



AGENDA

HISTORIC PRESERVATION COMMISSION

MEETING DATE: Thursday, November 08, 2018
MEETING TIME: 5:30 p.m.
MEETING LOCATION: City Council Chambers, 448 East First Street, Salida, CO

- I. The Manhattan Hotel Major Certificate of Approval application discussion



Historic Preservation Commission work session

MEETING DATE: November 8, 2018
AGENDA ITEM TITLE: Major Certificate of Approval-228 N. F Street
PRESENTED BY: Kristi Jefferson, Planner

Staff and the applicant are requesting feedback from the Commission on the major Certificate of Approval for the following proposed work at the Manhattan Hotel located at 228 N. F Street:

1. Remove and replace the existing windows on second story of the F Street façade. No other work is being proposed for the F Street façade of the existing building.
2. Construct a new addition approximately 5,100 square feet connected to the existing Manhattan Hotel.
3. Remove the windows on the north side of the building and install new doors and decking.
4. Install a new steel sided mechanical flue chase around existing vent ducting visible on the north side of the building.
5. Install several decks on the existing structure and the proposed addition.

APPLICANT: The applicant is Ray Kitson, 228 North F Street, Salida, CO 81201. The applicant is being represented by Architect Steve Riden.

Staff received the attached application for major certificate of approval on October 24, 2018. I have gone through the materials that were submitted and felt it would be beneficial to both staff and the applicant have a HPC work session.

It is important to note that at this time the application is not complete and the applicant is required to submit a complete application prior to scheduling a public hearing with HPC. The items missing from the application are a detailed narrative explaining details of all the work that is being proposed, specifications of materials for the proposed windows, doors, railings and material samples.

The primary goal of the works session is for the applicant or applicant's representative to explain the proposed project and the Commission and staff to provide feedback.

Staff would appreciate the input of the Commission

Attach: Application materials
Preservation brief #14
Architectural Inventory form

Staff has identified the following possible issues:

- Staff has not received a written assessment of the existing windows on the F Street façade
- The use of metal siding for the majority of the addition
- Mass and scale of the proposed addition

COLORADO CULTURAL RESOURCE SURVEY

Architectural Inventory Form

Page 1 of 4

Date _____ Initials _____
_____ Determined Eligible-NR
_____ Determined Not Eligible-NR
_____ Determined Eligible-SR
_____ Determined Not Eligible-SR
_____ Need Data
_____ Contributes to Eligible NR District
_____ Noncontributing to Eligible NR District

I. IDENTIFICATION

1. Resource Number: 5CF213
2. Temporary Resource Number: 50
3. County: Chaffee
4. City: Salida
5. Historic Building Name: Bon Ton Hotel, Manhattan Hotel
6. Current Building Name: Manhattan Hotel, Headwaters Outdoor Equipment
7. Building Address: 228 N. F St.
8. Owner Name and Address: Kitson, Raymond G., 228 N. F St., Salida, CO 81201

Parcel Number: 368132400116
SHF Grant Number: 2001-02-004

II. GEOGRAPHIC INFORMATION

9. P.M. N.M. Township 50N Range 9E
1/4 1/4 SE 1/4 SE 1/4 of Section 32

10. UTM Reference
Zone 13 Easting 413703 Northing 4265729

11. USGS Quad Name: Salida East, Colo.
Year: 1994 Map Scale: 7.5' Attach photo copy of appropriate map section.

12. Lot (s): N/A Block(s): N/A
Addition: Salida Original Townsite Year of Addition: 1880

13. Boundary Description and Justification:
Boundary includes the building and the urban parcel on which it is situated.

III. ARCHITECTURAL DESCRIPTION

14. Building Plan (footprint, shape): Rectangular
15. Dimensions in Feet: Length 63 X Width 43
16. Stories: 2
17. Primary External Wall Material(s) (enter no more than two):
Brick
18. Roof Configuration (enter no more than one):
Flat
19. Primary External Roof Material (enter no more than one): Asphalt
20. Special Features (enter all that apply):
Crenellation, Decorative Cornice, Tower, Chimney
21. General Architectural Description:

Two-story, brick hotel building with flat roof, stepped down toward rear. Red brick walls with stone trim and stone foundation. Façade divided into three bays by stone columns topped by brick pilasters with corbelled capitals with pyramidal stone tops. Triangular stone pediment on roof at south end of façade is carved "1901" and flanked by brackets with molded brick and stone trim. Stone crenellation along top of roof with projecting pyramidal caps. Paneled brickwork below this has vertical and horizontal insets above panels of dogtooth brickwork. At north end is short "tower" that projects above rest of roofline, has band of several rows of molded brick, and is enframed with

brick corner brackets with stone trim. The tower features a round window with stained glass. Course of panels above rock-faced lintel course of second story. Second story has six tall double-hung sash windows: one in the first bay on the south, three in the center bay, and two in the north bay. Between the windows of the center and north bay are inset panels with molded brick at the top. Continuous narrow rock-faced stone sill course.

First story has metal lintels with rosettes (patarae) and fabric awnings sheltering lower walls. Rock-faced stone columns with tooled edges divide first story into three bays. Bay to south has inset entrance with paneled and glazed door sheltered by fabric awning. Center and north bays have inset entrances with wood doors with large rectangular lights, sidelights, transoms, and clerestory windows. Metal columns and plate glass display windows with rock-faced stone under windows.

The north wall has the second story tower with a round window and panels of dogtooth brickwork. The north wall is divided into bays by brick wall piers that project above the roof and has narrow horizontal brick courses. The windows are mostly large flat arch 1/1-light double-hung sash with rock-faced stone lintels and sills. At the east end of the first story are two immense round arched windows with decorative brick hood molds. The raised stone foundation of the building has small basement windows (with louvers or bricked up).

The rear wall has metal fire stairs to the second story, segmental arched windows with rock faced stone sills, and entrances on both stories. The south wall has a series of overlapping painted wall signs for Snow Drift, Coca Cola, and the Manhattan Hotel. The foundation is covered with concrete. The south wall is stepped back toward the west end and has double-hung sash windows.

22. **Architectural Style/Building Type:** Late 19th and Early 20th Century American Movements/Commercial Style

23. **Landscaping or Special Setting Features:**

N/A

24. **Associated Buildings, Features, or Objects:**

None

IV. ARCHITECTURAL HISTORY

25. **Date of Construction: Estimate**

Actual 1901

Source of Information: Plaque on Building

26. **Architect:** Unknown

Source of Information:

27. **Builder/Contractor:** Unknown

Source of Information:

28. **Original Owner:** Unknown

Source of Information:

29. **Construction History (include description and dates of major additions, alterations, or demolitions):**

The 1898 Sanborn map shows this block as vacant. This building appears on the 1904 Sanborn map. The building had a one-story projection on the south half of the rear wall which was used as a kitchen. This projection is no longer extant.

30. **Original Location:** Yes

Date of Moves

V. HISTORICAL ASSOCIATIONS

31. **Original Use(s):** Domestic/Hotel

32. **Intermediate Use(s)** Domestic/Hotel

33. **Current Use(s):** Domestic/Hotel

Commerce and Trade/Specialty Store

34. **Site Type(s):** Hotel

35. **Historical Background:**

The Sanborn map of 1898 shows this entire block as vacant. A plaque on the building is carved "1901." The 19 September 1902 edition of the Salida Record reports, "One of the most comfortable hotels in this section is the Bon Ton of this city. This is a new two-story brick, located on the river at the foot of F street. The Bon Ton is under the management of Fred L. Scott, who recently returned from Cape Nome, Alaska, where he had valuable mining interests. This hotel has first class rooms, bath [sic], electric lights and the best of service. Located near to the railroad it is especially convenient for travelers arriving at night and who have to lay over to take an early morning train. In connection with the hotel is a first class restaurant, popular with the public, and having a large and constantly increasing patronage." The adjacent Windsor Café building, which had been erected earlier, became part of the Bon Ton.

The building appears on the 1904 Sanborn map, when it is shown with a restaurant on the north and a saloon on the south, with a kitchen at the rear of the building. The 1903-04 city directory refers to the building as a European hotel and restaurant, managed by Mrs. Louise Henkel. The Bon Ton Hotel Co. was listed as the proprietor of the hotel. Murray & Putnam (William H. Murray and Harry Putnam) had a saloon in the building, offering wines, liquors, cigars, and club rooms (managed by Jesse Owen.) This was the nearest saloon to the railroad depot. The 1905-06 city directory indicated that the hotel was again known as the Bon Ton, operated by the Boston Hotel & Restaurant Co. Charles E. Cope was manager of the hotel, which advertised, "Meals and lunches at all hours day or night. Just across the bridge 1-2 minute walk from Depot. All trains stop for meals or lunches at this point." The saloon was then operated by William H. Murray. In 1909 the city directory listed the Bon Ton Hotel and Restaurant here, as well as the saloon of W.H. Murray. A 1909 newspaper article reported that the Bon Ton, owned by Mr. and Mrs. F.W. Jurdon, was "the best paying restaurant in the city." The 1914 map showed a saloon and a restaurant in the building. The 1922-23 city directory listed Frank Panian Billiards and Adolph Merizn's restaurant here. The hotel was not listed. The 1927-28 city directory indicated that Matthew Mautz had a billiard parlor here and W.W. Wilson had a restaurant. The hotel was not listed in the directory.

The 1930-31 city directory listed this as the Manhattan Hotel, operated by Fred Egan. Salida walking tours indicate that the building was vacant in the 1930s, and used intermittently up to 1976. The 1945 Sanborn map shows hotel rooms on the second floor, with a restaurant and a store on the first story. The 1951 city directory did not list this address as a hotel. A 1971 article in the Pueblo Chieftain reported that the building was owned by the Fib-Ark (Federation of International Boaters of the Arkansas) Association. Subterranean Rags, a clothing store owned by Cristy Rouheir and Dave Welch, was located here. Welch and four other bachelors occupied the second floor of the building. When visiting boat racers arrived in town, they also shared the second floor. Salida walking tours indicate that the Theotokatas family owned the hotel for many years before deeding it to Fib-Ark. In 1976 Fib-Ark Association determined that the building should be used to house visitors for the city's annual summer races. In 1980 the association sold the hotel to raise money to build its boathouse behind the building. The owner of the building in 1982 was Gregory B. Cole, a Glenwood Springs architect. The building was later acquired by Mike Sproul, who sold it to Ray and Penny Kitson in 1992. The Kitsons operate it as a bed and breakfast on the upper floor, with Headwaters Outdoor Equipment on the first floor.

36. Sources of Information:

Salida Record, 19 September 1902; Salida Mail, 31 December 1909, 1; Chaffee County Assessor records; Salida City Directories; Sanborn Insurance Maps; Salida Walking Tours; Manhattan Hotel National Register of Historic Places Nomination Form, 1982; Pueblo Chieftain, 26 July 1971, 3A.

VI. SIGNIFICANCE

37. Local Landmark Designation: No

Date of Designation:

Designating Authority:

38. Applicable National Register Criteria:

- X A. Associated with events that have made a significant contribution to the broad pattern of our history;
- B. Associated with the lives of persons significant in our past;
- X C. Embodies the distinctive characteristics of a type, period, or method of construction, or represents the work of a master, or that possesses high artistic values, or represents a significant and distinguishable entity whose components may lack individual distinction; or
- D. Has yielded, or may be likely to yield, information important to history or prehistory.

Qualifies under Criteria Considerations A through G (See Manual).

Does not meet any of the above National Register criteria.

39. Area(s) of Significance: Commerce
Architecture

40. **Period of Significance:** 1901-1953

41. **Level of Significance:** Local

42. **Statement of Significance:**

This building, erected in 1901, is significantly associated with the development of North F Street as a site of hotels, restaurants, saloons, and other businesses that catered to travelers stopping at the nearby Salida railroad depot during the early twentieth century. The building is notable for its architecture, which maintains high historic physical integrity, and features a stone pediment, and projecting tower with round windows, stone crenellation and courses, decorative brick work, including molded brick, paneled brickwork, and dogtooth brickwork, and its original storefront design.

43. **Assessment of Historic Physical Integrity Related to Significance:**

The building displays excellent historic physical integrity. The small kitchen projection on the south side of the rear wall is gone. Concrete has been placed at the foundation on the south wall.

VII. NATIONAL REGISTER ELIGIBILITY ASSESSMENT

44. **National Register Field Eligibility Assessment:** Listed

45. **Is there National Register district potential? Discuss.** N/A

This building is individually listed in the National Register and is located within the existing National Register district, the Salida Downtown Historic District.

If there is NRHP district potential, indicate contributing status: N/A

46. **If the building is in an existing NRHP district, indicate contributing status:** Contributing

VIII. RECORDING INFORMATION

47. **Photographic Reference(s):** 1: 12, 14, 16, 18.

Negatives Filed At: City of Salida

Photographer: Roger Whitacre

48. **Report Title:** Downtown Salida Historic Buildings Survey, 2001-02

49. **Date(s):** September 2002

50. **Recorder(s):** R.L. Simmons/T.H. Simmons

51. **Organization:** Front Range Research Associates, Inc.

52. **Address:** 3635 W. 46th Ave.

53. **Phone Number(s):** (303) 477-7597

NOTE: Please attach a sketch map, a photocopy of the USGS quad map indicating the resource's location, and photographs.

Colorado Historical Society-Office of Archaeology and Historic Preservation
1300 Broadway, Denver, Colorado 80203 (303) 866-3395



GENERAL DEVELOPMENT APPLICATION

448 East First Street, Suite 112
Salida, CO 81201
Phone: 719-530-2626 Fax: 719-539-5271
Email: planning@cityofsalida.com

1. TYPE OF APPLICATION (Check-off as appropriate)

- | | |
|--|---|
| <input type="checkbox"/> Annexation | <input type="checkbox"/> Administrative Review:
(Type) _____ |
| <input type="checkbox"/> Pre-Annexation Agreement | <input type="checkbox"/> Limited Impact Review:
(Type) _____ |
| <input type="checkbox"/> Variance | <input type="checkbox"/> Major Impact Review:
(Type) _____ |
| <input type="checkbox"/> Appeal Application (Interpretation) | <input type="checkbox"/> Other: _____ |
| <input checked="" type="checkbox"/> Certificate of Approval | |
| <input type="checkbox"/> Creative Sign Permit | |
| <input type="checkbox"/> Historic Landmark/District | |
| <input type="checkbox"/> License to Encroach | |
| <input type="checkbox"/> Text Amendment to Land Use Code | |
| <input type="checkbox"/> Watershed Protection Permit | |
| <input type="checkbox"/> Conditional Use | |

2. GENERAL DATA (To be completed by the applicant)

A. Applicant Information

Name of Applicant: STEVEN JAMES RIDEN

Mailing Address: 115 G ST SALIDA CO

Telephone Number: 970 389 0150 FAX: _____

Email Address: STEVE@RIDENJ.COM

Power of Attorney/ Authorized Representative: _____
(Provide a letter authorizing agent to represent you, include representative's name, street and mailing address, telephone number, and FAX)

B. Site Data

Name of Development: THE HISTORIC MANHATTAN HOTEL

Street Address: 228 F STREET (NORTH)

Legal Description: Lot _____ Block _____ Subdivision _____ (attach description)

Disclosure of Ownership: List all owners' names, mortgages, liens, easements, judgments, contracts and agreements that run with the land. (May be in the form of a current certificate from a title insurance company, deed, ownership and encumbrance report, attorney's opinion, or other documentation acceptable to the City Attorney)

I certify that I have read the application form and that the information and exhibits herewith submitted are true and correct to the best of my knowledge.

Signature of applicant/agent  Date 10-24-13

Signature of property owner _____ Date _____



**CERTIFICATE OF APPROVAL
APPLICATION**

448 East First Street, Suite 112
Salida, CO 81201

Phone: 719-530-2626 Fax: 719-539-5271
Email: planning@cityofsalida.com

1. TYPE OF APPLICATION (Check-off as appropriate)

A. Type

1. **Minor Activity** - means or includes:

- a. The replacement of surface materials such as roofing or siding or an exterior architectural feature with materials and design substantially similar to the existing materials or design;
- b. The installation, removal or replacement of a fence, awning, roofing material or dumpster enclosure;
- c. The reuse of an existing window or door opening which has been covered or filled through installation of a replica of a historic door or glazing;
- d. Those activities deemed to not detrimentally impact or influence in any substantial way the historic integrity or appearance of a landmark building, structure, site or designated historic district, or as deemed to be minor upon petition to and determination by the Administrator or his or her designee.

2. **Major Activity** - means and includes:

- a. An activity not defined or qualifying as an insubstantial or minor activity, including, but not limited to, reconstruction, rehabilitation, remodeling, renovation, relocation or demolition;
- b. Alterations, additions or other work performed on a building, structure or site that result in the increase or decrease of site coverage, floor area or exterior wall or roof surface;
- c. The installation, alteration or removal of a window or door opening;
- d. The replacement or repair of surface materials such as roofing or siding or an exterior architectural feature with materials or design not substantially similar to the existing materials or design;
- e. The cleaning of an exterior surface of a contributing or landmark building or structure by sandblasting, high-pressure spraying or other chemical or mechanical means;
- f. Application of sealant, paint, stucco, texture or other material that would conceal, alter or damage the exterior of any contributing or landmark building with an existing unfinished or unpainted brick, masonry or other unfinished siding or structural element;
- g. Those activities deemed to potentially impact or influence in any substantial way the historic integrity or appearance of a landmark building, structure, site or designated historic district, or as deemed to be major upon petition to and determination by the Administrator or his or her designee.

2. PROCEDURE (City Code Section 16-12-80)

A. Development Process

- 1. Pre-Application Conference. Optional.
- 2. Submit Application.
- 3. Staff Review. Determination of Minor or Major Activity.
 - a) Minor Activity. Administrative Review.
 - b) Major Activity. Applicant Notice and Administrative review with advice from HPC.

STAFF USE ONLY

Application received by: _____ Date/Time: _____
 Code: _____ Project Name: _____ File Name: _____
 Fee: _____ Receipt #: _____ Check #: _____

3. APPLICATION CONTENTS (City Code Section 16-12-80(b)(2))

A. All Projects, 7 copies of all materials are required for major applications, 2 for minor:

- 1) **General Development Application.**
- 2) **Photographs.** All applications shall be accompanied by photographs reasonably and accurately depicting the current status of the building, structure or site, or that portion thereof, subject to the application. Include photographs showing all sides of the structure, particularly the front and any side affected by the proposed project and detailed photographs of the features affected by the project.
- 3) **Drawing Format.** Drawings shall be large enough so that all information is legible but no smaller than 11" x 17". Sketch drawings are acceptable if they provide accurate information and are reasonable drawn to scale.
- 4) **Dimensioned Site Plan.** Site plan showing street locations, existing structure and proposed new elements or structures.
- 5) **Dimensioned Floor Plan(s).** Floor plans showing existing structures and proposed new elements or structures.
- 6) **Dimensioned Roof Plan.** Roof plan showing proposed new roof elements in context of the existing roof.
- 7) **Dimensioned Exterior Elevations.** Exterior elevations showing appearance of proposed project with all materials and indicating finishes.
- 8) **Building Sections and Construction Details.** Sections and details as required adequately explaining and clarifying the project. Note all materials and finishes.
- 9) **Specification of Materials.** Manufacturer's product literature and material samples. Product literature is required for replacement windows.
- 10) **Bids.** If proposing to replace existing historic materials or features with replicas rather than repair or restore, firm bids must be provided for both restoration and replication.
- 11) **Window Replacement.** If proposing to replace historic windows (aside from wooden replica sash replacement) justification shall be provided as outlined in National Park Service Preservation Brief #9. Submittal must include written assessment of condition of existing windows.
- 12) **New Construction** shall include the following information:
 - a. **Block Site Plan.** A site plan or aerial photograph showing relationship of proposed structure to existing structures.
 - b. **Written Statement.** A written statement of the design philosophy and building program.
 - c. **Massing Model.** A massing model illustrating the relationship between the new structure(s) and existing building(s) on the project site and adjacent lots.
 - d. **Photographs.** Photographs of the surrounding structures including both block faces and side streets.
- 13) **Demolition or relocation** of a building, structure or site shall include the following:
 - a. A detailed description of the reasons supporting or justifying the proposed demolition or relocation, including a delineation and explanation of all economic data where economic hardship or other economic cause is given as a reason for the proposed demolition or relocation.
 - b. A detailed development or redevelopment plan for the demolition and/or receiving relocation site and a schedule for completion of the work.
 - c. Elevations, building sections, construction details, specifications and massing model of proposed replacement structure similar to those required for new construction.
 - d. For landmark or contributing structures the applicant must submit a report prepared by an architect, appraiser, engineer or other qualified person experienced in the rehabilitation, renovation and/or restoration of historic buildings, structures or sites addressing:
 - i) The structural soundness of the building, structure or site and its suitability for rehabilitation, renovation, restoration or relocation.
 - ii) The economic and structural/engineering feasibility of the rehabilitation, renovation and/or restoration of the building, structure or site at its current location.
 - iii) The economic and structural/engineering feasibility of relocating the building, structure or site.
- 14) **Application Fee.** \$50.00 for a Minor Activity. \$100 for a Major Activity. Cash or check made out to City of Salida.



Steven James Riden A.I.A. Architect P.C.

115 G Street
Salida, Colorado
970-389-0150 mobile

October 22, 2018

Members of the Historic Preservation Commission
City of Salida Colorado

Re; 228 North F Street
The Historic Manhattan Hotel

Members of the Commission.

The following is a statement as requested as per the application content (City Code Section 16-18-80(b)(2)

The creation of this project is based upon the request of the owner to make the best use of the property which they own in the best way possible by maintaining an existing business and complimenting the existing with new associated endeavors.

All while not taking away from the historic nature and use of the original structure. This portion of the project has been in use since its inception although not always to the best use and often near destruction.

This is not an attempt at restoring the original structure to any previous condition but respecting what is remaining from a series remodels which most likely began shortly after it was constructed for the first time.

There are two aspects to this project that are to be constructed nearly simultaneously.

1. Removing the existing interior of the second floor of the original building and re-configuring the walls to produce five (5) new hotel suites. The suites are to be in a style most accurately described as industrial chic. Utilizing exposed interior brickwork and new structural members with up to date fixtures and finishes. As part of the newly created hotel suites the ceiling from the main level is to remain and a new structural floor is to be placed above for increased structural stability and sound attenuation. This raises the second floor to the level of the bottom of the existing second story windows on the north facade of the original structure. Without any visible alteration to the window openings a door shall be placed to access a steel deck and rail complimenting the existing more recent design style of the floor below. The existing (not original) windows on the second floor of the east facade will be replaced with new clad units designed to emulate the original.
2. The second part is a new component visually independent of the original structure that serves as retail, management offices and additional hotel accommodations with a multi-purpose area. This structure is deliberately different than the original structure. Set back from the street to be sub-ordinate and maintain probably one of the most photographed site in the city. The new structure utilizes similar storefront openings on the street level and continues the same along the pedestrian easement. The minor roof overhangs are an interpretation of the awnings analogous with the streetscape. The new addition has a similar height to the existing and creates repetitive forms not unlike the size and scale of the existing. The new addition is to use similar colors for the exposed structural elements that have been most recently adopted. The stone work present on the original will be a primary façade element in similar color and form. Preservation of the "ghost sign" is a part of this project. As an addition the design is to take its cues from other additions to significant buildings and makes use of comparable color and material palettes seen on these buildings. This is not an attempt to re- create any historical style.

This is compatible with more recent additions and alterations of the property and to the original building.

This project is a combination of many parts enabling the owners to make the best use of their property and to continue to contribute to a prosperous downtown. Although it has many parts the project is believed to have demonstrated a sensitivity to the existing and compatibility to the surroundings.

As the architect of the project I look forward engaging in a constructive review and dialog in this matter before you. Please do not hesitate to contact me with any questions.

Regards,

A handwritten signature in black ink, appearing to read 'Steven James Riden', written over a horizontal line.

Steven James Riden AIA Architect





PALACE
HOTEL

1000 W. 1st St.
LIQUORS

HEADWATERS

CKS

LIQUORS



75c

220







THE MOUNTAIN HOTEL
SALT WATER





MANHATTAN HOTEL

SNOW DRIFT

BEVERAGES & RESTAURANT

LIQUORS



MANHATTAN HOTEL

DRINK
SNOW BOWL

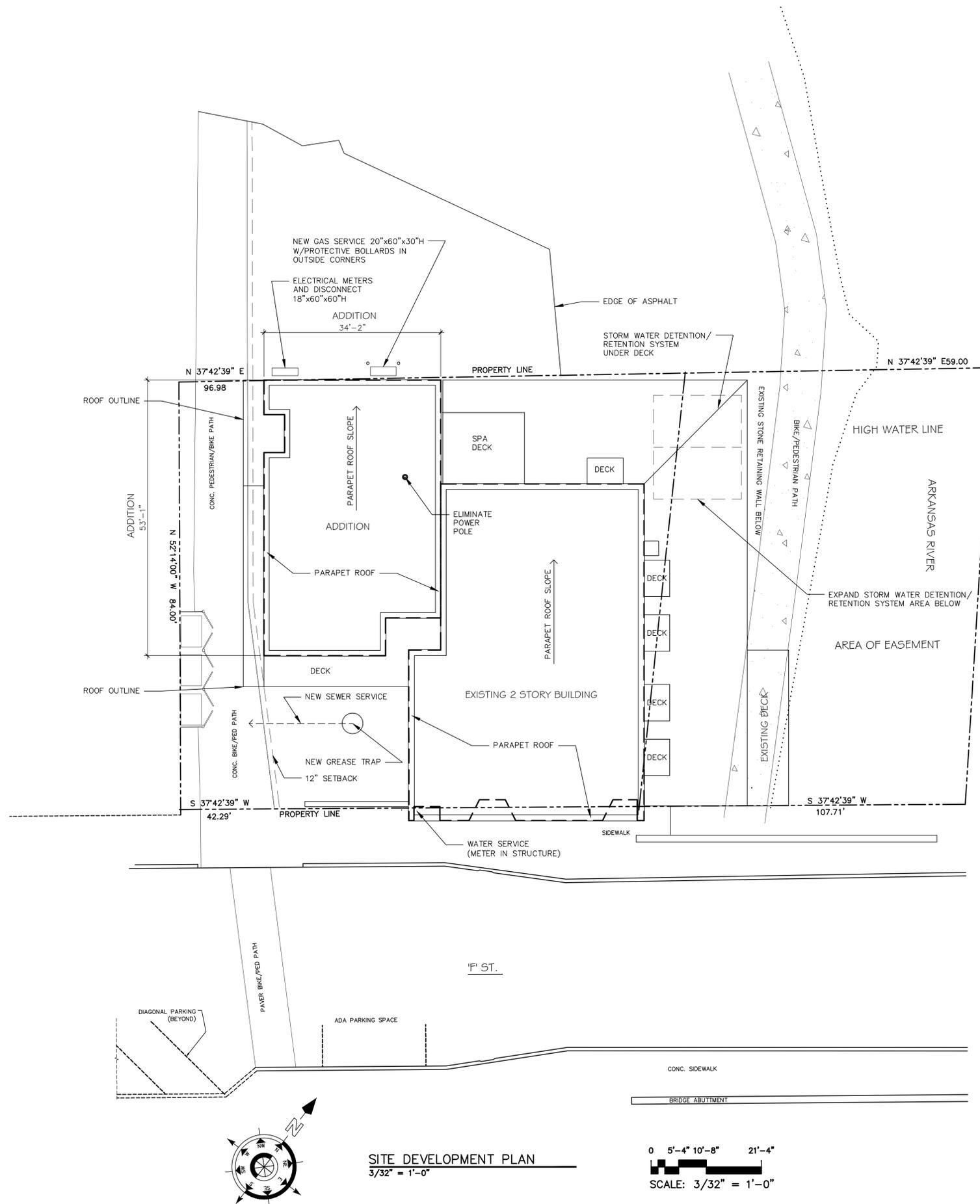
For Cakes

Delicious & Refreshing

BOATHOUSE

CANTINA

RIVER RENTALS
BOATED BAIT TRAP
806



SITE DEVELOPMENT PLAN
3/32" = 1'-0"

0 5'-4" 10'-8" 21'-4"
SCALE: 3/32" = 1'-0"



STEVEN JAMES RIDEN
AIA ARCHITECT
115 G STREET, SALIDA COLORADO 81201 970-389-0150
MEMBER OF AMERICAN INSTITUTE OF ARCHITECTS

THE HISTORIC MANHATTAN HOTEL
228 NORTH F STREET
SALIDA COLORADO 81201

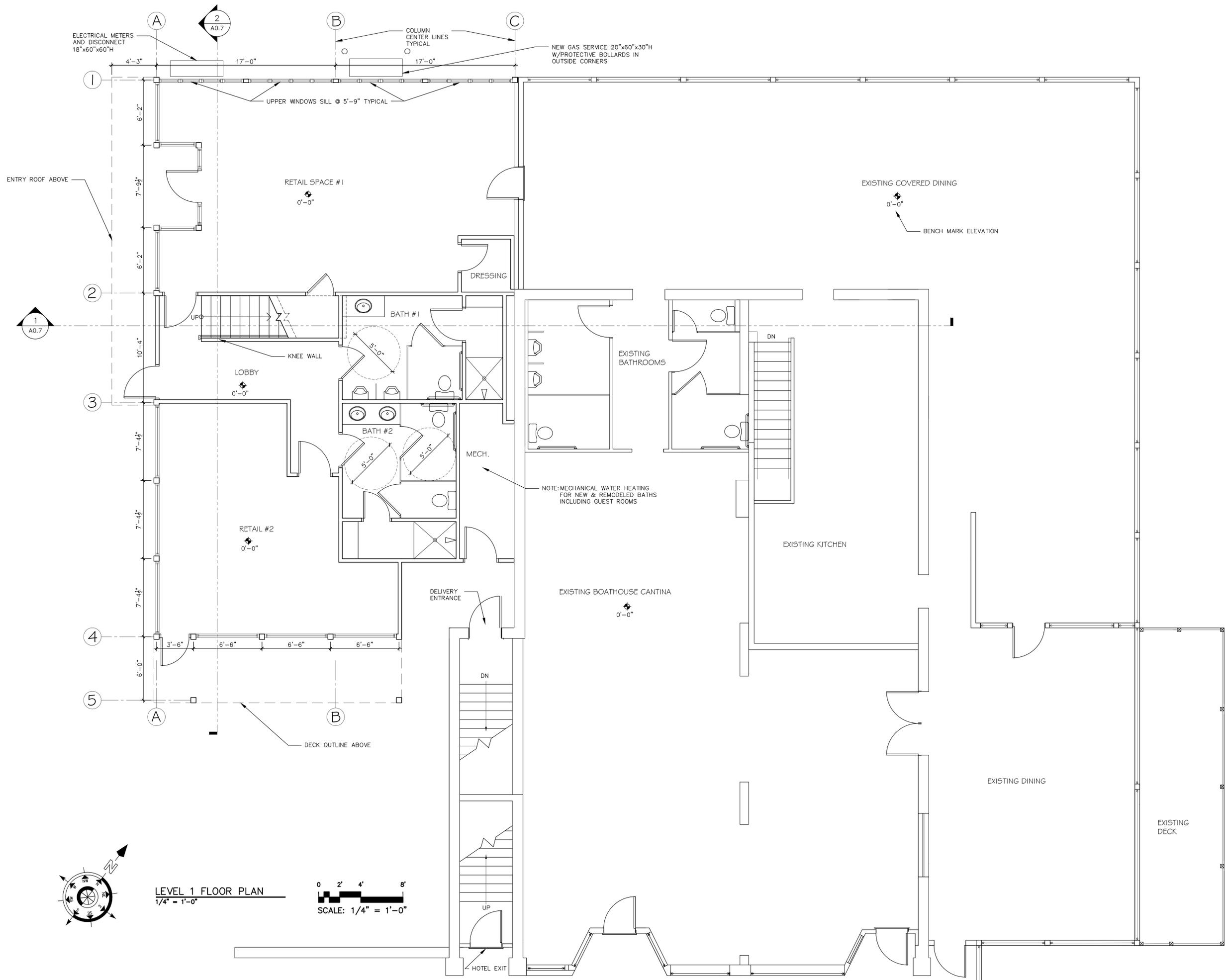
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THE CONTRACTOR SHALL THOROUGHLY INSPECT AND SURVEY EXISTING FIELD CONDITIONS TO VERIFY THAT THOSE SHOWN REFLECT WORK ON THE DRAWINGS. THE CONTRACTOR SHALL REPORT ANY VARIATIONS OR DISCREPANCIES TO THE ARCHITECT BEFORE PROCEEDING.

JOB NUMBER	18-9
DRAWN BY	TH
DATE	OCT. 22, 2018
TITLE	
REVISION DATE	INITIAL

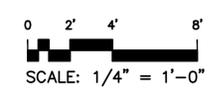
SD1



ENTRY ROOF ABOVE

1
A0.7

LEVEL 1 FLOOR PLAN
1/4" = 1'-0"




STEVEN JAMES RIDEN
 ARCHITECT
sjr@srhdtl.com
 115 G STREET, SALIDA COLORADO 81201 970-389-0150
 MEMBER OF AMERICAN INSTITUTE OF ARCHITECTS

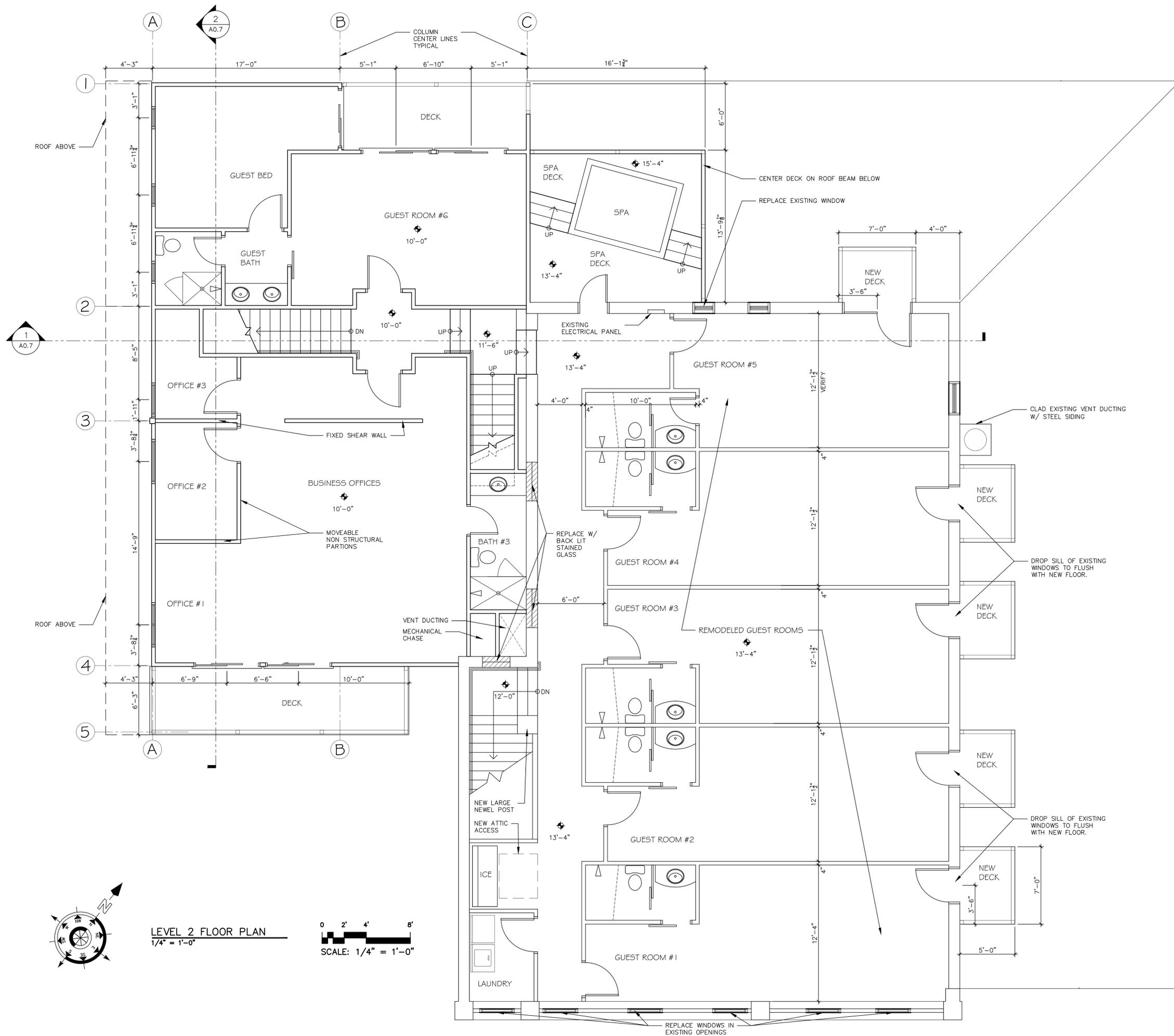
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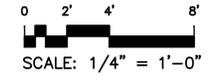
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FOR NUMBER	18-9
DRAWN BY	TH
DATE	OCT. 22, 2018
TITLE	
REVISION DATE	INITIAL



LEVEL 2 FLOOR PLAN
1/4" = 1'-0"



STEVEN JAMES RIDEN
ARCHITECT

115 G STREET, SALIDA COLORADO 81201 970-389-0150
sride@srhdtl.com

MEMBER OF AMERICAN INSTITUTE OF ARCHITECTS

THE HISTORIC MANHATTAN HOTEL
228 NORTH F STREET
SALIDA COLORADO 81201

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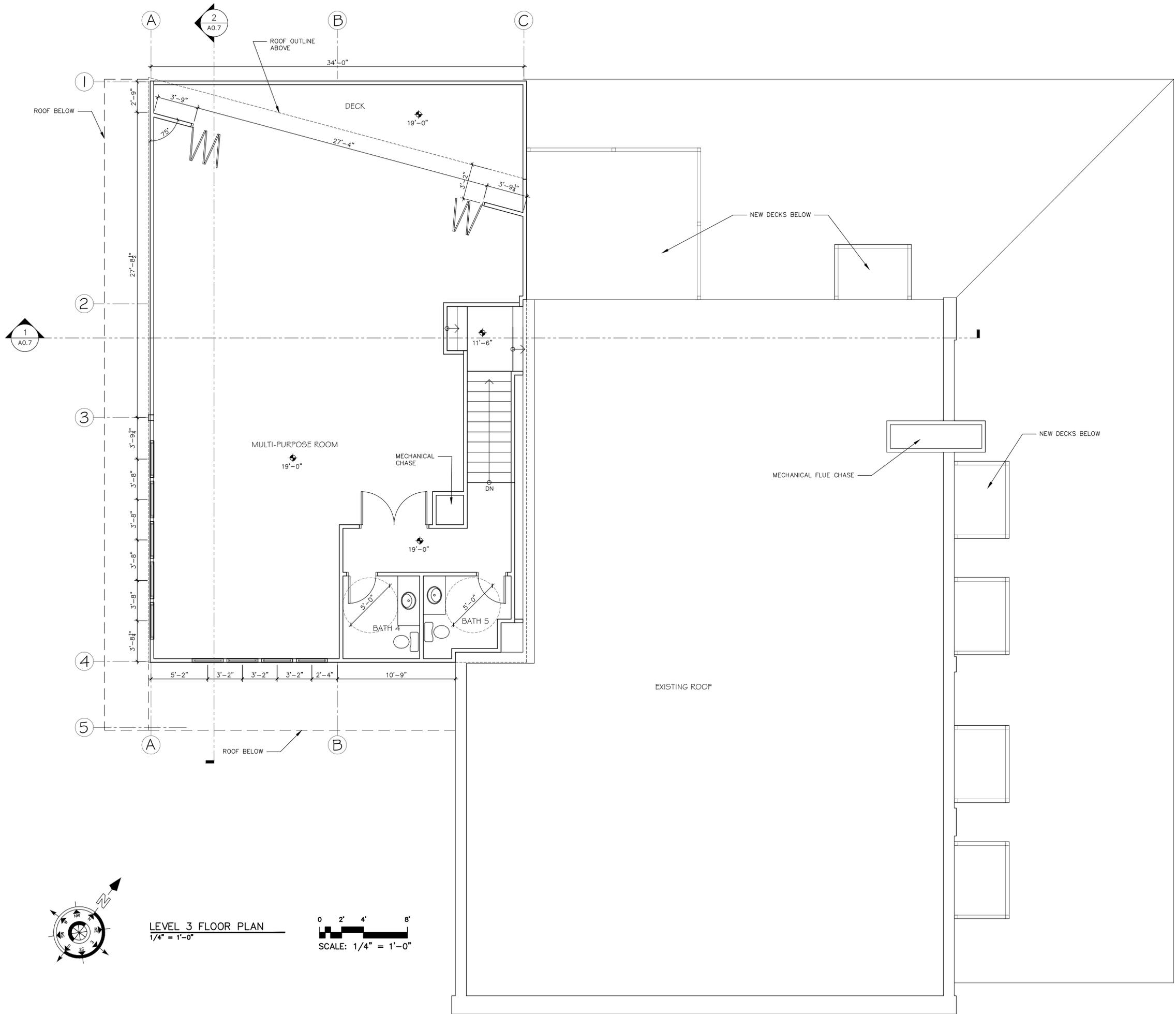
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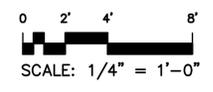
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LEVEL 3 FLOOR PLAN
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STEVEN JAMES RIDEN
A.L.A. ARCHITECT
www.sjrarch.com
115 G STREET, SALIDA COLORADO 81201 970-389-0150
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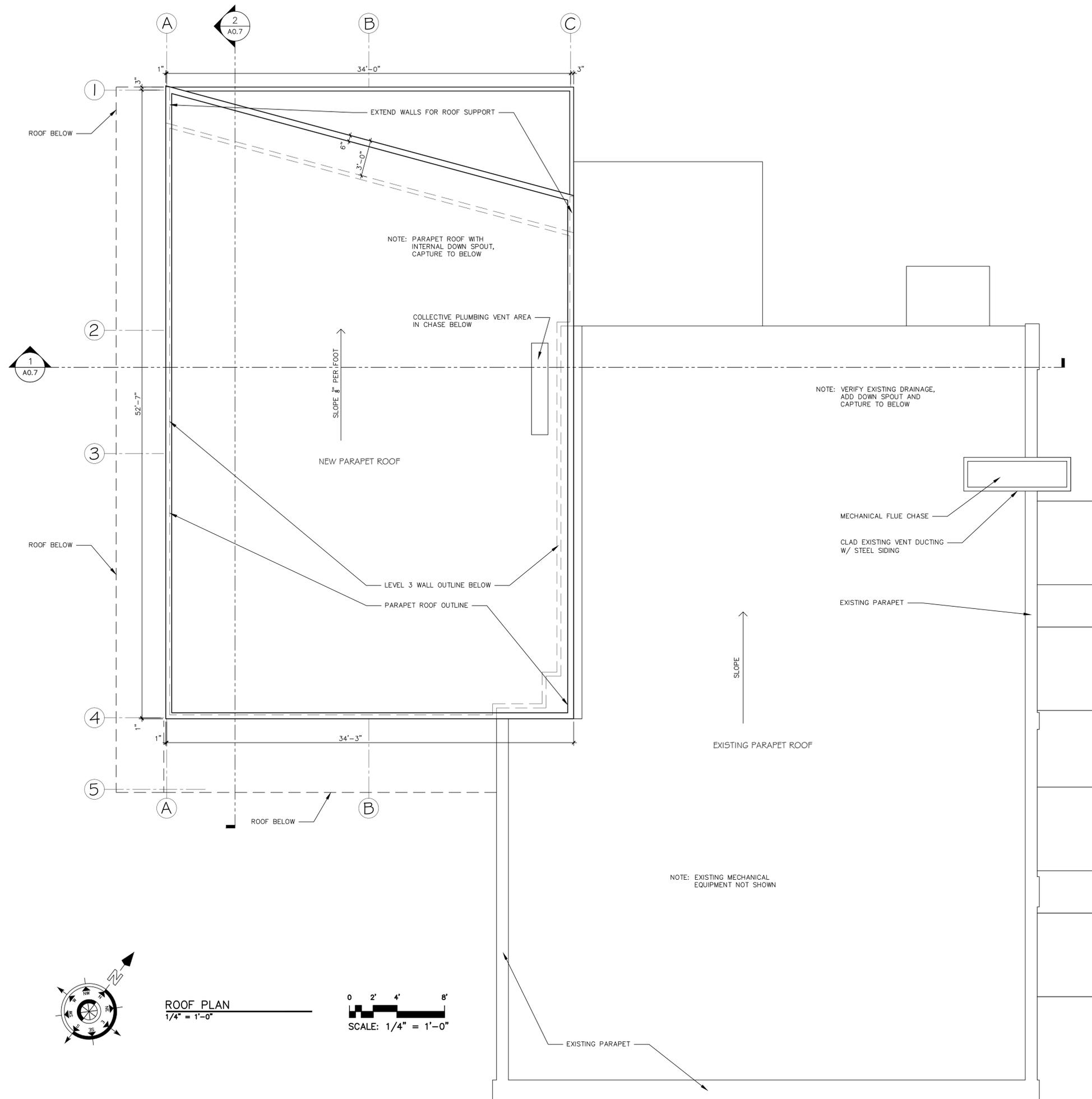
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A.L.A. ARCHITECT

115 G STREET, SALIDA COLORADO 81201 970-389-0150

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 ARCHITECT
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1 EAST ELEVATION
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2 SOUTH ELEVATION
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 ARCHITECT
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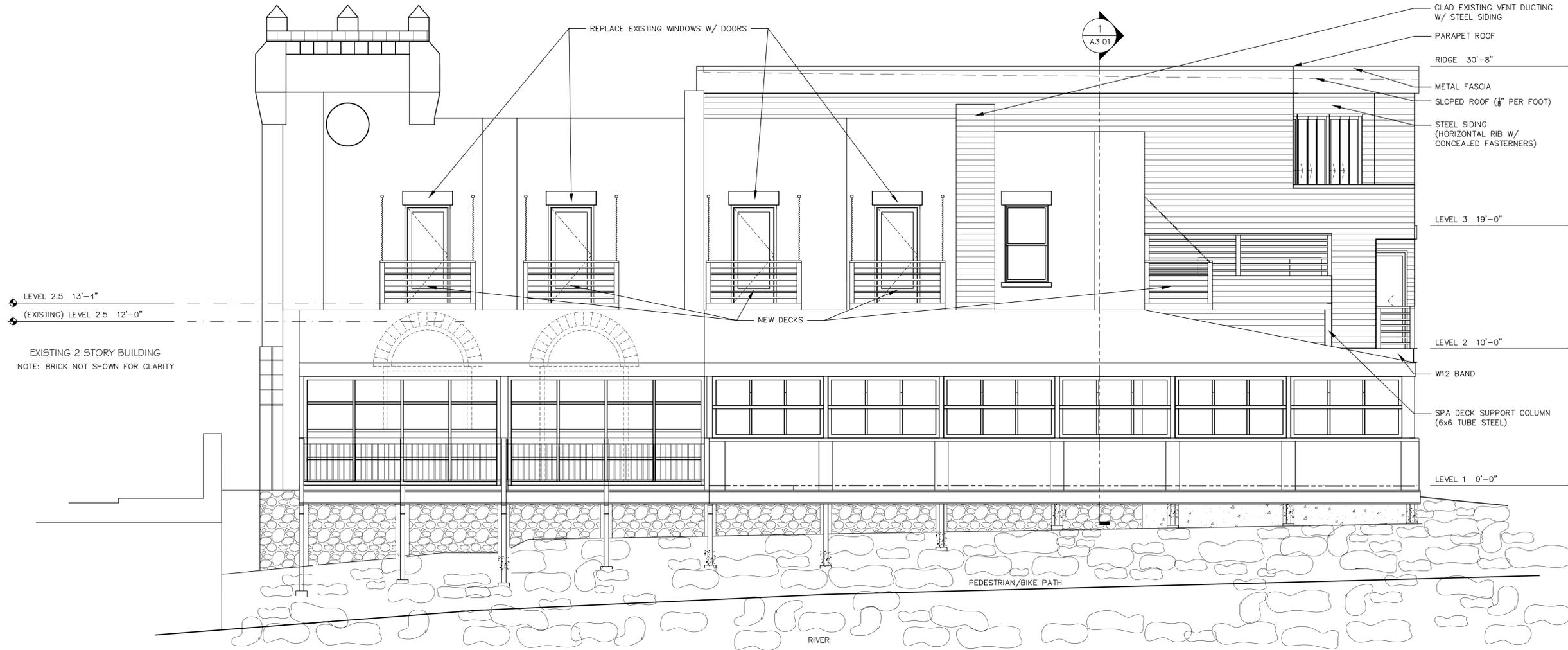
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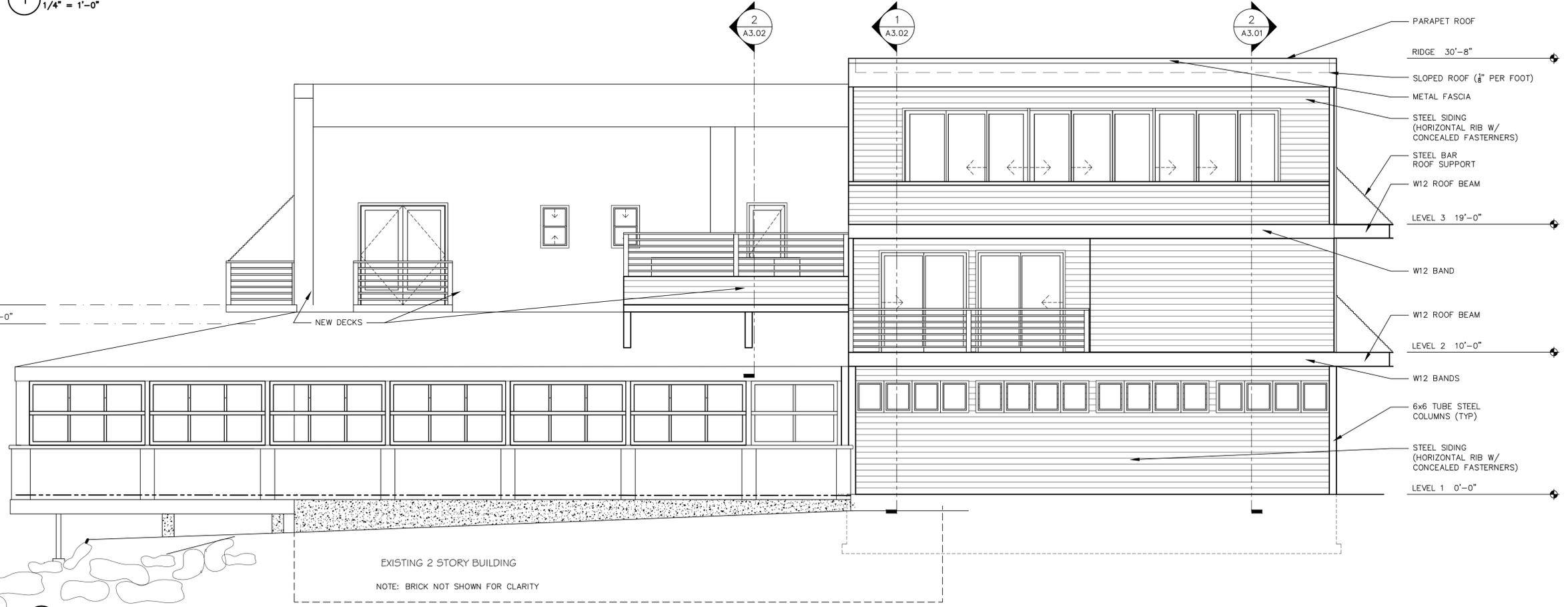


N
STEVEN JAMES RIDEN
ARCHITECT
steve@ridenl.com
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2 WEST ELEVATION
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ARCHITECT
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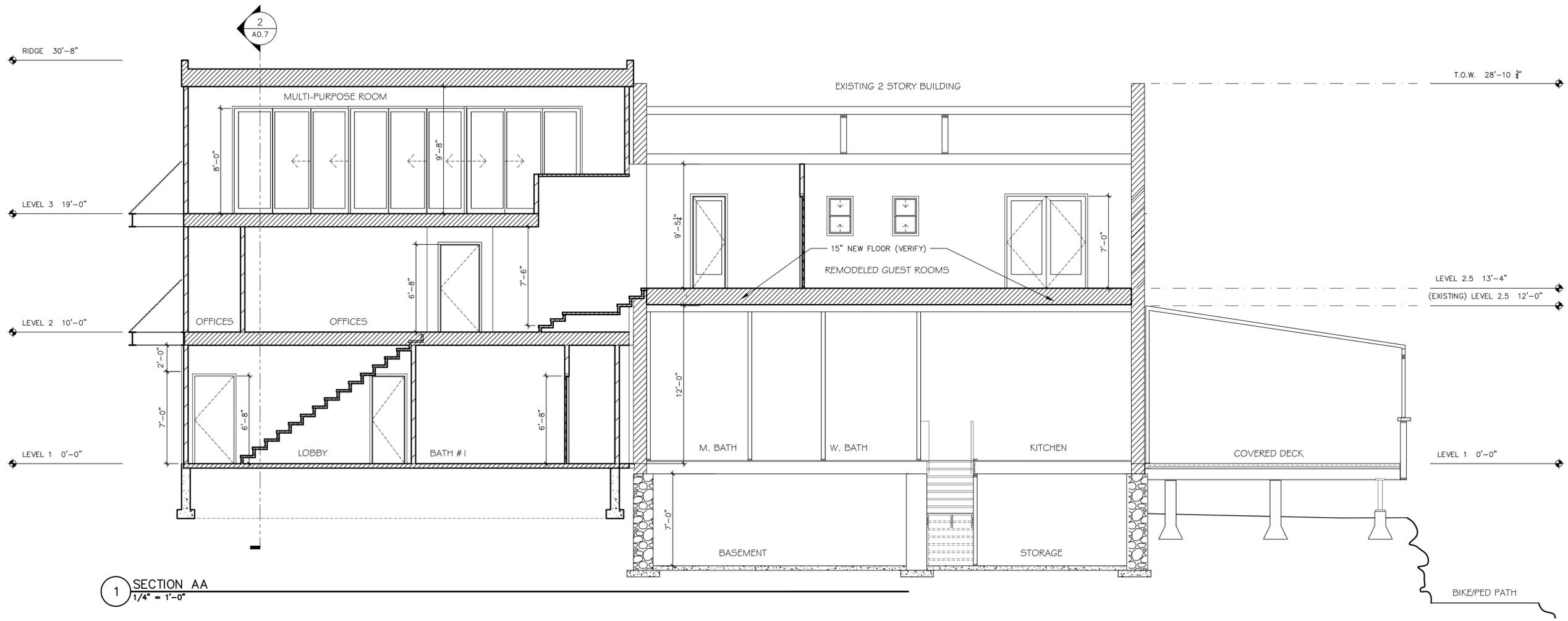
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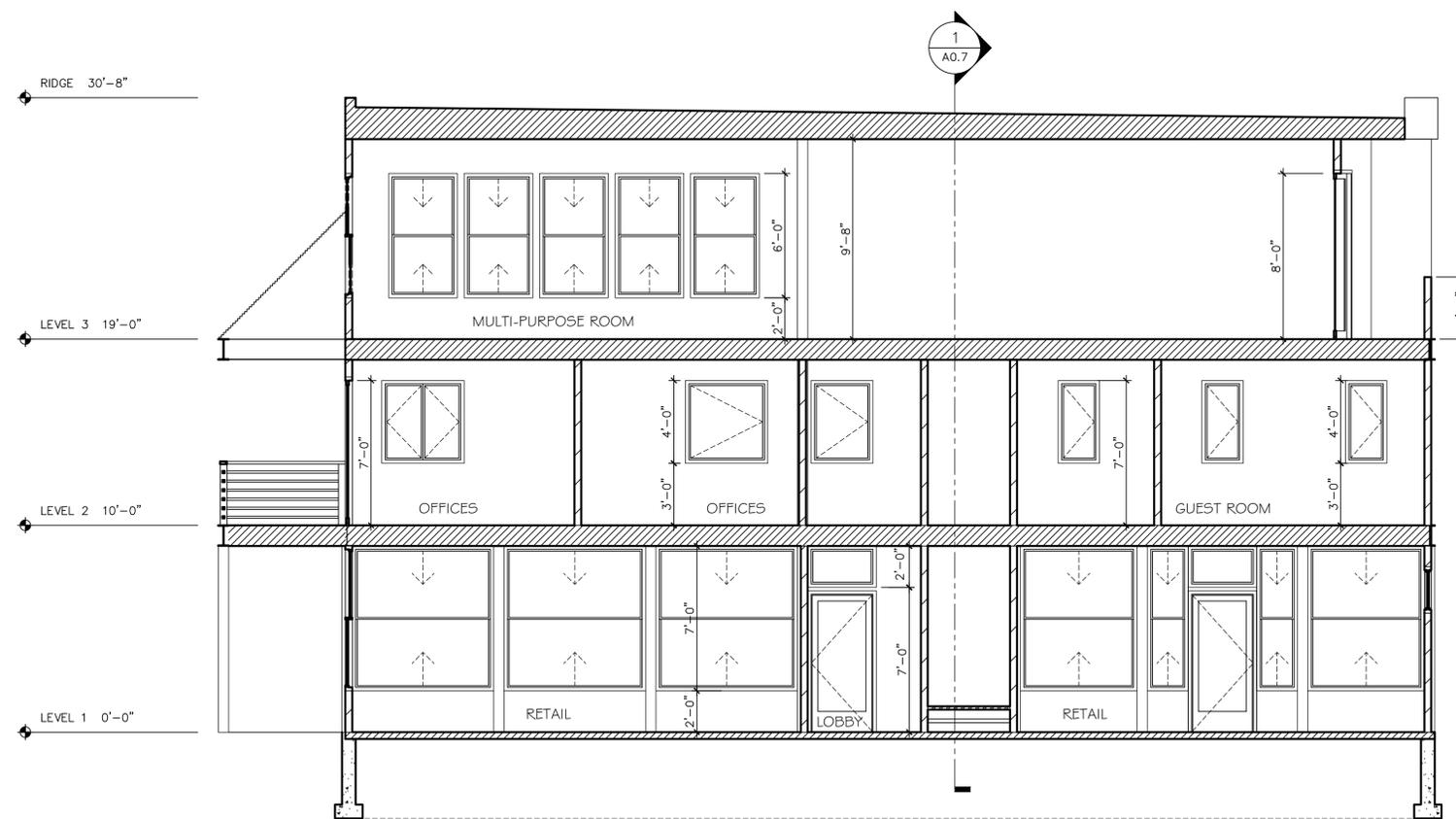
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1 SECTION AA
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2 SECTION BB
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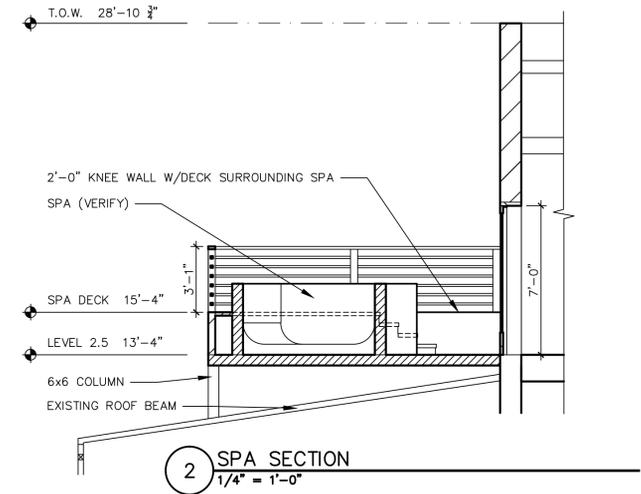
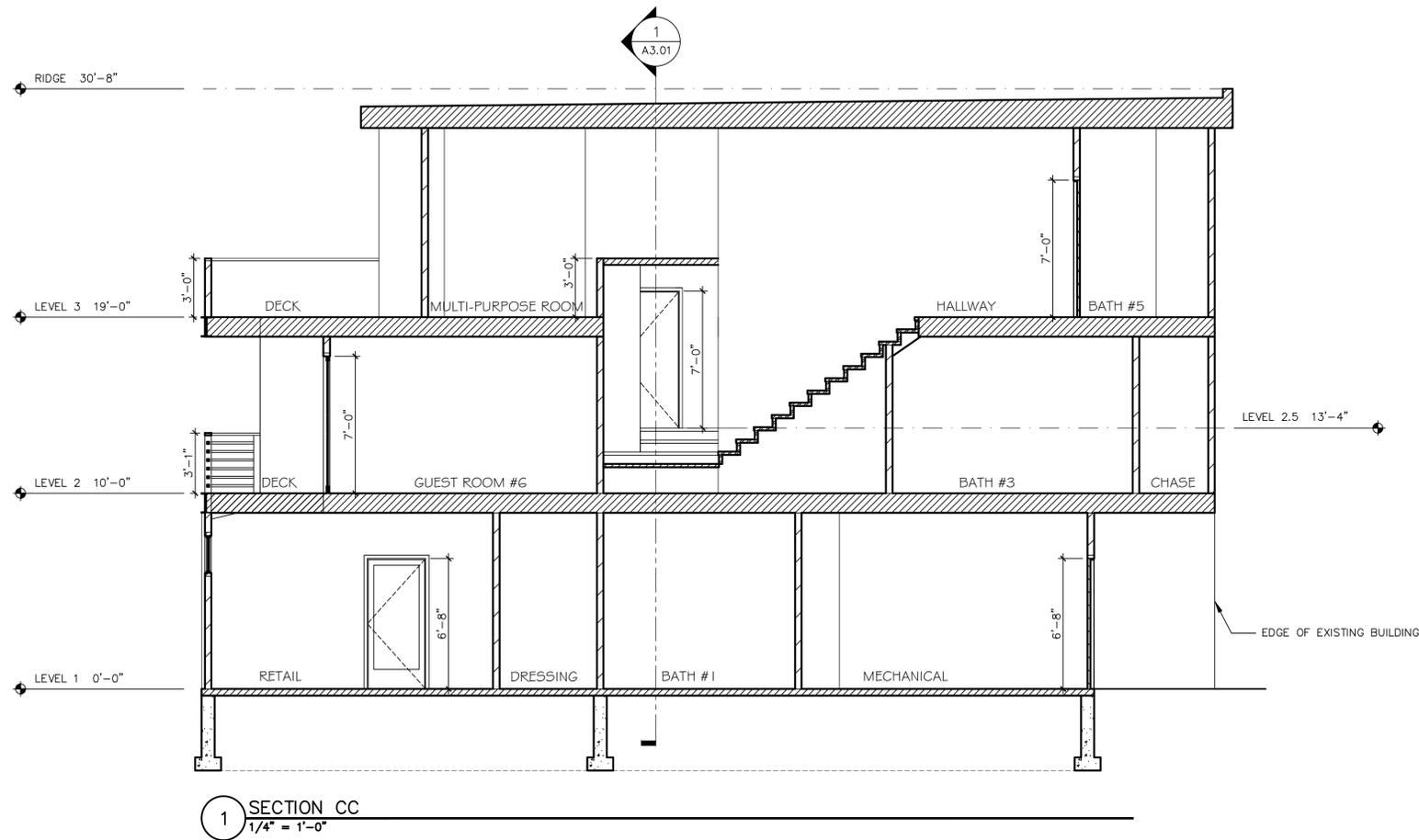
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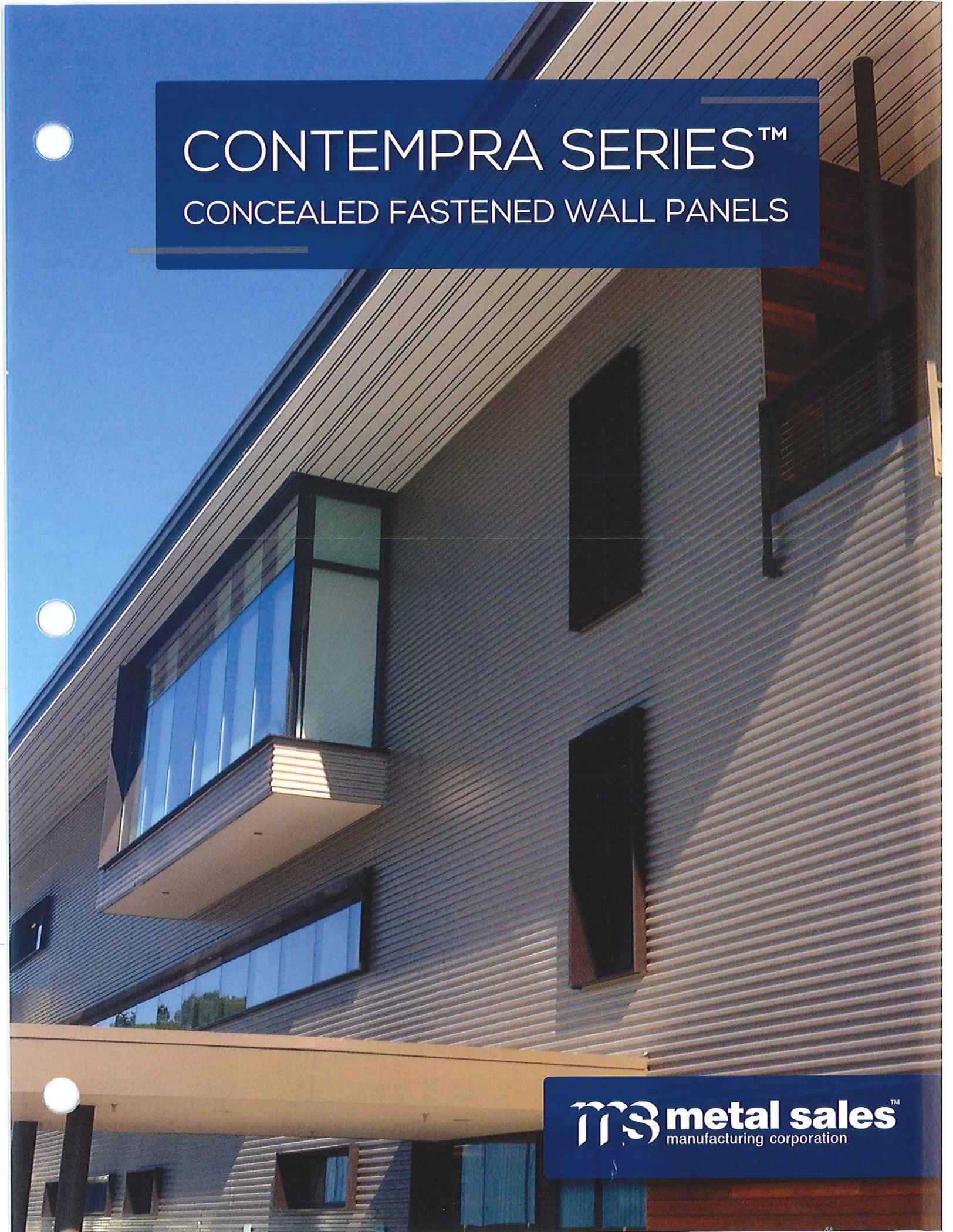
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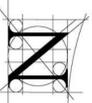
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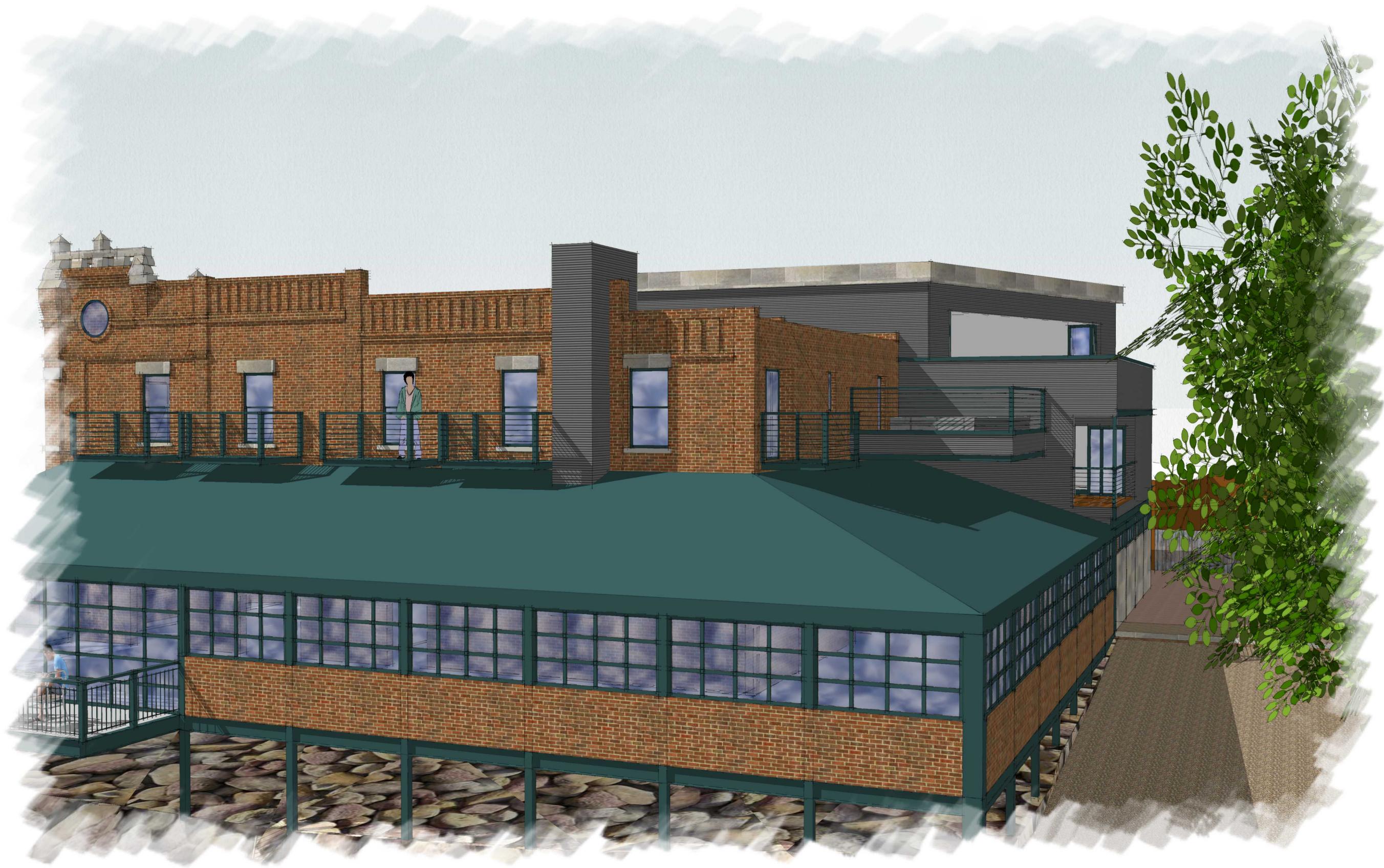
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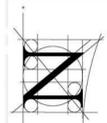
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ARCHITECT
steve@jriden1.com
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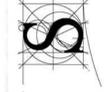
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STEVEN JAMES RIDEN
ARCHITECT
steve@jriden1.com
S
MEMBER OF AMERICAN INSTITUTE OF ARCHITECTS

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STEVEN JAMES RIDEN
ARCHITECT

steve@ridenl.com



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**THE HISTORIC MANHATTAN HOTEL
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14 PRESERVATION BRIEFS

New Exterior Additions to Historic Buildings: Preservation Concerns

Anne E. Grimmer and Kay D. Weeks



National Park Service
U.S. Department of the Interior
Technical Preservation Services



A new exterior addition to a historic building should be considered in a rehabilitation project only after determining that requirements for the new or adaptive use cannot be successfully met by altering non-significant interior spaces. If the new use cannot be accommodated in this way, then an exterior addition may be an acceptable alternative. Rehabilitation as a treatment “is defined as the act or process of making possible a compatible use for a property through repair, alterations, and *additions* while preserving those portions or features which convey its historical, cultural, or architectural values.”

The topic of new additions, including rooftop additions, to historic buildings comes up frequently, especially as it

relates to rehabilitation projects. It is often discussed and it is the subject of concern, consternation, considerable disagreement and confusion. Can, in certain instances, a historic building be enlarged for a new use without destroying its historic character? And, just what is significant about each particular historic building that should be preserved? Finally, what kind of new construction is appropriate to the historic building?

The vast amount of literature on the subject of additions to historic buildings reflects widespread interest as well as divergence of opinion. New additions have been discussed by historians within a social and political framework; by architects and architectural historians in terms of construction technology and style; and

by urban planners as successful or unsuccessful contextual design. However, within the historic preservation and rehabilitation programs of the National Park Service, the focus on new additions is to ensure that they preserve the character of historic buildings.

Most historic districts or neighborhoods are listed in the National Register of Historic Places for their significance within a particular time frame. This period of significance of historic districts as well as individually-listed properties may sometimes lead to a misunderstanding that inclusion in the National Register may prohibit any physical change outside of a certain historical period — particularly in the form of exterior additions. National Register listing does not mean that a building or district is frozen in time and that no change can be made without compromising the historical significance. It does mean, however, that a new addition to a historic building should preserve its historic character.



Figure 1. The addition to the right with its connecting hyphen is compatible with the Collegiate Gothic-style library. The addition is set back from the front of the library and uses the same materials and a simplified design that references, but does not copy, the historic building. Photo: David Wakely Photography.



Figure 2. The new section on the right is appropriately scaled and reflects the design of the historic Art Deco-style hotel. The apparent separation created by the recessed connector also enables the addition to be viewed as an individual building.

Guidance on New Additions

To meet Standard 1 of the *Secretary of the Interior's Standards for Rehabilitation*, which states that "a property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment," it must be determined whether a historic building can accommodate a new addition. Before expanding the building's footprint, consideration should first be given to incorporating changes—such as code upgrades or spatial needs for a new use—within secondary areas of the historic building. However, this is not always possible and, after such an evaluation, the conclusion may be that an addition is required, particularly if it is needed to avoid modifications to character-defining interior spaces. An addition should be designed to be compatible with the historic character of the building and, thus, meet the *Standards for Rehabilitation*. Standards 9 and 10 apply specifically to new additions:

(9) "New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment."

(10) "New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired."

The subject of new additions is important because a new addition to a historic building has the potential to change its historic character as well as to damage and destroy significant historic materials and features. A new addition also has the potential to confuse the public and to make it difficult or impossible to differentiate the old from the new or to recognize what part of the historic building is genuinely historic.

The intent of this Preservation Brief is to provide guidance to owners, architects and developers on how to design a compatible new addition, including a rooftop addition, to a historic building. A new addition to a historic building should preserve the building's *historic character*. To accomplish this and meet the *Secretary of the Interior's Standards for Rehabilitation*, a new addition should:

- Preserve significant historic materials, features and form;
- Be compatible; and
- Be differentiated from the historic building.

Every historic building is different and each rehabilitation project is unique. Therefore, the guidance offered here is not specific, but general, so that it can be applied to a wide variety of building types and situations. To assist in interpreting this guidance, illustrations of a variety of new additions are provided. Good examples, as well as some that do not meet the Standards, are included to further help explain and clarify what is a compatible new addition that preserves the character of the historic building.



Figure 3. The red and buff-colored parking addition with a rooftop playground is compatible with the early-20th century school as well as with the neighborhood in which it also serves as infill in the urban setting.

Preserve Significant Historic Materials, Features and Form

Attaching a new exterior addition usually involves some degree of material loss to an external wall of a historic building, but it should be minimized. Damaging or destroying significant materials and craftsmanship should be avoided, as much as possible.

Generally speaking, preservation of historic buildings inherently implies minimal change to primary or “public” elevations and, of course, interior features as well. Exterior features that distinguish one historic building or a row of buildings and which can be seen from a public right of way, such as a street or sidewalk, are most likely to be the most significant. These can include many different elements, such as: window patterns, window hoods or shutters; porticoes, entrances and doorways; roof shapes, cornices and decorative moldings; or commercial storefronts with their special detailing, signs and glazing patterns. Beyond a single building, entire blocks of urban or residential structures are often closely related architecturally by their materials, detailing, form and alignment. Because significant materials and features should be preserved, not damaged or hidden, the first place to consider placing a new addition is in a location where the least amount of historic material and character-defining features will be lost. In most cases, this will be on a secondary side or rear elevation.

One way to reduce overall material loss when constructing a new addition is simply to keep the addition smaller in proportion to the size of the historic building. Limiting the size and number of openings between old and new by utilizing existing doors or enlarging windows also helps to minimize loss. An often successful way to accomplish this is to link the addition to the historic building by means of a hyphen or connector. A connector provides a physical link while visually separating the old and new, and the connecting passageway penetrates and removes only a small portion of the historic wall. A new addition that will abut the historic building along an entire elevation or wrap around a side and rear elevation, will likely integrate the historic and the new interiors, and thus result in a high degree of loss of form and exterior walls, as well as significant alteration of interior spaces and features, and will not meet the Standards.



Figure 4. This glass and brick structure is a harmonious addition set back and connected to the rear of the Colonial Revival-style brick house. Cunningham/Quill Architects. Photos: © Maxwell MacKenzie.

Compatible but Differentiated Design

In accordance with the Standards, a new addition must preserve the building's historic character and, in order to do that, it must be differentiated, but compatible, with the historic building. A new addition must retain the essential form and integrity of the historic property. Keeping the addition smaller, limiting the removal of historic materials by linking the addition with a hyphen, and locating the new addition at the rear or on an inconspicuous side elevation of a historic building are techniques discussed previously that can help to accomplish this.

Rather than differentiating between old and new, it might seem more in keeping with the historic character

simply to repeat the historic form, material, features and detailing in a new addition. However, when the new work is highly replicative and indistinguishable from the old in appearance, it may no longer be possible to identify the “real” historic building. Conversely, the treatment of the addition should not be so different that it becomes the primary focus. The difference may be subtle, but it must be clear. A new addition to a historic building should protect those visual qualities that make the building eligible for listing in the National Register of Historic Places.

The National Park Service policy concerning new additions to historic buildings, which was adopted in 1967, is not unique. It is an outgrowth and continuation of a general philosophical approach to change first expressed by John Ruskin in England in the 1850s, formalized by William Morris in the founding of the Society for the Protection of Ancient Buildings in 1877, expanded by the Society in 1924 and, finally, reiterated in the 1964 Venice Charter—a document that continues to be followed by the national committees of the International Council on Monuments and Sites (ICOMOS). The 1967 *Administrative Policies for Historical Areas of the National Park System* direct that “...a modern addition should be readily distinguishable from the older work; however, the new work should be harmonious with the old in scale, proportion, materials, and color. Such additions should be as inconspicuous as

possible from the public view.” As a logical evolution from these Policies specifically for National Park Service-owned historic structures, the 1977 *Secretary of the Interior’s Standards for Rehabilitation*, which may be applied to all historic buildings listed in, or eligible for listing in the National Register, also state that “the new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.”

Preserve Historic Character

The goal, of course, is a new addition that preserves the building’s historic character. The historic character of each building may be different, but the methodology of establishing it remains the same. Knowing the uses and functions a building has served over time will assist in making what is essentially a physical evaluation. But, while written and pictorial documentation can provide a framework for establishing the building’s history, to a large extent the historic character is embodied in the physical aspects of the historic building itself—shape, materials, features, craftsmanship, window arrangements, colors, setting and interiors. Thus, it is important to identify the historic character before making decisions about the extent—or limitations—of change that can be made.



Figure 5. This addition (a) is constructed of matching brick and attached by a recessed connector (b) to the 1914 apartment building (c). The design is compatible and the addition is smaller and subordinate to the historic building (d).



Figure 6. A new addition (left) is connected to the garage which separates it from the main block of the c. 1910 former florist shop (right). The addition is traditional in style, yet sufficiently restrained in design to distinguish it from the historic building.

A new addition should always be subordinate to the historic building; it should not compete in size, scale or design with the historic building. An addition that bears no relationship to the proportions and massing of the historic building—in other words, one that overpowers the historic form and changes the scale—will usually compromise the historic character as well. The appropriate size for a new addition varies from building to building; it could never be stated in a square or cubic footage ratio, but the historic building's existing proportions, site and setting can help set some general parameters for enlargement. Although even a small addition that is poorly designed can have an adverse impact, to some extent, there is a predictable relationship between the size of the historic resource and what is an appropriate size for a compatible new addition.

Generally, constructing the new addition on a secondary side or rear elevation—in addition to material preservation—will also preserve the historic character. Not only will the addition be less visible, but because a secondary elevation is usually simpler and less distinctive, the addition will have less of a physical and visual impact on the historic building. Such placement will help to preserve the building's historic form and relationship to its site and setting.

Historic landscape features, including distinctive grade variations, also need to be respected. Any new landscape features, including plants and trees, should be kept at a scale and density that will not interfere with understanding of the historic resource itself. A traditionally landscaped

property should not be covered with large paved areas for parking which would drastically change the character of the site.

Despite the fact that in most cases it is recommended that the new addition be attached to a secondary elevation, sometimes this is not possible. There simply may not be a secondary elevation—some important freestanding buildings have significant materials and features on all sides. A structure or group of structures together with its setting (for example, a college campus) may be of such significance that any new addition would not only damage materials, but alter the buildings' relationship to each other and the setting. An addition attached to a highly-visible elevation of a historic building can radically alter the historic form or obscure features such as a decorative cornice or window ornamentation. Similarly, an addition that fills



Figure 7. A vacant side lot was the only place a new stair tower could be built when this 1903 theater was rehabilitated as a performing arts center. Constructed with matching materials, the stair tower is set back with a recessed connector and, despite its prominent location, it is clearly subordinate and differentiated from the historic theater.

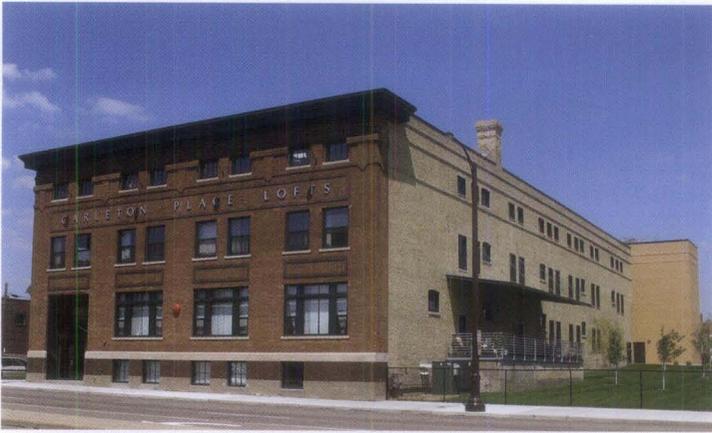


Figure 8. The rehabilitation of this large, early-20th century warehouse (left) into affordable artists' lofts included the addition of a compatible glass and brick elevator/stair tower at the back (right).



Figure 9. A simple, brick stair tower replaced two non-historic additions at the rear of this 1879 school building when it was rehabilitated as a women's and children's shelter. The addition is set back and it is not visible from the front of the school.



Figure 10. The small size and the use of matching materials ensures that the new addition on the left is compatible with the historic Romanesque Revival-style building.

in a planned void on a highly-visible elevation (such as a U-shaped plan or a feature such as a porch) will also alter the historic form and, as a result, change the historic character. Under these circumstances, an addition would have too much of a negative impact on the historic building and it would not meet the Standards. Such situations may best be handled by constructing a separate building in a location where it will not adversely affect the historic structure and its setting.

In other instances, particularly in urban areas, there may be no other place but adjacent to the primary façade to locate an addition needed for the new use. It may be possible to design a lateral addition attached on the side that is compatible with the historic building, even though it is a highly-visible new element. Certain types of historic structures, such as government buildings, metropolitan museums, churches or libraries, may be so massive in size that a relatively large-scale addition may not compromise the historic character, provided, of course, the addition is smaller than the historic building. Occasionally, the visible size of an addition can be reduced by placing some of the spaces or support systems in a part of the structure that is underground. Large new additions may sometimes be successful if they read as a separate volume, rather than as an extension of the historic structure, although the scale, massing and proportions of the addition still need to be compatible with the historic building. However, similar expansion of smaller buildings would be dramatically out of scale. In summary, where any new addition is proposed, correctly assessing the relationship between actual size and relative scale will be a key to preserving the character of the historic building.



Figure 11. The addition to this early-20th century Gothic Revival-style church provides space for offices, a great hall for gatherings and an accessible entrance (left). The stucco finish, metal roof, narrow gables and the Gothic-arched entrance complement the architecture of the historic church. Placing the addition in back where the ground slopes away ensures that it is subordinate and minimizes its impact on the church (below).

Design Guidance for Compatible New Additions to Historic Buildings

There is no formula or prescription for designing a new addition that meets the Standards. A new addition to a historic building that meets the Standards can be any architectural style—traditional, contemporary or a simplified version of the historic building. However, there must be a balance between differentiation and compatibility in order to maintain the historic character and the identity of the building being enlarged. New additions that too closely resemble the historic building or are in extreme contrast to it fall short of this balance. *Inherent in all of the guidance is the concept that an addition needs to be subordinate to the historic building.*

A new addition **must preserve significant historic materials, features and form, and it must be compatible but differentiated from the historic building.** To achieve this, it is necessary to carefully consider the **placement or location** of the new addition, and its **size, scale and massing** when planning a new addition. To preserve a property's historic character, a new addition must be visually distinguishable from the historic building. This does not mean that the addition and the historic building should be glaringly different in terms of design, materials and other visual qualities. Instead, the new addition should take its design cues from, but not copy, the historic building.



A variety of design techniques can be effective ways to differentiate the new construction from the old, while respecting the architectural qualities and vocabulary of the historic building, including the following:

- Incorporate a simple, recessed, small-scale hyphen to physically separate the old and the new volumes or set the addition back from the wall plane(s) of the historic building.
- Avoid designs that unify the two volumes into a single architectural whole. The new addition may include simplified architectural features that reflect, but do not duplicate, similar features on the historic building. This approach will not impair the existing building's historic character as long as the new structure is subordinate in size and clearly differentiated and distinguishable so that the identity of the historic structure is not lost in a new and larger composition. The historic building must be clearly identifiable and its physical integrity must not be compromised by the new addition.



Figure 12. This 1954 synagogue (left) is accessed through a monumental entrance to the right. The new education wing (far right) added to it features the same vertical elements and color and, even though it is quite large, its smaller scale and height ensure that it is secondary to the historic resource.



Figure 13. A glass and metal structure was constructed in the courtyard as a restaurant when this 1839 building was converted to a hotel. Although such an addition might not be appropriate in a more public location, it is compatible here in the courtyard of this historic building.



Figure 14. This glass addition was erected at the back of an 1895 former brewery during rehabilitation to provide another entrance. The addition is compatible with the plain character of this secondary elevation.

- Use building materials in the same color range or value as those of the historic building. The materials need not be the same as those on the historic building, but they should be harmonious; they should not be so different that they stand out or distract from the historic building. (Even clear glass can be as prominent as a less transparent material. Generally, glass may be most appropriate for small-scale additions, such as an entrance on a secondary elevation or a connector between an addition and the historic building.)
- Base the size, rhythm and alignment of the new addition's window and door openings on those of the historic building.
- Respect the architectural expression of the historic building type. For example, an addition to an institutional building should maintain the architectural character associated with this building type rather than using details and elements typical of residential or other building types.

These techniques are merely examples of ways to differentiate a new addition from the historic building while ensuring that the addition is compatible with it. Other ways of differentiating a new addition from the historic building may be used as long as they maintain the primacy of the historic building. Working within these basic principles still allows for a broad range of architectural expression that can range from stylistic similarity to contemporary distinction. The recommended design approach for an addition is one that neither copies the historic building exactly nor stands in stark contrast to it.

Revising an Incompatible Design for a New Addition to Meet the Standards

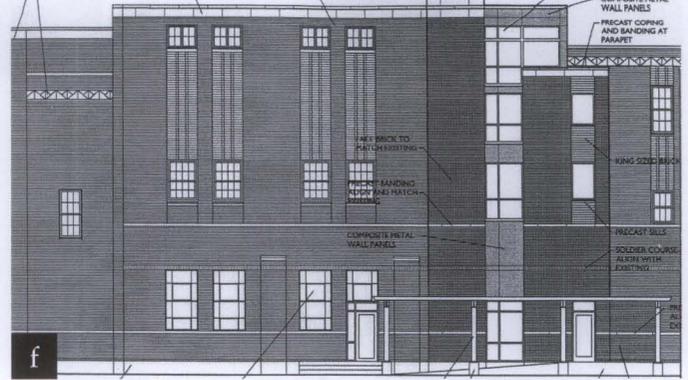
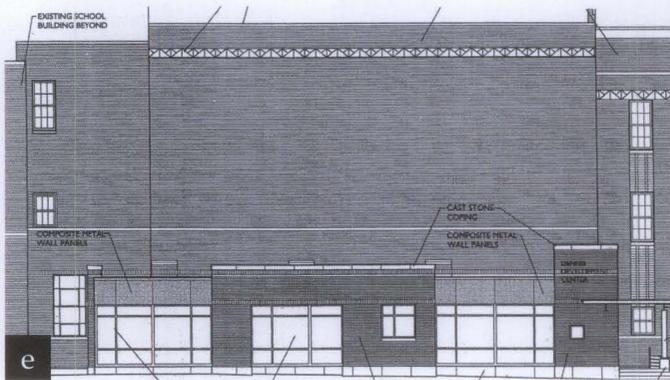
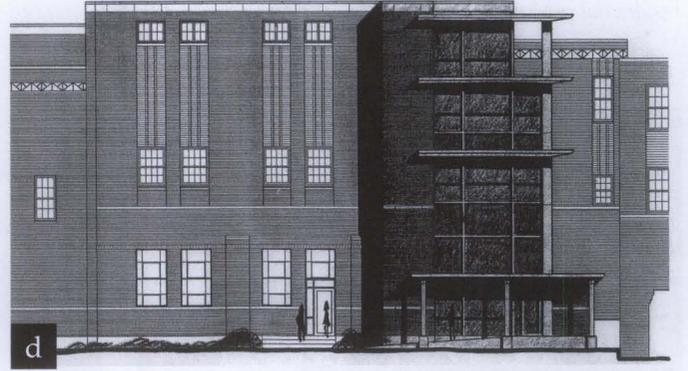


Figure 15. The rehabilitation of a c. 1930 high school auditorium for a clinic and offices proposed two additions: a one-story entrance and reception area on this elevation (a); and a four-story elevator and stair tower on another side (b). The gabled entrance (c) first proposed was not compatible with the flat-roofed auditorium and the design of the proposed stair tower (d) was also incompatible and overwhelmed the historic building. The designs were revised (e-f) resulting in new additions that meet the Standards (g-h).

Incompatible New Additions to Historic Buildings

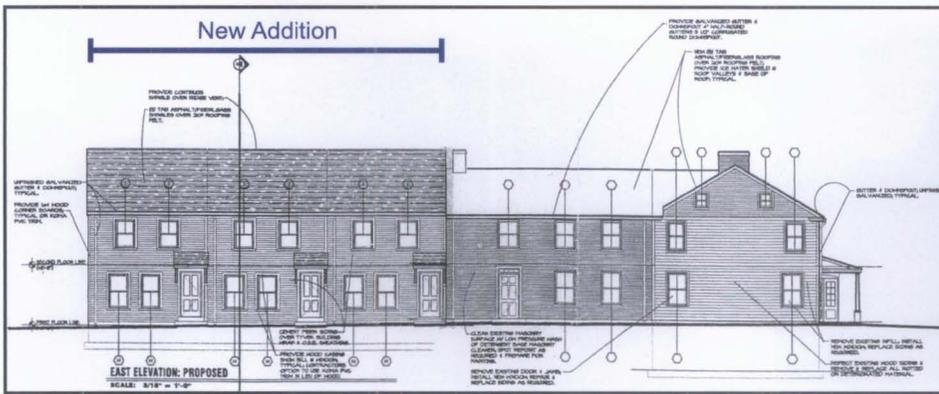


Figure 16. The proposal to add three row houses to the rear ell of this early-19th century residential property doubles its size and does not meet the Standards..



Figure 17. The small addition on the left is starkly different and it is not compatible with the eclectic, late-19th century house.



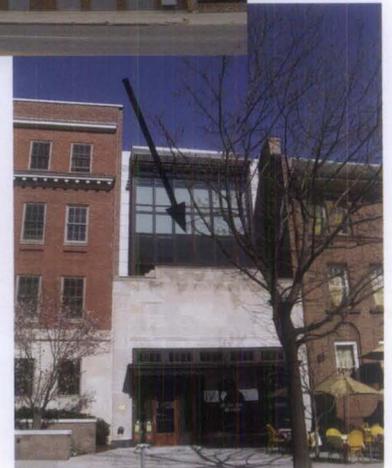
Figure 18. The expansion of a one- and one-half story historic bungalow (left) with a large two-story rear addition (right) has greatly altered and obscured its distinctive shape and form.



Figure 19. The upper two floors of this early-20th century office building were part of the original design, but were not built. During rehabilitation, the two stories were finally constructed. This treatment does not meet the Standards because the addition has given the building an appearance it never had historically.



Figure 20. The height, as well as the design, of these two-story rooftop additions overwhelms the two-story and the one-story, low-rise historic buildings.



New Additions in Densely-Built Environments

In built-up urban areas, locating a new addition on a less visible side or rear elevation may not be possible simply because there is no available space. In this instance, there may be alternative ways to help preserve the historic character. One approach when connecting a new addition to a historic building on a primary elevation is to use a hyphen to separate them. A subtle variation in material, detailing and color may also provide the degree of differentiation necessary to avoid changing the essential proportions and character of the historic building.

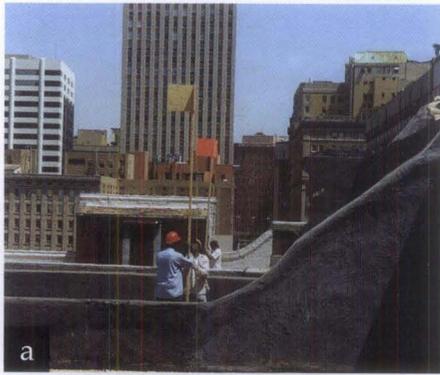
A densely-built neighborhood such as a downtown commercial core offers a particular opportunity to design an addition that will have a minimal impact on the historic building. Often the site for such an addition is a vacant lot where another building formerly stood. Treating the addition as a separate or infill building may be the best approach when designing an addition that will have the least impact on the historic building and the district. In these instances there may be no need for a direct visual link to the historic building. Height and setback from the street should generally be consistent with those of the historic building and other surrounding buildings in the district. Thus, in most urban commercial areas the addition should not be set back from the façade of the historic building. A tight urban setting may sometimes even accommodate a larger addition if the primary elevation is designed to give the appearance of being several buildings by breaking up the facade into elements that are consistent with the scale of the historic building and adjacent buildings.



Figure 21. Both wings of this historic L-shaped building (top), which fronts on two city streets, adjoined vacant lots. A two-story addition was constructed on one lot (above, left) and a six-story addition was built on the other (above, right). Like the historic building, which has two different facades, the compatible new additions are also different and appear to be separate structures rather than part of the historic building.



Figure 22. The proposed new addition is compatible with the historic buildings that remain on the block. Its design with multiple storefronts helps break up the mass.



Rooftop Additions

The guidance provided on designing a compatible new addition to a historic building applies equally to new rooftop additions. A rooftop addition should preserve the character of a historic building by preserving historic materials, features and form; and it should be compatible but differentiated from the historic building.

However, there are several other design principles that apply specifically to rooftop additions. Generally, a rooftop addition should not be more than one story in height to minimize its visibility and its impact on the proportion and profile of the historic building. A rooftop addition should almost always be set back at least one full bay from the primary elevation of the building, as well as from the other elevations if the building is free-standing or highly visible.

It is difficult, if not impossible, to minimize the impact of adding an entire new floor to relatively low buildings, such as small-scale residential or commercial structures, even if the new addition is set back from the plane of the façade. Constructing another floor on top of a small, one, two or three-story building is seldom appropriate for buildings of this size as it would measurably alter the building's proportions and profile, and negatively impact its historic character. On the other hand, a rooftop addition on an eight-story building, for example, in a historic district consisting primarily of tall buildings might not affect the historic character because the new construction may blend in with the surrounding buildings and be only minimally visible within the district. A rooftop addition in a densely-built urban area is more likely to be compatible on a building that is adjacent to similarly-sized or taller buildings.

A number of methods may be used to help evaluate the effect of a proposed rooftop addition on a historic building and district, including pedestrian sight lines, three-dimensional schematics and computer-generated design. However, drawings generally do not provide a true "picture" of the appearance and visibility of a proposed rooftop addition. For this reason, it is often necessary to construct a rough, temporary, full-size or skeletal mock up of a portion of the proposed addition, which can then be photographed and evaluated from critical vantage points on surrounding streets.



Figure 23. Colored flags marking the location of a proposed penthouse addition (a) were placed on the roof to help evaluate the impact and visibility of an addition planned for this historic furniture store (b). Based on this evaluation, the addition was constructed as proposed. It is minimally visible and compatible with the 1912 structure (c). The tall parapet wall conceals the addition from the street below (d).

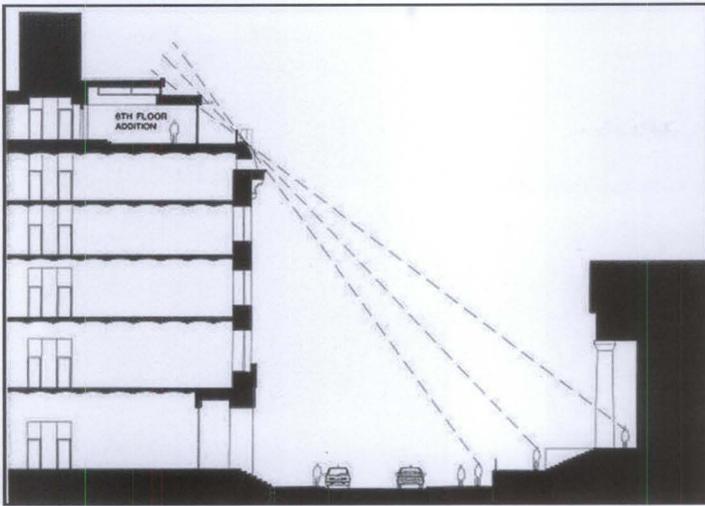


Figure 24. How to Evaluate a Proposed Rooftop Addition.
 A sight-line study (above) only factors in views from directly across the street, which can be very restrictive and does not illustrate the full effect of an addition from other public rights of way. A mock up (above, right) or a mock up enhanced by a computer-generated rendering (below, right) is essential to evaluate the impact of a proposed rooftop addition on the historic building.

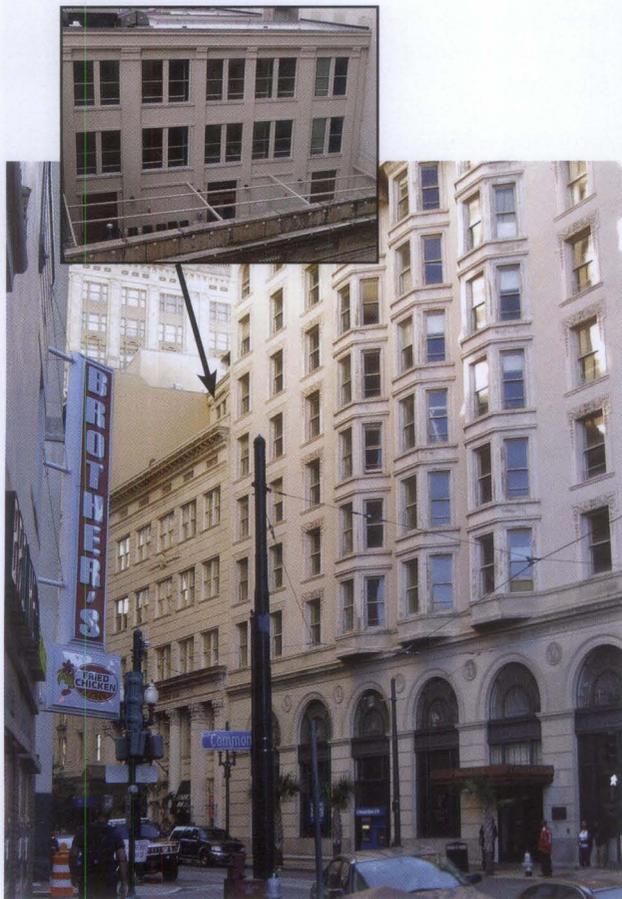


Figure 25. It was possible to add a compatible, three-story, penthouse addition to the roof of this five-story, historic bank building because the addition is set far back, it is surrounded by taller buildings and a deep parapet conceals almost all of the addition from below.

Figure 26. A rooftop addition would have negatively impacted the character of the primary facade (right) of this mid-19th century, four-story structure and the low-rise historic district. However, a third floor was successfully added on the two-story rear portion (below) of the same building with little impact to the building or the district because it blends in with the height of the adjacent building.



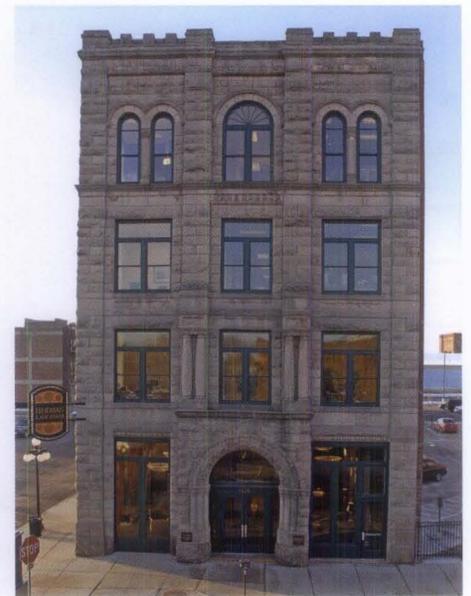


Figure 27. Although the new brick stair/elevator tower (left) is not visible from the front (right), it is on a prominent side elevation of this 1890 stone bank. The compatible addition is set back and does not compete with the historic building. Photos: Chadd Gossmann, Aurora Photography, LLC.

Designing a New Exterior Addition to a Historic Building

This guidance should be applied to help in designing a compatible new addition that will meet the *Secretary of the Interior's Standards for Rehabilitation*:

- A new addition should be simple and unobtrusive in design, and should be distinguished from the historic building—a recessed connector can help to differentiate the new from the old.
- A new addition should not be highly visible from the public right of way; a rear or other secondary elevation is usually the best location for a new addition.
- The construction materials and the color of the new addition should be harmonious with the historic building materials.
- The new addition should be smaller than the historic building—it should be subordinate in both size and design to the historic building.

The same guidance should be applied when designing a compatible **rooftop** addition, plus the following:

- A rooftop addition is generally not appropriate for a one, two or three-story building—and often is not appropriate for taller buildings.
- A rooftop addition should be minimally visible.
- Generally, a rooftop addition must be set back at least one full bay from the primary elevation of the building, as well as from the other elevations if the building is freestanding or highly visible.
- Generally, a rooftop addition should not be more than one story in height.
- Generally, a rooftop addition is more likely to be compatible on a building that is adjacent to similarly-sized or taller buildings.

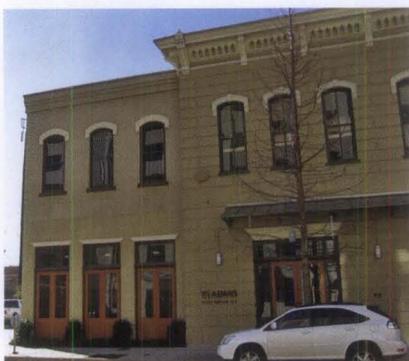


Figure 28. A small addition (left) was constructed when this 1880s train station was converted for office use. The paired doors with transoms and arched windows on the compatible addition reflect, but do not replicate, the historic building (right).



Figure 29. This simple glass and brick entrance (left) added to a secondary elevation of a 1920s school building (right) is compatible with the original structure.

Summary

Because a new exterior addition to a historic building can damage or destroy significant materials and can change the building's character, an addition should be considered only after it has been determined that the new use cannot be met by altering non-significant, or secondary, interior spaces. If the new use cannot be met in this way, then an attached addition may be an acceptable alternative if carefully planned and designed. A new addition to a historic building should be constructed in a manner that preserves significant materials, features and form, and preserves the building's historic character. Finally, an addition should be differentiated from the historic building so that the new work is compatible with—and does not detract from—the historic building, and cannot itself be confused as historic.

Additional Reading

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Figure 30. The small addition on the right of this late-19th century commercial structure is clearly secondary and compatible in size, materials and design with the historic building.



Figure 31. An elevator/stair tower was added at the back of this Richardsonian Romanesque-style theater when it was rehabilitated. Rough-cut stone and simple cut-out openings ensure that the addition is compatible and subordinate to the historic building. Photo: Chuck Liddy, AIA.

Acknowledgements

Anne E. Grimmer, Senior Architectural Historian, Technical Preservation Services Branch, National Park Service, revised *Preservation Brief 14*, written by Kay D. Weeks and first published in 1986. The revised Brief features all new illustrations and contains expanded and updated design guidance on the subject of new additions that has been developed by the Technical Preservation Services Branch since the original publication of the Brief. Several individuals generously contributed their time and expertise to review the revision of this *Preservation Brief*, including: Sharon C. Park, FAIA, Chief, Architectural History and Historic Preservation, Smithsonian Institution; Elizabeth Tune and Karen Brandt, Department of Historic Resources, Commonwealth of Virginia; and Phillip Wisley and David Ferro, Division of Historical Resources, Florida Department of State. The Technical Preservation Services professional staff, in particular Michael J. Auer, Jo Ellen Hensley, Gary Sachau and Rebecca Shiffer, also provided important guidance in the development of this publication. All illustrations are from National Park Service files unless otherwise credited. Front cover image: Detail of new addition shown in Figure 4. Photo: © Maxwell MacKenzie.

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