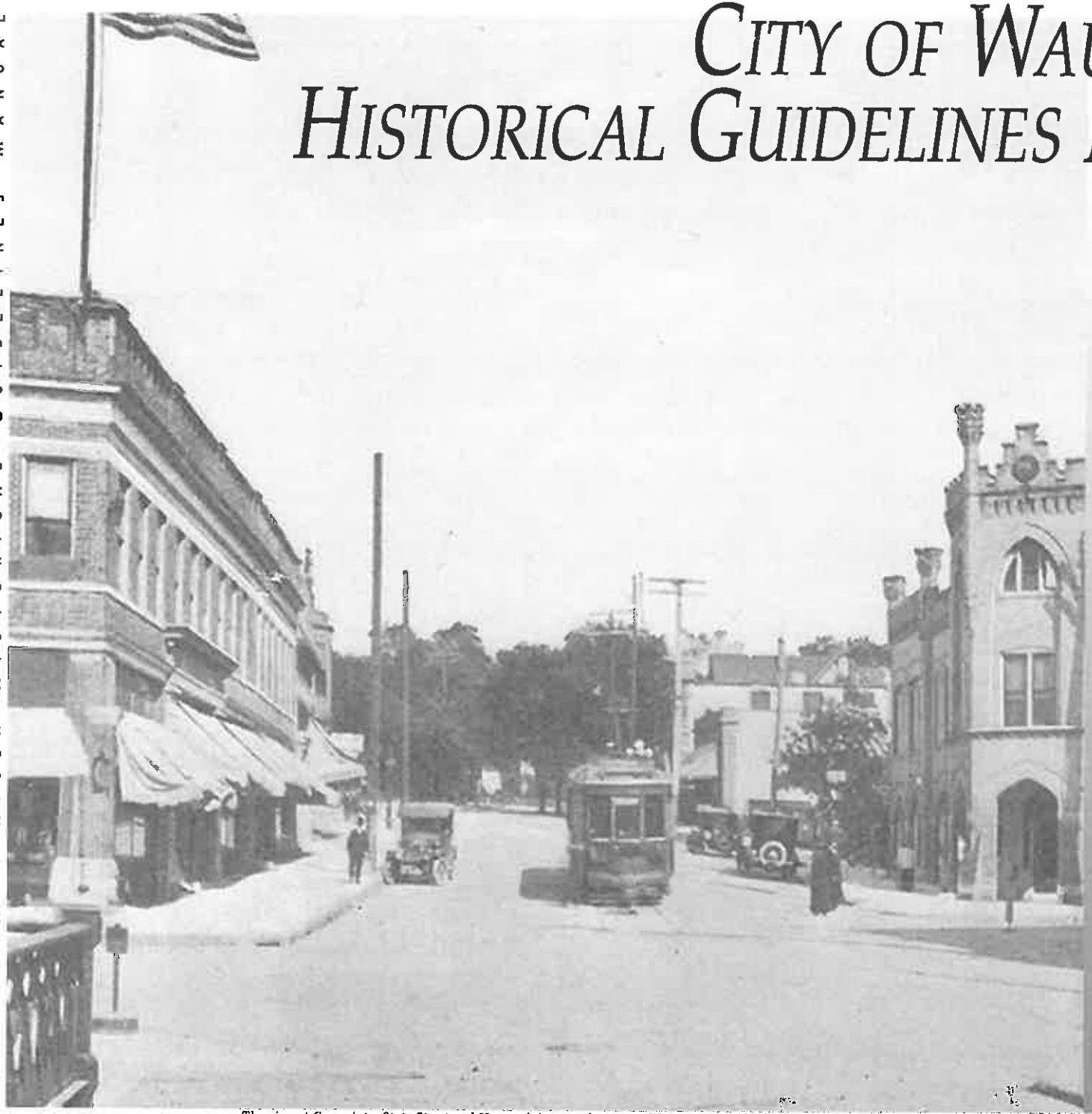
CITY OF WAUWATOSA HISTORICAL GUIDELINES MANUAL



The view at five points, State Street and Harwood Avenue, downtown Wauwatosa, c. 1920's (from the Wauwatosa Historical Society Collections).

City of Wauwatosa
Historic Preservation
Commission

City of Wauwatosa Historical Guidelines Manual

Prepared for:

City of Wauwatosa
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The City of Wauwatosa Historic Preservation Commission
The Wauwatosa Historical Society
The Milwaukee County Historical Society Archives

Terminology:
Are there words or names for things in this document that you have not heard before? Many of these names are commonly used by the building trades and architectural historians to describe features and materials. You will find a Glossary in the "Appendix" section at the end of this document.

THESE GUIDELINES ARE DIVIDED INTO TWO SECTIONS:

- COMMERCIAL/INSTITUTIONAL
- RESIDENTIAL

EACH SECTION INCLUDES INFORMATION REGARDING FEATURES AND ISSUES SPECIFICALLY PERTAINING TO VARYING BUILDING ISSUES AND STYLES.

THE "ARCHITECTURAL STYLES" SECTION IS ARRANGED BY DATES OF SIGNIFICANCE FOR EACH STYLE. ALL OTHER TOPICS WITHIN A SECTION ARE ARRANGED IN ALPHABETICAL ORDER.

THE TABS LOCATED IN THE RIGHT-HAND MARGINS OF THE PAGE DENOTE THE SECTION YOU ARE CURRENTLY READING. THESE TABS SHIFT POSITION AS YOU MOVE THROUGH THIS DOCUMENT.

TABLE OF CONTENTS

USING DESIGN GUIDELINES

These guidelines are intended to be used as a general tool. They offer typical solutions to common problems and are specifically structured to resolve issues facing the property owners of the City of Wauwatosa. Information included in this document is relevant to buildings constructed prior to 1960.

GOALS:

- SAFEGUARD THE CITY'S HISTORIC AND CULTURAL HERITAGE.
- STABILIZE AND IMPROVE PROPERTY VALUES.
- PROTECT AND ENHANCE THE CITY'S ATTRACTIONS TO RESIDENTS, TOURISTS AND VISITORS.
- IMPROVE AND ENHANCE THE VISUAL AND AESTHETIC CHARACTER OF THE CITY.
- FOSTER CIVIC PRIDE.

WHAT ARE DESIGN GUIDELINES?

Commonly, building codes and zoning regulations fail or stop short of addressing issues that have the most impact on the community, such as the design aesthetic of a new building as it relates to the neighborhood in which it will be constructed. Additions and new construction often detract, rather than contribute, to the existing streetscape.

Design Guidelines offer the opportunity for the community joined with the civic government to take an active role in future development and significant changes to existing buildings. The guidelines state specific parameters that not only address new construction and additions but significant alterations to all properties and building types that impact the setting or context of Wauwatosa. After all, a predominate factor in a property purchase is the quality of the surrounding neighborhood.

HOW DO DESIGN GUIDELINES WORK?

Design Guidelines address issues that have the greatest visual impact on a building and offer alternative solutions that best complement the existing building, or architectural setting. The goal is not to create a homogeneous streetscape where all the buildings look the same; rather it is to ensure that alterations and new development do not have a negative impact on the community as a whole. This goal can be achieved while maintaining the diversity already evident in the community. For property owners, Design Review Guidelines ensure development will occur without negatively effecting property values.

WHO DO THESE GUIDELINES AFFECT?

- These guidelines are specifically written for historically significant properties in Wauwatosa. Individual properties or those listed as "contributing" structures within a Historic District must follow these guidelines when implementing alterations to their property. A Certificate of Appropriateness must be issued by the Wauwatosa Historic Preservation Commission for demolition, reconstruction, alteration, addition or any other improvements to a designated historic structure. Ordinary maintenance and repairs do not require a permit provided that existing features or architectural elements remain intact or are replaced with identical pieces.
- For properties not individually designated or not within a historic district, this document is intended as a tool to assist the property owner in sympathetically updating their property.
- In some cases an undesignated building that has lost some of its historic character may be eligible for National Register listing following a sympathetic restoration project. This document can be used as an information tool to aide in the restoration work and provides essential contact information to the building owner.

The terms Restoration, Rehabilitation and Remodel are often confusing to the typical property owner. What do these terms mean and how are they important to your project?

Based on which category applies to your project, varying types of incentives are available to you, the property owner. If you choose to execute a Restoration or Rehabilitation project, then you may qualify for tax credits or be eligible for listing on the National Register of Historic Places. However, if your property is currently listed on the National Register of Historic Places, State Register of Historic Places, Wauwatosa Landmark, or is located in a National, State, or local historic district as a contributing structure, this designation dictates that you shall implement either a Restoration or Rehabilitation project.

RESTORATION

Restoration is the act or process of accurately depicting the form, features, and character of a property as it appeared at a particular period of time by means of the removal of features from other periods in its history and reconstruction of missing features from the restoration period. The limited and sensitive upgrading of mechanical, electrical, and plumbing systems and other code-required work to make properties functional is appropriate within a restoration project. A restoration project may be:

- Eligible for Historic Tax Credits.
- Eligible for National Register for Historic Places listing.
- Required to conform with the Secretary of the Interior Standards for Restoration if the property has local, state or national landmark designation, or has a pending application.
- Required to be on the National Register of Historic Places or have a pending application to take advantage of tax incentives.
- Reviewed and approved by the State Historic Preservation Officer and National Park Service prior to beginning work; this is particularly important if you wish to utilize Historic Tax Credits.

REHABILITATION

Rehabilitation is the act or process of making possible a compatible use for a property through repair, alterations, and additions while preserving those portions or features which convey its historical, cultural, or architectural values. A rehabilitation project may be:

- Eligible for Historic Tax Credits.
- Eligible for National Register for Historic Places listing.
- Required to conform with the Secretary of the Interior Standards for Restoration if the property has local, state or national landmark designation, or has a pending application.
- Required to be on the National Register of Historic Places or have a pending application to take advantage of tax credits.
- Reviewed and approved by the State Historic Preservation Officer and National Park Service prior to beginning work; this is particularly important if you wish to utilize Historic Tax Credits.
- Required to obtain a Certificate of Appropriateness from the City of Wauwatosa prior to proceeding with the work.
- Eligible for a 10% Rehabilitation Tax Credit regardless of historic status if constructed prior to 1936 - work must be approved by the State Historic Preservation Officer and National Park Service prior to execution.

REMODEL

Reusing an older building for a new use by removing and destroying its original features to give it a new appearance unlike its original look or materials. Remodeling projects may not be:

- Acceptable for designated historic properties or properties listed as a contributing structure within historic districts.
- Eligible for Historic Tax Credits.
- Eligible for National Register for Historic Places listing.
- Required to conform to the Secretary of the Interior Standards for Restoration or Rehabilitation.

Check with the City of Wauwatosa Community Development Department, Historic Preservation Office, prior to proceeding with your project if you have questions regarding procedures and how they relate to your property.

TO AVOID DELAYS AND CONFUSION DURING A BUILDING PROJECT, IT IS WISE FOR A PROPERTY OWNER TO OBTAIN THE ANSWERS TO THE FOLLOWING QUESTIONS DURING THE EARLY PLANNING STAGES OF THE PROJECT.

- **IS YOUR PROPERTY CURRENTLY LISTED ON THE NATIONAL REGISTER OF HISTORIC PLACES?**
- **IS YOUR PROPERTY A NATIONAL LANDMARK?**
- **IS YOUR PROPERTY LISTED ON THE STATE REGISTER OF HISTORIC PLACES?**
- **IS YOUR PROPERTY DESIGNATED AS A LOCAL WAUWATOSA LANDMARK?**
- **IS YOUR PROJECT LISTED AS A CONTRIBUTING STRUCTURE IN A HISTORIC DISTRICT?**
- **IS YOUR PROPERTY LOCATED IN A HISTORIC DISTRICT?**

Answering "YES" to the above questions will require that the impending work be reviewed by the Wauwatosa Historic Preservation Commission Design Review Board prior to execution

GEARING UP FOR A BUILDING PROJECT

Prior to starting your building project it is important to gather information. This will aid you in determining the parameters of your project.

Check with the City of Wauwatosa Community Development Department at 414/479-8957 to check on the current procedures for:

- Zoning Ordinances
- Certificates of Appropriateness
- Building Permits (414/479-8907)
- Historic Designation

Check with the State Historic Preservation Officer (SHPO) at 608/264.6500 to review application procedures and eligibility requirements for:

- State Historic Preservation Designation
- State Historic Tax Credits
- Federal Historic Tax Credits
- Listing on the National Register for Historic Places

CITY OF WAUWATOSA DESIGN REVIEW BOARD

If your property is a designated historic building or is listed as a "contributing" structure in a historic district, it is essential that you obtain approval on the plans for your building, prior to executing those plans, with the City of Wauwatosa Historic Preservation Commission, Design Review Board.

This board reviews and approves the aesthetic aspects of building projects for the purpose of promoting good design and neighborhood continuity. The board will work with the property owner to insure a positive result. Ordinary maintenance and repairs do not require a permit or review by the board provided that existing features or architectural elements remain intact or are replaced with identical pieces. The overall exterior architectural appearance of the building must remain unchanged.

CITY OF WAUWATOSA BUILDING PERMITS ARE REQUIRED FOR:

- All New Construction
- Any alteration that affects structural strength, fire hazard, existing or natural lighting.
- Alterations to the parking area including the stall layout.
- Any Change of Use
- Occupancy
- Building Additions
- Signs
- Interior or Exterior Alterations

CITY OF WAUWATOSA PLAN REQUIREMENTS

Specific plan requirements may vary based on the actual project. Minimal plans typically consist of:

- Structural Calculations
- Footing/Foundation Details
- Floor Plan
- Structural Details
- Cross Sections
- Elevations
- Door & Window Schedule
- Structural Lumber Schedule
- Stair Sections
- Toilet Room Details
- Specialty Pans (such as assembly seating layouts)
- Fire Escapes
- Trusses
- Precast
- HVAC
- Fire Suppression & Fire Detection Plans
- Thermal Performance Calculations
- Lighting Plan
- Code Compliance Pan (indicating building classification, egress path, fire walls, barrier free routes & details)

Plans shall be stamped,signed and dated by a Wisconsin Registered Architect or Engineer for all projects within buildings of more than 50,000 cubic feet.

State approval is required on plans for buildings or additions when the entire structure exceeds 5,000 square feet or alterations involving more than 10,000 square feet.

Further information of Historic Designation, Certificates of Appropriateness, and Historic Tax Credits is located in the Appendix section of this document, see the Table of Contents for specific information. Detailed information beyond this document regarding procedures and tax credits can be found at:

www2.cr.nps.gov/tps/index.htm

COMMERCIAL/INSTITUTIONAL

Dittmar Blacksmith Shop, Underwood Avenue near State Street, c. 1890's (photo courtesy of the Milwaukee County Historical Society).

This section provides information specific to Commercial & Institutional buildings. Buildings types covered in this section range from main street retail to churches and schools.

ARCHITECTURAL STYLES

Accurately determining the architectural style of your building will enable the property owner to accomplish the following:

- MAKE INFORMED DECISIONS REGARDING THE SELECTION OF REPLACEMENT MATERIALS.
- DETERMINE THE TRUE NATURE OF "SUSPECT" ADDITIONS AND ORNAMENTATION.
- REPLICATE DETAILS TYPICAL TO A BUILDING'S STYLE WHEN THE HISTORICAL CONTEXT HAS BEEN LOST.

For every architectural style there is a revival. The first known appearance of a style may date back to ancient Greece but aspects of it are found in time periods spanning centuries. Many of the architectural styles represented in the City of Wauwatosa are revival styles. A few styles such as the Italianate, Prairie, and Craftsman were first seen in the late nineteenth and twentieth centuries and are therefore not revival styles.

The dates attributed to the following styles are the commonly acknowledged time periods determined by architectural historians. However, sporadic construction of these styles outside of their historical period is common.

The following pages provide concise information on architectural styles prevalent in Wauwatosa up to 1960. This guide should enable property owners to determine if their property is a specific style or a hybrid of styles. In some cases, this guide may provide assistance in determining an appropriate date of construction.

Many resources are available describing architectural styles and period details; consult the Bibliography section of the Appendix for further resources.

This guide enables property owners to determine if their building is a specific architectural style or a hybrid of styles.

ITALIANATE

SIGNIFICANT DATES:

1840-1885

BUILDING FORMS:

- symmetrical or asymmetrical
- vertical emphasis
- two to three-story, rarely one-story
- low roof pitch
- overhanging roof eaves supported by decorative brackets
- one or two-story projecting bay windows
- square cupola or tower common
- symmetrical window placement
- belt course
- rounded arches
- cupola

WINDOWS:

- double-hung
- multi-pane configurations
- leaded glass

MATERIALS:

- cast iron facades on some commercial buildings
- wooden clapboards or shingles
- rusticated base on first floor common
- brick

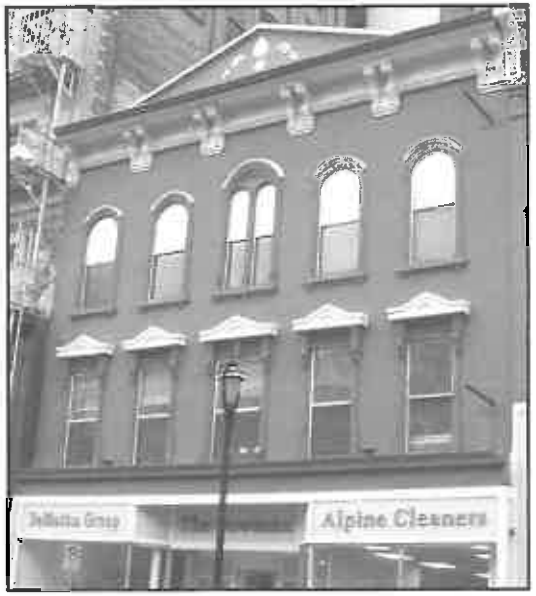
ORNAMENTAL DETAIL:

- bracketed cornice
- console brackets
- arched, tall windows with hood, bracketed or pedimented molding
- elaborate entrance
- corner quoins
- decorative columns or pilasters

NOTES:

The Italianate style is loosely based on the rural Renaissance farmhouses of Italy. Many cast iron storefronts were produced in this style, however turn of the century fires destroyed many of these examples.

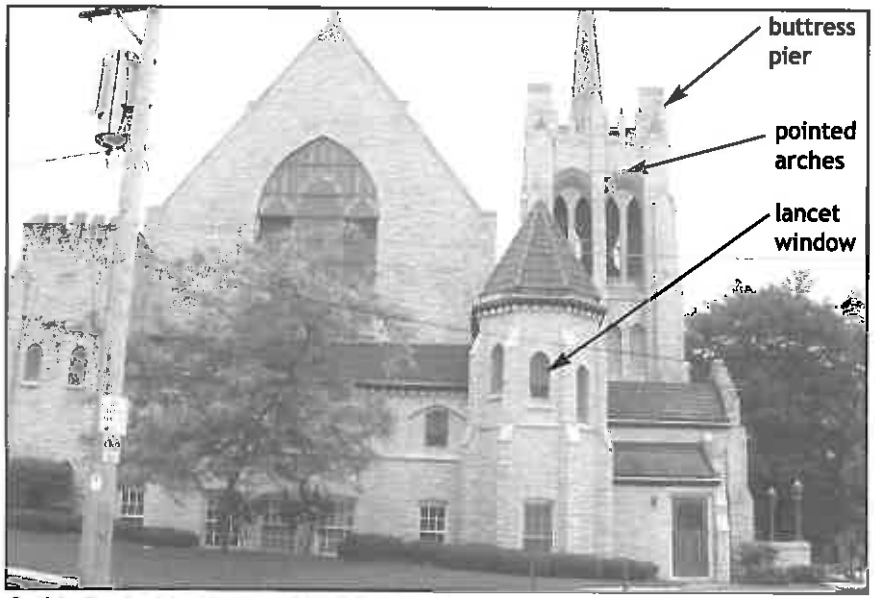
Italianate commercial building with elaborate entry *(777 N. Jefferson Street).*



Typical Italianate building with intact details *(715-17 N. Milwaukee Street).*

Cast iron bracket over pilaster and drip molds over arch-topped windows *(723 N. Milwaukee Street).*

Gothic Revival commercial building *(7616 State Street).*



Gothic Revival institutional building *(7809 Harwood Avenue).*

GOTHIC REVIVAL

SIGNIFICANT DATES:

- 1840-1880

BUILDING FORMS:

- asymmetrical
- flat roof concealed by crenelated parapet, also called a battlement
- steeply pitched gable roof
- turret or tower element
- pointed arches commonly above windows and doors

WINDOWS:

- double-hung
- lancet - narrow with a sharp, pointed arch
- oriel
- tracery
- foliated
- leaded glass
- quatrefoil

MATERIALS:

- predominately brick and/or stone, often combining the two materials

ORNAMENTATION:

- corbels
- leaded glass windows
- carved stone
- tracery
- decorative cross bracing
- quatrefoils

NOTES:

The Gothic Revival style is the imitation and intermingling of various Gothic architecture styles. During the mid 19th century, Gothic was considered by Medievalist movement participants such as John Ruskin as the "only true or proper architectural style. This movement is credited with spurring the Gothic Revival style, also known as the High Victorian Gothic.

Queen Anne

Significant Dates:

- 1880-1910

Building Forms:

- asymmetrical
- varying roof configurations including: hipped, asymmetrical, centered gable, gambrel
- flat roof concealed by a decorative parapet
- turret or tower element common

Windows:

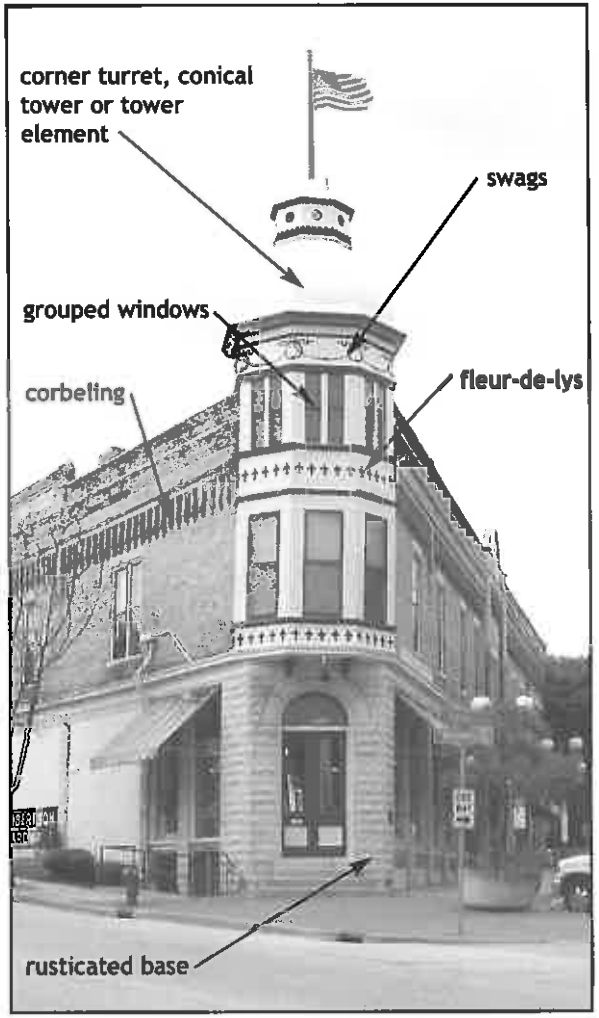
- double-hung
- bay
- leaded glass
- Palladian window common

Materials:

- wooden clapboards
- brick
- patterned wood siding
- stone base
- slate or wood shingle roofing on pitched surfaces
- rubber roofing on flat roofing surfaces

Ornamentation:

- bracketed cornices
- console brackets
- spindle-work
- multi-colored palette
- gable ornamentation such as a fish scale siding pattern
- decorative shingles
- lace-like brackets
- dentils
- decorative brick or terra cotta inserts
- fleur-de-lys
- swags
- rusticated stone
- clinker brick
- carved stone

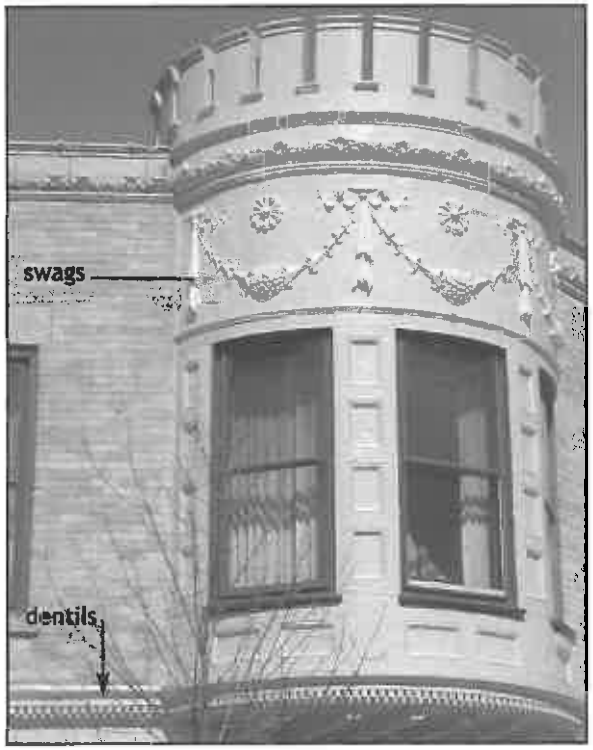


Typical Queen Anne commercial example with intact detailing *(1409-25 Underwood Avenue).*

Notes:

This style is recognizable by the random use of design elements - verandas and balconies, turrets and towers, varieties of materials, patterns, and colors. The avoidance of all flat wall surfaces is a theme of this style. The term "Queen Anne" originated in England to describe a transitional style of the 18th century characterized by attaching a variety of classical ornamentation to buildings of an earlier medieval style. Half-timbering is also found in this style.

Black brick "clinkers" used as accent
(727 N. Milwaukee Street).



Queen Anne conical tower with detailing
(7600 Harwood Avenue).

COLONIAL REVIVAL

Colonial Revival cupola *(7700 Hawthorne Terrace).*

Colonial Revival door surround *(7728 Milwaukee Avenue).*

Colonial Revival entablature detail with a cornice and dentils *(1626 Wauwatosa Avenue).*

SIGNIFICANT DATES:

- 1880-1955

BUILDING FORMS:

- symmetrical
- varying roof configurations including: hipped, asymmetrical, centered gable, gambrel
- flat roof concealed by a decorative parapet
- accentuated front door normally with a pediment supported by pilasters or columns (portico)

WINDOWS:

- frequently placed in adjacent pairs
- double-hung windows with multi-pane configurations
- arch-top or rectangular
- fanlight
- sidelights

MATERIALS:

- wooden clapboards
- cast iron
- brick

ORNAMENTATION:

- leaded glass windows
- columns or pilasters
- bracketed cornices
- console brackets
- Ionic or Doric order column capitals
- swan-neck pediment
- broken pediment

NOTES:

The Colonial Revival style was the dominant style for domestic buildings during the first half of the 20th century. In commercial and institutional applications it has been typically used for churches, schools, banks and libraries. Variations of this style include Cape Cod, Four Square, Dutch Colonial, Garrison Colonial and Georgian.

NEO-CLASSICAL

SIGNIFICANT DATES:

- 1895-1950

BUILDING FORMS:

- symmetrical
- front gabled roof
- low-pitched or flat roofs
- full-height entry porch supported with classical looking columns (a portico)
- classical pediment
- symmetrically placed main entry element comprised of pilasters flanking the doorway topped with a pediment or heavy cornice form
- entablature, comprised of the frieze and the cornice which is visually supported by columns
- attic story

WINDOWS:

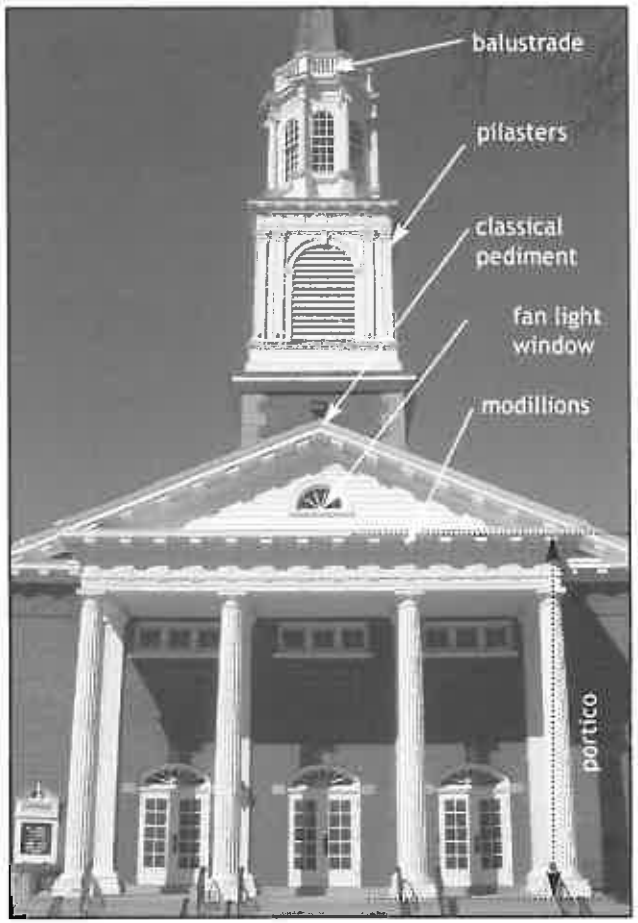
- leaded glass
- double-hung
- multi-paned or divided lights

MATERIALS:

- wooden clapboards
- brick
- stone
- painted steel or wood cornice

ORNAMENTATION:

- heavy, bracketed cornices
- console brackets
- columns, with Doric or Ionic capitals
- Greek key pattern
- egg & dart pattern
- broken pediment
- coffering
- balustrade
- simple roofline
- quoins



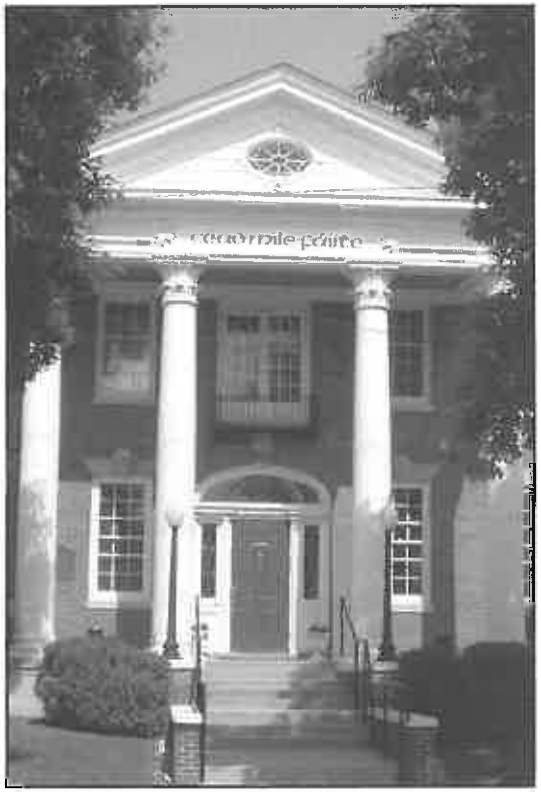
Neo-classical building with a portico: full-height entry porch supported with classical columns *(1511 Church Street).*

NOTES:

The Neo-Classical is a return to architecture begun in the 15th century Italian Renaissance as well as 18th century America. The popularity of classical styles was revived by the ornate buildings constructed for the 1893 Columbian Exposition in Chicago.

This style is not a simple imitation of classical buildings. Massing influences are the most common features interpreted in this style.

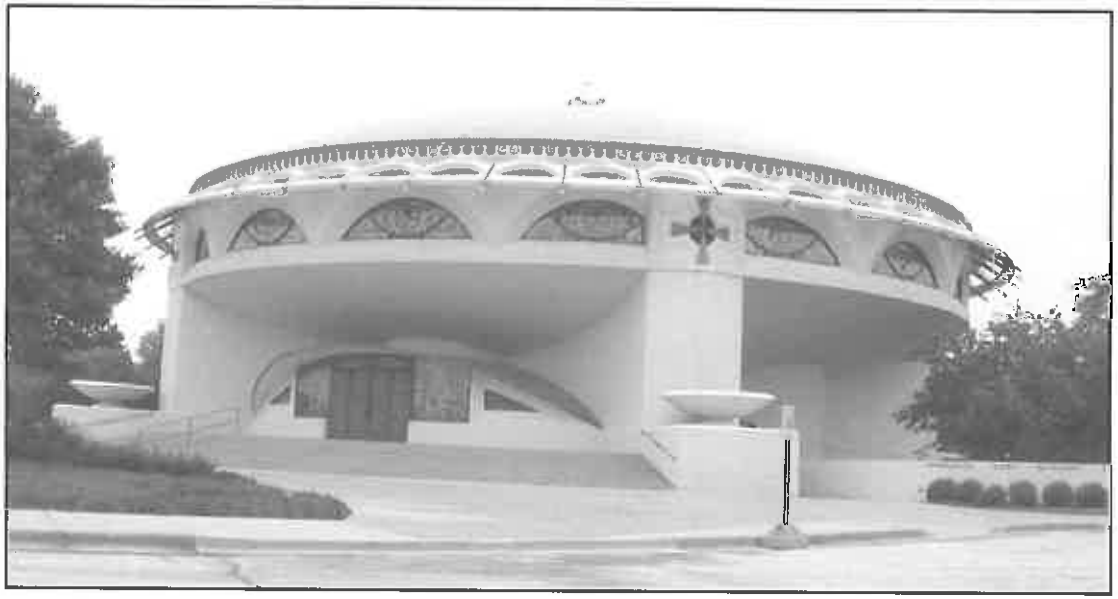
Neo-classical portico entablature supported by fluted columns with Tuscan capitals *(1741 Wauwatosa Avenue).*



Neo-classical facade *(1532 Wauwatosa Avenue).*

PRAIRIE

Simplified Prairie style commercial building *(7400 W. Harwood Avenue).*



Later Prairie style Greek Orthodox Church *(94th & Colonial Street).*

SIGNIFICANT DATES:

- 1900-1920

BUILDING FORMS:

- symmetrical
- open plan
- low-pitched hipped or gabled roof
- broad, flat, central chimney
- wide overhanging eaves
- emphasis on horizontal planes
- wings allowing for windows on all three sides of a room
- balconies and terraces

WINDOWS:

- patterned, leaded glass
- tall casement
- horizontal rows of windows
- grouped openings

MATERIALS:

- long, thin roman bricks
- stucco
- light colored brick
- wood, typically in horizontal bands
- wood strips on stucco planes emphasizing structural components

ORNAMENTATION:

- contrasting wood, concrete or stone trim
- flattened pedestal urns
- raked horizontal mortar joints

NOTES:

Many examples of this style are located throughout Wisconsin. The most notable practitioners of the Prairie style were Frank Lloyd Wright and his studio participants, such as Marion Mahoney and Walter Burley Griffin. The Prairie style consciously rejected historical styles; however inspiration was drawn from Japanese and Arts and Crafts influences. Overall building forms were based on the landscape of the midwestern prairie.

CRAFTSMAN

SIGNIFICANT DATES:

- 1905-1930

BUILDING FORMS:

- symmetrical
- low-pitched gabled roof, occasionally hipped roof
- extended and exposed rafter ends
- stone or brick chimneys
- wide overhanging eaves
- multiple roof planes
- dormer, typically with gabled or shed roofs

WINDOWS:

- multi-pane configurations
- leaded glass typical
- grouped openings

MATERIALS:

- wood clapboards mixed with stone or brick accents
- wood shingles
- stucco
- brick

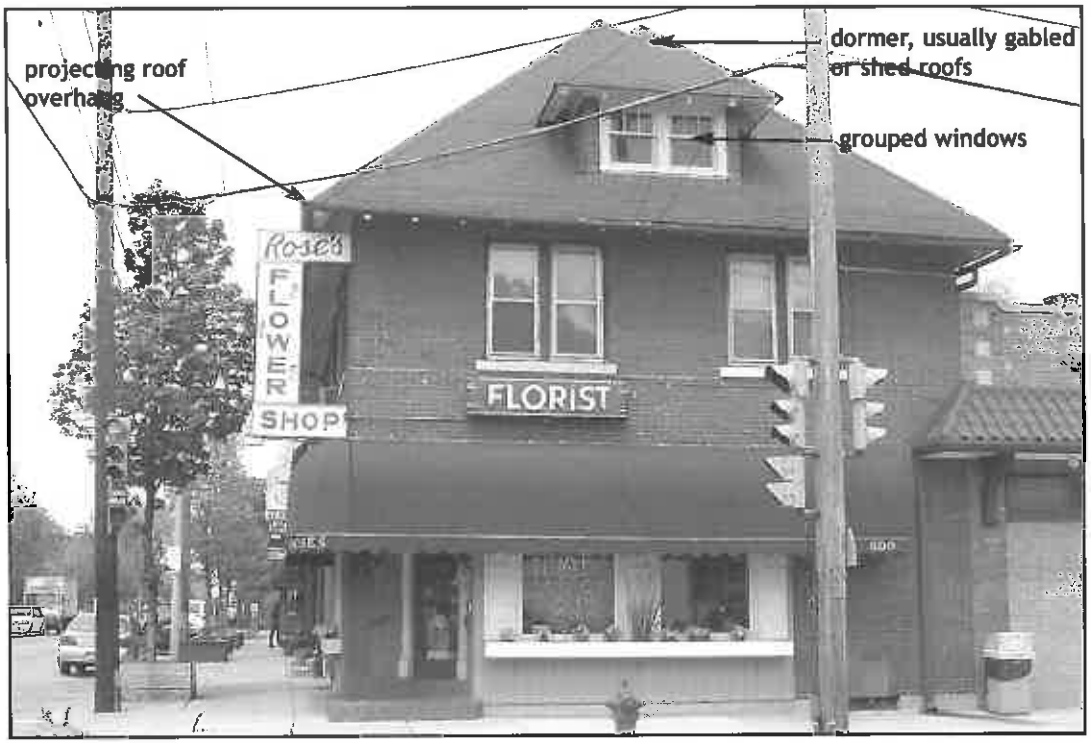
ORNAMENTATION:

- false decorative beams under roof gable
- extra stick work in gables
- triangular brace supports

NOTES:

Craftsman was commonly used in residential applications during the first quarter of the 20th century. Commercial applications of this style typically consist of a business with residential units located above.

The term Craftsman describes a small house and furniture style popular in the early 20th century. The style was popularized by Gustav Stickley's magazine "The Craftsman". This style is an outgrowth of the Arts and Crafts movement and emphasizes pleasant interiors rather than exterior detail.



Craftsman commercial building *(800-04 N. 68th Street).*

Decoratively shaped exposed rafter ends
(7405 Harwood Avenue).

Craftsman dormer with hipped roof
(800-04 N. 68th Street).

SPANISH REVIVAL

Low tower with grouped windows and clay tile roofing *(7218 North Avenue).*

Shaped mission dormer with clay tile roof *(7218 North Avenue).*

Square tower with chamfered corners and clay tile roofing *(7500 Wright Street).*

SIGNIFICANT DATES:

- 1915-1945

BUILDING FORMS:

- asymmetrical
- cross-gabled, low pitch roof
- loggia or arcade
- towers, round or square
- eaves with little or no overhang
- balconies, open or roofed with wood or iron railing
- shaped mission dormer or roof parapet

WINDOWS:

- single and double-hung
- leaded glass
- casement
- multi-paned configurations
- small
- solid wood shutters

MATERIALS:

- wall surfaces usually stucco
- brick
- stone
- decorative tiles

ORNAMENTATION:

- red clay tile roof
- decorative ironwork
- carved wooden doors
- exterior stairs
- tall chimneys with decorative chimney pots

NOTES:

Spanish Revival is loosely based on the stylistic elements of adobe Spanish Colonial and Pueblo buildings. Examples of this style range from high style to vernacular. This style is often referred to as the Mission, Monterey or Pueblo Revival styles.

The unglazed clay roof tile, typically half round, has become the signature of this architectural style.

TUDOR REVIVAL

SIGNIFICANT DATES:

- 1920-1940

BUILDING FORMS:

- asymmetrical
- facade dominated by one or more cross-gable roofs
- projecting tower element, rounded or rectangular
- steeply pitched slate or wood shake/ shingle roof
- protruding bays
- usually two-story building
- dormers

WINDOWS:

- double-hung
- leaded glass
- casement
- multi-paned, diamond pane or divided lights
- grouped openings

MATERIALS:

- rough finished brick or stone
- first level often brick
- stone
- slate or shingle roofing
- half-timbering in-filled with stucco or brick

ORNAMENTATION:

- red clay tile or slate roofing
- decorative ironwork
- decorative brickwork
- brick corbeling
- arches
- copper accents

NOTES:

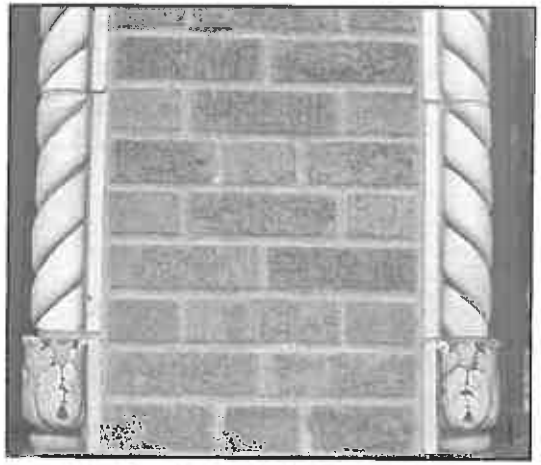
This style is loosely based on domestic English architecture during the reign of monarchs of the House of Tudor, 1485-1558. The Tudor style is also referred to, or known as, Jacobean or Elizabethan Revival.

Typical Tudor Revival commercial building *(1401-15 60th Street).*

Tower element with decoratively shaped half-timbering *(6230 North Avenue).*

MEDITERRANEAN REVIVAL

Mediterannean Revival storefront with mosaic tile over windows *(1460-1510 Underwood Avenue).*



Rope trim visually supporting arches over windows *(805 N. 68th Street).*

Mediterranean Revival storefront window with rope decorative trim *(805 N. 68th Street).*

SIGNIFICANT DATES:

- 1920-1940

BUILDING FORMS:

- symmetrical
- flat wall surfaces with protruding arches
- string course, common
- symmetrical configuration
- rounded arches
- one or two-story building

WINDOWS:

- double-hung
- leaded glass
- casement
- multi-paned configurations
- grouped window openings

MATERIALS:

- tile ornamentation
- mosaic tile
- clay tile roofing
- concrete, tile or stone decorative lintels and sills
- decorative or plain terra cotta panels

ORNAMENTATION:

- red clay tile roof
- decorative ironwork
- decorative brickwork
- rope trim
- brick corbeling
- fleur-de-lys

NOTES:

This revival style name is a generalized term used to describe the mixing of elements from the Italian Renaissance, Mission, Spanish Eclectic, Monterey and Pueblo Revival styles.

ART DECO

SIGNIFICANT DATES:

- 1920-1940

BUILDING FORMS:

- asymmetrical
- towers or other vertical projections above the roofline to emphasize the vertical
- facade arranged in a stepped series of setbacks

WINDOWS:

- usually multi-pane
- casement
- awning/hopper
- leaded glass
- grouped openings

MATERIALS:

- smooth wall surface, commonly stucco
- colored tile or terra cotta
- metal
- brick
- stone
- accents in terra cotta, glass and colored mirror

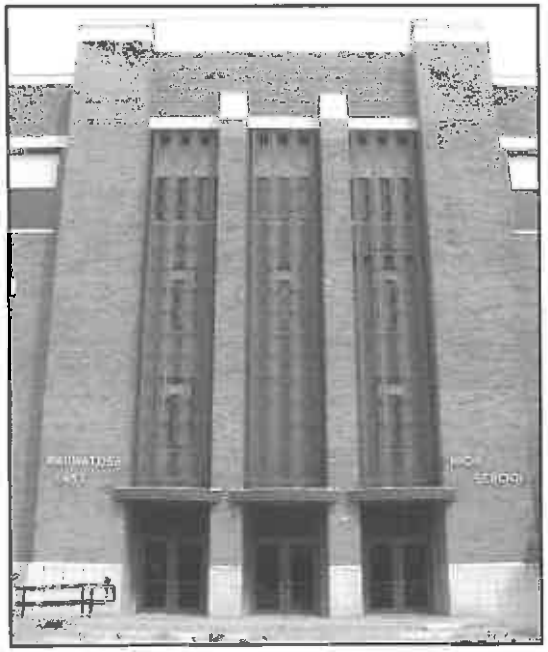
ORNAMENTATION:

- zigzag or chevron patterns
- molded metal panels or grills in stylized floral or geometric designs
- projecting sunshades
- geometric floral patterns
- fluting around windows and doors
- multi-colored, vivid designs

NOTES:

The Art Deco style took its name from the 1925 Exposition International des Arts Decoratifs et Industriels Modernes, held in Paris. This exhibition was intended as a showcase for design that embodied "new inspiration and real originality".

Art Deco was the first widely popular style in America to break with the tradition of reviving historical styles.



Chevron patterned steel screen *(1710 Wauwatosa Avenue).*

Decorative terra cotta panel *(1710 Wauwatosa Avenue).*

As this style came to life during the modern industrial age, many new and often considered "space age" materials were used such as aluminum, zinc, Formica, glass brick, carrara glass (Vitrolite), Bakelite and synthetic cork. This style was widely used in the architecture of the 1930's, including skyscraper designs; it is characterized by sharp angular or zigzag surface forms and ornamentation.

Simplified Art Deco commercial building *(6823 North Avenue).*

Art Deco entrance with stepped series of setbacks *(1710 Wauwatosa Avenue).*

ART MODERNE

Typical Art Moderne institutional building *(2535 N. 73rd. Street).*

Decorative terra cotta panels *(2535 73rd Street).*

Chevron pattern on terra cotta units *(2535 73rd Street).*

SIGNIFICANT DATES:

- 1920-1940

BUILDING FORMS:

- asymmetrical
- flat roof
- one or more corners of the building curved
- horizontal emphasis
- horizontal balustrade element
- horizontal grooves or lines in wall

WINDOWS:

- rounded corner windows
- grouped openings
- small round windows common
- glass block
- casement
- awning/hopper

MATERIALS:

- smooth wall surfaces of concrete, stucco or metal
- accents in terra cotta or glass block
- glass block windows or section of wall
- brick
- metal

ORNAMENTATION:

- colored brick, metal panels or tile
- horizontal grooves or lines

NOTES:

Art Moderne is also referred to as Streamlined Moderne or Modernistic. In architectural style references the Art Moderne and Art Deco are often confused. Art Deco is more ornate and rich in color than Art Moderne. Art Moderne forms tend to be simple lines with few protrusions and limited decorative features.

After about 1930, Art Moderne became the prevalent modernistic form. Although it was never common, scattered examples of this style can be found throughout the country.

CONTEMPORARY

SIGNIFICANT DATES:

- 1940-1980

BUILDING FORMS:

- asymmetrical
- flat or shed roof
- overhanging eaves
- varying roof levels

WINDOWS:

- casement
- combination
- hopper/awning
- large panes of plate glass
- louvered vents below fixed casements

MATERIALS:

- colored tile
- terra cotta
- brick
- stone
- stucco
- concrete
- aluminum
- stainless steel

ORNAMENTATION:

- transitions of materials
- overall massing & shapes
- windows

NOTES:

This style was typically Architect designed and customized to meet the needs of the client and site. Contemporary buildings with a flat roof are a derivative of the International style. Residential buildings in this style incorporate more natural materials than their commercial counterparts. The decorative detailing in this style is the simplified exterior cladding materials, be it stone, brick, wood or a combination. Landscaping and integrating the building with the landscape is a focus of this style.

Contemporary school building with geometric shaped mosaic pattern *(1741 N. Wauwatosa Avenue).*

Contemporary building forms *(1717 N. 73rd Street).*

Simple building forms and slab glass *(2160 Wauwatosa Avenue).*

COMMERCIAL VERNACULAR

One-Part Commercial Block *(7515 N. Harwood Avenue).*

Two-Part Commercial Block *(7530 W. State Street).*

Rare remaining example of gas station vernacular architecture *(8334 North Avenue).*

ONE-PART COMMERCIAL BLOCK

SIGNIFICANT DATES:

- 1830-1945

BUILDING FORMS:

- retail use, common
- long rectilinear plan
- simple box
- decorated facade
- thoroughly urban
- minimal street frontage

WINDOWS:

- large storefront units on the first level
- double-hung on upper levels

TWO-PART COMMERCIAL BLOCK

SIGNIFICANT DATES:

- 1850-1950

BUILDING FORMS:

- retail use, common
- two to four-stories
- horizontal division into two distinct zones
  - a). lower zone - public spaces
  - b). upper zone - private spaces

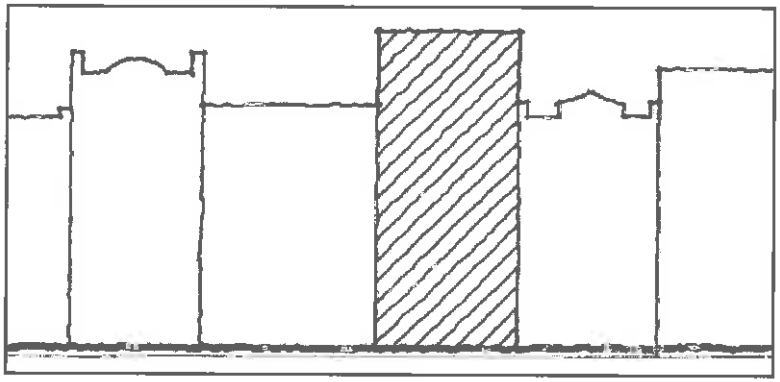
WINDOWS:

- large storefront units on the first level
- double-hung or operable casement on upper levels

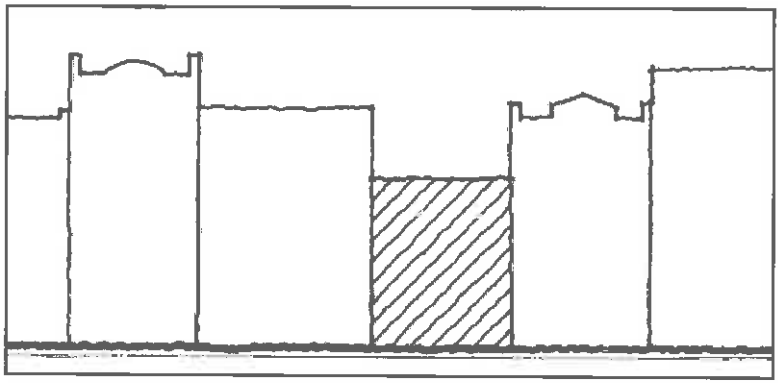
ROADSIDE VERNACULAR ARCHITECTURE

This Wauwatosa icon to the automobile is a rare remaining example of the "House" type of gas station. Early in automotive history, gas companies encountered opposition to locating filling stations in residential neighborhoods. The solution was to design filling stations that looked like a small houses. This building type was developed generally between 1915 and 1930. Buildings that resemble Chinese pagodas and Greek temples are some of the more elaborate examples of this style

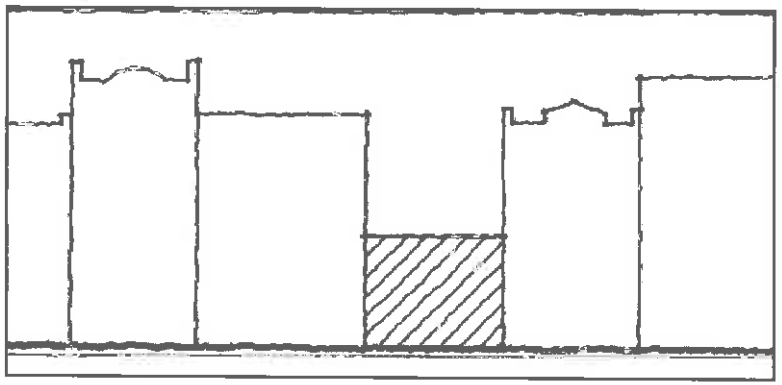
BUILDING FORMS



Appropriate: *Building height no more than 30% taller than adjacent buildings.*



Appropriate: *Building height no more than 30% shorter than adjacent buildings.*



Inappropriate: *Drastic variation in building height is detrimental to streetscape continuity.*

The well-programmed composition of building elements has a significant impact on the character of a building. Concepts relating to how a building fits into its setting are often overlooked. This section on building forms takes a closer look at some of these general concepts, such as forms, massing and volumes.

This section is intended as a guide to property owners who are:

- Proposing an Addition
- Proposing New Construction
- Interested in understanding the greater elements of building design.

The following design principals applied correctly can result in an interesting and active building from.

BUILDING HEIGHT

Building heights have generally been an expression of the building's use.

- Refer to the City of Wauwatosa Zoning Code for specific information related to building height restrictions.
- Determine the height of new buildings and additions by referring to the height of adjacent existing buildings.
- The height of a new building may be 30% taller or shorter than the immediately adjacent buildings. In this manner, the diversity of the street's character is maintained while not allowing a new building or addition to be awkwardly taller or shorter than its neighbor.

This section describes general design concepts such as forms, massing, and volumes.

Roofs

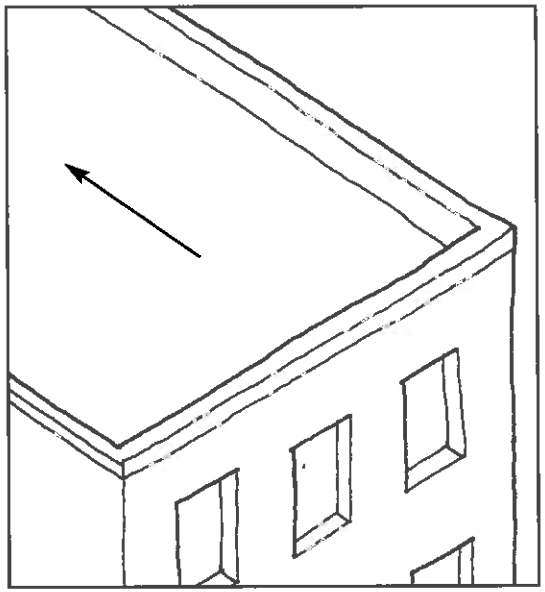
The dominate commercial roof form in Wauwatosa is the flat, slightly sloping roof. Facade wall extensions, called parapets, conceal the termination edge of the roof. This edge is often finished with a decorative cornice. The detail and ornamentation applied to the parapet often determine the style or time period of the building.

Wauwatosa also contains many examples of gable, side gable, turrets and other steeply pitched roof forms on commercial and institutional buildings. These roof forms further break down the scale of the building and create added interest.

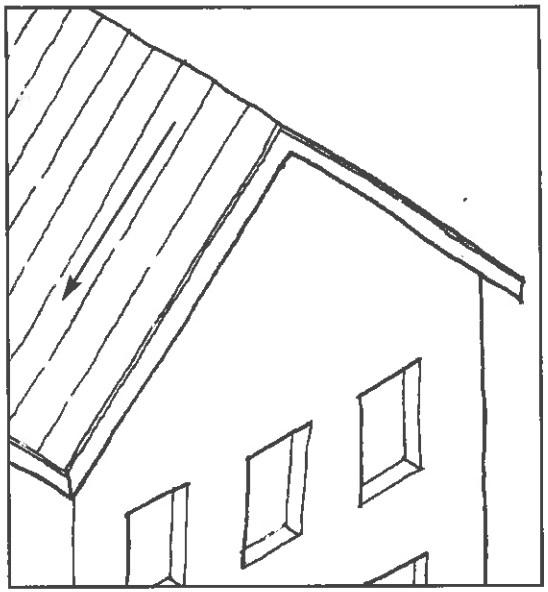
- New construction and additions shall utilize one of the options illustrated on this page for terminating the roofline of a building. The roof lines of adjacent buildings shall be taken into consideration when selecting a roof style.
- Alterations shall not compromise or conceal evident historic roofing forms or details.

Defined Roof Edge/Roofline Articulation

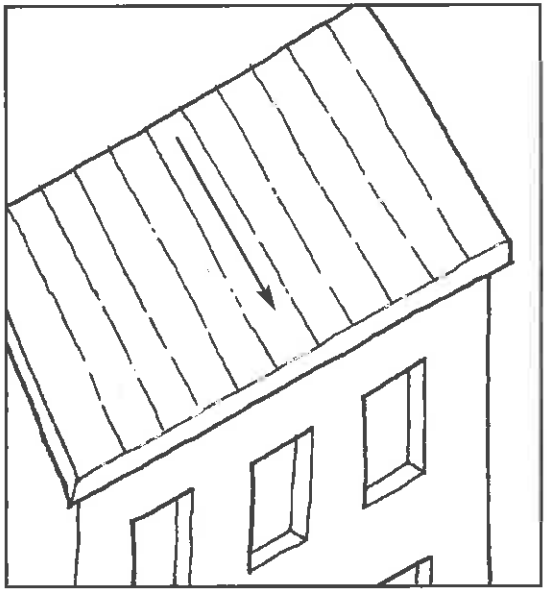
A defined roof edge visually terminates the building.



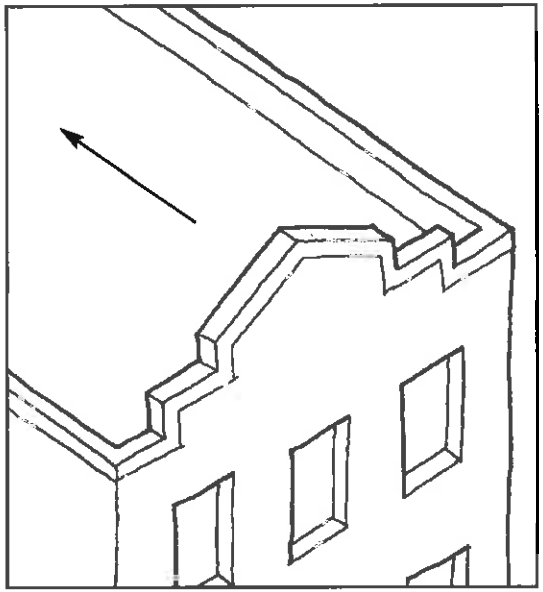
Flat Parapet



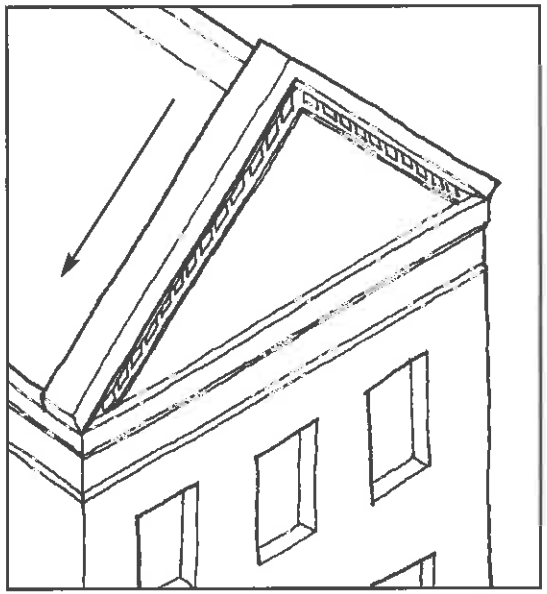
Gable



Side Gable

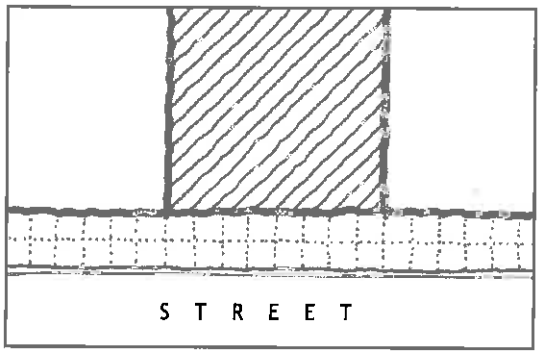


Stepped Parapet

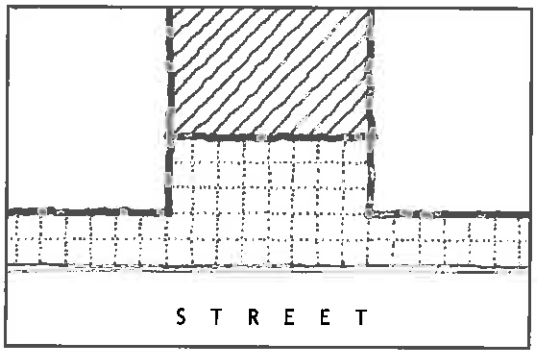


Pediment

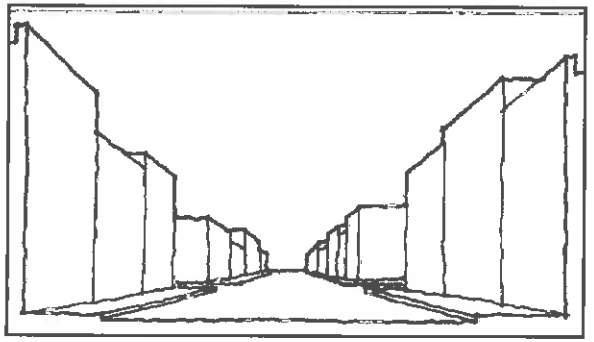
Setbacks create a defined building edge.



Appropriate: *Setback from sidewalk matches that of adjacent buildings.*



Inappropriate: *Setback from sidewalk does not match that of adjacent buildings.*



Appropriate: *Setback line maintained by all buildings on the street.*

Additions

- Determine the form of the roof on the existing building.
- Design the addition's roof form to compliment the existing roof without detracting from it.
- *Example: If the existing building had a flat roof, the addition shall also have a flat roof.*

New Construction

- Consider the adjacent buildings. What roof forms are evident on the adjacent buildings?
- Select the roof form by considering the massing and architectural style that best fits into the setting, meets your needs and does not detract from the continuity of the streetscape.
- *Example: If the adjacent buildings on each side of the site have flat roofs, the new building shall have a flat roof. This is of particular importance when the adjacent buildings have party wall construction.*

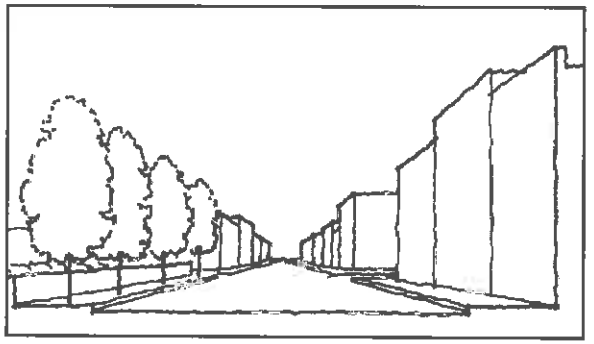
SCALE

A streetscape that is inviting to the community is a result of scale. Multi-storied buildings in long rows feel monotonous to the public. Elements that break up the building into smaller parts make for a more inviting streetscape. Features such as awnings, landscaping, windows and doors add distinction to the building. These features also create a more intimate streetscape experience for the pedestrian by lowering the scale of the building.

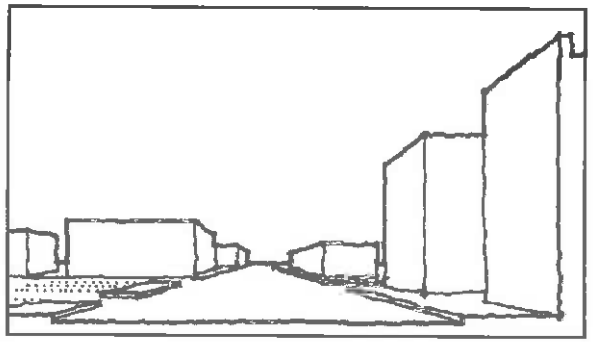
SETBACKS

On commercial streets, particularly in historic areas, the facades all share the same setback or distance from the street. This setback makes for a defined building edge, sidewalk width and an overall look of continuity. This setback also provides an appropriate distance from which to view the buildings. Buildings which do not meet this setback appear disjointed and affect the homogeneous appearance of the entire street.

- All new construction shall maintain the current setback of the adjacent buildings, unless this setback conflicts with City of Wauwatosa Zoning Code.



Appropriate: *Where buildings have previously been razed the setback line is visually maintained by trees.*



Inappropriate: *Interruption of continuous building setback line, leaving gapping holes in the streetscape; this is not a pedestrian friendly environment.*

STOREFRONTS

Today, few storefronts retain most of their original design features. When vital historic evidence is missing, efforts should be made to locate historic photographs and other documents, such as written descriptions, which might give clues to the original elements.

General Storefront Guidelines

- New buildings are encouraged to utilize these design characteristics. These features can be executed to evoke the use of the building and implement modern materials while still acknowledging the historic precedents evident in the community.
- New construction between two buildings with storefronts and party wall construction shall mimic this feature as evident on the adjacent buildings.
- Closing off the first floor storefront windows or creating smaller window openings than the original design suggests, is not permitted.
- Any and all original elements that are extant shall remain. Missing elements such as trim, molding and ornamentation shall be recreated to match existing building details whenever possible.
- Elements originally executed in cast or wrought iron, such as stoops and cornices, may be replicated with a material such as steel or aluminum cladding, which shall produce the same visual result.
- On storefronts where historical evidence does not exist or is lacking, details sympathetic to the historic fabric of the building and its setting shall be designed. Factors such as the building's date of construction should be considered when implementing new design details.
- Resurfacing of a storefront is not permitted. This is a technique commonly used to "update" the look of a historic building. Essentially, this entails removing all protrusions from the facade, covering the remaining facade surface materials with a cladding of aluminum panels, glass or other more modern materials. The result is the false impression of a much newer building.

STOREFRONT FEATURES

Typical pre-1930's storefront features .

Lower Window Panel: *The area directly between the ground level and the lower windows of the storefront. Often this area was finished with metal or wood raised panels.*

Stoop: *Storefronts typically were raised above grade and stoops or steps were required to easily gain entry; these were often metal but sometimes wood, stone or later concrete.*

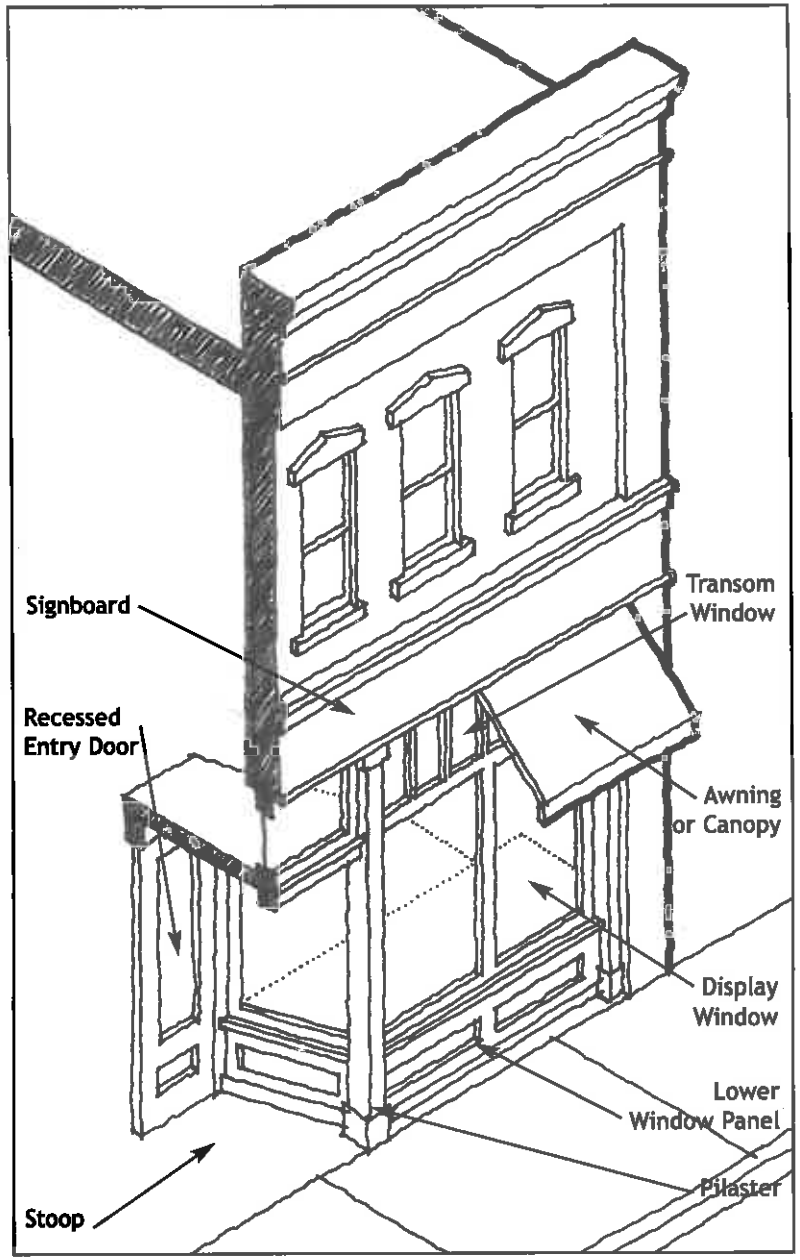
Pilasters: *These engaged (attached to the building) columns were evenly spaced along the storefront or one was located at each corner of the building.*

Recessed Entry Doors: *Historically, many main entry doors were recessed into the building face. This provided protection from the elements and accentuated the entrance. Often, double doors signified access to the main level while a single door lead to the upper floors.*

Display Windows: *These windows were meant to be as large as possible to "show off" the merchandise or service located within the main level of the building. Large windows also allowed for natural light at a time before electricity was reliable and when light bulb wattage was low.*

Transom Windows: *Typically, transoms are located above entry doors and facade windows. These operable hopper-type windows allowed in natural light and ventilation.*

Signboard: *This is the area above the transoms, before the start of the second level windows. Typically, a wooden or metal, painted or raised letter sign was placed here, this area is also referred to as the "Sign Zone".*



Storefront Diagram: *These features are evident on many of Wauwatosa's historic commercial buildings.*

Tripartite Composition

This compositional form breaks down the building scale into logical segments.

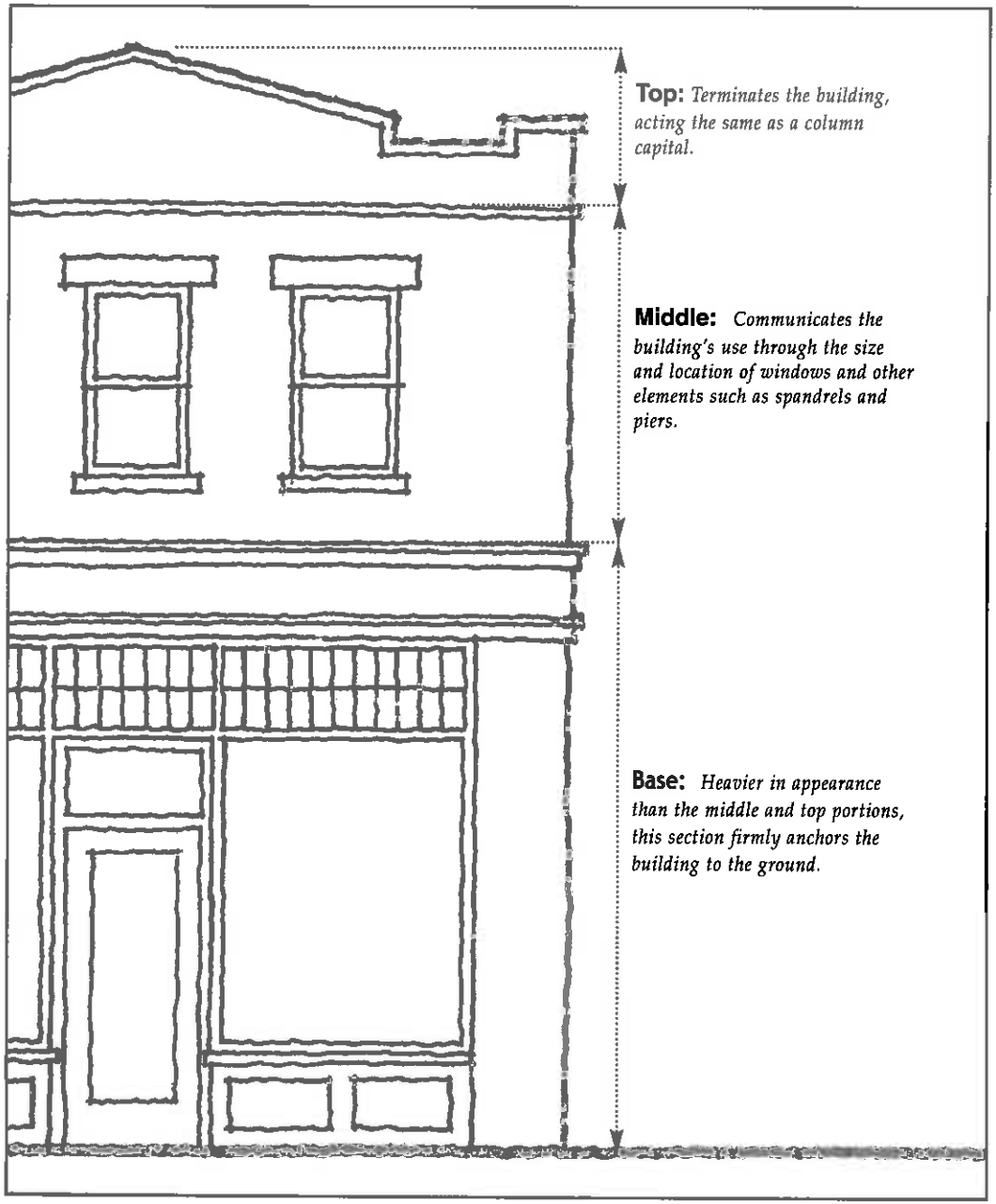


Diagram of Tripartite Composition.

Transitions

Utilizing varying forms, volumes, details and materials will result in a building that either is well resolved or looks "busy". The difference between these two results becomes evident when examining how the transitions were executed.

Proper transitions feel natural and evolve from the base of the building, similar to the branches of a tree rising from the trunk. *Example: If the building base is rusticated stone, a natural material transition is brick. Stucco, for instance, looks lighter and would be too drastic a material change.*

Tripartite Composition

While the height, massing and setbacks in commercial areas are typically the same, a wide variety of building forms are evident. This variety is a result of applying general composition principles to create active building facades.

The concept of Tripartite Composition is similar to the forms evident on a column: base, shaft and capital. On columns the proportion of these three forms results in a visual and structural balance.

Beginning as far back as ancient Greece, this concept has been applied to building facades. The base and shaft are often visually separated from one another by a material or color change. Depending on the building function and size, the base contains the largest window openings. Window openings in the middle portion are typically smaller than those on the base and visually broken down further with muntins.

- The general composition of all building facades shall use the prevalent expression of building base, middle and top.

Windows

Windows take a large role in comprising the building form. The layout and size of windows create rhythmic patterns on the building surface resulting in a "solid" and "void" affect. This visual affect breaks down the mass of the building facade.

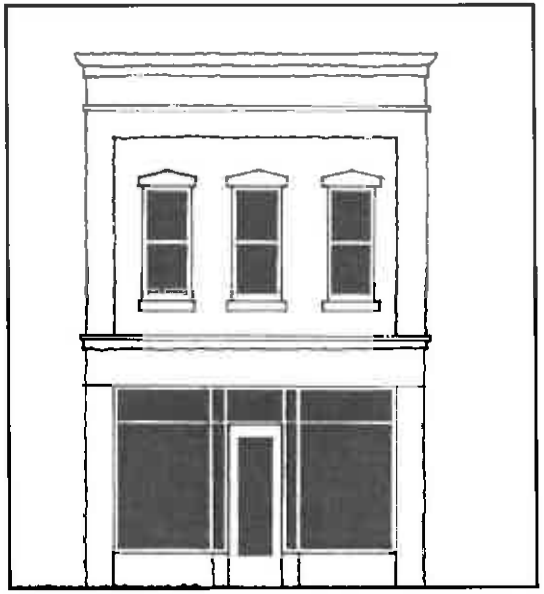
Window articulation sets the proportions of a building. Historically, window opening sizes were divided in half as the building height grew. This affect emphasizes the base portion of the building where retail is typically located.

- The majority of the base or first level of the building shall be comprised of storefront windows on a commercial building. The proportion of glass to solid wall mass shall reduce as the building rises in mass.
- New construction shall have glass comprising no less than 25% of it's exterior wall surface.
- New construction shall have glass comprising no more than 40% of it's exterior wall surface.
- Windows shall be sized, aligned and spaced according to the precedents of the architectural style of the building.
- New construction shall express the window articulation evident on the adjacent historic buildings. This consists of larger windows on the main floor or building base. In the middle section of the building the window size is divided into two units. At the top section of the building the opening width is typically divided into three units. On many of Wauwatosa's two-story commercial buildings the third division is not expressed.
- Window articulation on institutional buildings shall be based on the architectural style and function of the building.

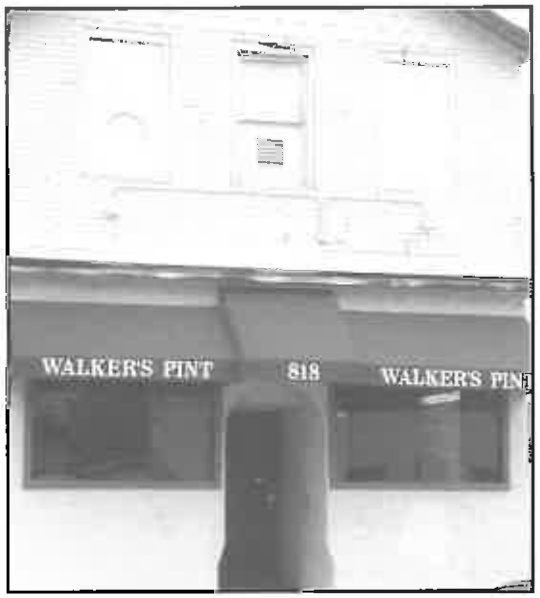
Window Articulation

Amount of window area on a building facade.

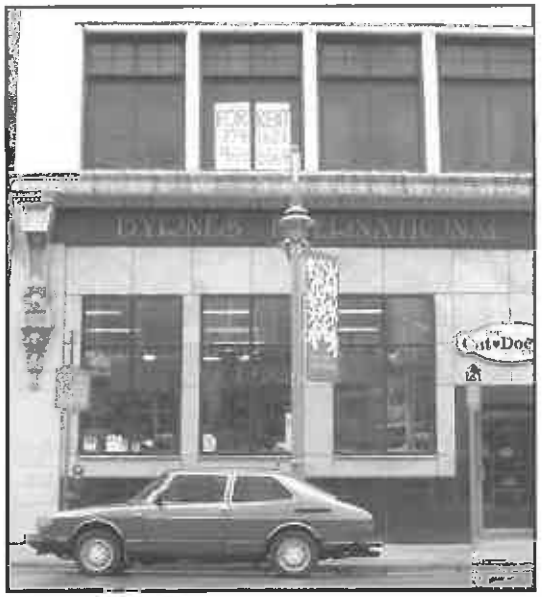
Appropriate: *Good window articulation, large storefront windows on the first floor and smaller units on the second floor.*



Appropriate: *Darkened areas depict window glass on a typical storefront.*



Inappropriate: *The historic storefront window area has been infilled with short display windows. The upper units have either been painted over or covered with plywood.*



Inappropriate: *The historic storefront window area has been infilled with smaller display windows that too closely match the size of the upper units. The new storefront facing is a material not sympathetic to the original terra cotta cladding.*

NEW CONSTRUCTION

Appropriate: *New construction shall implement the scale, massing, setback and general historic form concepts without attempting to replica adjacent buildings.*

Inappropriate: *New construction shall not detract from the historic adjacent buildings.*

New construction shall contribute to the existing urban fabric and setting in which it is to be built. New buildings should compliment their setting, not detract or unsettle it.

GUIDELINES FOR NEW CONSTRUCTION OF BUILDINGS

- All new construction shall conform with City of Wauwatosa ordinances and the building codes adopted by the State of Wisconsin.
- Materials chosen shall be consistent with those of other historic buildings on the block, such as brick, iron and wood.
- Current setback distances shall be maintained.
- Current sidewalk widths shall be maintained.
- All buildings must be no taller than three stories and shall not exceed 35' in height. A third story may be concealed within a gabled or cross-gabled roof configuration.
- Stylistic and decorative elements shall be chosen that fit in with the rest of the block without creating a false sense of history. It shall be obvious to the passer-by that this new building was not constructed in 1880; however the building should have a balance of historically accurate proportions combined with new building materials. New architecture should look new, while also remaining sympathetic to the scale and rich materials represented in the area.

ADJACENT BUILDINGS

Things to consider on adjacent buildings:

- Height
- Character
- Materials
- Roofline Edge
- Setback

This section provides additional information & guidelines specific to the rewards & challenges of integrating a new building into a historic setting.

An in-fill building that is out of proportion with the adjacent buildings, either being too big or too small, will upset the continuity of the entire streetscape.

Demolition

Often to construct a new building, another will be demolished.

- All effort shall be made to retain all extant buildings, with special emphasis on structures predating 1960. More often than not, the assumption is made that the rehabilitation of an existing building is much more costly than building a new building. This is not necessarily the case. Many of the materials and design features evident on older buildings are costly to recreate.

A commercial or institutional building can sit empty for years simply because no one has found a suitable use for it's unique nature. Often these buildings come with ample square footage, high ceilings, and character. Finding alternative uses for these buildings that contribute to the historical context of Wauwatosa is crucial.

Materials

A new building should take into consideration the predominate exterior materials evident on the streetscape. Materials that differ too drastically from the neighbors will appear out of place.

- Material selections shall be made that result in a building that compliments its neighbors. Modern materials may be introduced; however, sizing, color, texture and transitions shall be implemented in a manner complimenting these features as evident on the adjacent historic buildings.

Scale & Roofline Articulation

Often a building site is available for new construction that would result in a much wider facade than evident on the adjacent buildings.

New construction shall result in a building scale that "fits in" with smaller neighboring buildings. This can be achieved by stepping down the roofline edge to mimic the forms and sizes already present on the street.

Stylistic and Decorative Elements

Modern buildings, as a whole, lack ornamentation. The challenge for a new building located in a historic district is to appear new while taking on some of the qualities and details of the surrounding historic buildings. A way to achieve this is to pick up on simple textural elements such as quoins, hood moldings or window patterns. Elements such as these add texture and detail to the surface of the building while not attempting to replicate history.

Parking

Parking lots placed in in-fill lots along the commercial street edge act as "missing teeth" in the urban fabric. They create dead zones that are not only visually uninteresting but also often uncomfortable to walk past. The best use of a vacant lot in a commercial center is a building that contributes to the aesthetics and livelihood of the streetscape. Parking is best located street-side or behind commercial buildings.

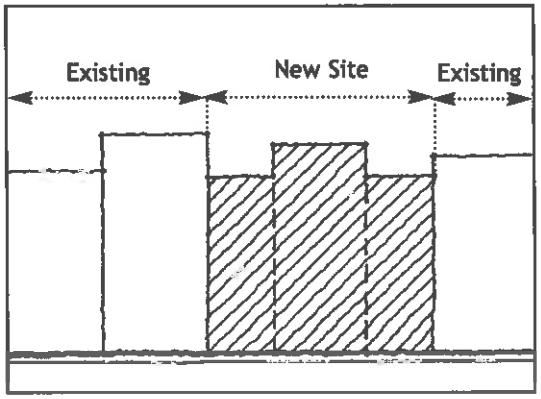
Parking structures on urban in-fill sites are a necessity for any commercial area. However, the placement of such a structure on the main commercial street often leaves the street looking disjointed, contributing to a loss of continuity.

- Parking structures on historic streetscapes shall be designed to compliment the facades of adjacent buildings.

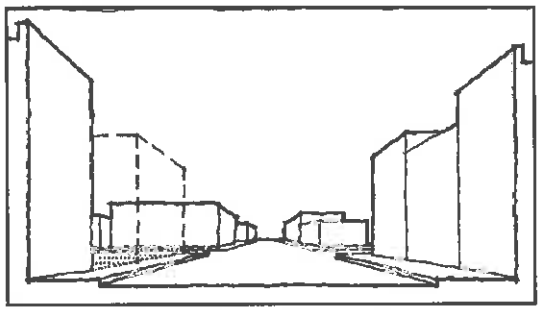
- Surface parking lots in historic districts shall be located off of the main street, either in alley ways or side streets.

Sidewalk

- The sidewalk width in urban commercial areas shall remain uniform. This creates continuity while allowing space for other street features such as uniform street lighting, landscaping, public seating and directional signage.



Appropriate scale: *New construction shall break down the scale and roofline of the new building to "fit in" with the prevelant massing of adjacent buildings.*



Inappropriate surface parking: *Parking lots create gaps in the setback line and shall not be permitted on historic streetscapes.*

Appropriate scale: *New construction at the junction of State, Street, Harwood and Underwood Avenue's.*

Appropriate Addition: *Building elements on the existing structure are carried over onto the addition, such as the cornice, window sizes and base (American Exchange Bank, Madison, WI).*

ADDITIONS

General Addition Guidelines

- All additions shall conform with City of Wauwatosa ordinances and the building codes adopted by the State of Wisconsin.
- Additions shall be evident as such and not create a false sense of history, while still maintaining the overall visual appearance of continuity.
- Additions shall not cover or remove existing historic fabric from the building. No addition may intrude on the facade of the existing building. An intrusion is any form or element that blocks, obstructs or cuts off access or view to the building.
- Additions shall compliment the existing structure in material use, architectural details and color.
- Building proportions and scale shall be maintained while allowing for the use of more modern materials, ornamentation and detail.
- All current setback lines shall be maintained.
- Rhythmic elements such as window openings, spandrel lines and pilasters shall be carried over into the addition.

Facade Additions

Additions to facades are rarely permissible in an urban setting due to strict enforcement of zoning setback ordinances. Historic urban centers often consist of buildings along a continuous setback; it would not be permissible to encroach into this setback. In the unique set of circumstances that there is additional frontage on your property for an addition, here are some things to consider.

- No additions shall intrude on the front facade of a building. An intrusion is any form or an element that blocks, obstructs or cuts off access or view to the building.
- No elements shall disrupt the front facade roofline.

This section provides additional information & guidelines specific to historic property owner's who wish to construct an addition to their building.

- No intrusions onto the sidewalk are permissible, such as vestibules or permanent glass or wood enclosed areas.

- Non-permanent sidewalk cafes are acceptable pending approval by the City of Wauwatosa.

Handicapped Accessibility

As a building restoration project takes shape it is often discovered that certain modifications must be made to the building and site to allow for handicapped accessibility as mandated by the Americans with Disabilities Act (A.D.A.) of 1990. This federal law requires that all owners of "public accommodations" (theatres, restaurants, museums, retails shops, etc.) must make "readily achievable" alterations to provide appropriate access to disabled persons. This issue not only effects buildings but parking lots, sidewalks, entrances, stairs, elevators and restrooms.

There are many solutions to implement accessibility modifications to a historic building. The key is to determine what solutions will gain the desired access while having a minimal affect of the context and features of the building.

To identify and implement accessibility alterations while maintaining the historic integrity of the property:

1). Review the historical significance of the property.
2). Identify character defining features.
3). Assess the property's existing and required level of accessibility.
4). Evaluate accessibility options against their impact on historical features.

Readily Achievable Accessibility Modifications

Sites and Entrances:

- Designating Accessible Parking Spaces
- Make Curb Cuts
- Incorporate Ramps
- Regrade an Entrance
- Install Wheelchair Lifts
- Consider a New Entrance
- Retrofit Doors
- Adapt Door Hardware
- Alter Door Thresholds

Interiors:

- Reposition Shelves
- Reposition Telephones
- Install Flashing Alarm Lights
- Add Raised Marking on Elevator Control Buttons
- Add an Accessible Drinking Fountain
- Install an Elevator or Wheelchair Lift

Restrooms:

- Install Grab Bars in Toilet Stalls
- Rearrange Toilet Partitions
- Reposition of Restroom Accessories (mirrors, paper towel dispensers, etc.)
- Install a Higher Toilet Seat

More information on this issue and A.D.A. requirements can be obtained on-line at: www.adata.org .

Mechanical Equipment

It is inevitable that a building owner will wish or need to upgrade their mechanical systems or equipment such as satellite dishes.

- Utility meters and exhaust vents shall be located on the side or rear of the building.

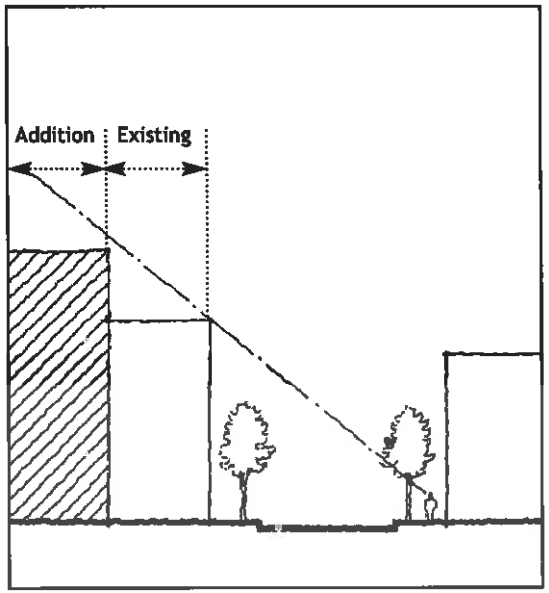
- Mechanical equipment on roofs shall not be visible from the street.

Alternatives:

1. Mechanical equipment may be located openly on the roof if it is set back far enough to not be visible from across the street.

2. A parapet wall may be added to conceal equipment. This wall must be in character with the building facade aesthetics. The design of this parapet wall must be submitted to the City of Wauwatosa, prior to construction, for approval.

3. Locate mechanical equipment on the ground in the rear or side yard of the building. In situations where this equipment would be visible from the street, an enclosure shall be erected. The enclosure shall be made with materials and colors of a nature similar to that of the building.



Appropriate Rear Addition: *New building addition not visible from the pedestrian level of the street.*

Inappropriate Rooftop Addition: *New building addition shall not be visible from the pedestrian level of the street. Roofline integrity shall be maintained.*

Rear Elevation Additions

A rear elevation addition may be taller than the existing structure if the addition is of a similar height to adjacent buildings. The rear addition must not be viewable by the pedestrian from the street.

Roof line integrity: No addition shall alter the current rooflines visible from the streetscape.

- Care shall be taken when locating new fire escapes and loading docks. Any such modification shall not detract from the overall aesthetics of the building. No extant elements may be removed to accommodate such modifications with the exception of previously installed fire escapes.

- On buildings where the rear elevation faces the street or is highly visible to the public, such as on a the river, the addition shall be treated as if it is a facade addition. This includes the addition of secondary structures such as patios, decks and fire escapes.

Rooftop Additions

Rooftop additions are only permissible when they are not visible from street level. This often requires that the addition be set back at least 30% from the facade of the building. *See the Rear Elevation illustration on page 32 for a diagram of site lines.*

- Additions shall be finished in materials that blend in completely with its surroundings.

- Additions shall not intrude on historic elements on the interior that have valuable historical context.

- Additions shall not compromise the structural integrity of the building. An engineering analysis may be necessary to determine such information.

Side Elevation Additions

Side additions are rare in an urban setting. When they do occur it will most commonly be under these conditions:

- An adjacent vacant or abandoned lot is available.
- The building "stands alone" on a large site.

In either case, when adding to a side elevation, there are important distinctions to be made:

1. The existing building is located on a commercial street with a uniform setback and with party wall construction (shared building side walls built on the property line). The addition shall be:
   - Designed in keeping with the massing and height of the existing building.
   - Designed of materials similar nature and color to that of the existing building.
   - Designed with details consistent with those on the existing building.

2. A freestanding building with open land on all sides shall be:
   - Composed of smaller massing and height than the existing building.
   - Made of materials similar in nature and color to that of the existing building.
   - Designed with details consistent with the existing building without being exact copies.
   - Set back from the facade of the existing building.