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MEMO:

To: Sedro-Woolley Planning Commission

From: John Coleman
Planning Director

Date: February 15, 2022

Subject: Amendments to the Design Review Standards and Guidelines to address building modifications in the Central Business District – Continued

ISSUE

The City Council requested that the Planning Commission review the current design standards for buildings in the Central Business District (CBD). There is concern that the current design standards for the CBD do not adequately ensure that development and modifications to existing buildings will occur in a way that is consistent with the City's vision for its downtown.

PROJECT DESCRIPTION/HISTORY

At its February 10, 2021 meeting, the City Council expressed concern about recent modifications to a building in the CBD. The City Council was specifically concerned that the nature of the modifications to the building were not addressed in the Design Standards and Guidelines manual (Design Standards). The PC is in the process of thoroughly reviewing the city's existing standards and has identified additional areas that can be improved. The PC discussed the project at its April 20, May 18, and July 20, 2021 meetings. At the July meeting, the PC made several recommended updates and tasked staff with implementing the proposed updates into draft amendments to Chapter 3 of the Design Standards. Those changes have touched just about every section of Chapter 3. The PC also requested better definitions for certain terms. Definitions are housed in Chapter 11 of the Design Standards. The proposed amendments to Chapters 3 and 11 are found in Attachment 2.

DISCUSSION

The Standards and Guidelines for All Development – found in Chapter 2 of the Sedro-Woolley Design Standards

([https://cms5.revize.com/revize/sedrowoolley/Departments/Planning/Docs/Design%20Manual%20Updated%202021%20\(May\).pdf](https://cms5.revize.com/revize/sedrowoolley/Departments/Planning/Docs/Design%20Manual%20Updated%202021%20(May).pdf)) – contain specific requirements for ground-level details for building in general, however that chapter does not specifically address the CBD. The CBD design standards build on the foundation created in Chapter 2, thus Chapter 2 is relevant to the CBD design standards. Chapter 2 is shown in Attachment 1. There are no proposed amendments to Chapter 2.

Chapter 3 of the Design Standards includes additional, detailed standards for the CBD. This chapter also includes language describing the City's vision for the downtown area. Some information in Chapter 3 supersedes or adds to the information in Chapter 2.

Chapters 2 and 3 of the Design Standards have not been comprehensively updated since they were originally adopted in 2004. This review process will be an opportunity to thoroughly review and update the Design Standards to ensure they provide the detail necessary to guide the type of development the community expects in the city's historic downtown.

At the May 18 and July 20 meetings, the PC reviewed the design standards from three other cities: Arlington, Sumner and Snohomish. The discussion at those meetings led to the draft amendments to Chapters 3 & 10 of the Design Standards and Guidelines (see Attachment 2).

The proposed amendments seen in Attachment 2 are vastly improved from the original draft, but updated formatting, photos and other illustrations can still be provided later. The text in the draft amendments are shown in several different colors. These colors are a result of the multiple different editors that worked on the document or represent the types of changes made to the document. Don't worry too much about the colors (it is admittedly very distracting), the colors will go away when the document is adopted and put into the final Design Standards manual.

Staff recommends that the Planning Commission review the amendments, make any further recommendations and schedule a public hearing on a final draft at the March 15, 2022 PC meeting.

ATTACHMENTS

Attachment 1 – Current Standards and Guidelines for All Development

Attachment 2 – Draft Amendments to Standards and Guidelines for the CBD

RECOMMENDATIONS

Review, discuss and propose necessary amendments to the proposed amendments to Chapter 3 and Chapter 11 of the Design Standards and Guidelines.

2. Standards and Guidelines for All Development

SITE DESIGN

LOCATION OF PARKING

Intent

To maintain a contiguous, active pedestrian and non-motorized transportation realm along street fronts by locating parking lots behind, below or above buildings, except as allowed in the Additional Standards for the Mixed Commercial Zone. In situations where there is one building on a property, the intention of the guideline is to encourage the parking relating to that building to be located primarily behind the building. In situations where one or more larger primary buildings are located in the interior of a property and multiple satellite pads are located adjacent to the street frontages, the intent of these guidelines is to locate the satellite pads close to the street frontage in a manner which breaks up the appearance of the parking area bulk from the viewpoint of the adjacent street frontages. In those situations where buildings and the open space adjacent to them are located near the property frontage rather than being separated from the street frontage by parking areas, the need for common space near the interior of the property is considered less essential.

Guidelines

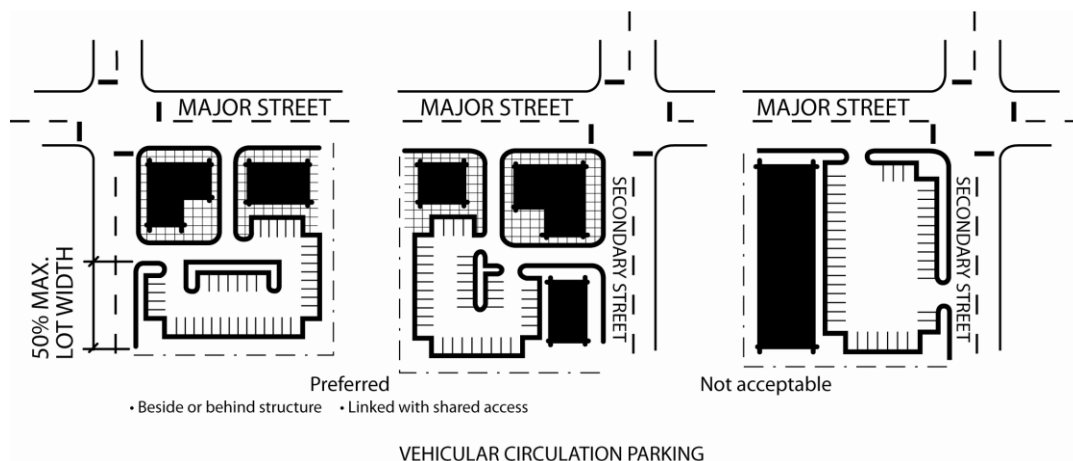
Encouraged:

1. Commercial parking lots should be located behind, below or above buildings when feasible. Where commercial parking lots are allowed to remain in front of or beside buildings, parking lots shall provide a 10 foot wide planting area between the parking lot and street right-of-way to include:

- a year-round sight barrier;
- evergreen shrubs;
- evergreen ground cover; and
- shrub material maintained at a maximum height of 3 feet for visibility.

2. Where feasible in multi-family development, parking lots should be located behind, below or above buildings in new development or relocated behind buildings in redevelopment; though not directly adjacent to any street fronts. The front yard setbacks should be adjusted downward when the parking is placed to the rear of the units.

3. Access to multi-family parking lots located behind, below or above buildings should be provided from rear alleys, auto-courts, and/or other internal drives.



PARKING LOT LANDSCAPING

(ALSO APPLICABLE TO LOT STORAGE, GAS STATION APRONS, AND DRIVE-THRUS)

Intent

To reduce the visual impact of parking lots through landscaped areas and/or architectural features that compliment the overall design and character of development.

Standards

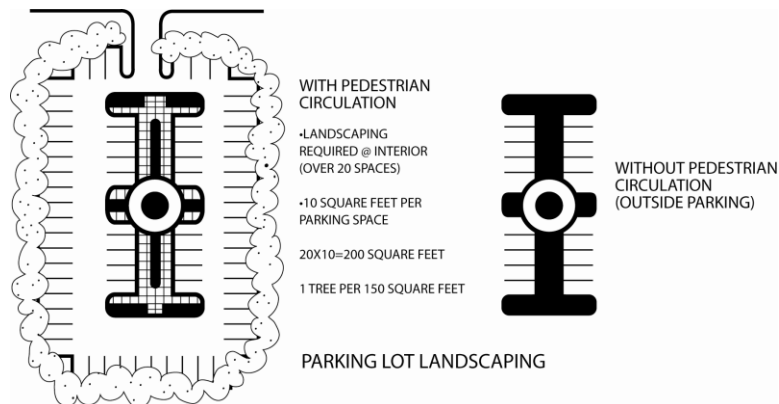
Required:

1. The number of trees required in the internal planting areas in parking lots shall be dependant upon the location of the parking lot in relation to the building and public right-of-way:
 - where the parking lot is located between the building and the public right-of-way, one tree for every five spaces shall be provided (1:5).
 - where the parking lot is located to the side of the building and partially abuts the public right-of-way, one tree for every six spaces shall be provided (1:6).
 - where the parking lot is located behind building and is not visible from the public right-of-way, one tree for every seven spaces shall be provided (1:7).
2. Existing trees shall be retained unless they are unhealthy, cause public safety hazards, or cannot be reasonably retained due to site specific limits.

Guidelines

Encouraged:

1. Commercial parking lots are encouraged to meet stormwater drainage requirements by using Low Impact Development (LID) techniques wherever possible and practical.



PARKING LOT SCREENING

**(ALSO APPLICABLE TO LOT STORAGE, GAS STATION
APRONS, AND DRIVE-THRU)**

Intent

To provide screening of parking in development visible from the public right-of-way, while providing visibility for surveillance.

Standards

Required:

1. Parking lots that abut the public right-of-way shall be screened with one or a combination of the following treatments:
 - Low walls made of concrete, masonry, or other similar material and not exceeding a maximum height of 3 feet;
 - Raised planter walls planted with a minimum 80% evergreen shrubs not to exceed a total height of 3 feet, including planter wall and landscape planting;
 - Landscape plantings consisting of trees of which at least 80% are deciduous and shrubs and groundcover materials of which at least 80% are evergreen; or
 - Landscaped berm with trees and evergreen shrubs.
2. Walls, fencing, and architectural details shall compliment the materials used in adjacent architectural styles.
3. Screen walls or fences located across a street or adjacent to a residential designation shall include one or more of the following:
 - Arbor and/or trellis structure with climbing vines;
 - Architectural detailing, contrasting materials, or other special interest; or
 - Art
4. Walls and raised planters shall not exceed a maximum height of 3 feet, unless all of the following are provided:
 - Screen treatment does not create a safety hazard;
 - Portion of treatment that is above 3 feet in height is a minimum 75% transparent (i.e. see-through metal railing, trellis, or other similar treatment); and
 - Portion of wall/landscape treatment that is above 3 feet in height provides added visual interest, detail, and character suitable to the character of the development.
5. Where walls are provided, landscape planting areas shall be a minimum width of 5 feet and shall be located adjacent to the public right-of-way.
6. Fencing around parking lots shall be allowed if the following conditions are met:
 - All screen fencing should not exceed a maximum height of 6 feet, and any portion higher than 3 feet must be 75% transparent; and
 - If an alternative fence material is used such as masonry, wrought iron, or wood etc., the fence must be 75% transparent and planting should consist of at least 30% coniferous trees and evergreen shrubs/groundcovers.
7. All plant material used for parking lot screening shall be managed and/or selected to provide clear views between 3 and 8 feet above the ground surface, for surveillance purposes.
8. Chain link fencing without vinyl cladding, powder coating or similar coating over the galvanized metal coating shall not be permitted to be used to screen or enclose parking along a public sidewalk. In addition, the use of razor ribbon or barbed wire shall be prohibited.
9. Chain link fencing without coating shall not be used on any street frontage, adjacent to a public sidewalk or adjacent to a residential designation.

PARKING LOT LIGHTING *(NOTE: Not applicable to car sales lots)* **(ALSO APPLICABLE TO LOT STORAGE, GAS STATION APRONS, AND DRIVE-THRUS)**

Intent

To maintain a safe and secure pedestrian and non-motorized transportation environment through the use of adequate, but not excessive, lighting.

Standards

Required:

1. Lighting used in parking lots shall not exceed a maximum of 30 feet in height. Pedestrian scale lighting along sidewalks and any other applicable location shall be a maximum of 16 feet in height.
2. All lighting shall be glare-free and shielded from the sky and adjacent residential properties and structures, either through exterior shields or through optics within the fixture.

Guidelines

Encouraged:

1. The parking lot lighting should be appropriate to create adequate visibility at night and evenly distributed to increase security.
2. Lighting levels and design should comply with the Illuminating Engineering Society of North America's *Recommended Practices and Design Guidelines*, latest edition.

PEDESTRIAN WALKWAYS THROUGH PARKING LOTS

(NOTE: Not applicable to Industrial Development)

Intent

To provide safe, convenient, and attractive walkways for pedestrians through parking lots.

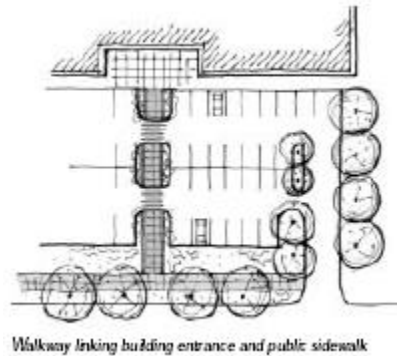
Standards

Required:

1. For parking lots that contain greater than 20 parking spaces, pedestrian connections shall be clearly defined in a combination of 2 or more of the following ways (except as walkways cross vehicular travel lanes):

- 6 inch vertical curb in combination with a raised walkway.
- Trellis, special railing, bollards, and/or other architectural features to accent the walkway between parking bays.
- Special paving, such as concrete, pavers, or LID materials if appropriate, in an asphalt area.
- Continuous landscape area minimum 3 feet wide on at least one side of the walkway (where walkways abut a public right-of-way and/or driving aisles, the landscape area shall be provided between the walkway and the public right-of-way or driving aisle).

2. ADA accessible connections shall be provided from ADA parking stalls to the main pedestrian walking routes and building entrances.



3. Pedestrian walkways within parking areas shall be a minimum 5 foot width of clear, unobstructed passage.
4. Pedestrian walkways shall provide a distinct linkage between a main entrance to the building and a concentration of vehicle parking spaces in order to encourage its use by pedestrians.
5. When buildings are not located directly adjacent to the sidewalk, pedestrian walkways shall connect the public sidewalk in the right-of-way to the main building entrance in a clear and direct manner, regardless of the number of parking spaces. Where pedestrian walkways cross vehicular travel lanes within a parking lot, walkways shall be raised a minimum of three inches (3") and marked with contrasting colored paving, pavers or equivalent to differentiate from vehicular lane. The vehicular travel lane shall be narrowed to the minimum width at the pedestrian crossing and at least two (2) of the following traffic calming techniques shall be used:
 - Pedestrian scale lighting.
 - Trellis or other cover extending over the walkway.
 - Bollards at the travel lane edge.
 - Landscape and/or hardscape features (i.e. railings, rocks, etc.) located at travel lane edge.
6. Where transit stops occur in the public right-of-way, pedestrian walkways shall provide a direct and clear connection from the building's main entrance to the transit stop.
7. Night lighting should be provided where stairs, curbs, ramps, abrupt changes in walk direction, and crossing vehicle lanes occur.

SIDEWALKS AND STREET TREES WITHIN PUBLIC RIGHT-OF-WAY

Intent

To maintain a consistent street frontage and character for street right-of-ways.

Standards

Required:

1. Unless otherwise required or where larger plaza areas are provided, sidewalk paving material shall be consistent with street frontage improvements of adjacent developments. The use of LID materials are encouraged, if appropriate to site conditions.
2. Street trees within the public right-of-way shall be located in tree grates or continuous planted area (minimum 5 feet wide unless planting area interrupts required walking width for sidewalk) between the walking route of the sidewalk and the curb edge.
3. If a street has uniform planting of street trees, or a distinctive species, the new street trees shall match or compliment the planting pattern.
4. Where tree grates are used, they shall be ADA accessible and of a similar size and material as tree grates found in adjacent developments to maintain a similar overall streetscape appearance.

Guidelines

Encouraged:

1. Where street trees are planted between the walking route of the sidewalk and curb edge, root barriers, root channels, and/ or structural soils should be utilized to protect the sidewalk from possible, future root damage.

CURB CUT SPACING AND CONSOLIDATED DRIVEWAYS

(NOTE: Not applicable to Industrial Development)

Intent

To enhance pedestrian and non-motorized transportation safety by consolidating driveways, while providing for adequate vehicular and service access.

Standards

Required:

1. Minimize obstructions to pedestrian movement and the number of vehicular turning movements; expansions, redevelopments, or changes of use shall be evaluated for number, location, size, and by consolidation of vehicle access points.
2. Closely spaced adjacent driveways in the same development shall be combined for combined joint access, unless the City Engineer finds consolidation is impractical or will cause a hazard.

SCREENING OF TRASH AND SERVICE AREAS

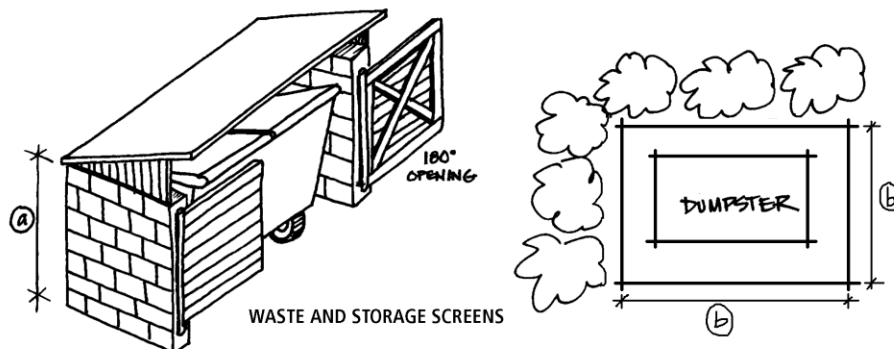
Intent

To reduce the impact of service, loading, storage and trash storage areas and reduce attractiveness to pests.

Standards

Required:

1. All service, loading, storage and trash collection areas shall be screened by a combination of masonry, wood, or vinyl walls and planting areas.
2. Loading and service areas shall not face any residential district, unless no other location is possible.
3. All service, loading, storage and trash storage areas must be designed to reduce attractiveness to pests (rats, crows, raccoons, etc.) and include method(s) to secure contents.



BUILDING DESIGN

PROMINENT ENTRANCE

(NOTE: Not applicable to Industrial Development)

Intent

To ensure that building entrances are welcoming and easily identifiable from streets and sidewalks.

Standards

Required:

1. Visual prominence - the principal entry to the building shall be marked by at least one element from each of the following groups:

Group A

- a) recess
- b) overhang
- c) canopy
- d) portico
- e) porch

Group B

- a) clerestory
- b) glass window(s) flanking door
- c) ornamental lighting fixtures
- d) large entry door(s)

Group C

- a) stone, masonry or tile paving in entry
- b) ornamental building name or address
- c) pots or planters with flowers
- d) seating

2. Weather protection - some form of weather protection shall be provided.
This can be combined with the method used to achieve visual prominence.

MASSING

(NOTE: Not applicable to Industrial Development)

Intent

To reduce the apparent bulk of multi-story buildings and single-story buildings 15' or more in height, and maintain town scale by providing a sense of “base,” “middle,” and “top.”

Standards

Required:

1. Buildings shall have a distinct “base” at the ground level, using articulation and materials such as stone, masonry, or decorative concrete. Distinction may also occur through the following:

- a) windows
- b) architectural details
- c) canopies
- d) bays
- e) overhangs
- f) masonry strips and cornice lines



2. The “top” of the building shall emphasize a distinct profile or outline with elements such as a projecting parapet, cornice, upper level stepback, or pitched roofline.

Guidelines

Encouraged:

1. The “middle” of the building may be made distinct by change in material or color, windows, balconies, stepbacks, and signage.

GROUND LEVEL DETAILS

(NOTE: Not applicable to Industrial Development)

Intent

To reinforce the character of the streetscape by encouraging the greatest amount of visual interest along the ground level of buildings facing pedestrian streets.

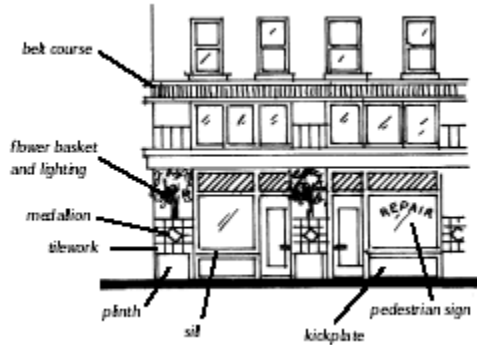
Standards

Required:

1. Ground-floor, street-facing façades of commercial and mixed use buildings shall incorporate at least five of the following elements:

- a) Lighting or hanging baskets supported by ornamental brackets
- b) Medallions
- c) Belt courses
- d) Plinths for columns
- e) Kickplate for storefront window
- f) Projecting sills
- g) Tilework

- h) Pedestrian scale sign(s) or sign(s) painted on windows
 - i) Planter box
 - j) An element not listed here that meets the intent.
2. Building façades not facing a street shall incorporate at least three of the above mentioned items.



SCREENING BLANK WALLS

Intent

To ensure that buildings do not display blank, unattractive walls to the abutting street or public areas.

Standards

Required:

1. Walls fifty or more feet in length facing streets or visible from residential areas where windows are not provided shall have architectural treatment. At least four of the following elements shall be incorporated into any ground floor, street-facing façade:

- a) masonry (but not flat concrete block)
- b) concrete or masonry plinth at the base of the wall
- c) belt courses of a different texture and color
- d) projecting cornice
- e) projecting metal canopy
- f) decorative tilework
- g) trellis containing planting
- h) medallions
- i) change of paint color
- i) opaque or translucent glass
- j) artwork
- k) vertical articulation
- l) lighting fixtures
- m) recesses
- n) an architectural element not listed above, as approved, that meets the intent.



2. Building designs should be sensitive to and compliment adjacent buildings that meet these standards and guidelines.

RECOGNIZING HISTORICAL CONTEXT

Intent

To promote building design that is sensitive to the overall character of Sedro-Woolley.

Guidelines

Encouraged:

1. New development should incorporate architectural elements that reinforce the established character of Sedro-Woolley. The following elements constitute potential existing features that could be reflected in new buildings:

- Materials
- window proportions
- cornice or canopy lines
- roof treatment
- colors

2. When rehabilitating existing, historic buildings, property owners are encouraged to follow the Secretary of the Interior's Standards for Rehabilitation (*see www.nps.gov*).

- if original details and ornamentation are intact, they should be retained and preserved.
- if original details are presently covered, they should be exposed and/or repaired.
- if original details are missing, missing parts should be replaced to match the original in appearance. Remaining pieces or old photos should be used as a guide.

(*See also the "Sedro-Woolley Historic District Design Standards"*)

3. If a proposed building is not adjacent to other buildings having a desirable architectural character, it may be necessary to look at contextual elements found elsewhere within the area.

SIGN DESIGN

(NOTE: Not applicable to Industrial Development)

INTEGRATION WITH SITE AND BUILDING DESIGN

Intent

To ensure that signage is part of the overall design approach to a project and not an additive element or afterthought.

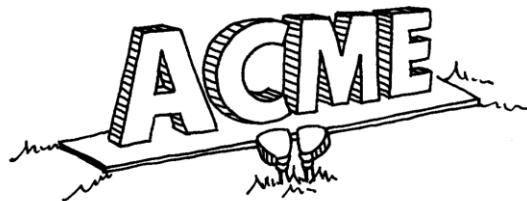
Standards

Required:

1. The design of buildings and sites shall identify locations and maximum sizes for future signs. Multi-tenant buildings and those which could be multi-tenant buildings must submit a sign program depicting the method of sign area allowances. Revisions in the sign program may be submitted for City approval by the management of a building. A part of each sign permit request shall be an explanation of how the sign complies with the sign program which shall include the building management approval of the proposed sign. As tenants install signs, it is expected that such signs shall be in conformance with an overall sign program that allows for advertising which fits with the architectural character, proportions, and details of the development.
2. Signs shall not project above the roof, parapet, or exterior wall.



**EXTERNALLY ILLUMINATED
GROUND ORIENTED**



**EXTERNALLY ILLUMINATED
GROUND ORIENTED**

CREATIVITY / CRAFT AND ARTISTRY

Intent

To encourage interesting, creative and unique approaches to the design of signs.

Standards

Required:

1. Internally illuminated signs with changeable letters and numbers (with the exception of gas price signs at service stations) and portable trailer signs with changeable text panels shall not be allowed.

Guidelines

Encouraged:

1. Signs should be highly graphic in form, expressive and individualized.
2. Signs should convey the product or service offered by the business in a bold, graphic form.
3. Projecting signs, supported by ornamental brackets and oriented to pedestrians are strongly encouraged.
4. Neon may be used as an element of an overall architectural design that meets all other standards.



INTERNALLY ILLUMINATED POLE SIGN



INTERNALLY ILLUMINATED
GROUND ORIENTED

3. Additional Standards for the Central Business District

BUILDING DESIGN

GENERAL STOREFRONT PROFILE

Intent

To encourage and implement architectural design that is varied, aesthetically pleasing, functional and fits within local and regional vernacular, encouraging building that matches regional historic themes; to avoid large blank homogenous spaces, overbearing and out of scale forms and materials. These standards work from and in addition to the existing Sedro-Woolley Design Standards and Guidelines. The Planning Director may make minor modifications and interpretations to design standards on a case-by-case basis.

Generally speaking, a style known as “Art Nouveau” emerged in the last decade of the nineteenth and first decade of the twentieth centuries. It was the dominant influence in painting, Sculpture, architecture, and what is known as “the applied” or “decorative arts”. This new style was characterized by lack of straight lines and an emphasis on fluid movement within compositions. Architecturally, it can be seen most prominently in cornices, crown moldings, arched windows, letter styles, and sign shapes. Utilitarian construction of earlier years was replaced with an emphasis on craftsmanship. This overall stylistic evidence was most manifested in larger cities, (Chicago, San Francisco, and Seattle are examples) but much of it filtered through to small towns like Sedro-Woolley. Remnants of beautiful crown moldings and dentil detailing are most of what remains of the original work. Efforts need to be made to uncover and restore as much as possible of what actually existed. In some cases, this original work will be readily apparent – in others it has been destroyed. In some more current buildings, it never existed at all. Each situation will have to be evaluated on its own and changes carefully considered not only for their own value, but for the influence they will have on surrounding properties.

Historically, storefront architecture in the Northwest ranged from simple wooden false fronts to sophisticated masonry facades. In every town, there is a combination of styles and interpretations resulting in an interesting collection of stylistic variations. This variety – where wood front stood next to brick, two-story next to single-story, and simple next to ornate – is particularly characteristic of this era. Any old photos of town scenes show this to be very apparent.

Building facades were consistently given ornamental detailing. Aside from signage, this most often found expression in building crowns, dentil work, cast masonry, ornamental brick and ornamental sheet metal. Some of these additions can vary so widely as to be difficult to define. Care should be taken to encourage the use of such elements while, at the same time, insuring that they are well-integrated and not disproportionate or overdone.

This characteristic is especially important and guidance should be given to maintain that visual variety. ~~Some ways to assure variety are:~~

1. ~~Provide for breaks in color between buildings. Painted surfaces and brick or masonry should have substantial color variation. Awning fabric is available in a number of colors and patterns.~~
2. ~~Building facades should vary in height, shape, and ornamental detailing.~~
3. ~~Glass shapes and sizes should change from one front to the next adjoining front, doors and entries included.~~
4. ~~Signage colors, shapes, letter styles, and details should vary.~~

Also immediately apparent from this period is the tall finishes on ground level façades. Tall windows and doors introduce much needed natural light into interiors. Transom windows above a bank of first-level windows were often seen. These have been largely covered in more recent years as ceilings have become lower over time. By uncovering these windows and refitting them with glass, much can be added that speaks of early architecture (as an alternative, awnings can be used to cover transom window areas).

-Special decorative attention at entries is a significant aspect of architecture seen in the Art Nouveau era. The “tall” front” look is especially evident here. Tall ground level fronts were very common in early 20th century architecture. To some extent, they have survived to contemporary times though substantial differences in their materials and presentation. The old facades started at ground level with a short 2’-3’ wainscoting of masonry on wood which is often divided and paneled. Above this wall is multi-paned glass frequently tall and narrow with vertical orientation. Recessed entries are the rule with doors flanked by tall narrow windows and a transom window at the top. Above the first bank of windows is a bank of shorter 3’-4’ transom windows. As mentioned earlier, these allowed a maximum amount of natural light into the corresponding tall interior spaces. The natural light was frequently controlled with a retractable type awning at the transom window level. Continuing up from the transom window level is the false front – typically ½ to ¾ the height of everything below that level. Alternatively, in a 2 or 3 story building, are symmetrically arranged rows of double hung windows. In either false front or multi-story buildings, the top of the wall is finished with decorative rows of brick work, dentil detailing, and a crown molding.

“False fronts” are a historically characteristic way of giving a single-story building a more impressive façade. ~~False-These fronts were most typically wood frame or masonry with decorative panels and detailing. They gave the illusion of a much larger building with a distinctive face without involving the whole building. Wood buildings normally had a gable roof with the characteristic triangular gable end. False fronts on this type of building would disguise the triangle with a rectangular façade. These accommodated sidewalk/window coverings, signage, and integrated well with adjoining buildings. Masonry fronts were not typical of single-story buildings; however, some stores had extremely high interior spaces that extended above the transom windows and from the outside looked much taller than a one story building. Some of these, after having ceilings lowered, have the appearance of a false front building. These fronts were typically made of wood or masonry. They allow a building to have a more distinctive face without involving the whole building.~~ Decorative detailing is also commonly apparent on buildings of this era. Intricate sheet metal work often topped building fronts with impressive crown molding. ~~Fronts also often displayed dentil detailing of cast masonry, or brick,~~

or combinations of masonry, metal, and wood. It was the exceptional building that did not have substantial superficial detailing.

Generally speaking, a style known as “Art Nouveau” emerged in the last decade of the nineteenth and first decade of the twentieth centuries. It was the dominant influence in painting, Sculpture, architecture, and what is known as “the applied” or “decorative arts”. This new style was characterized by lack of straight lines and an emphasis on fluid movement within compositions. Architecturally it can be seen most prominently in cornices, crown moldings, arched windows, letter styles, and sign shapes. Utilitarian construction of earlier years was replaced with an emphasis on craftsmanship. This overall stylistic evidence was most manifested in larger cities, (Chicago, San Francisco, Seattle) but much of it filtered through to small towns such as Sedro-Woolley. Remnants of beautiful crown moldings and dentil work are most of what remains of the original work. Efforts need to be made to uncover and restore as much as possible of what actually existed. In some cases this original work will be readily apparent, in others it has been destroyed. In some more current buildings it never existed at all. Each situation will have to be evaluated on its own and changes carefully considered not only for their own value, but for the influence they will have on surrounding properties.

Standards:

Required:

1. Brick shall be the dominant material featured at the pedestrian level on street-facing facades. In multi-story buildings, greater than 50% of the front façade on the 1st and 2nd floors shall incorporate brick. If a step-back is included on the 2nd floor, the usage of brick may be reduced to no less than 30%.
2. Frontages shall mimic the historic look of wood or masonry. Other materials may be used to achieve this look, however they must be of an acceptable quality.
3. Building fronts shall incorporate no more than 3 colors; one base color, one trim color, and one accent color. Consult with city staff on appropriate façade colors.
4. When present and intact, historic character and character-defining elements of the storefront shall be preserved.
5. Required: Ground floor, street-facing facades of commercial and mixed-use buildings shall incorporate at least five of the following elements: listed A-J and
 - A) Lighting or hanging baskets supported by ornamental brackets;
 - B) Medallions;
 - C) Belt courses;
 - D) Plinths for columns;
 - E) Kickplates for storefront window;
 - F) Projecting sills;
 - G) Tilework;
 - H) Pedestrian scale sign(s) or sign(s) painted on windows;
 - I) Planter box;
 - J) An element not listed here that meets the intent.

In addition, applicants may include any of the following as part of requirements:

K) Masonry skirting/base/wainscoting or similar, no less than 36" above grade at building; min height does not apply under fenestrations; finished concrete may be considered.

L) Large format doors and windows with transom windows above;

M) Large operable window and or doors that create dynamic usable space/interface of public and private space for dinning, seating, retail or similar;

N) Post and lintel detailing/articulation; corbeling, dentils or similar;

O) Decorative trim, moldings, bands, arches, balustrades, base moldings or similar architectural features;

P) Notable building articulation and/or modulation vertically or horizontally or similar architectural feature(s) that meet the intent of this section.;

Guidelines:

Encouraged:

1. Intricate sheet metal should be used to enhance frontages and match the historic style.
2. Dentil detailing of cast masonry, brick or a combination of masonry, metal, and wood.
3. "False fronts" or "tall fronts"
4. Provide for breaks in color between buildings. Painted surfaces and brick or masonry should have substantial color variation. Awning fabric is available in a number of colors and patterns.
5. Building facades should vary in height, shape, and ornamental detailing.
6. Glass shapes and sizes should change from one front to the next adjoining front, doors and entries included.
7. Signage colors, shapes, letter styles, and details should vary.

Generally speaking, a style known as "Art Nouveau" emerged in the last decade of the nineteenth and first decade of the twentieth centuries. It was the dominant influence in painting, Sculpture, architecture, and what is known as "the applied" or "decorative arts". This new style was characterized by lack of straight lines and an emphasis on fluid movement within compositions. Architecturally it can be seen most prominently in cornices, crown moldings, arched windows, letter styles, and sign shapes. Utilitarian construction of earlier years was replaced with an emphasis on craftsmanship. This overall stylistic evidence was most manifested in larger cities, (Chicago, San Francisco, Seattle) but much of it filtered through to small towns such as Sedro Woolley. Remnants of beautiful crown moldings and dentil work are most of what remains of the original work. Efforts need to be made to uncover and restore as much as possible of what actually existed. In some cases this original work will be readily apparent, in others it has been destroyed. In some more current buildings it never existed at all. Each situation will have to be evaluated on its own and changes carefully considered not only for their own value, but for the influence they will have on surrounding properties.

BUILDING FACADES AND FALSE FRONTS

“Tall Fronts”

Tall ground level fronts were very common in early 20th century architecture. To some extent they have survived to contemporary times though substantial different in their materials and presentation. The old facades started at ground level with a short 2' - 3' wainscoting of masonry on wood which is often divided and paneled. Above this wall is multi-paned glass frequently tall and narrow with vertical orientation. Recessed entries are the rule and doors flanked by tall narrow windows and a transom window at the top. Above the first bank of windows is a bank of shorter 3' - 4' transom windows. As mentioned earlier, these allowed a maximum amount of natural light into the corresponding tall interior spaces. The natural light was frequently controlled with a retractable type awning at the transom window level. Continuing up from the transom window level is the false front typically 1/2 to 3/4 the height of everything below that level. Alternatively, in a 2 or 3 story building, are symmetrically arranged rows of double hung windows. In either false front or multi-story buildings the top of the wall is finished with decorative rows of brick work, dentil detailing, and a crown molding.



“False Fronts”

False fronts were most typically wood frame or masonry with decorative panels and detailing. They gave the illusion of a much larger building. Wood buildings normally had a gable roof with the characteristic triangular gable end. False fronts on this type of building would disguise the triangle with a rectangular façade. These accommodated sidewalk/window coverings, signage, and integrated well with adjoining buildings. Masonry fronts were not typical of single story buildings; however, some stores had extremely high interior spaces that extended above the transom windows and from the outside looked much taller than a one story building. Some of these, after having ceilings lowered, have the appearance of a false front building.

AWNINGS, CANOPIES AND MARQUEES

Intent

To encourage and implement an attractive and functional pedestrian environment. Awnings, canopies and marquees provide a visually pleasing way to protect the streetscape from weather and sun. These features, when thoughtfully designed, add a welcoming touch to building facades in the downtown area.

Historically, aawnings were generally a retractable-type utilizing cotton canvas stretched over a metal ribbed frame. The whole was mounted at the level of the transom windows and either mechanically or manually collapsible against the building to allow sunlight to penetrate the

interior space and to protect clientele from inclement weather. In more recent years, it is more common to see fixed awnings as the framing is generally more durable and effective in preventing wear and tear. These were mounted at the level of the transom windows. They also had the added benefit of providing rain protection to clientele. Canopies and marquees are more recently used variations of the fixed awning that are structurally sound in design and provide similar protection and aesthetic character to building fronts.

Permanent awnings constructed of wood or metal and that meet all other design review standards are encouraged. If a fabric awning is desired, there are three reasons that a fixed frame acrylic type is recommended over a retractable type:

1. Durability and maintenance—modern acrylic fabrics are available to replace the cotton type. They are more colorfast, resistant to ultraviolet breakdown and being synthetic will not mildew or rot. They can easily be pressure washed.
2. Tidiness—fixed frame type awnings allow the fabric to be stretched tight over the ribs. This provides a watertight covering that will not collect extra dirt or refuse in sags or folds. Fabric stretched tight will not be continuously pulled over metal parts by the wind that will wear out corners and seams.
3. Cost—fixed frame awnings cost about ½ of the price of retractable ones.

Awnings should be angular as opposed to round in keeping with traditional rather than current popular styles. Fabric should be solid color or striped acrylic type. Glossy vinyl or translucent back lighted type should be specifically disallowed.

Projection from the building should not be less than 5' or greater than 75% of the width of the sidewalk. A vertical valance of not more than 20" should be standard with the addition of decorative trim encouraged. Signage should be limited to ½ of the area of the vertical portion.

Standards:

Required:

1. Awning Ssize and scale of awnings, canopies and marquees shall relate to that of the building architecture and features.
2. Awnings may be fixed or retractable. Should a retractable awning be used, it shall be well-constructed so as not to pose a safety hazard within the public Right-of-Way.
- ~~1. Glossy vinyl or translucent back lighted type shall be specifically disallowed.~~
3. Projection from the building shall not be less than 5' or greater than 75% of the width of the sidewalk.
4. Glossy vinyl or translucent back--lighted type shall be specifically disallowed.

Guidelines:

Encouraged:

1. Awnings should be angular as opposed to round in keeping with traditional rather than current popular styles.

2. Permanent awningsmarquees constructed of glass, wood or metal and that meet all other design review standards are encouraged.
3. Fabric covers should be solid color or striped acrylic-type and compatible with other colors used on the building front.
4. A vertical valance of not more than 20" should be standard with the addition of decorative trim encouraged. Signage should be limited to 1/2 of the area of the vertical portion.

DOORS AND WINDOWS

Intent

To encourage attractive and functional building entrances and frontages that provide a welcoming environment on the street level while matching the existing character of the Central Business District. Doorways, ~~as mentioned earlier~~ are typically recessed from the plane of windows at the front. This affords weather protection, facilitates window displays, and provides a visual break to the front. Doors are a focal point and a compliment to any business front. They were generally made of varnished hardwood with large glass panels. Hardware was characteristically brass or black iron, large and ornate. Craftsmanship had a showplace in beautiful entry doors. Typically, finely detailed woodwork bordered the glass which was often beveled at the perimeter, and carried a name hand-lettered in gold leaf. Doors were massive by today's standards; 7 1/2' – 8' tall and 38" – 46" in width. Generally, they were flanked by tall windows and an opening transom window above that featured the same detailing.

Windows were expansive, but generally of smaller panes. Large areas of glass are the hallmark of contemporary architecture and need to be visually interrupted. Glass that starts at ground level or close to it is also a feature of modern architecture that destroys the effect we are trying to achieve. Metal frame or metal clad wood frame windows are popular for maintenance but need not sacrifice traditional styling for efficiency. All types of window styles are available today in energy and maintenance-efficient material. Of course, the person wanting to restore theirhis building close to the original, will opt for wood sash and trim with heavy wood mullions. ~~Total compliance may not be practical in all cases, but a minimum of 50% of exterior glass surfaces be multi-pane or gridded is recommended to achieve that effect.~~

Transom windows so typical of early architecture are a feature that should be encouraged in remodeling. They are almost universally consistent in their appearance on Metcalf Street, but have been covered in almost every case. ~~These windows that complete the "tall front" feeling should be enhanced not covered. If they cannot function as originally planned because of interior remodeling, then they can be opaque from the inside or covered with an awing similar to the old style.~~

Standards:

Required:

1. Storefront facades shall consist of no less than 65% glass display windows between 2 and 8 feet off the ground with trim unless an alternative proposal is provided accomplishing the same intent with compatible architectural treatments that provide sufficient visual interest at the pedestrian scale.
2. A minimum of 50% of exterior glass surfaces must be multi-pane or gridded. False muntins or simulated divided lites between window panes shall be prohibited.
3. Storefront facades shall consist of no less than 65% glass display windows with trim unless an alternative proposal is provided accomplishing the same intent with compatible architectural treatments.
4. Wood is the preferred material for doors. Bronze, brass, and painted metal is acceptable. Bright finish stainless steel or aluminum, fiberglass and plastic shall not be used.
5. Hardware shall ~~mimic~~ be traditional and historic in character, to the extent allowed under the applicable building code.
6. Door glazing shall be a minimum of 65% with transom glazing wherever possible.
7. Garage doors and other doors not intended for use on the pedestrian scale are specifically prohibited unless enough decorative treatment is incorporated to allow an exception.

Guidelines:

Encouraged:

1. Windows that complete the “tall front” feeling should be enhanced, not covered. If they cannot function as originally planned because of interior remodeling, then they can be opaque from the inside or covered with an awning similar to the old style.
2. Buildings with a commercial ground floor are encouraged to use larger plate glass between 2 and 8 feet off the ground at the storefront and smaller gridded or multi-pane windows for all additional stories.
3. Upper--story windows with vertical emphasis are encouraged. Typically, upper--story windows are twice as tall as they are wide. These proportions are within a limited range; therefore, upper--story windows in new construction, should relate to the window proportions seen historically.
4. Modulation and articulation of windows is encouraged.
5. Transom windows are encouraged.
6. Decorative molding, framing, glazing, and other designs are encouraged.
- 4-7. Decorative wrought iron detailing is encouraged.

SIGN DESIGN

GENERAL CBD SIGNAGE

Intent

~~[Draft amendments to the Sign Design section have not yet been proposed]~~ To create community identity and secure the vitality of businesses in the downtown area as part of a carefully designed, pedestrian-oriented streetscape. Signage is the single element most responsible for conveying the type of design “message” that is communicated to the public. As bright, attention-

~~getting communication device, s~~Signs, by their nature, make strong first impressions. ~~They are bright attention getting communication devices.~~

Variety is absolutely essential and expression of a store's identity is completely individualized and subjective. ~~However, T~~there are certain parameters ~~however~~ that, if followed with care, will result in a more pleasing expression to the public. Considering how important the signs are in establishing a solid, long-lasting first impression, deliberate and purposeful review of each application is very important. Poorly coordinated signage ~~is the one single element that~~ can destroy and overwhelm all ~~of our~~ other efforts combined. On the other hand, it can be the very best supportive element to the theme we are trying to encourage.

As mentioned in the basic profile, the Art Nouveau influence was the strongest force behind painting, sculpture, architecture, and applied decorative arts. Signage was particularly influenced as a decorative form of self-expression. In fact, many in the sign trades recognize signage from 1900-1930 as the classic period in American style, where beautiful letter forms and decorative expression meet with the best craftsmanship and techniques. Businesses will find a wide variety within this designation. Basically, there are several types: awning, canopy, or marquee lettering, carved wood, window (gold leaf and paint), painted wood, cut out or cast individual letters, wall signs painted directly on buildings, and some very early types of neon and electric signs.

Standards:

Required:

1. Square footage, height, and setback restrictions of signs shall comply with the City of Sedro-Woolley Municipal Code.
2. Digital signs are specifically prohibited in the CBD except in the following locations:
 - A) On Eastern Street between the railroad to the north and State Street to the south;
 - B) On Murdock Street between the railroad to the north and State Street to the south;
 - C) On Puget Street between Pacific Street to the north and State Street to the south;
 - D) On State Street; and
 - E) On Ferry Street between State Route 20 to the west and Eastern Street to the east.
3. Animated, rotating, changing message signs and signs that combine a white background with internal illumination are specifically prohibited. Exposed neon illumination or shielded external illumination are accepted alternatives.

[Removed "Flashing" from standard #3, pursuant to Ord.1982-21.]

Guidelines:

Encouraged:

~~The following guidelines will allow free expression within certain parameters that will serve us best in Sedro-Woolley. Note: information contained in the following table is encouraged, but not required. All signs shall have 2 or 3 of the following elements commensurate with Art Nouveau styling:~~

1. Letter style should be complimentary to Art Nouveau; Classic Roman and derivatives or Calligraphic styles. Avoid Sans Serif, Contemporary, and any decorative styles that fight with the theme (such as computer styles or Old English). In cases where a corporate logo and/or representative letter style is used, criteria 2 and 3 below should be followed so signage can be integrated with the total theme.
2. Signs should have an outside shape that is characteristically decorative, or if rectangular or square, panels, borders and decorative detailing that are distinctly complimentary to the 1920's architectural style.
3. Signs should be made with materials and techniques that are similar in appearance to those used in signage during 1900-1930. All free standing and projecting signs should have a base support of pose cover that is decorative as well as functional and made of materials that are as relative to the coloration and detailing of the exterior walls of the buildings they serve as possible.

~~1. Letter style shall be complimentary to Art Nouveau; Classic Roman and derivatives or Calligraphic styles. Avoid Sans Serif, Contemporary, and any decorative styles that fight with the theme (such as computer styles or Old English). If a corporate logo and/or representative letter style is to be used then the second two criteria must be followed closely so that their signage can be integrated with the total theme.~~

~~2. Signs shall have an outside shape that is characteristically decorative, or if rectangular or square, panels, borders and decorative detailing that are distinctly complimentary to the 1920's architectural style.~~

~~3. Signs shall be made with materials and techniques that are similar in appearance to those used in signage in the early part of the century, 1900-1930. All free standing and projecting signs shall have a base support of pose cover that is decorative as well as functional and made of materials that are as relative to the exterior walls of the buildings they serve as possible (coloration and detailing).~~

~~Square footage, height, and setback restrictions shall comply with the City of Sedro-Woolley Municipal Code. Flashing, animated, rotating, changing message signs and signs that combine a white background with internal illumination are specifically prohibited. Exposed neon illumination or shielded external illumination are accepted alternatives.~~

~~Drawings must be submitted for approval. They need to be in color, and detail size, materials, have specific accurate letter style, and decorative detailing and placement on building indicated. Structural and installation details per current code.~~

~~DECORATIVE DETAILING FOR SIGNS~~

~~Building facades were consistently given ornamental detailing. This most often found expression (aside from signage) in building crowns, dentil work, cast masonry, ornamental brick, and ornamental sheet metal. Some of these additions can vary so widely as to be difficult to define. Care should be taken to encourage the use of such elements while at the same time insuring that~~

~~they are well integrated and not disproportionate or overdone. Simple drawings should be submitted for approval, detailing materials, relative size to building, color and placement.~~

SIGN LIGHTING

Intent

~~Exterior lighting can serve t~~To highlight signs as well as entrances and ground floor details and to accentuate the architecture as well as providing interesting visual breaks and detail in the streetscape. ~~Exposed lighting fixtures should be decorative; ranging from European traditional to early American to Early 20th century. Decorative exposed lighting fixtures ranging from European traditional to early American to early 20th century all serve to compliment the pedestrian environment.~~ Carriage lamps with decorative base and arms and fluid graceful goosenecks with floral motifs are most associated with this period. ~~White or clear bulbs are appropriate, while colored light should be disallowed.~~



Indirect lighting can be used to flood exterior walls and fronts to dramatically accent architecture. ~~Fixtures should be carefully shielded from view.~~ Lighting hidden under soffit or behind canopies and awnings can provide excellent wall lighting and adequate security lighting. Free standing light fixtures can be a great source of lighting at building entries. ~~These should be characteristically styled with the height not to exceed building height.~~



Standards:

Required:

1. White or clear bulbs are appropriate. Colored light is prohibited.
2. The height of free standing light fixtures shall not exceed building height.
3. Fixtures shall be carefully shielded from view.

Guidelines:

Encouraged:

1. Exposed lighting fixtures should be decorative; ranging from European traditional to early American to Early 20th century.

11. Definitions

Art or Water Feature - An historical, symbolic, or abstract sculpture or other form that may also incorporate water, which adds dimension to a public space.

Artful - A one-of-a-kind design that reflects the skills and talent of an artist, graphic designer, or other design professional.

Awning - A light-weight, framed projection with an attached cover off the side of a building that is supported entirely by the building. Awnings may be fixed or retractable-type.

Belt course - A horizontal band of masonry across the exterior of a building that stands out visually.

Bollard - A short post generally used in a series to define an area or block access by vehicles.

Canopy - A permanent structure of rigid construction with an attached cover off the side of a building. Canopies may be structurally independent with support columns anchored to the ground or supported by the building on one end.

Clerestory - A continuous band of windows located just below the ceiling of a generally tall and important space.

Cornice - The molded and projecting horizontal piece at the crown of a building.

Courtyard - An open space enclosed partly or wholly by a building.

Façade - The front of a building, or any face that is given special architectural treatment.

Forecourt - An open court in front of a building.

Green - An open grassy space between buildings.

Historic Building - Constructed prior to 1920.

Low Impact Development (LID) - LID techniques, such as:

- 1) Pervious paving, including but not limited to permeable concrete or unit pavers, porous asphalt, “grasscrete,” and ecoblock;
- 2) Bio-retention swales, cells or rain gardens;
- 3) Amending disturbed or compacted soils with compost to an increased depth (min. 12” depth) and adding composted mulch as top dressing; and
- 4) Rainwater cisterns, with use of rainwater to irrigate landscaping.

Use of LID techniques shall be guided by engineering analyses that include an in-depth site analysis using hydrology models, including infiltrative capacity of underlying soils, distance to groundwater, slope, natural drainage patterns, and other drainage, environmental, and public health considerations.

Marquee - A permanent roofed structure off the side of a building that is fully supported by the building and often incorporates lighting.

Mixed Use - Any development that contains at least two different land use categories (e.g. residential and retail).

Mullion - A slender vertical member that forms a division between units of a window, door, or screen or is used decoratively.

Parapet - Low wall along the edge of a roof.

Plaza - An open area usually located near urban buildings and often featuring walkways, trees and shrubs, places to sit, and sometimes shops.

Plinth - Base wall piece, such as a square block or base course.

Portico - Colonnaded porch entrance or covered walkway supported by evenly-spaced columns.

Public Space - Any of a variety of spaces that are accessible and usable by the general public, such as a plaza, green, courtyard, forecourt, sitting area, widened sidewalk, stormwater rain garden, and art or water feature.

Site Furnishings, Permanent - Seating, benches, trash receptacles, bollards, planters, drinking fountains, low-scale lighting and other such non-movable, year-round elements oriented to pedestrians. Tables and chairs that are moved in and out of establishments at night are not considered permanent site furnishings.

Sitting Area - An open area filled with low walls, benches, and/or tables and chairs.

Stormwater Rain Garden - Landscape areas that are designed as stormwater management facilities. These landscaped areas are made up of a specialized mix of plants that can tolerate seasonal wet and dry conditions, and soils that can rapidly absorb and store runoff. These facilities utilize complex relationships between plants and soils to filter pollutants, reduce runoff volume and rate of discharge, and promote groundwater recharge through infiltration. These areas are constructed with a specialized soil and plant mix that is attractive and has low maintenance requirements. Because of their flexibility in size, shape, and appearance, they can be installed on almost any type of land use, in a variety of conditions.

“Vision” glass - Architectural term for clear glass.

Widened Sidewalk - Space created adjacent to the public sidewalk in which pedestrians may easily linger.