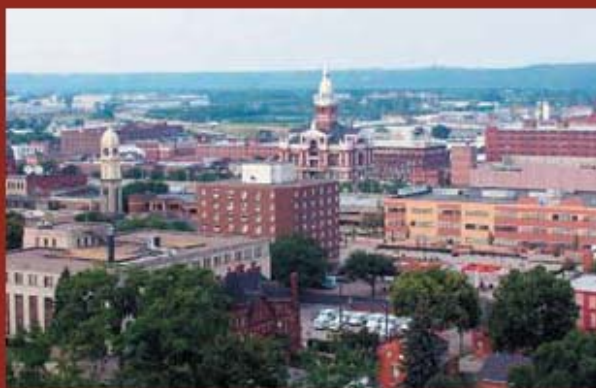




CITY OF DUBUQUE, IOWA

DOWNTOWN DESIGN GUIDELINES

June 15, 2009

Acknowledgments

City of Dubuque

City Council:

Planning Commission:

Downtown Design Guidelines Task Force:

City Staff:

Main Street Program

Special Thanks

A special thank you to all the community members who participated in the workshops during the design guidelines process.

The Downtown Design Guidelines has been financed in part with Federal funds from the National Park Service, U.S. Department of the Interior and awarded and administered by the State Historical Society of Iowa. The contents and opinions do not necessarily reflect the view or policies of the Department of the Interior, nor does the mention of trade names or commercial products constitute endorsement or recommendation by the Department of the Interior.

This project also received funding from the Economic Development Association (EDA), project number 05-87-04598.



This program received Federal financial assistance for identification and protection of historic properties. Under Title VI of the Civil Rights Act of 1964, Section 504 of the Rehabilitation Act of 1973, and the Age Discrimination Act of 1975, as amended, the U.S. Department of the Interior prohibits discrimination on the basis of race, color, national origin, disability or age in its federally assisted programs. If you believe you have been discriminated against in any program, activity, or facility as described above or if you desire further information, please write to: Office of Equal Opportunity, National Park Service, 1849 C Street, N.W., Washington D.C. 20204.

Consultants

Winter & Company

1265 Yellow Pine Avenue

Boulder, CO 80304

(303) 440-8445

www.winterandcompany.net

Table of Contents

Introduction

Part I: Overview	1
Policies Underlying the Guidelines	
Principles of Urban Design	
Part II: Design Review System	4
What are Design Guidelines?	
Why have Design Guidelines?	
Determining Compliance with the Guidelines	
Which Guidelines Apply?	
Components of Design Guidelines	
Part III: Historic Preservation	9
Benefits of Historic Preservation	
Basic Preservation Theory	
Preservation Principles	
Preservation Briefs & Tech Notes	
Choosing an Approach Glossary	
Planning a Preservation Project	
Architectural Styles	
Chapter 1. Rehabilitation Guidelines for Historic Properties	27
Character-Defining Features	
Historic Building Materials	
Individual Building Components	
Rehabilitation of Historic Commercial Properties	
Rehabilitation of Historic Residential Properties	
Rehabilitation of Historic Warehouse Properties	
General Rehabilitation	
Dubuque's Before and After Images	
Chapter 2. Design Guidelines for all Properties	67
Topography	
Street Patterns	
Alleys	
Streetscape	
Architectural Character	
Materials	
Rooftop Uses	
Parking	
Buffers	
Site Lighting	
Service Areas	
Mechanical Equipment	
Awnings and Canopies	

Signs
Appropriate Sign Types
Public Art
Fences, Site Walls and Retaining Walls

Chapter 3. Guidelines for New Commercial Building Types	89
Building Setbacks	
Mass and Scale	
Building and Roof Form	
Horizontal Alignment	
Solid-to-void	
New Storefront Character	
Chapter 4. Guidelines for New Residential Building Types	99
Building Setbacks	
Mass and Scale	
Building and Roof Form	
Solid-to-void	
Secondary Structures	
Chapter 5. Guidelines for New Warehouse Building Types	105
Building Setbacks	
Mass and Scale	
Building and Roof Form	
Horizontal Alignment	
Solid-to-void	
New Facade Character	
Chapter 6. Guidelines for New Transitional Building Types	113
Building Setback	
Mass and Scale	
Roof Form	
Chapter 7. Character Area Design Guidelines	117
Downtown Core	
Downtown Transitional	
Warehouse	
Neighborhood Corridor	
Appendix	127
A. The Secretary of the Interior’s Standards for the Rehabilitation of Historic Buildings	
B. Preservation Briefs & Tech Notes	
C. Glossary of Terms	
D. Financial Incentive Toolbox	

Introduction

Part I: Overview

The historic core of Dubuque has served as the cultural center of the region for many years and retains numerous buildings that convey its early character. Many downtown structures have historic significance and have been rehabilitated to enhance the quality of life as well as the community's economy.

Citizens and property owners have recognized the character of development downtown is of community interest. It is their goal that downtown continues to develop in a coordinated manner so the character of downtown is maintained.

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

The guidelines will help residents and property owners in understanding the historic character of downtown and assist owners when planning repair, maintenance, rehabilitation and new construction.

The City of Dubuque created this document through an interactive process between the residents and a steering committee. This dialogue resulted in the classification of values and setting goals for the downtown. In the community workshop participants discussed positive attributes of the city's downtown and identified design issues associated with future development.

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

Policies Underlying the Guidelines

These guidelines seek to manage change so the traditional character of the area is respected while accommodating compatible improvements. They reflect the City's goals to promote economic development, enhance the image of the area and reuse historic resources. The following goals from the Dubuque Downtown Master Plan, adopted December 2003, apply:

- *Appoint a team of designers to establish commercial design guidelines for commercial properties downtown, which are sensitive to the historic and physical environment, yet promote quality and sustainability.*
- *Adjust landscaping requirements to include green space and public art.*
- *Establish a task force of local experts to prepare design guidelines for downtown character districts.*
- *Encourage the reuse of historically significant buildings for residential use.*
- *Enhance downtown surface lots.*
- *Continue to encourage and support outdoor dining.*
- *Encourage the reuse of historically significant buildings.*
- *The promotion and encouragement of the use of historical structures of commercial, entertainment, cultural, educational, and residential purposes for people of all ages and backgrounds.*
- *Streets that enhance the beauty, charm, and vibrancy of the downtown area through the use of color and texture in such things as landscaping and amenities.*
- *Enhance downtown surface parking lots with internal and perimeter shade trees, low hedges, seasonal flowers, security lighting and decorative metal fencing.*
- *A renewed emphasis on preserving and promoting Downtown's residential historic architecture.*

The Secretary of the Interior's Standards for the Treatment of Historic Properties

It is the intent of this document to be compatible with *The Secretary of the Interior's Standards for the Treatment of Historic Properties*, while expanding on the basic rehabilitation principles as they apply in Dubuque. The following is a link to the Secretary of Interiors Standards for Rehabilitation: <http://www.nps.gov/history/preservation.htm> (see also Appendix A, page 127).

Principles of Urban Design

The guidelines in this document draw upon urban design principles that address how streets are designed to be active and pedestrian-friendly and to establish a sense of relatedness among properties. Many of these concepts are commonly used in the design community, and are described here to assure a broader understanding of how they are applied in the design guidelines.

Context-Related Design

Traditional buildings combine to establish a sense of visual continuity in several areas of the downtown. Many of the design guidelines encourage designs that draw upon basic framework features of these established contexts. This is especially important in historic contexts, but also in areas where a stronger sense of visual continuity is a primary objective. For this reason, many guidelines look to establish patterns of facade articulation, use of materials and building massing. Nonetheless, new, creative designs that reinterpret these traditional patterns are also encouraged.

Pedestrian-Oriented Design

Providing features which are visually interesting and that are in human scale are essential to creating a pedestrian-friendly environment. This may include storefront windows, display cases, art and landscaping.

Part II: Design Review System

The Downtown Dubuque Study Area was created by the City of Dubuque to emphasize the historic core of the community. It includes many individual National Register listings.

All proposed rehabilitations and demolitions to structures and sites within the area are subject to design review and to standards set forth in the unified development code. The intent and purpose is to stimulate the restoration and rehabilitation of structures and all other elements contributing to the character and fabric of the downtown. Although primary emphasis is given to the preservation of existing buildings, new construction is invited and encouraged, provided the design of such new places enhances and contributes to the aesthetic character and function of the property and the surrounding area.

What are Design Guidelines?

The guidelines convey general policies about the rehabilitation of existing structures, additions, new construction and site work. They do not dictate solutions; instead, they define a range of appropriate responses to a variety of specific design issues.

Why have Design Guidelines?

One purpose of the guidelines and the review process through which they are administered is to promote preservation of the historic, cultural and architectural heritage of Dubuque. An essential idea is to protect historic resources in downtown Dubuque from alteration or demolition that might damage the unique fabric created by buildings and sites that make up the core of the city.

The guidelines also promote key principles of urban design which apply throughout downtown, even in parts that may have less of a historic context. These include guidelines to maintain an attractive pedestrian-oriented environment.

The design guidelines also provide a basis for making consistent decisions about the treatment of historic resources. In addition, they serve as educational and planning tools for property owners and their design professionals who seek to make improvements.

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

Determining Compliance with the Guidelines

The city will administer the guidelines. In doing so, they will consider how each project meets the guidelines and how the work would help to accomplish the design goals set forth here and in the Unified Development Code.

Which Guidelines Apply?

The guidelines apply to all work subject to design review in the study area. Different chapters will apply depending upon the type of project. Those that have historic significance will have guidelines for preservation along with other general standards. More general guidelines for compatibility apply to a new building. In addition, some guidelines vary by building type. For example, those for commercial buildings are different from those for residences.

The following is a general overview of different project types and their related guidelines:

Historically Significant Property in the Study Area

In general, these are properties that are at least 50 years old, although exceptions exist when a more recent property clearly has historical value. A property may be significant for several reasons (See Page 10). Focus is on maintaining the general form, character and materials.

Non-historic Property in the Study Area

These are more recent properties, or older ones that are substantially altered, which lie within the study area.

New Infill and Construction

These are new redevelopment projects and/or additions to non-historic properties.

Please see the diagram on the following page to determine which guidelines apply to a project.

How the Guidelines Apply

Type of work:	Chapter to Use:	Introduction	Chapter 1: Rehabilitation Guidelines for Historic Properties	Chapter 2: Design Guidelines for All Properties	Chapter 3: Guidelines for Commercial Building Types	Chapter 4: Guidelines for Residential Building Types	Chapter 5: Guidelines for Warehouse Building Types	Chapter 6: Guidelines for New Transitional Building Types	Chapter 7: Character Area Design Guidelines
1. Rehabilitation of “historically significant” property in the study area	✓	✓	✓						✓ See Area
2. Work on a non-historic property in the study area	✓		✓	✓ If Commercial or Transitional	✓ If Residential or Transitional	✓ If Warehouse	✓ If Transitional	✓ See Area	
3. New infill and construction in the study area	✓		✓	✓ If Commercial	✓ If Residential	✓ If Warehouse	✓ If Transitional	✓ See Area	

Note: A blank box indicates that the chapter does not apply.

Components of Design Guidelines

Each chapter of the design guidelines contains the following components:

Design Element

The first is the **design element** category (e.g., streetscape elements, site planning, building materials and secondary structures) under which the design guideline falls.

Policy Statement

Second is a **policy statement** explaining the city's basic approach to treatment of the design element. This is the basis for the more detailed design guidelines that follow. In cases where special conditions in a specific project are such that the detailed design guidelines do not appear to address the situation, this general policy statement shall serve as the basis for determining the appropriateness of the proposed work. Policy statements are in large typeface.

Design Guidelines

Third is the **design guideline statement** itself, which is typically performance-oriented, describing a desired design treatment. The specific design guidelines are numbered and presented in **bold face**.

Additional Information

The design guideline statement is followed by supplementary information that is treated as sub-points of the guideline. These sub-points may include additional requirements, or may provide an expanded explanation. These sub-points are listed as bulleted statements. (•)

Illustrations

Design guidelines are further explained through the use of photographs and illustrations. The images used should not be considered the only appropriate options, but rather used as a guiding reference. In most instances, there are numerous possible solutions that meet the intention of the design guidelines as well as the needs of the property owner.

In order to help the reader determine design approaches that are appropriate, many of the illustrations are marked with either a  or an . Those illustrations marked with a  are considered appropriate solutions, whereas those illustrations marked with an  are not appropriate.

Detail of Design Guideline Components

Character-Defining Features

Policy:

Historic features, including original materials, architectural details, window and door openings, contribute to the character of a structure and should be preserved when feasible. Continued maintenance is the best preservation method.

Guideline

- 1. Protect and maintain significant stylistic features.**
 - The best preservation procedure is to maintain historic features from the outset so that intervention is not required.
 - Preserve character-defining features. Then, repair only those features that are deteriorated. Finally, replace only those features that are beyond repair.



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

Part III: Historic Preservation

Historic preservation is well-established in many parts of the city. The community has initiated preservation initiatives to protect the many historic districts and historic resources. While community goals and economic conditions change over time, preserving its heritage remains a primary goal of Dubuque.

Benefits of Historic Preservation

Livability and Quality of Life

When historic buildings occur on a block, they create a street scene that is “pedestrian friendly,” encouraging walking and neighborly interaction. Decorative architectural features also contribute to a sense of identity that is difficult to achieve in newer areas of the city. This sense of place can also reinforce desirable community social patterns and contribute to a sense of security.

Economic Benefits

Historic properties are finite and cannot be replaced, making them precious commodities. Therefore, preservation adds value to property. Rehabilitation projects also contribute more to the local economy than do new building programs because each dollar spent on a preservation project has a higher percentage devoted to labor and to the purchase of materials available locally. By contrast, new construction typically has a higher percentage of each dollar devoted to materials that are produced outside of the local economy and to special construction skills that may be imported as well. Therefore, when money is spent on rehabilitating a building, it has a higher “multiplier effect”, keeping more money circulating in the local economy. Please see Appendix D, Financial Incentive Toolbox, page 140 for a list of financial incentives which can assist property owners with downtown rehabilitation and restoration projects.

Adaptability

Owners also recognize that the floor plans of many historic properties easily accommodate changing needs. Rooms in both historic homes and commercial buildings are frequently large, permitting a variety of uses while retaining the overall historic character.

Responsibility of Ownership

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

Environmental

Sustainable development and the conservation of resources is an inherent central principle of the preservation of our historic resources. Sensitive stewardship of the existing building stock rather than its replacement can significantly reduce our environmental impact. Preserving and adapting a historic structure is sound environmental policy in all respects. In basic terms, reusing the building preserves the energy and resources invested in its construction and removes the need for producing new construction materials.

Construction Quality

As a rule, the quality of early construction and materials was higher than today. Lumber used in early Dubuque came from mature trees, was properly seasoned and typically milled to “full dimensions,” providing stronger framing. Buildings also were thoughtfully detailed and the finishes were generally of high quality. The quality of construction in earlier buildings is therefore an asset which is impossible to replace.

Building Construction

The City has adopted the 1997 Uniform Code for Building Conservation (UCBC), which promotes the conservation of historic structures and Dubuque Historic Building Code- Chapter 11 of the Dubuque City Code which also promotes the same.

Basic Preservation Theory

The Concept of Historic Significance

What makes a property historically significant? In general, properties must be at least 50 years old before they can be evaluated for potential historic significance, although exceptions do exist when a more recent property clearly has historical value. A property may be significant for one or more of the following reasons:

- Association with events that have made a significant contribution to the broad patterns of our history or,
- Association with the lives of significant persons in our past,
- Distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction or,
- A structure that yield or may be likely to yield, information important in history or prehistory,
- A structure, property, object, site, or area with sufficient integrity of location, design, materials and workmanship to make it worthy of preservation or restoration, or
- An established and familiar natural setting or visual feature of the community.

Period of Significance

In most cases, a property is significant because it represents or is associated with a particular period in its history. Building fabric and features dating from the period of significance typically contribute to the defining character of the structure.

Historic districts also have a period of significance, which is the case with the Old Main Historic District. Other areas of downtown may also be eligible. The “period of significance” is noted in the National Register nominations. Throughout each of these periods the historic districts have been witness to a countless number of buildings and additions which have become an integral part of the neighborhood. Conversely, several structures have been built or alterations have been made after this period which are sometimes considered non-contributing and may be considered for removal or replacement. In some case these alterations can also achieve significance.

Concept of Integrity

In addition to being historically significant, a property also must have integrity in that a sufficient percentage of the structure must date from the period of significance. The majority of the building’s structural system and materials should date from the period of significance and its character-defining features also should remain intact. These may include architectural details such as storefronts, cornices, moldings and upper-story windows on commercial buildings and dormers, porches, ornamental brackets, and moldings on residential buildings. The overall building form and materials should also be intact. These elements allow a building to be recognized as a product of its own time.

Alterations

Many historic structures have experienced alterations over time as design tastes changed or need for additional space occurred. In some cases, an owner would add a wing for a new bedroom, or to expand the kitchen in residential buildings. Building additions on the back of commercial structures were also common. These alterations typically were subordinate in scale and character to the main building and were often executed using materials that were similar to those in use historically.

Some alterations could be significant. For example, a building addition constructed in a manner compatible with the original building and associated with the period of significance may merit preservation in its own right.

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

rehabilitation project. Historical features that have been modified can also be restored back to their historic form and detail. It is encouraged to do so when possible.

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

Preservation Principles

The following preservation principles apply to all historic properties:

Respect the historic character of the building.

- Don't try to change its style or make it look older than its actual age. Confusing the character by mixing elements of different styles can adversely affect the appearance and historic quality of the structure.

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

- Converting a building to a new use different from the original use is considered to be an "adaptive reuse." For example, converting a residential structure to offices is an adaptive use. A good adaptive use project retains the historic character of the building while accommodating a new function. Building uses that are closely related to the original use are preferred. Every reasonable effort should be made to provide a compatible use for the building that will require minimal alteration to the building and its site.

Changes in use requiring the least alteration to significant elements are preferred. In some instances, however, a radical change in use may be necessary to keep the building in active service. In order to adapt a building to the proposed new use, the alterations may be too extreme and the proposed loss of historic building fabric would require a reassessment of a more appropriate use. Experience has shown that in most cases designs can be developed that respect the historic integrity of the building while also accommodating new functions. Note that more radical changes in use can make projects more expensive or result in the loss of significant features. Carefully evaluate the cost of alteration, as adaptation for a radical change may prove too costly or destroy too many significant features.

Protect and maintain significant features and stylistic elements.

- Distinctive stylistic features or examples of skilled craftsmanship should be treated with sensitivity. The best preservation procedure is to maintain historic features from the outset to prevent intervention. Protection includes the maintenance of historic material through treatments such as rust removal, caulking, limited paint removal and reapplication of paint.

Preserve any existing original site features or original building materials and features.

- Preserve original site features such as rock retaining walls.
- Avoid removing or altering original materials and features. Preserve original doors, windows, porches and other architectural features.

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

- Upgrade existing material, using recognized preservation methods whenever possible. If disassembly is necessary for repair or restoration, use methods that minimize damage to original materials and the replacement of original configuration.

Preservation Briefs & Tech Notes

The Cultural Resources Department of the National Park Service, in the U.S. Department of the Interior, started a program in 1975 that publishes a series of technical reports regarding proper preservation techniques. This series, *Preservation Briefs and Tech Notes*, is a mainstay for many preservationists in the field. When considering a preservation project on any historic property, these resources should be sought out (see Appendix B, page 129) .

Choosing an Approach Glossary

Preservation projects may include a range of activities, such as maintenance of existing historic elements, repair of deteriorated materials, replacement of missing features and construction of new additions. When planning a preservation approach, consider the definitions of the following terms:

- **Preservation.** The act or process of applying measures to sustain the existing form, integrity and material of a building. Some work focuses on keeping a property in good working condition by repairing features as soon as deterioration becomes apparent, using procedures that retain the original character and finish of the features. Property owners are strongly encouraged to maintain properties in good condition.
- **Rehabilitation.** The process of returning a property to a state that makes a contemporary use possible while still preserving those portions or features of the property which are significant to its historical, architectural and cultural values. Rehabilitation may include a change in use of the building or additions.
- **Renovation.** The process of improving by repair, to revive. In renovation, the usefulness and appearance of the building is enhanced. The basic character and significant details of a building are respected and preserved, but some sympathetic alterations may also occur.
- **Restoration.** The act or process of depicting, by means of new construction, the form, features and detailing of a non-surviving site, landscape, building, structure or object for the purpose of replicating its appearance at a specific time and in its historic location.
- **Remodeling.** The process of changing the historic design of a building. The appearance is altered by removing original details and by adding new features that are out of character with the original. Remodeling of a historic structure is inappropriate due to the loss of original fabric.
- **Reconstruction.** Establishes limited opportunities to re-create a non-surviving site, landscape, building, structure, or object in all new materials.

Planning a Preservation Project

The first step in planning a preservation project is to identify any character-defining features and materials of the structure. Retaining such details will greatly enhance the overall quality of the project. If they are in good condition, then selecting an appropriate treatment will provide for proper preservation. In making the selection, follow this sequence:

- **Preserve:** If a feature is intact and in good condition, maintain it as such.
- **Repair:** If the feature is deteriorated or damaged, repair it to its original condition.
- **Replace:** If it is not feasible to repair the feature, then replace it with one that is the same or similar in character (e.g., materials, detail, finish) to the original one. Replace only that portion which is beyond repair.
- **Reconstruct:** If the feature is missing entirely, reconstruct it from appropriate (photographic) evidence. (This treatment is only appropriate for small portions of a project, not the majority of the work.)
- **If a new feature or addition** is necessary, design it in such a way as to minimize the impact on original features.

In essence, the least level of intervention is preferred. By following this tenet, the highest degree of integrity will be maintained for the property.

Architectural Styles

Each of the following styles/ descriptions includes several photographs illustrating downtown's most common historic styles and their basic features. However, styles are rarely "pure" in form, and there are a wide range of variants that may exist within individual styles. It may also be the case that alterations or additions have been made to these structures, resulting in features which are not characteristic of the style of the building.

Commercial

Late Victorian- Italianate

c. 1880-1920s

- Elaborate cornices
- Round arched window
- Simple detailing
- Banding
- Finished masonry
- Symmetrical primary façade.



A variant of the general revival of interest in Classical styles at the end of the nineteenth century, the Italianate focuses more specifically on the replication and adaptation of Renaissance precedents, as opposed to the ancient models that inspired the Classical Revival. It was a common style for buildings such as libraries, banks, courthouses, and other buildings that sought to convey a message of strength and security.

Building massing and plans are a key feature of the style. Buildings are often composed of large, rectangular masses, usually three stories in height, with a strictly symmetrical primary facade. The facades are divided into horizontal registers through the use of string courses, banding, material changes, and different windows shapes and surround. Italianate is the use of the semi-segmental elaborate window arches and the centered recessed pediment. Detailing was usually simple and minimal, with decorative features limited to door surrounds and window hoods, modillions, keystones and elaborate cornices. Notable features include large round arched windows, arcades and high quality masonry materials with fine finishing.



Late Victorian - Queen Anne

c. 1880-1920s



- Richer parapet
- Round arched window
- Mixed materials and finishes
- Pilasters

The Queen Anne style departs from the otherwise flat front wall plane to add pavilions, pilasters, orioles and corner turrets. The Queen Anne style emerges in the mid-1880s and is translated into commercial block design in the form of asymmetry; a busier external wall surface in terms of mixed materials and finishes (terra cotta, stone, pilasters, belt courses); and a richer parapet level ornamentation. The Queen Anne influence is represented by the conservative, yet measurable use of facade ornamentation and the mixing of building materials.



Beaux Arts

c. 1885–1930

Symmetrical window pattern
with decorative frames

Corinthian pilasters

Hierarchically divided facade
with clear base, middle and cap

Prominent central entry



This immensely influential style in the United States at the end of the nineteenth century was inspired by the Classically-referenced work of the Ecole des Beaux Arts in Paris, which was considered the premier architectural school of the time. The style came to America through architects who trained abroad, and was popularized by the “White City” at the 1893 World’s Columbian Exposition in Chicago. The style consists of a distinctly eclectic combination of a variety of Classical elements drawn from both ancient, Renaissance, and Revival examples, and was most commonly used on public buildings and commercial structures. Although examples of the style can include an almost limitless number of Classical elements in various combinations, the typical features include a rigidly symmetrical front facade with a hierarchical arrangement of elements divided by Ionic or Corinthian pilasters or columns, and entablatures decorated with brackets or swags.



Neo-Classical Revival

c. 1895-1920



Stepped parapets at the gable ends

Double hung windows

Geometric and floral decorative features

Compressed two-dimensional columns

Brick construction

Popularized in the late nineteenth and early twentieth centuries, the Neo-Classical style is part of the larger revival of interest in Classical styles inspired by the “White City” of the 1893 World’s Columbian Exposition in Chicago. Similar to the Beaux Art and the Classical Revival in its dependence upon Classical prototypes, the Neo-Classical is more restrained and less literal in its use of the elements of the Classical vocabulary, compressing three-dimensional columns and entablatures into crisp, two-dimensional forms that rely heavily upon the impact of their outline and the play of light and shadow across the surfaces. The style can be identified by its rigidly symmetrical facade, flat attached decoration in the form of panels and pilasters, and heavily incised geometric and floral decoration.



Modern Movement-Art Moderne/Art Deco

c. 1920-1940



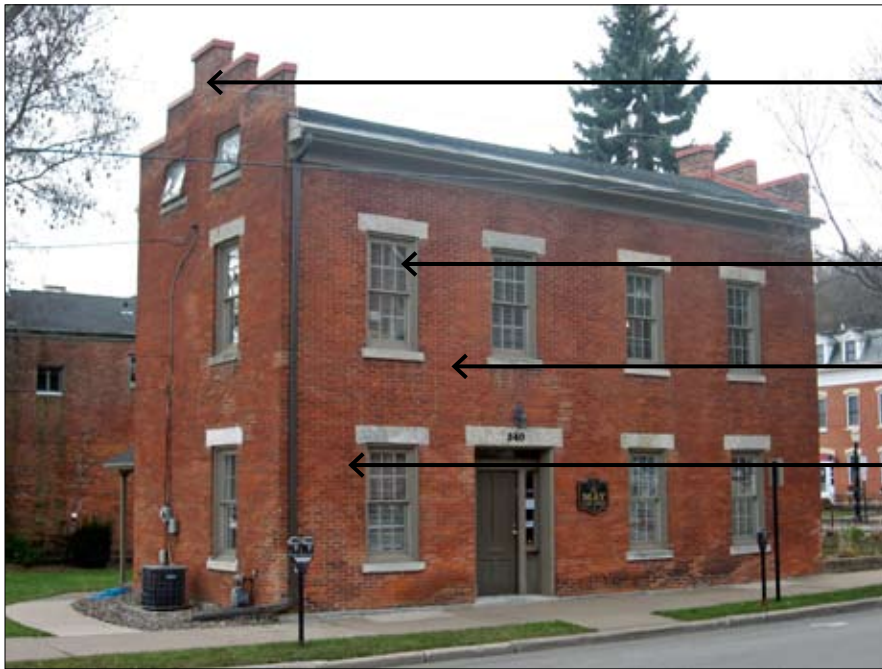
This style is a variation on the International Style that was developed among the European avant-garde in the early twentieth century, and spread to the United States in the period between World War I and World War II. Art Deco was not widely accepted as a residential style due to its stark, streamlined appearance, but it was commonly used as a commercial style. The plain surfaces of the boxy masses trimmed with multiple vertical recesses, ziggurat-like setbacks, stripped-down classical elements, and shiny, corrugated white metals were considered to be evocative of the speed and mechanization of the industrial boom in the 1910s and 1920s, also referred to as the “Machine Age”. While most California examples were executed in stucco as a reference to the style’s Mediterranean origins, the Dubuque examples adopt a more sensible and climate-tolerant light masonry exterior.



Residential

Federal

c. 1840–1860



Stepped parapets at the gable ends

Multi-light double hung windows

Narrow, compact massing

Brick construction

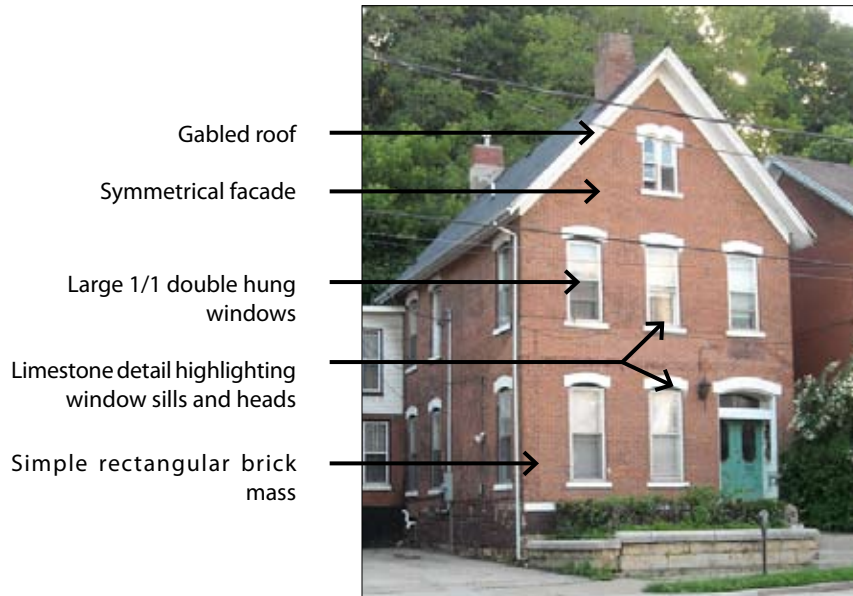
The Federal style appeared in Dubuque through the spread of stylistic information among the river towns throughout the Midwest. It represents long-standing tradition of Federal-style architecture that flourished in the prosperous towns along the Mississippi River.

Few examples of this style remain intact in Dubuque. They are characterized by their narrow, compact massing, brick construction, stepped parapets at the gable ends, multi-light double hung windows, and an entry with multiple light sidelights and transom.



Dubuque/Brick Vernacular

c. 1850-1890



There are many structures within the existing historic districts that do not fall neatly into a single stylistic category. These are loosely termed as “Brick Vernacular” or “Victorian Vernacular”, and represent an interesting local variant that mixes simple architectural forms with high quality materials and simple detailing that is freely borrowed from a variety of high style sources. This local style is characterized by simple rectangular brick masses, gabled roofs, symmetrical facades, large 1/1 or 2/2 double hung windows often with arched heads, and a sparse use of limestone detailing to highlight select features such as window sills and heads.



Brick Flats/Row House

c. 1860 – 1900



Large, projecting cornice

Decorative stone detailing

Tall, narrow double hung windows

Two, full-height bays

Carved stone window hoods

Symmetrical facade with center entry

Two and three-story brick workers' flats are common in the historic districts near the downtown, and they were constructed to house the families of those who came to work in many manufacturing firms in Dubuque. In form they are essentially a rectangular brick block with the long side oriented toward the street. The facades are very regular and symmetrical, consisting of two, full-height bays flanking a central entry, which is often covered by a small open porch. The detailing draws from the Italianate style that was popular in residential architecture during the latter half of the nineteenth century, including a large, projecting cornice with brackets, tall, narrow double-hung windows, carved stone window hoods, and carved wood posts and brackets at the porches/entries. Some examples incorporated decorative brick or stone detailing in the form of bands, water tables, or string courses, as well as a decorative glazing in the doors or bay windows.



Late Victorian-Second Empire-Mansard

c. 1855–1885

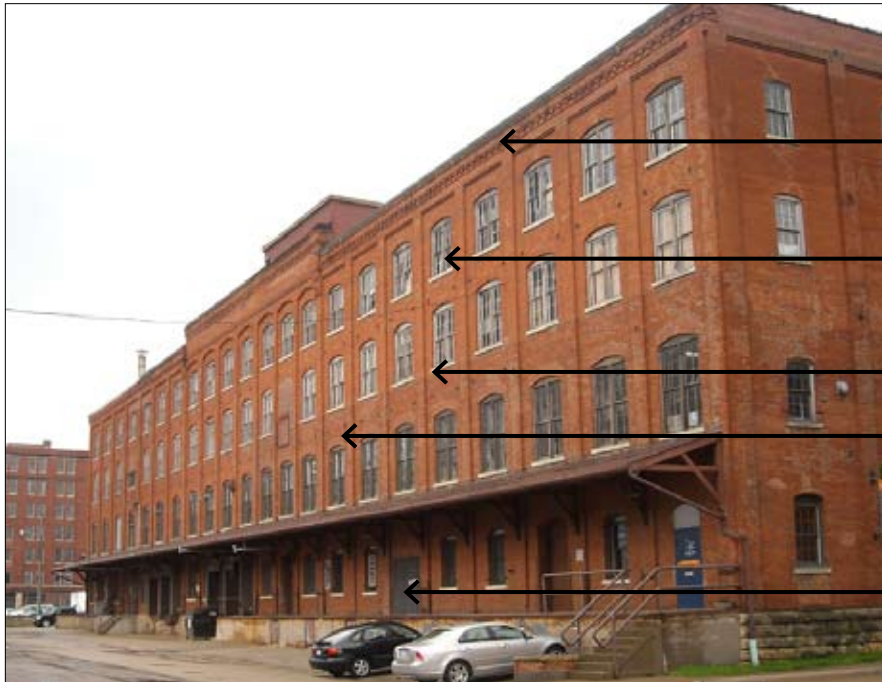


A very common style, the Second Empire was a direct derivation of the style popular in France during the reign of Napoleon III from 1850-1872, also known as that country's Second Empire. The most distinctive feature is the boxy Mansard roof, which encompasses the upper story and provides an additional level of living space. In most other respects the style is quite similar to the Italianate, with its tall, narrow windows and double-entry doors, prominent carved window hoods, wide eaves with large decorative brackets and cupolas, which also use a Mansard roof, but with a curved or "ogee" profile that is distinct from the roof on the main body of the house.



Warehouse

Renaissance Revival



Flat roof with decorative cornice

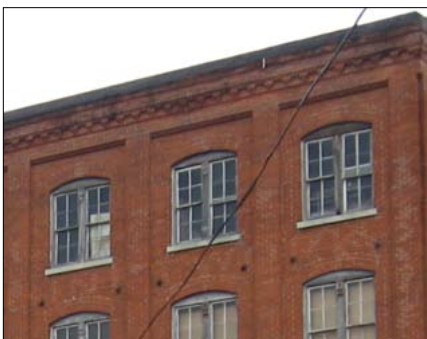
Roundarched double-hung windows

Rectangular box form

Brick facade

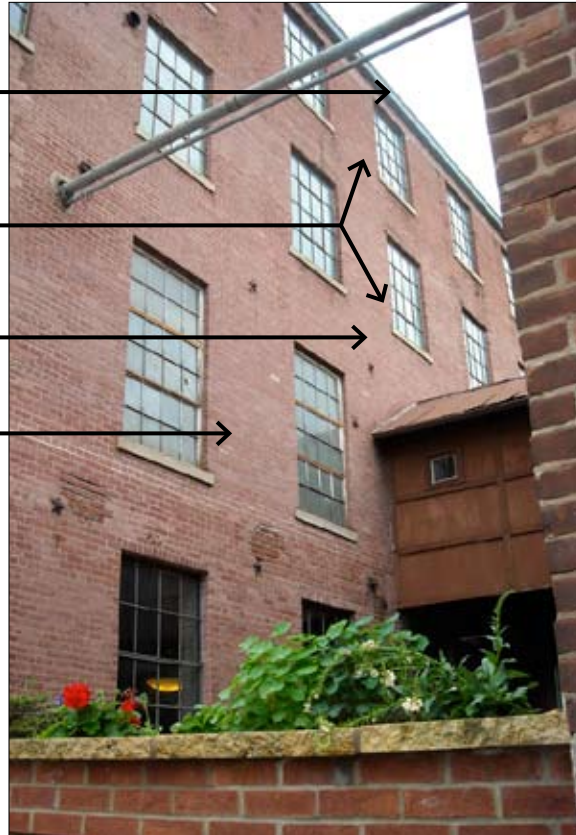
Sheltered loading dock with rectangular bay doors

Renaissance revival warehouse buildings are often composed of large, rectangular masses. The primary material is brick with accents of stone masonry, wood or metal. Detailing was usually simple with decorative features including door surrounds, window hoods, modillions, keystones and elaborate cornices. Flat roofs are most common; however, gable roofs screened by parapet walls are also seen in this style. Round arched double-hung windows with 1/1, 2/2 and 4/4 patterns are characteristic of the style. Raised loading docks for handling goods are common to this style; some project from the facade while others are inset behind the building plane. Loading bay doors and openings were typically rectangular, although were sometimes arched. Metal or wood canopies sheltering the loading dock are also typical of the style.

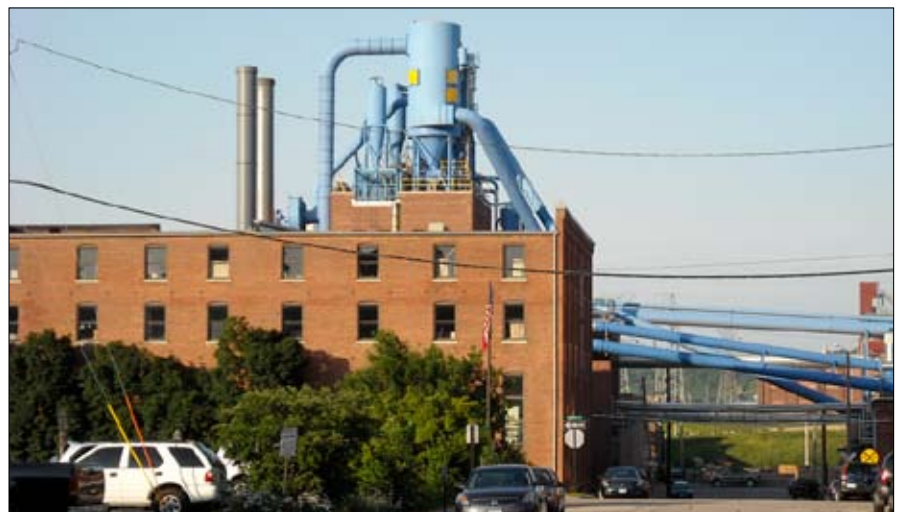


Brick Vernacular

- Flat roof
- 8/8 and 12/12 double-hung windows
- Brick facade
- Rectangular box form



Brick Vernacular warehouse buildings typically have simple rectangular box forms, with decorative features limited to windows and doors. The predominant building material is brick; however, stone masonry in foundations and window sills are common. Windows are 8/8 and 12/12 double-hung, both round arched and rectangular. Typical features include loading docks, loading bay doors and openings and flat roofs.



Chapter 1

Rehabilitation Guidelines for Historic Properties

This chapter focuses on rehabilitation guidelines for historic buildings. The guidelines are divided into sections discussing the overall character-defining features, the materiality of those features and the individual building features. Guidelines also address specific issues in regard to historic residential, commercial and warehouse building types, including additions.

Please reference Appendix A, B and C, these section also provide additional information regarding the rehabilitation of historic properties.

Sustainable development and the conservation of resources, is an inherent central principle of the preservation and rehabilitation of our historic resources. Stewardship of the existing building stock rather than its replacement can significantly reduce our environmental impact. In basic terms, re-using the building preserves the energy and resources invested in its construction, and removes the need for producing new construction materials.

Character-Defining Features

Policy:

Preserve

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

Guidelines:

1.1 Preserve and maintain significant stylistic and architectural features.

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



Historic features, including original materials, architectural details and window and door openings, contribute to the character of a structure and are referred to as character-defining features.



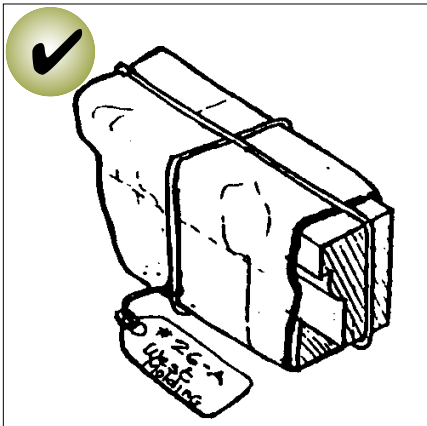
Features such as these collonettes should be preserved in order to avoid the need for replacement in the future.



Before: A deteriorated railing should be repaired rather than replaced.



After: A successful preservation effort will result in a product shown in the example above.



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

- Do not remove or alter architectural details that are in good condition or that can be repaired.

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

- For example, decorative millwork should not be added to a building if it was not an original feature. Doing so would convey a false history.

1.3 Protect architectural details from moisture accumulation that may cause damage.

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

Policy:

Repair

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

Guidelines:

1.4 Repair only those features that are deteriorated.

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

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

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

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

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

Policy:

Replace

While the preservation of the original feature is the preferred alternative, in-kind replacement is also an option. In the event replacement is necessary, the new material should match that being replaced in design, color, texture and other visual qualities. Replacement should occur only if the existing historic material is beyond repair.

Guidelines:

1.7 Replacement of missing or deteriorated architectural elements should be accurate.

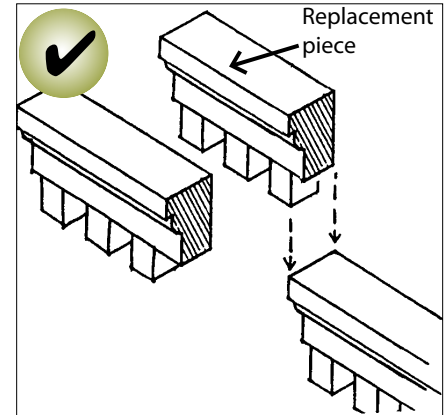
- The design should be substantiated by physical or pictorial evidence to avoid creating a misrepresentation of the building's history.
- Use the same kind of material as the original when feasible. However, a substitute material may be acceptable if the size, shape, texture and finish conveys the visual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

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

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



Replace missing original details in kind.



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



Protect wood siding and other wood surfaces with a painted finish.



Do not remove damaged materials that can be repaired. In this case, loose shingles may be re-secured while missing ones may be replaced.



Masonry features that define the overall historic character, such as walls, cornices, pediments and other details, should be preserved.

Historic Building Materials

Policy:

Primary historic building materials should be preserved in place whenever feasible. When the material is damaged, then limited replacement which matches the original, should be considered. Primary historic building materials should never be covered or subjected to harsh cleaning treatments.

Contact the city for appropriate material resources for the rehabilitation of historic properties.

Guidelines:

1.9 Preserve original building materials.

- Avoid removing original materials that are in good condition or that can be repaired in place.
- Remove only those materials which are deteriorated, and must be replaced.
- Masonry features that define the overall historic character, such as walls, cornices, pediments, steps and foundations, should be preserved.
- Avoid rebuilding a major portion of exterior masonry walls that could be repaired. Reconstruction may result in a building which is no longer historic.

1.10 Protect wood features from deterioration.

- Provide proper drainage and ventilation to minimize rot.
- Maintain protective coatings to retard drying and ultraviolet damage. If the building was painted originally, it should remain painted.

1.11 Use the gentlest means possible to clean the surface of a structure before repairs or improvements are made.

- Perform a test patch to determine that the cleaning method will cause no damage to the material surface. Many procedures can actually have an unanticipated negative effect upon building materials and result in accelerated deterioration or a loss of character.
- Harsh cleaning methods, such as sandblasting, can damage the historic materials, changing their appearance. Such procedures are inappropriate.
- If cleaning is appropriate, a low pressure water wash is preferred. Chemical cleaning may be considered if a test patch is first reviewed and negative effects are not found.

1.12 Plan repainting carefully.

- Always prepare a good substrate. Remove damaged or deteriorated paint only to the next intact layer, using the gentlest means possible, prior to painting.
- Use compatible paints. Some latex paints will not bond well to earlier oil-based paints without a primer coat.

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

- Masonry naturally has a water-protective layer, or patina, to protect it from the elements. Painting masonry walls can seal in moisture already in the masonry, thereby not allowing it to breathe and causing extensive damage over the years.

1.14 Repair deteriorated primary building materials by patching, piecing-in, consolidating or otherwise reinforcing the material.

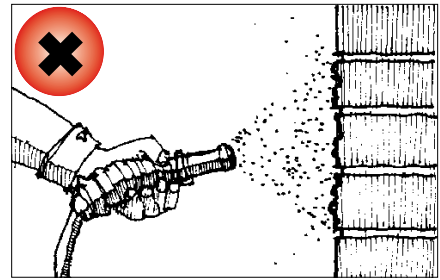
- Avoid the removal of damaged materials that can be repaired.
- Isolated areas of damage may be stabilized or fixed, using consolidants. Epoxies and resins may be considered for wood repair and special masonry repair components also may be used.

1.15 Repoint mortar joints where there is evidence of deterioration.

- Duplicate the old mortar in strength, composition, color and texture.
- Avoid using mortar with a high portland cement content, which will be substantially harder than the original.
- Duplicate the mortar joints in width and profile.

1.16 Match the original material in composition, scale and finish when replacing materials on primary surfaces.

- If the original material is wood clapboard, for example, then the replacement material should be wood as well. It should match the original in size, the amount of exposed lap and in finish.
- Replace only the amount required. If a few boards are damaged beyond repair, then only they should be replaced, not the entire wall.



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



Commence with building cleaning again after any repointing has completely cured.



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

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

- Primary building materials, such as wood siding and masonry, should not be replaced with synthetic materials.
- Modular materials should not be used as replacement materials. Synthetic stucco and panelized brick, for example, are inappropriate.
- In some instances, substitute materials may be used for replacing architectural details, but doing so is not encouraged. If it is necessary to use a new material, such as a fiberglass molding, the style and detail should match the historic model.

1.18 Covering original building materials with new materials is inappropriate.

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



Repair wood features by patching or piecing-in new wood elements to match the original.

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

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

Individual Building Components

Windows

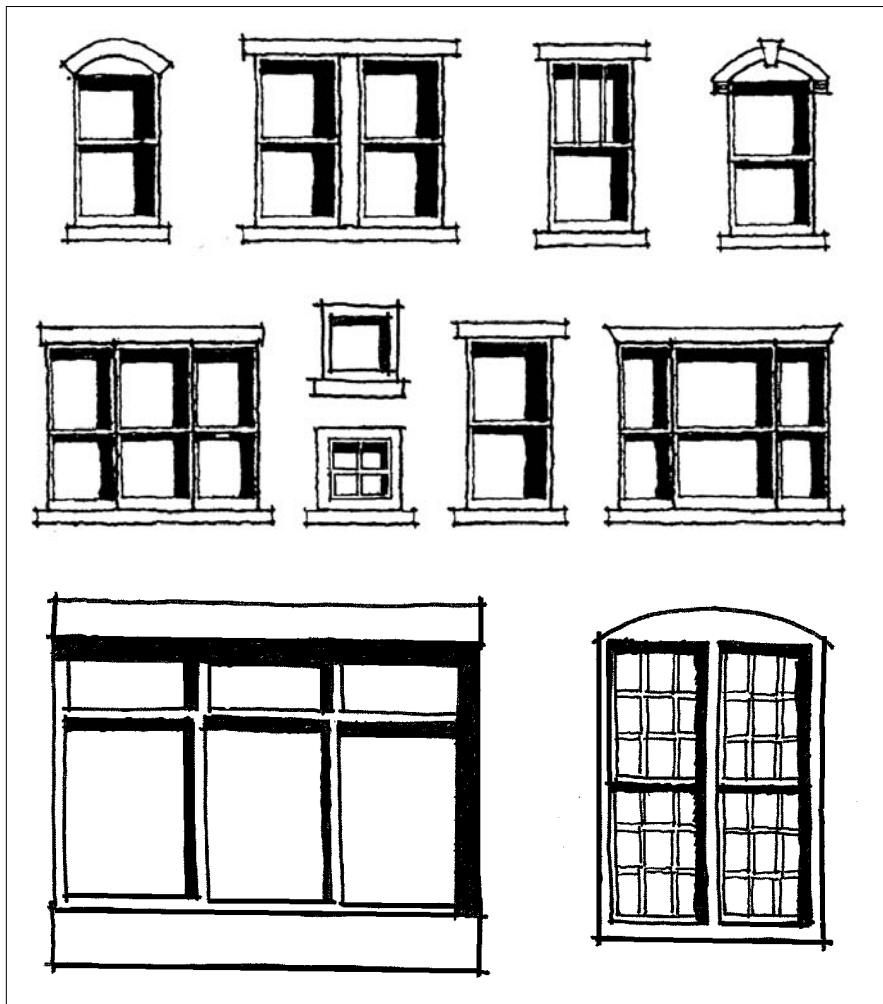
Policy:

The character-defining features of a historic window and its distinct materials and placement should be preserved. In addition, a new window should be in character with the historic building.

Guidelines:

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

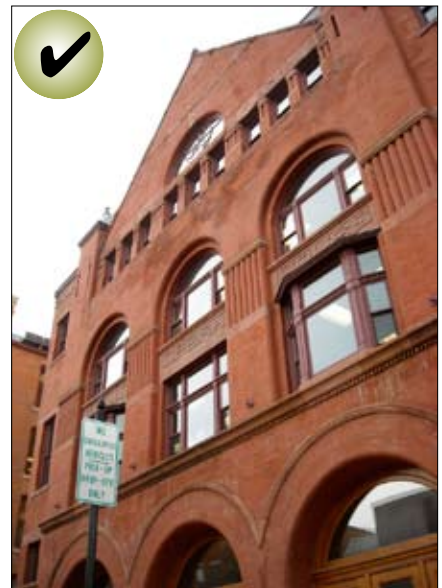
- Features important to the character of a window include its frame, sash, muntins, mullions, glazing, sills, heads, jambs, moldings, operation and groupings of windows. Repair frames and sashes rather than replacing them, whenever conditions permit.
- Window awnings and shutters are appropriate in limited circumstances. They are only appropriate on specific architectural styles.



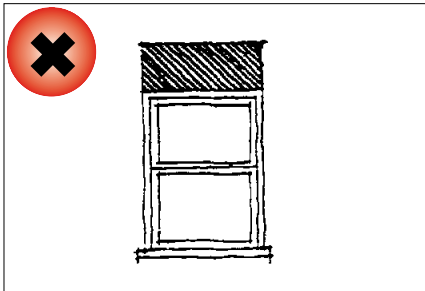
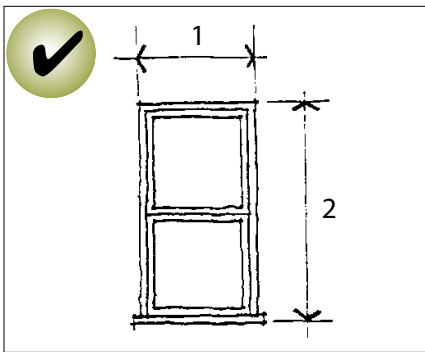
Typical primary window types seen on historic structures.



Preserve the functional and decorative features of a historic window.



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



Preserve the size and proportion of a historic window opening.

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

- Enclosing a historic window opening is inappropriate, as is adding a new window opening. This is especially important because the historic ratio of solid-to-void is a character-defining feature.
- Greater flexibility in installing new windows may be considered on rear walls.

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

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

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

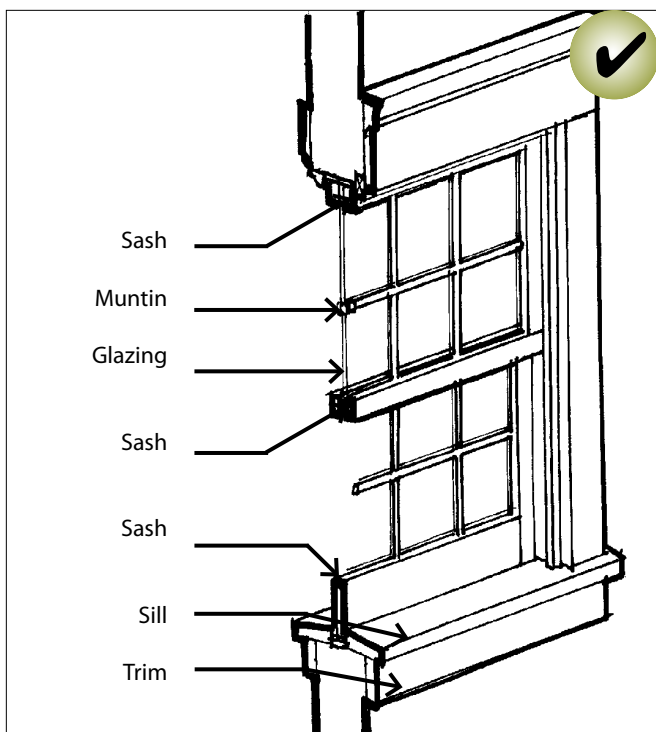
- Significantly increasing the amount of glass on a character-defining facade will negatively affect the integrity of the structure.

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

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

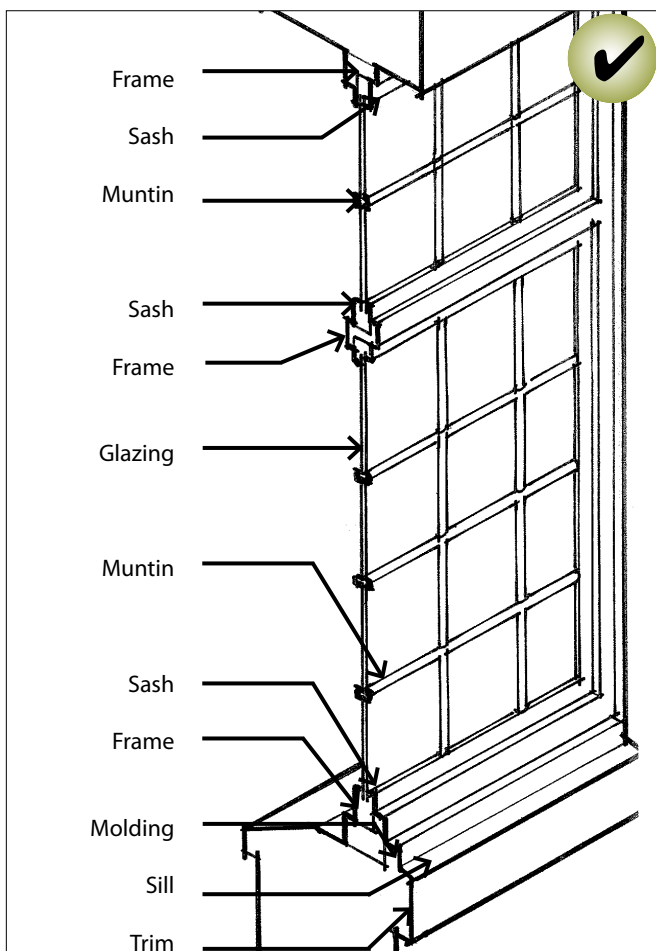
1.25 In a replacement window, use materials that appear similar to the original.

- Using the same material as the original is preferred, especially on character-defining facades. However, a substitute material may be considered if the appearance of the window components will match those of the original in dimension, profile and finish.
- New glazing should convey the visual appearance of historic glazing. It should be clear. Metallic and reflective finishes are inappropriate. In some instances colored or tinted glass may be appropriate in commercial storefront transoms or residential windows.
- Vinyl and unfinished metals are inappropriate window materials.

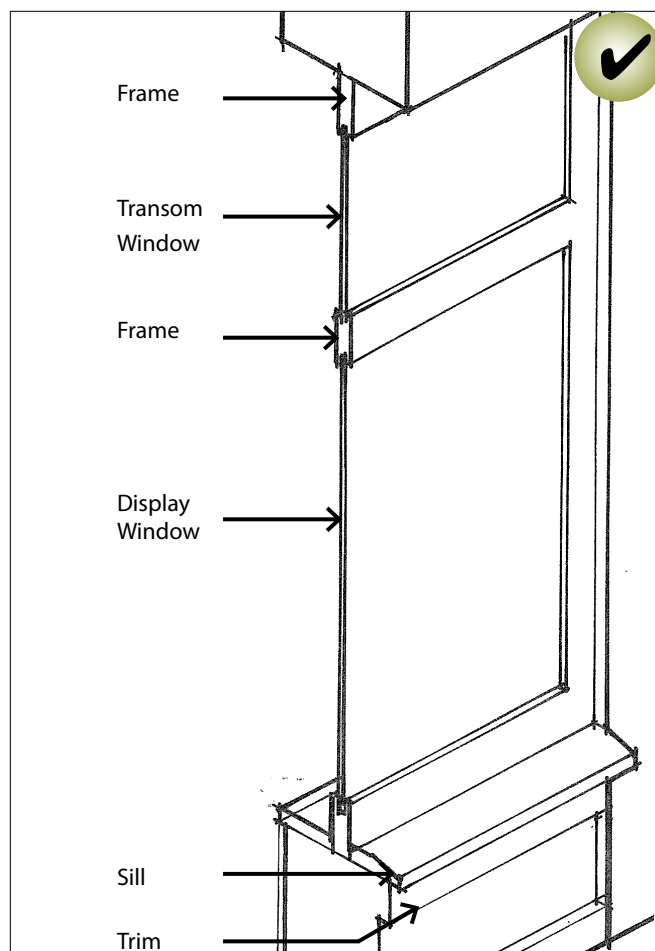


Double Hung Window.
(Residential, Commercial, Warehouses)

The appearance of the window components should match those of the original in dimension, profile and finish.



Pivot Window.
(Warehouses)

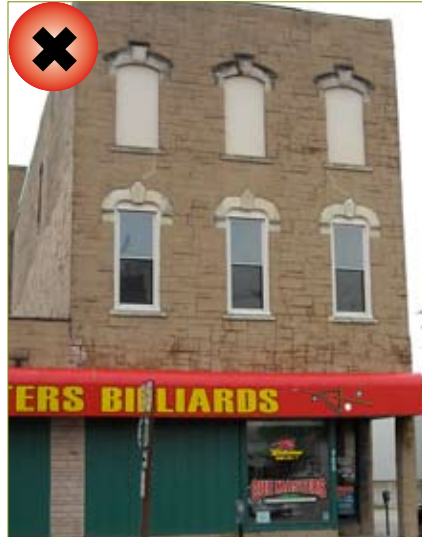


Storefront Window.
(Commercial)

Inappropriate windows, storefront and door treatments



Inappropriate reduction in window size.



Inappropriate treatment on upper story windows.



Inappropriate profile for window replacements; the proportions are inaccurate.



Inappropriate door and transom replacement.



Inappropriate reduction in upper story windows and storefront modification.



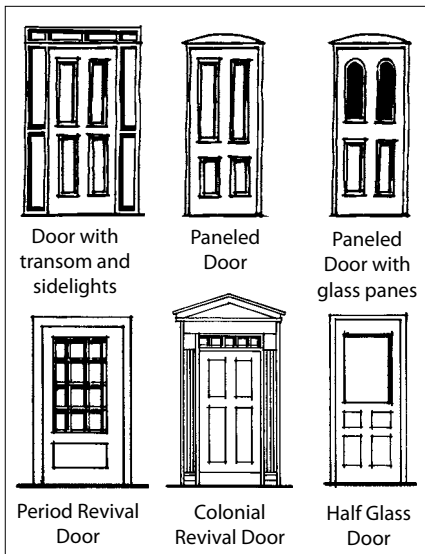
Inappropriate storefront modification.

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

- A historic wood window has a complex profile. Within the window's casing, the sash steps back to the plane of the glazing (glass) in several increments. These increments, which individually only measure in eighths or quarters of inches, are important details. They distinguish the actual window from the surrounding plane of the wall.

1.27 Use a storm window to enhance energy conservation rather than replace a historic window.

- Install a storm window on the interior, when feasible. This will allow the character of the original window to be seen from the public way.
- If a storm window is to be installed on the exterior, match the sash design of the original windows. A metal storm window may be appropriate if the frame matches the proportions and profiles of the original window. It should fit tightly within the window opening without the need for sub-frames or panning around the perimeter. Match the color of the storm window sash with the color of the window frame; do not use an anodized or a milled (a silvery metallic) finish. Finally, set the sash of the storm window back from the plane of the wall surface as far as possible.
- If storm windows are present historically, then their installation will be allowed. They should reflect the historic profile and material.



Typical primary door types seen on historic residential structures.



Preserve the decorative and functional features of a primary door.



If a door requires replacement keep the original door proportions.

Doors

Policy:

The character-defining features of a historic door and its distinct materials and placement should be preserved. In addition, a new door should be in character with the historic building. This is especially important on primary facades.

Guidelines:

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

- Maintain features important to the character of a historic doorway. These may include the door, door frame, screen door, threshold, glass panes, paneling, hardware, detailing, transoms and flanking sidelights.
- Avoid changing the position and function of original front doors and primary entrances.

1.29 Maintain the original proportions of a significant door.

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

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

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

- A metal door, if seen from the street, is inappropriate where the original was wood.

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

- Very ornate doors are discouraged, unless photographic evidence can support their use.

1.33 If energy conservation and heat loss are a concern, consider using a storm door instead of replacing a historic entry door on a residential building.

- Generally, wood storm doors are most appropriate.
- A metal storm door may be appropriate if it is simple in design and if the frame is painted so that raw metal is not visible.

Roofs

Policy:

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

Guidelines:

1.34 Preserve the original roof form of a historic structure.

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

1.35 Preserve the original eave depth on sloped roofs of a historic structure.

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

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

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

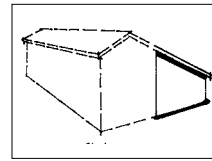
1.37 Preserve original roof materials.

- Avoid removing historic roofing material that is in good condition. When replacement is necessary, use materials similar to the original in both style as well as physical qualities and use a color that is similar to that seen historically.
- Specialty materials such as tile and/or slate should be replaced with a matching material.

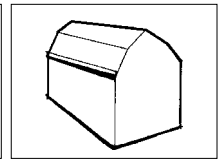
1.38 Avoid using conjectural materials or features on a roof.

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

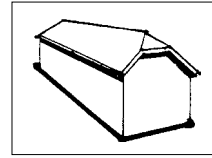
Typical Residential Roof Types



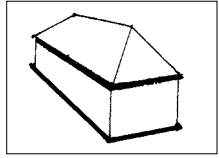
Shed roof



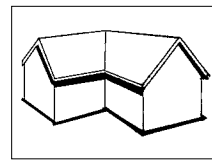
Gambrel roof



Clipped Gable roof

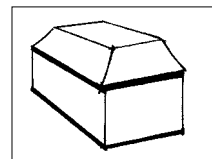


Hipped roof

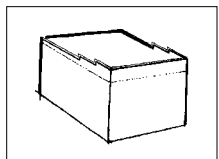


Cross-Gabled roof

Typical Commercial Roof Types

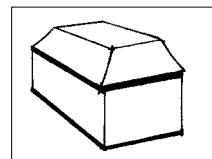


Mansard roof

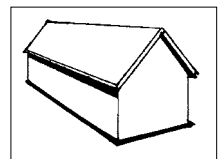


Commercial Flat roof

Roof Types found on both Residential and Commercial Buildings



Mansard roof



Gabled roof



Flat roofed buildings are commonly found in the downtown district.

1.39 New or replacement roof materials should convey a scale and texture similar to those used traditionally.

- Composite shingles work best for many types of buildings that have sloped roofs.
- Roof materials should generally be earth tones and have a matte, non-reflective finish.
- When choosing a roof replacement material, the architectural style of the structure should be considered.

1.40 If metal roof materials are to be used, they should be applied and detailed in a manner compatible with the historic character and does not distract from the historic appearance of the building.

- Metal roof materials should be earth tones and have a matte, non-reflective finish.
- Seams should be of a low profile.
- The edges of the roofing material should be finished similar to those seen historically. The edges of standing seam metal roof were historically bent downward at the edges of the roof with a very slight overhang. In most cases the gutters hide this detail.
- Stamped metal panels should appear similar to those seen historically.
- Many modern metal roofing materials do not have proportions that are appropriate to the historic character of many older buildings.

Foundations

Policy:

There is one policy for the preservation of building foundations that serves as the basis for all related design guidelines and supporting information. Keeping moisture away from a foundation is the primary objective. In cases where special conditions of a specific project are such that the detailed design guidelines do not appear to address the situation, this general policy statement will serve as the basis for determining the appropriateness of the proposed work.

Guidelines:

1.41 Vines and other plants should not be allowed to grow on foundation walls.

- Plants tend to retain moisture and keep damp walls from drying. Weeds and shrubs should not be allowed to come in contact with foundation walls.
- Avoid piling items such as firewood, trash, or mulch against a foundation wall.

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

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

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

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

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

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

1.45 Avoid cutting new window and door openings in foundation walls, or enlarging existing ones.

- This can weaken the foundation significantly. If alterations are needed, get qualified advice on how the foundation will be affected.

1.46 Avoid covering foundations with inappropriate materials.

- Materials such as composite “brick” wallpaper or cementitious coverings diminish the character of the structure.
- These coverings can also hold moisture in the foundation wall and cause damage to the structure.

Rehabilitation of Historic Commercial Properties

Preservation of Commercial Storefronts

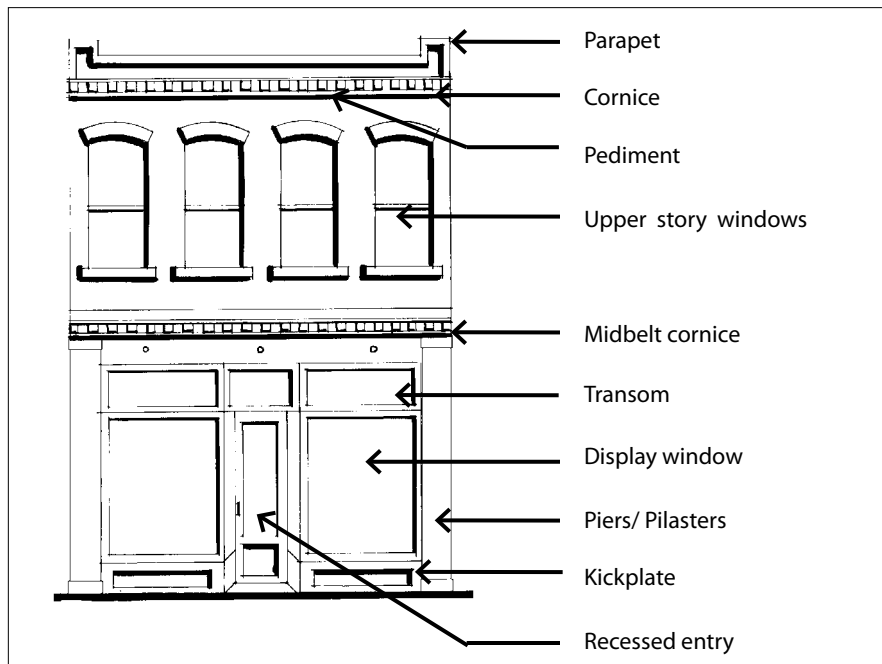
Policy:

Many storefronts in Dubuque have components seen traditionally on commercial buildings. The repetition of these standard elements creates a visual unity at the street that should be preserved. These features should not be altered, obscured or removed. The preservation of a historic storefront will help maintain the interest of the street to pedestrians by providing views to goods and activities inside first floor windows.

Guidelines:

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

- **Display windows:** The main portion of glass on the storefront, where goods and services are displayed.
- **Transom:** The upper portion of the display window, separated by a frame.
- **Kickplate:** Found beneath the display window. Sometimes called a bulk-head panel.
- **Entry:** Usually set back from the sidewalk in a protected recess.
- **Upper-story windows:** Windows located above the street level often have a vertical orientation.
- **Cornice molding:** A decorative band at the top of the building.



Typical commercial facade components



Traditional commercial building facade.



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



If a storefront is altered, restoring it to the original design is preferred.



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

1.48 If a storefront is altered, restoring it to the original design is preferred.

- If evidence of the original design is missing, use a simplified interpretation of similar storefronts.
- Historic photographs of Dubuque and its commercial buildings are widely available and should be used when determining the original character of a storefront design.

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

- Where the original is missing and no evidence of its character exists, a new design that uses the traditional elements may be considered.
- The new design should continue to convey the character of typical storefronts, including the transparent character of the display window.
- Greater flexibility in treatment of rear facades is appropriate. However, care should be taken to preserve storefronts on those buildings which have traditional commercial storefronts on more than one facade, such as a corner building.

1.50 Retain the kickplate as a decorative panel.

- The kickplate, located below the display window, adds interesting detail to the streetscape and should be preserved.
- If the original kickplate is covered with another material, consider exposing the original design.

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

- Wood is an appropriate material for replacements on most styles. However, ceramic tile and masonry may also be considered when appropriately used with the building style.

1.52 Preserve the character of the cornice line.

- Most historic commercial buildings have cornices to cap their facades. Their repetition along the street contributes to the visual continuity on the block.
- Many cornices are made of sheet metal, which is fairly lightweight and easy to repair. Areas that have rusted through can be patched with pieces of new metal.

1.53 Reconstruct a missing cornice when historic evidence is available.

- Use historic photographs to determine design details of the original cornice.
- Replacement elements should match the original in every detail, especially in overall size and profile. Keep sheet metal ornamentation well painted.
- The substitution of another old cornice for the original may be considered, provided the substitute is similar to the original.

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

- Appropriate materials include stone, brick and stamped metal.

1.55 Retain the original shape of the transom glass in historic storefronts.

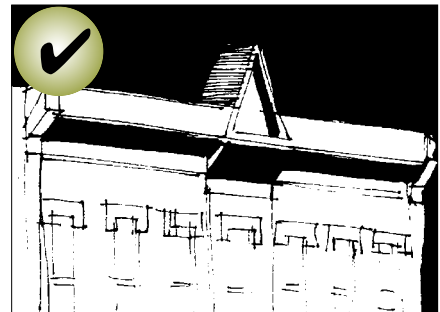
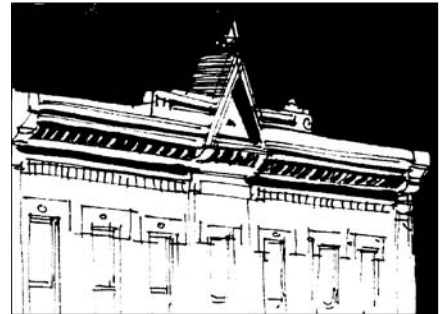
- Transoms, the upper glass band of traditional storefronts, introduced light into the depths of the building, saving on light costs. These bands should not be removed or enclosed.
- The shape of the transom is important to the proportion of the storefront, and it should be preserved in its historic configuration.
- If the original glass is missing, installing new glass is preferred. However, if the transom must be blocked out, be certain to retain the original proportions. One option might be to use it as a sign panel or decorative band.

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

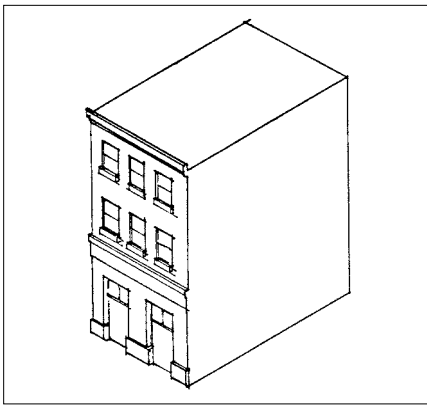
- When a parapet wall becomes deteriorated, there is sometimes a temptation to lower or remove it. Avoid doing this because the flashing for the roof is often tied into the parapet, and disturbing it can cause moisture problems.
- Inspect parapets on a regular basis. They are exposed to the weather more than other parts of the building, so watch for deterioration such as missing mortar or excessive moisture retention.
- Avoid waterproofing treatments, which can interfere with the parapet's natural ability to dry out quickly when it gets wet.



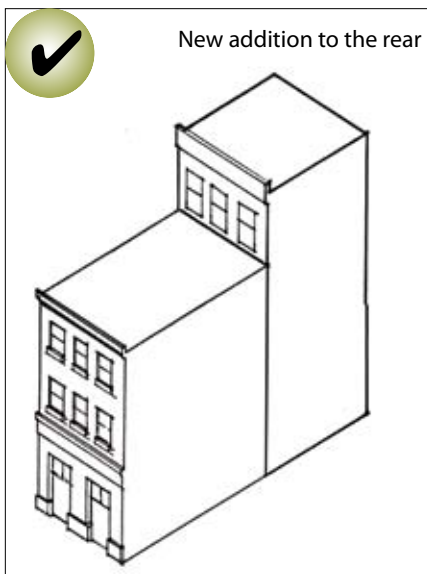
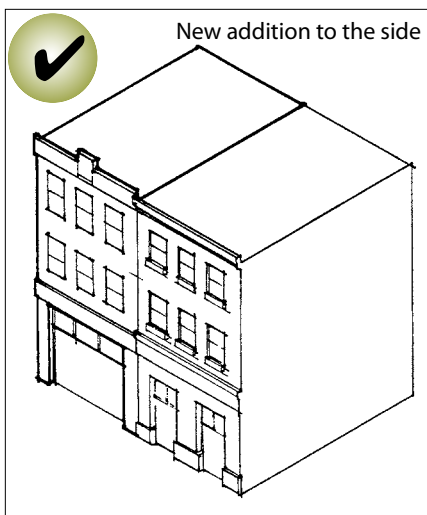
Preserve the character of an existing cornice line.



When the reconstruction of an element is impossible, a simplified interpretation is also appropriate.



An original three-story building, before an addition. Compare with sketches below.



Appropriate alternative approaches to additions.

Additions to Commercial Properties

Policy:

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

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

Guidelines:

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

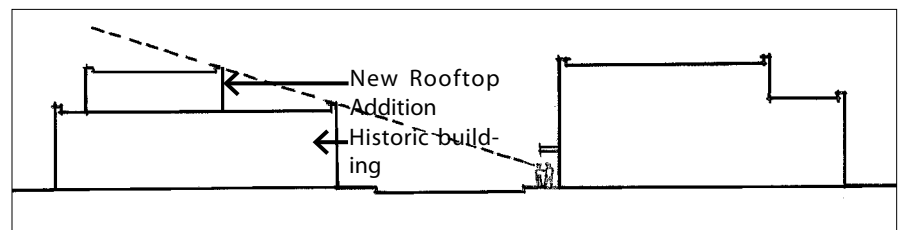
- An addition should relate to the building in mass, scale and form. It should be designed to remain subordinate to the main structure.
- An addition with a pitched roof is inappropriate for a building with a flat roof.
- An addition to the front of a building is inappropriate.

1.58 An addition should not damage or obscure architecturally important features.

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

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

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



New rooftop additions to historic buildings should not be visible from the street.

Signs

Policy:

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

Guideline:

1.60 Preserve historic signs where existing, when feasible.



Preserve a historic sign where it exists.

Balconies

Policy:

In most cases one should avoid adding elements or details not part of the original building. Balconies on the side or rear of a property may be considered. This can enhance the adaptive reuse options for this building type. They should have as little impact on the structure as possible and be a simple design.

Guidelines:

1.61 A balcony should be in character with the building.

- Mount a balcony to accentuate character-defining features.
- The balcony should fit within the opening when feasible.
- A balcony located across two smaller window openings may be considered in limited circumstances. The window opening and balcony proportion should be balanced.
- Use colors that are compatible with the overall color scheme of the building. In most cases painted wood with light, matte finishes are appropriate.



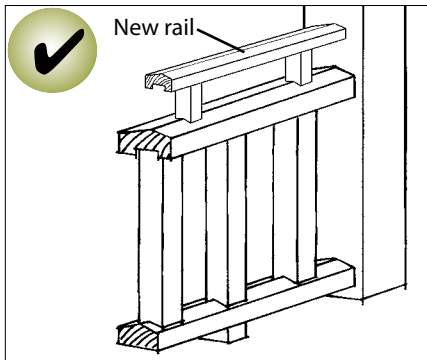
A balcony railing should be mostly transparent. One should be able to see through to the building fabric behind the rail.

1.62 Balconies should be simple in design.

- Light wood and simple metal work are most appropriate.
- Heavy or ornate metal work and plastics are inappropriate.
- The balcony should be mostly transparent. One should be able to see through to the building fabric behind the guard rail.



Maintain an original porch.



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

Rehabilitation of Historic Residential Properties

Porches

Policy:

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

Guidelines:

1.63 Maintain an original porch when feasible.

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

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

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

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

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

Policy:

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

Guidelines:

1.66 Repair those elements of a porch that are deteriorated.

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

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

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



While a simple design solution, the use of metal pipes as replacement porch rails is inappropriate.



Porch in proportion with the primary building.

Policy:

Replace a missing porch with one that appears similar to that seen historically. When a porch is to be replaced, the first step is to research the history of the house to determine the appearance and materials of the original porch. The most important aspects of a replacement design are its location, scale and materials. Unless reconstructing a porch from historic documentation, it is not necessary to replicate the details of the original porch or a porch design copied from a similar style house. However, it is important that new details be compatible (similar form, scale and materials) for the design of the porch and the style of the house.

Guidelines:

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

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

1.69 Porch supports should be of an appropriate size to complement the entry and existing structure.

- Wood columns are best for most structures in Dubuque.
- Brick or stone may be appropriate for some architectural styles.
- See the style section of the guidelines for further recommendations.

1.70 A porch should use materials similar to those seen historically.

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



Existing Condition: Italianate style house with an altered porch.



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



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



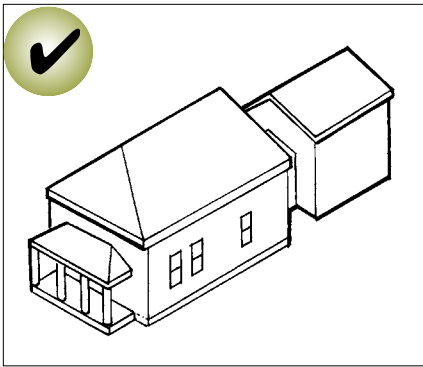
Existing Condition: A folk or vernacular style house with the original porch removed.



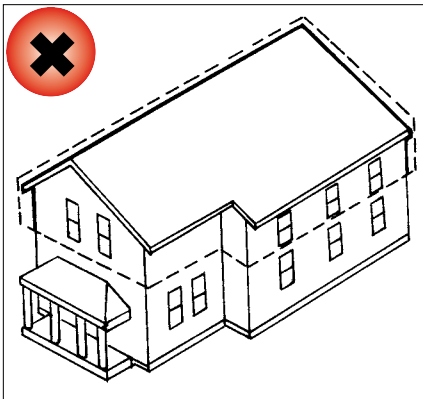
Preferred Approach, when historic documentation is available: A folk or vernacular style house with a replacement porch designed similar to that seen historically.



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



This addition is set back behind the original structure and the new addition is accessed by a connector.



This roof top addition is not subordinate to the existing structure.

Additions to Residential Properties

Policy:

When planning an addition to an existing building, consider the effect it will have on the structure. The following guidelines avoid any negative impacts of an addition. While the choice of a style is not a concern of these principles, there is an awareness that each property has some style that helps define its character. Additions that reflect elements of the existing predominant style reinforce the positive character. Those elements that seem unintentionally foreign to the individual property and detract from the overall design should be minimized and not considered positive elements upon which to base the design of an addition.

Guidelines:

1.71 The loss of historically significant features, where they exist, should be minimized.

- When preserving original details and materials, follow the guidelines at the beginning of this chapter.

1.72 Place an addition at the rear of a building or set it back from the front to minimize the visual impacts.

- This will allow the original proportions and character to remain prominent.
- A roof top addition should be set back at least ten feet from a primary facade.

1.73 A new addition should respect the mass and scale of the original structure.

- While a smaller addition is visually preferable, if the addition is to be significantly larger than the original building, one option is to separate it from the primary building, when feasible, and then link it with a smaller connector.
- In some cases, adding vertically, through construction of dormers, will help to minimize the impacts of additions and preserve rear yards.
- A new addition should fit within the range of stories that help define the character of the neighborhood.
- For a larger addition, break up the mass of the addition into smaller modules that relate to the historic house.
- An addition should be simple in design to prevent it from competing with the primary facade.

1.74 The roof form of a new addition should be in character with and subordinate to that of the primary building.

- It is important to repeat the roof lines and slopes found on the primary structure. Typically, gable, hip and shed roofs are appropriate for residential-type building additions. Flat roofs may be appropriate for commercial buildings or International style structures.

1.75 When constructing a rooftop addition, keep the mass and scale subordinate to the primary building.

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

1.76 A rooftop dormer may be appropriate.

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

Rehabilitation of Historic Warehouse Properties

Preservation of Warehouse Facades

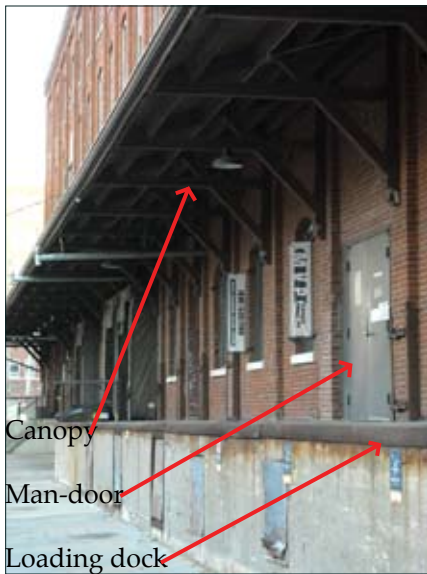
Policy:

Many of Downtown Dubuque's buildings possess components traditionally seen on industrial buildings. The repetition of these standard elements creates a visual unity at the street that should be preserved.

Guidelines:

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

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



A rehabilitation project of a warehouse building should preserve character-defining elements such as a loading dock, canopy and man door.



Preserve character-defining elements such as windows and loading bay openings.

1.78 Preserve the historic character of the building facade.

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

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

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

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

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

1.81 Preserve the character of the cornice line.

- Most historic commercial buildings have cornices to cap their facades. Their repetition along the street contributes to the visual continuity on the block.
- Many cornices are made of sheet metal, which is fairly lightweight and easy to repair. Areas that have rusted through can be patched with pieces of new metal.

1.82 Reconstruct a missing cornice when historic evidence is available.

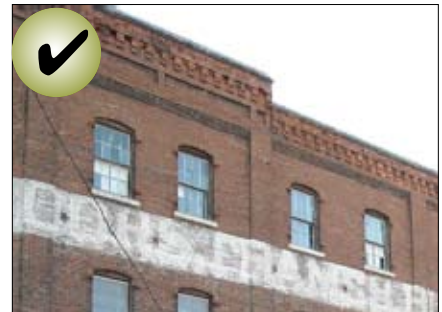
- Use historic photographs to determine design details of the original cornice.
- Replacement elements should match the original in every detail, especially in overall size and profile. Keep sheet metal ornamentation well painted.
- The substitution of another old cornice for the original may be considered, provided that the substitute is similar to the original.

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

- Appropriate materials include stone, brick and stamped metal.



Historic photographs of Dubuque's industrial buildings are widely available and should be used when determining the original character of a building facade.



Preserve the character of the cornice line.



Alternative designs that are contemporary interpretations of traditional industrial buildings may be considered where historic building features are missing.



Transoms, the upper glass band on door openings, introduced light into the depths of the building, saving on light costs. These bands should not be removed or enclosed.

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

- Transoms, the upper glass band on door openings, introduced light into the depths of the building, saving on light costs. These bands should not be removed or enclosed.
- The shape of the transom is important to the proportion of the opening, and it should be preserved in its historic configuration.
- If the original glass is missing, installing new glass is preferred. However, if the transom must be blocked out, be certain to retain the original proportions. One option might be to use it as a sign panel or decorative band.

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

- When a parapet wall becomes deteriorated, there is sometimes a temptation to lower or remove it. Avoid doing this because the flashing for the roof is often tied into the parapet, and disturbing it can cause moisture problems.
- Inspect parapets on a regular basis. They are exposed to the weather more than other parts of the building, so watch for deterioration such as missing mortar or excessive moisture retention.
- Avoid waterproofing treatments which can interfere with the parapet's natural ability to dry out quickly when it gets wet.
- A parapet wall should not be altered, especially those on primary elevations or highly visible facades.



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

Additions to Warehouse Properties

Policy:

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

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

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

Guidelines:

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

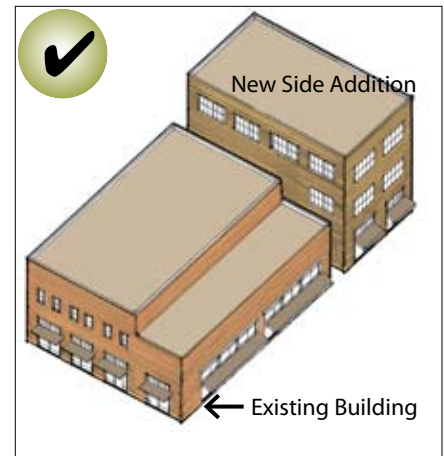
- An addition should relate to the building in mass, scale and form. It should be designed to remain subordinate to the main structure.
- An addition with a pitched roof is inappropriate for a building with a flat roof.
- An addition to the front of a building is inappropriate.

1.87 An addition should not damage or obscure architecturally important features.

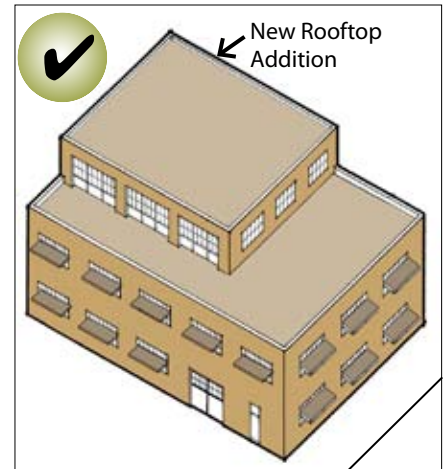
- For example, loss or alteration of a cornice line or loading dock should be avoided.

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

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



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



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



Mount a balcony to accentuate character-defining features.

Balconies

Policy:

Although in most cases one should avoid adding elements or details that were not part of the original building, a balcony addition may be considered. This can enhance the adaptive reuse options for this building type.

The balconies should be located to the rear and/or at a minimum two bays back on the sides of the building. They should have as little impact on the structure as possible and be a simple design. The addition of a balcony should be reversible.

Guidelines:

1.89 The balcony should be in character with the building.

- Mount a balcony to accentuate character-defining features.
- The balcony should fit within the opening when feasible.
- A balcony located across two smaller window openings may be considered in limited circumstances. The window opening and balcony proportion should be balanced.
- Use colors that are compatible with the overall color scheme of the building. In most cases dark metal matte finishes are appropriate.

1.90 Balconies should be simple in design.

- Simple metal work is most appropriate.
- Heavy timber and plastics are inappropriate.
- The balcony should be mostly transparent. One should be able to see through to the building fabric behind the guard rail.



This early photo of the Seth Richards commercial block shows the side of the spaghetti factory building with fire escapes and blocked in windows.



In a later rehabilitation the fire escapes were removed and a limited number of simple metal balconies were installed.

Signs

Policy:

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

Guideline:

1.91 Preserve a historic sign where it exists, when feasible.



General Rehabilitation

Secondary Structures

Policy:

Preserving the historic fabric along an alley in a historic district is important. This includes sheds, garages and carriage houses. They are traditionally subordinate in scale and character to the primary structure and are typically located to the rear of the lot. These features should be retained.

Guideline:

1.92 Preserve an existing secondary structure when feasible.

- Retain original materials when feasible.
- Maintain the subordinate character of the structure also.



Preserve a historic sign where it exists, when feasible.

Adaptive Re-Use

Policy:

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

Guideline:

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

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



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



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

Historic Additions

Policy:

Some early additions may have taken on historic significance of their own. One constructed in a manner compatible with the original building and associated with the period of significance may merit preservation in its own right. These additions should be evaluated.

In contrast, more recent additions that detract from the character of the building should be considered for removal.

Guideline:

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

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

Accessibility

Policy:

Owners of historic properties should comply to the fullest extent possible to Americans with Disabilities Act provisions, while also preserving the integrity of the character-defining features of their buildings and sites. Special provisions for historic buildings exist in law that allow some alternatives in meeting the ADA standards.

Guideline:

1.95 Generally, creating an accessibility solution that is independent from the historic building and does not alter its historic characteristics is encouraged.

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



Inappropriate design on a primary facade.



Handrails- simple design.



Simple metal work is most appropriate

Handrails

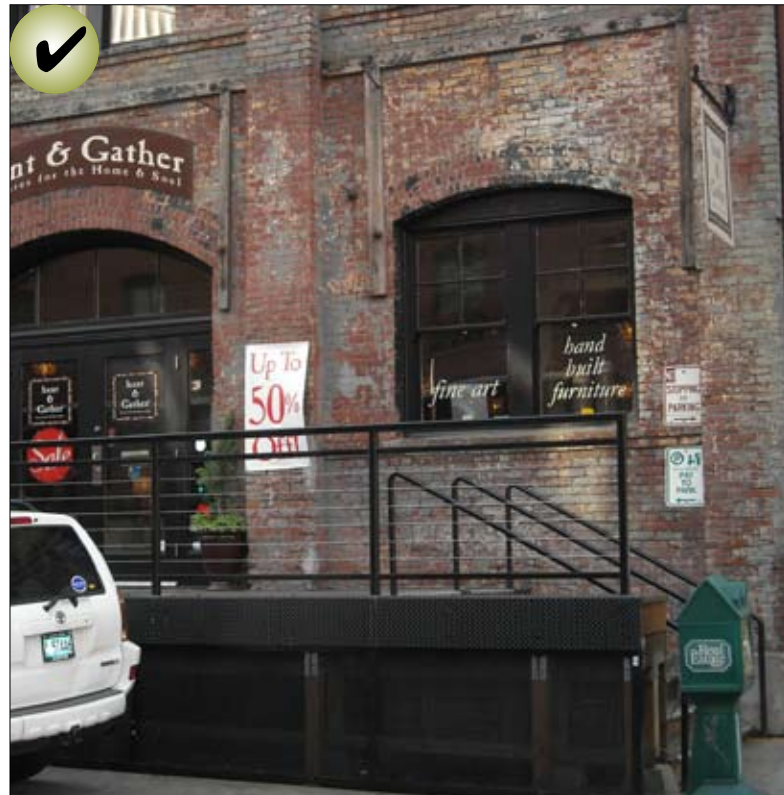
Policy:

In some circumstances it may be necessary to add handrails to a historic building in order to address a new building use, or accessibility life safety issues. In order to preserve the historic integrity at the building, these elements should not detract from the historic character.

Guideline:

1.96 Railings should be simple in design.

- Simple metal work is most appropriate.
- Heavy ornate metal, plastic or wood is inappropriate.
- The railing should be mostly transparent. One should be able to see through to the building fabric.



Handrails must be transparent, one must be able to see through to the building fabric.

Historic Site Features

Policy:

New site work that alters the historic character of the street should be avoided. The use of appropriate site materials is therefore a key factor in preserving the historic character and the relationship between the historic building and its context.

Guidelines:

1.97 Preserve original fences.

- Replace only those portions that are deteriorated beyond repair.

1.98 Design a replacement fence to be in character with those seen historically.

- A fence that defines a front yard is traditionally low to the ground (less than 40 inches) and transparent in nature.
- Contemporary interpretations of traditional fences should be compatible with the historic context.
- Note that using no fencing at all is often the most appropriate approach.

1.99 Preserve original retaining walls.

- Replace only those portions that are deteriorated beyond repair. Any replacement material should match the original in color, texture, size and finish.

1.100 Maintain the original height of a retaining wall.

- Increasing the wall height to create a privacy screen is inappropriate.

1.101 Preserve historically significant planting designs.

- Retain historic planting beds, landscape features and walkways.
- Avoid removal of mature, character-defining landscaping unless damaged, aged or diseased beyond preservation.

1.102 Avoid new site features which have the potential to damage or interfere with a historic structure.

- Select plant and tree species according to their mature size to allow for the long-term impact of mature growth.
- Avoid the use of exotic plant species.
- Avoid placing climbing plants too close to a building.
- Avoid locating plant materials which obscure significant and character-defining architectural features.



Preserve original fences.

Dubuque's Before and After Images

Policy:

The preservation and rehabilitation of the remaining historic buildings should be a top priority in any construction project. When planning a preservation project, it is important to assemble sufficient information about the property. This information can help to determine its significance and the degree to which it retains its integrity as a historic resource and to determine how the building appeared originally if it has been altered. The series of images shown on the next few pages is a start in this process.

Guideline:

1.103 Research historic buildings thoroughly before beginning a project.

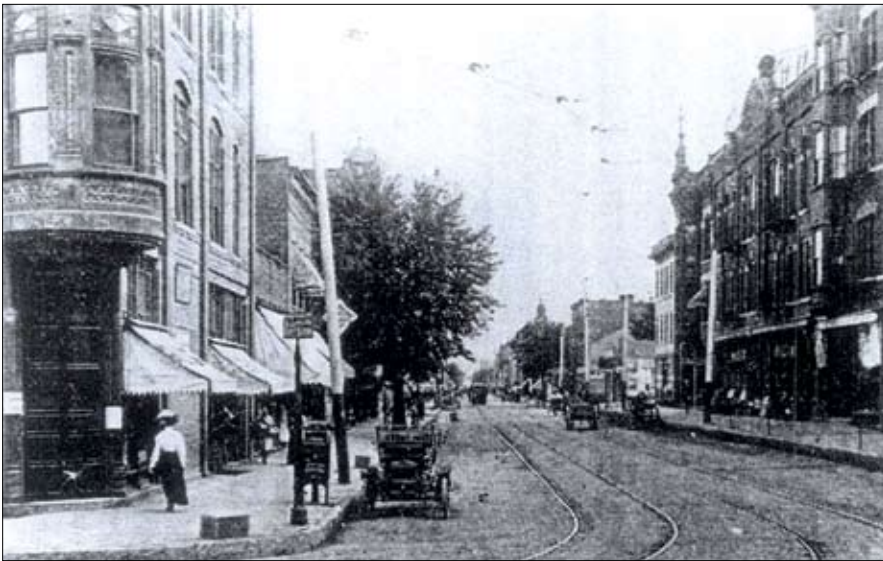
- Contact the city, local historical society, museums and library for resources.



Main Street, viewed from 11th Street, c.1911(Greater Dubuque).



Main Street, viewed from 11th Street, 2008.



Clay Street (Central Avenue), viewed south from 18th Street, c.1911 (Greater Dubuque, 1911).



Central Avenue, viewed south from 18th Street, 2008.

Inappropriate location for a fire escape stair. →



The Bell Block and Ziepprecht Block Building- Dubuque Bank Building 1911.



The new fire escape is appropriately located on the secondary facade and is also a good representation of a compatible design.



The Bell Block and Ziepprecht Block Building- Dubuque Bank Building 2008

Chapter 2

Design Guidelines

For all Properties

This chapter covers design guidelines for all properties. It includes a variety of topics that may arise in rehabilitation projects, new building designs and site improvements.

Topography

Policy:

Site work should be planned to protect the assets of the existing topography.

Guidelines:

2.1 Minimize cut and fill on a site.

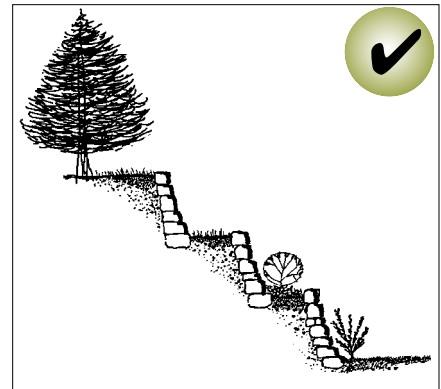
- Divide large grade changes into a series of benches and terraces, where feasible.

2.2 Design a building foundation to conform to the existing topography, rather than creating extensive cut and fill.

- Step the foundation of a building to follow site contours, when feasible.
- If stepping the foundation is not possible, disguise the cut with building placement and/or building walls, and provide a landscape buffer system at the top of cut.

2.3 Minimize the visual impacts of cut and fill on a site.

- Regrade the site as a stable, “natural” slope, when feasible.



Where a large grade change is necessary, divide the grade changes into a series of benches and terraces.



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

Street Patterns

Policy:

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

Guideline:

2.4 Respect historic settlement patterns.

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

Alleys



Alleys accommodate service functions and provide pedestrian connections and secondary vehicle access.

Policy:

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

Guidelines:

2.5 Alley pavement should utilize sustainable materials, when feasible.

- In some instances where it is necessary to keep dust levels down and it is necessary to pave the alley, recycled asphalt is the preferred material.
- Retain historic brick pavers when feasible.

2.6 The traditional scale and width of alleys should be continued.

- Maintain the traditional character and scale of an alley by locating buildings and fences along the alley edges to maintain the alley edge.

Streetscape

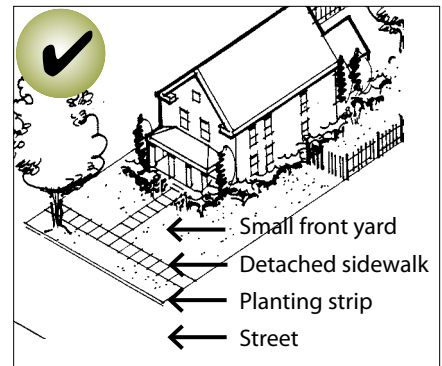
Policy:

Maintain the traditional character of the streetscape. The character changes between commercial, warehouse and residential areas.

Guideline:

2.7 Maintain the traditional character of the streetscape.

- **Commercial areas:** Maintain wide sidewalks, street trees, light fixtures and furnishings. Consider adding similar features to accent the public sidewalk.
- **Warehouse areas:** . Consider adding features, such as consistent lighting fixtures and landscaping, which complement the existing industrial character.
- **Residential areas:** Maintain street landscaping and planting strips, which are typically found between the curb and sidewalk. Consider the use of additional street trees in these areas.



Streetscapes such as these should be continued throughout residential areas. Notice the lack of fences in the front yards and the use of a planting strip between the street and sidewalk.



In commercial areas street trees, light fixtures and furnishings accent the public sidewalk.



In warehouse areas streetscapes include attached sidewalks and scattered areas of small vegetated setbacks.



In residential areas planting strips are typically found between the curb and sidewalk.

2.8 Maintain and incorporate landscape and streetscape features that are important in defining the historic character of the setting when feasible.

- Preserve significant view corridors.
- Retain significant topographic features.
- When feasible, retain the historic brick pavers found throughout the area. If this proves to be a hardship, salvage material upon removal and reuse in other streetscape or interpretive park/plaza improvements.

Architectural Character

Policy:

New construction should distinguish itself from historic structures.

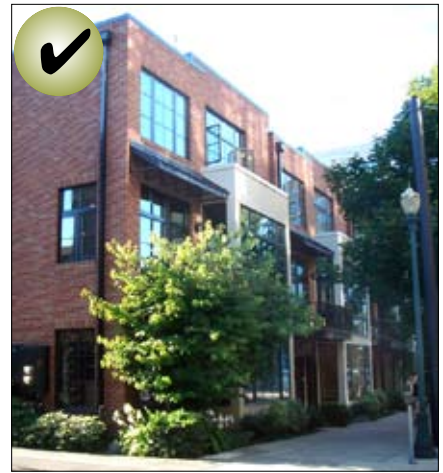
Guidelines:

2.9 The exact imitation of older historic styles is discouraged for newer structures.

- One should not replicate historic styles because this blurs the distinction between old and new buildings as well as making it more difficult to visually interpret the architectural evolution of the district.

2.10 Contemporary interpretations of traditional designs and details are encouraged.

- Interpretations of historic styles may be considered if they are subtly distinguishable as being new.
- New designs for window moldings and door surrounds, for example, can provide visual interest while helping to convey the fact that the building is new. Contemporary details for porch railings and columns are other examples. New soffit details and dormer designs also could be used to create interest while expressing a new, compatible style.



Contemporary interpretations of traditional designs and details are encouraged.



New contemporary designs for storefront elements provide visual interest and reinforce the established storefront pattern in the commercial context.



Use masonry that appears similar in character to that seen historically.



New materials that are similar in character to traditional materials may be acceptable when they appear similar in scale, proportion, texture and finish to those used traditionally.

Materials

Policy:

Building materials of new structures and additions to existing structures should contribute to the visual continuity of the neighborhood. They should appear similar to those seen traditionally to establish a sense of visual continuity.

Guidelines:

2.11 Use building materials that appear similar to those used traditionally in the area.

- Brick is found in all character areas and, therefore, is an appropriate material to use.
- Horizontal lap siding is appropriate in transitional areas on residential style buildings.
- All wood siding should have a weather-protective finish.
- The use of highly reflective materials is discouraged.

2.12 Use masonry that appears similar in character to that seen historically.

- Brick should have a modular dimension similar to that used traditionally. Brick larger than the nominal 2-3/8" x 8" is discouraged.
- Stone, similar to that used traditionally, is also appropriate.

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

- Alternative materials should appear similar in scale, proportion, texture and finish to those used traditionally.

2.14 Use building materials that contribute to the traditional sense of scale of the block.

- This will reinforce the sense of visual continuity in the district.

Rooftop Uses

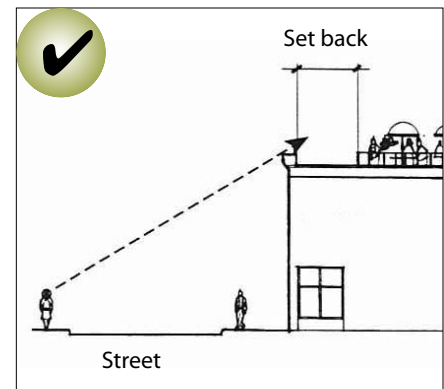
Policy:

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

Guideline:

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

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



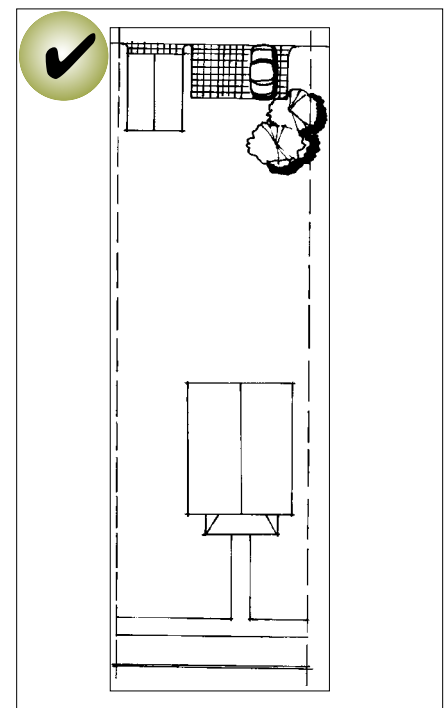
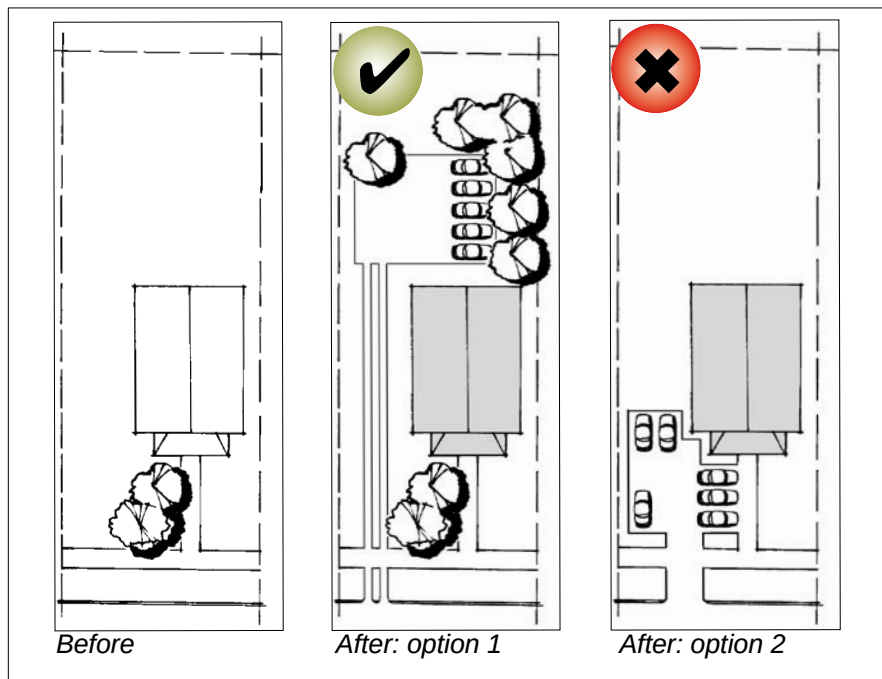
Set rooftop activities back such that they are not prominently visible from the front facade.

Parking

Surface parking

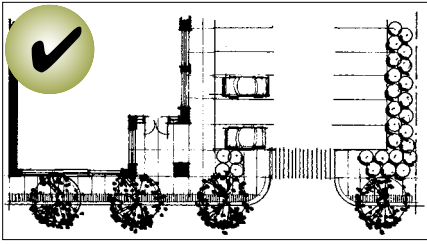
Policy:

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



In residential neighborhoods where alley access is possible, the use of parking off the alley is preferred and appropriate. Marking the parking spaces with a different type of material is appropriate as well.

In commercial or adaptive re-use areas, parking is preferred to be set to the rear of the structure.



Guidelines:

2.16 Minimize the visual impact of surface parking in residential neighborhoods.

- Locate and access a parking area at the rear of a site.
- Do not use a front yard for parking. Instead, use alley access or a long driveway that leads to parking located behind a building.



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

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

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

2.18 Site a surface lot so it will minimize gaps in the continuous building wall of a commercial block.

- Where a parking lot shares a site with a building, place the parking at the rear of the site or beside the building.

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

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



A combination of trees and shrubs can be used to create a landscape buffer.



Design a parking structure so it creates a visually attractive and active street edge. Consider a wrap of retail, commercial or other use to screen parking areas.

Parking Facilities

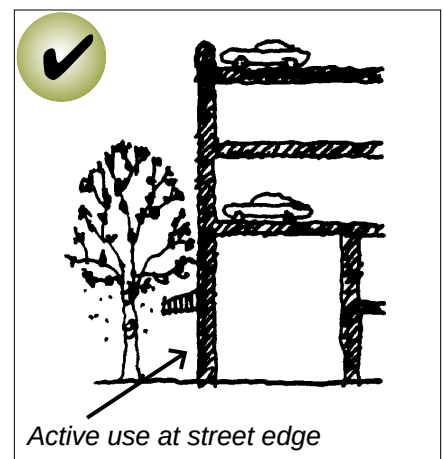
Policy:

New parking facilities should be designed to be attractive, compatible additions to the streetscape. Using high quality materials, providing a sense of scale in architectural details and providing active uses at the sidewalk edge are methods that can mitigate the potentially negative impacts of new parking facilities. In general, a new parking facility should remain subordinate to the street scene. Parking structures should be designed to enhance the activity of the streetscape. At a minimum, a parking structure should help to animate the street and be compatible with the surroundings. The visual impact of the cars themselves should be minimized.

Guidelines:

2.20 Design a parking structure so that it creates a visually attractive and active street edge.

- When feasible, a parking structure should be wrapped with retail, commercial or another active use along the street edge to separate the facility from the street and to add activity to the street.
- A combination of other methods of accomplishing this may be used, but should not dominate the facade of a structure. These include, but are not limited to:
 - Murals or public art
 - Landscaping
 - Product display cases



When feasible, a parking structure should be wrapped with retail, commercial or another active use along the street edge to separate the facility from the street and to add activity to the street.



Respect the regular window pattern and other architectural elements of adjacent buildings.



The parking structure reflects a visually attractive edge with recessed areas that contain landscaping and creative screens. Note these conceptually reflect storefront elements.

2.21 A parking structure should be compatible with traditional buildings in the surrounding area.

- Respect the regular window pattern and other architectural elements of adjacent buildings.
- Maintain the alignments and rhythms of architectural elements as seen along the street.
- Express the traditional widths of buildings in the area.
- Continue the use of similar building materials.
- Avoid multiple curb cuts. These complicate turning movements and disrupt the sidewalk.



A parking structure should be compatible with traditional buildings in the surrounding area. Maintain the alignments and rhythms of architectural elements as seen along the street and express the traditional widths of buildings in the area.

Buffers

Policy:

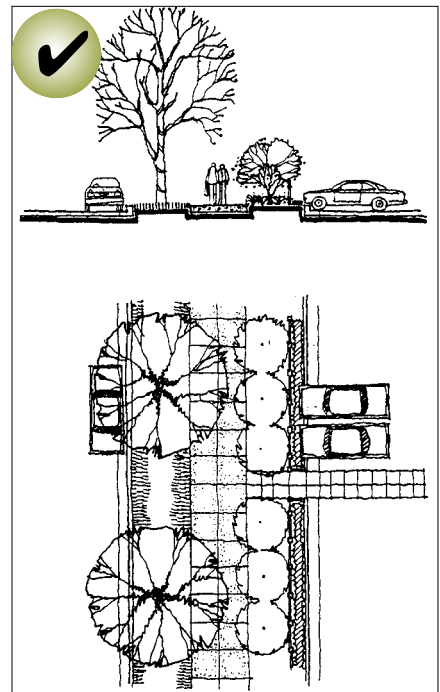
When site development, such as parking, storage and equipment areas, creates an unavoidable negative visual impact on abutting properties or to the public way, it should be mitigated with landscaping that may buffer or screen it. The landscape design should complement the existing natural character and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

Note that these guidelines supplement the city's design standards, that define the minimum amounts of land area to be landscaped and of plant units to be used.

Guideline:

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

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



Site Lighting

Policy:

Standards for outdoor lighting are provided in the city's design standards. This section addresses some of the qualitative aspects of site lighting design that should also be addressed.

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

Guideline:

2.23 Shield lighting to prevent off-site glare.

- Light fixtures should incorporate cut-off shields to direct light downward.
- Luminaires (lamps) shall not be visible from adjacent streets or properties.



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



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

Service Areas

Policy:

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

Guidelines:

2.24 Orient service entrances, waste disposal areas and other similar uses toward service lanes and away from major streets.

- Screen service entrances with walls, fences or planting.
- When it will be visible from a public way, a service area screen should be in character with the building and site it serves.
- Locate areas for outdoor storage, truck parking, trash collection or compaction loading, or other such uses so as not to be visible from abutting streets.

2.25 Position service areas to minimize conflicts with other abutting uses.

- Minimize noise impacts by locating sources of offensive sounds away from other uses.
- Use an alley system to locate service areas, when feasible.

Mechanical Equipment

Policy:

Utility connection boxes, external fire connections, telecommunication devices, cables, conduits, satellite dishes, HVAC equipment and fans may affect the character of an area. These devices shall be screened from public view to avoid negative effects on historic resources.

Guidelines:

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

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

2.27 Minimize the visual impacts of utility connections.

- Locate utility connections on secondary walls when feasible.

Awnings and Canopies

Policy:

Traditionally, awnings and canopies were noteworthy features of buildings in the downtown core, and their continued use is encouraged. These elements are simple in detail, and they reflect the character of the buildings to which they are attached like commercial, warehouse or transitional building types.



Arched canopies placed within rectangular openings are inappropriate. A more subdued color scheme would also be more appropriate.



Fixed metal canopies may be appropriate for certain building styles.



An awning or canopy should fit in the opening of the building.



Mount an awning or canopy to accentuate character-defining features.



Guidelines:

2.28 A fabric awning is encouraged.

- Historically, fabric awnings are what were most commonly found in Dubuque's downtown area.
- Operable awnings are appropriate.

2.29 A fixed metal canopy may be considered.

- Appropriate supporting mechanisms are wall mounted brackets and chains.

2.30 The awning and canopy should be in character with the building and streetscape.

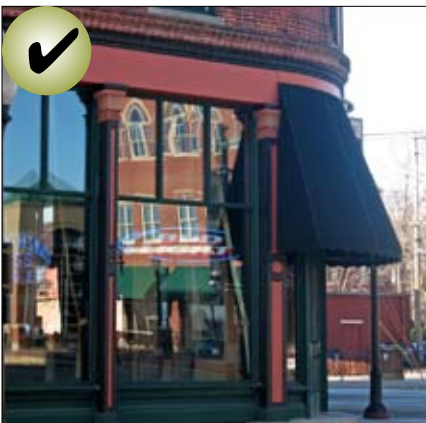
- Mount an awning or canopy to accentuate character-defining features. The awning or canopy should fit in the opening of the buildings.
- Use colors that are compatible with the overall color scheme of the facade. Solid colors are encouraged.
- Simple shed shapes are appropriate for rectangular openings. Odd shapes, bullnose awnings and bubble awnings are inappropriate.
- Internal illumination of an awning is inappropriate.



Wall mounted brackets are appropriate supporting mechanisms for fixed metal canopies.



300 block of Main, looking northwest. Note the use of awnings. (Center for Dubuque History, Photo KRK 2420)



Appropriate installation of an operable awning.



Appropriate installation of an operable awning.

Signs

Policy:

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

Sign Character

Policy:

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

Guideline:

2.31 Signs should be subordinate to the overall building composition.

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

Sign Materials

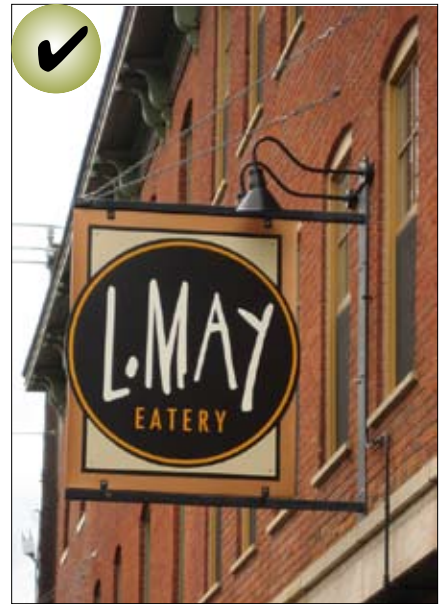
Policy:

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

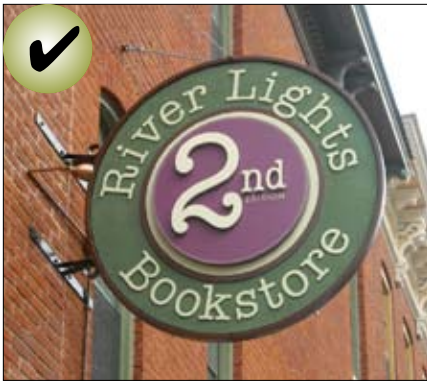
Guideline:

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

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



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



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

Sign Color

Policy:

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

Guideline:

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

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



Direct lighting at signage from an external, shielded lamp.

Sign Content

Policy:

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

Guideline:

2.34 A simple sign design is preferred.

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

Sign Lighting

Policy:

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

Guidelines:

2.35 Use shielded lighting source on a sign.

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

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

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

Sign Installation

Policy:

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

Guideline:

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

- Minimize the number of anchor points when feasible.



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

Appropriate Sign Types

Policy:

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

Canopy and Awnings Sign

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

Guideline:

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

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



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

Window Sign

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

Guideline:

2.39 Design a window sign to:

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



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



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



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



Locate small projecting signs near the business entrance, just above the door or to the side of it.

Wall Sign

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

Guidelines:

2.40 Flush mounted wall signs may be considered.

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

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

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

Projecting or Hanging Sign

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

Guidelines:

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

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

2.43 Projecting or blade signs may be considered.

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

Symbol Signs

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

Guideline:

2.44 Using a symbol for a sign is encouraged.

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

Directory Sign

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

Guideline:

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

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

Interpretive Sign

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

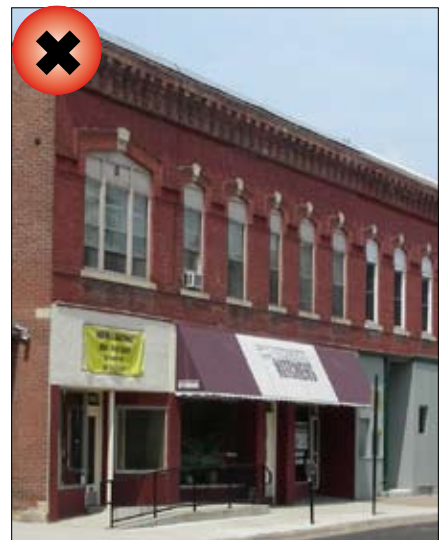
Guideline:

2.46 Design interpretive signs to have a consistent design character.

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



Consider a directory sign for larger buildings with numerous occupants.



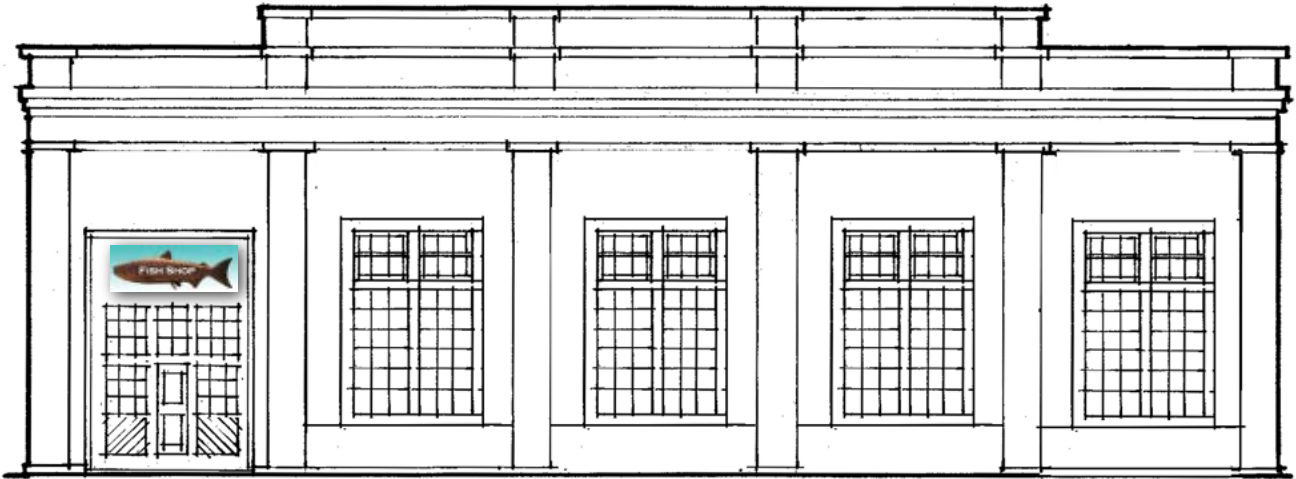
Examples of inappropriate signage.



Appropriate wall sign placement on a commercial building type.



Appropriate hanging sign placement on a residential building type.



Appropriate wall sign placement on a warehouse building type.

Public Art

Policy:

Streetscape art should be designed as an integral component of the streetscape plan. The artist should “customize” or reinterpret conventional features of a streetscape beautification design. For example, new waste receptacle design may be commissioned that would be unique to the area. Other forms of public art should be strategically located to serve as accents in the streetscape design, such as at gateways into the downtown or as focal points in the public parks and at civic buildings.

Guidelines:

2.47 The use of public art is encouraged.

- Consider locations such as gateways, bridge crossings, small plazas and points where views terminate at a public open space.
- Incorporate art into streetscapes or building elements that complement the context and/ or character of the building.
- Strategically place public art at civic facilities to serve as accents.

2.48 Public art should be compatible with the historic context of downtown.

- Art installation should not impede one's ability to interpret the historic character of downtown.

2.49 Locate public art such that the ability to perceive the character of historic buildings nearby is maintained.

- Placing a large sculpture in front of a historic building front, for example, is inappropriate.



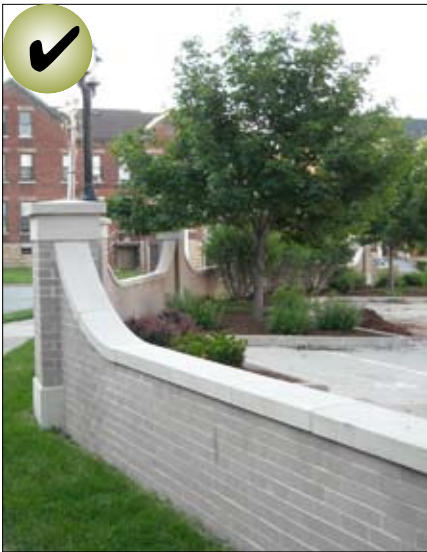
Appropriate location for public art.



Strategically place public art at civic facilities to serve as accents.



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



Consider the use of a low or decorative site wall as screen for the edge of the parking area. Materials should be compatible with those of nearby buildings.

Fences, Site Walls and Retaining Walls

Policy:

Fences, site walls and retaining walls are found throughout the study area. Fences were typically associated with residential lots. Site walls are typically associated with parking areas. Retaining walls are found on sloped sites and are associated with several building types.

Traditionally, front yard fences were relatively low in height and had a “transparent” character that allowed views into yards, providing interest to pedestrians. Solid plank wood fences were used occasionally along alley edges, but also were relatively low in height. A new or replacement fence should be similar in character with those used traditionally in the neighborhood. In addition, fences should relate in character to the principal structures on the lot.

Site wall materials should complement the traditional architectural materials.

In some areas, retaining walls are also found. They typically align along the edges of sidewalks, and help to establish a sense of visual continuity and should be maintained.

Guidelines:

2.50 A new fence should be in character with those seen traditionally.

- A fence that defines the front yard is usually low to the ground and “transparent” in nature.
- Simple wire and wrought iron fences are appropriate materials.
- Chain link and solid “stockade “ fences are inappropriate.

2.51 A new site wall or retaining wall should be in character with those seen traditionally.

- A retaining wall that defines the sidewalk edge or is used in the front yard should not exceed 36 inches.
- Use materials that are similar to those used traditionally, such as cut rock and stone.

Chapter 3

Guidelines for New Commercial Building Types

This chapter provides design guidelines for new commercial building types. These new infill buildings would reflect many of the design features found within traditional commercial buildings. The guidelines also apply to new additions to non-historic commercial buildings. This section also applies to the commercial building portion of a transitional building type (See chapter 6).



Place the facade of the building at the property line.

Building Setbacks

Policy:

Buildings create a strong edge to the street because they are traditionally aligned on the front lot line and usually built out the full width of the parcel to the side lot lines. Although small gaps do occur between some structures, they are the exception. These characteristics are vitally important to the Main Street Historic District and in areas abutting the district where a street wall is a prominent feature.

Guidelines:

3.1 Reflect the traditional setbacks seen within the block.

- Place the facade of the building at the property line. This should only vary in very special circumstances.
- Locating entire building fronts behind the established storefront line is inappropriate.



New construction should align with nearby historic structures.



Facade heights of new buildings should fall within the established range of the block, and respect the traditional proportions of height to width.

Mass and Scale

Policy:

Building massing should fit with existing patterns, but need not directly copy them. Existing patterns and traditions in building massing include varied heights, articulated masses, visually interesting skylines and pedestrian-scaled street fronts. Building massing should continue to provide a variety of pedestrian-friendly scales and visually appealing masses. Buildings should not be monolithic in scale or greatly contrast with the existing scale in the area.

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

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

These features are some of the important characteristics of commercial building types and should be respected in all new construction.

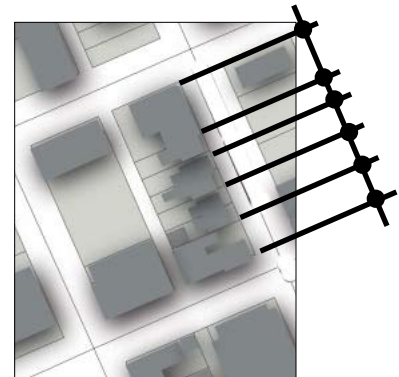
Guidelines:

3.2 Maintain the average perceived size of buildings at the sidewalk.

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



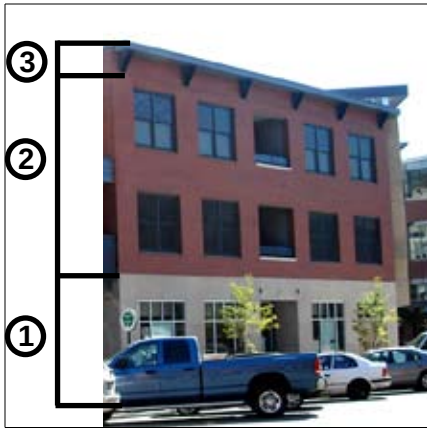
Floor-to-floor heights should appear similar to those of traditional buildings in the area.



3.3 Traditional spacing patterns created by the repetition of uniform building widths along streets should be maintained.

- New facade widths should reflect the established range of the building widths seen on the block.
- Where a building must exceed this width, use a change in design features to suggest the traditional building widths. Changes in facade material, window design, facade height or decorative details are examples of techniques that may be considered. These variations should be expressed through the structure such that the composition appears to be a collection of smaller building modules.

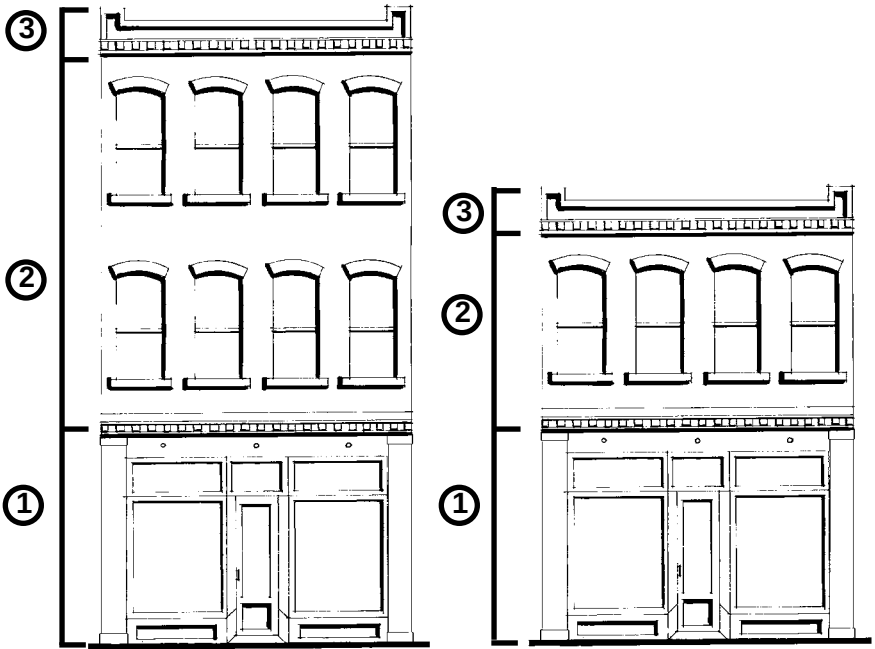
New facade widths should reflect the established range of the building widths seen on the block.



A new building should incorporate a base (1), middle (2) and cap (3).



Buildings should step down towards lower scaled neighbors.



These two building models incorporate basic building elements: (1) base, (2) middle and (3) cap.

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

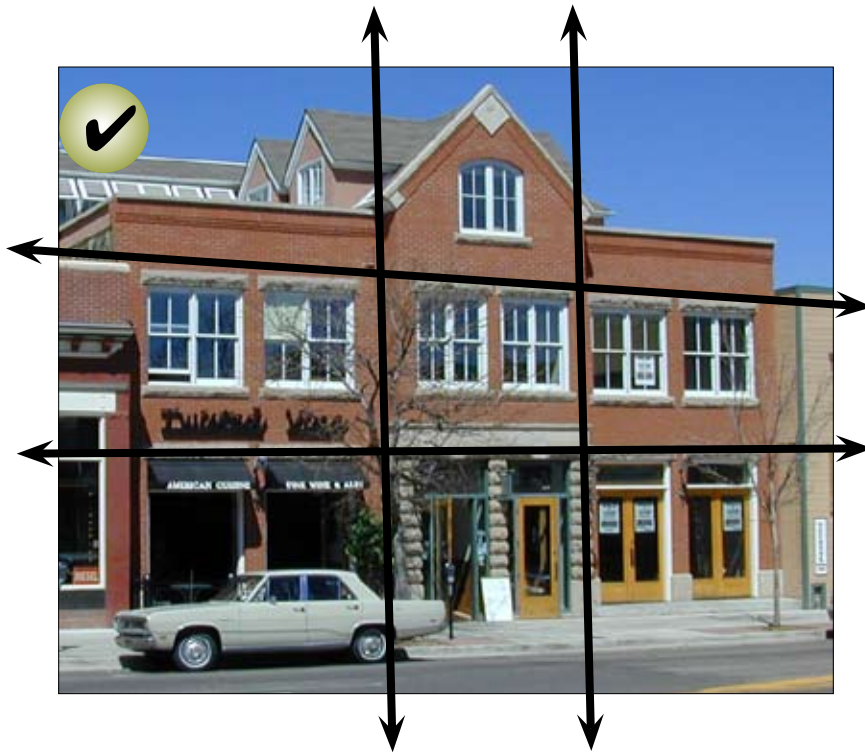
- Traditionally, buildings were composed of these three basic elements. Interpreting this tradition in new buildings will help reinforce the visual continuity of the area.

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

- Where permitted by the base zoning, towers and other taller structures should be located to minimize looming effects and shading of lower scaled neighbors.
- Buildings should step down towards lower scaled neighbors, including adjacent historic properties and districts.

3.6 Establish a sense of human scale in building designs.

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



Use vertical and horizontal articulation to break up large facades.



Rectangular forms should be dominant on commercial facades.

Building and Roof Form

Policy:

One of the most prominent unifying elements of the commercial area is the similarity in building form. Commercial buildings were simple rectangular solids, deeper than they were wide. This characteristic is important and should be continued in new projects.

Guidelines:

3.7 Rectangular forms should be dominant on commercial facades.

- Rectangular forms should be vertically oriented.
- The facade should appear as predominantly flat, with any decorative elements, and projecting or setback “articulations”, appearing to be subordinate to the dominant form.

3.8 Roof forms should be similar to those used traditionally.

- Flat roofs are appropriate.
- “Exotic” roof forms, such as A-frames and steep shed roofs are inappropriate.



Roof forms should be similar to those used traditionally.

Horizontal Alignment

Policy:

A strong alignment of horizontal elements exists along the street. Alignment is seen at the first floor level with moldings found at the top of display windows; at upper floor levels, alignment is found among cornices, window sills and headers. This alignment of horizontal features on building facades is one of the strongest characteristics of the street and should be preserved. It is important to note, however, that slight variations do occur, which add visual interest. Major deviations from these relationships, however, disrupt the visual continuity of the street and are to be avoided.

3.9 The general alignment of horizontal features on building fronts must be maintained.

- Typical elements that align include: window moldings, tops of display windows, cornices, copings and parapets at the tops of buildings.
- When large buildings are designed to appear as several buildings, there should be some slight variation in alignments between the horizontal facade elements.

3.10 Define the first and second floors of commercial type buildings with clearly distinguishable details.

- Changes in horizontal details and architectural panels may be used to help define the first and second floors.
- Changes in material, color, texture, pattern or wall plane may be used to help define the first and second floors.



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



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

Solid-to-void

Policy:

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

Guideline:

3.11 Use a ratio of solid-to-void (wall-to-window) that is similar to that found on traditional commercial structures.

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



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

New Storefront Character

Policy:

The street level floors of historic Dubuque commercial buildings are clearly distinguishable from the upper floors. First floors are predominantly fixed plate glass with a small percentage of opaque materials with recessed entries. Upper floors are the reverse—opaque materials dominate, and windows appear as smaller openings puncturing the solid walls. These windows are usually double-hung. The street level is generally taller than the upper floors. Storefronts of 12 to 14 feet high are typical, whereas second floors of 10 to 12 feet are typical. This typical storefront character should be maintained.

Guidelines:

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

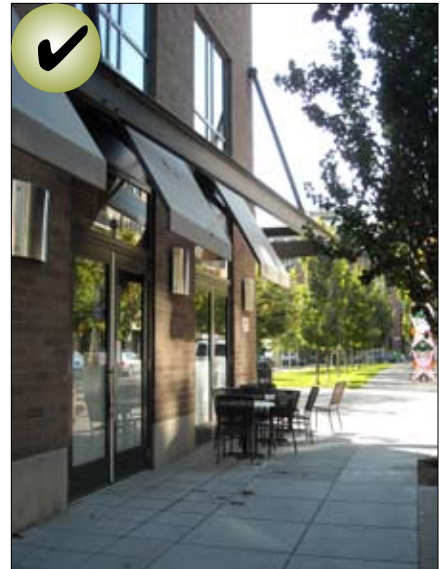
- Maintain the historic proportions of windows.
- Headers and sills of windows on new buildings should maintain the traditional placement relative to cornices and belt courses.

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

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



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



The typical storefront pattern is maintained on this new building.



The first floor of the primary facade should be predominantly transparent glass.

3.14 Maintain the pattern created by recessed entryways.

- Set the door back an adequate amount from the front facade to establish a distinct threshold for pedestrians. A recessed dimension of four feet is typical.
- Where entries are recessed, the building line at the sidewalk edge should be maintained by the upper floor(s).
- Use transoms over doorways to maintain the full vertical height of the storefront.
- Oversized (or undersized) interpretations are discouraged.



Maintain the pattern of recessed entries.

Chapter 4

Guidelines for New Residential Building Types

This chapter provides design guidelines for new residential buildings, including both single-family and urban residential types. Urban residential building types include multifamily structures such as apartment buildings and townhomes. These new infill buildings would reflect many of the design features found within traditional residential building types. The guidelines also apply to new additions to non-historic residential buildings. New residential style buildings could occur in a few locations where an existing enclave of these building types occur, as well as transition areas. This chapter also applies to the residential portion of a transitional building type.



In a traditional residential neighborhood the front yard should be maintained with planting material, and not covered with paving or large outdoor decks.

Building Setbacks

Policy:

Building setback within a typical residential context reflects a hierarchy of public and private space. It is a progression that begins at the street, which is the most public space, then proceeds through the front yard, which appears "semi-private," and ends at the front door, which is the "private" space. This sequence enhances the pedestrian environment and contributes to the character of a residential neighborhood; it should be maintained where it dominates the block.

Where the majority of the buildings align at the sidewalk edge, new infill buildings should maintain this alignment.

Guidelines:

4.1 Maintain the traditional neighborhood setback.

- In a traditional residential neighborhood, the front yard should be maintained with planting material and not covered with paving or large outdoor decks.
- Align buildings at the sidewalk in traditional urban settings.

4.2 Provide a walkway from the street to the building in residential settings.

- A walkway running from the street to the front porch provides unity to the streetscape. Where a walkway has been an element of the hierarchy, this should continue.

4.3 Clearly define the primary entrance by using a defined entry or a front porch in townhomes and single-family residential buildings.

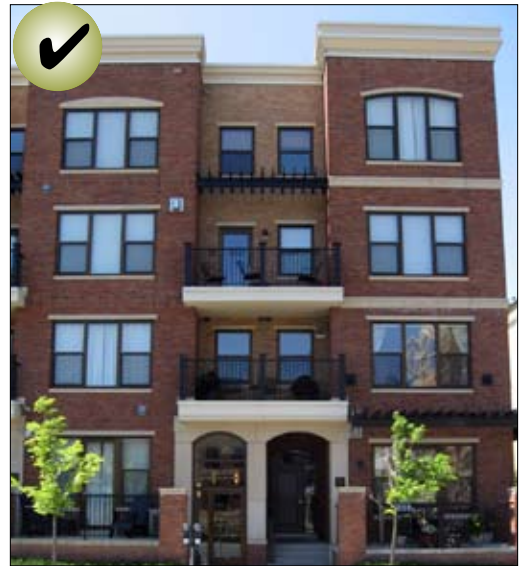
- The porch should be "functional," in that it is used as a means of access to the entry.

4.4 Orient a front porch or covered landing to the street.

- While the porch serves as a transition area from the street to the building, it is also an essential element of the streetscape. It provides human scale to the building, offers interest to pedestrians, and is a catalyst for personal interaction.
- This should not be interpreted to exclude side porches.



Traditional Building.



Building appropriately reflects traditional building elements.



Traditional Building.



Building appropriately reflects traditional building elements.

Mass and Scale

Policy:

Building massing should fit with existing patterns, but need not directly copy them. Existing patterns and traditions in building massing include varied heights, articulated masses and pedestrian-scaled entryways. Building massing should continue to provide a variety of pedestrian-friendly scales and visually appealing masses. Buildings should not be monolithic in scale or greatly contrast with the existing scale in the area.

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

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

These features should be respected in all new construction.

Guidelines:

4.5 Construct a new building to be similar in mass and scale to traditional buildings in the neighborhood.

- Traditional features that convey a human scale should be used.
- Use building materials of traditional dimensions. The use of brick is encouraged.
- Include horizontal elements in the design of residential buildings. For example, porches, balconies and eaves should be used to reflect the articulation of buildings in predominantly residential areas.
- Use architectural details to create visual interest and convey a three dimensional facade.



The original block in this image was a mix of low-scale retail and residential building types. The fabric of the established context is negatively impacted by the new large-scale retail building.



On larger structures, subdivide larger masses into smaller “modules” similar in size to traditional buildings in the neighborhood.

4.6 On larger structures, subdivide larger masses into smaller “modules” that are similar in size to traditional buildings in the neighborhood.

- Other subordinate modules may be attached to the primary building form.

4.7 The front wall of a new structure should be similar in height to traditional buildings in the neighborhood.

- The primary plane of the front should not appear taller than those in the neighborhood.

4.8 A facade should appear similar in dimension to traditional buildings in the neighborhood.

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



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

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

- Where permitted by the base zoning, taller structures should be located to minimize looming effects and shading of lower scaled neighbors.
- Buildings should step down towards lower scaled neighbors, including adjacent historic properties and districts.

Building and Roof Form

Policy:

In most neighborhoods, a similarity of building and roof form also contributes to a sense of visual continuity. In order to maintain this sense of visual continuity, a new building should have basic building and roof form similar to those seen traditionally.

Guideline:

4.10 Use building and roof forms similar to those seen traditionally on the block.

- Exotic and shed roof forms are inappropriate on primary structures.
- Flat roofs are appropriate in the urban commercial areas and sloped roof are appropriate in transition areas. (Also see Chapter 6).



The facade should reflect traditional solid-to-void ratios.



Large openings are inappropriate.

Solid-to-void

Policy:

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

Guideline:

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

- Large surfaces of glass are inappropriate.

Secondary Structures

Policy:

Secondary structures are traditionally subordinate in scale and character to a primary structure and are typically located to the rear of the lot. They are primarily used for parking garages and storage. While structures in the rear generally have little impact on the character of the street, they do have an impact on the character of the alley and the neighbors to the rear. This character should be maintained.

Guidelines:

4.12 A new secondary structure should be subordinate in height to those buildings seen traditionally along the street front.

- Secondary structures no more than one-and-one-half stories in height are preferred.

4.13 Locate secondary buildings to the rear of the lot.

- Locating a secondary structure to the side of the primary structure, but set back significantly from the front wall plane, is also appropriate.
- A secondary structure should be oriented similar to those seen traditionally along the alley, where they are available.

4.14 Locate a garage such that its visual impacts will be minimized.

- Garages should be located off an alley where possible.
- On through lots where a garage must be accessed from the street, set it back from the front wall plane when feasible.

Chapter 5

Guidelines for New Warehouse Building Types

This chapter provides design guidelines to develop new warehouse building types. These new infill buildings would reflect many of the design features found within traditional warehouse buildings. The guidelines also apply to additions to non-historic warehouse building types.

Building Setbacks

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

In many cases, warehouse buildings are aligned along their front sides. Reflecting this siting pattern is encouraged.

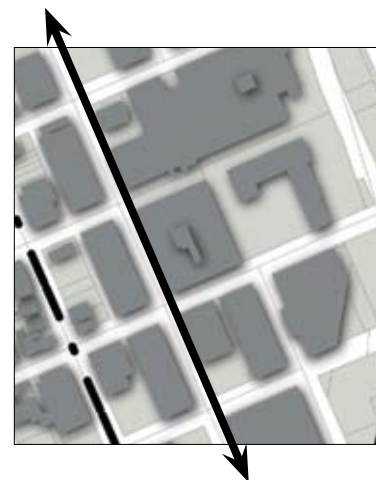
Policy:

Warehouse buildings create a strong edge to the street because they traditionally aligned on the front lot line and were usually built out to the full width of the parcel. These characteristics are vitally important to the warehouse area.

Guidelines:

5.1 Maintain the uniform alignment of the facade.

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



Continue to align building fronts at the street edge.



Mass and Scale

Policy:

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

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

Contemporary interpretations of traditional warehouse buildings are appropriate. In the above examples, the building form, industrial glass and materials combine to achieve appropriate infill buildings.

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

Some of the largest traditional warehouses included interesting fenestration which created visual interest, and is partially why the older industrial buildings are so visually appealing.

These features are some of the important characteristics of the warehouse area and should be respected in all new construction.

Guidelines:

5.2 Maintain the average perceived size of buildings at the sidewalk.

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

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

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

5.4 Establish a sense of human scale in building designs.

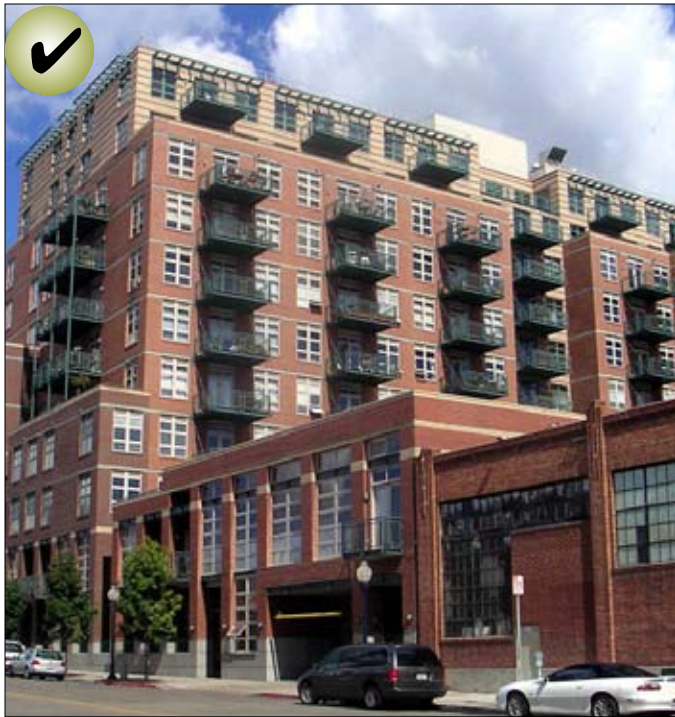
- Use vertical and horizontal articulation to break up large facades.
- Incorporate changes in color, texture and materials in building designs to help define human scale.
- Use architectural details that create visual interest and convey a three-dimensional facade.
- Use materials which help to convey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



Maintain the average perceived size of buildings at the sidewalk.



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



Maintain the traditional height of buildings seen along the street by setting back taller portions of buildings from the front facade.

Building and Roof Form

Policy:

One of the most prominent unifying elements of the warehouse area is the similarity in building form. Warehouse buildings were simple rectangular solids. This characteristic is important and should be continued in new projects.

Simple rectangular forms are predominant. New buildings should reflect the monolithic forms of traditional buildings and the elements that provide a human scale to the buildings.

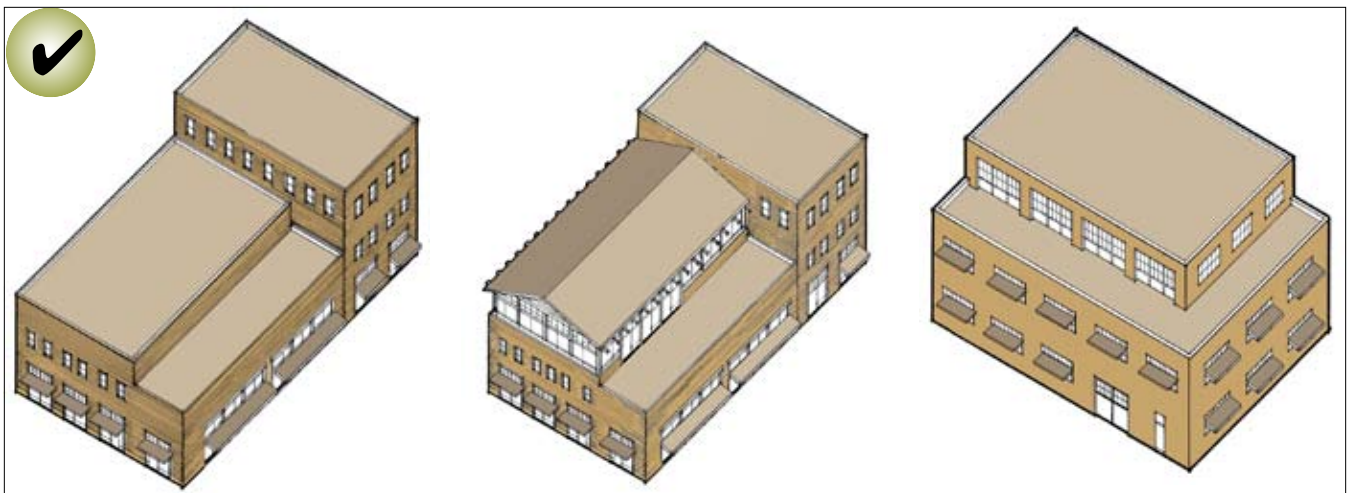
Guidelines:

5.5 The primary warehouse building form should appear similar to those seen traditionally.

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

5.6 Roof forms should be similar to those used traditionally.

- Flat roofs are appropriate.
- “Exotic” roof forms, including mansards, are inappropriate.



Simple rectangular building forms are appropriate.

Horizontal Alignment

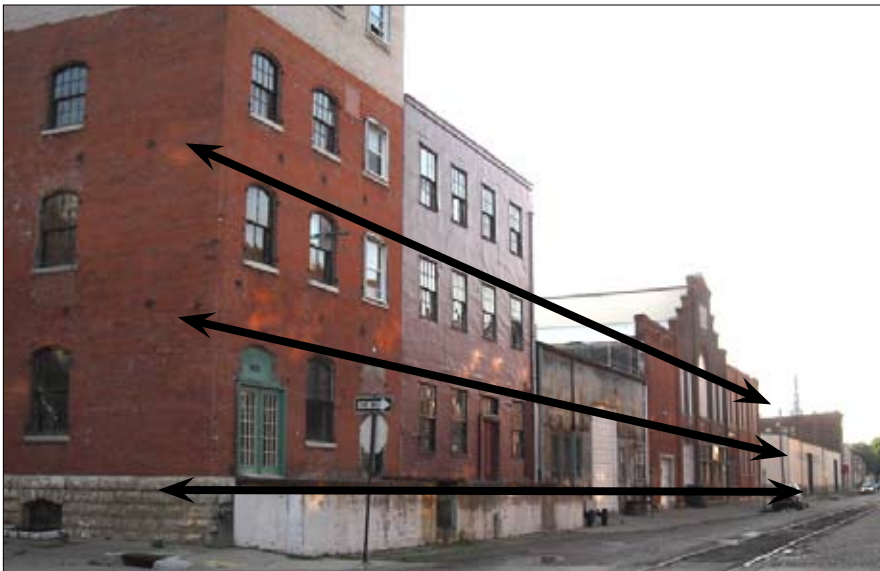
Policy:

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

Guidelines:

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

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



This alignment of horizontal features on building facades is one of the strongest characteristics of the street and should be maintained with new infill buildings.



Align building elements such as window moldings, cornices, copings and parapets at the tops of buildings.

Solid-to-void

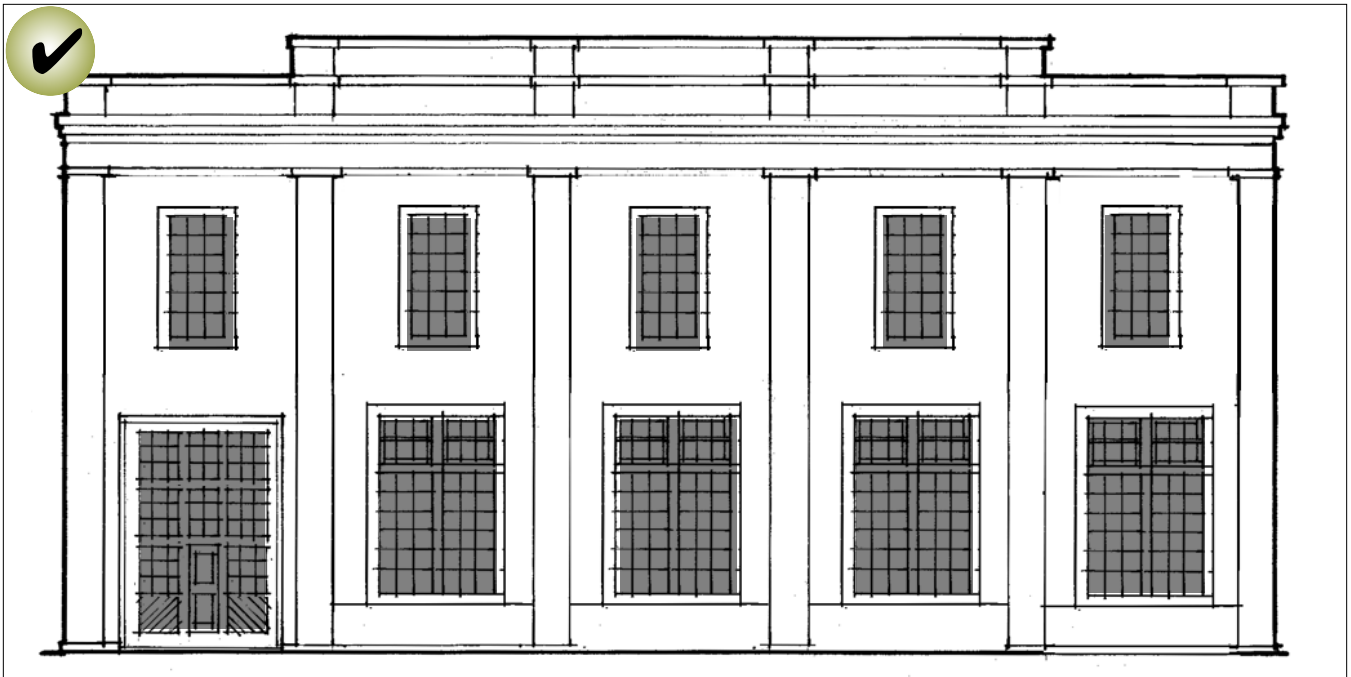
Policy:

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

Guidelines:

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

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



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

New Facade Character

Policy:

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

Guidelines:

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

- Maintain the historic proportions of windows.
- Headers and sills of windows on new buildings should maintain the traditional placement relative to cornices and belt courses.

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

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



The street level floors of historic Dubuque warehouse buildings are clearly distinguishable from the upper floors.

The large first floor windows allowed additional light into the ground floor space and the operable doors allowed for loading and unloading of goods. Reinterpreting these building patterns in new construction is appropriate.

5.11 Maintain the pattern created by entryways.

- Set the door back from the front facade an adequate amount to establish a distinct threshold for pedestrians.
- The use of transoms over doorways and service entries to maintain the pattern created by entryways is appropriate.
- Undersized interpretations are discouraged.



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

Chapter 6

Guidelines for New Transitional Building Types

This chapter discusses the guidelines for new transitional building types. A transitional building type is defined as a building that combines residential and commercial building types. This building type would be an appropriate infill in areas where a neighborhood context transitions from commercial to residential buildings. When providing these types of structures one should also follow the residential and commercial building type design guidelines to address specific elements such as storefronts, window patterns and porches.



An appropriate new transitional building type is shown here. The building reflects commercial building components with a residential use.

Building Setback

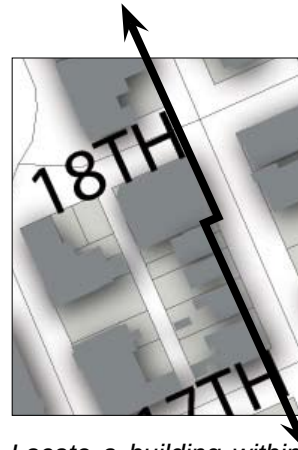
Policy:

When designing for a residential context, set the building back to align with others on the street. When designing in a commercial context, align the building at the sidewalk edge. (See also Chapter 3 and Chapter 4)

Guideline:

6.1 Reflect the traditional setbacks seen within the block.

- Locate a building's face within the range of setbacks seen within the block. In mixed-use areas, larger-scaled commercial buildings typically anchored the corners.



Locate a building within the range of setbacks seen within the block.



Mass and scale is an important design issue for a mixed-use building.

Mass and Scale

Policy:

The mass and scale of a mixed-use building is an important design issue to consider. New construction should not be so dramatically greater in scale than the established context that the visual continuity of the neighborhood would be compromised.

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

To ensure that human scale is achieved in new development, it is important to focus design attention on aspects most directly experienced by pedestrians, such as the scale of buildings and architectural details at the street level.

Guidelines:

6.2 Construct a new building to be similar in mass and scale to traditional buildings in the neighborhood.

- Traditional features that convey a human scale should also be used. Consider these techniques:
 - Use building materials that are of traditional dimensions.
 - Use vertical and horizontal elements
 - On residential portions provide a one-story porch that is similar to those seen traditionally.



On the front wall of a new structure the massing should be similar to traditional buildings in the area.

6.3 On larger structures, subdivide larger masses into smaller “modules” that are similar in size to traditional buildings in the neighborhood.

- Other subordinate modules may be attached to the primary building form.

6.4 The front wall of a new structure should be similar in height to traditional buildings in the neighborhood.

- The primary plane of the front should not appear taller than those of typical historic structures on the block.

6.5 A facade should appear similar in dimension to traditional buildings in the neighborhood.

- An established range of commercial and residential building front widths exists. Where additional width is desired, it may be achieved with a setback or change in building plane.



On larger structures, subdivide larger masses into smaller “modules” that are similar in size to traditional buildings in the neighborhood.



A new building should have a basic roof form similar to those seen traditionally.

Roof Form

Policy:

In most neighborhoods, a similarity of roof form also contributes to a sense of visual continuity. In order to maintain this sense of visual continuity, a new building should have a basic roof form similar to those seen traditionally.

Guideline:

6.6 Use roof forms similar to those seen traditionally on the block.

- The primary ridge line of a residential structure should not exceed the typical maximum for the block.



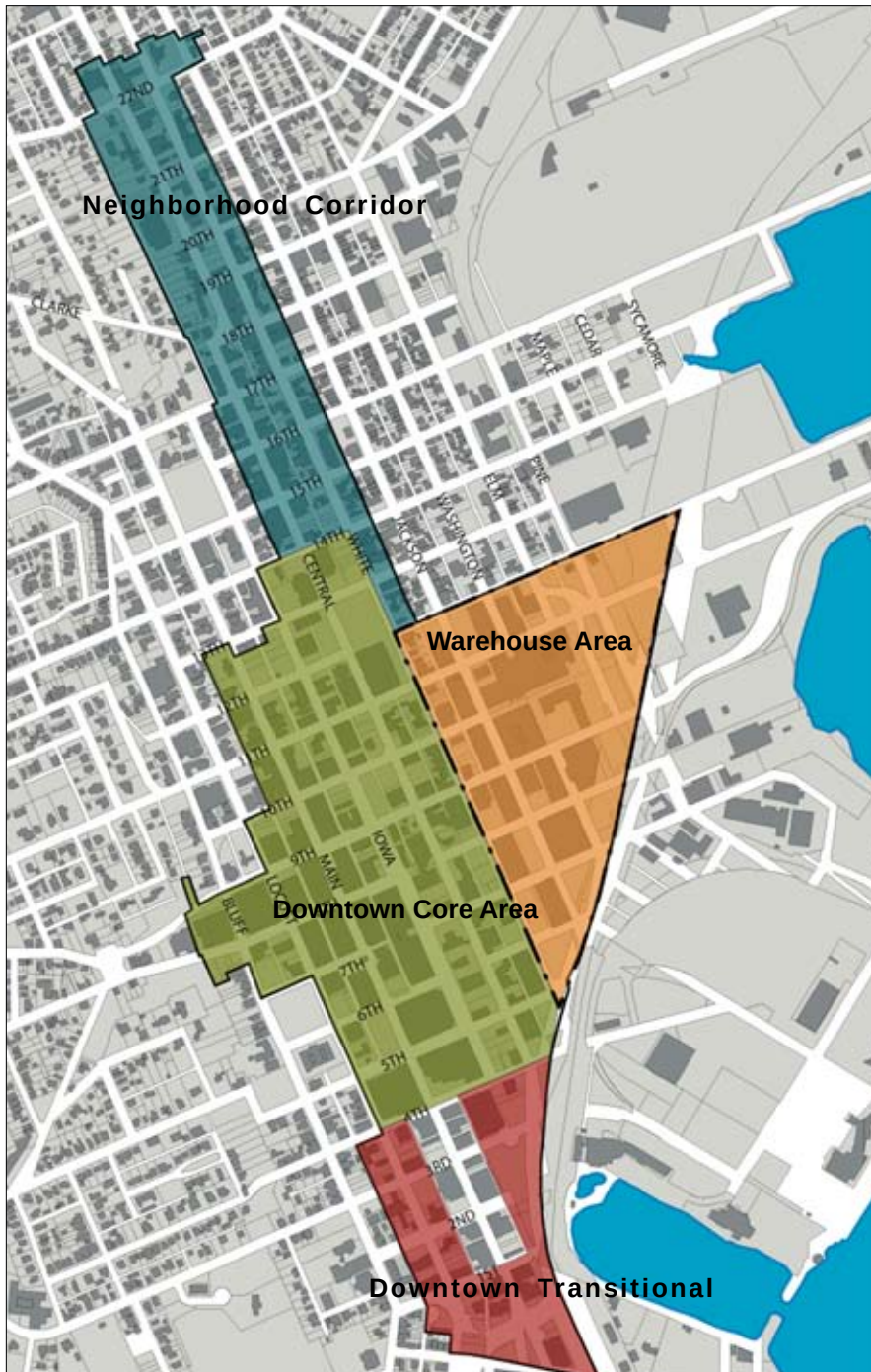
A similarity of roof forms in a neighborhood contributes to a sense of visual continuity.

Chapter 7

Character Area

Design Guidelines

This chapter includes brief character area descriptions. For each character area there are specific design guidelines for urban landscaping within that area.



The boundaries of the Downtown Dubuque character areas. The rectangular void in the downtown transitional area is the Old Main Historic Preservation District which has separate architectural guidelines already in place, therefore it is excluded from the Downtown Design Guidelines project area.



Downtown Core Area

Downtown Core

The downtown core area is in the heart of the city. The area is composed of virtually uninterrupted streetscape of commercial buildings along Main Street. The area stretches along a north-south axis. It contains many historic commercial and civic buildings that span a range of architectural styles.

A mix of scale, mass and use of buildings occur here. Many commercial and office buildings are located here, as well as the majority of the city's civic buildings. Buildings are primarily three-stories, with several multi-story buildings scattered throughout the area. The tallest of these are primarily located near Main Street. Buildings are set at the street edge, with moderate to wide sidewalks. Many of the structures in this area retain their historic integrity with regularly spaced storefronts and upper-story windows and considerable ornamental detail, such as cornices and belt courses, which lend a strong visual cohesion.

The downtown core is complemented by a distinct streetscape palette. Benches, paving patterns, planters and light fixtures are among the elements that should be continued throughout the core area. The introduction of "soft spaces" to the core area is encouraged. These will enhance connectivity and reinforce livability and community character.



Many commercial and office buildings are located here, as are the majority of the city's civic buildings.

Policy:

The character of the historic commercial and civic buildings, and the mix of scale, mass and use of buildings in the areas should be continued.

Guideline:

7.1 Maintain the established variety of building types.

- Commercial and mixed-use building types are appropriate in the downtown core area.



A mix of scale, mass and use of buildings occur in the downtown core area.

Urban Landscape

Policy:

The character of the streetscape is defined by an established palette of design elements and vegetation. These include simple black metal benches, acorn lights, trash receptacles, street trees (in some locations) and planters. Landscape buffers are also located where parking structures and lots have been set back from the street edge. These elements should be incorporated in development projects in the downtown core area. Encourage the use of green space downtown.

Guidelines:

7.2 Maintain the character of streetscape elements.

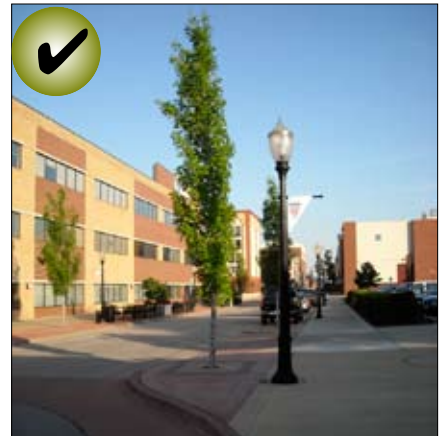
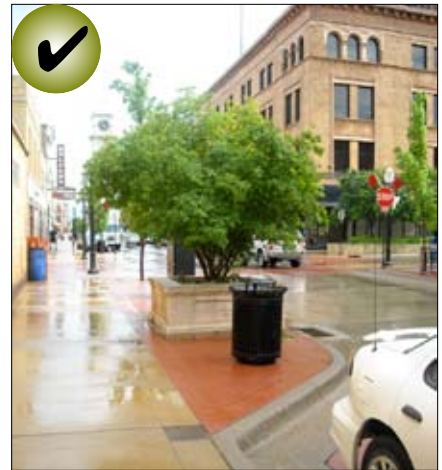
- Use streetscape furniture such as street lights, benches, trash receptacles and planters similar to those established in the area.

7.3 Continue the use of street trees and other vegetation.

- Mature trees contribute to the quality of the pedestrian experience and should be preserved.
- When an existing street tree dies, it should be replaced.
- A new development should include street trees where they do not already exist.
- Where street trees are not feasible, consider the use of other vegetation such as planting strips and hanging planters.

7.4 Encourage public parks and green space downtown.

- Appropriate green space includes planters, street trees, parks, planting strip and landscape buffers.



The character of the streetscape is defined by an established palette of design elements, including simple black metal benches, acorn lights and trash receptacles, as well as scattered street trees and planters.



Downtown Transitional Area

Downtown Transitional

The downtown transitional area is the southern entry into downtown. The area consists primarily of two and three-story buildings, which are a mix of traditional buildings and newer, commercial infill development. The majority of the infill commercial buildings are located along Locust Street. A large portion of buildings in this area are not historic; however, the vast majority of them are adjacent to either a historic structure or district. The streetscape is a mix of setbacks, with traditional buildings at the street front and newer infill set back from the street. Both attached sidewalks and sidewalks separated from the street by a small planting strip occur. Planting strips and wayfinding signs enhance both vehicular and pedestrian experiences throughout the area. This area is identified as the southern gateway into the downtown area and should be celebrated. New contemporary commercial infill buildings are appropriate.

The rectangular void in the downtown transitional area is the Old Main Historic Preservation District which has separate architectural guidelines already in place; therefore, it is excluded from the Downtown Design Guidelines project area.

Policy:

The mix of building types and styles in the areas should be continued.

Guideline:

7.5 Maintain the established variety of building types.

- Commercial, residential and mixed-use building types are appropriate in the downtown transitional area.



Both attached sidewalks and sidewalks separated from the street by a small planting strip, occur in the downtown transitional neighborhood.



The majority of infill commercial-strip buildings are located along Locust Street.

Urban Landscape

Policy:

Streetscape and landscape elements should complement the urban commercial setting and its role as the entrance to downtown. Planting strips and street trees should be used in development projects in the downtown transitional area where sidewalks are set back from the street and where buildings are set back from the sidewalk.

Guidelines:

7.6 Minimize building setbacks.

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

7.7 Use street trees and other vegetation.

- Mature trees contribute to the quality of the pedestrian experience and should be provided where they do not already exist.
- Where street trees are not feasible, consider the use of other vegetation such as planting strips and hanging planters.



Promote the use of landscape buffers.



Mature trees contribute to the quality of the pedestrian experience and should be provided where they do not already exist.



Warehouse Area

Warehouse

The warehouse area is located between the downtown core and the waterfront. Minimal diversity of buildings occurs here. Typically, brick structures between three and four stories in height denominate. The majority of these span the entirety of a block, with a few buildings of narrower width scattered between them. The majority of the area is built up, with few open sites for infill; however, there is strong potential for adaptive reuse of the many warehouse buildings.

Policy:

The scale and industrial character of buildings in the area should be continued.

Guideline:

7.8 Maintain the industrial building character of the area.

- The warehouse building type is appropriate in the warehouse area.



Warehouse buildings are typically brick structures between three and four stories in height.



Maintain the industrial building character of the area.



The majority of buildings span the width of a block.

Urban Landscape

Policy:

Typical components of the warehouse area urban landscape include narrow attached sidewalks with minimal vegetation or street lighting. The streets here were traditionally brick paved, with rail lines down the center. While many of these features have been removed, several streets still retain their original brick pavers and rail lines. As infrastructure improvements are made and redevelopment in the warehouse area occurs, it will be important to increase the pedestrian appeal of the area. New developments should include streetscape improvements such as landscaping, lighting and street furniture that reflect the industrial character.

Guidelines:

7.9 Minimize building setbacks.

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

7.10 Increase the pedestrian appeal of the area.

- Use streetscape features, including street lights, benches, trash receptacles and planters of a consistent design, which complement the warehouse character.

7.11 Provide street vegetation.

- Mature trees contribute to the quality of the pedestrian experience and could be provided as an accent.
- Where street trees are not feasible, consider the use of other vegetation such as planting strips, hanging planters or vines.



Consider the use of hanging planters or vines as urban landscape elements on a warehouse.



New contemporary interpretations of warehouse building are encouraged.



Streetscape features and paving treatments should complement the industrial character.



Neighborhood Corridor Area



The White Street corridor is dominantly residential building types with occasional commercial and mixed-use buildings mixed in.

Neighborhood Corridor

The neighborhood corridor area has a strong neighborhood feel and retains a high level of its historic character. It contains a mix of small commercial mixed-use buildings and single and multi-family residential buildings. This mix occurs throughout the area. However, the corridor along Central Avenue is more dominantly mixed-use buildings. The corridor along White Street is more dominated by residential building types. Typically, buildings are between two and three stories in height. There are many opportunity sites for infill development throughout the area.

Policy:

The mix of uses and the historic character of the areas should be maintained.

Guideline:

7.12 Maintain the established variety of building types.

- Residential and mixed-use building types are appropriate in the neighborhood corridor area.



The Central Avenue corridor is dominantly mixed-use building types with occasional residential buildings mixed in.



There are many opportunity sites for infill development throughout the area.

Urban Landscape

Policy:

Commercial storefronts and small residential yards line the street, giving the area a strong pedestrian scale and character. The streetscape varies between commercial storefronts set at the property line with attached sidewalks, and residential buildings with small setbacks and detached sidewalks with planting strips and street trees. This pattern should be continued.

Guidelines:

7.13 Maintain the character of streetscape elements.

- Use streetscape features, including street lights, benches, trash receptacles and planters of a consistent design, which complement the existing streetscape character.

7.14 Continue the use of street trees and other vegetation.

- Mature trees contribute to the quality of the pedestrian experience and should be preserved.
- When an existing street tree dies, it should be replaced.
- A new development should include street trees where they do not already exist.
- Where street trees are not feasible, consider the use of other vegetation such as planting strips and hanging planters.



Small residential yards combine with commercial storefronts to give the area a strong pedestrian scale and character.



Mature trees contribute to the quality of the pedestrian experience and should be preserved.

Appendix A

The Secretary of the Interior's Standards for the Treatment of Historic Buildings

It is the intent of this document to be compatible with *The Secretary of the Interior's Standards for the Treatment of Historic Properties.*, while expanding on the basic rehabilitation principles as they apply in Dubuque. (See Appendix A)

The Secretary's Standards for Rehabilitation state that:

1. A property shall be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces, and spatial relationships.
2. The historic character of a property shall be retained and preserved. The removal of distinctive materials or alteration of features, spaces, and spatial relationships that characterize a property shall be avoided.
3. Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties, shall not be undertaken.
4. Changes to a property that have acquired historic significance in their own right shall be retained and preserved.
5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property shall be preserved.
6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and, where possible, materials. Replacement of missing features shall be substantiated by documentary and physical evidence.
7. Chemical or physical treatments, if appropriate, shall be undertaken using the gentlest means possible. Treatments that cause damage to historic materials shall not be used.

8. Archeological resources shall be protected and preserved in place. If such resources must be disturbed, mitigation measures shall be undertaken.
9. New additions, exterior alterations, or related new construction shall not destroy historic materials, features, and spatial relationships that characterize the property. The new work shall be differentiated from the old and shall be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.
10. New additions and adjacent or related new construction 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.

Design for alterations and additions to existing properties should not be discouraged when such alterations and additions do not destroy significant historical, architectural or cultural material. Such design should be compatible with the size, scale, color, material and character of the property, neighborhood and environment.

The Secretary of the Interior's Standards for the Treatment of Historic Buildings can be found on the National Park Service website or www.nps.gov/hps/tps/standguide

Appendix B

Preservation Briefs & Tech Notes

(<http://www.nps.gov/history/hps/freepubs.htm>)

The Cultural Resources Department of the National Park Service, in the U.S. Department of the Interior has published a series of technical reports regarding proper preservation techniques. This series, *Preservation Briefs and Preservation Tech Notes*, is a mainstay for many preservationists in the field. When considering a preservation project on any historic property these resources should be sought out.

Preservation Briefs

Preservation Briefs 1: The Cleaning and Waterproof Coating of Masonry Buildings. Mack, Robert C. Washington, D.C.: U.S. Government Printing Office, 1975.

Preservation Briefs 2: Repointing Mortar Joints in Historic Brick. Mack, Robert C., de Teel Patterson Tiller and James S. Askins. Washington, D.C.: U.S. Government Printing Office, 1980.

Preservation Briefs 3: Conserving Energy in Historic Buildings. Baird, Smith M. Washington, D.C.: U.S. Government Printing Office, 1978.

Preservation Briefs 4: Roofing for Historic Buildings. Sweetser, Sarah M. Washington, D.C.: U.S. Government Printing Office, 1978.

Preservation Briefs 5: Preservation of Historic Adobe Buildings. U.S. Department of the Interior. Washington, D.C.: U.S. Government Printing Office, 1978.

Preservation Briefs 6: Dangers of Abrasive Cleaning to Historic Buildings. Grimmer, Anne E. Washington, D.C.: U.S. Government Printing Office, 1979.

Preservation Briefs 7: The Preservation of Historic Glazed Architectural Terra-Cotta. Tiller, de Teel Patterson. Washington, D.C.: U.S. Government Printing Office, 1979.

Preservation Briefs 8: Aluminum and Vinyl Siding on Historic Buildings. Myers, John H., revised by Gary L. Hume. Washington, D.C.: U.S. Government Printing Office, 1978.

Preservation Briefs 9: The Repair of Historic Wooden Windows. Myers, John H. Washington, D.C.: U.S. Government Printing Office, 1981.

Preservation Briefs 10: Exterior Paint Problems on Historic Woodwork. Weeks, Kay D. and David W. Look. Washington, D.C.: U.S. Government Printing Office, 1982.

Preservation Briefs 11: Rehabilitating Historic Storefronts. Jandl, H. Ward. Washington, D.C.: U.S. Government Printing Office.

Preservation Briefs 12: The Preservation of Historic Pigmented Structural Glass. U.S. Department of the Interior. Washington, D.C.: U.S. Government Printing Office, 1984.

Preservation Briefs 13: The Repair and Thermal Upgrading of Historic Steel Windows. Park, Sharon C. Washington, D.C.: U.S. Government Printing Office.

Preservation Briefs 14: New Exterior Additions to Historic Buildings: Preservation Concerns. Weeks, Kay D. Washington, D.C.: U.S. Government Printing Office, 1986.

Preservation Briefs 15: Preservation of Historic Concrete: Problems and General Approaches. Coney, William B. and Wiss, Janney, Elstner Associates, Inc. Washington, D.C.: U.S. Government Printing Office.

Preservation Briefs 16: The Use of Substitute Materials on Historic Building Exteriors. Park Sharon C. Washington, D.C.: U.S. Government Printing Office.

Preservation Briefs 17: Architectural Character: Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving Their Character. Nelson, Lee H. Washington, D.C.: U.S. Government Printing Office.

Preservation Briefs 18: Rehabilitating Interiors in Historic Buildings. Jandl, H. Ward. Washington, D.C.: U.S. Government Printing Office, 1988.

Preservation Briefs 19: The Repair and Replacement of Historic Wooden Shingle Roofs. Park Sharon C. Washington, D.C.: U.S. Government Printing Office.

Preservation Briefs 20: The Preservation of Historic Barns. Auer, Michael J. Washington, D.C.: U.S. Government Printing Office, 1989.

Preservation Briefs 21: Repairing Historic Flat Plaster—Walls and Ceilings. MacDonald, Marylee. Washington, D.C.: U.S. Government Printing Office, 1989.

Preservation Briefs 22: The Preservation and Repair of Historic Stucco. Grimmer, Anne. Washington, D.C.: U.S. Government Printing Office, 1990.

Preservation Briefs 23: Preserving Historic Ornamental Plaster. Flaherty, David. Washington, D.C.: U.S. Government Printing Office, 1990.

Preservation Briefs 24: Heating, Ventilating, and Cooling Historic Buildings: Problems and Recommended Approaches. Park, Sharon C. Washington, D.C.: U.S. Government Printing Office, 1991.

Preservation Briefs 25: The Preservation of Historic Signs. Auer, Michael J. Washington, D.C.: U.S. Government Printing Office, 1991.

Preservation Briefs 26: The Preservation and Repair of Historic Log Buildings. Bomberger, Bruce D. Washington, D.C.: U.S. Government Printing Office, 1991.

Preservation Briefs 27: The Maintenance and Repair of Architectural Cast Iron. Waite, John G. Washington, D.C.: U.S. Government Printing Office, 1991.

Preservation Briefs 28: Painting Historic Interiors. Chase, Sara B. Washington, D.C.: U.S. Government Printing Office, 1992.

Preservation Briefs 29: The Repair, Replacement, and Maintenance of Historic Slate Roofs. Levine, Jeffrey S. Washington, D.C.: U.S. Government Printing Office, 1992.

Preservation Briefs 30: The Preservation and Repair of Historic Clay Tile Roofs. Grimmer, Anne E. and Paul K. Williams. Washington, D.C.: U.S. Government Printing Office, 1992.

Preservation Briefs 31: Mothballing Historic Buildings. Park, Sharon C. Washington, D.C.: U.S. Government Printing Office, 1993.

Preservation Briefs 32: Making Historic Properties Accessible. Jester, Thomas C. and Sharon C. Park. Washington, D.C.: U.S. Government Printing Office, 1993.

Preservation Briefs 33: The Preservation and Repair of Historic Stained and Leaded Glass. Vogel, Neal A. and Rolf Achilles. Washington, D.C.: U.S. Government Printing Office, 1993.

Preservation Briefs 34: Applied Decoration for Historic Interiors: Preserving Composition Ornament. Thornton, Jonathan and William Adair. Washington, D.C.: U.S. Government Printing Office, 1994.

Preservation Briefs 35: Understanding Old Buildings: The Process of Architectural Investigation. McDonald, Travis C. Washington, D.C.: U.S. Government Printing Office, 1994.

Preservation Briefs 36: Protecting Cultural Landscapes: Planning, Treatment and Management of Historic Landscapes. Birnbaum, Charles A. Washington, D.C.: U.S. Government Printing Office, 1994.

Preservation Briefs 37: Appropriate Methods for Reducing Lead Paint Hazards in Historic Housing. Park, Sharon C. and Douglas Hicks. Washington, D.C.: U.S. Government Printing Office, 1995.

Preservation Briefs 38: Removing Graffiti from Historic Masonry. Weaver, Martin E. Washington, D.C.: U.S. Government Printing Office, 1995.

Preservation Briefs 39: Holding the Line: Controlling Unwanted Moisture in Historic Buildings. Park, Sharon C. Washington, D.C.: U.S. Government Printing Office, 1994.

Preservation Briefs 40: Preserving Historic Ceramic Tile Floors. Grimmer, Anne E. and Kimberly A. Konrad. Washington, D.C.: U.S. Government Printing Office, 1995.

Preservation Brief 41: The Seismic Retrofit of Historic Buildings. Look, David W., AIA, Terry Wong, P.E., and Sylvia Rose Augustus. Washington, D.C.: U.S. Government Printing Office, 1997.

Preservation Brief 42: The Maintenance, Repair and Replacement of Cast Stone. Piper, Richard. Washington, D.C.: U.S. Government Printing Office, 1995.

Preservation Brief 43: The Preparation and Use of Historic Structures Report. Slaton, Deborah. Washington, D.C.: U.S. Government Printing Office, 2004.

Preservation Brief 44: The Use of Awnings on Historic Buildings Repair, Replacement & New Design. Randl, Chad. Washington, D.C.: U.S. Government Printing Office, 2004.

Preservation Briefs 45: Preserving Historic Wooden Porches. Leeke, John and Aleca Sullivan. Washington, D.C.: U.S. Government Printing Office, 2006.

Preservation Briefs 46: The Preservation and Reuse of Historic Gas Stations. Randl, Chad. Washington, D.C.: U.S. Government Printing Office, 2006.

Preservation Brief 47: Maintaining the Exterior of Small and Medium Size Historic Buildings. Sharon Park, FAIA. Discusses the benefits of regular inspection, monitoring, and seasonal maintenance work for historic buildings. Provides guidance on maintenance treatments for historic building exteriors. 16 pages. 18 illustrations. 2006.

Preservation Tech Notes

Doors

No. 1: Historic Garage and Carriage Doors: Rehabilitation Solutions. Bonnie Halda, AIA. (1989)

Exterior Woodwork

No. 1: Proper Painting and Surface Preparation. Sharon Park, AIA. (1986)

No. 2: Paint Removal from Wood Siding. Alan O'Bright. (1986)

No. 3: Log Crown Repair and Selective Replacement Using Epoxy and Fiberglass Reinforcing Bars. Harrison Goodall. (1989)

No. 4: Protecting Woodwork Against Decay Using Borate Preservatives. Ron Sheetz and Charles Fisher. (1993)

Finishes

No. 1: Process-Painting Decals as a Substitute for Hand-Stencilled Ceiling Medallions. Sharon Park, FAIA. (1990)

Historic Glass

No. 1: Repair and Reproduction of Prismatic Glass Transoms. Chad Randl. (2002)

No. 2: Repair and Rehabilitation of Historic Sidewalk Vault Lights. Cas Stachelberg and Chad Randl (2003)

Historic Interior Spaces

No. 1: Preserving Historic Corridors in Open Office Plans. Christina Henry. (1985)

No. 2: Preserving Historic Office Building Corridors. Thomas Keohan. (1989)

No. 3: Preserving Historic Corridor Doors and Glazing in High-Rise Buildings. Chad Randl. (2001)

Masonry

No. 1: Substitute Materials: Replacing Deteriorated Serpentine Stone with Pre-Cast Concrete. Robert M. Powers. (1988)

No. 2: Stabilization and Repair of a Historic Terra Cotta Cornice. Jeffrey Levine and Donna Harris. (1991)

No. 3: Water Soak Cleaning of Limestone. Robert M. Powers. (1992)

No. 4: Non-destructive Evaluation Techniques for Masonry Construction. Marilyn E. Kaplan, Marie Ennis and Edmund P. Meade. (1997)

Mechanical Systems

No. 1: Replicating Historic Elevator Enclosures. Marilyn Kaplan, AIA. (1989)

Metals

- No. 1: Conserving Outdoor Bronze Sculpture. Dennis Montagna. (1989)
- No. 2: Restoring Metal Roof Cornices. Richard Pieper. (1990)
- No. 3: In-kind Replacement of Historic Stamped-Metal Exterior Siding. Rebecca A. Shiffer. (1991)
- No. 4: Rehabilitating a Historic Iron Bridge. Joseph P. Saldibar, III. (1997)
- No. 5: Rehabilitating a Historic Truss Bridge Using a Fiber-Reinforced Plastic Deck. Chad Randl (2003)
- No. 6: Repair and Reproduction of Metal Canopies and Marquees with Glass Pendants. Lauren Van Damme and Charles E. Fisher (2006)

Museum Collections

- No. 1: Museum Collection Storage in a Historic Building Using a Prefabricated Structure. Don Cumberland, Jr. (1985)
- No. 2: Reducing Visible and Ultraviolet Light Damage to Interior Wood Finishes. Ron Sheetz and Charles Fisher. (1990)

Site

- No. 1: Restoring Vine Coverage to Historic Buildings. Karen Day. (1991)

Temporary Protection

- No. 1: Temporary Protection of Historic Stairways. Charles Fisher. (1985)
- No. 2: Specifying Temporary Protection of Historic Interiors During Construction and Repair. Dale H. Frens. (1993)
- No. 3: Protecting A Historic Structure during Adjacent Construction. Chad Randl. (2001)

Windows

- No. 10: Temporary Window Vents in Unoccupied Historic Buildings. Charles Fisher and Thomas Vitanza. (1985)
- No. 11: Installing Insulating Glass in Existing Wooden Sash Incorporating the Historic Glass. Charles Fisher. (1985)
- No. 13: Aluminum Replacement Windows with Sealed Insulating Glass and Trapezoidal Muntin Grids. Charles Parrott. (1985)
- No. 17: Repair and Retrofitting Industrial Steel Windows. Robert M. Powers. (1989)
- No. 19: Repairing Steel Casement Windows. Chad Randl. (2002)
- No. 20: Aluminum Replacement Windows for Steel Projecting Units with True Divided Lights and Matching Profiles. Chad Randl. (2003)
- No. 21: Replacement Wood Sash Utilizing True Divided Lights and an Interior Piggyback Energy Panel. Charles E. Fisher. (2008)
- No. 22: Maintenance and Repair of Historic Aluminum Windows. Kaaren R. Staveteig. (2008)

Appendix C

Glossary of Terms

Alignment. The arrangement of objects along a straight line.

Appurtenances. An additional object added to a building; typically includes vents, exhausts hoods, air conditioning units, etc.

Asphalt Shingles. A type of roofing material composed of layers of saturated felt, cloth or paper, and coated with a tar, or asphalt substance, and granules.

Belt Course. A horizontal board across or around a building usually enhanced with decorative molding.

Board and Batten. Vertical plank siding with joints covered by narrow wood strips.

Bracket. A supporting member for a projecting element or shelf, sometimes in the shape of an inverted L and sometimes as a solid piece or a triangular truss. (figure 1)

Building. A resource created principally to shelter any form of human activity, such as a house.

Canopy. A rooflike projection or shelter that projects from the facade of a building over the sidewalk.

Clapboards. Narrow, horizontal, overlapping wooden boards, usually thicker along the bottom edge, that form the outer skin of the walls of many wood frame buildings. The horizontal lines of the overlaps generally are from four to six inches apart in older houses.

Composition Shingles. See asphalt shingles.

Coping. The protective uppermost course of a wall or parapet. (figure 2)

Cornice. The continuous projection at the top of a wall. The top course or molding of a wall when it serves as a crowning member. (figure 3)

Doorframe. The part of a door opening to which a door is hinged. A doorframe consists of two vertical members called *jamb*s and a horizontal top member called a *lintel* or *head*.

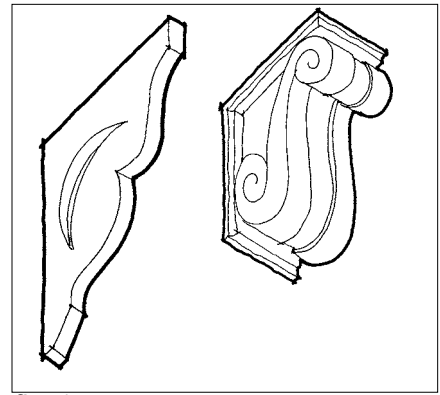


fig. 1

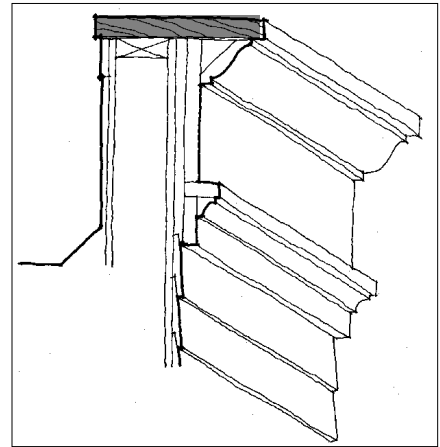


fig. 2

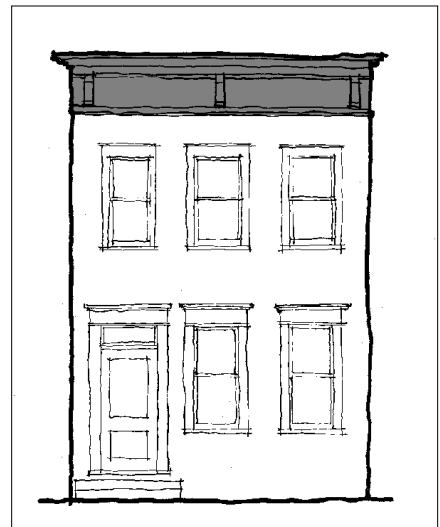


fig. 3

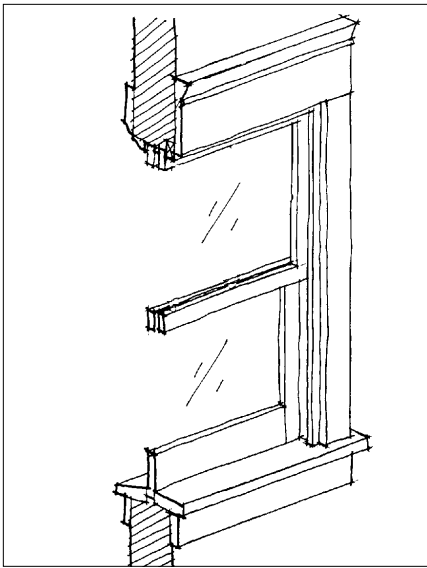


fig. 4

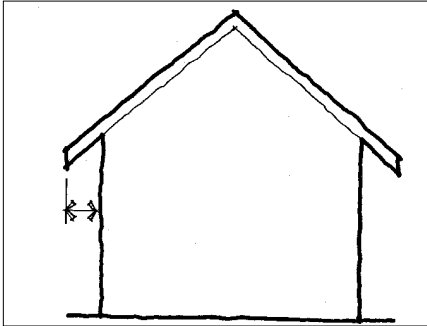


fig. 5

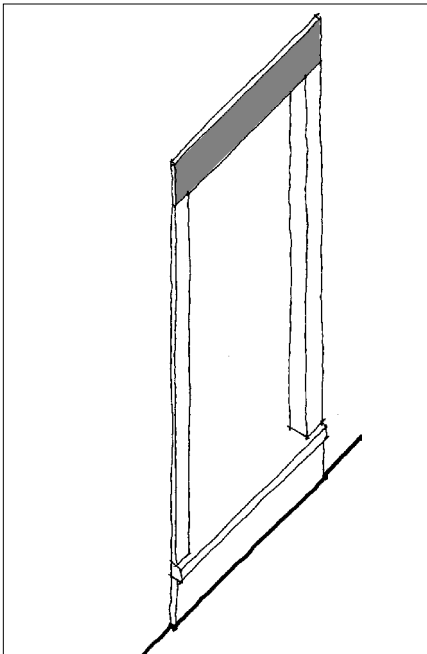


fig. 6

Double-Hung Window. A window with two sashes (the framework in which window panes are set), each moveable by a means of cords and weights. (figure 4)

Eave. The underside of a sloping roof projecting beyond the wall of a building. (figure 5)

Elevation. A mechanically accurate, “head-on” drawing of a face of a building or object, without any allowance for the effect of the laws of perspective. Any measurement on an elevation will be in a fixed proportion, or scale, to the corresponding measurement on the real building.

Facade. Front or principal face of a building, any side of a building that faces a street or other open space.

Fascia. A flat board with a vertical face that forms the trim along the edge of a flat roof, or along the horizontal, or “eaves,” sides of a pitched roof. The rain gutter is often mounted on it.

Fenestration. The arrangement of windows and other exterior openings on a building.

Form. The overall shape of a structure (i.e., most structures are rectangular in form).

Frame. A window component. See window parts.

Gable. The portion, above eave level, of an end wall of a building with a pitched or gambrel roof. In the case of a pitched roof this takes the form of a triangle. The term is also used sometimes to refer to the whole end wall.

Glazing. Fitting glass into windows and doors.

Head. The top horizontal member over a door or window opening. (figure 6)

Historic District. A geographically definable area of urban or rural character, possessing a significant concentration or continuity of site, building, structures or objects unified by past events or aesthetically by plan or physical development.

Historic Resource. A structure or streetscape that is unique to its period of significance and as such is to be wisely managed for the benefit of present and future generations.

In-Kind Replacement. To replace a feature of a building with materials of the same characteristics, such as material, texture, color, etc.

Integrity. A property retains its integrity, if a sufficient percentage of the structure dates from the period of significance. The majority of a building's structural system and materials should date from the period of significance and its character defining features also should remain intact. These may include architectural details, such as dormers and porches, ornamental brackets and moldings and materials, as well as the overall mass and form of the building.

Kickplate. Found beneath the display window. Sometimes called bulk-head panel. (figure 7)



fig. 7

Landmark. Any of the following which have a special historical, architectural, cultural, aesthetic or engineering interest or value of a historical nature:

1. An individual structure or portion thereof;
2. An integrated group of structures on a single lot;
3. A site, or portion thereof; or
4. Any combination thereof.

Lap Siding. See clapboards.

Mass. The physical size and bulk of a structure.

Masonry. Construction materials such as stone, brick, concrete block or tile.

Material. As related to the determination of "integrity" of a property, *material* refers to the physical elements that were combined or deposited in a particular pattern or configuration to form a historic resource.

Module. The appearance of a single facade plane, despite being part of a larger building. One large building can incorporate several building modules.

Molding. A decorative band or strip of material with a constant profile or section designed to cast interesting shadows. It is generally used in cornices and as trim around window and door openings. (figure 8)

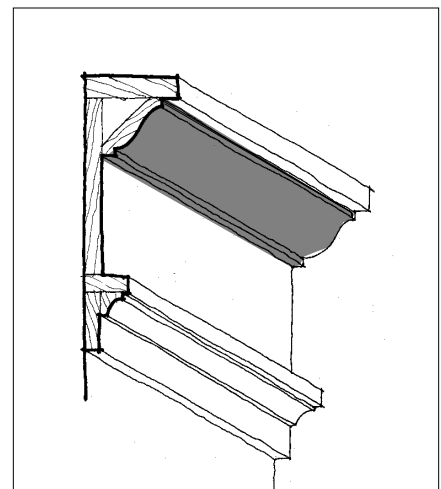


fig. 8

Muntin. A bar member supporting and separating panes of glass in a window or door.

Opaque Fence. A fence that one *cannot* see through.

Orientation. Generally, orientation refers to the manner in which a building relates to the street. The entrance to the building plays a large role in the orientation of a building; whereas, it should face the street.

Panel. A sunken or raised portion of a door with a frame-like border.

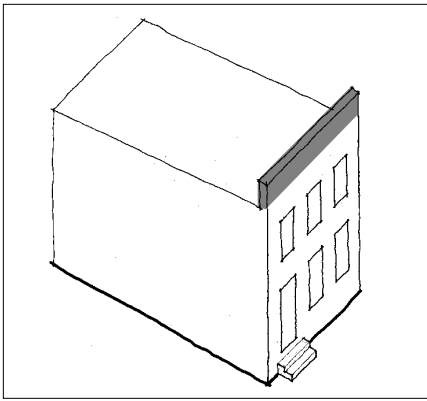


fig. 9

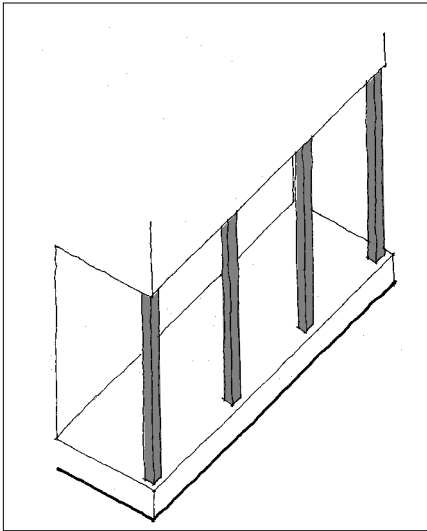


fig. 10

Parapet. An upward extension of a building wall above the roofline, sometimes ornamented and sometimes plain, used to give a building a greater feeling of height or a better sense of proportion. (figure 9)

Period of Significance. Span of time in which a property attained the significance.

Post. A piece of wood, metal, etc., usually long and square or cylindrical, set upright to support a building, sign, gate, etc.; pillar; pole. (figure 10)

Preservation. The act or process of applying measures to sustain the existing form, integrity and materials of a building or structure, and the existing form and vegetative cover of a site. It may include initial stabilization work, where necessary, as well as ongoing maintenance of the historic building materials.

Protection. The act or process of applying measures designed to affect the physical condition of a property by defending or guarding it from deterioration, or to cover or shield the property from danger of injury. In the case of buildings and structures, such treatment is generally of a temporary nature and anticipates future historic preservation treatment; in the case of archaeological sites, the protective measure may be temporary or permanent.

Reconstruction. The act or process of reproducing by new construction the exact form and detail of a vanished building, structure or object, or part thereof, as it appeared at a specific period of time.

Rehabilitation. The act or process of returning a property to a state of utility through repair or alteration which makes possible an efficient contemporary use while preserving those portions or features of the property which are significant to its historical, architectural and cultural value.

Renovation. The act or process of returning a property to a state of utility through repair or alteration which makes possible a contemporary use.

Restoration. The act or process of accurately recovering the form and details of a property and its setting as it appeared at a particular period of time by means of the removal of later work or by the replacement of missing earlier work.

Sash. See window parts.

Scale. The size of structure as it appears to the pedestrian.

Shape. The general outline of a building or its facade.

Side Light. A usually long fixed sash located beside a door or window; often found in pairs. (figure 11)

Siding. The narrow horizontal or vertical wood boards that form the outer face of the walls in a traditional wood frame house. Horizontal wood siding is also referred to as clapboards. The term “siding” is also more loosely used to describe any material that can be applied to the outside of a building as a finish.

Sill. The lowest horizontal member in a frame or opening for a window or door. Also, the lowest horizontal member in a framed wall or partition.

Size. The dimensions in height and width of a building’s face.

Stile. A vertical piece in a panel or frame, as of a door or window.

Stabilization. The fact or process of applying measures designed to reestablish a weather resistant enclosure and the structural stability of an unsafe or deteriorated property while maintaining the essential form as it exists at present.

Storefront. Exterior facade of a commercial building. Includes the following architectural elements: display window, transom, kickplate, entry, cornice molding, and upper story windows.

Streetscape. Generally, the streetscape refers to the character of the street, or how elements of the street form a cohesive environment.

Traditional. Based on or established by the history of the area.

Transom Window. A small window or series of panes above a door, or above a casement or double hung window.

Vernacular. This means that a building does not have details associated with a specific architectural style, but is a simple building with modest detailing and form. Historically, factors often influencing vernacular building were things such as local building materials, local climate and building forms used by successive generations.

Visual Continuity. A sense of unity or belonging together that elements of the built environment exhibit because of similarities among them.

Window Parts. The moving units of a window are known as *sashes* and move within the fixed frame. The *sash* may consist of one large *pane* of glass or may be subdivided into smaller panes by thin members called *muntins* or *glazing bars*. Sometimes in nineteenth-century houses windows are arranged side by side and divided by heavy vertical wood members called *mullions*.

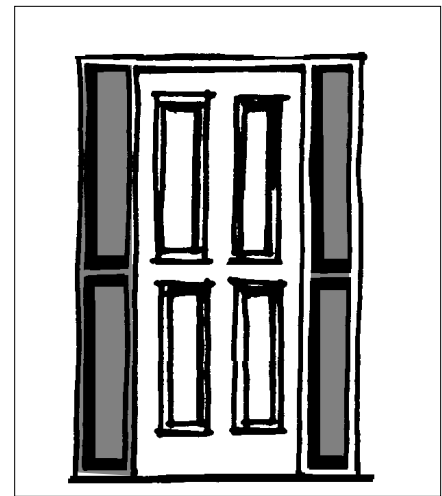


fig. 11

Appendix D

Financial Incentive Toolbox

Federal Historic Preservation Tax Incentives:

The Federal Historic Preservation Tax Incentives program is one of the Federal Government's most successful and cost-effective community revitalization programs. The Preservation Tax Incentives reward private investment in rehabilitating historic properties such as offices, rental housing, and retail stores. A tax credit differs from an income tax deduction. An income tax deduction lowers the amount of income subject to taxation. A tax credit, however, lowers the amount of tax owed. Tax credits are awarded for the certified rehabilitation of historic structures. For additional information and to learn about eligibility, please contact Elizabeth (Beth) Foster Hill, Tax Incentive Programs Manager/National Register Coordinator, Department of Cultural Affairs, (515) 281-4137 or Beth.Foster@iowa.gov.

Iowa Historic Preservation and Cultural and Entertainment District Rehabilitation Tax Credit:

The Iowa Historic Preservation and Cultural and Entertainment District Rehabilitation Tax Credit program provides a state income tax credit for the sensitive rehabilitation of historic buildings. It ensures character-defining features and spaces of buildings are retained and helps revitalize surrounding neighborhoods. The program provides an income tax credit of 25% of qualified rehabilitation costs. Another 20% is available if the property qualifies for the Federal Rehabilitation Investment Tax Credit (for income producing properties only). For additional information and to learn about eligibility, please contact Elizabeth (Beth) Foster Hill, Tax Incentive Programs Manager/National Register Coordinator, Department of Cultural Affairs, (515) 281-4137 or Beth.Foster@iowa.gov.

Low Income Housing Tax Credit:

The tax credit encourages project owners to invest in the development of rental housing for individuals and families with fixed or limited incomes. The tax credit, rather than a direct federal subsidy, provides a dollar for dollar reduction (or credit) to offset an owner's federal tax liability on ordinary income. Tax credit interest may be syndicated or sold to generate equity for the developments, thus reducing the necessary mortgage financing and providing more affordable terms. For additional information contact the Iowa Finance Authority at (800) 432-7230 or www.iowafinanceauthority.gov

Main Street Mortgage Loan Program:

Main Street Iowa, the Iowa Finance Authority (IFA) and the Federal Home Loan Bank of Des Moines created the program to make available funds for lending to Main Street communities in Iowa. IFA, as an associate member of the Federal Home Loan Bank of Des Moines, can borrow from the Federal Home Loan Bank at favorable rates and loan that money out for community development projects. Loans are made for the rehabilitation of upper floor housing or commercial properties or for new construction on infill lots in downtown areas of communities that participate in the Main Street Iowa program. The maximum loan amount is \$250,000 per commercial project. The minimum loan amount is \$50,000. Loans for this program may have terms between 3 and 15 years with up to a 30-year amortization. The interest rate is fixed at 1.125 percent above the CIP/CIA interest rate for the proposed loan term. For additional information contact the Iowa Finance Authority at (800) 432-7230 or www.iowafinanceauthority.gov

Economic Development Loan Program:

The Iowa Finance Authority (IFA) issues bonds and loans the proceeds to private entities or organizations for eligible purposes. The interest on the bonds may be tax-exempt (if eligible under the Internal Revenue Code), taxable or a combination of both. Projects eligible for financing under the Economic Development Loan Program include land, buildings or improvements for the following:

- A voluntary nonprofit hospital, clinic or health care facility;
- loans to one or more physicians for an office building to be used exclusively by professional health care providers, including appropriate ancillary facilities;
- a private college or university or a state institution whether for the establishment of or maintenance of the college or university or state institution;
- an industry for the manufacturing, processing or assembling of agricultural or manufactured products;
- A multifamily housing unit or complex;
- A facility for a 501(c)(3) nonprofit organization; or
- Pollution control facilities that are suitable for use by any industry, commercial enterprise or utility

For additional information contact the Iowa Finance Authority at (800) 432-7230 or www.iowafinanceauthority.gov

Enterprise Zones:

The city currently has two Enterprise Zones that encompass the downtown area of the city. Property within Enterprise Zones is eligible for state assistance for redevelopment and construction projects. A property within an Enterprise Zone may be eligible for a:

- 10% Investment Tax Credit
- Rebate of Sales and Use Taxes paid on materials
- Additional funding for training new employees

For additional information and to determine eligibility, please contact the Economic Development Department at (563) 589-4393 or econdev@cityofdubuque.org.

Tax Increment Financing (TIF):

An incentive program which captures the increased property taxes a business pays from improving their property. This incentive can be used to help pay for needed infrastructure improvements or to provide grants to the business. Businesses must commit to job creation in the community or must have an extraordinary positive impact for the community to offer this incentive. This is available in urban renewal districts only. The downtown core and all industrial parks have been designated as urban renewal districts. Any TIF amount will be based on the increased assessed value the project creates. TIF can be structured as an up-front loan, with debt service paid from the future flow of new taxes generated by the project over a 10 year period, or the property owner can opt to take the TIF as a rebate of the new taxes over 10 years. For additional information and to determine eligibility, please contact the Economic Development Department at (563) 589-4393 or econdev@cityofdubuque.org.

Downtown Rehabilitation Loan Program:

The Downtown Rehabilitation Loan Program is designed to further the goals and objectives of the Greater Downtown Urban Renewal Plan by creating the financial incentives needed to eliminate conditions of blight, encourage revitalization efforts, and to retain or create employment opportunities and/or new housing units within the district. A maximum of \$300,000 per building shall be loaned during the life of the program. Projects may be phased with a minimum of \$10,000 loaned at any one time. For additional information and to determine eligibility, please contact the Economic Development Department at (563) 589-4393 or econdev@cityofdubuque.org.

Community Economic Betterment Account:

Provides financial assistance to companies that create new employment opportunities and/or retain existing jobs, and make new capital investment in Iowa. The amount of funding is based, in part, on the number of jobs to be created/retained. Funds are provided in the form of loans and forgivable loans. Investments are used to leverage other financial support such as bank financing and private investment, as well as local community support. The program contains a modernization project component. This part of the program is specifically designed for business investing in machinery and equipment and/or technology upgrades to improve or maintain their competitive edge in their respective markets. The CEBA programs can provide assistance up to \$1 million. As an alternative, nontraditional, short-term float loans, or interim loans greater than \$1 million may be available. The funding level for start-up companies varies depending upon employee wage rates. The maximum assistance available through the EDSA program is \$1,000,000. Projects eligible under the program include:

- Building construction or reconstruction
- Land or building acquisition
- Equipment purchases
- Operating and maintenance expenses
- Site development
- Working capital

For additional information and to determine eligibility, please contact the Economic Development Department at (563) 589-4393 or econdev@cityofdubuque.org.

High Quality Job Creation Program:

Provides qualifying businesses tax credits to off-set the cost incurred to locate, expand or modernize an Iowa facility. To qualify for this flexible assistance package that includes tax credits, exemptions and/ or refunds, a business must be a non-retail or non-service business and meet at least four of nine eligibility requirements. Awarded amounts will be based on the business's level of need, the quality of the jobs, the percentage of created jobs defined as high-quality, and the economic impact of the project. For additional information and to determine eligibility, please contact the Economic Development Department at (563) 589-4393 or econdev@cityofdubuque.org.

Entrepreneurial Ventures Assistance Program:

The program provides financial assistance and/or technical assistance to start-up and early-stage companies and existing companies that are developing a new product or new technology. The purpose of the Entrepreneurial Ventures Assistance program is to encourage the development of entrepreneurial venture planning and managerial skills in conjunction with the delivery of a financial assistance program for business start-ups and expansions. Up to \$250,000 may be awarded to a single applicant in the form of financial assistance. Repayment of the funds may be in the form of a royalty investment or loan, which is determined by the Iowa Department of Economic Development (IDED) upon approval of application. This funding may be used to leverage conventional financing, for business expenses or working capital, and to purchase machinery, equipment, software or other business expenses deemed reasonable and appropriate by IDIED. For additional information and to determine eligibility, please contact the Economic Development Department at (563) 589-4393 or econdev@cityofdubuque.org.

Economic Development Set-Aside Program:

Provides financial assistance to companies that create new employment opportunities and/or retain existing jobs, and make new capital investment in Iowa. The amount of funding is based, in part, on the number of jobs to be created/retained. Up to \$500,000 in assistance is available. Funds are provided in the form of loans and forgivable loans however, EDSA investments should not be considered a sole funding source. The program leverages other financial support such as bank financing and private investment. At least 51 percent of the created/retained employment opportunities must be made available to individuals presently earning wages defined as low-and-moderate income. The EDSA program assistance is targeted toward business projects located in communities with populations of less than 50,000. The purpose of the program is to create/retain quality employment opportunities for low- and moderate-income individuals. Projects eligible under the program include:

- Building construction or reconstruction
- Land or building acquisition
- Equipment purchases
- Operating and maintenance expenses
- Site development
- Other projects on a case-by-case basis

For additional information and to determine eligibility, please contact the Economic Development Department at (563) 589-4393 or econdev@cityofdubuque.org.

Facade Grant:

The Facade Grant is a matching grant not to exceed \$10,000 and shall be awarded to qualifying projects based on total project costs. The grant is for facade improvements to properties located in the Greater Downtown Urban Renewal District. For additional information and to determine eligibility, please contact the Economic Development Department at (563) 589-4393 or econdev@cityofdubuque.org.

Design Grant:

A maximum of \$10,000 per building may be awarded by the city to offset pre-development costs incurred by Rehabilitation Loan Program participants. The program reimburses for architectural and engineering fees, feasibility studies, environmental assessments, or other related soft costs. For additional information and to determine eligibility, please contact the Economic Development Department at (563) 589-4393 or econdev@cityofdubuque.org.

Dubuque Main Street Ltd. Loan Pool:

A loan of up to \$250,000 per commercial entity located in one of Main Street's seven historic districts: Historic Old Main, Cable Car Square, Town Clock, the Ice Harbor, Upper Main, Jackson Park, Couler and the Warehouse District. Projects eligible for this program include facade and/or interior renovation, leasehold improvements, and/or acquisition of commercial property located in the above mentioned districts. The real estate acquisition component of the program requires a significant interior or exterior renovation/improvement project to accompany the purchase. Projects must complement Dubuque Main Street's vision of a revitalized downtown, as indicated in the organization's mission statement. For additional information, terms and conditions contact Dubuque Main Street at (563) 588-4400 or www.dubuquemainstreet.com.

Historic Preservation Revolving Loan Fund:

Provides a low interest loan for exterior work that meets the Secretary of the Interior's Standards and Guidelines for Rehabilitation for properties located in local Historic Preservation Districts and Conservation Districts. For additional information and to determine eligibility, please contact the Planning Services Department at (563) 589-4210 or planning@cityofdubuque.org.

Historic Preservation Housing Grant:

Preservation grants (in the form of a forgivable loan) are available on a competitive basis to income-qualifying owner-occupants and to qualified non-profit organizations in any local historic district or city-designated landmark for specific rehabilitation projects that preserve the original building materials and character-defining features of the home. For additional information and to determine eligibility, please contact the Planning Services Department at (563) 589-4210 or planning@cityofdubuque.org.

Urban Revitalization Program:

Offers a property tax exemption for new improvements made to qualified residential properties and limited commercial properties. Owners who upgrade their residential properties located within a designated Urban Revitalization district may receive a 10-year exemption from the property tax liability that would normally accompany numerous property improvements. Owners of commercial properties within the Washington Neighborhood district are eligible for a three-year exemption. For additional information and to determine eligibility, please contact the Housing and Community Development Department at (563) 589-4239 or housing@cityofdubuque.org.

Lead Hazard Reduction Program:

Provides financial assistance in the form of a HUD funded forgivable loan for lead hazard reduction for low- and moderate-income homeowners and rental property owners to reduce or eliminate lead-based paint hazards in their properties. The program is specifically targeted to assist families with children under the age of six. Grant funding (in the form of three year forgivable loans) is provided for lead hazard reduction activities, inspection, and risk assessment of enrolled properties, community awareness, education, and training. For additional information and to determine eligibility, please contact the Housing and Community Development Department at (563) 589-4239 or housing@cityofdubuque.org.

Operation Paintbrush:

Provides free exterior paint to any owner-occupied single-family or duplex income qualified homeowner. For additional information and to determine eligibility, please contact the Housing and Community Development Department at (563) 589-4239 or housing@cityofdubuque.org.

Operation Upkeep:

This program provides forgivable loans or deferred payment loans to low- and moderate-income homeowners to improve the exterior appearance and conditions of their homes. For additional information and to determine eligibility, please contact the Housing and Community Development Department at (563) 589-4239 or housing@cityofdubuque.org.

Moderate Owner/Developer Rehabilitation Program:

This program provides short-term, 0% interest loans for rental property owners. This program encourages redevelopment of run down single-family or duplex homes. The structures are to be sold to first-time homebuyers within six month of completion. For additional information and to determine eligibility, please contact the Housing and Community Development Department at (563) 589-4239 or housing@cityofdubuque.org.

Moderate Income Rental Rehabilitation Program:

This program provides long-term, low-interest loans for rental property owners. The program is designed to encourage rehabilitation of existing rental housing for the benefit of moderate income tenants. For additional information and to determine eligibility, please contact the Housing and Community Development Department at (563) 589-4239 or housing@cityofdubuque.org.

Homeowners Rehabilitation Program:

This program provides low-interest, long-term loans to income qualified, owner-occupied, single-family or duplex home homeowners to rehabilitate their properties. For additional information and to determine eligibility, please contact the Housing and Community Development Department at (563) 589-4239 or housing@cityofdubuque.org.

Community Partnership Program:

Community Partnership funds are for organizations, programs or facilities operating within the city limits of the City of Dubuque. The Community Partnership Program (CP2) is designed to assist, on a competitive basis, local organizations in the development of projects that benefit Dubuque's low-and moderate-income residents and/ or programs which address problems of slum and blight. Recipients are required to follow CDBG and HUD regulations, as well as state and local rules. A maximum award of \$50,000 per project is available. Organizations must provide a cash or in-kind match. A variety of activities are eligible for funding under established program guidelines. Applications are available for a limited time during February/March of each year. For additional information and to determine eligibility, please contact the Housing and Community Development Department at (563) 589-4239 or housing@cityofdubuque.org.

Tax Incentives for Improving Accessibility

The U.S. Department of Justice provides information to small businesses about the Americans with Disabilities Act (ADA) and tax benefits to help them comply with the law. The ADA Tax Incentives Packet contains information about the disabled access credit that is available for small businesses and the tax deduction that is available for businesses of any size to help offset some of the costs of improving accessibility for customers or employees with disabilities. It also includes the Internal Revenue Service (IRS) form and instructions for claiming the disabled access credit, a list of ADA publications available free from the Department of Justice, and a list of telephone numbers and Internet sites to which you can turn for answers to your ADA questions.

If you have questions about the ADA or want to order ADA publications, please call the ADA Information Line at 800-514-0301 (voice) or 800-514-0383 (TTY). Specialists are available to answer questions from 10:00am until 6:00pm Eastern time and automated service is available 24 hours a day to order publications. The ADA Home Page also provides information and publications at www.usdoj.gov/crt/ada.

Two tax incentives are available to businesses to help cover the cost of making access improvements. The first is a tax credit that can be used for architectural adaptations, equipment acquisitions, and services such as sign language interpreters. The second is a tax deduction that can be used for architectural or transportation adaptations.

(NOTE: A tax credit is subtracted from your tax liability after you calculate your taxes, while a tax deduction is subtracted from your total income before taxes, to establish your taxable income.)

Additional information is available locally from Proudly Accessible Dubuque at <http://www.proudlyaccessibledubuque.com>.

* The above financial incentives are subject to change. Additional financial incentives may be available through federal, state, and local agencies and organizations.