Cultural Heritage Board or Design Review Board reviews and approves major projects.
- After your project is approved, don't forget to file for a Building Permit.
- An appeal process is available for both staff and Board decisions.
- If circumstances dictate a change is needed in approved plans, please contact the Cultural Heritage Board staff as soon as possible.

# **PART ONE**

## **DESIGN REVIEW BACKGROUND**

## I. PURPOSE

The purpose of the Processing Review Procedures is to explain to property owners what approvals are required from the City before changes to historic properties can be undertaken. The Procedures have been drafted to assist applicants with their designs for their properties as well as in preparing and submitting the required applications so that their projects may be quickly and easily reviewed and approved. To this end, the Procedures can assist the following groups.

- Property owners with their aspirations and plans for improving their historic properties.
- Architects and designers in developing projects that can be supported both by the neighborhood and the City.
- Contractors in choosing materials that are appropriate for installation in a historic setting.
- City staff members and City Boards and Commissions in reviewing projects that are brought before them for approval.



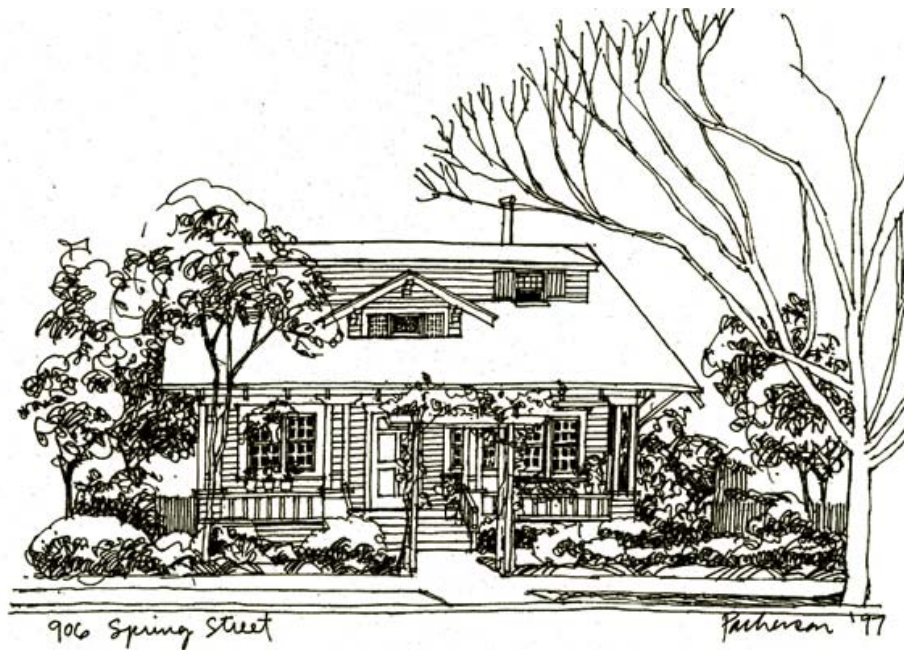
*Stick/Eastlake Style house - Cherry Street Preservation District*

## II. HISTORIC PRESERVATION IN SANTA ROSA

Santa Rosa, the City Designed for Living, has been long known for its fine buildings and historic neighborhoods. Preservation of these resources is evidenced by the ongoing efforts of long time residents and newcomers alike.

Santa Rosa's architectural heritage includes the Carrillo Adobe from the Mexican Period; Gothic and Greek Revival Style houses from the late 1800's; imposing residences in the Greek Revival, Queen Anne, Italianate, and Stick/Eastlake Styles at the turn of the century; stone buildings constructed by Italian stone masons in Railroad Square; Craftsmen and California Bungalow Styles after 1910; and Spanish and Mission Revival Styles in the 1920's and 1930's.

Recognizing the value of Santa Rosa's historic resources, the City Council adopted a Historic and Cultural Preservation Ordinance in 1988 and created the City's Cultural Heritage Board. Santa Rosa's on-going support of preservation planning is also expressed in the City's General Plan which includes a separate Historic Preservation Element.



*Craftsman Style house - McDonald Preservation District*

### **III. SANTA ROSA CULTURAL HERITAGE BOARD**

Appointed by the City Council, the seven member Cultural Heritage Board is comprised of citizen volunteers with special expertise or interest in historic preservation. Principal duties of the Board include:

- Undertaking and updating historic inventories or surveys.
- Recommending to the City Council designation of Landmarks and Preservation Districts.
- Reviewing proposed changes to historic buildings (design review).
- Promoting public awareness of preservation issues.

*The seven members of the Cultural Heritage Board together have decades of experience in the field of historic preservation and are more than willing to share this experience with the public. Whether you need advice on the proper way to restore your home or you just want to know the history of a particular building, the Board collectively or individually is always here to help. Please ask. We want to help you preserve Santa Rosa's architectural and cultural heritage.*

Staff for the Cultural Heritage Board is provided by the Planning Division of the Department of Community Development.

## IV. LANDMARKS AND PRESERVATION DISTRICTS

The City recognizes most structures over 50 years old as historic. Inventories have been prepared which document historic buildings and neighborhoods in the City. The Cultural Heritage Survey, as it is called, is a book of the City's past, documenting the architectural style of each structure and noting historical facts regarding its neighborhood. Especially significant buildings have been designated Landmarks, and historic neighborhoods have been designated Preservation Districts.

Requests from property owners for designation of Landmarks and from neighborhood groups for designation of Preservation Districts are reviewed by the Cultural Heritage Board; the actual designation itself is by City Council action.

*It is the policy of the Cultural Heritage Board to encourage neighborhood participation in the establishment of Preservation Districts. Accordingly, recommendations for designation generally need strong neighborhood support.*

Responsibilities of designation include a requirement to obtain a permit from the Cultural Heritage Board for the exterior alteration or the demolition of a Landmark or structure within a Preservation District; and a further requirement to maintain and keep in good repair the exterior of Landmarks or structures within a Preservation District.



*19th Century Vernacular Box - West End Preservation District*

As of the date of this publication, the City has designated 19 Landmarks and six Preservation Districts.

## LANDMARKS

The Landmarks include significant historic sites in Santa Rosa, including the following examples:

- De Turk Round Barn
- Carrillo Adobe
- Rosenberg Building
- Luther Burbank Home and Gardens
- Rosenberg Department Store
- Flamingo Resort Sign Tower
- Santa Rosa Rural Cemetery
- Church of One Tree
- Fountaingrove Round Barn

## PRESERVATION DISTRICTS

The six Preservation Districts consist of the following historic neighborhoods.

### Railroad Square

Early in the 20<sup>th</sup> Century, the NWPRR Depot, the La Rose Hotel, the Western Hotel, and the Railway Express Agency Building were constructed by a group of Italian stone masons, with hardrock from quarries in east Santa Rosa. A number of these sturdy buildings, including the Electroscale Warehouse at 15 Third Street, survived the awesome 1906 earthquake which demolished much of downtown Santa Rosa. Most of the other historic buildings were constructed afterward.

The simple brick commercial buildings along lower Fourth Street housed retail stores, hotels, and eateries, and the electric cars ran from Railroad Square, past the courthouse, and easterly to McDonald



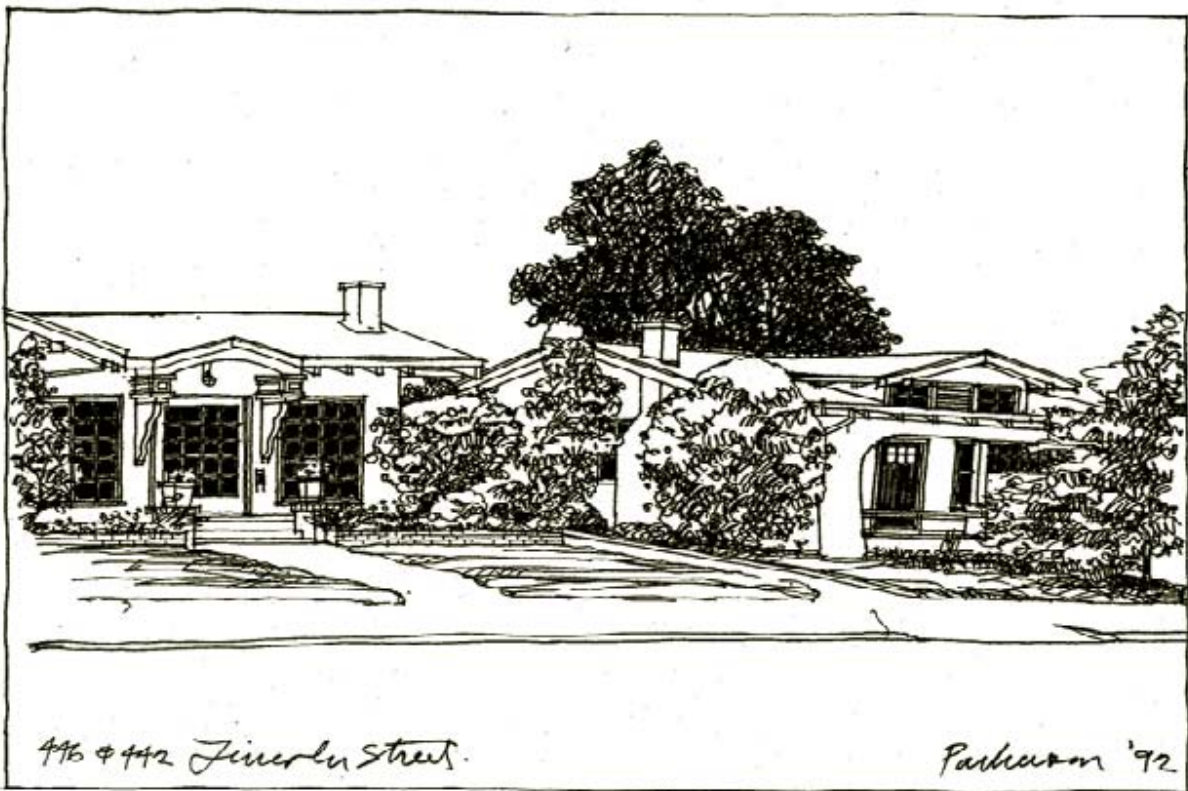
*Three-story basalt stone building. – Railroad Square*

Avenue. Eventually, the thriving commercial hub was diminished with the coming of the Great Depression and competition from automobiles and trucks. Today, however, it is back by popular demand.

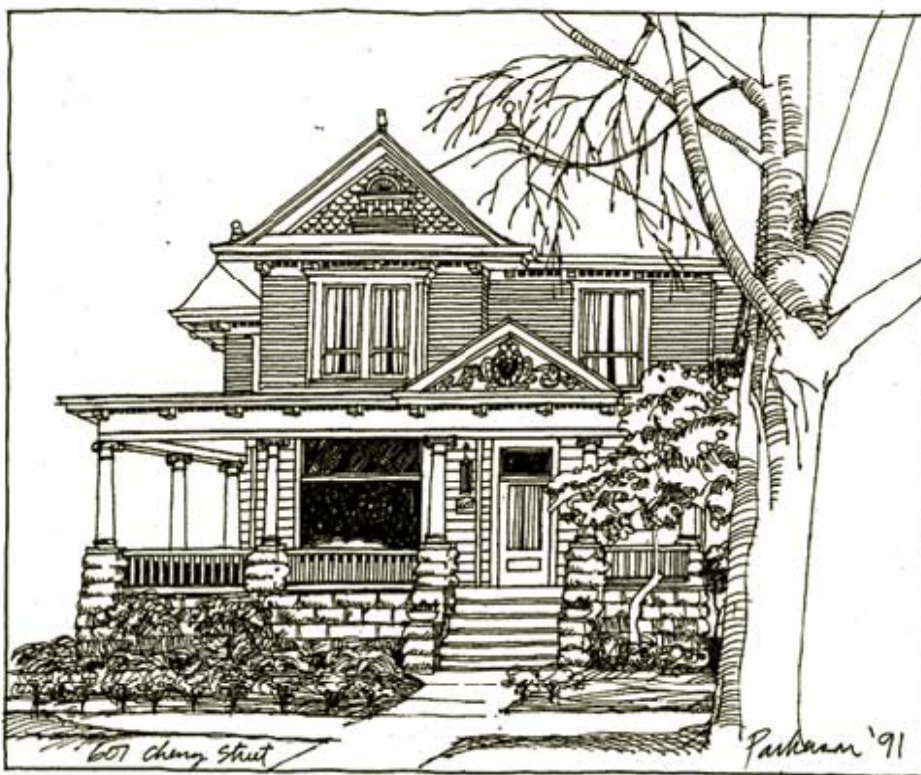
### **St. Rose**

The St. Rose Neighborhood includes a unique cross section of Santa Rosa's residential building types as well as a number of fine institutional and commercial buildings. The historic homes date from 1872 to the 1940's. Many of the homes, particularly the well maintained bungalows along Lincoln Street, were built in the 1920's for Santa Rosa's small business owners such as bakers, druggists, and salesmen as well as firemen, auto mechanics, foremen, farmers, and the City's treasurer. In addition, the District includes seven of Santa Rosa's grandest surviving 19<sup>th</sup> Century homes.

The District grew up around the St. Rose Church, a Gothic Revival stone structure built by local Italian stone masons in 1900. Many of Santa Rosa's finest 19<sup>th</sup> Century downtown homes were moved into the St. Rose neighborhood as the commercial areas of the City expanded. The Post Office (now the Sonoma County Museum) was moved from Fifth Street to its present site on Seventh Street in 1979.



*Lincoln Street Bungalows - St Rose Preservation District*



*Queen Anne Style house – Cherry Street District*

## **Cherry Street**

Located immediately north of Santa Rosa's traditional commercial core, the Cherry Street District is primarily a residential neighborhood. Most of the residential buildings were built as single family homes but beginning in the 1920's some apartment buildings were constructed as well. Some of the larger homes have been converted to apartments.

The Cherry Street Preservation District is one of the oldest neighborhoods in Santa Rosa and contains the highest concentration of 19<sup>th</sup> Century buildings in the City. Particularly noteworthy are the remaining Queen Anne and Stick Style mansions scattered throughout the neighborhood. The District also contains many fine examples of early 20<sup>th</sup> Century dwellings, although these usually are of a more modest scale than their Victorian counterparts.

## Olive Park

The Olive Park District is a homogeneous group of residential properties and a park, bounded by two freeways, Santa Rosa Creek, and some industrial lots adjoining the railroad. The 34 contributing buildings are all medium-small wooden houses with yard on all four sides, most of them one story (a few with high basement) and no two alike. Most lots are their original size, 50x134 feet. Although roughly bisected by busy Olive Street, the District has the feeling of a remote enclave with quiet, tree-lined residential avenues around a small neighborhood park. The historic houses are remarkably intact and represent a fine collection of turn-of-the-century styles, usually in modest versions.



*Colonial Revival Style house – Olive Park District*

## West End

The West End Preservation District contains all or parts of about 15 city blocks just west of the Northwestern Pacific Railroad tracks in central Santa Rosa. The blocks are irregular in shape,

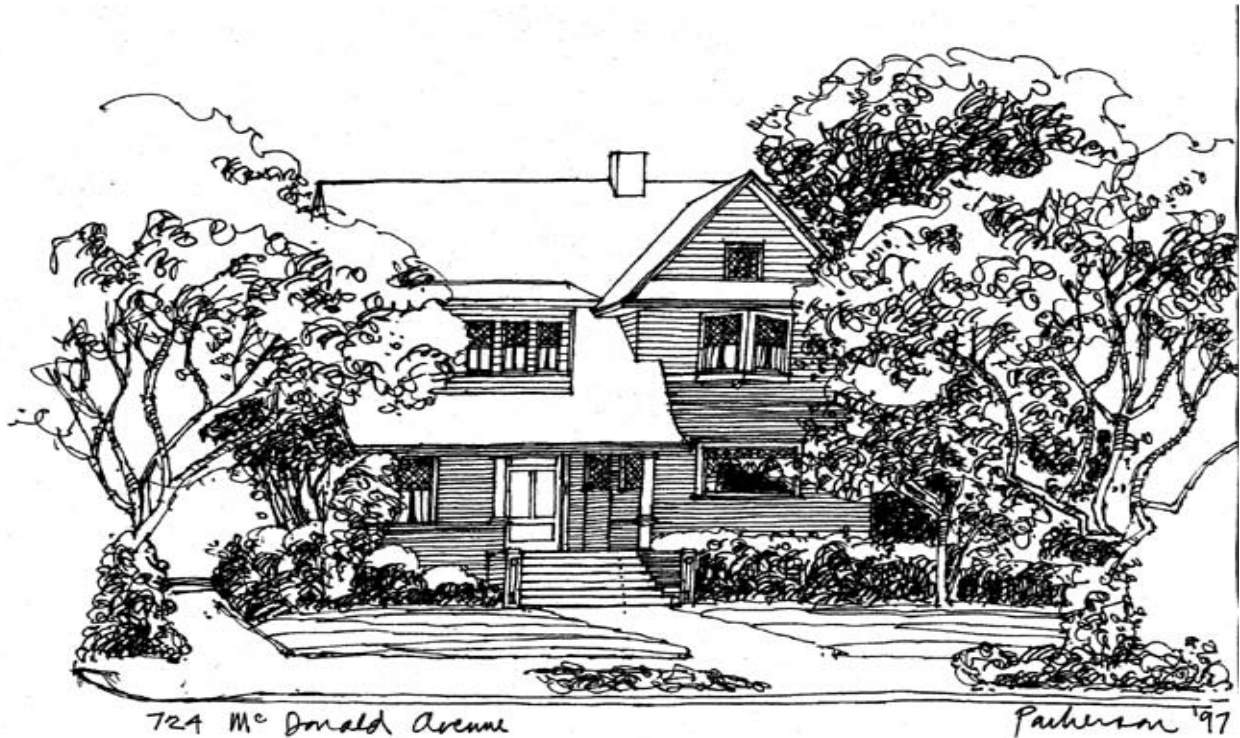
representing two different street grids at about 30 degrees to each other, and some streets are dead ends. West End is a residential district of small houses, predominantly bungalows and Queen Anne or Colonial cottages, with some earlier Italianate and saltboxes, and some 1930s, 1940s, and much newer houses. There are a few small apartment buildings but small single family houses are the rule.



*Queen Anne Cottage – West End Preservation District*

## McDonald

In 1877, Colonel Mark McDonald developed his subdivision, known as the McDonald Addition, which was destined to become a showplace of elegant homes. McDonald also initiated a horse drawn street car system to service the area from the railroad depot and downtown.



*Single Style house - McDonald Preservation District*

Although the area is best known for the residences along McDonald Avenue, it contains many different styles of architecture. The larger structures, reminiscent of the architecture of the Gilded Age, are complemented by the smaller scaled homes that provided shelter for average income families. They show the progression of development from the “Victorians” of McDonald Avenue, to the Bungalows built later on Spring Street and St. Helena Avenue.

## V. CEQA AND HISTORICAL RESOURCES

### A. WHAT IS CEQA

In California, the treatment of historical resources is governed by State law. The California Environmental Quality Act (CEQA) includes provisions for the review of changes to a historical resource. These changes can be positive as well as adverse.

#### Positive Changes (Restoration or Rehabilitation)

The restoration or rehabilitation of historical resources is normally deemed a positive environmental impact, and therefore such a project is considered exempt from the provisions of CEQA. [Sec. 15331 - Class 31 Categorical Exemption]. Unless such projects involve other unrelated environmental impacts, restoration or rehabilitation projects generally can proceed directly to the appropriate City Boards for review and approval.

#### Adverse Changes (Demolition)

In contrast, a project that may cause a substantial adverse change in the significance of a historical resource, e.g., demolition of a historic structure, is a project that may have a significant effect on the environment. [Sec. 21084.1]. Such projects generally require the preparation of an Environmental Impact Report (EIR) unless appropriate mitigation measures are proposed which individually or collectively reduce the effect of demolition to a degree of insignificance. See Part Two, “Design Guidelines - Demolition” for a discussion of possible mitigation measures which may be appropriate.

### B. WHAT IS A HISTORICAL RESOURCE

A historical resource is defined in CEQA as a resource listed in the California Register of Historical Resources or included in a local register of historic resources. CEQA further notes that the fact that a resource is not listed in the California Register or not included in a local register shall not preclude a lead agency from determining whether the resource may be a historical resource. Based on these definitions, historical resources in Santa Rosa include the following properties.

- Properties or Districts listed in the National Register of Historic Places.
- Properties that have been designated local Landmarks by the City of Santa Rosa.
- Properties within a local designated Preservation District that contribute to the significance of the District. Note: Non-contributing properties within a local Preservation District are not considered to be historical resources although they are subject to design review as per the City’s Historic and Cultural Preservation Ordinance.

- Properties listed as having historical significance in the City’s local register (the Santa Rosa Cultural Heritage Survey) even though the properties have not been officially designated as Landmarks or Preservation Districts by the City.
- Other properties presumed to be historically or culturally significant under the provisions of CEQA by the City of Santa Rosa (see following section).

### **C. CRITERIA TO DETERMINE HISTORICAL OR CULTURAL SIGNIFICANCE**

Although properties older than 50 years are considered to be historic, not all such properties are necessarily significant. The Department of Community Development, the City’s lead environmental agency, determines whether a project involves a property of historical or cultural significance. The above listings provide the primary guide for this determination. In cases where the documentation is not available; appears to be inaccurate; or is otherwise disputed, the following process can be followed in order to determine significance.

#### **Staff Determination of Significance**

The Department of Community Development staff will review the project to determine if the property in question has historical or cultural significance to Santa Rosa. The staff will apply the following criteria that are utilized widely by federal, State, and local jurisdictions to determine historical significance.

Event. Is the property associated with an event that has made a significant contribution to Santa Rosa’s history; or

Person. Is the property associated with the life of a person who was significant in Santa Rosa’s history; or

Design. Does the property embody the distinctive characteristics of a type, period, or method of construction found in Santa Rosa before 1950; or

Information. Has the property yielded, or may be likely to yield, information important in Santa Rosa’s prehistory or history; and

Integrity. Does the property retain enough aspects of location, design, setting, workmanship, materials, feeling, and association to convey its historic significance?

#### **Other Options to Determine Significance**

If the Department of Community Development is unable to make the determination of historic significance due to a lack of information, the staff will be unable to render an environmental determination. In this case, the applicant may pursue the following options in order to provide the necessary information and findings.

### Applicant Provides Information

The applicant can provide the information. Many property owners have a detailed knowledge of their properties, including names of former owners and dates of major alterations. In this case, the applicant should work closely with the Cultural Heritage Board to see how much information is needed and whether the information adequate enough for the Board to render a determination.

### Consultant Provides Information

The applicant may retain an architectural historian consultant to prepare a report, often called a “Historic Structures Report,” that will document the property’s architectural and historical significance. Again, the applicant and the consultant are encouraged to work closely with the Cultural Heritage Board so that important aspects of the building or site are not overlooked.

### Cultural Heritage Board Provides Information

The applicant may at no cost to the applicant refer the project to the Cultural Heritage Board for a determination. The seven Board members collectively have decades of experience in the field of historic preservation and, by Ordinance, are authorized to make environmental recommendations. In reviewing a project, the Cultural Heritage Board will follow the above criteria for determining historical or cultural significance.

## **D. PROJECTS INVOLVING HISTORICAL RESOURCES REQUIRE ENVIRONMENTAL DETERMINATION AND DESIGN REVIEW**

As per CEQA and City environmental policy, all activities defined as projects, including changes or alterations to historical properties, require an environmental determination, as described above. The initial review is usually undertaken by the Department of Community Development staff as part of the City’s regular design review process. The actual determination is accomplished either by the City’s Cultural Heritage Board, Design Review Board, or Department of Community Development staff as described in the following section.

## **VI. DESIGN REVIEW REQUIREMENTS**

### **A. WHAT IS DESIGN REVIEW**

Design review is the process whereby proposed changes to historic properties are reviewed by the City's Cultural Heritage Board, Design Review Board, or Department of Community Development staff to ensure that the historic character of the structure and the neighborhood is maintained. This review is pursuant to the City's Historic and Cultural Preservation Ordinance, Design Review Ordinance, and related policies.

### **B. WHAT ARE THE BENEFITS OF DESIGN REVIEW**

Design review assures property owners that the changes they make to their properties will be historically correct and therefore the investments they make in their properties will hopefully increase their value. Design review also assures the neighborhood that incremental changes made to various properties will enhance the overall historic character of the neighborhood.

### **C. EXTERIOR CHANGES ONLY ARE REVIEWED**

The City of Santa Rosa reviews only *exterior changes* to properties. *Interior changes* do not require design review approval although they probably will require the owner or contractor to obtain a Building Permit. The reason exterior changes are reviewed is to assure property owners and the neighborhood that the view from the street (the historic streetscape) will be maintained for future generations.

### **D. WHAT PROJECTS REQUIRE DESIGN REVIEW**

Generally, projects that result in changes to historic buildings need to be reviewed by the City. These projects include restoration, rehabilitation, alteration, new construction, removal, or demolition. The level of review for specific projects is as follows.

### **E. PROJECTS THAT REQUIRE CULTURAL HERITAGE BOARD REVIEW**

The Cultural Heritage Board or its staff shall review any change to the exterior appearance of any designated Landmark or any structure within a Preservation District. Also, the Board shall review any changes to historic properties noted in the Northeast Roseland Planned Community District.

The application shall be made on a Landmark Alteration Application form (shown as Appendix E) available at the Department of Community Development. In reviewing proposed changes, the Cultural Heritage Board or its staff will consider the Design Guidelines for Historic Properties (presented in Part Two) as well as the Secretary of the Interior's Standards for Rehabilitation (shown as Appendix D).

## **Projects that are Exempt**

There are some projects that are exempt from Cultural Heritage Board review. These exempt projects involve normal maintenance or minor improvement procedures that often do not require a Building Permit. These exempt projects include:

- Repair of existing siding or trim materials prior to painting (replacement of siding is not an exempt project).
- Repainting a house (colors similar to the original era are recommended but not required).
- Installation of gutters and downspouts.
- Installation of window air conditioning units (only if on side or rear elevations).

## **Projects that May be Reviewed and Approved by Staff**

The Cultural Heritage Board staff has the authority to review and approve minor projects. Minor projects are those that do not involve major alterations or additions to Landmarks or structures within Preservation Districts. Examples of minor projects include the following:

- Minor renovation or restoration of a building that involves the repair or replacement of broken or damaged materials.
- Reroofing a house with materials similar to the original era.
- Alterations or additions to the side or rear of a building that cannot be easily seen from the street.
- Installation of roof ventilators or skylights (only if on side or rear elevations).
- Installation of new landscaping and site features such as fences, walkways, decks, etc. Fences higher than normally permitted should be reviewed by the Cultural Heritage Board as part of the City's Conditional Use Permit or Zoning Variance procedure.
- Accessory structures such as garages, carports, storage sheds, or other small buildings.

*Minor projects may not be subject to the same review procedures described in Part Three, so be sure to contact the Cultural Heritage Board staff early on to see what submittal materials are needed.*

## Projects that will be Reviewed and Approved by the Cultural Heritage Board

Projects that will be reviewed and approved by the Cultural Heritage Board involve substantial changes to historic buildings that have been either designated Landmarks or are individual properties located within Preservation Districts. The Board generally will review only those changes that will be clearly visible from the street. Examples of such projects include the following:

- Major renovation or restoration involving an entire facade or building.
- Substantial alterations, such as replacing windows or doors that do not match the original designs.
- Removing or enclosing an existing porch or adding a new porch.
- Substantial additions, such as adding a second story to a one story house.
- Construction of a new single-family dwelling.
- Demolition or removal of an existing building.
- Fences whenever they require a Conditional Use Permit or Zoning Variance.
- Projects involving historic resources that will be approved by the Design Review Board or Planning Commission.



*Lee Brothers Building - One-story brick commercial building with arcade - Railroad Square Preservation District.*

## **F. PROJECTS THAT REQUIRE DESIGN REVIEW BOARD REVIEW**

The Design Review Board or its staff shall review proposed new commercial buildings situated within Preservation Districts as well as any change to the exterior appearance of a historic commercial building that has not been designated a Landmark or is not situated in a Preservation District.

The application shall be made on a Design Review Application form available at the Department of Community Development. In reviewing proposed changes, the Cultural Heritage Board will consider the City's Design Guidelines, the Design Guidelines for Historic Properties, and the Secretary of the Interior's Standards for Rehabilitation.

### **Projects That Are Exempt**

Unless situated within a Preservation District, single-family dwellings are generally exempt from the City's regular design review process.

### **Construction of a New Commercial Building Within a Preservation District**

The Design Review Board will review and approve projects that involve the construction of a new commercial building within a Preservation District. Prior to review by the Design Review Board, the project will be referred to the Cultural Heritage Board so that the Board may review the historic implications of the project. The Board will then refer its comments to the Design Review Board in order to assist that Board in its review.

### **Changes to Undesignated Properties**

Many properties listed as having historic significance in the City's Cultural Heritage Survey have not been officially designated as Landmarks or Preservation Districts. Nevertheless, the City's regular design review process requires Design Review Board review and approval for all exterior changes to commercial properties, e.g., multiple-family dwellings, retail stores, industrial buildings. Projects that are highly visible or generate strong community or neighborhood interest should first be referred to the Cultural Heritage Board so that the Board may review the historic implications of the project. The Board will then refer its comments to the Design Review Board in order to assist that Board in its review.

### **Changes to Unlisted Properties**

Some properties may have historic significance even though they are not listed in the City's Cultural Heritage Survey. This situation may arise because either the property was overlooked during the survey; was subsequently annexed to the City after the survey; or gained possible historic significance due to the passage of time, e.g., the property became more than 50 years old. If there is any doubt as to the historic significance of a property, the project should be referred to the Cultural Heritage Board so that the Board may review the historic implications of the project.

## **Other New Construction**

In conducting environmental review according to the provisions of CEQA of a new commercial or residential project, the staff of the Department of Community Development (the City's lead agency) may determine that the new project may have some impact on an adjacent or nearby historic resource. If the project is highly visible or generates strong neighborhood interest, it should first be referred to the Cultural Heritage Board so that the Board may review the historic implications of the project to see if there is any possible environmental effect. The Board will then refer its comments to the Design Review Board in order to assist that Board in its review.

## **G. PROJECTS THAT REQUIRE OTHER APPROVALS**

Some projects that involve historic buildings may require approval by bodies other than the Cultural Heritage Board or Design Review Board. For example, a project in a Preservation District that requires a Conditional Use Permit or a Zoning Variance may require approval by the Planning Commission. Or, a large commercial project may require a rezoning action by the Planning Commission or City Council. In such cases, the project should first be referred to the Cultural Heritage Board so that the Board may review the historic aspects of the project and refer its comments to the Planning Commission or City Council in order to assist that body with its overall review of the project. In its referral, the Cultural Heritage Board will consider the following.

- Are the proposed changes to a historic building consistent with the Design Guidelines for Historic Properties.
- Is any new construction consistent with the Design Guidelines for Historic Properties.
- Are there any other aspects of the project that may affect the existing historic setting.

# **PART TWO**

## **DESIGN REVIEW GUIDELINES**

## I. DESIGN GUIDELINES FOR HISTORIC PROPERTIES

The Design Guidelines focus on the basic principle of urban design that promotes a sense of neighborhood identity and livability for residents. The Guidelines seek to promote a pedestrian friendly environment that is based on the traditional scale and character of Santa Rosa's historic neighborhoods.

These Design Guidelines also provide a basis for objective and consistent decision-making by architects, designers, contractors, property owners, Department of Community Development staff members, and City Board and Commission members.

By following the Design Guidelines, property owners can be assured that any investments they make and their neighbors make in their historic properties will maintain and enhance the historic character of the buildings and the neighborhood for future generations.



*Italianate Style house - McDonald Preservation District*

## **A. DESIGN GUIDELINES - ACCESSORY BUILDINGS**

Although the main building on a lot makes the strongest statement about a property's contribution to the character of a Preservation District, the accessory buildings that share the lot can also have a significant influence on the historic streetscape. Designs for accessory buildings that meet the following guidelines can usually be approved by the Cultural Heritage Board staff.

1. A reconstructed garage should occupy the original building footprint, wherever possible.
2. A new garage, carport, or accessory building should be located to the side or rear of the property, wherever possible.
3. A new garage, carport, or accessory building visible from the street should be constructed of materials that are in keeping with the main building on the lot.
4. The design for a new garage, carport, or accessory building visible from the street should be inspired by the main building. Building details should be derived from the main structure but can be less elaborate than the main structure.
5. A new garage, carport, or accessory building should be in proper scale for the property and have an appropriate site relation to the main structure as well as surrounding structures.
6. Prefabricated accessory buildings must be located where they will not be visible from the street.

## B. DESIGN GUIDELINES - ADDITIONS

The introduction of additions compatible with historic buildings in a Preservation District is acceptable if the addition does not visually overpower the original building, compromise its historic character, or destroy any significant features and materials. By placing additions on inconspicuous elevations and limiting their size and height, the integrity of the original buildings can be maintained. It is important to differentiate the addition from the original building so that the original form is not lost.

The compatibility of proposed additions with historic buildings will be reviewed in terms of the mass, scale, materials, color, roof form, and proportion and spacing of windows and doors. Additions that echo the style of the original structure and additions that introduce compatible contemporary design are both acceptable.

1. Construct additions so that there is the least possible loss of historic fabric. Also, ensure that character-defining features of the historic building are not obscured, damaged, or destroyed.
2. Limit the size and scale of an addition so that it does not visually overpower the original structure.
3. If a larger addition is necessary, then it should be set back from the primary facade or separated from the existing building, using a smaller connecting element to link the two.
4. Locate an addition as inconspicuously as possible, on the rear or least character-defining elevation of the building.



*A two-story addition has been placed inconspicuously  
To the rear of this one-story Queen Anne Cottage.*

5. Additions should be designed so that they are differentiated from the historic building. It is not necessary to duplicate exactly the form, material, style, and detail of the historic building so closely that the integrity of the original building is lost or compromised.
6. Design additions so that they are compatible with the historic building in mass, materials, color, and proportion and spacing of windows and doors. Either reference design motifs from the historic building, or introduce a contemporary design that is compatible with the historic building.

7. For the predominant material of the addition, select a historic material, such as wooden siding or stucco, that is compatible with the historic materials of the original building. Contemporary substitute materials, such as synthetic siding, are not acceptable.
8. A second story addition to a single story house should be subordinate in scale to the existing dwelling.
9. A second story addition should be set back from the existing building front. A ten foot minimum setback is recommended.



*A second-story addition to this St. Rose Bungalow has been set back from the existing building front.*

10. Design the roof form to be compatible with the historic building and consistent with historic roof forms in the neighborhood.
11. It is recommended that the exterior colors of the addition be compatible with the paint colors on the historic building.
12. Design the eave lines of additions to align generally with those of the historic building.

## C. DESIGN GUIDELINES - DEMOLITION

### 1. Demolition of Landmarks or Structures Located within Preservation Districts

The primary purpose of designating Landmarks and Preservation Districts is to preserve Santa Rosa's architectural and cultural history for future generations. The proposed demolition of Landmarks or structures located within Preservation Districts is inconsistent with this purpose and is therefore inappropriate. Demolition of historic resources may also be inconsistent with State preservation law (see Part One, CEQA and Historical Resources).

The following Guidelines are designed to follow State law in a manner that affords as much protection as possible to Santa Rosa's Landmarks or structures located within Preservation Districts. At the same time, the Guidelines attempt to minimize the inconvenience to a property owner when the proposed demolition is warranted.

#### a. Dangerous Condition

A demolition may be approved when the City's Building Official determines it to be immediately necessary to correct an unsafe and dangerous condition. A Building Permit is required as per the provisions of the City's Historic and Cultural Preservation Ordinance.

#### b. Economic Hardship

Whenever the owner of a property designated a Landmark or situated within a Preservation District believes that the burdens associated with such a designation will cause an unreasonable economic hardship, the owner may apply to the Cultural Heritage Board for a Certificate of Economic Hardship to accomplish the demolition.

#### c. Insignificant Accessory Buildings

Staff may approve the demolition of insignificant accessory buildings that are located on Landmark properties or within Preservation Districts. The determination of what is insignificant should be guided by the Criteria to Determine Historical or Cultural Significance presented in Part One. If the determination is not clear, the proposed demolition should be referred to the Cultural Heritage Board for review.

#### d. Noncontributing Buildings

A building which does not contribute to the integrity of a Preservation District (shown as a noncontributing building on the official map adopted for the District) may be considered for demolition, provided that an appropriate replacement building (one whose design is consistent with the Guidelines for New Construction) or interim site and landscape improvements are proposed. The

intent in this situation is to avoid the introduction of a vacant and unimproved lot into an established neighborhood which would detract from the neighborhood's streetscape. In this case, the proposed demolition and its replacement will require a public hearing, review, and approval by the Cultural Heritage Board.

e. Landmarks and Contributing Buildings

As stated above, the demolition of Landmarks or contributing buildings located within Preservation Districts may be inconsistent with State and City law and should not ordinarily be considered unless there are unusual circumstances surrounding the proposed demolition. In such cases, the Cultural Heritage Board will review and may approve demolitions provided that appropriate mitigation measures are proposed which reduce the significant adverse aspects of the demolition project to insignificance. The Cultural Heritage Board will determine the degree of mitigation that is appropriate on a case by case basis. For example, a single modest mitigation measure may be appropriate for a marginal or dilapidated structure which barely contributes to a Preservation District. In contrast, a number of extensive mitigation measures may be needed when a property which is a significant contributor to a Preservation District is proposed for demolition. At the other extreme, it may not be possible to adequately mitigate the demolition of a property of major importance to Santa Rosa's architectural or cultural history. In such a case, if no mitigation is deemed adequate, then an Environmental Impact Report (EIR) will likely be required.

**2. Possible Appropriate Mitigation Measures**

Following are some examples of mitigation measures that have been found to be appropriate in Santa Rosa and in other jurisdictions. The list is far from complete, as it is not possible or appropriate to generate a fixed list of mitigation measures. All projects involving demolitions are unique, so flexibility is necessary to encourage creative solutions. Note: the following measures are presented in a generally recognized order of acceptability, the first being the most widely accepted, the last barely acceptable.

a. Adaptive Reuse

Often times, in lieu of demolition, a new use can be found for the historic property, wherein the building and its grounds can be changed to accommodate current market demands. The term adaptive reuse implies that certain structural and/or design changes have been made to the building in order for it to function in its new use. The Cultural Heritage Board can recommend to the Planning Commission zoning changes, if feasible, in order to allow the adaptive reuse of the property to occur.



*A fine example of adaptive reuse is this Queen Anne house located in the St. Rose Preservation District.*



*This Craftsman house in the McDonald District is now used as an office. Parking for the office use is provided in the rear of the property.*



*A reconstructed building in the St. Rose Preservation District retains the original façade elements while new construction to the rear provides units in the downtown area.*

#### b. Reconstruction

In contrast to the complete demolition of a building, sometimes it is possible to retain the original facade or other basic design elements, incorporating them into a reconstructed building that retains the original architectural character of the building and thus continues to contribute to the integrity of the neighborhood.

#### c. Moving a Building within a Preservation District

Moving a historic building from its original site to another site within the District generally destroys the historic context of the building to its immediate environment and therefore is not recommended. On the other hand, if the building absolutely must be moved, e.g., demolition is imminent, there are some benefits which may accrue that can help to mitigate the move. First, certain economic or cultural benefits may accrue to the property owner, the neighborhood, or the City in moving the building. Secondly, the Preservation District as a whole retains a contributing building. Third, the streetscape where the building is moved to is enhanced - for example, losing a vacant lot or non-contributing building while gaining a contributing building. Finally, the lot where the contributing building is moved from is developed with new construction or other improvements that are consistent with the Design Guidelines, thereby maintaining the integrity of the original streetscape.

d. Moving a Building Outside a Preservation District

This alternative in most cases is inappropriate and is not nearly as acceptable as moving a building within a District. First, the Preservation District loses a contributing building. Second, a structure's historic integrity is tied to its original site, so that integrity is destroyed. Therefore, this alternative is not usually an appropriate mitigation measure unless the building itself has considerable architectural merit, and its relocation and restoration in another part of the City would benefit Santa Rosa's architectural heritage.

e. Exchange

This alternative may be acceptable when the structure to be demolished is much altered, dilapidated, and barely contributes to the District in which it is located. In exchange for receiving Cultural Heritage Board approval to demolish the structure, the applicant agrees to completely renovate and restore another building within the District. Before demolition occurs, the applicant should provide the Board with a report which details the architectural and historical significance of the property to be demolished.

f. Document and Salvage

This measure may not be acceptable by itself unless the structure in question is so marginal that it contributes little if anything to the Preservation District. At least its replacement would be consistent with the Design Guidelines for New Construction and therefore would continue to contribute to the streetscape.

Documentation can be accomplished by making a permanent record of the structure before demolition. The record should consist of black and white photographs of all elevations, dimensioned drawings of the facades and floor plan, a detailed site plan showing all important site features, and other documents as needed that describe the architectural character and special features of the building and its site. The Cultural Heritage Board determines on a case by case basis the precise documentation of a specific building that is required. The documentation must be submitted for review by the Board before the demolition can be approved. Three final copies should be submitted, as the record is retained in the permanent archives of the Santa Rosa Department of Community Development, the Sonoma County Library history collection, and the Sonoma County Museum.

The applicant should also work with the Cultural Heritage Board to identify salvageable materials and potential buyers or recipients of salvaged materials. The removal of all salvageable building materials before demolition is encouraged, and may be required depending on the significance of the building. After the site is cleared, it should be improved as soon as possible with new construction or other improvements that are consistent with the Design Guidelines for New Construction. If new construction is not immediately possible, the site should be secured and interim landscaping installed and maintained.

g. Other Alternatives

*The Cultural Heritage Board is always interested in creative solutions that can benefit the applicant as well as the City. Applicants are encouraged to meet with the Board early in the process to discuss various alternatives that can be ultimately endorsed.*

**3. Demolition of Buildings Not Situated in Preservation Districts**

As stated in Part One, CEQA and Historical Resources, the demolition of buildings deemed historic is subject to CEQA review, even though the buildings have not been officially designated as Landmarks or are not situated in Preservation Districts.

The environmental review will be undertaken during the City's regular review process by the Design Review Board, Planning Commission, or City Council. These bodies will make the final environmental determination based on the mitigation which is proposed. Prior to rendering a decision, the project should first be referred to the Cultural Heritage Board. The Board will review the historic and cultural significance of the structure or structures in question and the adequacy of the proposed mitigation measures. The Board will then refer its comments in writing to the Design Review Board, Planning Commission, or City Council to assist those bodies in their deliberations.

The demolition of buildings not deemed historic may be approved by the Department of Community Development.

## D. DESIGN GUIDELINES - FENCES

The Cultural Heritage Board considers fencing to be a major element in the character of Santa Rosa's Preservation Districts because of its strong visual contribution to the historic streetscape.

Consequently, all front and street side yard fencing (interior side and rear yard fencing less than six feet in height is exempt) within a Preservation District requires design review approval. Fence projects that meet the following guidelines may be approved by the Cultural Heritage Board staff, except that fence projects that involve Conditional Use Permit or Zoning Variance procedures should first be reviewed by the Cultural Heritage Board.

1. Fencing in the front and street side yard setback (generally, the area that is 15 feet behind the sidewalk) cannot exceed three feet in height as per the City's Zoning Code. Additional height may be approved by Conditional Use Permit or Zoning Variance.
2. Fencing materials and design should be compatible with the architectural style of the primary structure on the lot.
3. For picket fences, the height of the support posts cannot exceed 36 inches above grade, and the recommended height of the pickets is 30 inches.
4. Wooden fences should be painted or stained to match or to be compatible with the house and the neighborhood.
5. Fencing should not obscure the front elevation of the primary structure on the property. Therefore, front yard privacy fences should not be allowed.
6. Structural members of a fence should be turned in to face the property. The finished side of the fence should be presented to the street.
7. On corner lots, the guidelines apply to the front yard and street side yard of the property.



*Picket fence with 36 inch posts and 30 inch pickets.*

## E. DESIGN GUIDELINES - HANDICAP ACCESS

Landmarks or properties in Preservation Districts are not exempt from federal, State, or City laws requiring that all structures other than single-family dwellings be made accessible to handicapped citizens. The Cultural Heritage Board recommends careful attention be given to the design of such facilities. The goal is to meet the requirements of these laws and codes, while at the same time maintaining the character of the building and site.

1. The ideal approach on most historic properties is to place access ramps or other structures in the rear of the building.
2. Any new ramps or other structures should be designed to be as simple and unobtrusive as possible.



*Access ramp is located to the rear of this Queen Anne house (listed in the National Register) which is now used as an office.*



*Mechanical lift is screened by lattice work on this Queen Anne house used as an office.*

3. Landscaping, the careful choice of building materials, and compatible color choices are all suggested ways of lessening the visual impact of handicapped access structures.
4. In lieu of a ramp, applicants should consider the use of mechanical lifts or other devices, where feasible, as a less intrusive alternative.
5. If site conditions preclude an access ramp in a side or rear location, then the Cultural Heritage Board will consider approval of a ramp on the front elevation of an existing structure. However, in such cases, the design of the ramp must be sensitive to the character and massing of the existing structure.

## F. DESIGN GUIDELINES - LANDSCAPING

Most of Santa Rosa's historic areas are primarily residential in scale and character, with buildings covering less than a third of the average lot. It is important to preserve both the proportion of green area to building mass and the formal or informal character of the landscaping. Large, mature trees line many streets. Gardens are generally located in the rear yards, but some larger lots also have side yards with gardens. Existing hedges illustrate that foliage can be as effective as fences or walls in creating physical enclosure or visual screening.



*Landscape elements contribute to the character of this property as well as the McDonald Preservation District as a whole.*

Significant elements of the landscape, such as grassy lawns, mature trees, hedges, foundation plantings, fences, walls, ground cover, trellises, patios, terraces, fountains, and gardens, all contribute to the character of the specific site and the neighborhood as a whole. Consequently, the preservation of such elements is essential in preserving the historic character of the District. Designs for new landscaping that meet the following guidelines can be approved by the Cultural Heritage Board staff.

1. Retain and maintain landscaping that contributes to the character of the District.
2. If a mature tree or hedge is damaged or diseased so severely that removal is necessary, replacement in kind or with a similar species will maintain the historic character of the landscape.
3. The removal of large trees for any reason generally requires a Tree Permit from the City. Contact the Department of Community Development in order to obtain an application and to see if a replacement tree is needed.

4. Retain and preserve historic plant materials, such as trees and shrubs. If replacement is necessary, use varieties similar to those planted originally or traditionally found in the neighborhood.
5. Retain and preserve historic ground covering materials, such as brick or granite pavers. If replacement is necessary, use new materials that match the original materials, or materials traditionally found in the neighborhood.
6. When installing new sidewalks, try to match the historic sidewalk patterns (scoring, texture, color) found in the neighborhood.
7. When installing new landscape features, keep their locations consistent with the location of similar elements in the neighborhood.

## G. DESIGN GUIDELINES - NEW CONSTRUCTION

New construction in Preservation Districts can achieve a number of important City of Santa Rosa goals. New construction can reverse blighted conditions - a new building can replace a burned-out structure, or new construction can occur on a debris-strewn or overgrown lot. New construction can increase housing opportunities for the City, bringing new people into the neighborhood who will enjoy the established urban setting and become involved in neighborhood activities.



*New construction in the St. Rose Preservation District provides both office use (first floor) and residential units (second floor).*

New construction in historic areas, often called infill construction, has occurred throughout the country. When successful, the new structures have complemented an historic area and enhanced its overall character. In contrast, insensitive new construction can compromise the integrity of an historic area and possibly result in lowered property values.

The purpose of the Design Guidelines for New Construction is to ensure that the architectural character of Santa Rosa's Preservation Districts is maintained and enhanced. The Cultural Heritage Board does not specify a particular architectural style or design for new construction projects. The scale, mass, and size of a building are often far more important than the decorative details applied. New or infill construction can be contemporary and should not seek to mimic or match exactly existing buildings in the District, as historic reproductions tend to confuse observers, now and especially in future years.

### 1. Height

The majority of the structures in Santa Rosa's Preservation Districts are one to three stories in height. Slightly taller structures are found in the Railroad Square and St. Rose Districts. The height of new construction in a Preservation District should be compatible with adjacent structures.

## 2. Proportion

New construction should match adjacent structures in proportions of width to height. The narrow widths of most lots in Santa Rosa's older neighborhoods will preclude most buildings whose proportions differ greatly from existing buildings.



*Insensitive new construction, along with an inappropriate addition, has compromised the integrity of this Gothic Revival Style house.*

## 3. Rhythm

The existing historic streetscape is defined by the rhythm (the relationship of windows, doors, porches, and other elements) of individual structures. New construction within Preservation Districts should maintain this rhythm of window and door openings on the main facade. Entrances should be oriented to the street rather than to an alley. Blank walls or garage doors should not dominate the facade.

## 4. Setbacks

Setbacks should be consistent with adjacent structures and should not vary more than ten percent with the adjacent structures. Current City of Santa Rosa zoning regulations generally require a minimum 15 foot front yard setback.

## 5. Materials and Texture

The majority of residential structures within Santa Rosa's Preservation Districts are of wood or stucco construction. New construction should be compatible with adjacent buildings on the block. Wood frame buildings should maintain materials and designs found throughout the neighborhood, e.g., horizontal shiplap siding. The texture and weight of stucco buildings should be compatible with existing stucco buildings. As a general rule, plywood siding, imitation stone, vinyl siding, sprayed stucco, and fascia bricks should not be considered.

## 6. Roof Shapes

Roofs for new construction should be compatible with adjacent structures. Most of the houses in Santa Rosa's Preservation Districts have variations of hipped or gable roofs, so there is some flexibility in roof design for new buildings. As most lots are long and narrow, it is possible for new construction to have roofs which change roof lines in the rear half of the building. This change could accommodate an additional floor which would not be readily visible from the street.

## **7. Architectural Details and Decorative Features**

The details and decoration of Santa Rosa's historic buildings vary tremendously with the different styles, periods, and types. Such details include cornices, roof overhangs, chimneys, lintels, sills, brackets, shutters, entrance decorations, and porch elements.

It is a challenge to create new designs that use historic details successfully. One extreme is to simply copy the complete design of a historic building; the other is to "paste on" historic details on a modern unadorned design. Neither solution is appropriate for designing architecture that relates to its historic context and yet still reads as a contemporary building. More successful new buildings take their clues from historic images and reintroduce and reinterpret designs of traditional decorative elements.

## H. DESIGN GUIDELINES - NON-CONTRIBUTING BUILDINGS

There are generally two kinds of buildings in a Preservation District, contributing buildings and non-contributing buildings. Buildings that contribute to the historic character of the District are those constructed during the historic period that retain most if not all of their original appearance. In contrast, non-contributing buildings do not contribute to the integrity of the District because they were either constructed after the historic period, e.g., after 1950, or have been altered inappropriately so that they no longer maintain their original historic appearance.

Non-contributing buildings are also subject to design review but the level of review is undertaken on a case-by-case basis depending on the age of the building or the degree of previous modifications. The following guidelines can provide some direction for this review.

1. Changes to newer buildings - those constructed after the historic period - are acceptable and need only to be compatible with the house's architectural style and the neighborhood.
2. Changes to older buildings - those constructed during the historic period - are encouraged, especially when the owner or designer attempts to return the building to its original appearance, thereby changing a non-contributing building to a contributing building. In the preservation business, this is sometimes called "making a silk purse out of a sow's ear."
3. If the owner or designer is unable to return an older building to its original historic appearance - either because no record or evidence of the original construction can be found, or because the project budget cannot support such an extensive effort - then the goal should be the same as for a newer building - only that the proposed work should be compatible with the building and the neighborhood.
4. Another approach which is highly recommended is to undertake a phased project, wherein restoration to the original appearance is accomplished over a lengthy time period consistent with the owner's schedule and budget.
5. *The Cultural Heritage Board can provide invaluable expertise and advice to property owners who wish to upgrade non-contributing buildings. The Board encourages owners and designers to consult with the Board early on to discuss their aspirations and plans for their properties.*

## **I. DESIGN GUIDELINES - PAINTING**

The Cultural Heritage Board does not regulate paint color, since colors are a matter of personal taste and can be easily changed. However, the Board does strongly encourage all Preservation District property owners to use proper contrasts in their paint schemes. Trim and foundations should be visually differentiated from the main body of the structure. Also, only traditionally painted materials should be painted.

1. The selection of paint colors is considered to be a matter of choice for property owners and has no bearing on the preservation of structures. Therefore, the Cultural Heritage Board does not regulate the choice of paint colors. The Cultural Heritage Board or its staff can provide advice on historic color choices if a property owner so desires.
2. Only traditionally painted materials, such as wood, should be painted.
3. The painting of unpainted brick or masonry is not considered a change of color but a fundamental change in the character of a building. Therefore, the painting of brick or other masonry should not be permitted except in such special circumstances as (1) the repainting of buildings already painted prior to the designation of the Preservation District, and (2) in cases where a brick building has poorly matched additions or repair work, and where the proposed painting is designed to unify the disparate parts of the building.
4. Brick that already has been painted, or any brick for that matter, should never under any circumstances be sandblasted, as this procedure will result in the failure (disintegration) of the material. Property owners are encouraged to consult with the Cultural Heritage Board regarding the heavy cleaning of brick.

## **J. DESIGN GUIDELINES - PORCHES**

The retention of the original porch configuration is very important for houses in a Preservation District. A porch is one of the main defining features of a house, and it often signifies a building's age and style. Almost all porches in Santa Rosa are of frame construction, and replacement with matching materials is essential. Wood porches and porch steps should not be replaced with brick, ironwork, concrete, or concrete blocks. Porch alteration compromises the overall appearance of a structure and disturbs its size and scale.

### **1. Enclosure of Existing Porches**

Full enclosure of an existing porch will compromise the historic integrity of a house and therefore is not recommended. Partial enclosure proposals should be reviewed by the Cultural Heritage Board on a case by case basis. Front porch enclosures that reorient the entrance away from the street are strongly discouraged. To be successful, a porch enclosure must preserve essential design elements of the house and must be reversible.

### **2. Adding a New Porch**

Generally, the addition of a porch changes the original character of a structure, and therefore a new porch or deck should not be added to the main facade where one never existed. Where photographic or physical evidence of an original removed porch exists, reconstruction in a design which is appropriate to the house's architectural style is encouraged.

### **3. Removal of an Original Porch**

An original porch should not be removed from the main facade or a readily visible side facade.

### **4. Repair and Replacement**

Porch elements which are deteriorated should be repaired or replaced with matching materials, wherever possible. The use of outdoor carpeting or artificial turf that will be readily visible is strongly discouraged. The original porch railings should be retained, wherever possible. If additional railing height is required, simple metal or wooden extensions should be utilized so that the original historic configuration can be maintained.



*A porch is one of the main defining features of a house and should not be enclosed or removed.*

## **K. DESIGN GUIDELINES - RELOCATION**

Generally, the relocation of a historic building should be avoided. Moving a historic structure always negates its integrity of site and setting and therefore the owner would lose the ability to use a possible historic tax credit which may become available in the future. However, relocation of a building to the extent that it is practical may be a desirable alternative to demolition.

### **1. Moving a Contributing Building Out of a Preservation District**

Moving a building which retains its architectural and historical integrity and which contributes to the Preservation District in which it is located is inappropriate and should not be permitted except in extraordinary or unusual circumstances.



*The old Santa Rosa Post Office, a Roman Renaissance Style building, was moved from its Fifth Street site (in a Redevelopment area) to its current Seventh Street location in the St. Rose Preservation District. The restored landmark houses the Sonoma County Museum.*

### **2. Moving a Non-contributing Building Out of a Preservation District**

Moving a non-contributing building (a building which has lost its architectural integrity or was constructed after the historic period) out of a Preservation District may be permitted and even encouraged if its replacement will result in a more attractive streetscape.

### **3. Moving a Building into a Preservation District**

A building may be moved into a Preservation District if it is of an appropriate architectural style for the neighborhood and its new setback matches the existing buildings on the block.

### **4. Moving a Building within a Preservation District**

A building may be moved from one site to another within a Preservation District if the new location will be similar in setting and siting; if the building will be compatible with the buildings adjacent to the new location in style, height, scale, materials, and setback; and if the relocation will not result in a negative visual impact on the site and surrounding buildings from which it will be removed.

### **5. Documentation**

Before moving a building, the original site conditions should be documented. Use photographs and other written or graphic materials such as site plans to record the original setting. The documentation must be submitted for review by the Cultural Heritage Board before the relocation can be approved.

### **6. Moving the Building**

Assess the structural condition of the building before moving it to minimize damage during the move. Work with contractors experienced in successfully moving historic buildings. Protect the building from weather damage and vandalism during and after the relocation.

## **L. DESIGN GUIDELINES - REPAIR AND REPLACEMENT**

The Cultural Heritage Board believes that ordinary repair and replacement projects and routine maintenance do not require design review and approval, as long as the work does not result in any changes in design or material. Cultural Heritage Board staff can help property owners determine if their projects are true repair and replacement projects, or if a design review application is necessary under the terms of the City's Historic and Cultural Preservation Ordinance.

The seven members of the Cultural Heritage Board have decades of experience between them in maintaining and restoring historic buildings. The Board is always willing to share this experience with property owners performing maintenance on their historic buildings. At no cost to the property owner, the Board can provide valuable information regarding maintenance tips and techniques as well as economical sources for supplies and materials.

## M. DESIGN GUIDELINES - REPLACEMENT ROOFING

One of the most important aspects of building maintenance is ensuring that a structure has a sound roof. At the same time, the style and materials used on roofs can be one of the most basic elements in defining the style and character of a building. The guidelines outlined below are designed to encourage property owners to maintain roofs in their original styles and materials, while accommodating changes when warranted and when the change would not alter the overall style of a structure.

1. Re-roofing with in-kind materials is considered to be normal maintenance and therefore a Landmark Alteration Application is not required. However, a Building Permit will be required.
2. If a change in materials is desired, staff will use its discretion to determine whether a staff approval is possible.
3. Specialty roofing materials such as slate, tile, or metal shingles are often an integral part of a building's character, and a change to other materials could have an adverse affect on the property's integrity.



*Tile roofing is an integral part of this Mediterranean Revival house's character.*

## N. DESIGN GUIDELINES - REPLACEMENT STOREFRONTS

In the Railroad Square Preservation District, for example, there are several lots where historically significant storefronts no longer exist, and new fronts need to be designed which are compatible with the size, scale, colors, materials, and character of the adjacent historic storefronts. The new design should “read” as a storefront - filling in the space with brick or similar solid material is inappropriate for historic commercial areas. The following guidelines can assist in developing new or replacement storefront designs that respect the historic character of Railroad Square yet meet current economic and code requirements.



*New storefront in the Railroad Square Preservation District “reads” as a traditional storefront.*

### 1. Scale

Respect the scale and proportion of the adjacent buildings in the new storefront design.

### 2. Materials

Select construction materials that are appropriate to the storefronts. Wood, metal, and glass are usually more appropriate replacement materials than masonry which tends to give a massive appearance.

### **3. Cornice**

Respect the horizontal separation between the storefront and the upper stories. A cornice or fascia board traditionally helped contain the store's sign.

### **4. Frame**

Maintain the historic planar relationship of the storefront to the facade of the adjacent buildings and the streetscape. Most storefront frames are generally composed of horizontal and vertical elements.

### **5. Entrances**

Differentiate the primary retail entrance from the secondary access to upper floors. In Railroad Square, most entrances are recessed, with the side display windows at a 60 degree angle rather than the typical 45 degree angle found in modern storefronts. Entrances should be placed where there were entrances historically, especially when echoed by architectural detailing on the upper stories.

### **6. Windows**

The storefront generally should be as transparent as possible. Use of glass in doors, transoms, and display areas allows for visibility into and out of the store.

### **7. Secondary Design Elements**

Keep the treatment of secondary design elements such as graphics and awnings as simple as possible in order to avoid visual clutter to the building and its streetscape.

## O. DESIGN GUIDELINES - REPLACEMENT WINDOWS AND DOORS

The placement and relationship of windows and doors are often critical parts of the style of a building. The demands of modern energy efficiency and security standards often lead owners of older building to consider replacement windows. These guidelines are designed to accommodate replacement windows in a manner that respects the original character of historic properties.

1. Replacement windows and doors should retain the same configuration and details as the originals.
2. Replacing panes with stained, leaded, or beveled glass is acceptable as long as the configuration remains the same.



*The placement and relationship of windows and doors are critical parts of this Craftsman Style house.*

3. Metal replacement doors may be acceptable as long as they are of the same configuration as the original door. These metal doors should be painted or clad to match the trim of the house.
4. All replacement windows should have either true divided lights, or molded exterior muntins, if appropriate. Flat or interior false muntins are not in keeping with the character of most older structures. Muntin design should reflect the original window configuration. False muntin bars, if used, should be applied to the exterior of the new windows.
5. Ideally, window and door openings should not be reduced or enlarged in size. Alterations to window and door openings should remain in proper proportion to the overall design of the building.
6. Sensitively designed exceptions to these guidelines will be considered by the Cultural Heritage Board when such proposals are conceived to accommodate the adaptive reuse of older buildings or to conform to the provisions of the Americans With Disabilities Act.
7. Glass block replacement windows should be installed only on side or rear elevations not readily visible from the street.

## P. DESIGN GUIDELINES - SIGNS

Appropriate signage in a Preservation District can enhance its historic character. Signs citing the name and the year of construction of commercial buildings are fairly common in the Railroad Square District. Additional commercial buildings are found in the St. Rose District.

In reviewing applications for new signs, the Cultural Heritage Board considers their proposed dimensions, graphics, materials, colors, supports, and locations. All proposed signs must also conform to the City's Sign Ordinance. Sign proposals should be submitted on Sign Application forms and submitted to the Department of Community Development.

1. New signage should be kept unobtrusive by selecting traditional materials such as wood, metal, or stone, and carefully placing signs in locations that do not damage or conceal architectural features and details.



*Appropriate signage can enhance the character of a historic area, such as this painted wall graphic which is consistent with the historic period of Railroad Square.*

2. New signs should be sized to be consistent with the pedestrian scale of the District. Graphics should be kept simple and legible.

3. Generally, freestanding signs should be no larger than necessary and should be mounted fairly low to the ground to avoid blocking the pedestrian's and motorist's view.
4. Graphics painted on windows or applied to fabric awnings are also appropriate. Neon signs mounted inside the storefront window are also consistent with the historic period of the Railroad Square District.



*This freestanding sign is mounted fairly low to the ground to avoid blocking the view of the project.*



*The old Railway Express Agency building is now used as a coffeehouse, with signage applied to the fabric awning and a neon sign mounted inside the window.*

5. Limit the number of colors on signs and relate the colors to adjacent structures.

## **Q. DESIGN GUIDELINES - SUBSTITUTE SIDING AND TRIM**

One of the most important components of a building's character is the material used in its construction. The weight and permanence of brick or stone, the texture and shadow of wood, and the color and amount of glass are vital elements in most architectural styles. Historically, wood has been the most popular choice as a residential building material in Santa Rosa's older areas. The application of non-traditional siding materials over wood eliminates the scale, warmth, and appearance of the original material, and also conceals the condition of the original structure, allowing for possible undetected decay or damage to occur.

The use of substitute or replacement siding should not be considered as an alternative to routine maintenance. If a building will not hold paint properly, then the reason for the problem will not be corrected by the application of siding, and indeed may make the problem worse.

# **PART THREE**

## **DESIGN REVIEW PROCEDURES**

## **I. PROCEDURES FOR REVIEW AND APPROVAL**

This section outlines procedures for the review and approval of design review projects. The procedures represent a balance between the needs of the applicant, the expectations of the neighborhood, and the requirements of the City. The procedures are meant to be as “user friendly” as possible. For example, if your project also requires approval by the Design Review Board or Planning Commission, then the procedures can run concurrently with the other review bodies so that little or no additional time will be necessary to gain approval.

### **Processing Review Chart**

A chart showing how the procedures for review and approval work follows this section (see Appendix A). The chart also indicates who (applicant or Cultural heritage Board staff) is primarily responsible for each step in the process.

#### **A. STEP 1 - PRE-APPLICATION PROCESS**

*Most of these steps are optional, but are nevertheless highly recommended. From years of experience, we can state with considerable conviction that these steps can save you time and may save you money as well as result in a finished project that is even more satisfactory than first imagined.*

##### **1. Pre-application Consultation with the Cultural Heritage Board Staff**

*The primary goal of the Cultural Heritage Board staff is to see that your project is quickly and easily approved consistent with the Design Guidelines for Historic Properties. The last thing staff wants to see is a project that requires extensive reviews and revisions before it can be approved. To this end, staff invites you to an early consultation. The earlier, the better, for we want to get you on the right track from the beginning. If necessary, additional consultations are also encouraged so that once submitted your application is in such good shape that it can be quickly reviewed and approved. In between consultations, we will be happy to respond to phone calls for additional information and assistance.*

*We suggest you bring whatever materials you have on hand to the consultation meeting. Photographs of the building and adjacent or nearby buildings in the neighborhood are always helpful. A site plan, sketches of your proposed work, and material samples are also appreciated.*

##### **2. Neighborhood Meeting**

*City policy encourages participation by the neighborhood for most planning projects, including changes to historic buildings. In fact, a neighborhood meeting is required prior to application for substantial projects, i.e., those substantial enough to warrant a noticed public hearing. In any case, a*

*pre-application neighborhood meeting is advised, because the neighborhood will be notified eventually of the project, so any possible issues are better addressed sooner rather than later.*

*Prior to filing an application, the applicant is encouraged to contact the neighborhood representative (most Preservation Districts have a neighborhood organization) to see if a meeting should be scheduled. The Cultural Heritage Board staff can supply you with the phone number of the neighborhood contact person or can arrange to schedule a meeting for you if a neighborhood representative is not available.*

*The purpose of the neighborhood meeting is to alert the applicant at an early date to any possible issue or issues the neighborhood may have regarding the project. Staff encourages applicants to work with the neighborhood to resolve issues wherever possible in order to expedite project approvals and minimize the likelihood of time-consuming appeals.*

### **3. Cultural Heritage Board Concept Design Review**

*Collectively, the seven members of the Cultural Heritage Board have decades of personal and professional experience in all phases of historic preservation. The Board is always eager to share this experience with the public at no cost whatsoever to the public. The best way to access the Board's expertise is to request staff to place you on the concept agenda of the next regular Cultural Heritage Board meeting. The Board takes no action during Concept Design Review, offering advice and suggestions only. If the applicant wants more information, the Board will undertake research on their own time and then contact the applicant directly or schedule another Concept Review meeting at the applicant's convenience.*

*Of all the procedures the Board undertakes, we would like to suggest to you that the most valuable is the Concept Design Review. Over the years, we have found that an informal pre-application review by the Cultural Heritage Board almost always results in a better project for the applicant as well as the neighborhood. You will find that during Concept Design Review, time can be saved, money may be saved, more desirable alternatives may be discussed, sources for appropriate materials can be given, and, finally, any issues that may be raised can often be resolved without further ado.*

## **B. STEP 2 - APPLICATION REVIEW PROCESS**

After pursuing the above recommended steps, you are now ready to submit with confidence your formal application. Following are the required steps for project review and approval.

### **1. Landmark Alteration Application Submittal**

Available at the Department of Community Development, the application to change a historic property is called a Landmark Alteration Application (shown as Appendix E). This single application form is used for most all projects, including those that propose restoration, rehabilitation, alteration, new construction, removal, or demolition. The staff at the Department of Community Development

front counter can assist you with filling out the application form. If additional help is needed, the Cultural Heritage Board staff can assist you with your documentation.

The basic submittal information to be filed with your application includes 10 copies of a site plan and landscape plan, 10 copies of existing elevations (photos are acceptable) and proposed elevations, and one copy of an area development map or vicinity map (an aerial photo or assessor parcel map may be acceptable).

*Substantially less information may be sufficient for minor projects, so we encourage you to contact the Cultural Heritage Board staff prior to gathering material for your submittal.*

## **2. Completeness Determination**

Once you have filed your application with the Department of Community Development, the application is logged into the Department's files and is assigned to a staff planner for the Cultural Heritage Board. The staff planner will review the application to see if it is complete enough to review. Occasionally, some additional information is needed. Examples of additional information which may be necessary include a utility plan for a project requiring new utilities or a grading plan for a project located in a hillside area. The staff planner will notify you if any additional information is needed. If no additional information is needed, your application is now ready for processing.

## **3. Referrals**

Your application is now referred to the other City Departments to see if there will be any conditions of approval which will be attached to your approval letter or resolution approving your project.

Applications for changes to historic single-family dwellings generally result in only one condition of approval - that the applicant file for a Building Permit. In contrast, commercial projects may involve conditions of approval from the Utilities Department, e.g., wastewater demand fees; the Public Works Department, e.g., easements to be dedicated; or the Fire Department, e.g., public assembly permits.

As these conditions of approval arrive from the various City Departments, your staff planner will be happy to share them with you in advance so that you may have clear expectations of what will be required once your project is approved.

## **4. Environmental Review**

Prior to bringing a project before the Cultural Heritage Board for a public hearing and review, staff of the Department of Community Development (the City's lead agency) must first complete environmental review according to the California Environmental Quality Act (CEQA). Most projects reviewed by the Cultural Heritage Board are exempt from CEQA because they generate positive rather than negative impacts in that the very nature of historic preservation involves the preservation and enhancement of historic resources.

On the other hand, negative impacts can occur, for example, when historic resources are subordinate to a larger commercial project. In such a case, the removal or demolition of historic properties may

result in substantial adverse impacts. When this occurs, the applicant must propose measures which reduce or mitigate the adverse impacts to a degree of insignificance.

Your project planner will contact you when he or she believes environmental issues need to be addressed. The project planner will also give you the opportunity to propose appropriate mitigation measures so your project can comply with CEQA and thus be approved. Some examples of appropriate mitigation measures are presented in Part Two, "Design Guidelines Demolition."

## **5. Public Hearing Noticing**

All projects of a substantial nature require a noticed public hearing to be held by the reviewing body. This includes noticing by mail to the neighborhood; publication in the newspaper; and installation of a sign on the subject property. Substantial projects that need to be reviewed by the Cultural Heritage Board include major alterations or additions to a historic building that will be clearly visible from the street.

*Experience has taught that public hearings can sometimes result in sudden and unexpected opposition to a project. Rather than face such an experience, staff strongly recommends that the applicant hold an informal neighborhood meeting prior to submittal of the application, as described above under "Neighborhood Meeting."*

## **C. STEP 3 - PROJECT REVIEW AND APPROVAL PROCESS**

You have followed the suggested pre-application steps; you have submitted a complete application; and staff has completed its review of your project. Your project is now ready to be reviewed and approved by one or more of the following approval bodies.

### **1. Staff Review and Approval**

The Cultural Heritage Board staff may review and approve minor projects as stated in Part One, "Design Review - Projects that May be Reviewed and Approved by Staff."

Staff will review your project to see if it is consistent with the Design Guidelines for Historic Properties. If there appears to be a consistency problem with your application, staff will contact you to see how the problem can be resolved. Staff will also review the proposed "Conditions of Approval" that will be attached to your approval letter. If the conditions appear to be unexpected or substantial, staff will contact you so that the proposed conditions along with possible alternatives can be discussed. If there are no further issues, staff will prepare a letter of approval for your project, along with a list of project "Conditions of Approval."

Congratulations. You are now ready to file for a Building Permit and start work on your project. If you should have any trouble filing for a Building Permit, please contact the Cultural Heritage Board staff. Remember, staff's goal is to assist you with your project in every way we can, from conception to completion.

## **2. Cultural Heritage Board Review and Approval**

The Cultural Heritage Board will review and approve substantial projects, as stated in Part One, “Design Review - Projects that Require Cultural Heritage Board Review.”

Staff will review your project to see if it is consistent with the Design Guidelines for Historic Properties. Staff will then prepare a staff report for the Cultural Heritage Board Agenda. In addition to the staff analysis, a draft resolution will be prepared, stating necessary findings for approval as well as the “Conditions of Approval.” A copy of the staff report and draft resolution will be mailed to you approximately one week before the Cultural Heritage Board meeting.

The Cultural Heritage Board meets the second and fourth Wednesdays of every month. Meeting times and places are posted in the Department of Community Development and described on the agenda. Once staff has finished processing your application and preparing the public hearing notice, your item will be scheduled for the earliest available meeting. The goal of the Department of Community Development is to bring a project before the Cultural Heritage Board within 90 days after the application is submitted.

At the Cultural Heritage Board meeting, staff will present a verbal report to the Board, summarizing the issues, if any, and recommendations for approval or denial. After the staff report, the applicant will be given the opportunity to present his or her project to the Board. The applicant is encouraged to bring whatever presentation materials are available to assist the Board in its review. Examples of materials that applicants have brought before the Board include photos, colored renderings, models, and building material samples (siding samples, roofing samples, paint chips, etc.).

After the applicant has finished his presentation, the Board will discuss the project in some detail to see how the project complies with the Design Guidelines for Historic Properties. The applicant is usually invited to participate in this discussion. After the Board has completed its discussion, the Chairman will open the public hearing, asking anyone in the audience to present comments or concerns. After the public hearing is closed, the Board will commence its deliberations. The Board will try to resolve any remaining issues and refine its draft resolution with findings, recommendations, and conditions for approval. If there are any outstanding issues, the Board almost always will act to continue the item to the next agenda so that the issues can be resolved rather than deny the project.

Congratulations. The Cultural Heritage Board has approved your project. You are now ready to file for a Building Permit and start work on your project. As stated above, staff will always be there to assist you until your project has been completed.

### **3. Design Review Board Review and Approval**

The Design Review Board reviews and approves new commercial buildings within a Preservation District; changes to undesignated properties; changes to unlisted properties; and other new construction as stated in Part One, “Design Review - Projects that Require Design Board Review.”

Staff review, agenda preparation, public noticing, scheduling, and presentation for the Design Review Board is similar to that required for the Cultural Heritage Board as described above, except that the Design Review Board meets the first and third Thursdays of every month.

Projects that are highly visible or involve neighborhood concerns will have been previously referred to the Cultural Heritage Board for review and comment to see if the project complies with the Design Guidelines for Historic Properties. The Design Review Board will consider the Cultural Heritage Board’s specific comments prior to rendering its decision.

### **4. Other Approvals (if necessary)**

The Planning Commission and City Council may also approve projects that involve historic buildings or sites as stated in the preceding chapter on Design Review, “Projects that Require Other Approvals.”

Again, staff review, agenda preparation, public noticing, scheduling, and presentation before the Commission or Council is similar to that required for the Cultural Heritage Board as described above.

Projects that are highly visible or involve neighborhood concerns will have been previously referred to the Cultural Heritage Board for review and comment to see if the project complies with the Design Guidelines for Historic Properties. The Planning Commission or City Council will consider the Cultural Heritage Board’s specific comments prior to rendering a decision.

## **D. STEP 4 - BUILDING PERMIT**

### **1. File for Building Permit**

Most projects other than minor maintenance items will require the applicant to file an application for a Building Permit. An application for a Building Permit is usually filed after the Landmark Alteration Application is approved by the Cultural Heritage Board or its staff. However, an applicant has the right to apply for a Building Permit concurrently with the Landmark Alteration Application. Concurrent processing can save time, although the applicant runs the risk of having to refile for a Building Permit should the final Conditions of Approval reflect a changed project.

## **E. STEP 5 - APPEAL PROCESS (IF NECESSARY)**

The goal of the City of Santa Rosa is to work with the applicant so that his or her project can be approved. Despite our best efforts, there may be times an applicant, a neighborhood organization, or

some other person may be aggrieved by the decision of the City body approving or denying the project or they may disagree with one or more of the Conditions of Approval. In such cases, there is a process to appeal these decisions.

### **1. Filing of Appeal**

In the case of a Cultural Heritage Board staff approval or denial, an appeal may be made to the Cultural Heritage Board. The appeal should be in writing, stating the grounds for the appeal, and submitted to the Department of Community Development within seven days after the date of the staff approval.

A decision of the Cultural Heritage Board may be appealed to the Santa Rosa City Council. The appeal should be in writing and filed with the City Clerk within 15 days after the date on which the Board made its decision. The appeal shall set forth each ground or fact upon which the appeal is based and what action the person filing the appeal wishes the Council to take. Decisions of the Design Review Board or Planning Commission may be appealed to the City Council in a similar manner.

In the case of a proposed demolition or removal of any Landmark or any structure within a Preservation District, the Cultural Heritage Board may approve the demolition or file an objection and take such steps as it determines are necessary for the preservation of the structure. After 30 days, the Board may request an extension of time not to exceed 90 days from the City Council. The Council may either grant an extension or act to approve or deny the application for demolition or removal.

## **F. STEP 6 - CHANGES TO APPROVED PLANS (IF NECESSARY)**

During the design review process, your application is carefully reviewed by the Department of Community Development staff, the Cultural Heritage Board or Design Review Board, and the neighborhood association representing your Preservation District. The expectation is that the plans that have been approved will reflect the project that is built.

However, changing circumstances can from time to time dictate a change in plans. If, for any reason, you need to change your approved plans, we suggest you do so before any work is undertaken. The last thing we want or you want is to find a “Stop Work Order” posted on your property as a result of a citizen complaint.

### **1. Contact Staff ASAP**

Please contact the Department of Community Development staff as soon as possible regarding any proposed changes you need to make. Minor changes can usually be reviewed and approved quickly by the Cultural Heritage Board staff. Major or extensive changes may need to go back to the Cultural Heritage Board or Design Review Board for additional review.

# APPENDIXES

# APPENDIX A

## PROCESSING REVIEW CHART

<u>Procedures for Review and Approval</u>	<u>Primary Responsibility</u>
<i>STEP 1 - PRE-APPLICATION PROCESS</i>	
Pre-application Consultation	Applicant
Neighborhood Meeting	Applicant
Concept Design Review	Applicant
<i>STEP 2 - APPLICATION REVIEW PROCESS</i>	
Application Submittal	Applicant
Completeness Determination	Staff
Referrals	Staff
Environmental Review	Staff
Public Hearing Noticing	Staff
<i>STEP 3 - PROJECT REVIEW AND APPROVAL PROCESS</i>	
Staff Review and Approval	Staff
<b>or</b>	
Cultural Heritage Board Review and Approval	Staff
<b>or</b>	
Design Review Board Review and Approval	Staff
<b>or</b>	
Other Approvals (if necessary)	Staff
<i>STEP 4 - BUILDING PERMIT</i>	
File for Building Permit	Applicant
<i>STEP 5 - APPEAL PROCESS (IF NECESSARY)</i>	
Filing of Appeal	Applicant
<i>STEP 6 - CHANGES TO APPROVED PLANS (IF NECESSARY)</i>	
Contact Cultural Heritage Board staff ASAP	Applicant

## APPENDIX B

### FREQUENTLY ASKED QUESTIONS

Following are some frequently asked questions regarding Santa Rosa's historic preservation program. If you should need further explanation or have other questions, please feel free to contact staff of the Department of Community Development or individual Cultural Heritage Board Members. Their individual telephone numbers are available at the Department of Community Development, Room 3, City Hall. The Department's telephone number is (707) 543-3223 and the fax number is (707) 543-3218. You may also request general information at the beginning of each Cultural Heritage Board meeting under the agenda item, Public Appearances.

#### **What is the City of Santa Rosa Cultural Heritage Board?**

The Cultural Heritage Board is a body of citizens appointed by the Mayor and City Council to administer the City's Historic and Cultural Preservation Ordinance. Its responsibility is to encourage the preservation of the historically and architecturally significant sites and neighborhoods of Santa Rosa through the application of the terms of this Ordinance. All seven Cultural Heritage Board members have proven expertise in the general area of historic preservation. The Board and its staff attempt to work with property owners in Preservation Districts to ensure that changes to historic properties can occur while maintaining the overall design integrity of the District.

The Cultural Heritage Board usually meets the second and fourth Wednesdays of every month at City Hall. Contact the Department of Community Development for meeting times and places.

#### **How is a Preservation District designated?**

Preservation Districts are designated by action of the City Council after public hearing and recommendation by the Cultural Heritage Board. The Board's policy is to respond to neighborhood organizations who wish to pursue designation. If needed, the Board will hold numerous informal meetings with neighborhood property owners prior to a public hearing in order to explain all implications of being in a Preservation District. Unless there is substantial neighborhood support for designation, the Board will not recommend designation to the Council, preferring instead to continue the process of working with the neighborhood organization.

#### **What does it mean to own property in a Preservation District?**

Property owners in Preservation Districts are required to contact the Department of Community Development before undertaking any exterior changes to existing structures, or before beginning any project involving new construction or demolition. The Cultural Heritage Board or its staff will review the project. If it meets the Design Guidelines outlined in this report, the project will be approved. A Building Permit usually cannot be issued in a Preservation District unless the project has received design review approval from the Board or its staff.

### **What is required in an application to the Cultural Heritage Board?**

Application requirements vary, depending on the nature and complexity of the proposed project. The Cultural Heritage Board staff is always available to help anyone with the application process. The application form itself is called a *Landmark Alteration Application* and is shown as Appendix E.

### **How are minor projects dealt with?**

A *Landmark Alteration Application* for design review generally is not required for routine maintenance and repair projects. Minor projects, such as reroofing, installation of skylights, minor facade renovations, and alterations to the side or rear of a house, generally require a *Landmark Alteration Application*. Such projects can usually be approved by the Cultural Heritage Board staff in order to avoid unnecessary delays. Applicants are encouraged to contact the Department of Community Development early on to see if administrative approvals are available for their specific projects.

### **What kinds of projects does the Cultural Heritage Board review?**

Projects that will be reviewed by the Cultural Heritage Board are those that involve substantial changes to historic buildings that will be clearly visible from the street. Examples include major alterations and additions, removing or adding a porch, adding a second story to a one story house, new construction, or demolition.

### **How long does it take to have projects reviewed and approved?**

Administrative approvals usually take only a few days and often less. Projects that require full Cultural Heritage Board approval can take up to 60 days. Occasionally, large scale-development projects can take longer, but this is rare except for demolition or major new construction.

### **What happens if I chose not to go through the review process?**

Property owners in Preservation Districts are required to consult with Cultural Heritage Board staff before beginning any exterior project. Design review approval, if necessary, is required prior to commencing work. When City staff learns of a project that is underway without Cultural Heritage Board approval, every attempt is made to contact the property owner and rectify the situation as quickly as possible in a mutually acceptable manner. The City Code provides enforcement procedures which are used only when all reasonable efforts to rectify a violation have failed.

### **Does the Cultural Heritage Board require you to restore your property?**

No. The Cultural Heritage Board only gets involved when you decide to make a change to your property. The Board will not make you initiate a project.

**Does the Cultural Heritage Board require museum quality restorations?**

No. The purpose of Santa Rosa's preservation program is to ensure that changes that are made are compatible with the neighborhood. The Board recognizes that these are living, vital neighborhoods, and does not want to inhibit that spirit in any way.

# APPENDIX C

## GLOSSARY OF TERMS

### **Addition**

New construction added to an existing building.

### **Alteration**

Work which impacts any exterior architectural feature, including construction, reconstruction, removal, or demolition of any building or building element.

### **Architectural Details**

The smaller design elements that help define a house's character, such as a fanlight.

### **Baluster**

A turned or rectangular upright member supporting a stair rail.

### **Balustrade**

An entire railing system with top rail and balusters.

### **Bargeboard**

A board which hangs from the projecting end of a gable roof covering the end rafters, and often sawn into a decorative pattern.

### **Bay Window**

A window in a wall that projects at an angle to another wall.

### **Board and Batten**

Siding fashioned of boards set vertically and covered where their edges join by narrow strips called battens.

### **Bracket**

An ornamental or structural member or both set under a projecting element, such as the eaves of a house.

### **Bungalow**

Common house form of the early 20<sup>th</sup> century distinguished by horizontal appearance, wide eaves, large porches, and multi-light doors and windows.

### **Character Defining Features**

Architectural features of a house that define its character, such as siding, windows, decorative trim, roof shapes and materials, or a porch.

**Colonial Revival**

House style of the early 20<sup>th</sup> century based on interpretations of architectural forms of the American colonies prior to the Revolution.

**Column**

A vertical support, usually supporting a member above.

**Cornice**

Any projecting ornamental molding along the top of a wall, building, etc.

**Decorative Features**

Decorative as opposed to structural design elements that help define a house's character, such as decorative boarding on the second story or decorative shingles in the gables.

**Dentils**

A row of small tooth-like blocks in a classical cornice.

**Dormer Window**

A window that projects from a roof.

**Double Hung Window**

A window with two sashes, one sliding vertically over the other.

**Eaves**

The edge of a roof that projects beyond the face of a wall.

**Elevation**

Any one of the external faces of a building.

**Facade**

The face or front of a building.

**Fanlight**

A window, usually semi-circular, over a door, with radiating muntins.

**Fenestration**

The arrangement of windows on a building.

**Finial**

A pointed ornament at a gable or turret peak.

**Fluting**

Shallow, concave grooves running vertically on the shaft of a column, pilaster, or other surface.

**Frieze Board**

A flat board at the top of a wall directly beneath the cornice.

**Gable**

The triangular section of a wall to carry a pitched roof.

**Gable Roof**

A roof with a central ridge and one slope at each side.

**Greek Revival Style**

Mid 19<sup>th</sup> century revival of forms and ornament of architecture of ancient Greece.

**Hipped Roof**

A roof with uniform slopes on all four sides.

**Italianate**

Building style which includes forms and ornament derived from 15<sup>th</sup> and 16<sup>th</sup> century Italian architecture. The fashion was popular between 1850 and 1875 in Northern California.

**Lattice**

An openwork grill of interlacing wood strips used as screening.

**Lintel**

A horizontal beam or stone bridging an opening.

**Mansard Roof**

A roof with two slopes on all four sides, with the lower slope almost vertical and the upper almost horizontal.

**Mullion**

A vertical strip dividing the panes of a window.

**Muntin**

A secondary framing member to hold panes within a window or glazed door.

**Neo-Classical Style**

Early 20<sup>th</sup> century style which combines features of ancient, Renaissance, and Colonial architecture, characterized by imposing buildings with large columned porches.

**Noticed Public Hearing**

Process wherein an application for design review receives full public scrutiny, including noticing in the local newspaper, mailings to adjacent neighbors, and installation of an on-site sign describing the project and the date, time, and place of the public hearing before the Cultural Heritage Board.

**Pediment**

A triangular space in a gable closed on all three sides.

**Pilaster**

A square pillar attached but projecting from a wall resembling a classical column.

**Porte-cochere**

A porch large enough to enclose wheeled vehicles.

**Portico**

A roofed space, open or partly enclosed, forming the entrance and centerpiece of the facade of a building, often with columns and a pediment.

**Queen Anne Style**

Popular late 19<sup>th</sup> century revival style of early 18<sup>th</sup> century English architecture, characterized by irregularity of plan and massing and variety of texture.

**Quoins**

Blocks of stone or wood ornamenting the outside walls of a building.

**Sash**

The movable framework containing the glass in a window.

**Sill**

The bottom crosspiece on a window frame.

**Siding**

The exterior wall covering or sheathing of a structure.

**Streetscape**

View of a building and its neighbors from the street or sidewalk; a snapshot in time of what the viewer would see during the historic period.

**Transom**

Horizontal window-like element above the door.

## APPENDIX D

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

The **Standards for Rehabilitation** have been widely used by federal agencies in carrying out their historic preservation responsibilities. They have also been adopted by historic district and planning commissions across the country.

The intent of the Standards is to assist the long-term preservation of a property's significance through the preservation of historic materials and features.


The Standards pertain to historic buildings of all materials, construction types, sizes, and occupancy and encompass the exterior and the interior, related landscape features and the building's site and environment as well as attached, adjacent, or related new construction. The Standards are to be applied to specific rehabilitation projects in a reasonable manner, taking into consideration economic and technical feasibility.

- A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.
- The historic character of a property shall be retained and preserved. The removal of historic materials or alterations of features and spaces that characterize a property shall be avoided.
- Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.
- Most properties change over time; those changes that have acquired historical significance in their own right shall be retained and preserved.
- Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a property shall be preserved.
- Deteriorated historic features shall be repaired rather than replaced. Where the severity of the deterioration requires replacement of distinctive features, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.
- Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.

- Significant archeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.
- New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.
- New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

# APPENDIX E

## LANDMARK ALTERATION APPLICATION FORM



**Department of  
Community  
Development**  
http://ci.santa-rosa.ca.us/inf/

APPLICATION  
**LANDMARK  
ALTERATION**  
Please Type or Print

File No.	Quad.
Related Files	
Department Use Only	

GENERAL INFO	LOCATION OF PROPERTY (ADDRESS)		ADJACENT PARCEL NUMBER(S)	ZONING
	NAME OF PROPOSED PROJECT			GENERAL PLAN DESIGNATION
	APPLICANT NAME		BUSINESS PHONE	HOME PHONE
	APPLICANT ADDRESS		CITY	STATE ZIP
	APPLICANT REPRESENTATIVE		BUSINESS PHONE	HOME PHONE
	APPLICANT REPRESENTATIVE ADDRESS		CITY	STATE ZIP
	PROPERTY OWNER NAME (SIGNATURE REQUIRED BELOW)		BUSINESS PHONE	HOME PHONE
	PROPERTY OWNER ADDRESS		CITY	STATE ZIP

PROJECT/BUSINESS DESCRIPTION				
PROJECT/BUSINESS DESCRIPTION - DESCRIBE IN DETAIL YOUR PROPOSED PROJECT. ATTACH SEPARATE SHEET IF NECESSARY.				
	SIZE OF PARCEL <small>SQ FT or ACRES</small>	PRIOR USE	EXISTING USE	
<input type="checkbox"/> RESIDENTIAL	<input type="checkbox"/> OFFICE <input type="checkbox"/> MEDICAL/DENTAL OFFICE <input type="checkbox"/> COMMERCIAL <input type="checkbox"/> INDUSTRIAL			
	<input type="checkbox"/> OTHER (Please describe)			
# UNITS TOTAL		EXISTING	PROPOSED	LIST EXISTING TENANTS
# BEDROOMS PER UNIT				
# PARKING SPACES	NO. SPACES PER BUILDING			USE
	TOTAL NO. FT.			SQ. FT.
TYPE OF UNIT:	# PARKING SPACES			
<input type="checkbox"/> SINGLE FAMILY	# SEAT/CAPACITY			
<input type="checkbox"/> DUPLEX	% LOT COVERAGE			
<input type="checkbox"/> MULTI FAMILY	SQ. FT. EACH BUILDING (PLEASE LIST)			
<input type="checkbox"/> SECOND UNIT				
% LOT COVERAGE				
SUBMITTAL INFORMATION - See staff to determine which requirements apply.				
<input type="checkbox"/> 10 COPIES OF SITE PLANS SHOWING ALL DIMENSIONS. PLAN MUST BE EITHER REDUCED TO 11 X 17 OR FOLDED TO 8 1/2 X 14 MAX.				
<input type="checkbox"/> 10 COPIES OF EXISTING AND PROPOSED ELEVATIONS & LANDSCAPE PLAN SHOWING ALL DIMENSIONS. PLAN MUST BE EITHER REDUCED TO 11 X 17 OR FOLDED TO 8 1/2 X 14 MAX.				
<input type="checkbox"/> NEIGHBORHOOD CONTEXT MAP		<input type="checkbox"/> SITE ANALYSIS		
<input type="checkbox"/> ENVIRONMENTAL ASSESSMENT				
<input checked="" type="checkbox"/> INDEMNIFICATION AGREEMENT				
<input checked="" type="checkbox"/> VICINITY MAP WITH NORTH ARROW				
PROPERTY OWNER'S CONSENT - I declare under penalty of perjury that I am the owner of said property or have written authority from property owner to file this application. I certify that all of the submitted information is true and correct to the best of my knowledge and belief. I understand that any misrepresentation of submitted data may invalidate any approval of this application. <b>X</b> _____				

DEPT	APPLICATION	RECEIVED BY	DATE	FEE RECEIVED	RECEIPT NUMBER
	PUBLIC HEARING	<input type="checkbox"/> REQUIRED <input type="checkbox"/> EXEMPT	DATE	\$	RECEIPT NUMBER
	ENVIRONMENTAL REVIEW	<input type="checkbox"/> REQUIRED <input type="checkbox"/> EXEMPT CLASS _____	DATE	\$	RECEIPT NUMBER

CD 084 008
LANDMARK ALTERATION
07/04