Sidney Historic Preservation Handbook

Prepared for the

Historic Preservation Board



May 30, 2014

Prepared by

Shelley McCafferty

City of Sidney City Council
Wendall Gaston, Mayor
Mark Nienhueser, Vice Mayor
Joe Arterburn
Chris Gay
Roger Gallaway

City Manager
Gary Person

Historic Preservation Board
Kay Hicks, Chairman
Greg Huck, Vice Chair
Rich Phillips
Phillips, John
Dave Faries
Brandy Root
Scott Williams

Interim Board Director
Megan McGown

Chief Building Official
Brad Rowan

Prepared by:
Shelley McCafferty

Funded by:
Nebraska State Historical Society
National Park Service
City of Sidney

Table of Content

SECTION I: INTRODUCTION

Chapter 1: Sidney's Historic Preservation Program 4

1.1 Why historic preservation? 5

1.2 About the Historic Preservation Regulations 5

1.3 Financial Incentives for Historic Preservation 7

1.4 Historic Districts and Landmarks 9

Chapter 2: Project Planning 11

2.1 Understand the Historic Significance 11

2.2 Prioritized Approach 11

2.3 Develop a Plan 11

2.4 Guidelines for Project Planning 12

SECTION II: GUIDELINES FOR HISTORIC PRESERVATION

Chapter 3: Principle Guidelines for Rehabilitation 14

3.1 Preserve and Maintain 14

3.2 Retain and Repair 14

3.3 Reconstruct and Replace 15

3.4 Synthetic Materials 15

3.5 Exceptions 16

Chapter 4: Guidelines for Building Materials & Methods 17

4.1 Masonry 17

4.2 Wood 18

4.3 Metal 19

4.4 Paint and Surface Cleaning 20

Chapter 5: Guidelines for Architectural Features 21

5.1 Roofs and Drainage 21

5.2 Parapets, Copings and Cornices 22

5.3 Windows 24

5.4 Architectural Details 27

Chapter 6: Guidelines for Storefront Features 28

6.1 Storefronts 28

6.2 Awnings and Canopies 32

6.3 Signage and Lighting 35

Chapter 7: Guidelines for New Construction 40

7.1 General Guidelines 40

7.2 Infill Buildings 40

7.3 Additions 42

SECTION III: APPENDICES

Appendix A: Historic Architecture of Sidney 44

A.1 Commercial Building Features 44

A.2 Architectural Terms 45

A.3 Commercial Architectural Styles of Sidney 46

Appendix B: Landmarks and District 57

Appendix C: Financial Incentives 60

C.1 Federal Historic Tax Credit 60

C.2 State Historic Tax Credit 60

C.3 State VIP Tax Abatement 60

C.4 Renewable Energy System & Energy Efficiency Improvement Guaranteed Loan & Grant Program 61

Appendix D: Secretary of the Interior Standards Rehabilitation 63

Appendix E: Preservation Resources 64

E.1 Web Resources 64

E.2 Books and Publication 65

SECTION I: INTRODUCTION



Chapter 1: Sidney's Historic Preservation Program

1.1 Why Historic Preservation?

Because the Sidney community values its traditional heritage, older neighborhoods and cultural resources, in 2005 and 2006 the City of Sidney established a historic preservation program. Through this program, the community is able to translate these values into economic assets by supporting and encouraging the preservation of Sidney's historic buildings and enhancement of its traditional neighborhood character. Historic preservation results in buildings that are more attractive and a downtown that is more inviting to both residents and visitors.

The purpose of the *Sidney Historic Preservation Handbook* is to provide property owners, contractors, and others who may be working towards improving a historic building with all the necessary information needed to understand Sidney's historic preservation program, regulations and best practices to building repair, rehabilitation and new construction.

1.2 About the Historic Preservation Regulations

The Sidney Historic Preservation Ordinance (1282) is the enabling municipal code for the Sidney Historic Preservation Guidelines and the historic review process. The Historic Preservation Board (HPB) is composed of seven members appointed by the City Manager and approved by City Council. The HPB is responsible for overseeing City preservation activities including review and approval of proposed changes to certain historic properties to determine compliance with the *Guidelines for Historic Preservation*. The HPB also administers the City's Facade Enhancement Grant and Signage Incentive Grant programs (see *1.3 Financial Incentives for Historic Preservation*). The Historic Preservation Board Director provides staff support to the HPB.

What are the Guidelines for Historic Preservation?

The *Guidelines for Historic Preservation* are the regulations that apply when alterations are made within a locally designated historic district or the Grant Incentive Area (see page 9). They define a range of appropriate treatments for various changes to historic buildings and other buildings within a historic district to ensure that the changes do not damage the historic fabric of the building, are appropriate to its historic character and do not detract from the greater historic context.

To which properties are the Guidelines applicable?

Local Historic Districts and Landmarks: Compliance with the *Guidelines for Historic Preservation* is required for any building alteration, addition, new construction or demolition to properties located within a local Historic District or that has been designated a local Historic Landmark.

Incentive Grant Applicants: All applications for a Facade Enhancement, Signage Incentive or Emergency Stabilization grant must comply with the *Guidelines for Historic Preservation.* The proposed project must be completed per these guidelines before reimbursement of project expenses.

Checklist

Historic Review Required

Historic Review is required to receive a:

- ☐ Facade Enhancement Grant
- ☐ Signage Incentive Grant
- ☐ Building permit for exterior building alterations, additions, new construction or demolition projects located within the Downtown Sidney Historic District.

Must properties listed on the National Register of Historic Places comply with the Guidelines?

Properties that have been listed on the National Register are not required to comply with the *Guidelines for Historic Preservation* unless they have also been designated as a local landmark or are located within a local historic district. However, these properties may be eligible for federal and state historic preservation incentives. (See the *Appendix C: Financial Incentives* for more information about the NRHP and designation of local landmarks. A list of all NRHP properties is available in *Appendix B: Landmarks and Districts*.)

What is Historic Review?

Historic Review is the process by which the Historic Preservation Board (HPB) reviews proposed improvements to applicable historic buildings to determine if the proposal complies with the *Guidelines for Historic Preservation*. The HPB may approve, approve with modification, deny or defer any application for Historic Review.

What projects require Historic Review?

Historic Review and compliance with the *Guidelines for Historic Preservation* is required for any exterior changes that are made to an applicable property. These changes include any repair, alteration, demolition and new construction. Examples of repairs and alterations include:

- Replacement of windows
- Masonry cleaning and repair
- Rehabilitation or replacement of storefronts and storefront components
- Demolition of any building or portion of any building including decorative elements
- Installation of new signs, sign brackets and panels
- Exterior lighting
- Paint removal and/or repainting of a facade or building features

Projects that do not require Historic Review include:

- Routine maintenance such as window glazing, spot repainting with the same color, and minor repairs that do not change the appearance of a building, UNLESS the applicant is using a Facade Enhancement Grant towards the proposed maintenance or repair.

Although many undertakings may not require historic review, consultation with the HPB or HPB Director is strongly encouraged to ensure that any undertaking is not detrimental to the historic building materials.

What is a Certificate of Approval?

When a proposal that requires historic review is approved by the HPB, the Historic Preservation Board Director (Director) will issue a Certificate of Approval (COA) which clarifies the scope of work approved. The COA will be transmitted to both the applicant and the Building Department. The Building Official will not issue a permit for any proposed project until it receives a COA.

What is a Certificate of No Material Effect?

If proposed improvements to applicable historic buildings are to repair existing materials or replace old materials with new ones that match the original, then full historic review by the HPB is not required. The Director in consultation with the Chair of the HPB may issue a Certificate of No Material Effect. If applying for a grant, a COA and full review by the HPB is required.

How Do I Apply for Historic Review?

Applications for Historic Review are available online, from the Building Department or the HPB Director. **It is highly recommended that the applicant consult with the Director about any project prior to submitting an application.** Once complete, the application must be submitted to the Director at least one week prior to the next regularly scheduled meeting of the Historic Preservation Board. The HPB typically meets at 12 noon on the second Tuesday of every month.

Checklist

Grant Eligibility

Qualifying buildings must be:
(check all that apply)

- ☐ Located in the Downtown Sidney Historic District; or
- ☐ Located outside the district, but historically significant; and
- ☐ Used for commercial purposes

Facade Enhancement Grant

The proposed project must enhance the appearance of the street-facing facade and can include any of the following projects:

- ☐ Repair, replace or reconstruction of:
  - ▪ Windows
  - ▪ Doors
  - ▪ Storefront windows or entry
  - ▪ Canopies or awnings
  - ▪ Decorative features
- ☐ Exterior painting
- ☐ Masonry repair, cleaning and/or re-pointing

Signage Incentive Grant

The proposed signage must be well designed, high quality, building appropriate and may include:

- ☐ New signs
- ☐ Signage brackets
- ☐ Exterior lighting
- ☐ Awning with sign

Emergency Stabalization Grant

The proposed project is to stabilize:

- ☐ Severe roof damage
- ☐ Structural failure
- ☐ Unstable masonry
- ☐ Other threat to preservation of historically significant structure

Applications must include all relevant information required to fully describe the scope of work proposed. This may include drawings and sketches, photographs, product samples and information, color chips, etc. If the information is inadequate, the HPB Director will notify the applicant of the inadequacies and may defer review until sufficient information has been received.

The application must be reviewed and approved by the Historic Preservation Board prior to the commencement of any proposed work. The Director and HPB may deny any application for work that has commenced prior to review and HPB approval.

What are the penalties for not having a COA?

Penalty for not having a COA or noncompliance with an approved COA is defined under City Ordinance 1242.99 which included both a monetary fine that can be accrued daily and a possible jail sentence. Please refer to the City Ordinance for details.

What is Demolition by Neglect?

If a building has been unoccupied over a period of time and not adequately maintained, it can sustain sufficient damage resulting in the cost of repair being prohibitively expensive. In such a case, the building is in the state of demolition by neglect. To prevent the loss of significant historic buildings, the City may require any owner of a building which is undergoing demolition by neglect to make repairs to prevent any further deterioration and remediate any safety issues. The City may also provide an Emergency Stabilization Grant to assist with the cost of stabilizing the property.

1.3 Financial Incentives for Preservation

Facade Enhancement Grant Program

The Facade Enhancement Grant program offers a matching grant to offset the cost of appropriate facade improvements that enhance the character of historic properties and encourage improvements to the appearance of Sidney's commercial districts. The program is funded by appropriations from the City's LB840 Economic Development program. Grants are capped at a maximum $5,000 per building for certain improvements to the street-facing facades of historic properties. One Facade Enhancement Grant may be awarded to any qualifying building every five (5) years.

Most eligible expenses for enhancing a historic street-facing facade will be reimbursed to the applicant at a rate of 50% for work and materials provided by contractors and vendors located within Cheyenne County. Because this grant program is funded by local taxes, the City encourages the use of local contractors and vendors. Therefore, expenses accrued by contractors and vendors outside the county will be reimbursed at the reduced rate of 35%. Expenses accrued by an out-of-town contractor or vendor may be reimbursed at 50% if the contractor or vendor is a member of the Cheyenne County Chamber of Commerce or provides a product or service that is not otherwise available in Cheyenne County.

For the repair and rehabilitation of historic windows, expenses will be reimbursed at a rate of 65% for work and materials provided by contractors and vendors located within Cheyenne County or that are members of the Cheyenne County Chamber of Commerce. If contractors and vendors are used that do not meet these requirements, the rate for reimbursement is 50%.

Volunteer labor can count for up to $1,000 of the project at a $10 per hour rate.

The Facade Enhancement Grant may be used in conjunction with the USDA Rural Energy for America Program

Checklist

Preservation Assistance Grant
Type of assistance needed:

- ☐ Complete a Nebraska Site Inventory Form
- ☐ Facade Design Assistance
- ☐ Technical Assistance

Process for Facade and Signage Grants

- ☐ Consult with Historic Preservation Board Director
- ☐ Review and understand the Historic Preservation Guidelines
- ☐ Prepare a detailed plan for the eligible project.
- ☐ Receive quotes from contractors and vendors (if requesting a grant)
- ☐ Prepare Application for Historic Review. Include all necessary information necessary to fully describe the project which may include:
  - Photographs
  - Drawings
  - Spec sheets
  - Product samples
- ☐ Submit application by the first Tuesday of each month to the Historic Preservation Board Director.
- ☐ Attend HPB meeting which is held on the second Tuesday of each month.
- ☐ Revise proposal or receive Certificate of Approval.
- ☐ Apply for building permit.
- ☐ Begin project

-Renewable Energy System and Energy Efficiency Improvement Grant Program. (See *Appendix C: Financial Incentives* for more information.)

Eligibility

The property must be located within the Sidney city limits, be at least 50 years old, and be used for commercial purposes. Residential buildings and new construction are not eligible for this grant nor are improvements to the rear or sides of the building or the roof if it is not visible from the street. Work that is eligible for reimbursement includes any undertakings to a street-facing facade that falls under the purview of these guidelines and that improves the appearance of the building. Examples of eligible expenses include:

- Window rehabilitation, storm windows and replacement windows
- Masonry cleaning and repair
- Rehabilitation or replacement of storefronts and storefront components
- Rehabilitation of facade features
- Painting of surfaces that are faded, cracked or peeling
- Rehabilitation, replacement or addition of awnings
- Exterior lighting
- Interior changes to the first level ceiling if it is required for the rehabilitation or replacement of storefront transom windows. (This would include removal of acoustic tile and grid, and relocation of HVAC and electrical components.)

Project expenses that involve routine maintenance and that do not notably improve the appearance of the facade are not eligible unless they are part of a larger facade improvement undertaking. Caulking, window glazing, spot repainting with the same color, and similar undertakings are not eligible for grant monies as a stand-alone project.

If a property is located outside the Downtown Historic District, the HPB may require historic photos or other information if available.

Application and Approval

Applications for a Facade Enhancement Grant are available online, from the Building Department or the HPB Director. This is the same application process as is required for Historic Review; however, detailed estimates of the project costs are also required. Completed applications must be submitted to the HPB Director at least one week prior to their next regularly scheduled meeting of the HPB.

The HPB will review the application to ensure it complies with the Historic Preservation Guidelines, qualifies for a Facade Enhancement Grant and that the proposed costs appear reasonable. Once it has been approved by the HPB, a COA will be issued and grant funding reserved.

Completion and Reimbursement

An applicant has three months to begin an approved grant project and one year for completion. Once completed, a Request for Reimbursement, which is available from the HPB Director, must be submitted along with receipts from the contractors and vendors. The HPB will review the Request at their next regularly scheduled meeting. Once approved, the City Treasurer will pay the reimbursement to the owner.

Any building to which a Facade Enhancement Grant has been awarded and completed cannot be demolished for five (5) years after reimbursement of the grant project.

Signage Incentive Grant

The Signage Incentive Grant program is intended to encourage the design and installation of **quality** signage that enhances the unique and historic character of the Downtown Historic District or other qualifying historic commercial building. Grants for new qualifying signage are capped at $1,000 per building and requires a 50% match. Eligible expenses include:

- Sign brackets
- Sign panels or letters
- Sign lighting including neon and gooseneck lights

Checklist

Grant Reimbursement

- ☐ Complete project
- ☐ Photograph completed project
- ☐ Receive invoices from contractors and vendors.
- ☐ Complete Application for Grant Reimbursement
- ☐ Submit application to the HPB Director by the first Tuesday of the month.
- ☐ Attend HPB meeting which is held on the second Tuesday of each month.
- ☐ Receive reimbursement from the City Treasurer.

- Restoration of historic signs
- Awnings with signs

Eligibility for a Signage Incentive Grant and the process for application, approval, and reimbursement are the same as for the Facade Enhancement Grant.

Emergency Stabilization Grant

The Historic Preservation Board can provide grant assistance to historic building owners when there are urgent building safety issues that require immediate action. The condition must threaten the historic integrity of the building and be cited as a hazard by the Building Inspector. Examples of conditions that may qualify include:

- Severe roof damage
- Structural failure
- Insecure parapet, cornice or other masonry feature

The repairs are not limited to changes to the street-facing facade.

This is a matching grant which is capped at $5,000 per building every five (5) years. The rate of reimbursement and application process are the same as the Facade Enhancement Grant. Please consult with the HPB Director if you own a property that may require emergency stabilization.

Preservation Assistance Grant

Grants are available to provide professional consulting assistance to historic building and business owners. The grant is capped at $250 per consultation and the applicant must provide a 1:1 match. The grant may be used to address technical preservation issues, construction recommendation, design, historic research and similar activities. A property is eligible for a Preservation Assistance Grant once every five (5) years.

Federal and State Tax Incentives

See *Appendix C: Financial Incentives* for information on Federal and State tax incentives.

1.4 Historic Districts and Landmarks

Historic buildings or groups of buildings that are at least 50 years old and significantly retain their historic integrity may be listed on the National Register of Historic Places and/or designated a local historic district or landmark. Both types of designations require support from the property owner if designating a landmark and the majority of property owners if a historic district is being designated. See the Director for more information on how to apply for landmark status.

National Register of Historic Places

Buildings that are listed on the NRHP, but have not been locally landmarked, are not required to comply with the *Guidelines for Historic Preservation* when changes to the building are made. Compliance with the *Secretary of the Interior's Standards for Historic Rehabilitation* is only required if Federal or State funding is used for such an undertaking. NRHP listed buildings may also qualify for state and federal incentive programs if substantially rehabilitated (see Appendix D for the *Secretary of the Interior's Standards for Historic Rehabilitation*).

Local Designation

Any building or district that is listed in the NRHP is also eligible to be designated a local landmark or historic district. If so designated, any qualifying changes made to the exterior of the building must comply with the *Guidelines for Historic Preservation*. Properties need not be listed on the NRHP to qualify for local designation, but must meet certain criteria as defined by ordinance.

Historic District Property Classification

Within a local historic district, each property is classified as contributing, noncontributing or nonhistoric. Depending upon the classification of the property, buildings may be granted exceptions to certain guidelines.







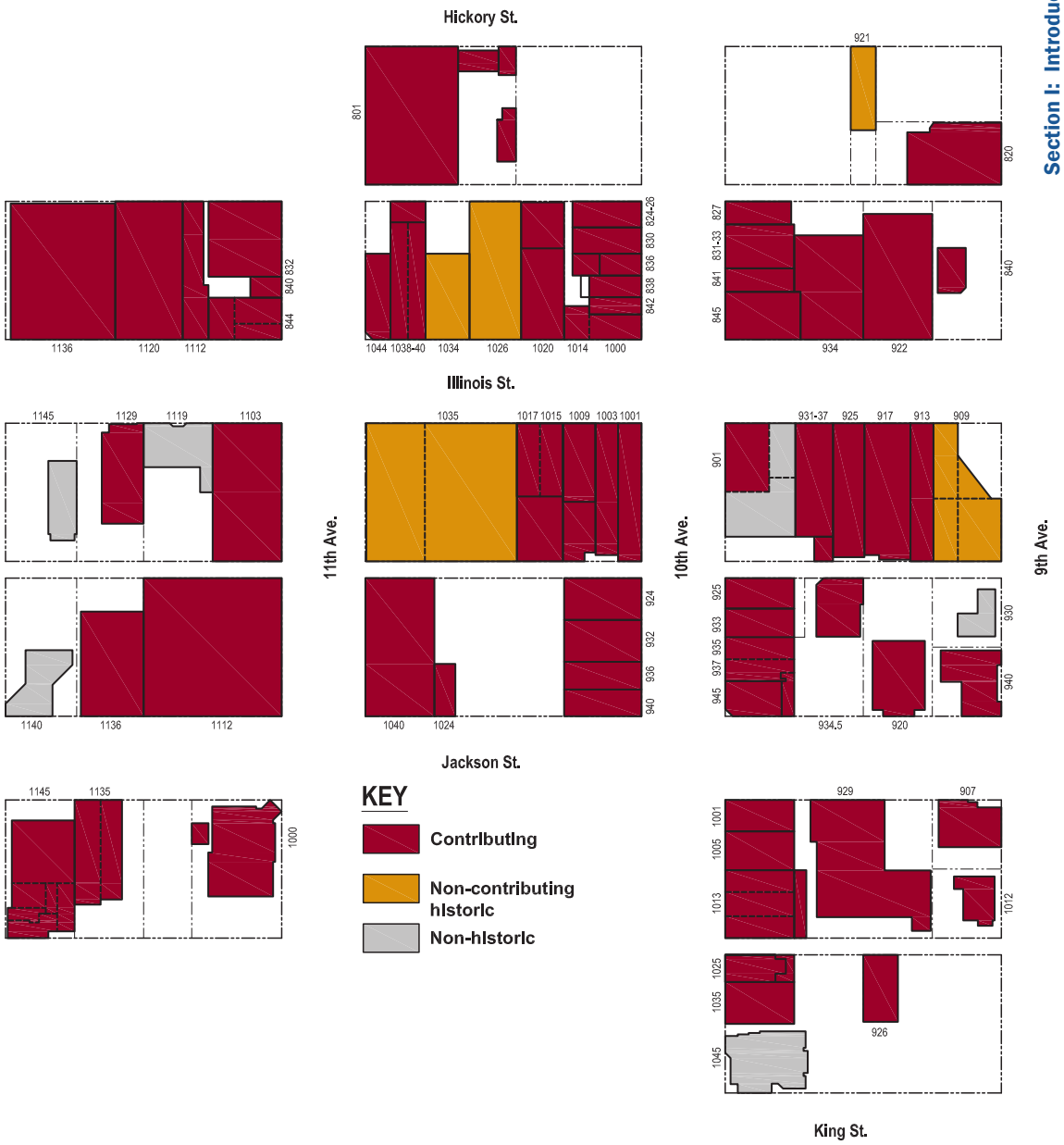
These are some of the buildings outside the Downtown Historic District that are listed on the National Register of Historic Places.

Contributing: These properties are over 50 years old and are architecturally significant to the historic context of the district and have not been significantly altered. Exterior alterations must comply with the historic preservation guidelines.

Noncontributing: Noncontributing properties are over 50 years old but have been significantly altered. In some cases, the front facade of a commercial building may have been covered in metal or some other material which could be removed to reveal the historic facade. If a historic facade is uncovered, the HPB will reclassify the property as historic and compliance with the guidelines will be required.

Nonhistoric: These properties are less than 50 years old.

Sidney Downtown Historic District



Chapter 2: Project Planning

The Historic Preservation Board strongly recommends all project be thoroughly planned prior to applying for Historic Review. Carefully planning any historic preservation project can simplify the review process, help keep costs in check and ensure a smooth review process.

2.1 Understand the Historic Significance

The first step when planning a preservation project is to understand the architectural features and materials of the building and determine if they are historically significant. Buildings usually change over time. Some original features and elements may have been removed while others may have been added to update the building to the popular style of time. Though not original to the building, some of these changes will be historically significant and should be retained. Others, will simply distract from the character of the building and should be removed. If uncertain about the significance of any feature or element, consult with a historic preservation professional, the HPB or the State Historic Preservation Office.

2.2 Prioritized Approach

Secondly, determine the condition of the materials and the approach necessary for treatment. The *Guidelines for Historic Preservation* are based on a three-tier prioritized approach.

The preservation approach that requires the least intervention is preferred. Historic material and features should be preserved and repaired whenever possible. This ensures the integrity of the historic building is not compromised.

Preserve and Maintain

If an architectural feature or material is intact and in good condition, maintain it as such. Provide ongoing maintenance to ensure that materials and features are protected from deterioration and damage.

Retain and Repair

If a feature is deteriorated or damaged, retain the feature for repair to its original condition.

Replace or Reconstruct

Where features and materials are too deteriorated to feasibly repair, replace the feature or material to match the original. Missing features may be reconstructed when there is appropriate evidence of its design.

2.3 Develop a Plan

A phased approach is often necessary to rehabilitate a building and a good plan will ensure that individual projects will not be compromised by the work of later undertakings. The plan should also set project priorities with issues that contribute the most to building deterioration given the highest priority.

2.4 Guidelines for Project Planning are recommendations for the planning process. Like a number of the recommendations throughout the *Sidney Historic Preservation Handbook*, these guidelines address the process of rehabilitation rather than specific treatments or final appearance. Although the City will not be inspecting to determine if an applicant has followed all of these recommendations, failure to do so could affect grant reimbursements. For example, if an applicant proceeds with demolition and destroys historic material because he/she did not appropriately plan a project, the HPB may require that it be replaced to match exactly the material and design of the historic, revoke City grant monies or deem a project ineligible to receive a grant, and/or impose a fine as permitted by City ordinance.

Preservation Briefs for Planning

www.nps.gov/tps/how-to-preserve/briefs.htm
Brief 35: Understanding Old Buildings: Process of Architectural Investigation

Other Regulations

In addition to the *Guidelines for Historic Preservation*, all projects must also comply with the following:

- *Sidney Municipal Zoning Code*
- The current building codes adopted by the City of Sidney including the *International Building Code* and *International Existing Building Code*
- Local sign regulations
- All other applicable state and local codes

2.4 Guidelines for Project Planning

2.4a **DON'T** begin any project without first receiving a COA for the project from the HPB.

2.4b **DO** consult with the HPB Director when planning. Historic photos, facade recommendations and preservation information are available from the Director's office.

2.4c **DO** consult with an architect or other qualified design professional when undertaking a significant rehabilitation, reconstruction or new construction.

2.4d **DO** consider available financial incentives and the requirements for State and Federal programs. If undertaking a substantial rehabilitation, the project may qualify for Federal and State Historic Preservation Tax Credits or State VIP tax abatement. (See *Appendix C: Financial Incentives* for more information.)

2.4e **DO** understand the historic character and significance of the building. Determine the materials and features that define its character and are historically significant.

2.4f **DO** thoroughly evaluate the building to determine if there are significant issues that should be prioritized such as damaged or unstable materials, structural problems and water infiltration.

2.4g **DO** determine if there are historic materials that have been concealed by non-historic materials. To inspect what is behind any non-historic material, carefully remove a small area of the material in a manner that allows it to be re-installed or patched if necessary.

2.4h **DO** refer to historic photographs to guide the reconstruction of any historic elements of the building. If historic details are not entirely clear or are very complex they may be simplified when reconstructed.

2.4i **DO** look for other evidence of missing components such as shadow marks, paint ridges and nail holes. If historic photographs are not available, refer to buildings of a similar style and age for clues.

2.4j **DO** determine which approach to use to rehabilitate various materials and features. Chose the approach that will be the least invasive; maintain and preserve, retain and repair, or replace or reconstruct.

2.4k **DO** prepare a plan and consult with the HPB before demolishing any portion of a building or removing historic materials and features.

2.4l **DO** photograph your building prior to removal of any historic components. Label all components and key them to the photograph so they may be reinstalled in the original location.

2.4m **DO** photographically document your building project at various stages. Photos can be helpful if unexpected situations arise.

2.4n **DO** hire contractors that are competent and experienced in historic preservation methods and practices.

SECTION II: GUIDELINES FOR HISTORIC PRESERVATION



Chapter 3: Principle Guidelines for Rehabilitation

The *Guidelines for Materials and Methods* and *Guidelines for Architectural Features* are based on the three-tier approach briefly described in the previous chapter.

3.1 Maintain and Preserve

Historic building materials and architectural features such as windows, doors, storefronts, cornices and details contribute the architectural style and character of Sidney's historic properties as well as the unique character of downtown. Historic materials and features shall be preserved in place where feasible and appropriately maintained.

3.1a **DO** preserve significant stylistic and architectural features. Remove non-historic materials that cover historic architectural features.

3.1b **DO** maintain historic buildings to protect them from weather, moisture and deterioration. Maintain a sound roof, exterior paint and coatings, masonry, mortar and window glazing.

3.1c **DO** use appropriate treatments for preserving and maintaining historic materials. Often the use of today's conventional treatments can do more harm than good to an old building.

3.1d **DO** use the gentlest means possible to clean exterior materials such as wood, masonry and metal. Do not sandblast or pressure wash historic buildings.

3.1e **DO** take measures to "mothball" any historically significant building if it has fallen into disuse to protect it from further deterioration.

3.2 Retain and Repair

Historic building materials and features often show signs of damage and deterioration. This is particularly true of horizontal surfaces such as sills, cornices and railings. By today's conventions, it may seem appropriate to remove such features. However, by preservation standards historic materials and features should be repaired whereever feasible.

3.2a **DON'T demolish** any building that is classified as "contributing" to the Sidney Downtown Historic District or that may be reclassified as contributing if wood, metal or vinyl coverings are removed unless it has been determined to be structurally hazardous by the Chief Building Official.

3.2b **DON'T demolish** or otherwise relocate any historically significant architectural feature of a historic building.

3.2c **DO** retain historic materials and features, and repair or restore them if damaged. Replace historic features only if they are too damaged to feasibly repair.

3.2d **DO** protect historic materials so they are not damaged or destroyed during rehabilitation such as when deteriorated or non-historic materials are removed.

3.2e **DON'T** replace materials just because there are cracks, minor flaws or the paint is peeling. Many materials can be repaired with epoxy consolidation and fillers, patching, reinforcing or similar treatments.

3.2f **DO** improve the energy performance of historic buildings through retrofitting with storm windows, weatherstripping, insulation and high-performance HVAC systems rather than removing historic materials that are otherwise sound.

Preservation Briefs for Maintenance

www.nps.gov/tps/how-to-preserve/briefs.htm

Brief 31: Mothballing Historic Buildings

Brief 47: Maintaining the Exterior of Small and Medium Size Historic Buildings

3.3 Replace or Reconstruct

Replacement of building components is necessary when components are too damaged or deteriorated to repair, or when there are missing components of which there are like ones remaining to use as a model for replacement.

Reconstruction is required if features are completely missing and there is little physical evidence of its design and construction or limited photographic documentation.

3.3a **DO** replace materials or features that are too deteriorated to repair to match the original design and material.

3.3b **DO** replace only the materials and features which are beyond repair. If only a portion of a feature is deteriorated, only replace that portion.

3.3c **DO** use the same type of construction materials and methods as were used historically in the building.

3.3d **DO** use existing components of a building as a model to reconstruct like components that are missing.

3.3d **DON'T** install features that are of a different historic architectural style than the original building.

3.4e **DO** refer to historic photographs to reconstruct a missing building feature. If photos are not available, refer to buildings of a similar age and architectural style.

3.4f **DO** simplify or stylize architectural features if the exact detail of a feature is not clear or very complex.

- When simplifying a feature, retain the original scale, proportions and overall form.

3.4 Synthetic Materials

The preferred practice for historic rehabilitation is to use the same material and construction as was used historically. However, in some cases this may not be feasible. When substituting a synthetic material for a material that was used historically, the following guidelines apply:

3.4a **DO** substitute a synthetic material for a historic material **ONLY IF** it retains the appearance, texture, function and performance of the historic material.

- The substitute material must be durable, accept any color of paint, and be approved by the Historic Preservation Board. Substitute materials that may be approved include:
  - Fiberglass
  - Metal
  - Fiber cement products
  - Wood composites

3.4b **DON'T** use vinyl, PVC, plastic or similar synthetic material for any component, feature or part of the exterior of a historic building.



Replacing the original wood entry (top) with an aluminum storefront significantly changed the appearance and character of the entrance. The wood entrance should have been retained and repaired rather than replaced with a different, contemporary material.

3.5 Exceptions

Noncontributing and Nonhistoric Properties

Within the Sidney Downtown Historic District, properties are classified as contributing, noncontributing and nonhistoric. (See page 11 for a map illustrating these classifications.) Noncontributing properties are over 50 years old and have been altered such that their historic integrity has been substantially compromised. For some of these properties, wood or metal has been added to conceal the historic facade. If removal of this material reveals a relatively intact facade, the property will be reclassified as "contributing" and any alterations must comply with the *Guidelines for Historic Preservation*. If the facade has been significantly altered or damage, the property will retain its "noncontributing" classification.

Nonhistoric properties are less than 50 years old and, therefore, do not contribute to the character of the historic district. For both noncontributing and nonhistoric properties the following guidelines apply:

3.5a **DON'T** alter a noncontributing or nonhistoric property in any manner that detracts from the character of the Downtown Historic District.

- Noncontributing and nonhistoric facades must not be visually intrusive to the district.

3.5b **DO** use materials and methods that are appropriate to the type of construction.

3.5c **DO** make alterations to a nonhistoric building that are appropriate to and compatible with the existing architecture of the building.

3.5d **DON'T** try to change a noncontributing or nonhistoric building to a historic architectural style that is different from the building's original style.



This building at 1034 Illinois Street is classified as noncontributing because the historic facade has been covered with metal and wood.



Based on this 1957 photo and inspection of the facade, it is likely that once the wood and metal coverings are removed, the historic facade will be sufficiently intact that the property can be reclassified as contributing.

Chapter 4: Guidelines for Building Materials & Methods

Wood, masonry, stone and metal were the primary building materials of downtown Sidney. These materials may be used for different building features, but regardless of their application, the treatment to clean and repair a historic material is the same. Proper restoration and rehabilitation techniques are required to maintain their distinct characteristics and long term integrity.

4.1 Masonry (brick, stone, clay tile and stucco)

Both structural and decorative masonry is a common building material in Sidney. Though brick and stone are durable materials, improper repair and maintenance to historic masonry can cause irreparable damage and alter its appearance. In particular, any treatment has to be appropriate to the hardness of the masonry.

Maintain and Preserve

4.1a **DO** clean masonry using the gentlest means possible and chemical agents that will not damage soft masonry such as soap and water.

Retain and Repair

4.1b **DO** use only hand tools to carefully remove deteriorated mortar prior to re-pointing to avoid damaging the masonry.

4.1c **DO** re-point masonry where required with mortar that duplicates the original in strength, composition, color, texture, width and joint profile.

- Mortar used for re-pointing historic buildings constructed of soft brick or stone should be composed of only lime and sand and a minimal portion of Portland cement.

4.1d **DON'T** re-point masonry joints with mortar of high Portland cement content because it can cause damage to the historic masonry.

- Use of too much Portland cement results in a mortar that is harder than historic brick, clay tile or blocks will result in spawling and cracking of the masonry when it expands and contracts due to change of temperature and the freeze-thaw cycle.
- The color of Portland cement is also usually too dark and gray to match historic mortar.

4.1e **DO** apply surface treatments such as water-repellent coatings to masonry after re-pointing and ONLY if masonry repairs have failed to stop water penetration problems.

- Any surface treatments should be manufactured specifically for use on historic masonry and allow water vapor to pass through the wall.

4.1f **DON'T** apply waterproof, water repellent, or other synthetic coatings to masonry as a substitute for re-pointing and appropriate repairs.

4.1g **DON'T** re-point with synthetic caulking compounds.

4.1h **DON'T** use a "scrub" coating technique to re-point mortar joints.

4.1i **DON'T** remove sound stucco or repair with new stucco that is stronger than the historic material or does not convey the same visual appearance.

4.1k **DON'T** cover existing wood or masonry of a front facade with stucco unless it originally had stucco.

4.1l **DO** grout solid the cores of deteriorated or damaged block and clay tile.

Replace

4.1m **DO** replace damaged or missing bricks and blocks with new material that matches the original in color, size, texture and hardness.

- Salvaged material may be used or damaged bricks and blocks may be turned around to expose the undamaged face.

Preservation Briefs for Masonry
www.nps.gov/tps/how-to-preserve/briefs.htm

Brief 2: Repointing Mortar Joints in Historic Masonry Buildings

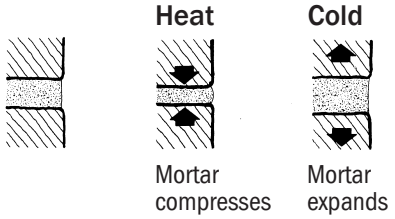
Brief 22: The Preservation and Repair of Historic Stucco

Brief 38: Removing Graffiti from Historic Masonry

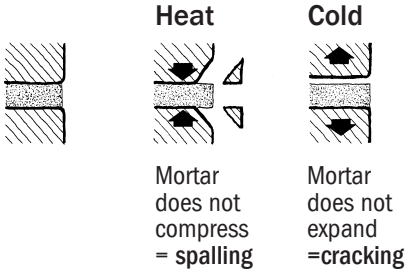
Technical Notes for Masonry
http://www.nps.gov/tps/how-to-preserve/tech-notes.htm

Water Soak Cleaning of Limestone

Lime mortar w/ soft brick
(flexible mortar)



Portland mortar w/ soft brick
(inflexible mortar)



4.2 Wood

All wood is not created equal. The wood that was used to construct older buildings was harvested from old growth forests and is therefore denser and stronger than the wood harvested from today's managed forests. Proper rehabilitation and restoration of original wood is a sounder and more sustainable approach than replacement with new wood.

Maintain and Preserve

4.2a **DO** protect wood features from deterioration and maintain protective coatings.

- Monitor wood surfaces for signs of excessive water damage, rot, or pest infestation.
- Keep all surfaces primed, painted and appropriately caulked in order to prevent wood deterioration.

4.2b **DO** follow the recommendations of *4.4 Paint and Surface Cleaning* for cleaning and removal of paint from wood.

4.2c **DON'T** cover original wood siding or other components with metal, stucco, vinyl or other synthetic material.

4.2d **DON'T** use destructive and dangerous paint removal methods (see *4.4 Paint and Surface Cleaning*).

Retain and Repair

4.2e **DO** repair historic wood components rather than replace them.

- Epoxy products such as Wood Epox and Liquid Wood by Abatron can be used to consolidate deteriorated wood components and fill or reconstruct missing wood.

4.2f **DON'T** remove historic wood details such as trim, corbels, cornices or other decorative wood elements unless they are to be repaired or replaced in kind.

Replace or Reconstruct

4.2g **DO** duplicate and replace historic wood elements when they cannot be repaired using a wood species that is resistant to rotting such as Honduras mahogany, cypress, or ponderosa pine or an appropriate engineered wood product.

4.2h **DO** use salvaged wood components only if they match the original components from the building.

4.2i **DO** substitute a material in place of wood ONLY if the substitute material retains the appearance, texture, function and performance of the original wood.

- The substitute material must be durable, accept paint, and be approved by the Historic Preservation Board.

4.2j **DON'T** use polyurethane, PVC, plastic or other synthetic components. These products typically do not have an appropriate appearance and easily expand and contract due to changes in temperature.

Preservation Briefs for Wood
www.nps.gov/tps/how-to-preserve/briefs.htm

Brief 9: The Repair of Historic Wooden Windows

Technical Notes for Masonry
http://www.nps.gov/tps/how-to-preserve/tech-notes.htm

Protecting Wood Against Decay Using Borate Preservatives



This historic wood should be repaired and only portions too deteriorated to repair should be replaced.

Epoxy Wood Restoration

Before restoration



During expoxy consolidation and filling



Completed restoration



4.3 Metal

Metal is often used in historic buildings as both structural and decorative elements. Metals usually fail due to corrosion, mechanical breakdown or connection failure.

Corrosion may be either atmospheric, in which a metal will corrode in the presence of oxygen and moisture, or galvanic, which is an electrochemical reaction between two different metals.

Mechanical breakdown may occur due to abrasion, fatigue, exposure to extreme heat and similar actions.

Connection failure involves the failure of rivets, bolts, welds and reglet joints.

Maintain and Preserve

4.3a **DO** inspect metal surfaces for signs of corrosion, mechanical breakdown and connection failure.

4.3b **DO** remedy any moisture issues that may contribute to corrosion of a metal component.

4.3c **DO** keep metal surfaces cleaned, primed and painted with coatings that are designed for use on metals.

4.3d **DO** clean and remove paint from metals using the gentlest means possible.

Retain and Repair

4.3e **DO** repair any damaged or broken connection using compatible metals that will not result in galvanic corrosion.

- If compatible metals are not feasible, install non-porous neoprene gaskets or butyl rubber caulking between the incompatible metals to prevent their contact.

4.3f **DO** remove corroded portions of sheet metal and patch with a compatible metal or fiberglass.

4.3g **DO** use filler compounds containing iron particles in an epoxy binder to fill minor pits, cracks and dents in ornamental metal.

Replace or Reconstruct

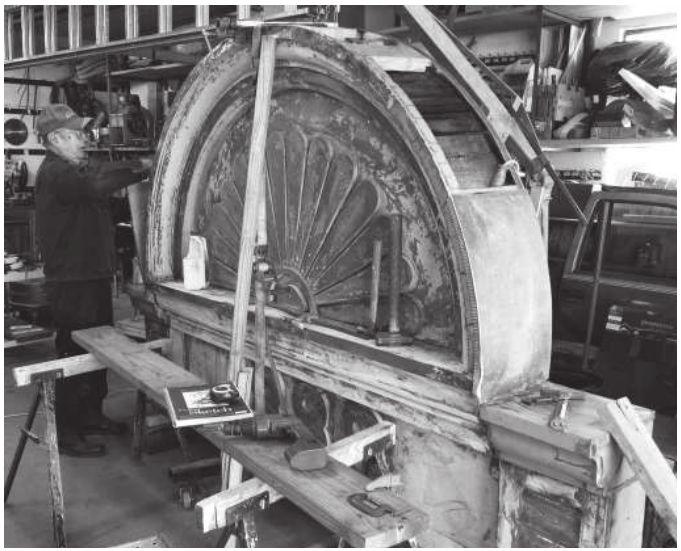
4.3h **DO** replicate missing or severely damaged features using metal where feasible.

4.3i **DO** take molds from existing features which match those that are missing. Fiberglass or glass fiber reinforced concrete replacements can be cast from the mold.

4.3j **DO** construct a wood prototype from which to take a mold to cast missing features.

4.3k **DO** use a professional contractor to replace deteriorated metal structural components and connections.

4.3l **DO** simplify ornamental metal features where there is not adequate documentation or other evidence of it exact design.



This cornice pediment was removed for restoration. The wood structure was repaired and portions of sheet metal that were dented and rusted were replaced.

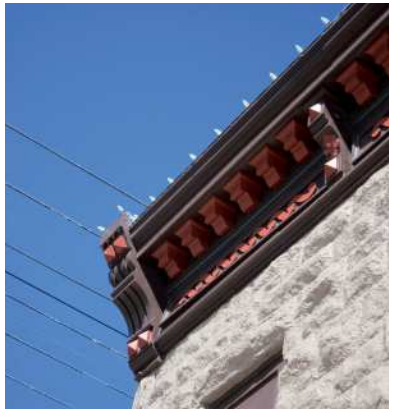
Preservation Briefs for Metals
www.nps.gov/tps/how-to-preserve/briefs.htm

Brief 27: The Maintenance and Repair of Architectural

Technical Notes for Metal
http://www.nps.gov/tps/how-to-preserve/tech-notes.htm

Restoring Metal Roof Cornices





Examples of historic metal features that require appropriate treatment.

4.4 Paint and Surface Cleaning

Discussions of paint frequently focus on the issue of color. Although historically appropriate paint color selection is strongly encouraged, more importantly paint functions as a coating to protect materials that are vulnerable to moisture and deterioration. In order for it to serve this function, proper substrate preparation and primer and paint selection is critical.

Cleaning and Paint Removal

4.4a **DO** remove damaged or deteriorate paint using the gentlest means recommended for the substrate (ie. wood, brick, copper, cast iron, etc.).

4.4b **DON'T** use cleaning methods that are harsh and abrasive and will damage the substrate including sandblasting, grinding and steel brushes. Such techniques can also alter the appearance of the substrate.

- On masonry, such techniques will remove the outermost layer of the masonry which naturally protects it from moisture penetration.
- On wood, damaging techniques will result in a more porous and prominent grain.

4.4c **DON'T** use high pressure water cleaning techniques.

- Such techniques can force excess moisture into the wall cavity and cause damage to wood, masonry and interior finishes.
- Where cast iron and steel are used, the water can promote rusting.

4.4d **DON'T** use an open flame or torch to remove paint, especially when removing paint from a flammable substrate such as wood.

New Paint

4.4e **DO** select the appropriate primer and paint for the substrate. Consultation with the paint manufacturer is recommended.

4.4f **DO** properly prepare, sand and prime the substrate per the paint manufacturer's recommendations prior to painting.

4.4g **DON'T** paint over a water damaged area until the reason for the water damage has been identified and repaired, and the wood is completely dry.

4.4h **DON'T** paint historic masonry that has not been painted previously. If masonry has been painted, it is acceptable to repaint it an appropriate color.

DON'T use spray-on vinyl coatings. These type of coatings do not allow the substrate to breath, obscure detail and can damage historic buildings.

Best Practices

4.4i **DO** select colors that are historically appropriate These are typically more muted, less saturated colors. Use bright colors for accents only.

4.4j **DO** test the paint removal technique on a small area to ensure it will adequately remove the paint and not damage the substrate.

- If using a chemical technique, observe the test over a period of time to ensure it will not damage the substrate. (You can request a sample of chemical paint remover to test and ensure it will work on the type of paint you are needing to remove.)

4.4k **DO** take appropriate precautions when removing lead-based paint to prevent it from becoming air-born, contaminating the ground or entering the storm sewer.

- **Inhalation and ingestion of lead can result in severe health problems particularly for babies and young children.**

Preservation Briefs for Paint & Surface Cleaning
www.nps.gov/tps/how-to-preserve/briefs.htm

Brief 1: Assessing Cleaning and Water-Repellent Treatments for Historic Masonry Buildings

Brief 6: Dangers of Abrasive Cleaning to Historic Buildings

Brief 10: Exterior Paint Problems on Historic Woodwork

Brief 37: Appropriate Methods for Reducing Lead-Paint Hazards in Historic Housing

Technical Notes for Paint & Surface Cleaning
http://www.nps.gov/tps/how-to-preserve/tech-notes.htm

Proper Painting and Surface Preparation (Wood)

Chapter 5: Guidelines for Architectural Features

The *Guidelines for Architectural Features* address issues that are specific to the building design and should be used in conjunction with *Chapter 4: Guidelines for Materials and Methods.*

5.1 Roofs and Drainage

Most roofs on historic commercial buildings downtown appear to be flat, though in actuality, they are slightly sloped to allow for drainage. Flat roofs are typically unseen from the street because they are concealed by parapet walls.

It is essential that these roofs are appropriately sealed and maintained. A leaking, poorly drained roof can greatly accelerate the deterioration of a historic building.

Maintain and Preserve

5.1a **DO** regularly inspect and maintain an existing roof. Regular maintenance of a flat roof will extend its life.

- Look for signs of roof failure such as interior moisture damage, deteriorated roof fasteners, pooling, spongy roof insulation, dry and cracked caulking and damaged or missing flashing.

5.1b **DO** ensure that gutters and downspouts are in good repair and sufficiently drain water from the roof and away from the foundation.

5.1c **DON'T** ignore or delay the repair of a leaking roof, even if the space below the roof is unoccupied. Delaying the repair will result in more damage and higher repair costs.

Retain and Repair

5.1d **DO** repair the roof using roofing material that matches the existing material if the roof is highly visible from the street. (Typically sloped roofs that are shingle, tile or metal).

5.1e **DON'T** use improper or shoddy repair techniques.

Replace

5.1f **DO** replace the roof if inspection determines that a new roof is warranted.

- Always use a contractor to repair or replace a roof that is qualified for the roof type. Many residential roof contractors do not have the skill, experience and equipment to properly install a flat roof.
- Always replace a roof per industry standards to ensure the roofing material is properly fastened, sealed and warranted.
- If a roof cannot be repaired or replaced in a timely manner, use plywood and tar paper to temporarily protect the roof.

5.1g **DO** replace a pitched roof that is highly visible from the street with roofing material that matches the appearance of the original material.

5.1h **DON'T** change the style, shape or slope of a roof if the new construction is visible from the street and distracts from its historic character.

Roof Equipment

5.1i **DO** hide mechanical and service equipment on the roof such as air conditioning, transformers or solar panels so they cannot be seen from the street level and do not damage historic materials or obscure character defining features.

5.1j **DO** install the necessary raised curbs or mechanical pads before installing equipment on the roof. Installing equipment directly on a roof can damage it and lead to roof failure.

Best Practices

5.1k **DO** stabilize a deteriorated or damaged roof prior to undertaking any work so further damage cannot occur to the building.

Preservation Briefs for Roofs & Drainage
www.nps.gov/tps/how-to-preserve/briefs.htm

Brief 4: Roofing for Historic Buildings



An inadquate membrane and flashing at the parapet has caused the mortar at this exterior wall to erode.



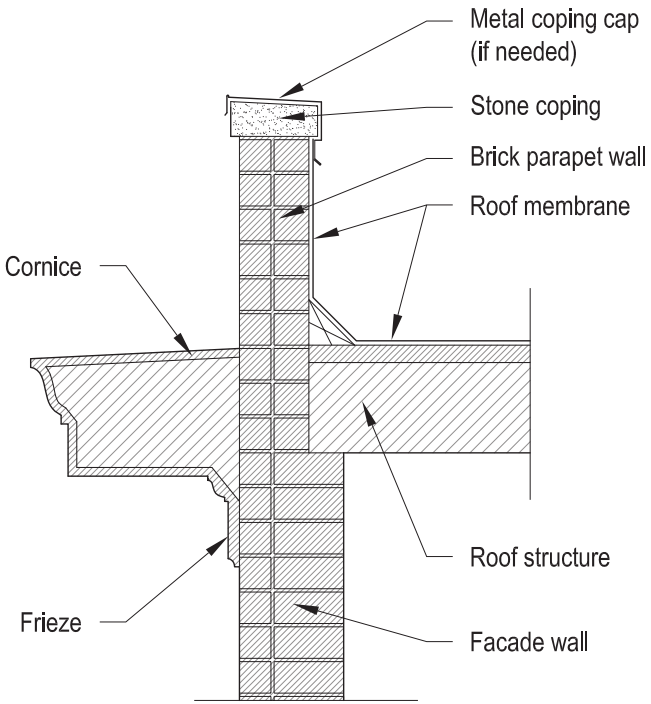
A leaking roof and lack of a gutter has resulted in water eroding the concrete block wall.

5.2 Parapets, Copings and Cornices

Parapet walls typically appear as a continuous extension of the exterior wall and are used to conceal a flat or low slope roof. They may also be a stylistic element at the gables of sloped roofs.

A coping is used to cap the top of the parapet wall to prevent moisture from penetrating a wall. Depending upon the age and style of a building, the coping may be concrete, glazed terra cotta, brick, stone or metal. Wood parapets may have a metal coping. The coping often appears as a decorative cap that terminates the exterior wall.

Parapets and copings can become deteriorated over time. If the coping is masonry, eventually water can erode the mortar and penetrate the parapet. Deteriorated parapet mortar is typically a sign the coping has failed.



Detail section drawing of a typical parapet and cornice.

Cornices are three-dimensional linear elements that project perpendicularly from the building wall. Often, they project from the parapet or may be located where the roof adjoins the parapet. On Victorian Era buildings, they were typically made of metal over a wood frame and also form the coping. On later styles, they may be made of brick, stone or terra cotta.

Maintain and Preserve

5.2a **DO** ensure that parapets and cornices are structurally sound and stabilize if necessary.

- If the parapet is particularly tall, structural struts connecting the parapet to the roof may be required.
- Cornices that are loose or have loose sections can pose a risk to sidewalk pedestrians and should be repaired immediately.
- Check wood and sheet metal cornices to ensure the wood structure is sound and free of rot and other damage.

5.2b **DO** paint sheet metal and wood cornices regularly to prevent rust and deterioration. See *4.4 Paint and Surface Cleaning.*

5.2c **DO** add a water proof membrane that is continuous with the roof membrane to the back side of the parapet.

5.2d **DO** protect the coping from water infiltration by adding a metal cap where the coping is cracked or deteriorated.

- The cap should have as low a profile as possible and be of a color that is similar to the existing coping.



The addition of a gable roof over a flat-roofed historic building significantly changes the character of the building.



The horizontal surface of this parapet has not had a proper coping for decades leaving the mortar in the corbelled parapet wall to washing out.



A decorative stone coping is used on the street-facing facade and the side walls are coped with glazed terra cotta; a section of which is missing.

Retain and Repair

5.2e **DO** repair any deteriorated parapet, cornice or coping rather than removing it.

5.2f **DO** re-point and repair a masonry parapet, cornice or coping per the *4.1 Masonry.*

5.2g **DO** ensure that the top side of any cornice has a slight slope to allow water to shed from it.

- If required, do have a metal flashing professionally installed over the top of the cornice to protect it from moisture.

5.2h **DON'T** permanently remove any parapet, cornice or coping or cover it with an inappropriate material such as vinyl or metal.

Replace or Reconstruct

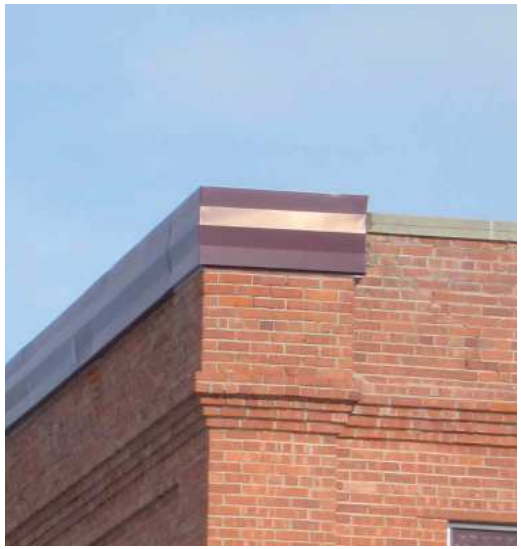
5.2i **DO** use existing portions of a masonry or metal cornice as a model for duplicating missing sections.

5.2j **DO** use historic photographs to reconstruct a missing historic parapet, cornice or coping.

- If a good photograph is not available, the replacement design may be a simplified based on parapets, cornices and copings from similar buildings.
- If the cornice was very complex, some of the details of the replacement cornice may be simplified.

5.2k **DON'T** construct a gabled roof structure over the historic roof. This usually requires the removal of the parapet and dramatically changes the historic appearance of the building.

5.2l **DON'T** use cheap or inferior materials that will not last over time or look like the original material to reconstruct or repair a cornice.

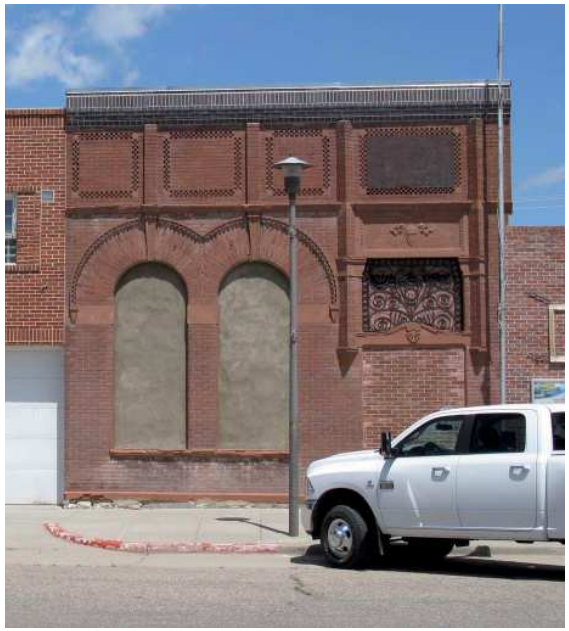


If a coping requires a metal cap, match the color of the metal to the existing coping and do not extend the metal below the coping.



This simple, stylized replacement cornice is a reasonable solution when an ornate metal cornice is missing from a building.





Removal of the historic masonry parapet severely altered the character of this historic bank building.

5.3 **Windows** (Non-storefront)

Windows are important to defining the historic character of a building. It is important to identify and retain windows and their functional and decorative features when undertaking a project.

Where feasible, original windows and window openings should be retained and repaired. Rehabilitation is the preferred approach for a number of reasons.

Historic windows were made of quality old growth wood such as cypress and fir that naturally resisted rot. When rehabilitated, they will likely last another 80-100 years if properly maintained and repaired as needed. In contrast, contemporary replacement windows are typically warranted for no more than 25 years and many of their components for much less. Furthermore, once a new window fails, it usually requires wholesale replacement and cannot simply be repaired.

New replacement windows never look the same as historic windows. The dimensions and profiles of the sashes, trim and muntin bars are typically different.

To improve energy efficiency, a storm window may be added to the exterior of a historic window. If a replacement is necessary, documentation of the condition must be provided to the Board for approval before a historic window is removed for replacement.

Maintain and Preserve

5.3a **DO** properly maintain existing historic windows.

5.3b **DO** install historically appropriate storm windows in the configuration of the historic window sashes.

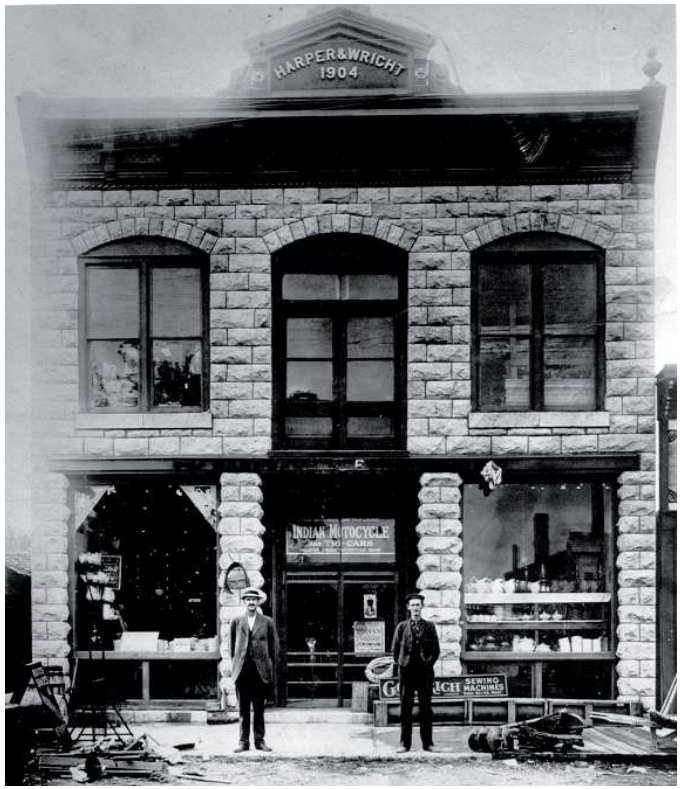
- On double-hung windows, the meeting rail of the historic window and the center rail of the storm window should align. Storms should be installed on the exterior of the historic window to the historic windows.
- Storm windows should be painted or prefinished to a historically appropriate color.
- Aluminum combination storm windows set in a wood frame may be used allowing storms and screens be changed from the interior.
- For casement windows, storms should be installed on the interior.
- All storms should be raised about 1/8" from the sill to prevent condensation and rotting of the sill.

5.3c **DO** improve the thermal performance of historic windows.

- Replace weather stripping with new.
- Remove the window weights, replace the sash cords with Pullman springs and fill the weight pockets with insulation.



Pullman Balances can replace sash weights and pulleys allowing the sash weight pocket to be filled with insulation.



As can be seen in from the black and white photo at the left, Victorian Era windows were typically painted a darker color. Installing vinyl windows precludes the use of colors that are more vibrant and historically appropriate.

Retain and Repair

5.3d **DO** restore existing historic windows.

- Remove cracked and peeling paint per *4.4 Paint and Surface Cleaning*.
- Remove dry and cracked glazing and properly reglaze historic windows.
- Retain historic glass to the extent possible and replace broken glass panes with clear, double-weight glass.
- Retain historic window hardware such as sash pulls and latches.

5.3e **DO** retain and repair as much of the existing window trim, brick molding and sill as possible.

5.3f **DO** repair or replace wood components of the historic window per *4.2 Wood.*

5.3g **DON'T** remove original or historic windows unless they are severely deteriorated. Peeling paint, broken glass and cracked glazing are not sufficient conditions to warrant replacement of historic windows.

Replace or Reconstruct

5.3h **DO** install windows of the same material, type, configuration, size and appearance as the historic window.

- Metal or fiberglass clad wood windows are acceptable to reduce exterior maintenance. **Vinyl or vinyl clad windows are NOT an acceptable substitute.**
- Match the dimensions and profiles of the sashes, rails and stiles as close as possible.

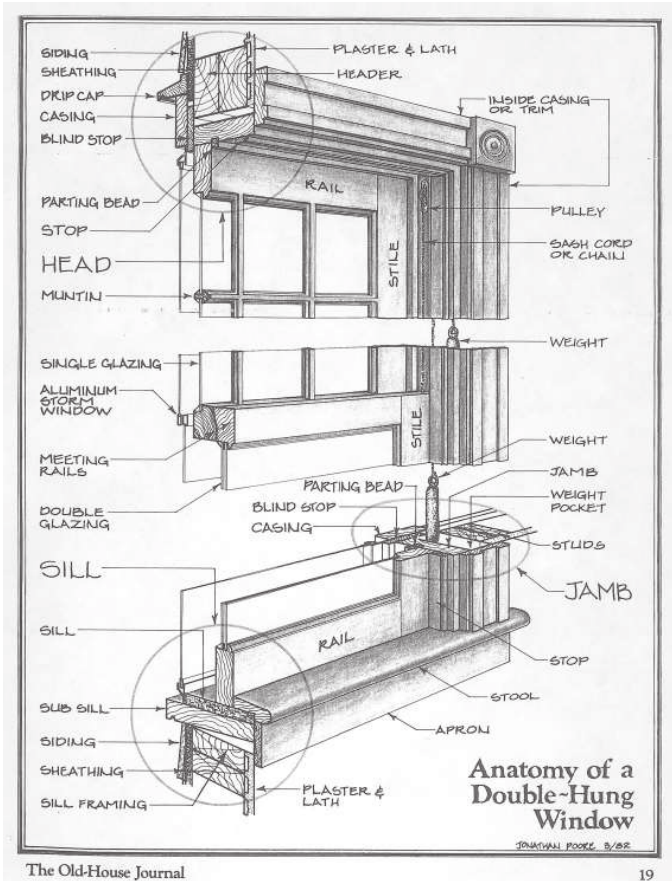
5.3i **DO** match the configuration of lights and profile of muntin bars to the original window if the original has divided lights.

- Although true divided lights are not required, raised muntin bars must be installed on both the interior and exterior sides of the glass.
- Flat window "grills" or grills sandwiched between thermal window panes in lieu of raised muntin bars is not allowed.

5.3k **DO** use windows that are prefinished or can be painted an appropriate historic color.

5.3l **DON'T** install windows that are smaller than the opening and infill around the window.

5.3m **DO** install a casement window with a faux meeting rail if the dimensions of the historic double-hung window does not meet code for egress where required.



Preservation Briefs for Windows

www.nps.gov/tps/how-to-preserve/briefs.htm

Brief 9: The Repair of Historic Wood Windows

Brief 13: The Repair and Thermal Upgrading of Historic Steel Windows

Brief 33: The Preservation and Repair of Historic Stained and Leaded Glass

Technical Notes for Windows

www.nps.gov/tps/how-to-preserve/tech-notes.htm

1: Planning Approaches to Window Preservation

2: Installing Insulating Glass in Existing Steel Windows

3: Exterior Storm Windows: Casement Design Wooden Storm Sash

4: Replacement Wooden Frames and Sash

5: Interior Metal Storm Windows

6: Replacement Wooden Sash and Frames With Insulating Glass and Integral Muntins.

7: Window Awinings

8: Thermal Retrofit of Historic Wooden

9: Sash Using Interior Piggyback Storm Panels

10: Interior Storm Windows: Magnetic Seal

11: Installing Insulating Glass in Existing Wooden Sash Incorporating the Historic Glass

Glass

5.3n **DO** use clear glass when replacing glass in existing windows or installing new windows. Where privacy is required a textured or frosted glass may be used.

5.3o **DO** restore or repair any decorative or leaded glass.

5.3p **DON'T** install windows with low-e, tinted or mirrored glass. Glass must be clear. Where privacy is an issue, frosted or textured obscured glass may be used.

Window Openings

5.3q **DO** remove panels and other infill materials that have been installed in historic window openings.

- Where removing the infill is not practical, the window opening may be covered with a panel and painted.

5.3r **DO** retain all historic window openings in their original size and configuration on street-facing facades.

5.3s **DON'T** infill or alter a historic window opening that is highly visible from the street.

5.3t **DON'T** change the size or shape of an original window opening.

5.3u **DON'T** fill in an original window opening with a solid wall.

5.3v **DON'T** add a new window opening that is on a street-facing façade.

5.3w **DON'T** add a new window opening that is of a different size and proportion than the original windows.

- When adding a new opening in a kitchen or bath, a smaller window of a similar proportion to the historic windows may be acceptable.

5.3x **DON'T** install window air conditioners, ventilation fans or similar devices in a window opening on a street-facing façade.





Don't infill a window opening to reduce its size. Window style, size, configuration and type are significant character-defining elements of any historic building.



Although the paint is peeling and glazing is hard and cracked, these windows should be rehabilitated and fitted with a storm window rather than replaced.

Technical Notes for Windows

www.nps.gov/tps/how-to-preserve/tech-notes.htm

12: Aluminum Replacements for Steel Industrial Sash

14: Reinforcing Deteriorated Wooden Windows.

15: Interior Storms for Steel Casement Windows

16: Repairing and Upgrading Multi-Light Wooden Mill Windows

18: Aluminum Replacement Windows With True Divided Lights, Interior Piggyback Storm Panels, and Exposed Historic Wooden Frames

19: Repairing Steel Casement Windows

21: Replacement Wood Sash Utilizing True Divided Lights and an Interior Piggyback Energy Panel

5.4 Architectural Details

Architectural details include a variety of building components that are often decorative to a historic building. They contribute to the stylistic character of historic buildings and should not be permanently removed, altered or covered with other materials.

Maintain and Preserve

5.4a **DO** ensure that architectural details are sufficiently painted, caulked and maintained as needed for the substrate (wood, masonry, metal, etc.)

Retain and Repair

5.4b **DO** repair existing historic details rather than removing and/or replacing them.

- Remove paint from past work that obscures details and ornament before repainting.
- Repair, fill, caulk, prime and repaint soft, dry or split areas in wood surfaces.

5.4c **DO** uncover details that may be hidden by modern and inappropriate materials.

5.4d **DO** document detail elements before removing them for repair or replacement.

5.4e **DO** use appropriate techniques and materials based on the composition of the original material (ie. wood, copper, iron, terra cotta, stone, etc.). Any material substitute must comply with *3.4 Synthetic Materials.*

5.4f **DON'T** cover exposed details and ornament with awnings, slipcovers, signs or other features.

5.4g **DON'T** replace broken details and/or ornamentation with cheap or inferior materials that will not last over time such as plastic, vinyl, or other inappropriate synthetic materials.

Replace or Reconstruct

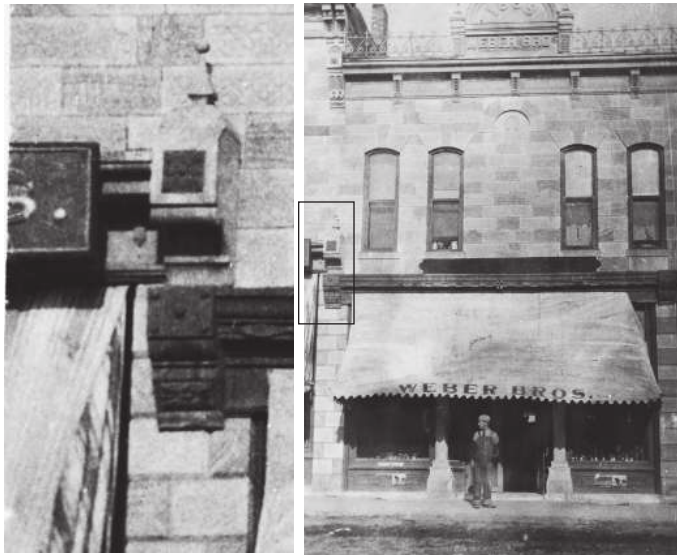
5.4h **DO** replace broken or missing details and/or ornamentation with quality materials that will last over time and match the original material. Any material substitute must comply with *3.4 Synthetic Materials.*

5.4i **DO** use historic photographs for design reference to accurately replicate details that are missing. If replicating a complex detail is infeasible or the exact detail design is uncertain, the detail may be simplified.

5.4j **DO** use a design professional to design architectural details if photo documentation is not available or is unclear.

6.4k **DON'T** add details that are not based on photo documentation and/or are inappropriate to the original architecture.

5.4l **DON'T** use salvaged details that are not identical to the original.



Historic photos can often be scanned and enlarged to reveal specific details of a building.

Preservation Briefs for Architectural Details
www.nps.gov/tps/how-to-preserve/briefs.htm

Brief 7: The Preservation of Historic
Glazed Architectural Terra-Cotta

Brief 42: The Maintenance, Repair and Replacement of Historic Cast Stone





The pediment of the building above was removed which altered the building's character.

Chapter 6: Guidelines for Storefront Features

Storefronts, awnings, canopies and signs are the architectural features that draw pedestrians through downtown and into the doors to browse and shop. It is through the design of the storefront that businesses express their image and personality. Storefront features provide the opportunity to add to the vibrancy of downtown through creative design, color and enticing signage.

6.1 Storefronts

The storefront is typically the area below the second floor structure and between the exterior walls. The glass between the bulkhead and ceiling of the storefront provided a place for retailers to display their wares, but also served the practical purpose of illuminating the interior.

Storefronts frequently changed to reflect the popular style of the time or a changing function of the building. Some storefronts may not be original, but may have historic significance in their own right. Other storefronts may be a conglomeration of multiple materials that have been altered, added or changed over decades.



The design and construction of this vernacular storefront would be appropriate for a variety of historic buildings.

The pattern of downtown storefronts must be preserved for successful retail marketing including their size, proportions and transparency.

Preserve and Maintain

6.1a **DO** protect and maintain masonry, wood, and architectural metals using appropriate treatments such as cleaning, rust removal, limited paint removal, surface preparation and reapplication of protective coating systems.

6.1b **DON'T** ignore ongoing maintenance of the storefront which will ensure longevity of materials and structure.

Retain and Repair

6.1c **DO** retain and repair storefronts and their functional and decorative features such as display windows, signs, doors, transoms, kick plates, and corner posts.

6.1d **DO** remove materials that are not historically significant and are incompatible with the historic design such as non-historic cladding, false pent roofs, and other alterations that obscure the storefront.

- If there are questions about the significance of the materials, consult with the HPB or HPB Director.

6.1e **DON'T** remove material that can be repaired or use improper repair techniques.

6.1f **DON'T** remove historic structural elements such as columns, pilasters and beams.

6.1g **DO** improve the thermal performance of display windows by installing window panels between the display area and the store space.

Preservation Briefs for Storefronts
www.nps.gov/tps/how-to-preserve/briefs.htm

Brief 11: Rehabilitating Historic Storefronts

Brief 12: The Preservation of Historic Pigmented Structural Glass (Vitrolite and Carrara Glass)





Removal of the metal slip cover and stucco revealed masonry that only required cleaning and limited repair.

Reconstruct or Replace

6.1i **DO** reconstruct deteriorated or missing parts of storefronts where there are surviving prototypes such as transoms, kick plates, pilasters, or signs.

6.1j **DO** use the same type of construction materials and methods as were used historically for the storefront. Only substitute new material if it complies with *3.4 Synthetic Materials.*

6.1k **DO** retain the original location and dimension of components such as mullions, bulkhead height, transom windows and entrance.

6.1l **DO** replace a storefronts **ONLY** if it is nonhistoric and the existing storefront is incompatible with the historic character.

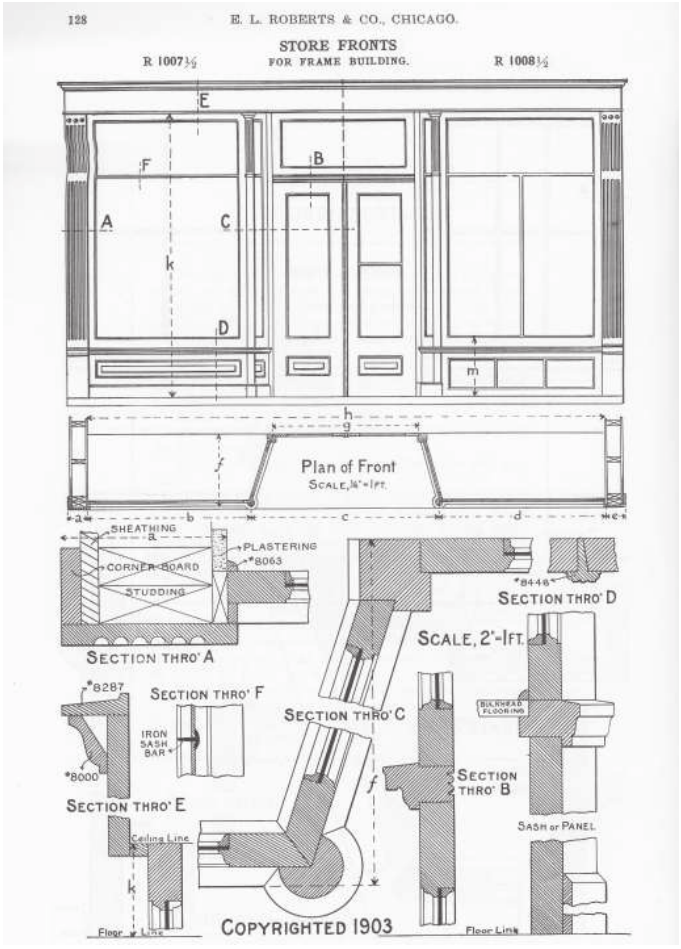
6.1m **DON'T** remove Modern Era storefronts or storefront components, such as aluminum canopies, if the entire storefront has been replaced with Modern Era components, is intact and distinctly of this style.

- Many downtown storefronts were altered during the Modern Era. Most had existing components replaced with aluminum components, but were not significantly redesigned in the Modern style. Where a storefront was not completely redesigned and replaced, existing aluminum components may be removed. (See *Appendix A: Historic Architecture of Sidney* for Modern Era storefront examples.)

6.1n **DO** retain historic structural components such as masonry piers and cast iron columns. Although all other storefront material may have been replaced, the historic structure is often left intact.

6.1o **DO** refer to historic photographs and drawings if available when designing the replacement storefront or storefront components.

- Consult with an architect or qualified design professional to design an appropriate replacement storefront that is compatible with the character of the facade.
- A replacement storefront need not be an exact duplicate of the historic design, but must include its original components such as display windows, entrance, transom and bulkhead, convey a similar visual appearance, and be of the same size and proportion as the original.



This page from a 1903 millwork catalog shows the construction of a wood, Victorian Era storefront.





Removal of significant detail and fenestrations greatly altered the street level character of this building.



Historic storefronts like this one should be repaired and must not be removed and replaced.

6.1p **DON'T** create a false historical appearance or use historically incorrect or incompatible storefront replacements (See *Appendix A: Historic Architecture of Sidney)*.

- Residential materials such as coach lanterns, pent awnings, shakes, faux shutters, and window "grills" must not be used.

Bulkheads

6.1q **DO** replace a damaged or missing bulkhead with a design and material that are compatible with the historic character of the building.

6.1r **DO** use a material for the bulkhead that is compatible with the architectural style of the facade and storefront (See *Appendix A: Historic Architecture of Sidney)*.

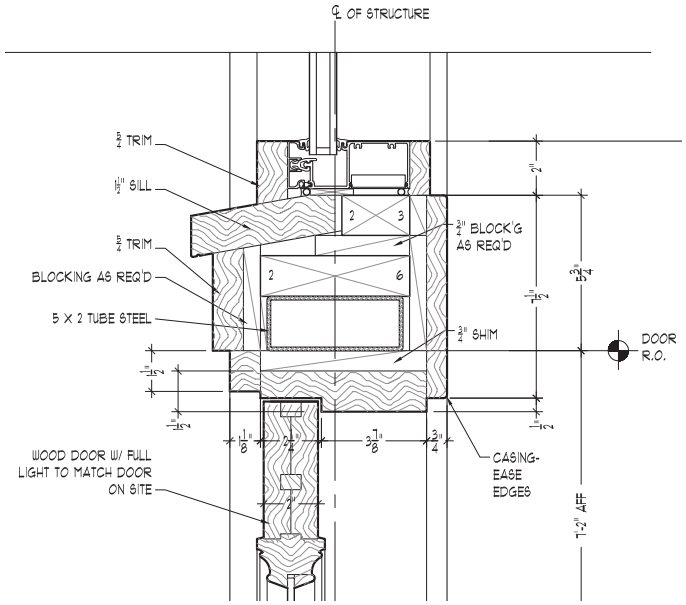
Entrances

6.1s **DO** keep the location and entry recess of a historic entrance when reconstructing the storefront.

6.1t **DO** retain the door height of a historic storefront. Installation of residential doors changes the proportions of the storefront.



The installation of a dark anodized aluminum replacement storefront works well given the style and scale of the building.



This architectural detail shows the use of a Kawneer storefront frame with insulated glass trimmed with wood to give the appearance of a historic wood framed storefront.



The windows of this storefront reconstruction were double pane insulated glass set directly in the storefront framing with wood stops.





Removal of the bulkhead, the added pent roof and use of a residential door has completely altered the scale and proportions of the Victorian Era storefront above.



6.1u **DO** retain and repair any historic mosaic tile installed at the entrance.

6.1v **DO** carefully design or modify an entrance to comply with the *Americans with Disability Act Architectural Guidelines* and be compatible with the architectural style and character of the building.

Transom Windows and Tin Ceilings

Post World War II alterations to downtown buildings often involved the lowering of the interior ceilings and removal or covering of transom windows. This significantly alters the scale and proportions of the storefront and completely changes the spatial character of a historic interior. Additionally, many of these buildings have a decorative tin ceiling above the newer false ceiling. Restoration of the ceiling height allows for restoration of the window transoms and tin ceilings.

6.1w **DO** remove lowered ceilings that cover transom windows and tin ceilings.

- If it is not feasible to remove the entire ceiling, remove only enough to reveal the transom and allow sufficient space to work between the transom and ceiling

6.1x **DO** allow electrical conduit, ductwork, and sprinkler components to be exposed below the tin ceiling.

- To make these items less noticeable, paint them the same color as the ceiling or black.
- If replacing ductwork, use round spiral ducts which are more attractive than rectangular ducts.

6.1y **DO** remove any panels or wall materials that cover transom windows.

- If the original transoms are intact, restore the transom windows and cover with a storm window to protect and improve thermal performance.

6.1z **DO** reconstruct or replace transom windows that are severely deteriorated or missing.

- Where leaded prismatic or decorative glass has been removed, new transom glass need not match the original, but should be compatible with the storefront.



This historic photo of a hardware store shows exposed pipes below the ceiling. Most of the interior illumination is being provided by display and transom windows.



A historic tin ceiling with exposed spiral ductwork.

Preservation Briefs for Historic Interiors
www.nps.gov/tps/how-to-preserve/briefs.htm

Brief 18: Rehabilitating Interiors in Historic Buildings





The use of color on the storefront adds vibrancy to the streetscape.

6.2 Awnings and Canopies

Awnings and canopies are features of storefronts that have contributed to the character of downtowns in this region since their early development. They serve a number of practical purposes; they control sun light and thermal heat gain in stores, protect pedestrians, reduce UV damage to displayed goods, protect storefront materials, provide a location for signage and add color and vibrancy to a building and downtown. However, a canopy or awning is not necessarily need or required on every building.

Any selected awning or canopy design should add to the diversity of color and style of the streetscape. Traditionally, downtown storefronts were quite diverse, but were unified by their structure, proportions and similar components.

There are many variants; awnings may have open or closed ends, be retractable or fixed, have hidden or exposed structure, be continuous or segmented at the mullions. The endless combinations of styles, patterns, shapes and colors should not make diversity difficult to achieve.



Although many downtown buildings had awnings historically, there was variety in awning design and type.

Maintain and Preserve

6.2a **DO** clean and repair existing canopies and awnings.

6.2b **DO** inspect existing canopies to ensure they are securely fastened and do not pose a threat to public safety.

6.2c **DO** remove debris and objects from fixed canopies.

- If there is an excess build-up of snow, remove it to prevent potential collapsing of the canopy.

Retain and Repair

6.2d **DO** utilize historic awning hardware. Retractable awning hardware can often be repaired to be operable.

6.2e **DO** retain metal canopies where they are historically significant.

- If the storefront was completely redesign and replaced to a Modern Era design, the canopy is likely significant.

6.2f **DO** retain and reuse metal canopies that are **NOT** historically significant **IF** desired.

- Where an aluminum canopy is not compatible to the character of the storefront or facade, it may be modified to be more compatible.
- Treatments to update a metal canopy include: adding trim to the edge, adding a metal or fabric skirt, painting and adding a metal ceiling.

6.2g **DON'T** remove a metal canopy or awning hardware without first receiving a COA from the HPB.

Reconstruct or Replace

6.2h **DO** reconstruct a canopy or canopy components when feasible rather than replacing with new.

6.2i **DO** replace or add an awning or canopy where it is appropriate to the design of the facade and storefront.

Preservation Briefs for Awnings
www.nps.gov/tps/how-to-preserve/briefs.htm

Brief 44: The Use of Awnings on Historic Buildings, Repair, Replacement and New Design



Installing multiple smaller canopies between the masonry piers is historically appropriate and can add interest to a facade.



Interest and diversity is achieved here by using both fabric awnings and a fixed canopy.

6.2j **DO** use awnings or canopies that are compatible in scale, proportion, color, and material with the building's façade and are appropriate historically to the building. (See *Appendix A: Historic Architecture of Sidney*.)

- An awning should not overpower the facade or storefront, or cover architectural details and features.

6.2k **DON'T** hide important architectural details behind awnings, canopies, or marquees.

6.2l **DO** install professionally manufactured canvas awnings that are colorfast, carry a warranty, and are treated with weather resistant chemicals.

- Awnings made of plastic, formed vinyl or other synthetic material are not acceptable.

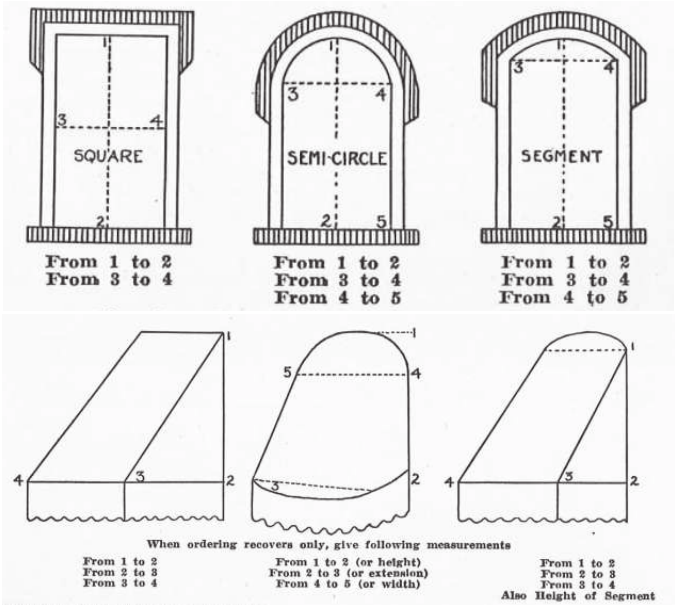
6.2m **DO** use traditional awning shapes. The awning shape should relate to the shape of windows, doors, and other openings.

- Waterfall, box, hipped or bullnose shaped awnings are not acceptable.

6.2n **DO** locate the awnings appropriately relative to the piers, columns, transom and display windows.

- Awnings must not exceed the width of a storefront opening by more than a few inches. They should be located between masonry piers or columns and should not overlap the masonry.
- Awnings must be attached at the head of any display window or storefront opening. Awnings must not cover masonry above the window head by more than a few inches.
- Where there are transoms, the awning should be located below the transom at the horizontal mullion unless the storefront is constructed in a Victorian Era style.

6.2o **DON'T** use plastic grids/ baffles and underlighting with canvas awnings.



The shape of the awning must correspond to the shape of the window. For example, don't use a curved awning on square window.



Traditional striped yellow awnings and two types of appropriate signage create an eye catching image for this retailer.



This shape of canopy is not appropriate to the facade. It is also too large and covers architectural details.



These fixed awning also feature the shop signage.



The name of this shop is displayed prominently on the awning valance.

Best Practices

6.2p **DO** consider the effect a canopy or awning will have on the interior environment of the building and exterior pedestrian environment

- Canopies and awnings can reduce solar heat gain and glare on facades facing east, west and south.
- Retractable awnings provide better control of sunlight during different seasons and hours of the day.

- A deeper awning or canopy may be better on a south facing storefront where solar heat gain and shade or more important. If an awning is desired for aesthetic purposed only, a shallow awning would be sufficient.

6.2p **DO** chose a color and pattern that is appropriate to the overall design of the facade and storefront.

- Use bold solid colored or patterned awnings for architecturally simple buildings.
- Use subtle colored or subtle patterned awnings for architecturally detailed buildings.



This canopy is an appropriate replacement on an Early 20th-century Commercial storefront.



Consultant Scott Day recommended awnings that are open at the bottom and mounted at the head of the storefront windows.



The awnings that were installed were enclosed with plastic grills at the bottom and were mounted significantly higher. The awnings covered significant decorative brickwork, altered the proportions of the facade and did not leave sufficient room for signage.





A new canopy of a contemporary design may also be appropriate for Early 20th-century Commercial buildings.

Unacceptable Awning Examples





6.3 Signage and Lighting

Signage has always been a significant feature of commercial districts. Because signs usually change when businesses change, few historic signs remain downtown to preserve and repair. New signs must balance the need for individual businesses to be seen and the overall image of the district.

Signs should be carefully designed so they compliment the architecture and downtown district. The types of signs that may be appropriate along a highway commercial district are not appropriate for a historic downtown district. Downtown signage should be primarily oriented to the pedestrian, use a more muted palette of colors and less brightly illuminated. Large, brightly illuminated signs that are appropriate for highway commercial buildings would distract from the historic character of downtown .

The most important aspect of signage in the district is that it is professionally designed, executed with quality workmanship and materials, and is appropriate and complimentary to the architecture.

Maintain and Preserve

6.3a **DO** maintain existing signs by keeping them clean, painted and other practices that ensure they are attractive.

Retain and Repair

6.3b **DO** repair, rehabilitate and reuse vintage signs.

- Electric neon and incandescent signs should be rewired to ensure they are not a fire hazard.

6.3c **DO** repair historic sign brackets to ensure they are structural sound for reuse.

6.3d **DO** repair and rewire historic exterior light fixtures.

Sign Types

Wall Signs

These signs are attached parallel to the facade wall or painted directly on a facade surface. The may be set flush with the surface or set 3-6 inches in front of a wall.

Storefront Signs provide the name of the business in the storefront and are located on the wall or cornice fascia above the storefront.

Window Signs are located on any window, transom or door light.

Building Signs are used to denote the building name or construction date. They are located near the top of the building on the parapet near the cornice or coping.

Information Signs are typically located on a masonry building pier. They provide detailed information such as a restaurant menu, directory or building history.

Projecting Signs

These signs are hung, suspended or otherwise attached to structures that are fastened to the building facade.

Perpendicular Signs are attached at right angles to the building face. They may hang from a single metal bracket attached to the building or be fixed with one or more brackets. The brackets may be ornamental.

Canopy Signs are located on the outer edge of a fixed canopy and should be used in lieu of a Storefront Sign when the building has a canopy attached.

Hanging Signs are installed below the exterior ceiling of a recessed entrance or a fixed awning or canopy.

Awning Signs

These signs are screen printed, appliquéed or otherwise attached to the body or valance of a fabric awning.

Preservation Briefs for Signs
www.nps.gov/tps/how-to-preserve/briefs.htm

Brief 25: The Preservation of Historic Signs

Acceptable Storefront Signs







Sign Sizes

6.3e **DO** measure the size of a sign as follows:

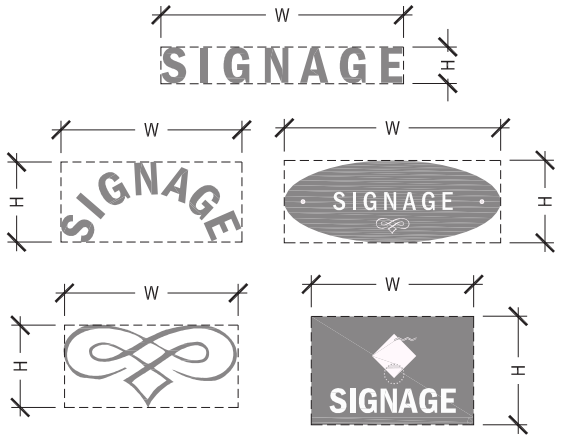


Fig. 6A

6.3f **DO** install signs using the following maximum dimensions:

- **Storefront Sign**
  1 square foot per 1 linear foot of storefront
- **Window Sign**
  15% of window area
- **Building Sign**
  8 square feet
- **Information Sign**
  3 square feet
- **Perpendicular Sign**
  8 square feet
- **Canopy Sign**
  8 square feet
- **Hanging Sign**
  3 square feet below a canopy or awning
  8 square feet at building recess
- **Awning Sign**
  8 square feet

Sign Area

6.3g **DO** install no more than 2 square feet of signage area per 1 linear foot of building frontage.

- Only one side of any double-sided perpendicular or hanging sign is included in the calculation of maximum area.

Placement and Installation

6.3h **DO** locate signs on a building so they compliment the facade architecture.

6.3i **DO** refer to Figures 6B-6E for the appropriate placement of signs on pre-Modern Era buildings.

6.3j **DON'T** install signs in a manner which obscures significant architectural details or features.

6.3k **DON'T** damage or destroy any historic materials when installing a sign.

- On masonry buildings, bolts and fasteners used to attach a sign or bracket to a building must be set at the mortar joint.

.



Bright primary colors and too much signage clutter this storefront

Acceptable Sign Placement Examples







Different Sign Types on Victorian Era Facades

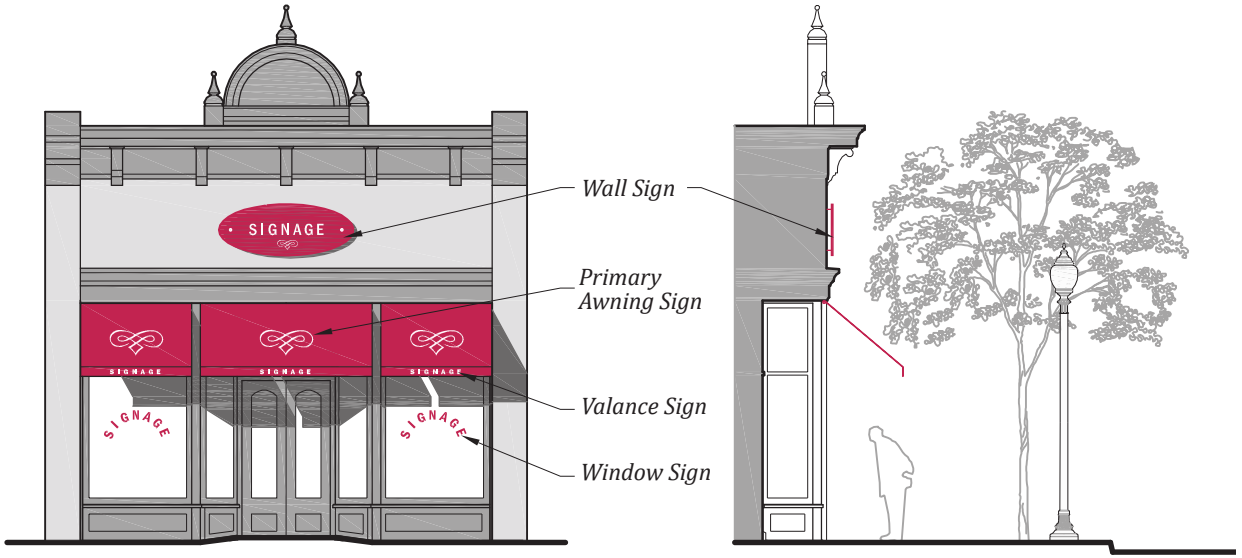


Fig. 6B



Fig. 6C

Acceptable Sign Examples









Different Sign Types on Early 20th-century Facades

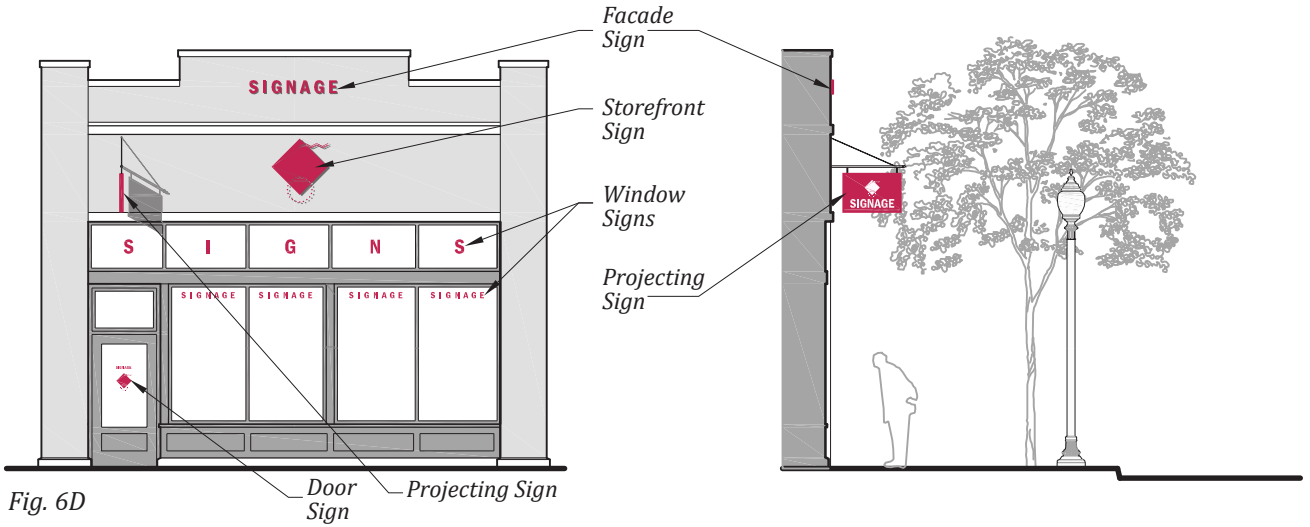


Fig. 6D

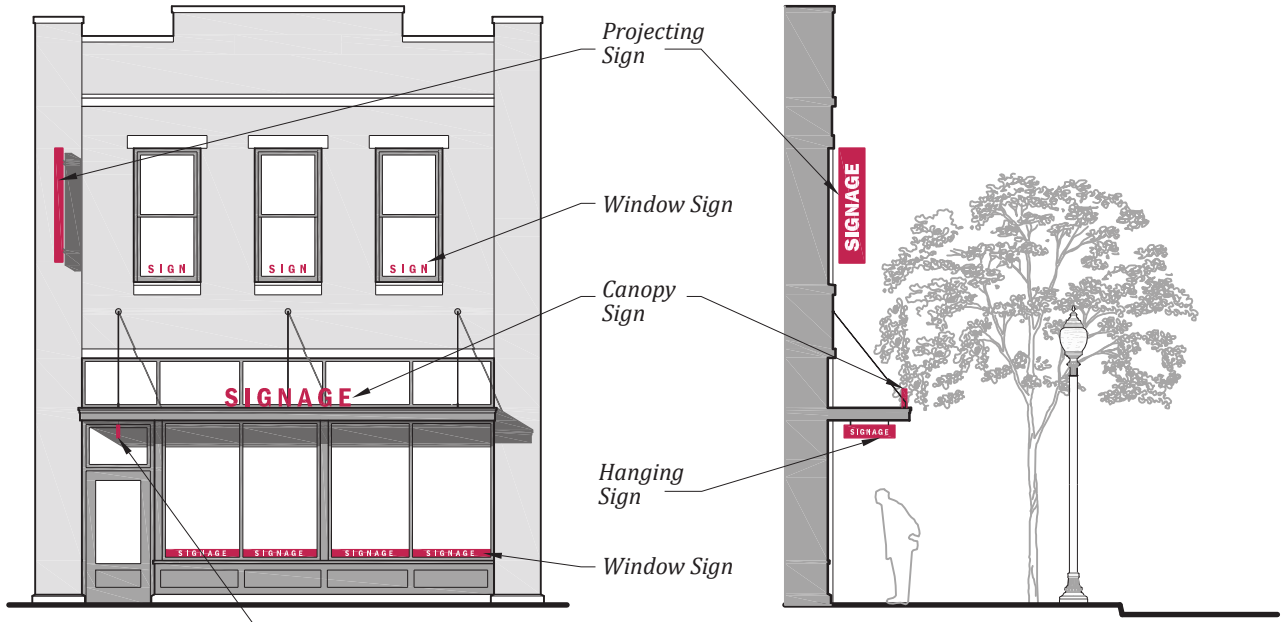
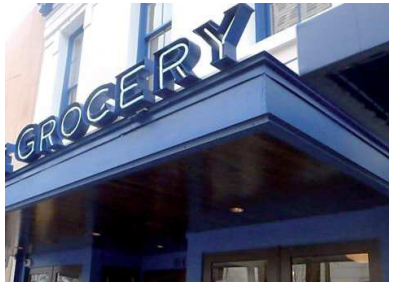


Fig. 6E

Acceptable Sign Examples









Illumination

Within the Sidney Downtown Historic District, new building signage should be illuminated using a light source that is external to signs. This includes various styles of gooseneck lights, barn lights and similar directional lighting.

6.3l **DO** install new signs that are externally illuminated.

6.3m **DO** use new neon signs that are designed and constructed in a manner similar to historic neon signs of the Modern Era.

6.3n **DO** install on any existing internally illuminated sign cabinet a new face panel that has a dark colored and relatively opaque background with light colored lettering and graphics.

6.3o **DON'T** install new internally illuminated cabinet signs.

6.3p **DON'T** use stock neon signs or plastic simulated neon signs.

6.3q **DON'T** use digital light boxes, flashing light signs, moving banner signs or similar types of signs for either exterior building signage or interior window signage.

6.3r **DON'T** use internally illuminated awning signs.

Design and Construction

Materials

Signs must be produced of good quality materials using quality craftsmanship. Wood and metal are preferred. Plexiglass, acrylic and similar materials are allowed for existing internally illuminated signs and laser cut components of new signs.

6.3s **DO** use long-lasting, quality sign materials such as MDF sign board, wood, steel, aluminum, and glass.

6.3t **DON'T** use foam, vacuum formed plastic, masonite, plywood or other poor quality sign material.

6.3u **DO** use laser cut vinyl and professionally painted letters and graphics.

6.3v **DO** use materials that have a matte or low luster finish. Materials with a high gloss finished may only be used for accents on the signs.

Lettering and Graphics

6.3w **DO** use graphics and lettering that are clearly legible to the pedestrian.

- Lettering, the proportions of which have been significantly altered through expanding or compressing the typeface, should not be used.

6.3x **DO** use lettering and graphics that are professionally produced. Acceptable types of letters and graphics include:

- Laser cut vinyl letters
- Professionally painted or silk screened
- Prefabricated or laser cut dimensional letters made from metal, acrylic or wood
- Channel or reverse channel letters

Color

6.3y **DO** use colors that are historically appropriate and are compatible with the color of the building to which it will be applied.

- The background color of externally illuminated signs should be painted a medium to dark color. The color should be muted and not fully saturated.
- Bright saturated colors should be used only as an accent.

Acceptable Sign Illumination





External Illumination



Neon Illumination

Chapter 7: Guidelines for New Construction

Growth and development of the downtown district is not only encouraged through adaptive reuse and rehabilitation of existing historic buildings, but also through additions to existing buildings and new construction on vacant lots. Growth is healthy to the downtown economy, but new construction must be done in a manner that is sensitive to the character of and designed to be compatible with surrounding buildings.

An **infill building** is a structure that has a facade that fronts a public street. The building may be constructed as a discrete space for a new or relocated business, or it may add to the space of an adjacent building.

A **building addition** is the expansion of an existing building which does not have a street frontage. The addition may be located at ground level to the rear of the property or be the addition of a new story.

7.1 General Guidelines

7.1a **DO** thoroughly evaluate adaptation of noncharacter-defining interior spaces to fulfill business needs for additional space before planning an addition or infill building.

7.1b **DO** construct additions and infill buildings on vacant downtown lots or portions of lots.

7.1c **DO** comply with all applicable zoning and building codes.

7.1d **DO** design additions and infill buildings to "fit" in with the historic context and character of downtown.

- Buildings that may be appropriate for commercial strip or highway development likely would not be compatible with downtown.

7.2 Infill Building

The design of infill buildings should be unique, but inspired by the architecture of the Sidney Downtown Historic District. Such qualities as rhythm, proportion, and scale should be similar to other historic buildings on the block, but building features should be stylized and reflect more contemporary architectural trends.

Dimensions

Setback

7.2a **DO** align the front facade wall of an infill building with the adjacent building walls.

- The front facade wall should be located at the front lot line.
- If the adjacent buildings are set back from the front lot line, the setback of the infill building should be the average of the setbacks of the two buildings closest buildings on the same frontage.

Height

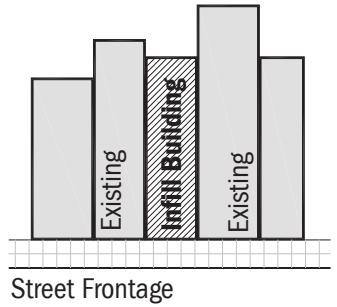
The height of an addition or infill building should be one or two stories as is typical in the Sidney Downtown Historic District.

7.2b **DO** match the floor and ceiling heights of the buildings adjacent to the addition or infill building.

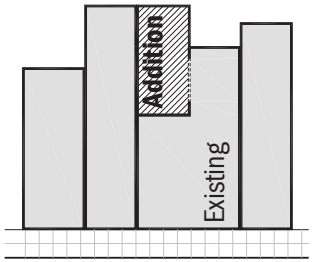
- Heights of prominent elements such as cornices, window heads, and transoms should align with adjacent historic buildings.
- Buildings located on block corners may have higher floor and ceiling heights to increase the overall height of the buildings and create a visual anchor at the intersection.

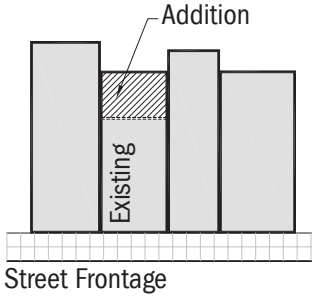
7.2c **DO** construct a two-story building unless the build-

Infill Building Example



Building Addition Examples





ings on both sides of the infill building are only one story. In this situation, a one- or two-story building is acceptable.

Width

The width of an infill building should correspond with the standard width of lots and buildings in the district.

7.2d The width of an infill building must be based on a 20-30 foot storefront module.

- Buildings greater than 40 feet in width should appear as multiple storefronts that are 20-30 feet wide.

Design

Roof

7.2e **DO** use a roof form that is similar to and compatible with buildings on the block on which the infill building or addition is located.

•Typically this is a low-pitched membrane roof with parapets at the front and sides.

Storefront

7.2f **DO** construct the ground level street-facing facade as a storefront.

- The floor to ceiling height should match an adjacent building or be a minimum of 14 feet.
- The street-facing facade must be at least 75% storefront. The storefront consists of a 6"-24" bulkhead, full light entry door and display windows. It may also include transom windows.
- The remaining 25% or less of the facade is for structural piers, columns and upper-level entry.

7.2g **DO** refer to the guidelines of *Chapter 7: Guidelines for Storefront Features* for recommendations for replacement storefront design.

Windows

7.2h **DO** repeat the general pattern of window sizes, proportion and placement of existing historic facades on the block.

Composition

Pre-modern Era buildings are based on a three-part composition; the storefront or base, middle and cap.

7.2i **DO** design a new 2-story infill buildings using a three-part composition scheme

Materials and Color

7.2j **DO** us brick and stone as the primary building material for the street-facing facades of infill buildings.

7.2k **DO** select paint and masonry colors that are compatible with the color of the other buildings on the block.

Infill Building w/ Three-part Composition



- Place masonry sample in front of adjacent buildings and examine the color in the sunlight.
- Masonry color should not match adjacent masonry, but it should not clash with it either.

7.2l **DO** use building materials of similar quality, color, texture, dimension, and complement the district.

Detail

7.2m **DO** use stylized details that are inspired by architectural details in the district such as cornices, lintel, and decorative masonry courses and accents.

7.2n **DON'T** copy historic details or use details of a historic style that is not prevalent in Sidney.

7.2o **DO** construct details for of an infill building with quality materials and craftsmanship.

7.3 Additions

Additions must be designed to be clearly subordinate to the historic building which it expands.

Dimensions

7.3a **DO** comply with downtown zoning requirements.

7.3b **DO** setback a rooftop addition from the building front such that it can not be seen when standing three (3) feet from the opposite building frontage.

Location

7.3c **DO** place a new addition on a non-character-defining elevation and limit the size and scale in relationship to the historic building.

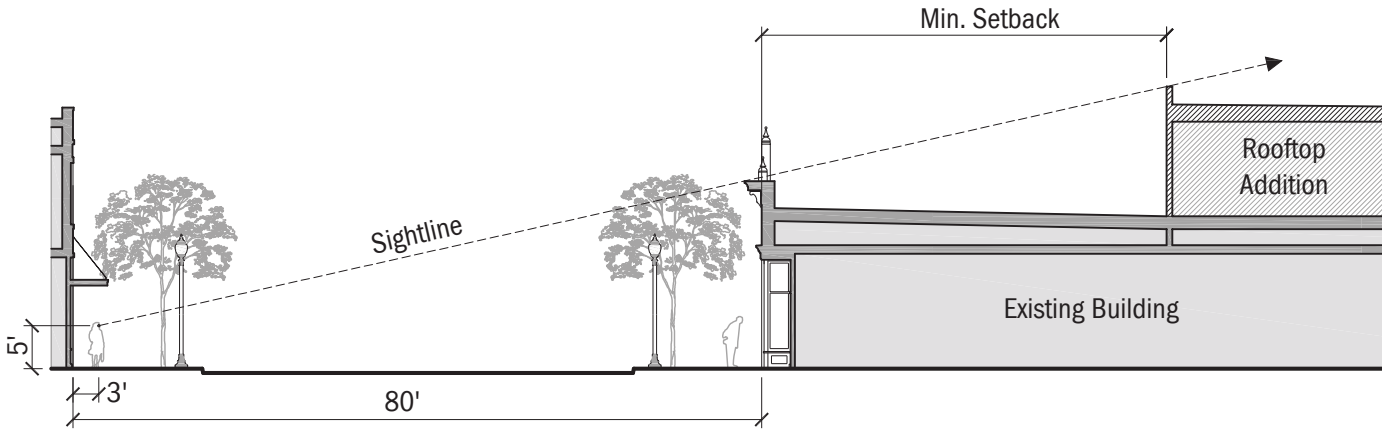
7.3d **DO** build a new addition so that there is the least possible loss of historic materials and character-defining features are not obscured, damaged, or destroyed.

Design

7.3e **DO** incorporate design features of the historic building, such as materials, color, proportion, and horizontal lines in the addition, but the addition should not be an exact replica.

7.3f **DO** design a building addition so that it makes clear what is historic and what is new.

7.3g **DO** design an addition to be diminutive to the historic building through the appropriate use size, materials and detail.



SECTION III: APPENDICES



Appendix A: Historic Architecture of Sidney

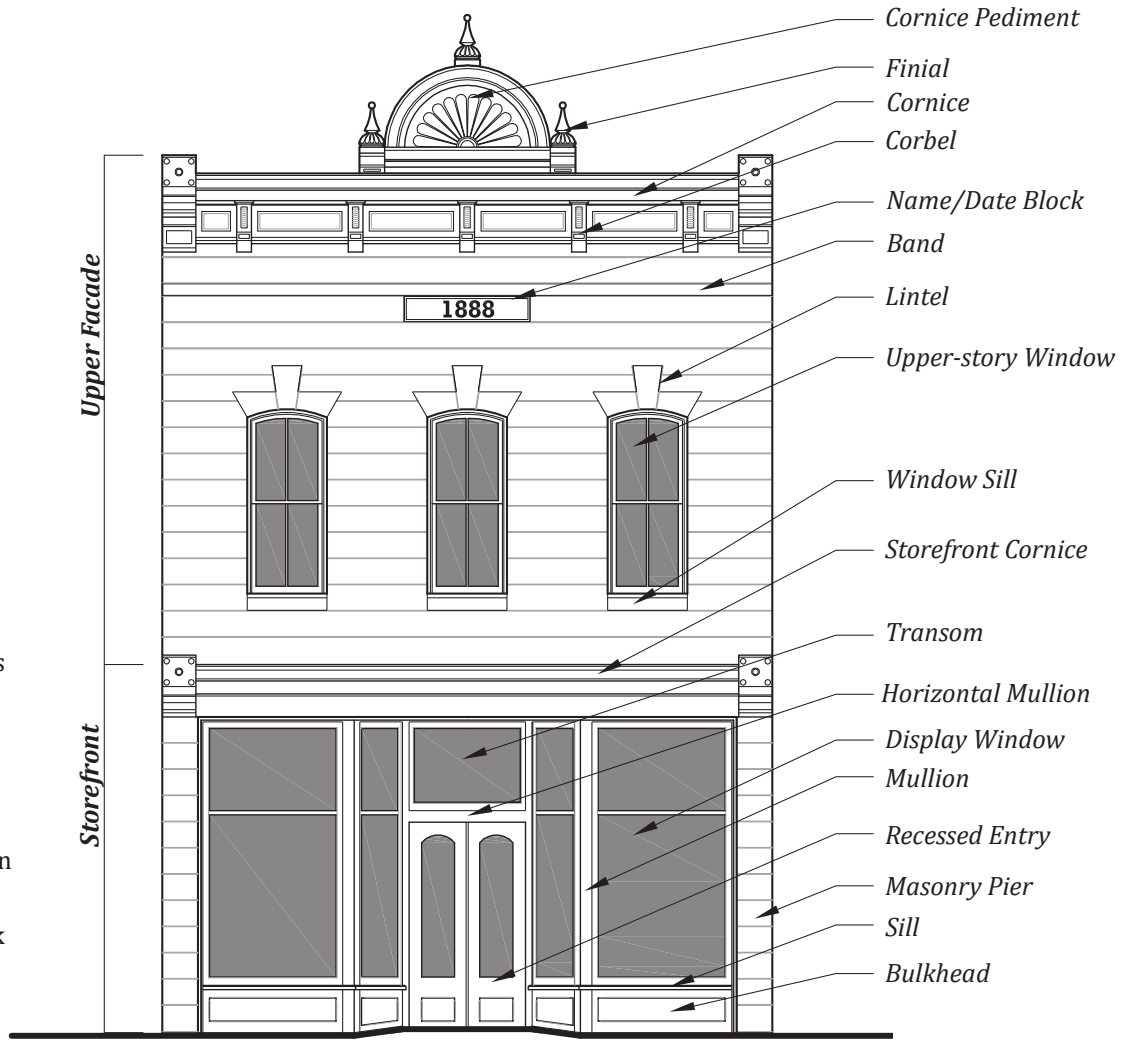
A.1 Commercial Architectural Development

Like many railroad towns, Historic Downtown Sidney was originally platted with deep lots that were 20 -25 feet wide. The repetition of narrow storefronts with large windows for the display of goods is a significant characteristic of downtown design and a successful retail environment.

Downtown buildings were designed with flat facades and provided retail space on the ground level and residential or office uses on the upper level. If a store was to be successful, large windows were needed for the display of goods. The expanse of glass from the bulkhead to the ceiling allowed daylight towards the rear of store. In the early 1900s, transoms of prismatic glass were introduce to further enhance interior daylighting. Entry doors were usually recessed so they did not block the sidewalk when open. Retractable awnings were used to control heat gain and glare.

Although architectural styles changed over time and storefronts were updated, this basic building form did not change until the Post-World War II era. This era of optimism and prosperity led to urban forms that were responsive to the automobile. Commercial buildings were constructed on larger lots to provide for parking. Storefronts became wider and bolder to catch the eye of those driving by. Large signs were electrified with flashing lights and neon to further draw attention.

Even in small communities, increased mobility and prosperity led to the abandonment of upper floor residences downtown in favor of outlying suburban-style developments. The upper levels of downtown buildings were often covered with metal "slip covers", concealing the windows of the unoccupied space. Storefronts were updated to look more sleek and modern. The ability to artificially heat, cool and illuminate the interior allowed for ceilings to be lowered and transoms covered. Fixed aluminum canopies were installed in favor of fabric awnings. Projecting features such as metal cornices, pediments and window hoods were also commonly removed.



A.2 Architectural Terms

Architectural Terms

Awning: A framework covered with fabric or metal projecting from the facade of a building at the storefront level or above window openings.

Bulkhead: Located between the sidewalk and storefront window, the bulkhead raises the display area for the storefront windows.

Columns: A slender vertical element that supports part of the structure.

Canopy: A flat metal structure projecting out from a storefront and usually suspended with chains or rods.

Corbels: The portion of a masonry wall that steps horizontally. Corbels are often at the parapet and step outward to create a thicker wall.

Cornice: The cornice is a linear element that also project horizontally from the facade. It is located near the building roof. Often a secondary cornice will be located above the storefront. It is typically made of decoratively formed metal or patterns of brick, terra cotta or stone.

Cornice Pediment: A triangular or curved structure characteristic of Victorian Era buildings located at the upper cornice of a building. The building date or name is often on the cornice pediment.

Date/Name Block: The date block and sometimes a name block can be found within the design of the cornice or below the cornice on the upper part of the façade.

Dentils: A Classical Revival decorative element of small blocks with spaces in between usually located below a frieze or cornice.

Divided Lights: Multiple pains of glass within a window sash that are separated by muntin bars. Double-hung windows are described by the number of lights in the upper sash over the number in the lower sash (ie. 6/6 or 4/1).

Facade: The main, or front, exterior face(s) of a building.

Finial: A pointed ornament which his typically symmetrical and circular in cross section.

Flashing: Strip of metal bent to cover joints and angles on roof surfaces.

Historic: 50 years old or older.

Light: An individual pain of glass in a window or door.

Lintel: Horizontal structural element located at the top of a window, door, or other opening.

Mullions: Vertical or horizontal structural elements between windows.

Muntin Bars: The vertical and horizontal elements that separate multiple lights within a sash or door.

Parapet: The portion of the wall of a facade that extends above the roof line.

Pediment: A small structure that is often triangular shaped or curved and looks like the gable end of a Classical building. They frequently are used over entrances and sometimes at the building cornice.

Pier or Pilasters: A structurally supporting column serving a decorative and/or functional purpose.

Pressed Tin Ceiling: A historic interior design element used as an affordable alternative to decorative plaster. Each panel has an intricate pattern pressed into the tin.

Quoins: Repetitive corner stones that anchor the edge of the building wall.

Repoint: Repairing existing masonry joints by removing defective mortar and installing new mortar.

Sash: A frame designed to hold the glass in a window.

Sill: The sloped, protruding surface below a window.

Soldier Course: A coursing of brick in which the bricks are set vertically with the narrow brick face outward.

Storefront Display Windows: Originally used to bring natural light into the building, storefront windows provide for product and merchandise displays.

Stringcourse or Banding: A projecting or recessed, narrow, horizontal strip, often in a contrasting material, which runs across the outside wall of a building.

Terra Cotta: A hard-fired ceramic material used for both structural and ornamental purposes.

Transom: The window area directly above storefront display windows. Transom windows filter light back into narrow traditional commercial buildings, illuminating the interior. It may also be a small horizontal window located above a door or display window.

Wall Coping: A finishing course or cap to a masonry wall which extends above the roof line.

Wythe: A single layer of brick wall within a multilayer brick wall.

A.3 Commercial Architectural Styles of Sidney

The commercial buildings in Sidney were influenced by the architectural trends that were popular during particular historic periods. Although these buildings were not setting the trends or designed in a "high-style," they do possess characteristics of these styles that are clearly evident.

To assist with identifying the age of a building or building feature, the following are general descriptions of the common stylistic influences found in Sidney and distinct features of each.

Some buildings may display characteristics of more than one style. This is particularly true if the building was constructed when there was a transition in stylistic trends. Likewise, buildings were often altered to look more like the popular building style during a particular time. This is especially true of storefronts and signage. Therefore, a building that retains all it original facade features is quite rare.

Victorian Era 1885-1909

Sidney's oldest commercial buildings were constructed during the Victorian Era. These early downtown buildings were often quickly assembled wood frame structures clad with clapboard. Though usually quite vernacular, they did have some of the characteristic features popular during the Victorian Era; horizontal cornices with brackets, window caps and decorative columns. These early wood buildings were often the victims of fire and were eventually replaced with better quality masonry construction.

Masonry of this era was usually limestone or brick from local or nearby sources. Masonry walls were weight bearing and composed of multiple wythes of brick and block. This allowed for the use of heavily articulated corbels, pilasters and other decorative brickwork.

Metal and wood were incorporated in the building details and could often be very elaborate. The technology of the industrial revolution made it possible to mass produce ornate and intricate wood, cast iron and pressed metal building components

Victorian architecture is most notable for being exuberant and heavily ornamented with features such as large cornices, corbels, oriel windows, turrets, cast iron columns and textured surfaces.



An early view of Victorian Era buildings on the west side of Rose Street (10th Avenue). These buildings are all non-extant.



The 1904 Harper & Wright building in Sidney was constructed of limestone like a number of other buildings of this era. The double windows are more unusual for this era.



Victorian Era buildings located on the east side of Rose Street (10th Avenue). The building at the far left still stands, but the storefront has been altered.

Feature Characteristics

Walls: The exterior walls were usually rough-cut stone or soft red brick laid in multiple wythes. Masonry walls are often heavily articulated with pilasters and corbels on multiple planes.

Architectural Detail: The most distinctive feature of Victorian Era buildings is the use of the decorative sheet metal cornices which were supported on wood framing. The cornice is usually quite large and complex with faux corbels or brackets below the horizontal projection. The cornice may incorporate finials and a pediment at the top of the cornice and often features the date of construction and/or building name. To tie the storefront to the upper portion of the building, a smaller metal cornice is often located above the storefront and usually covers a structural beam.

Windows: Upper-story windows were usually double-hung for ventilation with 1/1 or 2/2 lights. Windows are typically tall and narrow and sometimes feature sheet metal or iron window caps, arched heads, stone lintels or other decorative feature. Cut stone was common for the window sills.

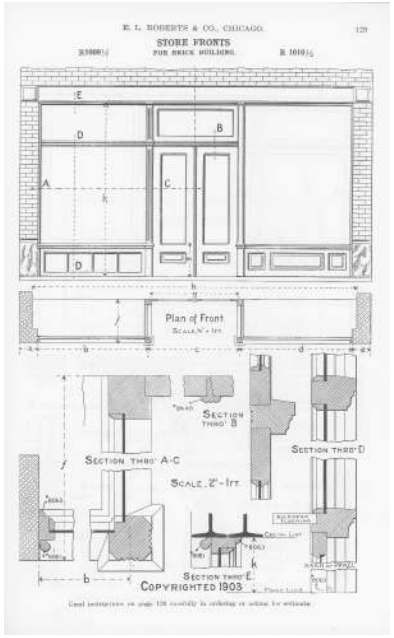
Storefront: Cast iron and sheet metal components were usually ordered from a catalog and delivered by train. Glass was set in wide wood frames between columns or piers. They may have been divided into 2-4 lights with muntin bars. Often, the display windows extended from the bulkhead to the ceiling. A steel beam is set between the vertical structure to support upper level masonry.

Transom: If the display windows had transoms, they were also set in wood frames and may have some decorative stained glass with wood muntin bars.

Entrance: Entrances were typically recessed with two tall narrow doors with a transom above. Screen door were used to provide natural ventilation to the shop.



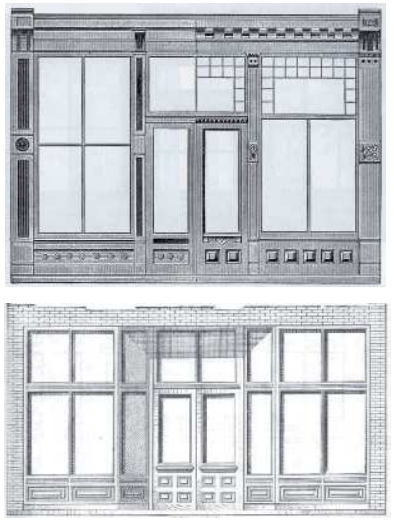
This illustration from the 1899 Mesker Architeural Ironworks catalog shows a typical Victorian Era building that could be found downtown. Throughout the region, cast iron columns can be found with the name of Geo. L. Mesker & Co. cast at the base.



Wooden Victorian Era storefronts were also available by mail order. Historic trade catalogs (available online) can be a valuable source when repairing or reconstructing a storefront.



The above photo illustrates many of the characteristics of Victorian Era commercial buildings. A common block arrangement was to have two storefronts with a central stairway to access apartment above.



Metal storefront options from Mesker Architectural Ironworks.

Bulkhead: The bulkheads typically were wood with raised wood panels set in rails and styles. Heavy trim molding may also be used.

Awnings and Canopies: During the Victorian Era, fabric awnings were most prevalent. They were attached at the head of the transom/display window assembly and extended over much of the sidewalk. They were supported by a folding metal frame and could be retracted with ropes.

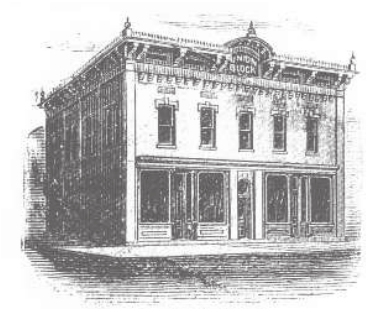
Though less common, fixed canopies were also used. A corrugated metal roof would be supported by either decorative metal brackets or a metal framework with thin columns.

Signage: During the early years of settlement, Victorian Era signs were often narrow signboards that spanned between the building facade and a post at the edge of the sidewalk. On wood clapboard facades, a sign was often painted directly on the building facade in large letters.

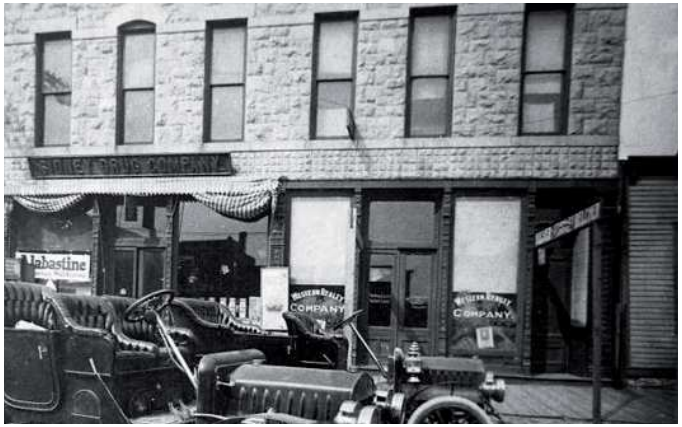
As masonry buildings became more prevalent, signage became more sophisticated. Narrow signboards were placed above the display windows and perpendicular signs were attached with metal brackets. Other popular signage types included window lettering painted directly on the glazing and signage sewn onto fabric awnings. Many businesses used a combination of these sign types.



Retractable fabric awnings were a typical feature of Victorian Era storefronts. They were usually attached above the display windows and transom. They often doubled as signage for the store.



Local newspapers and advertising pamphlets often have illustrations and photos touting local new buiildngs and can be a good source when rehabilitating a facade.



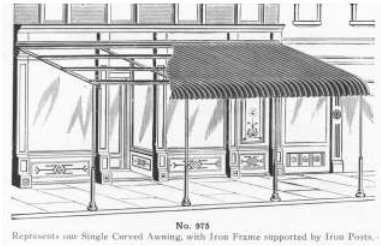
Elder Block (1887); In this photo, the original construction of the Elder Block has not been altered.



Heavy brick corbels were often constructed below the cornice. Signage was usually located on the window, awning or a sign panel perpendicular to the sidewalk.



Although most Victorian Era signs in Sidney were likely hand painted on wood, enamel metal signs, like this one from the 1900 Benfield Milne Mfg. Co. catalog, were available via mail order.



The above is an example of a Victorian Era canopy that could be purchased from a catalog.



A building located at a street intersection often featured a corner entry. On more elaborate buildings a turet or other feature may be at the building corner.

Early 20th-century Commercial 1909-1922

There were a number of stylistic influences in the commercial building styles of the plains region in the early 20th-century. The Chicago School developed the steel frame structural system which was clad in veneer masonry. This new technology allowed for significantly wider openings within the masonry veneer. Often, the veneer would be backed with light weight clay tile blocks. The masonry wall plane became flatter with decorative masonry coursing and patterns in low relief. Prairie School influences are also evident in the use of limestone ornament in geometric shapes, vertical piers balanced with horizontal lines and framing of building features with contracting coursing.

The revival of historic styles was also popular during this era. Early 20th-century Commercial architecture was often designed using features of these historic styles reinterpreted in the new aesthetic.

New building types also emerged during this era. Automobile showrooms, garages and service stations were common. The electrification of downtown and the popularity of motion pictures led to the construction of movie theaters.

Walls: The street-facing facades were constructed of hard brick that is manufactured in a variety of colors and textures. Brick banding, soldier courses and decorative patterns were incorporated into the brickwork.

Architectural Detail: Architectural detail became more stylized and geometric. The parapet wall was sometimes curved or otherwise articulated and capped with a stone coping. Masonry piers may project above the parapet to create a more dynamic profile. Slightly projecting or distinctive brickwork often formed a frame around the windows. Other masonry frames and rectangular patterns were incorporated into the parapet and may have featured a stone date block or name. Another ornamental feature was the use of small geometric stone shapes set into the brick background.



Osborne Garage (1916); The geometric ornament and flat textured brick is common in Early 20th-century Commercial buildings. The upper-story windows and canopy are also character-defining features.



Hardy Building (1916); Like Victorian Era storefronts, Early 20th-century Commercial storefronts incorporated retractable fabric awnings. However, the metal storefront assembly often incorporated the awning mechanism below the prismatic glass transom windows.



This Early 20th-century Commercial block has influences of both Classical Revival and Prairie School architecture.



An example of a commercial Prairie School building.



Many Early 20th-century Commercial buildings incorporated some Classic features like the cornice and pediment above.



The use of a structural steel frame clad with masonry allowed window openings to be much wide and more horizontal in proportion.

Windows: Windows typically have a wider proportion than they did in the Victorian Era. Wider window openings allowed multiple windows to be placed in a single masonry opening with a structural mullion in between. The division of the upper third of a window into two or three lights was common.

Storefront: The lighter weight construction system and steel being used during this era allowed for wide openings without intermediate columns or piers. New glazing technology also changed the appearance of storefronts. The standard storefront system involved narrow copper or bronze frames holding large plate glass display windows. The incorporation of a drainage system for condensation and metal clad components such as sills, bulkheads and mullions reduced the deterioration that was often problematic for wood storefronts. The system also allowed for endless custom configuration of display space.

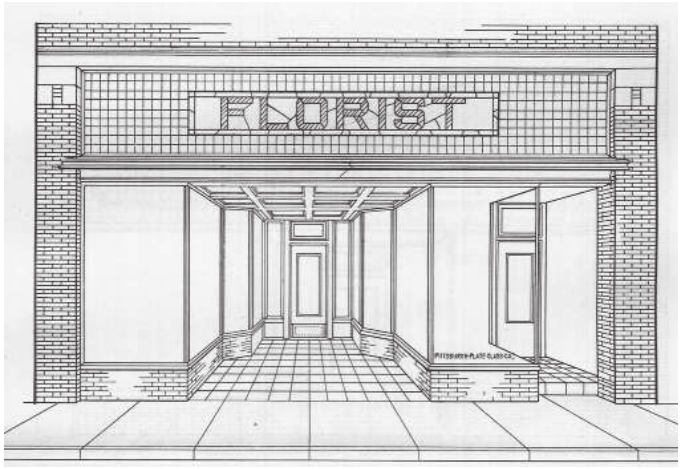
Transoms: Above the display windows were transoms that were composed of many small squares of leaded glass set in a metal frame. The glazing was often prismatic glass that acted as a lens to increase the light available in the rear of the store. Stained glass may also have been used in combination with the prismatic glass. Portions of the transom were often operable to provide ventilation.

Entrances: Entrances were usually more deeply recessed to allow for a large storefront display window. Solid or glass panels were often installed between the display space and the interior store space which had the benefit of better thermal performance. Full-light doors were usually made of wood or metal.

Bulkheads: Bulkeads were usually constructed of a wood frame covered with metal, stucco, glass or tile. Sometimes glass or glass block in the bulkhead provided light to the basement space. Decorative grills were also used for basement ventilation. In some instances, the bulkhead was contiguous with the facade masonry.



The above Kawneer storefront is very typical of Early 20th-century Commercial storefronts.



As this image from a 1920 Easyset catalog shows how transoms could incorporate decorative stained glass and display windows could be quite deep.



A fixed canopy or marquee were sometimes on storefronts of this era.



Tyrone Essig Building (1887); This Victorian Era building was updated with a new Early 20th-century Commercial storefront.





These two photos taken from a 1926 Brasco Storefront Co. illustrates how a Victorian Era wood storefront can be replaced with a new Brasco copper storefront system.

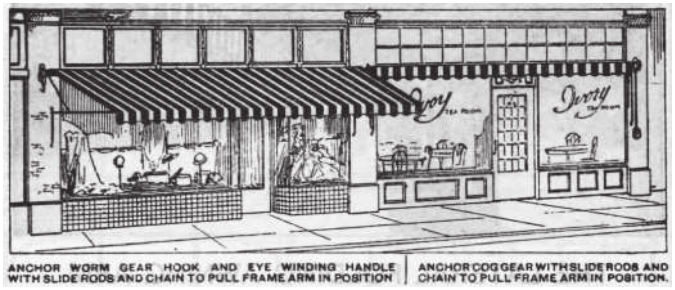
Awnings: With the development of Early 20th-century Commercial architecture and the prefabricated metal storefront, fabric awnings were typically mounted at the horizontal muntin bar below the transom windows. This allowed for daylighting through the prismatic glass transoms. The prismatic glass prevented glare so it was not necessary to shade the transom. During this time period, fixed canopies became more popular. Although iron and steel canopies were available, in small towns they were usually constructed of a wood frame covered with metal and attached with chains or tie rods. The metal was often bent into the shape of a crown molding, pressed with a decorative pattern or otherwise ornamented.

Signage: Signage became more sophisticated and creative. Dimensional wood and metal letters could be purchased via mail order and applied to sign panels. Sign panels were designed in the shape of objects. Electrification also provided the opportunity for more creative and eye-catching signs. Sheet metal formed into three dimensional channel letters was illuminated with light bulbs set within the letter shape. Metal sign boxes were created in both conventional and unique shapes and illuminated with light bulbs. Internal rotors allowed the bulbs to flash in sequence. During this era, signage became a statement rather than just a name on a board.





Ford Showroom (ca.1916); This auto showroom has typical garage doors and the style of display windows that was more common for auto uses.



These awnings were available from the 1920 Anchor Supply Co. catalog.





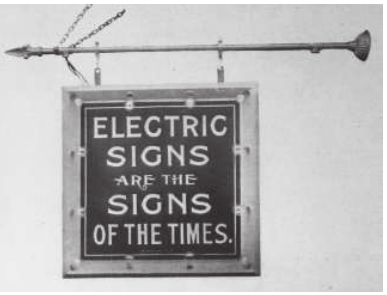
The above two signs are examples from the 1911 Flexlume catalog.





The above two photos show original fixed canopies of Early 20th-century Commercial buildings. Many of these types of canopies were later replaced with aluminum canopies.





The 1906 Metropolitan Engineering Co. catalog featured the two signs above.

Classical Revival 1909-1930

Of the historic revival styles popular during the early 20th-century, Classical Revival is most prevalent in Sidney. The architecture of these buildings incorporated features that date back to the Romans and Greeks. However, they have been reinterpreted to the stylistic taste of the period. Thomas Jefferson introduced Classical architecture to America because he felt it embodied the principles of democracy and stability. Therefore, civic buildings such as courthouses, post offices, fraternal organizations and schools as well as banks were constructed in Classical Revival style.

Feature Characteristics

Walls: The street-facing facades are usually constructed of brick and stone. Cornices, pilasters, pediments, belt coursing and other classical features create an articulated wall plain. Facades are usually divided into three parts; foundation, wall and cornice.

Architectural Detail: The ornamental features consisted primarily of stone and ornamental brickwork. A stone cornice is often used and/or corbels are incorporated into the brickwork of the parapet. Stone columns, pilasters, corbels, dentils and horizontal bands may be incorporated into the facade design.

Windows: Windows are similar to Early 20th-century Commercial windows, but are more likely to have multiple divided lights. Decorative arched or round windows may also be incorporated into the facade.

Storefront: Because these building were often not used for retail purposes, most Classical Revival buildings do not have large display windows. The first floor windows are often similar or the same as the upper floor windows and are usually made of wood. If the building was used for retail purposes, the storefront would be similar to Early 20th-century Commercial storefronts, including the transoms, entrance, bulkheads, awnings and signage.



Methodist Episcopal Church (1919); This church has a Classical Revival form and features, but has also incorporates stylized elements of Early 20th-century Commercial design.



Sidney Municipal Auditorium (1930); flattening of features is an influence by Deco Moderne style.



Classical Revival buildings that were designed for retail use have storefronts similar to Early 20th Century Commercial style buildings.



Nebraska State Bank of Sidney (1916-17) has Doric columns and a pediment that is distinctive of Classical Revival architecture. However, it was also influenced by the Early 20th-century Commercial architecture.



Both original and existing American Bank buildings were designed in the Classical Revival style.

For civic buildings, the transoms were usually wood windows located above the first floor windows and entrance. The entrance was usually very formal and emphasized with decorative stonework such as pilasters, columns and pediments.



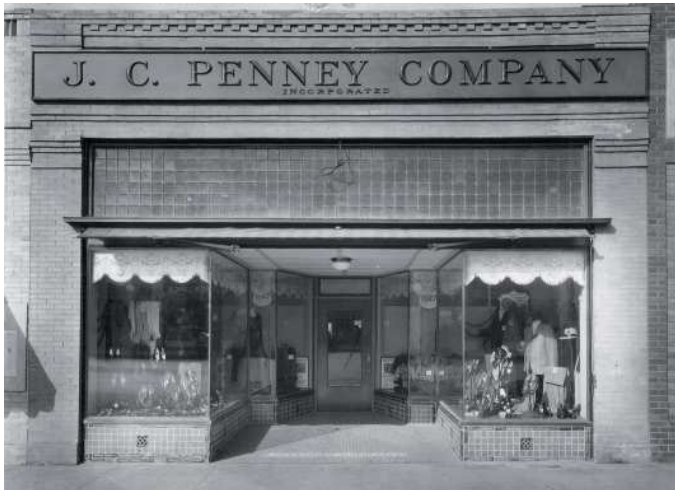
Sidney Post Office (19??); Circular head windows with divided lights, stone pilasters, cornice and quoins are all distinct Classical Revival characteristics.



A monumental raised entrance flanked by columns is a common arrangement in Classical Revival architecture.



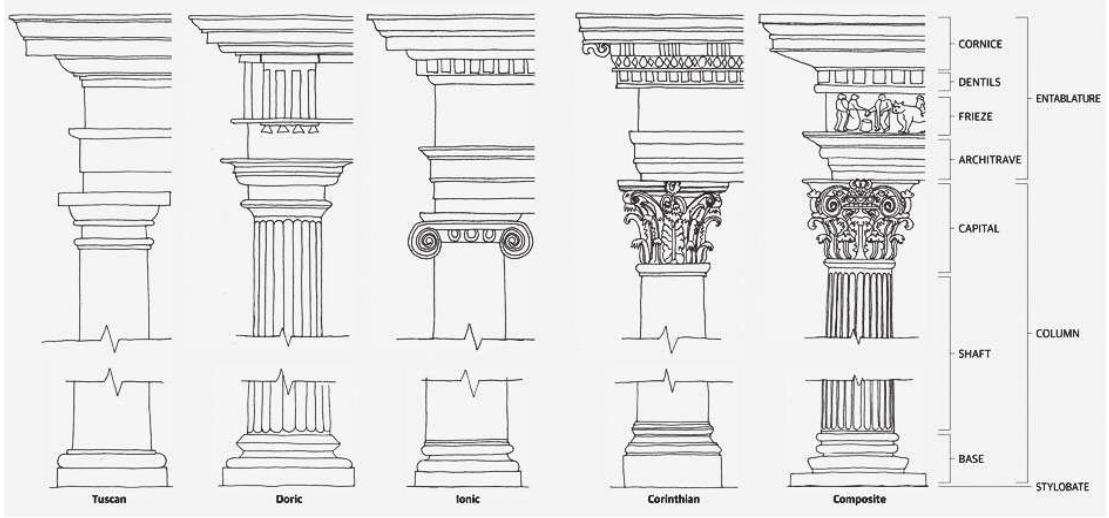
Like other civic buildings, Carnegie Libraries were commonly constructed in the Classical Revival Stye.



Typical storefronts of this era were deep to provide for more display space. Above the display windows a hood protected the awning when retracted. Bulk heads were covered with a variety of materials including tile, stocco, metal and glass.



Both the Classical Revival and Early 20th-century Commercial buildings have the same type of storefront.



Classical Revival architecture is based on the Classic orders of the ancient Romans and Greeks. This Classic style as been reinterpreted multiple times over the centuries.

Art Deco and Art Moderne

Between World War I and World Ward II architecture that embraced the values of the machine age flourished. Art Deco, which became popular in the design of movie houses, was expressed in geometric forms, strong vertical lines, colorful ornament, glazed terra cotta, structural glass, aluminum and stainless steel. More influential to the architecture of Sidney was its successor and close relative, Art Moderne. Like Art Deco, it celebrated the aesthetics of the machine age; however, it was characteristically streamline and sleek with minimal ornamentation. Rounded forms and horizontal lines expressed motifs of modern transportation and aerodynamics.

Although Art Moderne was a popular style of the 1930s and early 1940s, in Sidney it was not significantly expressed in architecture until after World War II when the economy improved. Characteristics of this style such as glass block, rounded corner walls, corner windows and horizontal lines were employed. Storefronts made of aluminum became more favorable than bronze and copper. Facades incorporated glazed brick, buff-colored brick, metal enamel panels and stucco as well as structural glass and glass block

Mid-century Modern

Most of Sidney's resources from the Modern Era were constructed following World War II and are Mid-century Modern in style. Like Art Moderne, they are composed of geometric forms and clean lines, but angular forms and more futuristic motifs are incorporated. Although existing buildings downtown were modernized, most new buildings were detached providing room for parking and auto-oriented uses. Additional materials were added to the Modern palette including decorative concrete block, perforated concrete, anodized aluminum and Permastone.

A new building type was also introduced during the Modern Era; the "motor hotel" or motel. As the population



First Baptist Church (ca. 1940): The vertical lines, stepped forms and absence of ornament are influences of both the Art Deco and Art Moderne styles. The glass block, light colored brick, metal canopy and were are also characteristic to design of this era.



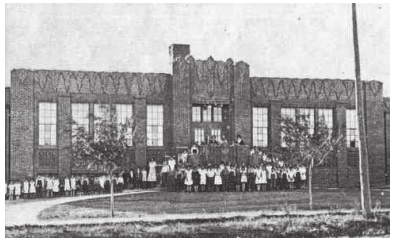
Overland Cafe & Bus Stop (1947); Buff brick, the aluminum canopy and window frames, and corner windows are defining characteristic of this building. Also, significant to the asymmetrical composition is the Overland Cafe sign that provides a vertical counterpoint.



Apartment Building (ca. 1925): This simple red brick apartment building uses corner windows and brickwork that are influences of Art Moderne.



Art Deco architecture often had a very articulated siloutte with no cornice or distinctive coping.



North Ward Elementary (1930); Though less exuberant than the Alliance Theater (above), Art Deco motifs were expressed in the design of North Ward Elementary.



Utility Building (ca. 1955) This building is very typical of simple Art Moderne architecture.

became more affluent and vacations by automobile became increasingly popular, motels sprang up along major highways. Individual rooms or cottages were accessed from the exterior and travelers could park their automobiles just outside the door. In Sidney, several Modern motels were constructed along the Lincoln Highway.

Feature Characteristics

Walls: A variety of materials were used for the exterior walls including brick, stucco, concrete, metal, glass, stone and tile. Lighter colored bricks were common as were bricks that were more horizontal in proportion. Enamel metal panels, structural glass, ceramic tile and anodized aluminum allowed color to be incorporated into the wall plane. Walls were typically flat with little relief. Greater emphasis was placed on form and plane.

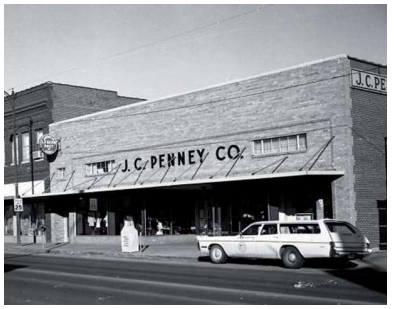
Architectural Details: Traditional types of ornament such as cornices, pediments, and corbels were mostly abandoned in favor of bold, clean forms. Signage, however, was often and integral element of the overall composition. Modern typography and graphics added detail.

Windows: Windows of this era were no longer expressed simply as punched opening or regularly placed fenestrations. Horizontal windows, large expanses of plate glass, ribbon window and glass block were preferred. Horizontal muntin bars were used in double-hung and casement windows. Large portions of walls were left void of fenestration or had only small, carefully placed windows that balanced the composition. Corner windows were often used as were frameless installations. It was during this era that metal "slip covers" were installed over upper-story windows to modernize the appearance of the building.

Storefronts: Downtown, storefronts were updated to the new aesthetic. The narrow window frames were made of nickel silver, aluminum or stainless steel. Frameless installations in which the glass was held in place with clips and sealed with silicon were also popular. With the installa-



Fox Theater (1949): The stone work, roof form and angular marquee are character defining features of the Mid-century Modern Fox Theater.



JC Penney Co. (ca 1952): The aluminum canopy is a significant feature of this building.



The large neon sign mounted on the aluminum canopy are the most architecturally significant features of this Art Moderne facade.



Silver Dollar (ca 1949): The nickel silver storefront and angular flashing sign are distinctive of the Modern Era.



Fort Sidney Motel (1962): This Mid-century Modern building with its horizontal lines and exterior room entrances is typical of motels during this era.

tion of modern lighting and lower ceilings, transoms were covered up and sometimes became a location for signage. The rhythm and proportion of storefront windows often changes dramatically as businesses took over multiple storefronts and covered upper-story facades.

Along the highway, gas stations, motels and other auto-oriented structures were given more inventive forms and features to attract customers travelling at higher speeds in automobiles. Signs became bolder and more elaborate and were often integrated into the architectural design.

Awnings and Canopies: Metal canopies were favored over fabric awnings. Downtown, aluminum canopies became ubiquitous. Even if few changes were made to a facade, a canopy would still be added. On some storefronts, the canopies were a significant feature of the design. They were a location for signage and added detail to facades that were otherwise quite plain. If awnings were used, they were usually a solid color.

Signage: Signage and typography became increasingly significant to the architecture. Introduced in the 1920s, neon signs became the standard for signage illumination. It was set in metal channel letters and on painted box signs. Most signage became much grander in scale and smaller signs oriented to the pedestrian were less common.



As highway commercial areas developed, which were primarily accessed by automobile, large free standing signs became common place.



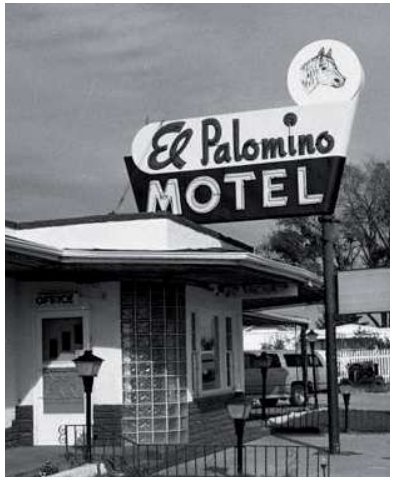
This Art Moderne building has many of the typical features and materials of this style of architecture.



These Early 20th-century Commercial buildings were significantly altered when the Mid-century Modern storefront was installed. The storefront is historically significant.



A Mid-century Modern storefront which is completely intact and would be considered historically significant.



Modern Era neon signs should be retained and repaired rather than replaced.



A freestanding Mid-century Modern building.



A Modern Era storefront that requires only minor repair.

Appendix B: Sidney Landmarks and Districts

B.1 Sidney Historic Business District (NRHP and Local Historic District)

Address	Street	Historic Name	Year	Class.	Arch. Style
820	9th Ave.	Commercial Garage/Bowling Alley	1917	C	Vernacular-commercial
840	9th Ave.	Zalesky Standard Oil	1955	C	Mid-century Modern
930	9th Ave.	Office Building	1976	NH	
940	9th Ave.	Office Building	1961	C	Mid-century Modern none
1012	9th Ave.	Duplex	1916	C	Vernacular
824-26	10th Ave.	Leslie Neubauer Building	1916	C	Early 20th-century Commercial
827	10th Ave.	"Tyrone" Essig Building	1887	C	Victorian Era
830	10th Ave.	J.J. McIntosh Building	1916	C	Early 20th-century Commercial
831-833	10th Ave.	Flora Essig Building	1919	C	Early 20th-century Commercial
836	10th Ave.	Scanlon/Western Drug Building	1906	C	Victorian Era
838	10th Ave.	Bridget O'Kane Building	1908	C	Victorian Era
841	10th Ave.	"Mercy" Essig Building	1885	C	Victorian Era
842	10th Ave.	George Moore Building	1907	C	Victorian Era
845	10th Ave.	Sidney Mercantile Co./ A.K. Greenlee Building	1916-17	C	Early 20th Century Commercial
901	10th Ave.	American Bank Building	1915-16	C	Classic Revival
	10th Ave.	American Bank Addition		NH	
924	10th Ave.	Stuht & Hink (Moore) Building	1916	C	Early 20th-century Commercial
925	10th Ave.	Gapen Telegraph Building	1909-10	C	Early 20th-century Commercial
932	10th Ave.	Anna Osborn Building	1917	C	Early 20th-century Commercial
933	10th Ave.	McLernon-Jorgenson Building	1922c	C	Early 20th-century Commercial
935-37	10th Ave.	Professional Building	1944-47c	C	Early 20th-century Commercial
936	10th Ave.	J.J. McIntosh Building	1916	C	Classical Revival
940	10th Ave.	Frank Welch Lodge of the A.F.&A.M.	1908	C	Classical Revival
945	10th Ave.	Professional Building	1949c	C	Mid-century Modern
1001	10th Ave.	Nebraska Sate Bank of Sidney/ Roche Hospital	1916-17	C	Classical Revival
1005	10th Ave.	Charles W. Hornaday Building	1918	C	Early 20th-century Commercial
1013-21	10th Ave.	Arthur S. Hardy Building	1916	C	Early 20th-century Commercial
1025	10th Ave.	Harry A. Stover Building	1922c	C	Early 20th-century Commercial
1035	10th Ave.	Commercial Garage	1928c	C	Early 20th-century Commercial
1045	10th Ave.	Sidney Federal Savings & Loan	1976	NH	
801	11th Ave	Sidney Municipal Service Plant	1915c	C	Early 20th Century Commercial
832	11th Ave	Unnamed	1951	C	Mid-century Modern
840	11th Ave	Unnamed	1920	C	Early 20th-century Commercial

National Register of Historic Places (NRHP)

Cheyenne County NRHP Sites

http://www.nebraskahistory.org/histpres/nebraska/cheyenne.htm

NRHP Information & Links

http://www.nebraskahistory.org/histpres/nrhp/

Address	Street	Historic Name	Year	Class.	Arch. Style
844	11th Ave	LeSueur Building	1916	C	Early 20th-century Commercial
1000	11th Ave	Methodist Church	1919	C	Classical Revival
921	Hickory St.	Unnamed	1946	NC	Vernacular
909	Illinois St.	Slayter Filling Station & Repair Shop	1921-22	NC	Early 20th Century Commercial
913	Illinois St.	Silver Dollar	1949c	C	Mid-century Modern
917	Illinois St.	Harper Building	1918	C	Early 20th Century Commercial
922	Illinois St.	JC Penney	1952	C	Mid-century Modern
925	Illinois St.	Harper & Wright Building	1904	C	Victorian Era
931-37	Illinois St.	Frank Hahler Building	1916-17	C	Classical Revival
934	Illinois St.	Greenlee Building	1916-17	C	Early 20th-century Commercial
1000	Illinois St.	Michael Tobin Building	1908	C	Victorian Era/Early 20th-century Commercial
1001	Illinois St.	Cleburne-McIntosh Block	1908	C	Classical Revival
1003	Illinois St.	Leslie Neubauer Building	1908-09	C	Early 20th-century Commercial
1009	Illinois St.	Daniel McAleese Building	1904	C	Victorian Era
1014	Illinois St.	Michael Tobin Building	1908	C	Victorian Era/Early 20th-century Commercial
1015-17	Illinois St.	Chowins Building	1887-88	C	Victorian Era
1020	Illinois St.	U.S.A. Theater/Old Fox Theater	1919	C	Early 20th-century Commercial
1026	Illinois St.	Brewers Garage/Safeway	1914	NC	Early 20th-century Commercial
1034	Illinois St.	Unknown Garage	1916	NC	Early 20th-century Commercial
1038-40	Illinois St.	Treinen's Garage/Mode O'Day	1957	C	Mid-century Modern
1044	Illinois St.	Trognitz & Panterburg Block/I.O.O.F.	1886	C	Victorian Era
1103	Illinois St.	Ford Garage	1916c	C	Early 20th-century Commercial
1112	Illinois St.	Commercial Building	1962	C	Mid-century Modern
1120	Illinois St.	Fox Theater	1949	C	Mid-century Modern
1119	Illinois St.	Verizon Wireless	2007	NH	
1129	Illinois St.	Overland Cafe/Bus Stop	1947	C	Mid-century Modern
1136	Illinois St.	Osborne Buildings	1920	C	Early 20th-century Commercial
1145	Illinois St.	Office Building	1977	NH	
907	Jackson St.	Office Building	1962	C	Mid-century Modern
920	Jackson St.	Cheyenne County Building	1960c	C	Mid-century Modern
929	Jackson St.	Fischer Building	1951	C	Mid-century Modern
934 1/2	Jackson St.	Apartment Building	1951	C	Vernacular
1024	Jackson St.	Cheyenne County Abstract Building	1962	C	Mid-century Modern
1040	Jackson St.	Municipal Auditorium	1930	C	Classic Revival
1112	Jackson St.	Northwestern Bell Building	1949	C	Mid-century Modern
1135	Jackson St.	Commercial Building	1958	C	Mid-century Modern
1136	Jackson St.	Hajek Plumbing Building	1926/1950	C	Mid-century Modern

Address	Street	Historic Name	Year	Class.	Arch. Style
1140	Jackson St.	American National Bank	1984	NH	
1145	Jackson St.	Barker Cleaners	1927	C	Early 20th-century Commercial
926	King St.	Unnamed	1956c	C	Vernacular

B.2 Fort Sidney Historic District (NRHP)

Address	Street	Historic Name	Year	Class.	Arch. Style
1106	6th Ave.	Commanding Officer's Quarters	ca 1870	C	
540 & 544	Jackson St.	Bachelor Officers' Quarters	1884	C	
1057	5th Ave.	Powder Magazine	1887	C	

B.3 Other Historic Landmarks(NRHP)

Address	Street	Historic Name	Year	Arch. Style
740	Illinois St.	Carnegie Library	1914	Tudor Revival
1205	10th Ave.	Christ Episcopal Church	1886-87	Late Victorian

Appendix C: Federal and State Financial Incentives

C.1 Federal Historic Preservation Tax Credit

Federal Rehabilitation Tax Credit

Since 1976 the Internal Revenue Code has contained provisions offering tax credits and favorable tax treatments for historic buildings rehabilitated for income-producing purposes. The Federal Rehabilitation Tax Credit incentive program has been successfully used throughout Nebraska, promoting the reuse of historic buildings and stimulating private investment in older areas of Nebraska communities. The State Historic Preservation Office promotes these incentives by providing assistance to property owners in qualifying projects under this program.

Developers and/or property owners who rehabilitate a historic building can claim a percent of the qualified rehabilitation costs in the form of a federal income tax credit, a dollar-for-dollar tax savings. The minimum rehabilitation expenditures must equal at least 50% of the value of the building (excluding the land). For qualified historic properties, the tax credit is 20% of the rehabilitation cost. Provisions of the current tax law are found in the Internal Revenue Code.

Eligible Buildings and Expenditures

Current federal law establishes a tax credit for the rehabilitation of historic buildings for commercial, industrial, and rental residential purposes. Buildings must listed on the National Register of Historic Places or be determined eligible for listing.

Expenditures accrued in the rehabilitation of a historic building, both exterior and interior, may be applied when claiming the tax credit. However, a rehabilitation plan must be approved by the State Historic Preservation Office (SHPO) who will determine if the plan complies with the Secretary of the Interior's Standards for Rehabilitation. Photographic documentation must be submitted to SHPO once the rehabilitation is completed.

Although SHPO can provide guidance when planning a rehabilitation project, the Sidney Historic Preservation Board strongly suggests the use of an architect or other design professional knowledgeable of historic preservation to prepare the historic preservation plan and complete the necessary paperwork involved.

C.2 State Historic Preservation Tax Credit

On April 16, 2014 the Nebraska GOvernlor signed LB191, the Mainstreet Revitalization Act to provide a 20% state tax credit similar to the Federal Rehabilitation Tax Credit. Further information will be added to this document when it becomes available.

C.3 State Value Incentive Program (V.I.P.)

VIP assists in the preservation of Nebraska's historic places. The program allows a property tax "preference" for a historic property that has been rehabilitated. The preference can be described as a temporary "hold" on increases in property tax assessment that result from improvements made to preserve a historic property.

Eligible Property Qualifications

- Eligible properties are those individually listed in the National Register of Historic Places or historic properties that contribute to a district listed in the National Register of Historic Places.
- Under certain provisions, historic properties can be designated under a local government preservation ordinance.
- The property must be designated as a "historically significant real property" before work on a project begins. A historically significant real property is one that is listed on the National Register of Historic places and is taxable.

Nebraska State Historic Preservation Office (SHPO)

Hours: 8 - 5, Monday - Friday

Phone: 402-471-4787
800-833-6747

Fax: 402-471-3316

E-mail: nshs.hp@nebraska.gov

Website:
www.nebraskahistory.org/histpres/

Mailing Address:
State Historic Preservation Office
Nebraska State Historical Society
PO Box 82554
Lincoln, NE 68501-2554

Street Address:
State Historic Preservation Office
1420 P Street, Suite 300
Lincoln, Nebraska 68508

Project Requirements:

- The cost of the rehabilitation must be 25 percent or greater of the "base-year" assessed value of the property. The base-year is the last assessed value of the property at the time an application is submitted to the Nebraska State Historical Society.
- All work done to rehabilitate or improve the property must meet the Secretary of Interior's Standards for Rehabilitation.
- All work must be done during a two-year period. In certain circumstances this period may be extended with the approval of the Nebraska State Historical Society, such as when the size of the project is such that a good faith attempt to complete the rehabilitation in two years would not succeed or when it is economically unfeasible.
- Certain types of work are not eligible. These include landscaping, new construction, driveways and sidewalks. For owner-occupied single-family residences, no more than thirty percent of the dwelling space can be new construction outside the existing building.

What happens to my taxes?

- A certified project in a qualifying historic property will result in the property's assessed valuation being frozen for eight years at its pre-rehabilitation value.
- The valuation then rises to its market level over a period of four years.
- Taxes must still be paid under the terms of this program. The property is not removed from the tax rolls.
- This is not a tax exemption. In certain cases, taxes may rise during the term that rehabilitation is in process.
- However, once the final certification is issued, the assessment will drop back to the base-year value and the "hold" will begin. Additional taxes paid due to a temporary assessment rise cannot be recouped. will return to the level at which it was assessed.

C.4 Renewable Energy System & Energy Efficiency Improvement Guaranteed Loan & Grant Program (USDA Rural Development)

The Rural Energy for America Program (REAP) provides financial assistance to agricultural producers and rural small businesses in rural America to purchase, install, and construct renewable energy systems; make energy efficiency improvements to non-residential buildings and facilities; use renewable technologies that reduce energy consumption; and participate in energy audits, renewable energy development assistance, and feasibility studies.

REAP creates opportunities for economic development for rural businesses by supporting renewable energy and energy efficiency projects, via loan guarantees and grants. The program provides assistance to qualified applicants to finance renewable energy (renewable biomass, anaerobic digesters, geothermal for electric generation, geothermal for direct use, hydroelectric (30 megawatts or less), hydrogen, small and large wind, small and large solar and ocean (including tidal, wave, current, and thermal) and energy efficiency projects. It expands the existing private credit structure by providing a credit enhancement via a loan guarantee.

The REAP Renewable Energy System Grant and Loan Guarantee provides financial assistance to agriculture producers and rural small business for the specific purpose of purchasing, installing and constructing renewable energy systems. This type of assistance may require that a business level feasibility study be completed by an independent qualified consultant as part of the application.

Technology

Renewable Energy System and Energy Efficiency Improvement Grants must be used towards the project cost for the purchase, installation and construction of renewable energy generation systems.

USDA Rural Development

Contact:
Marla Marx
Business Programs Specialist

Phone: 308-632-2195 ext 1132

Fax: 855-207-0384

E-mail: marla.marx@ne.usda.gov

Wesite:
http://www.rurdev.usda.gov/BCP_ReapResEei html

Street & Mailing Address:
Service Center Office
RD Scottsbluff Office
818 Ferdinand Plaza
Scottsbluff, NE 69361-4401

Eligible technologies under the program are divided into two categories:

1.) Renewable Energy Projects

Renewable biomass, bio-energy: produces fuel (e.g., biodiesel, ethanol), thermal energy, or electric power from a biomass source (crops, trees, wood, plants, their residues and fats, oils, and greases, and other biodegradable waste material)

- Renewable biomass, anaerobic digesters: produces thermal energy or electric power via anaerobic digestion using animal waste & other organic substrates
- Geothermal, electric generation: electric power from the thermal potential of a geothermal source
- Geothermal, direct use: produces thermal energy directly from a geothermal source
- Hydrogen: renewable energy systems using hydrogen as an energy transport medium
- Solar, small: electric projects with rated power ≤ 10 kW; thermal projects with rated storage ≤ 240 gallons
- Solar, large: electric projects with rated power >10 kW; thermal projects with rated storage >240 gallons
- Wind, small: systems with a ≤ 100 kW-rated wind turbine & with a generator hub height of ≤ 120 feet
- Wind, large: systems with a >100 kW-rated wind turbine
- Hydroelectric: electric power from small hydro projects of 30 MW or less

2.) Energy Efficiency Improvements Projects

These projects include any energy savings measures to businesses or agricultural operations including but not limited to replacement of inefficient equipment, retrofitting, insulation or any recommended improvement identified in the energy assessment or energy

Appendix D: Secretary of the Interiors Standards for Rehabilitation

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

1. A property will 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 will be retained and preserved. The removal of distinctive materials or alteration of features, spaces, and spatial relationships that characterize a property will be avoided.

3. Each property will 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, will not be undertaken.

4. Changes to a property that have acquired historic significance in their own right will be retained and preserved.

5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved.

6. Deteriorated historic features will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture, and, where possible, materials. Replacement of missing features will be substantiated by documentary and physical evidence.

7. Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.

8. Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.

9. New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work shall be differentiated from the old and will 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 will be undertaken in such a manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

Appendix E: Historic Preservation Resources

E.1 Web Resources

General

The following websites offer historic preservation information on a variety of topics and include multiple links to other websites and resources as well.

Advisory Council on Historic Preservation
www.achp.gov

The Associations for Preservation Technology
www.apti.org

National Center for Preservation Technology and Training
www.ncptt.nps.gov

National Main Street Center, Inc.
www.mainstreet.org

National Preservation Institute
www.npi.org

National Register of Historic Place; National Park Service
www.nps.gov/history/nr/publications

National Trust for Historic Preservation
www.preservationnation.org

Nebraska State Historic Preservation Office (SHPO)
www.nebraskahistory.org/histpres/index.shtml

The Preservation Marketplace; Historic Preservation.com
www.historicpreservation.com

Technical Preservation Services (includes Preservation Briefs)
www.nps.gov/history/tps/about.htm

USDA Rural Information Center; Historic Preservation Resources
www.nal.usda.gov/ric/ricpubs/preserve.html

U.S. General Service Administration; Preservation Technology
www.gsa.gov/portal/category/20992

Bob Yapp's Home; Creating Practical Historic Preservation Solutions
www.bobyapp.com

Historic Trade Catalogs

Building Technology Heritage Library
This website provides hundreds of historic building technology trade catalogs which can be viewed or downloaded.
www.archive.org/details/buildingtechnologyheritagelibrary

Dover Publications
Dover republishes books and catalogs that are mostly in the public domain including many historic architecture books and trade publications.
www.doverpublications.com

Energy & Sustainability

National Institute of Building Science; Whole Building Design Guide
www.wbdg.org/resources/sustainable_hp.php

Products

Product Directories

Preservation Directory.com
www.preservationdirectory.com

Traditional Building Magazine
www.traditional-building.com

Companies

Adams Architectural Millwork o.
www.adamsarch.com

Pullman Window Counterbalance Co.
www.pullmanbalances.com

House of Antique Hardware
www.houseofantiquehardware.com

Conserve Epoxy LLC
www.conservepoxy.com

Abatron, Inc.
www.abatron.com

Roof Restoration and Coating Systems
Preservation Products, Inc.
www.preservationproducts.com

Paint Color

The following paint companies offer collections of historic paint colors.

Sherwin Williams
www.sherwin-williams.com

Benjamin Moore
www.benjaminmoore.com

Valspar Paint
www.valsparpaint.com

E.2 Books and Publications

The Buildings of Main Street: A Guide to American Commercial Architecture by Richard Longstreth and Chester H. Liebs

Conserving Buildings: Guide to Techniques and Materials (Revised Edition) by Martin E. Weaver

Greening Existing Buildings by Jerry Yudelson

Historical Building Construction: Design, Materials, and Technology (Second Edition) by Donald Friedman

Historic Building Facades: The Manual for Maintenance and Rehabilitation by New York Landmarks Conservancy, William G. Foulks and James Marston Fitch

Historic Preservation Handbook by J. Kirk Irwin

Historic Preservation: An Introduction to Its History, Principles, and Practice by Norman Tyler

Historic Preservation and the Livable City by Eric W. Allison and Lauren Peters

Historic Preservation Technology: A Primer by Robert A. Young

The Investigation of Buildings: A Guide for Architects, Engineers, and Owners by Donald Friedman

The Lincoln Highway; Main Street Across America by Drake Hokanson

Place Making: Developing Town Centers, Main Streets, and Urban Villages by Charles C. Bohl

Repairing Old and Historic Windows: A Manual for Architects and Homeowners by New York Landmarks Conservancy

A Richer Heritage: Historic Preservation in the Twenty-First Century by Robert E. Stipe

Save America's Windows: Caring for older and historic wood windows by Mr. John C Leeke

Signs, Streets, and Storefronts; A Histori of Architecture and Graphics along America's Commercial Corridors by Martin Treu

Sustainable Preservation: Greening Existing Buildings by Jean Carroon and Richard Moe

Traditional Details: For Building Restoration, Renovation, and Rehabilitation : From the 1932-1951 Editions of Architectural Graphic Standards Paperback by Charles George Ramsey and Harold Reeve Sleeper

Vanishing America: The End of Main Street Diners, Drive-Ins, Donut Shops, and Other Everyday Monuments by Michael Eastman, William H. Gass and Douglas Brinkley

Working Windows, 3rd: A Guide to the Repair and Restoration of Wood Windows Paperback by Terry Meany