

AGENDA
HISTORIC PRESERVATION / DESIGN REVIEW COMMISSION

Wednesday, October 7, 2015 – 4:30 PM

City Conference Room – County-City Building
1515 Strongs Avenue – Stevens Point, WI 54481

(A Quorum of the City Council May Attend This Meeting)

Discussion and possible action on the following:

1. Request from the City of Stevens Point for project review and release of façade improvement grant funds for Scott Gulan, representing Guu Inc. at **1140 Main Street (Parcel ID 2408-32-2029-31)**.
2. Request from the City of Stevens Point for a design review of a Cultural Commons (sister/partner cities) park at Piffner Pioneer Park, 1200 Crosby Avenue (Parcel ID 2408-32-2008-05).
3. Regulation of paint color within Historic Districts and the Downtown Design Review District.
4. Adjourn.

City of Stevens Point – Department of Community Development

To: Historic Preservation / Design Review Commission
From: Plan Staff
CC:
Date: 10/7/2015
Re: 1. Request from Scott Gulan, representing Guu Inc. for project review and release of façade improvement grant funds at 1140 Main Street (Parcel ID 2408-32-2029-31).

Below is a review and summary of the Façade Improvement Grant Program award reimbursement for Scott Gulan, representing Guu Inc. at 1140 Main Street. All of the approved project activities as well as, conditions of approval have been met (see below) regarding the façade improvement project at 1140 Main Street.

Façade Improvement Grant Program Activities

- Install black metal fencing and corrugated metal / wooden frame, enclosing and surrounding the patio area.
- Paint the north façade
- Install black metal roof/overhang covering a portion of the patio area.
- Install 3 second floor (south façade) aluminum clad double hung windows.
- Install 2 first floor (south façade) wooden commercial storefront doors with finished wooden exposed exterior.
- Install 3 first floor (south façade) wooden commercial storefront windows with finished wooden exposed exterior.
- Install 4 second floor (east façade) aluminum clad glider/slider windows in existing, and expanded openings.
- Install 2 second floor (north façade) aluminum clad windows in existing, and expanded openings.
- Install 1 second floor (north façade) heavy grade entrance door in an existing, and expanded opening.
- Install 1 exterior metal covered staircase and railing to access the second floor (north façade) entrance.
- Tuckpoint and repair masonry around windows and doors as necessary.

Façade Improvement Grant Program Conditions of Approval

- ✓ Exposed wood on exterior stairs shall be painted to match accent colors on the building of roof/overhang. Colors shall be reviewed and or approved by the Chairperson & designated agent.
- ✓ The applicant shall submit paint colors for painting of the north façade to be reviewed and or approved by the Chairperson & designated agent.
- ✓ The roof/overhang shall be attached to existing mounting hardware or attached to hardware placed in the mortar joints and not in the brick.
- ✓ Fencing proposed east of the patio, including the gate for deliveries and staff use, shall be the proposed black metal fencing.
- ✓ Cedar wood identified on the corrugated fence shall be stained or finished with a weather resistant finish to be reviewed and or approved by the Chairperson & designated agent.
- ✓ A second bid shall be submitted from the applicant for fencing to be reviewed and approved by the chairperson and designated agent.
- ✓ The applicant shall submit a paint sample to be reviewed and approved by the Chairperson and designated agent.
- ✓ Brick façade and all others materials proposed to be painted shall be cleaned appropriately using the gentlest means possible, such as hand washing with natural chemicals.
- ✓ Sandblasting, iceblasting, corncob blasting or another method or high –pressure water blasting shall not be used to clean the brick.
- ✓ Where mortar joint repair is needed due to cracks, missing and crumbling mortar, and loose bricks, type N mortar shall be used, matching in color, texture, width, strength, and profile to the original.
- ✓ Caulk shall be prohibited for use in brick mortar joints.
- ✓ Lighting above the existing awning on the south façade shall be repaired and restored to its original functioning state.
- ✓ Refuse and garbage containers shall be screened using vegetation or fencing, with materials and design to be submitted for review and/or approval by the HP/DRC chairperson and designated agent.
- ✓ Updated proof of insurance shall be submitted.
- ✓ The chairperson and designated agent shall have the authority to review and/or approve minor amendments to the project.
- ✓ Double hung second floor windows shall be installed where possible.
- ✓ Windows shall consist of wood and shall be permitted to be wrapped in aluminum cladding.
- ✓ All windows shall be clear and transparent except that on the south façade they shall be permitted to have a tint.
- ✓ All windows and doors, commercial and/or residential, including window trim shall match in color and to be approved by the HP/DRC chairperson and designated agent.
- ✓ Gliding/sliding windows shall be installed along the east building façade.
- ✓ Windows and doors shall match that of the original window design.
- ✓ The applicant shall supply additional details regarding the stairwell, including design, materials, and color, to be approved by the HP/DRC chairperson and designated agent.
- ✓ All windows shall match that exactly of the window opening, except that on the north façade renovation activities may incorporate creating new window and door openings to be approved by the HP/DRC chairperson and designated agent.

- ✓ All work shall be completed within one year.
- ✓ Project must adhere to Façade Improvement Grant Program Guidelines.
- ✓ No funds shall be disbursed until project is fully completed.

The maximum City participation shall not exceed \$30,000.00 and no individual cost shall exceed the following, unless approval has been given to the HP/DRC chairperson and designated agent in reviewing additional bids or building improvements:

Improvement Activity	Proposed Matching Grant Assistance
First Floor Storefront Windows - 3 (South Façade)	\$4,177.11
Storefront Doors - 2 (South Façade)	\$2,628.39
Second Story Windows - 3 (South Façade)	\$3,733.68
Second Floor Windows - 2 (North Façade)	\$1,422.67
Entrance Door - 1 (North Façade)	\$339.23
Side Windows - 4 (East Façade)	\$1,628.39
Exterior Stairwell (North Façade)	\$8,750.00
Staining Mahogany Wood Doors & Windows	\$1,727.50
New Exterior Trim	\$1,050.03
Masonry Work	\$3,250.00
Fencing surrounding Patio and Stairwell Entrance	\$1,293.02
Painting North Façade	N/A
Roof/Overhang Covering Patio Area	N/A
TOTALS	\$30,000.00

Paid invoices and receipts have been submitted for some project activities, however, they do not clearly identify total project costs (labor and materials), and specific improvement activities. The applicant has indicated that the initial contractor (Rockwood Home Building) began completed several project activities, but during which defaulted on the overall project due to challenges within the company. Note that the contractor above was also performing several interior renovation activities within the building. Due to this, specific receipts and/or invoices for façade improvement grant activities have been difficult to obtain. Therefore, the following invoices/receipts were submitted by the applicant.

1. Point Title, LLC. Draw Requests 1-6 from the applicant's (Guu Inc.) financial account to the contractor's (Rockwood Home Builders) account.

Note: The draw requests include interior and exterior improvement activities and do not clearly separate façade improvement activities and costs. Furthermore, the only applicable façade activity identified on draws 1-6 are Torborgs Lumber line items (Draws 2, 3, 4, 5), but likely include interior building materials.

2. Sales Report for Torborgs Waupaca Lumber to Rockwood Home Builders LLC.

Note: The report identifies material costs for frames and glazing at the subject property, totaling \$15,284.00 (half = \$7,692.00).

3. Waupaca Machine & Repair, Inc. invoice/receipt in the amount of \$14,815.37 (half = \$7,407.69) for exterior metal covered staircase, railing, columns, etc.

Note: This only includes materials, not the labor to install the staircase. Staff has confirmed with Waupaca Machine & Repair, Inc. that the invoice has been paid.

4. Security Fence & Supply Co., Inc. Invoice in the amount of \$9,995.00 (half = \$4,997.50) and paid confirmation email for security fencing and installation.

Note: This is only for the black fabricated and installed fencing. Staff has confirmed with Security Fence that the invoice has been paid. Furthermore, only \$1,293.02 was approved for fencing given the maximum façade grant award amount of \$30,000.00 was reached with the fencing improvement activity.

5. Dale Wenzel Invoice and signed proof of payment statement in the amount of \$7,229.49 (Half = \$3,614.745) for trim work and corrugated privacy fence and installation, along with other unrelated façade grant building improvement activities.

Note: Specific façade grant related activities (trim work and corrugated privacy fence and installation) have not been separated from the total costs on the invoice. See note above regarding fence façade improvement activity reimbursement.

6. Commercial Roofing, Inc. paid invoice/receipt in the amount of \$12,847.00 (half = \$6,423.50) for the roof/overhang and installation.

Note: Design review of this building improvement activity only occurred, as the maximum amount of façade grant funds was awarded.

Activity	Contractor / Work	Approved Full	Approved Half	Amended Full	Amended Half	Receipts / Invoices	Reimbursement (half)
First Floor Storefront Windows - 3 (South Façade)	Rockwood Homes/Torborgs	\$6,354.22	\$3,177.11	\$8,354.22	\$4,177.11	\$6,612.00	\$3,306.00
Storefront Doors - 2 (South Façade)	Rockwood Homes/Torborgs	\$3,256.78	\$1,628.39	\$5,256.78	\$2,628.39	\$6,120.00	\$3,060.00
Second Story Windows - 3 (South Façade)	Rockwood Homes/Torborgs	\$7,467.35	\$3,733.68	\$7,467.35	\$3,733.68	\$876.00	\$438.00
Second Floor Windows - 2 (North Façade)	Rockwood Homes/Torborgs	\$2,845.33	\$1,422.67	\$2,845.33	\$1,422.67	\$285.00	\$142.50
Entrance Door - 1 (North Façade)	Rockwood Homes/Torborgs	\$678.45	\$339.23	\$678.45	\$339.23	\$467.00	\$233.50
Side Windows - 4 (East Façade)	Rockwood Homes/Torborgs	\$2,256.78	\$1,128.39	\$3,256.78	\$1,628.39	\$1,024.00	\$512.00
Exterior Stairwell (North Façade)	Rockwood Homes / Waupaca Machine & Repair, Inc.	\$12,500.00	\$6,250.00	\$17,500.00	\$8,750.00	\$14,815.37	\$7,407.69
Staining Mahogany Wood Doors & Windows	Rockwood Homes	N/A	N/A	\$3,455.00	\$1,727.50	-	-
New Exterior Trim	Rockwood Homes	N/A	N/A	\$2,100.05	\$1,050.03	-	-
Masonry Work	Rockwood Homes	N/A	N/A	\$6,500.00	\$3,250.00	-	-
Patio Fencing	Security Fence / Dale Wenzel	-	-	\$11,222.00	\$1,293.02	\$11,788.31	\$5,894.16
North Façade Paint	-	-	-	N/A	N/A	-	-
Roof/Overhang	Commercial Roofing Inc.	-	-	N/A	N/A	\$12,847.00	\$6,423.50
TOTALS		\$35,358.91	\$17,679.46	\$68,635.96	\$30,000.00	\$54,834.68	\$27,417.34

Above is a table summarizing the façade improvement grant program costs based on the submitted invoices/receipts above. Point Title draws for payment have not been included in the table below. In addition, Dale Wenzel's trim work was not included as a line item given the grouping with other non-façade related building improvement activities.

Staff inspected the property several times during and after project completion (see photo log) to confirm the completion of approved façade improvement grant program activities and adherence of conditions (see above). While invoices and receipts for every improvement activity outlined in the table above have not been provided, the activities have been completed. It is evident that the applicant has made a substantial investment within the property. Additionally, the applicant has performed several additional façade improvement project activities, including façade painting, the installation of fencing, and the installation of a roof/overhang, all of which received approval from the Historic Preservation / Design Review Commission and were eligible for façade grant funding, but due to a maximum façade grant award already provided were not included in the grant reimbursement.

After discussion with the City Comptroller the above documented situation, submission of paid invoices, receipts, and staff inspection of the property are enough to issue a full reimbursement of \$30,000.00 as approved by the Historic Preservation / Design Review Commission, along with a motion by the Commission to reimburse the applicant. Again, it is evident that the applicant has invested significantly more dollars into the project than the invoices and receipts indicate, as many do not include labor for installation. Furthermore, staff have physically inspected the property to ensure activities lacking paper proof of completion have actually been completed.

If you have any questions, comments, or concerns related to the staff recommendation to reimburse the applicant for a full \$30,000.00 reimbursement, please contact me. The Commission should make a motion regarding the reimbursement, as the façade improvement grant guidelines for reimbursement are not fully met.

Photo Log



South Façade - Before



South Façade - After



North Façade - Before



North Façade - After



North Façade - After



Second Floor North Façade - After



North Façade - Before



North Façade - After

Administrative Staff Report

Design Review Request

Cultural Commons – Sister City Park

1200 Crosby Avenue (Pfiffner Pioneer Park)

October 7, 2015



Department of Community Development

<p>Applicant(s):</p> <ul style="list-style-type: none"> City of Stevens Point <p>Staff:</p> <ul style="list-style-type: none"> Michael Ostrowski, Director mostrowski@stevenspoint.com Kyle Kearns, Associate Planner kkearns@stevenspoint.com <p>Parcel Number(s):</p> <ul style="list-style-type: none"> 2408-32-2008-05 <p>Zone(s):</p> <ul style="list-style-type: none"> "C" Conservancy <p>Master Plan:</p> <ul style="list-style-type: none"> Commercial / Office / Multi-Family <p>Council District:</p> <ul style="list-style-type: none"> District 4 – Oberstadt <p>Lot Information:</p> <ul style="list-style-type: none"> Effective Frontage: Approx. 1,925' Effective Depth: Approx. 250' Square Footage: Approx. 425,000 Acreage: Approx. 9.8 <p>Current Use:</p> <ul style="list-style-type: none"> Park <p>Applicable Regulations:</p> <ul style="list-style-type: none"> 23.01(14), 23.01(16), and 23.02(1)(a) 	<p>Request</p> <p>Request from the City of Stevens Point for a design review of a Cultural Commons (sister/partner cities) park at Pfiffner Pioneer Park, 1200 Crosby Avenue (Parcel ID 2408-32-2008-05).</p> <p>Attachment(s)</p> <ul style="list-style-type: none"> Application Site Plans / Renderings <p>City Official Design Review / Historic District</p> <ul style="list-style-type: none"> Downtown Design Review District <p>Staff Recommendation</p> <p>Staff would recommend approval of the conditional use to construct Cultural Commons at Pfiffner Pioneer Park with the following conditions:</p> <ol style="list-style-type: none"> The chairperson and designated agent shall have the authority to approve minor project changes.
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Vicinity Map



Background

Several Stakeholders, including the Rotary Club are working together to construct the Cultural Commons area, to showcase and spread arts and culture of Stevens Point's three sister/partner cities: City of Esteli, Nicaragua, City of Gulcz, Poland, and City of Rostov Veliky, Russia. Greater details and background information have been provided within the attachments, including details for the proposed interactive and educational arts and cultural exhibits.

CHAPTER 22: HISTORIC PRESERVATION

Division 5.02 Regulation of Construction, Reconstruction, Alteration, and Demolition

No owner or person in charge of a historic structure or historic site, or property located within a historic district shall reconstruct, alter, or demolish all or any part of the exterior of such property or



construct any improvement upon such designated property or properties or cause or permit any such work to be performed upon such property or demolish such property unless approval has been granted by the commission.

Upon the filing of any request for a design review certificate with the commission, the commission shall review the request in accordance with the design guidelines. If the commission determines that the application for a design review certificate and the proposed changes are consistent with the design guidelines, it shall issue the design review certificate. Upon the issuance of such certificate, any other required permits shall be obtained.

Guidelines of Review

Article 4.0 Streetscape and Site Design

Landscaping

- 4) When adding new landscaping, native and commonly occurring vegetation is recommended. New plant materials should be appropriate in species and scale to existing plant materials in the immediate vicinity.

Analysis: A pergola is proposed to be installed with Climbing Rose and Clematis plants. Furthermore, a rain garden is proposed with Soft Rush, Blue Flag Iris, and Joe-Pye plants. Lastly, over thirty species of trees, shrubs, and plants will exist throughout the Cultural Commons, including Apple Trees, Willow Trees, Spruce Trees, Junipers, Winterberry, Lilac, Iris, and Honey Sucks. Hundreds of vegetative plants will exist.

Findings: The proposed vegetative landscaping is appropriate for the area and Wisconsin's four season climate.

- 7) When undertaking new construction, significant trees or vegetation should be preserved.

Analysis: Approximately ten mature trees are proposed to be removed. All memorial trees within the vicinity of the Cultural Commons will remain.

Findings: Dozens of trees will be planted to replenish those lost with the construction of the Cultural Commons.



Lighting

- 1) The design of lighting fixtures and poles should be compatible in size, scale, material and brightness with the structure, landscape, and neighborhood setting.

Analysis: Lighting specifics have not yet been determined for the project, but are expected to be minimal. The cultural commons will function like many community parks, during daylight hours.

Findings: Staff would recommend the Chairperson and designated agent have the authority to review and approve lighting for the project which adheres to the Design Guidelines.

Parking, Driveways, and Sidewalks

- 1) Historic walkways and sidewalk materials should be retained and preserved whenever possible. New sidewalks in historic districts should be composed of either concrete, brick, stone or other masonry material such as pavers or scored concrete.

Analysis: Several surfaces will be utilized for walkways and programmed areas within the park, which include: hard packed gravel of crushed stone and road base, pavers of granite or other cut paving stone, natural two inch flagstone pavers, and pressure treated wood decking for bridges. In addition, the park entrance may include asphalt or concrete, in may also exist in other areas as a base for structures, sculptures, or exhibits.

Findings: While crushed stone will be utilized throughout the park, several other unique masonry materials will be utilized to tie the project together. The blend of materials mixed with landscaping vegetation should create a unique and aesthetic environment.

Fences and Walls

- 2) Wood, brick, stone, decorative block, and iron are appropriate fencing materials in the historic districts. Welded wire, when permanently attached to wooded or iron posts is allowed if covered with vegetation. Vinyl fences and chain link fences are not recommended.

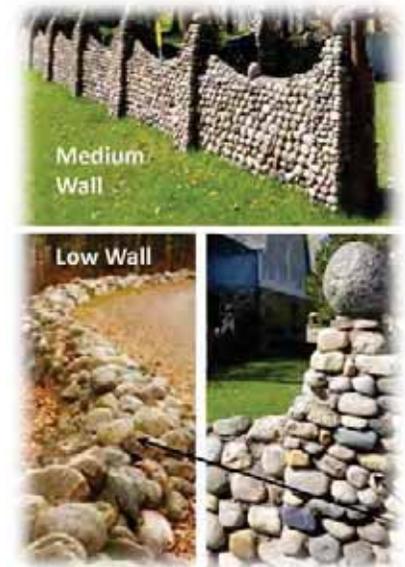
Analysis: A stone arched gateway into the park is proposed, along with several local farm granite field stone walls with mortar ranging in height from 1 ½ feet to 3 ½ feet.

Findings: The proposed fences will assist in creating separation between the park and each area, while also reflect the individual culture of the sister/partner city.

- 5) New fences and walls should be of a design that is appropriate to the architectural style and period on the historic structure.

Analysis: The proposed fences will reflect a simplistic style which matches the culture for all cities represented.

Findings: This standard is met.



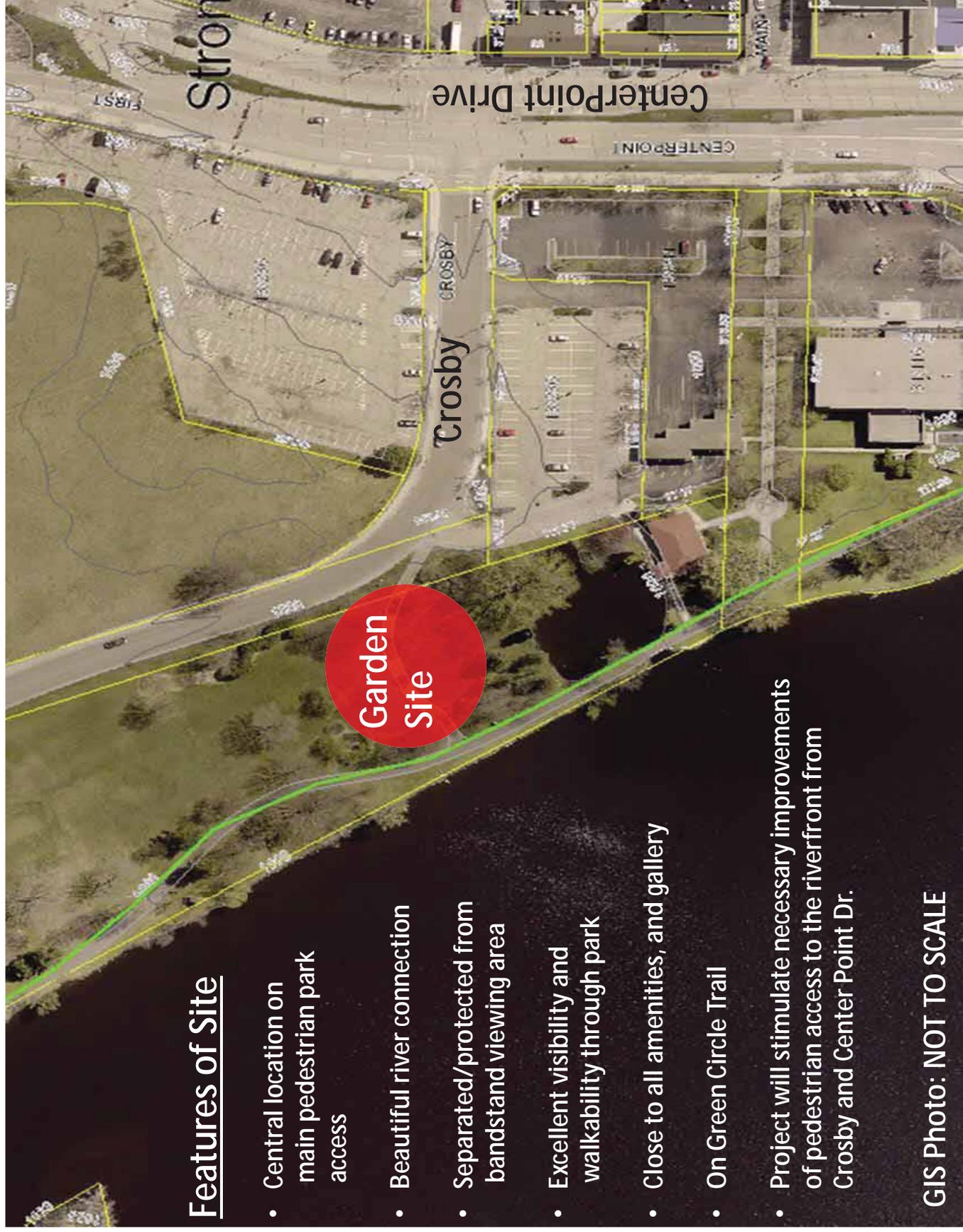
Upon review of the request to construct Cultural Commons, staff would recommend approval with the conditions outlined on page one.

Implementation Strategy, Schedule and Funding:

The commemorative garden is proposed to be a cooperation between local private and public partners. A preliminary fundraising feasibility study has been conducted with community members representing a wide cross section of interests, businesses, individuals and community organizations. There is significant interest, as well as financial and logistical support established for the execution and long term maintenance of the project.

The base project construction cost is estimated at \$514, 000 with an additional \$50, 000 to establish an ongoing maintenance endowment. All funds will be administered through the Community Foundation which has established a partnership with the 4 organizing and founding partners of the park project. (See memorandum of understanding and other general project documents)

The project will take approximately 3 years to complete. Official fundraising will take place from December 2015- April of 2016. Construction groundbreaking will begin in the Spring/Summer of 2016, with an official opening and commemoration in the Summer of 2017.



Features of Site

- Central location on main pedestrian park access
- Beautiful river connection
- Separated/protected from bandstand viewing area
- Excellent visibility and walkability through park
- Close to all amenities, and gallery
- On Green Circle Trail
- Project will stimulate necessary improvements of pedestrian access to the riverfront from Crosby and Center Point Dr.

GIS Photo: NOT TO SCALE

Existing Site Photos



View East to Town.

Note: Memorial trees have been identified on plans and will remain.

Existing Site Photos

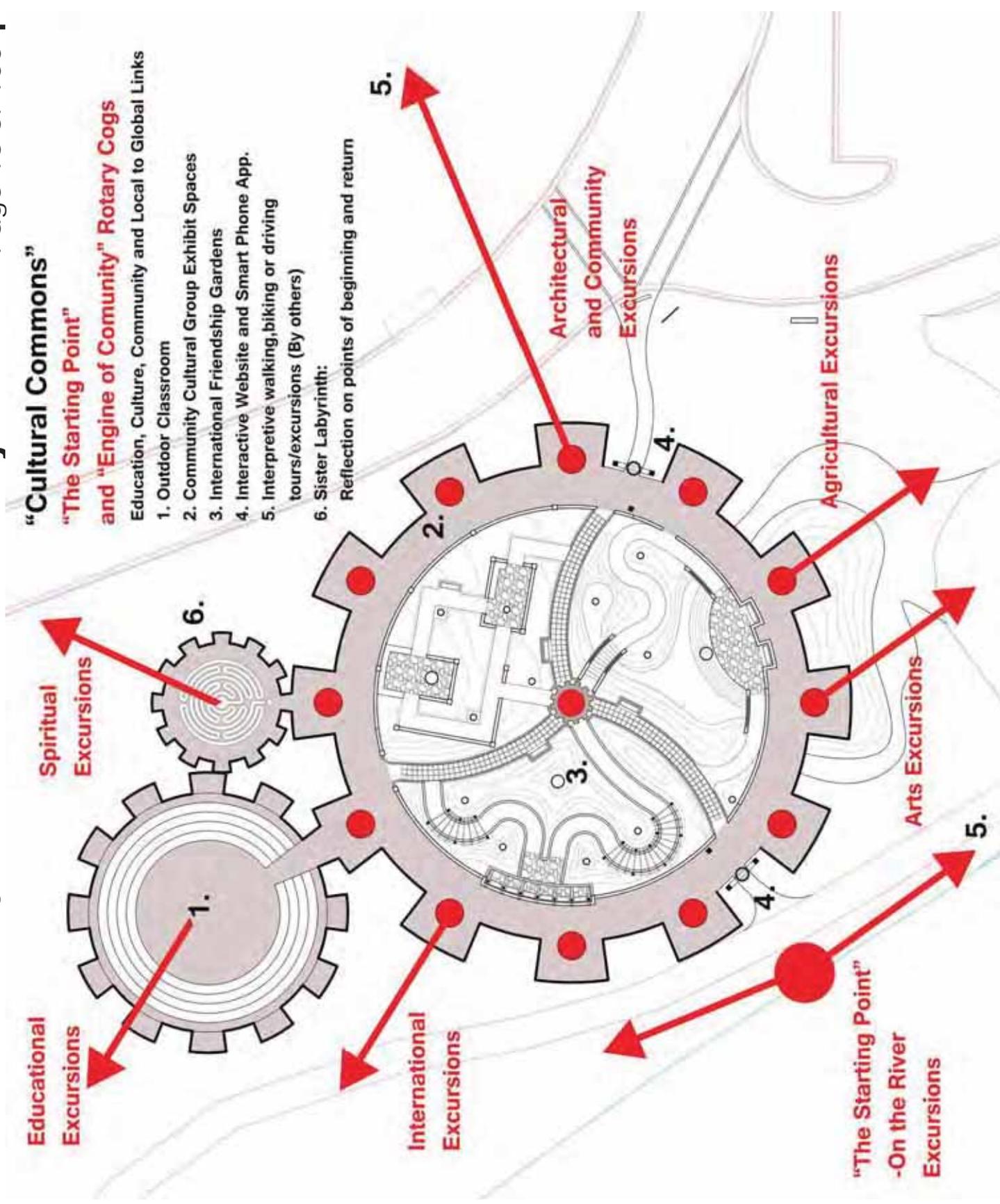


View West to River

Note: Memorial trees have been identified on plans and will remain

The Cultural Commons: Design Information

Project Features Info Graphic



"Cultural Commons"

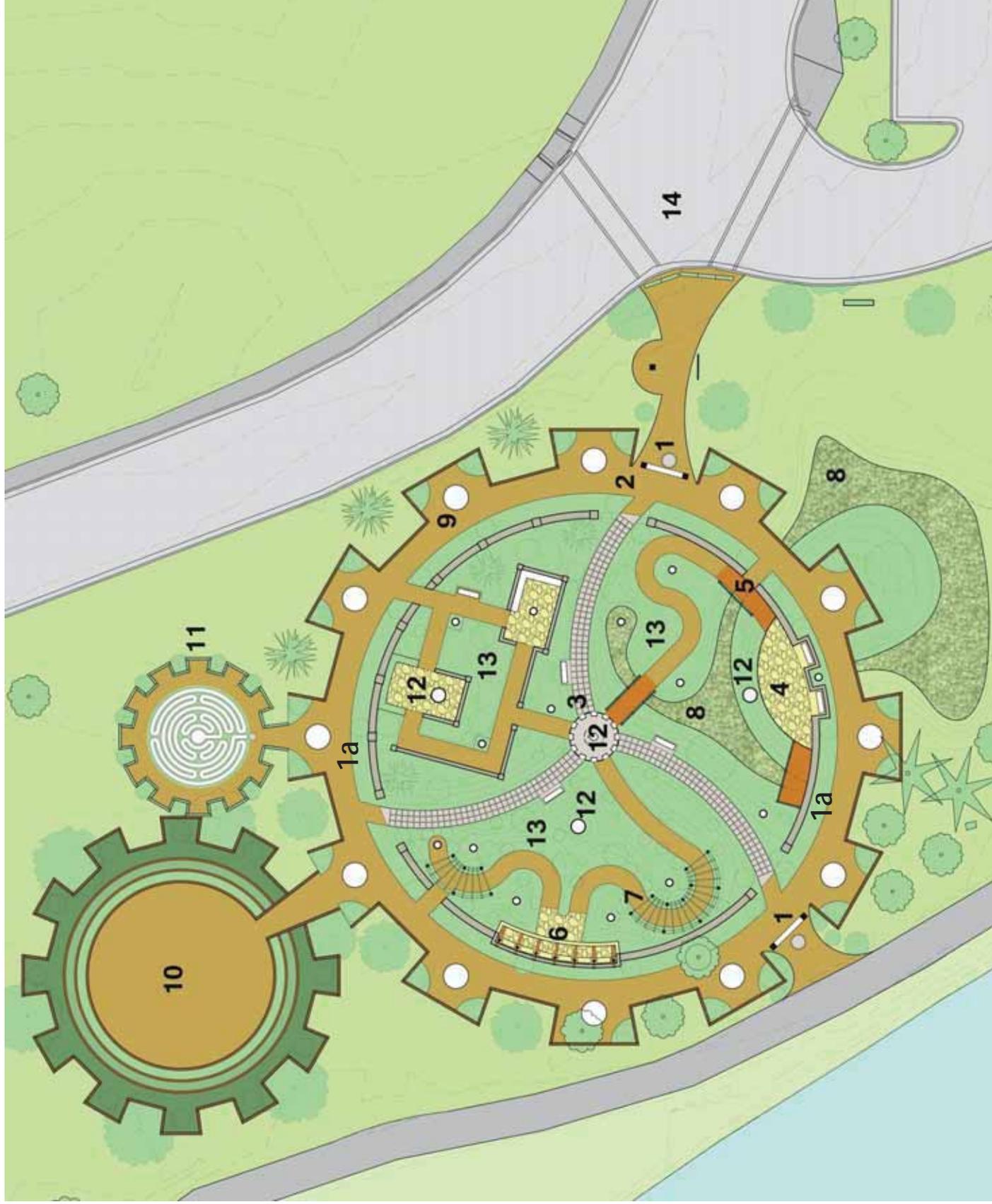
"The Starting Point"

and "Engine of Community" Rotary Cogs

Education, Culture, Community and Local to Global Links

1. Outdoor Classroom
2. Community Cultural Group Exhibit Spaces
3. International Friendship Gardens
4. Interactive Website and Smart Phone App.
5. Interpretive walking, biking or driving tours/excursions (By others)
6. Sister Labyrinth:

Reflection on points of beginning and return



The Cultural Commons: Design Information

See Exhibit A "Drawings" for Cross Reference

Project Features

1: Entry Gateway: Stone Masonry Arch with Rotary inscribed key stone. Local/regional stone to be used with mortar and rebar core. Entry Kiosk will link to smart phone app and cultural gardens information.

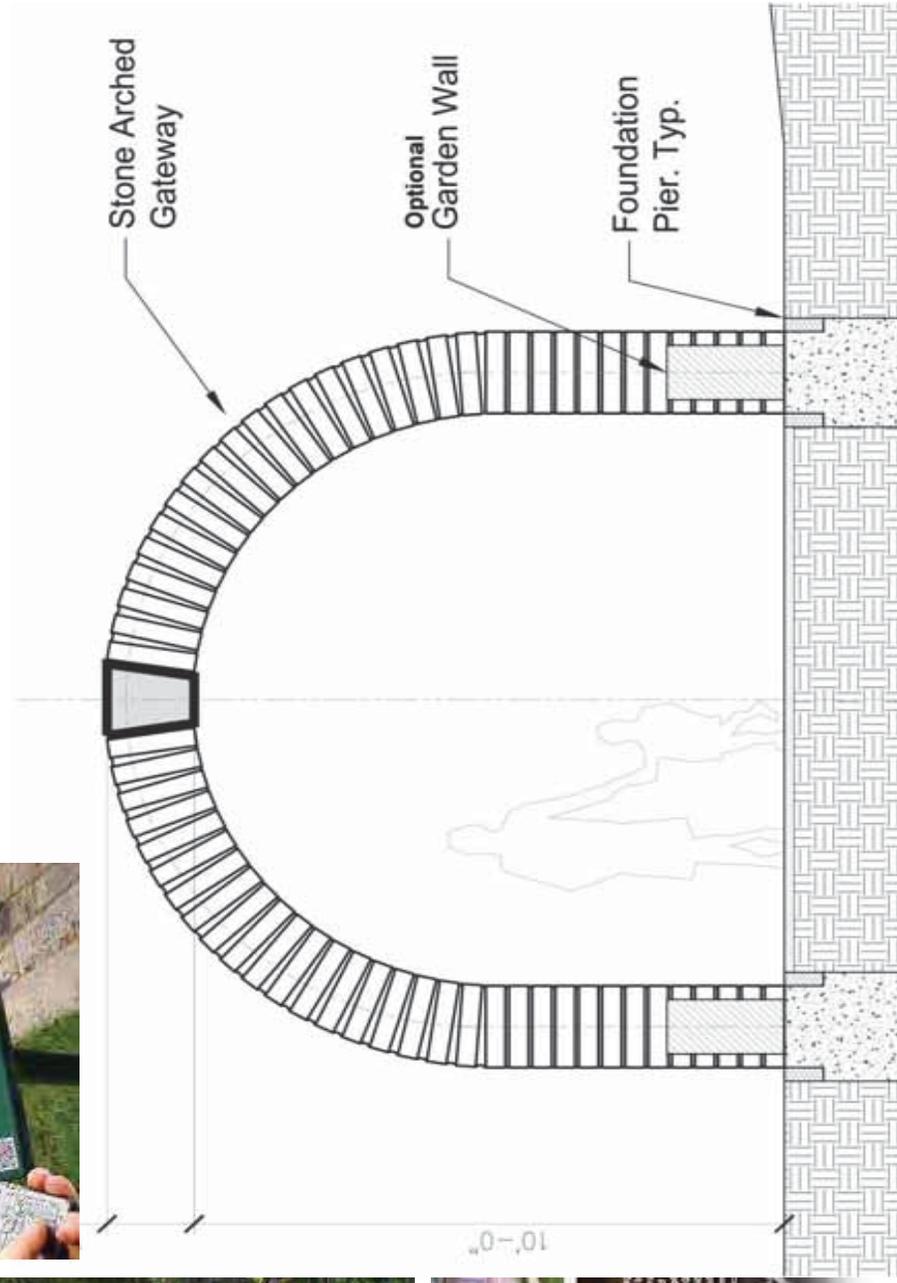
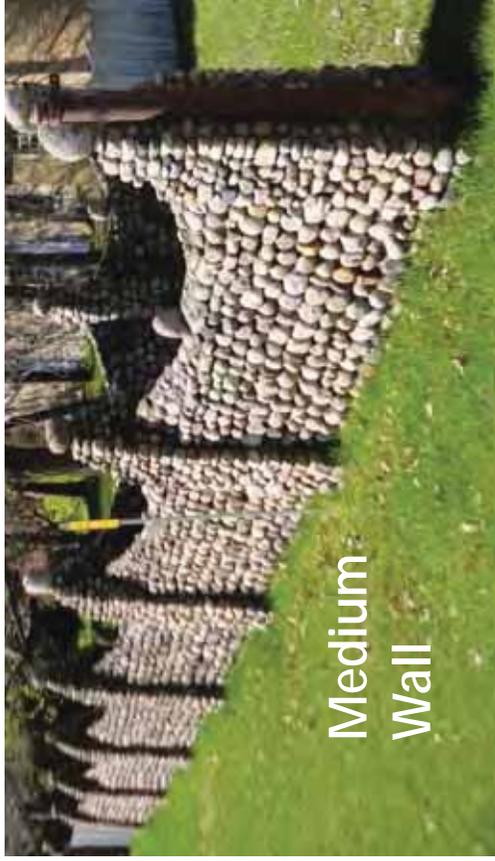


Exhibit B: Project Introduction and Features Descriptions

The Cultural Commons: Design Information
See Exhibit A "Drawings" for Cross Reference

1a: Garden Walls: Local farm granite field stone with mortar.



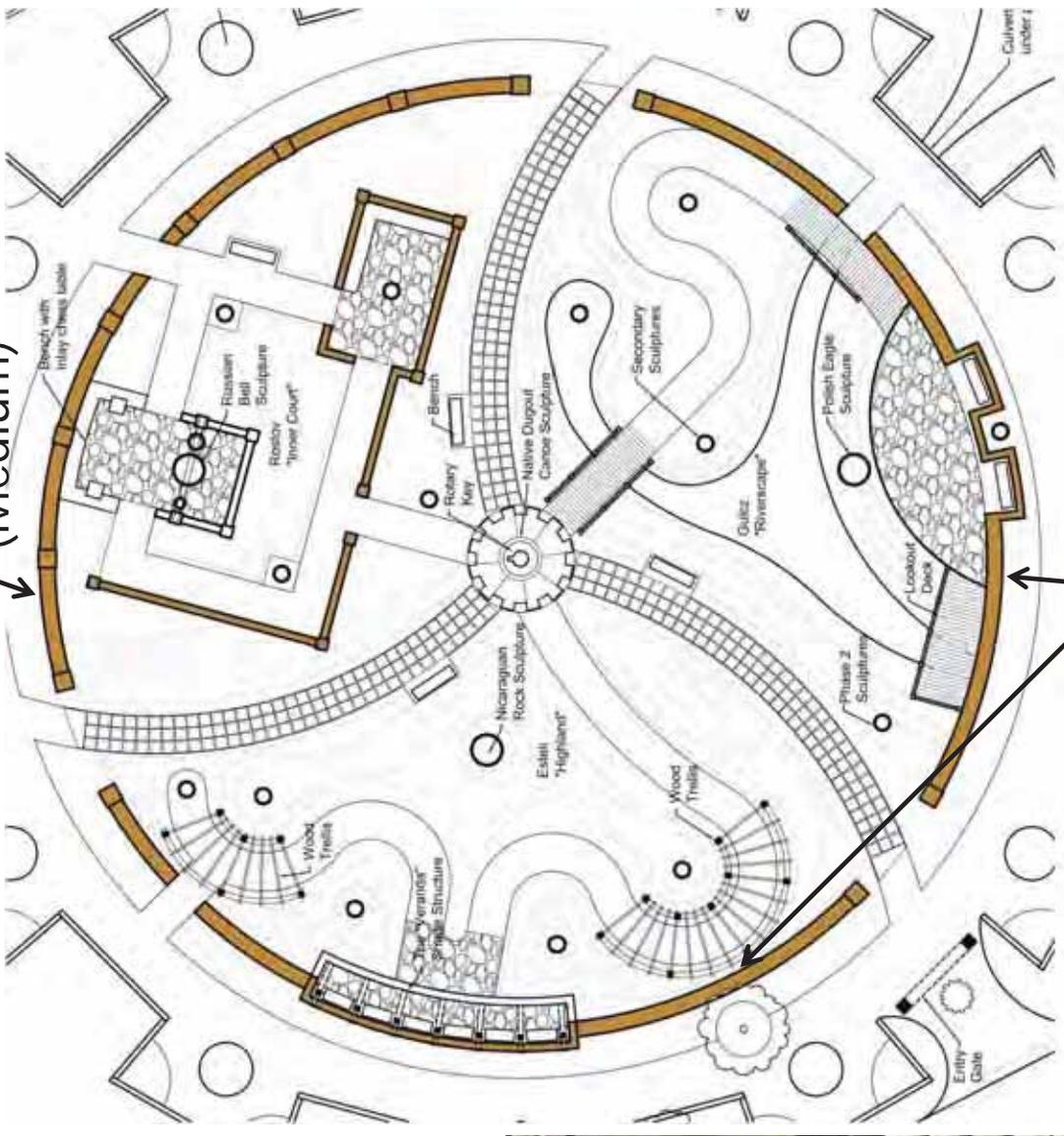
Medium Wall



Low Wall

Project Features

Rostov Zone: 3'-6" height (Medium)



Mortar Core

Gulcz and Esteli zone: 1'-6" height (Low)

Exhibit B: Project Introduction and Features Descriptions

The Cultural Commons: Design Information

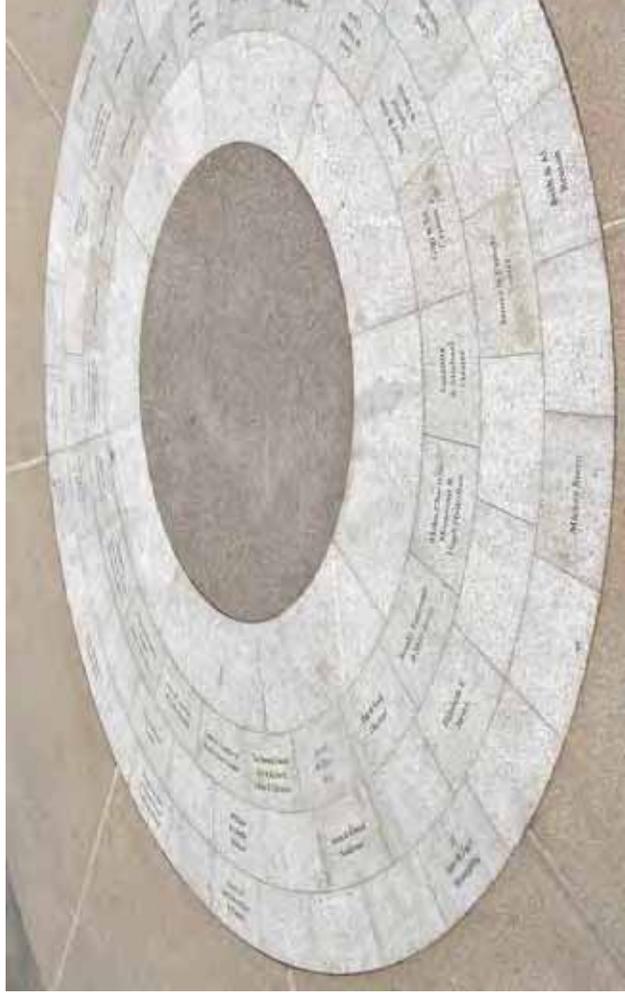
See Exhibit A “Drawings” for Cross Reference

Project Features

2: Surface A: Hard-pack gravel paving of crushed stone and road base per typical city specifications. Compact path for ease of wheelchair accessibility.



3: Surface B: 12 - 18” Donor pavers of granite or other cut paving stone. Approximately 1” thick, set on a base course of free draining sand/crushed stone.



The Cultural Commons: Design Information

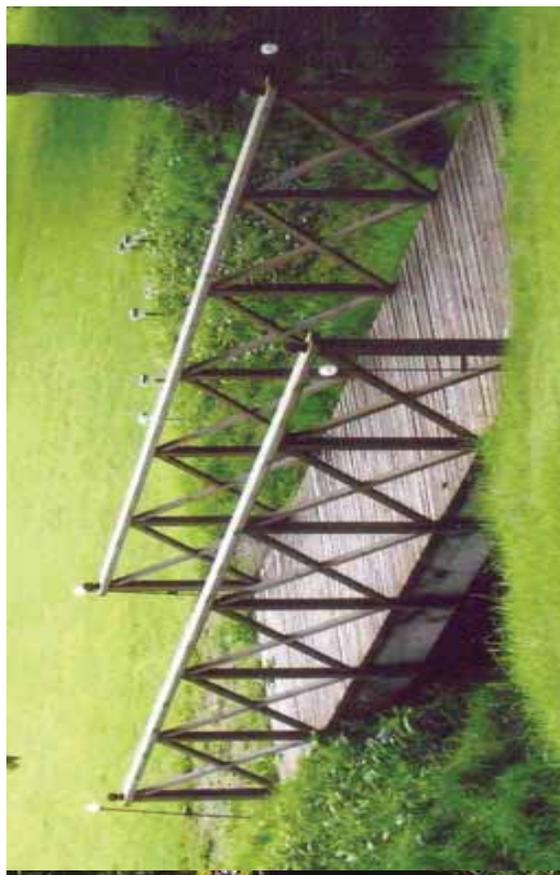
Project Features

See Exhibit A “Drawings” for Cross Reference

4: Surface C: Natural 2” flagstone pavers set on a bed of crushed stone and sand. Stone dust to be mixed with mortar and set in joints.



5: Wood decking/bridge: Pressure treated wood decking set on piers/anchors. Wood railing along sides where slopes are greater than 18.” (drainage culvert and rip rap below)

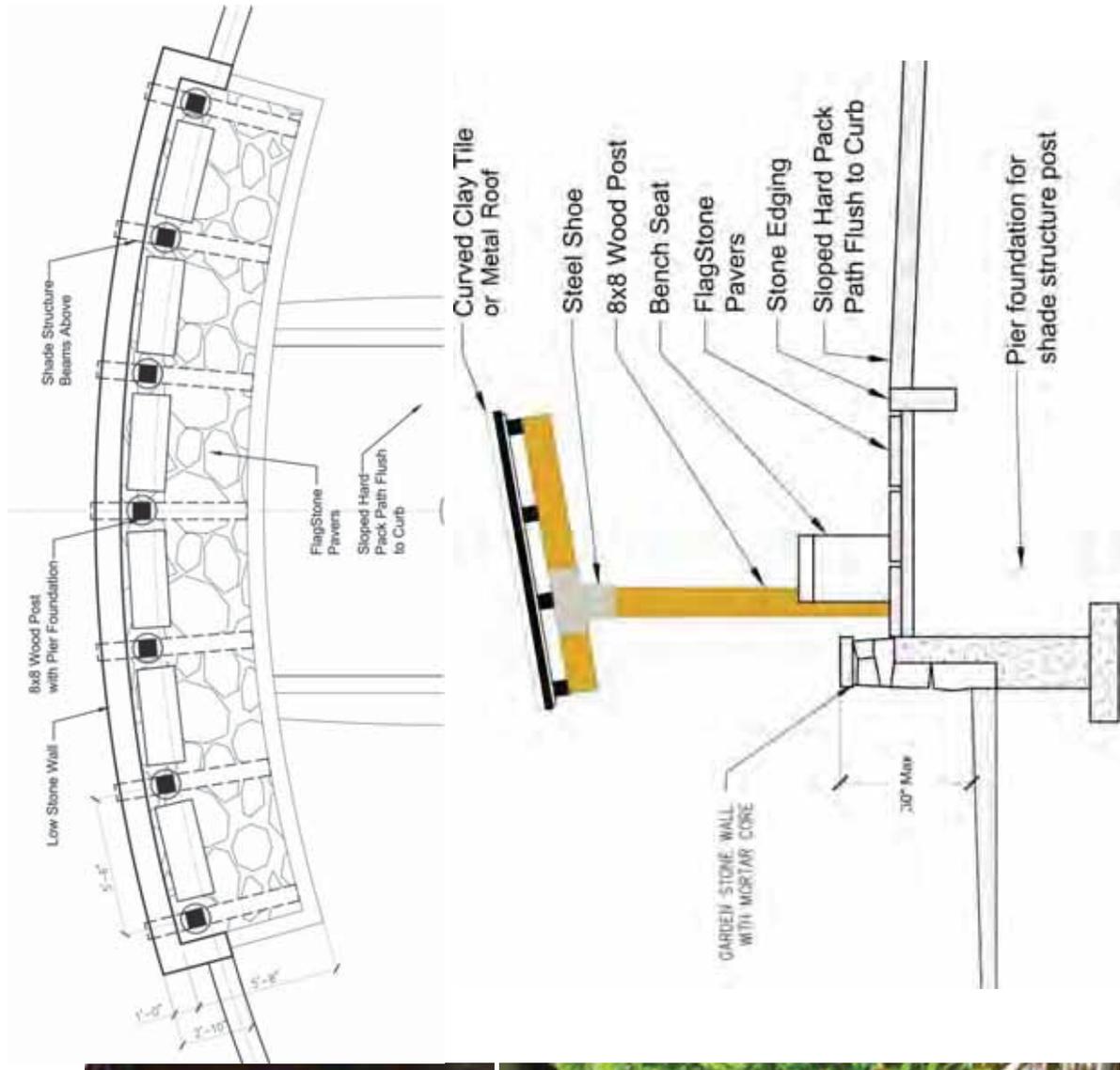


The Cultural Commons: Design Information

See Exhibit A "Drawings" for Cross Reference

Project Features

6: Esteli "Veranda" Shade Structure: 8" wood timber frame (Rot resistant Locust or pressure treated) with stainless steel shoe joints. Clay tile or metal roof and decking over frame.

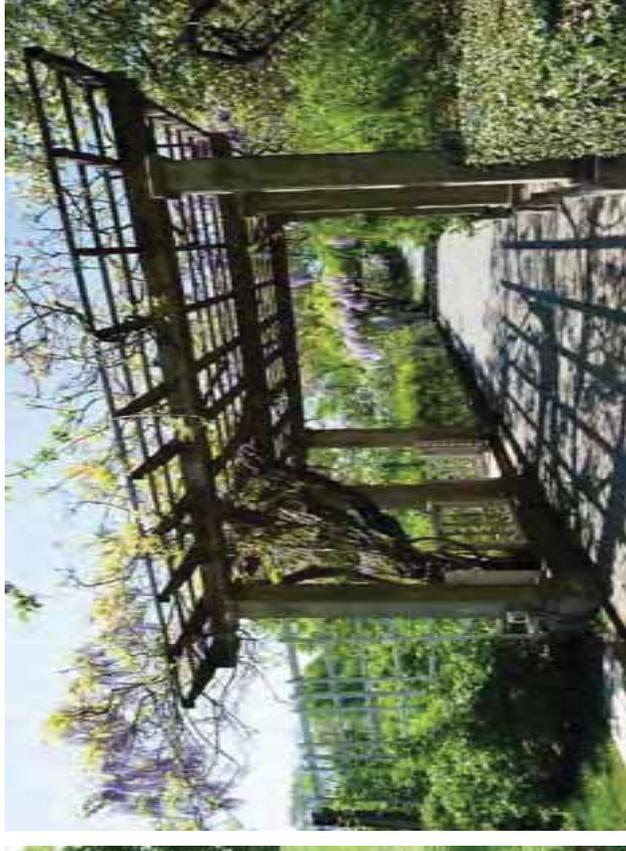
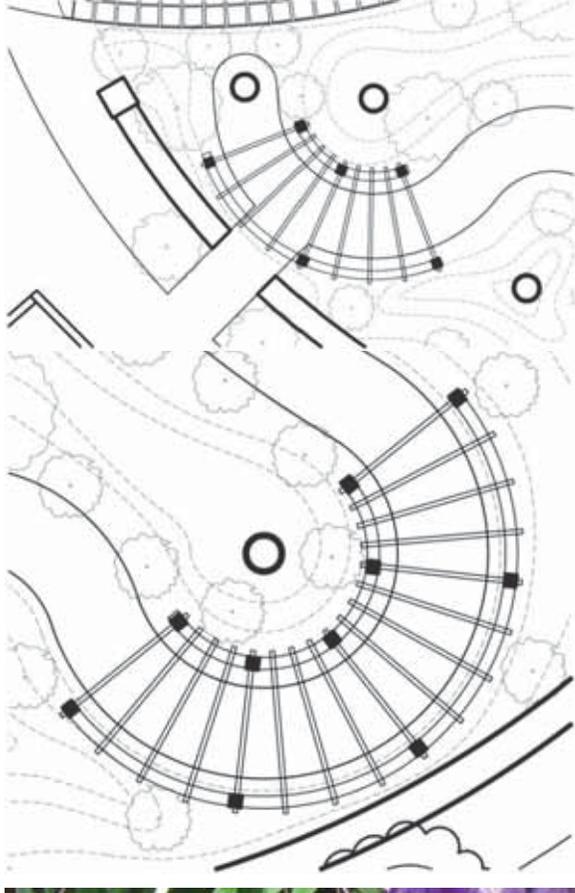


The Cultural Commons: Design Information

See Exhibit A "Drawings" for Cross Reference

Project Features

7: Esteli Pergola: Pressure treated wood pergola with Wisteria, Climbing Rose and Clematis.

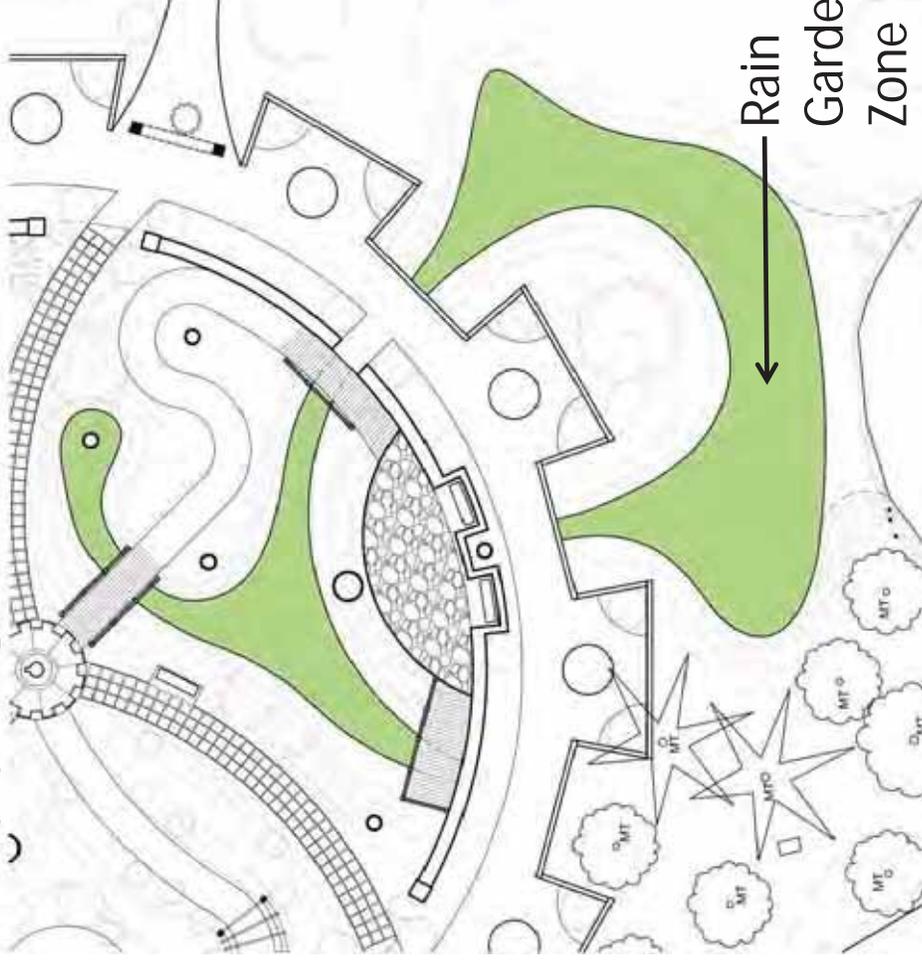


The Cultural Commons: Design Information

See Exhibit A “Drawings” for Cross Reference

Project Features

8: Rain Garden “River-scape”: slopes planted with soft rush, Blue Flag Iris and Joe-Pye, Smooth Stone Rip-Rap (for stabilization). Areas are for drainage and catchment and possible future lagoon/river connecting water feature. See landscape planting schedule # 13.



The Cultural Commons: Design Information

Project Features

See Exhibit A “Drawings” for Cross Reference

9: Community Organization Exhibit Space: Space for temporary informational kiosks, rotating sculptures, exhibit structures, or festival booths. Spaces to be allotted to groups based on cultural and community identity per the theme of “Cultural Diversity” and “Heritage” as well as significant community based interests and industries.

Note: Design of structures are to be removable/temporary by individual organizations and are not part of the current project scope of work or budget.

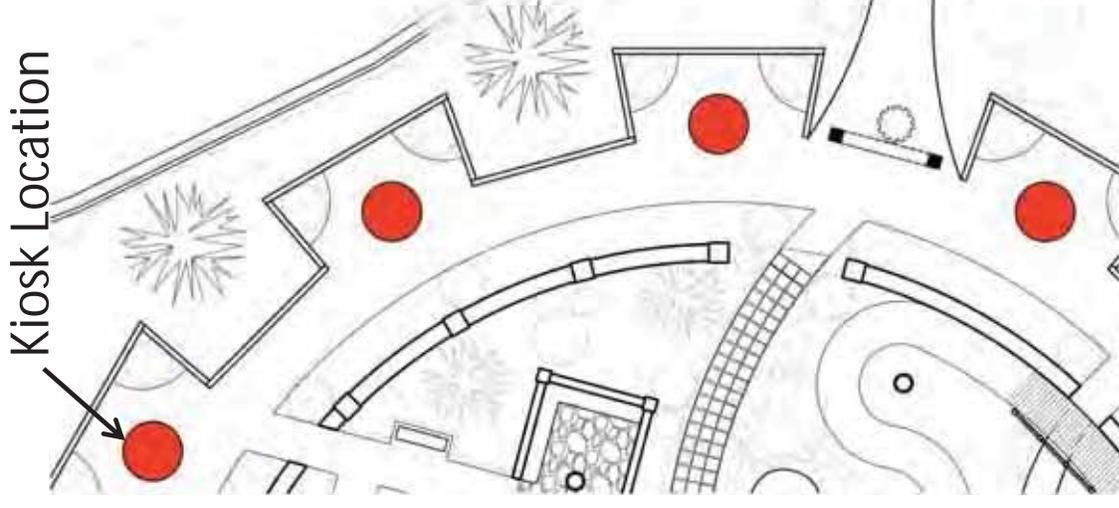
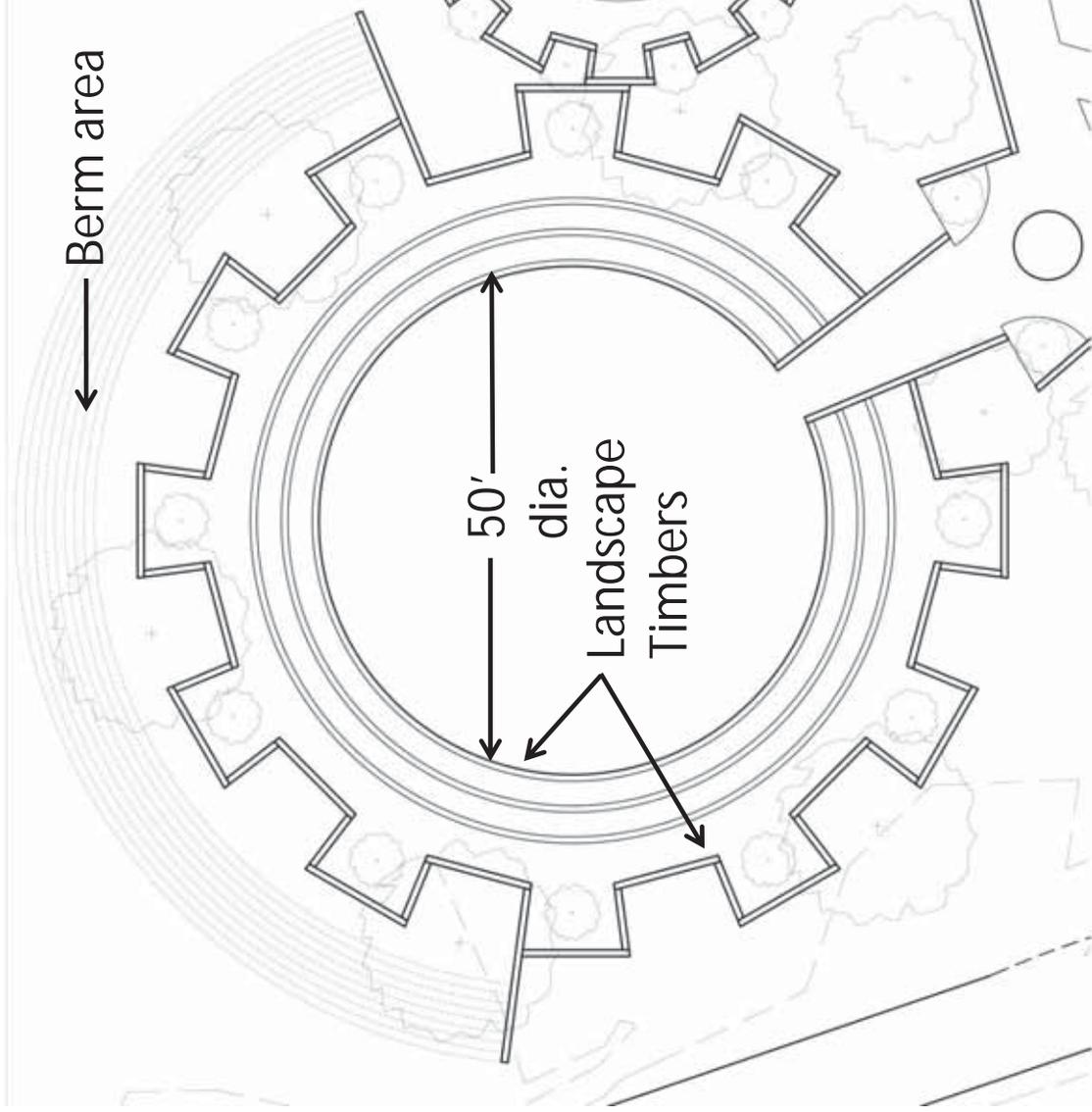


Exhibit B: Project Introduction and Features Descriptions

The Cultural Commons: Design Information

See Exhibit A "Drawings" for Cross Reference

10: Outdoor Classroom: Outdoor classroom space made of 3 tiers of landscape timbers with earth bermed outer ring in the shape of the Rotary Gear Cog.



Project Features



Exhibit B: Project Introduction and Features Descriptions

The Cultural Commons: Design Information

11: Labyrinth Feature:

- Concrete Pavers and Ground Cover Surround.

The proposed labyrinth pattern for this site is a medieval-type design with seven circuits. Walkers following the path of this labyrinth will meander through four "quadrants" of the pattern as they navigate towards the central area. This allows for a walking experience that will offer a diverse array of views to points beyond the labyrinth area. This is a nice option given the variety of views afforded by this setting.

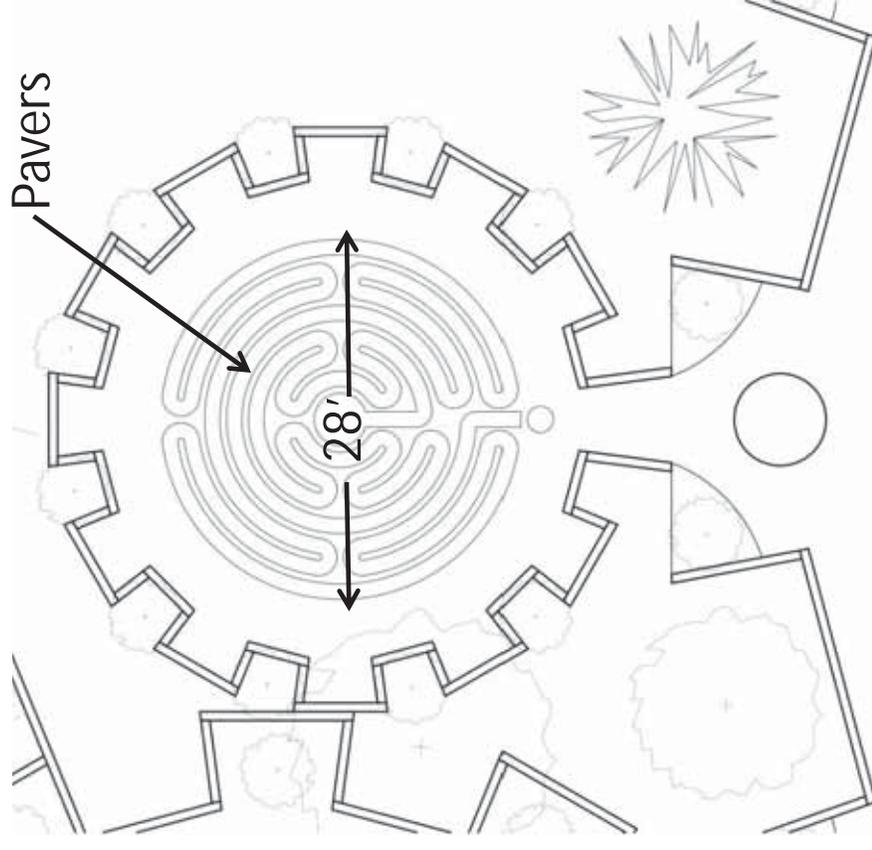
The labyrinth's entrance is marked by a separate circular paver designating a place to pause before entering the labyrinth. This paver could also incorporate written text or meaningful inlaid objects. The orientation of the labyrinth places the entrance near the North side of the garden. The pathway of this labyrinth can be inlaid with unique meaningful objects from all four cultures/cities represented in the garden. Text can also be incorporated with the pathway pavers.

The center of the labyrinth provides a space for pause and reflection.

The width of the pathway in this proposed design is 14" wide; a nice dimension for walking yet not too large. The overall width of the labyrinth pattern is 27' -4" in this proposed design. The spacing between the pathways is roughly 6" wide.

Turf or groundcover is a nice material choice for the spacing between the pavers. If installed as a turf paver, grass will grow inside a rigid framework that offers a supportive surface for wheelchair users or others who step off the labyrinth pathway. This framework is invisible when the grass is grown and allows rainwater to be gradually filtered back into the soil. This provides easier maintenance by helping to control soil erosion and offering a rigid surface for mowers. Ground cover is a no-mow option, such as Thyme.

Project Features



Labyrinth Layout and Specifications
by Katja Marquart



Town Square Park, Durbuy, Belgium
October 25, 2015
2015 Copyright by OAK Architecture: Office of Aaron Kadoch, AIA

Exhibit B: Project Introduction and Features Descriptions

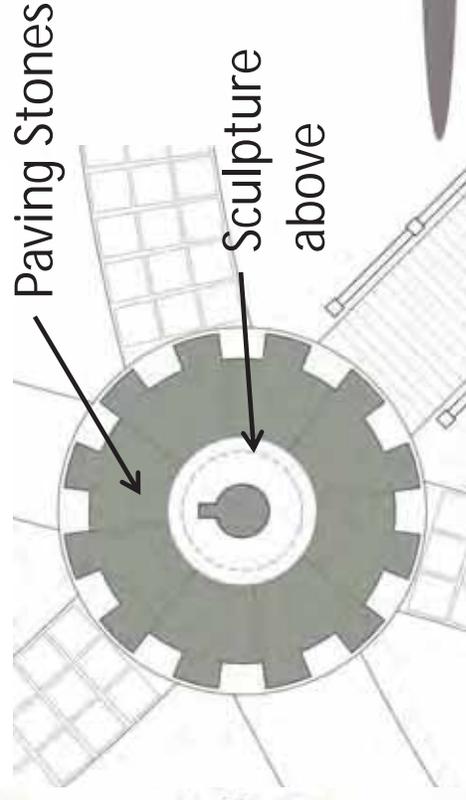
The Cultural Commons: Design Information

Project Features

See Exhibit A "Drawings" for Cross Reference

12: Signature Sculptures:

A. Center Sculptures: Rotary Cog paving stones at entry gate and center of gardens. Perimeter of park is also in the shape of a gear and is made of landscape timbers.

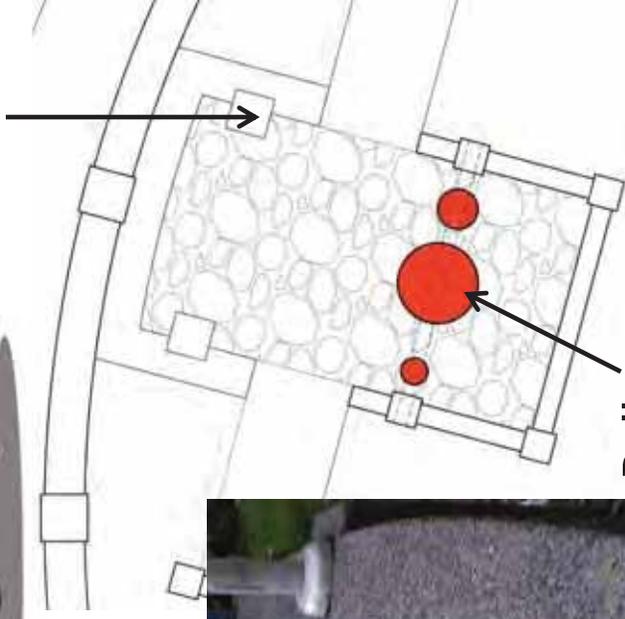


Point's native and timber Industry heritage. (sculpture made of stained concrete)



Chess Tables

B. Russian Bells: Cast bronze bells set on a timber structure and Chess Tables



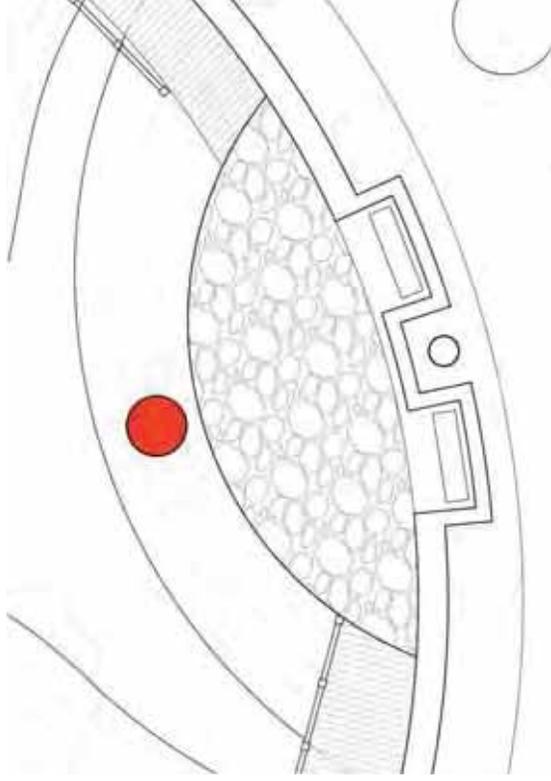
Bells

The Cultural Commons: Design Information

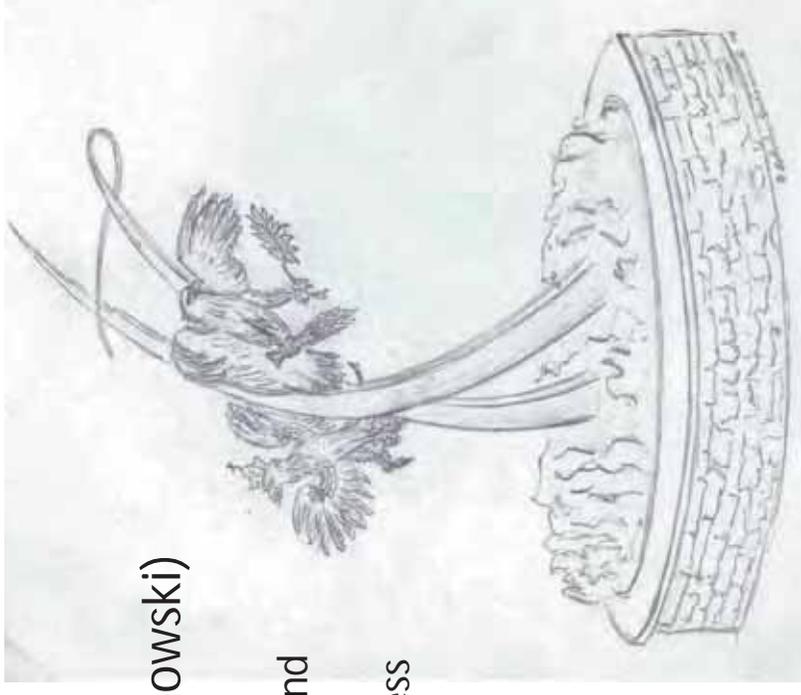
See Exhibit A "Drawings" for Cross Reference

12: Signature Sculptures:

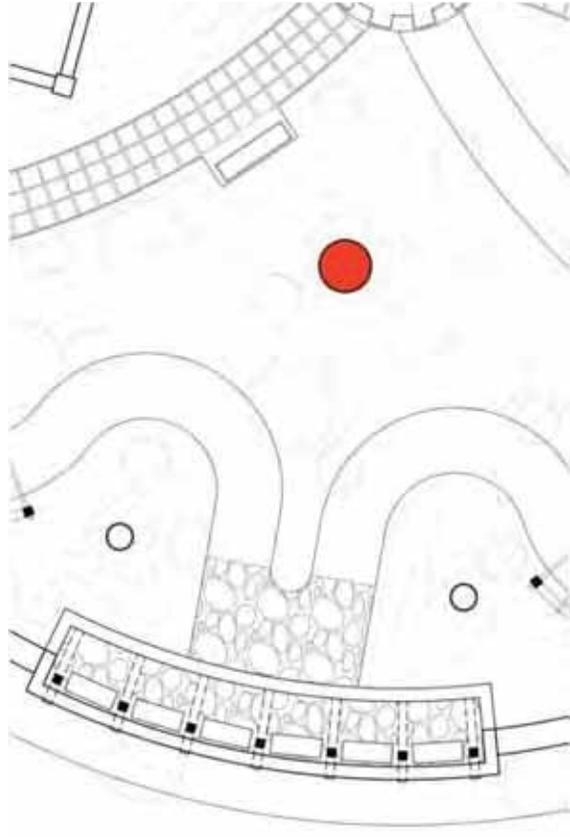
C. Polish Metal Sculptures: (Designs by Boleslaw Kochanowski)



Eagles and Spires
symbolizing the Polish and
American national
symbols and togetherness



D. Nicaraguan Rock Sculpture amidst a rock garden.



Project Features

The Cultural Commons: Design Information

Project Introduction

Conceptual Landscape Visualization Sketch



The Cultural Commons: Design Information

See Exhibit A "Drawings" for Cross Reference

13: Esteli Garden Plantings:



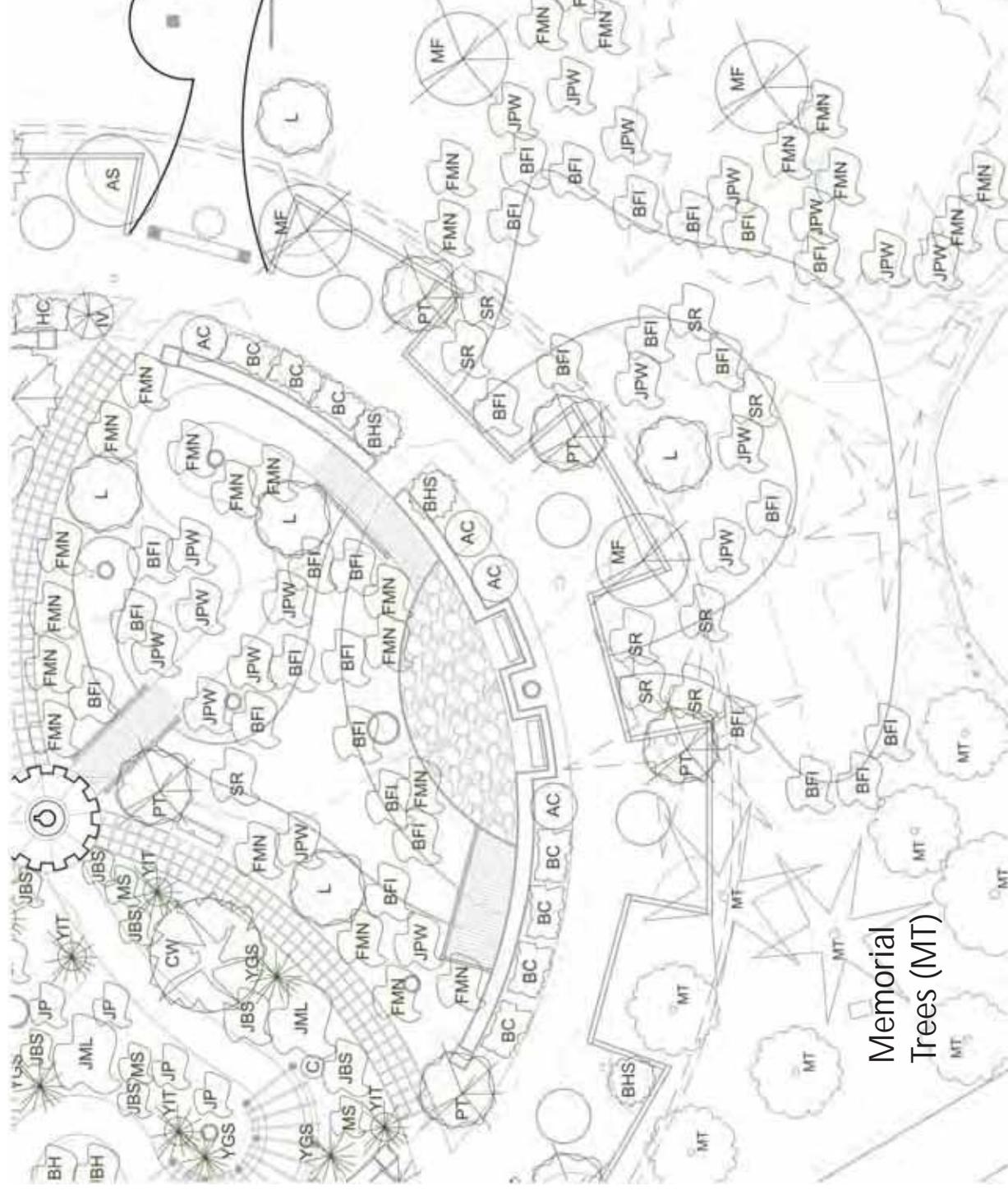
Esteli Garden Zone	Miscanthus Sinensis	Corkscrew Willow ('Tortuosa': Salix matsudana)	Phyllostachys aureosulcata 'Spectabilis' (bamboo)	Wisteria (Blue Moon)	Clematis (Nelly Moser)	Apple Tree (Liberty)	Juniperus horizontalis 'Mother Lode'	Blue Star Juniper Juniperus squamata	Juniperus procumbens 'Nana'	Blue Rug Juniper Juniperus horizontalis 'Wiltonii'	Bar Harbor Juniper Juniperus horizontalis	Old Gold Juniper Juniperus chinensis
	Golden Sword Yucca Yucca filamentosa 'Golden Sword'	Ivory Tower Yucca Yucca filamentosa 'Ivory Tower'	Climbing Rose Canadian Explorer 'Henry Kelsey'									
	MS	CW	PS	W	C	A	JML	JBS	JP	JBR	JBH	JOG
	YGS	YIT	R									

Project Features

The Cultural Commons: Design Information

See Exhibit A "Drawings" for Cross Reference

13: Gulcz Garden Plantings:



Memorial
Trees (MT)

Project Features

Gulcz Garden Zone	American Black Currant, Clove Currant (<i>Ribes odoratum</i>)-		BC
	Butterfly Bush Honey Suckle (<i>DierVilla sessilifolia</i> 'Butterfly')		BHS
	American Cranberry Bush Viburnum 'ALFREDO' (ALFREDO COMPACT)		AC
	Old Fashion Lilac (<i>Syringa vulgaris</i>)		L
	<i>Myosotis sylvatica</i> "Blue Sylva" (Forget me nots)		FMN
	Blue flag iris (<i>Iris versicolor</i>)		BFI
	Soft Rush <i>Juncus effusus</i>		SR
	Joe Pye (<i>Eutrochium purpureum</i>)		JPW
	Meadowlark Forsythia (<i>Eutrochium purpureum</i>)		MF
	Pollarded Tree		PT

The Cultural Commons: Design Information

Project Features

See Exhibit A “Drawings” for Cross Reference

14: Improved Pedestrian Access: Improve Cross-Walk access and ADA accessibility to park gateway on Crosby Street. New striping, curbing turndowns and metal detectable warning strips.

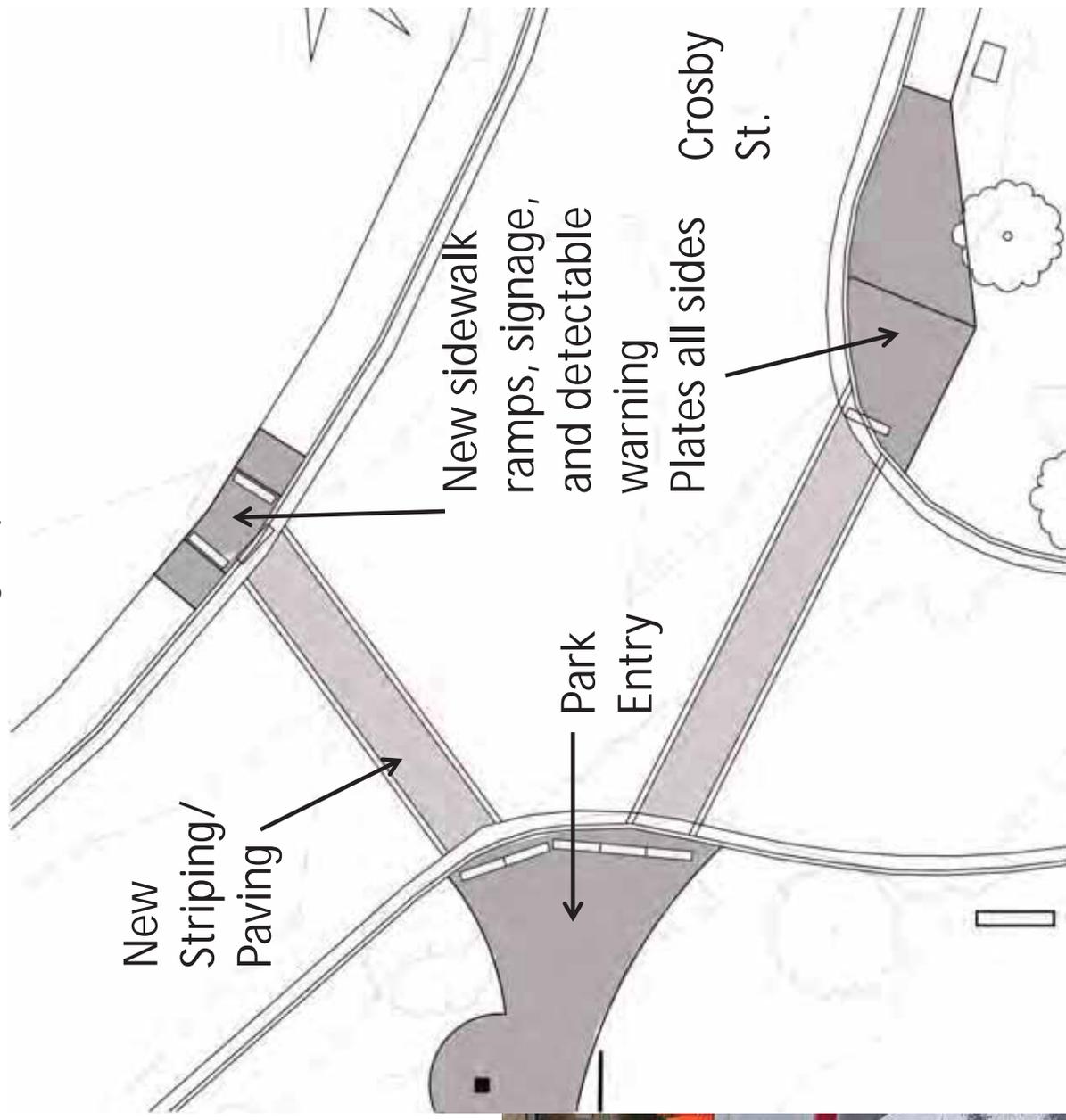
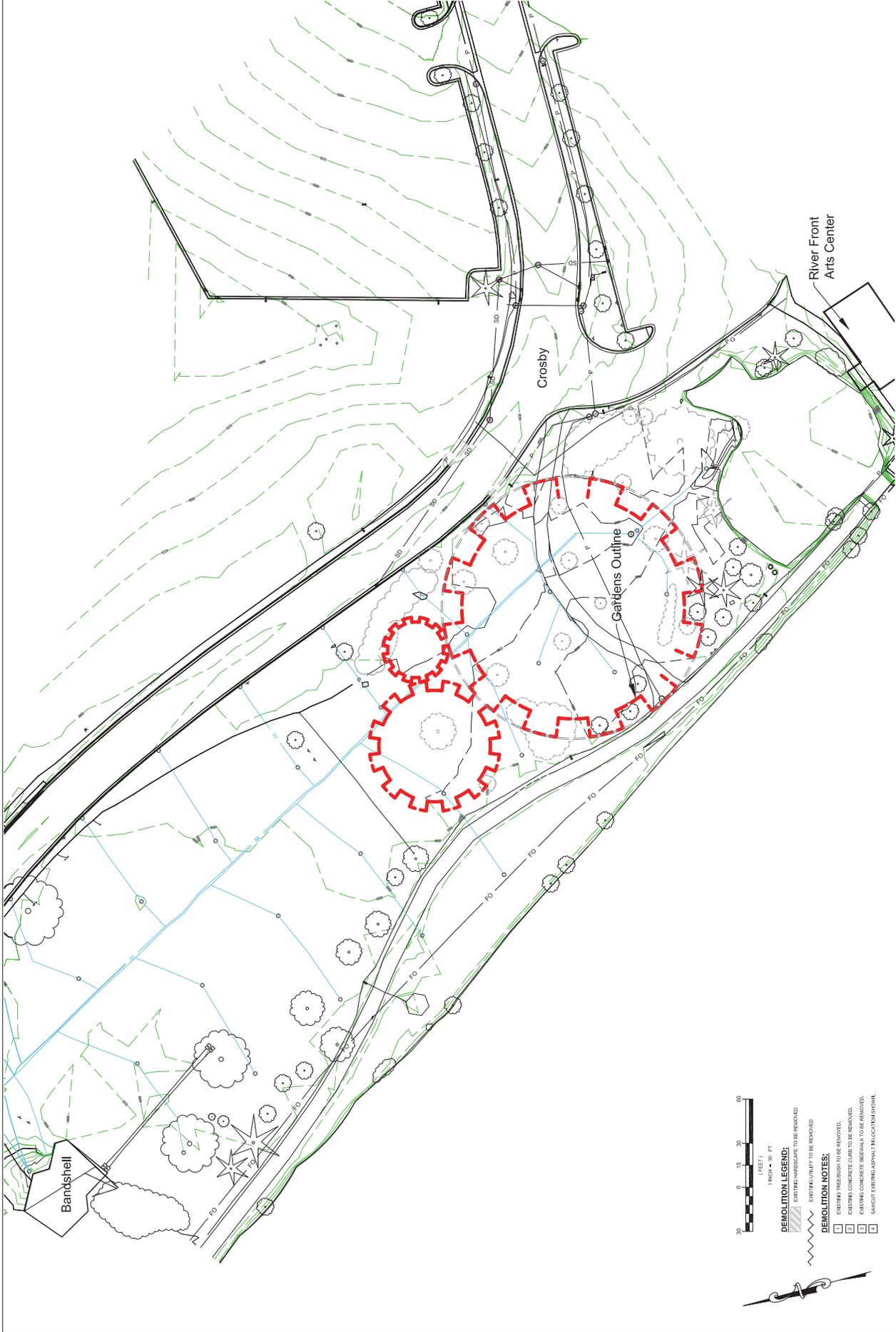


Exhibit B: Project Introduction and Features Descriptions

REV	DATE	BY	CHKD	DESCRIPTION
REV 5				
REV 4				
REV 3				
REV 2				
REV 1				
SIZE				
				ANSI D
				SHEET



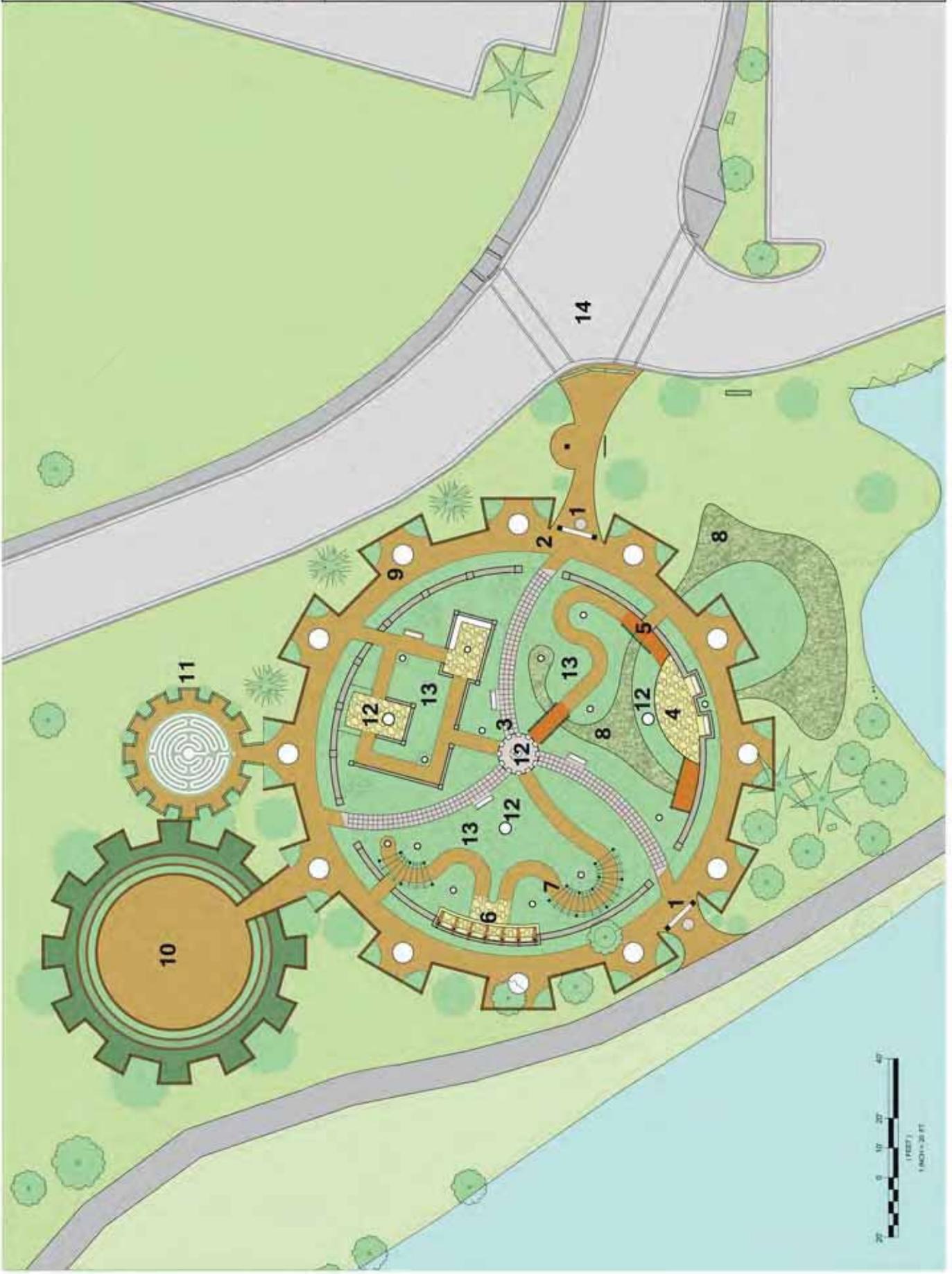
30 0 15 30 45 60
 (FEET)
 1 INCH = 30 FT

DEMOLITION LEGEND:

- EXISTING HARDSCAPE TO BE REMOVED
- EXISTING UTILITY TO BE REMOVED

DEMOLITION NOTES:

- EXISTING TREES/SHRUB TO BE REMOVED.
- EXISTING CONCRETE CURB TO BE REMOVED.
- EXISTING CONCRETE SIDEWALK TO BE REMOVED.
- SAWCUT EXISTING ASPHALT IN LOCATION SHOWN.





The Cultural Commons

An Interactive Garden and Education Space

Project Title: The Cultural Commons: An Interactive Garden and Education Space

Our Vision Statement

Our vision is to create a garden and education space within Pfiffner Park to serve as an interactive and dynamic educational experience for all people. This space will establish a natural *point of beginning* along the Wisconsin River, leading to a greater understanding of and connection to our community's past, present, and future multicultural heritage.

Founding Organizations

The Rotary Club of Stevens Point, the Partner City of Estelí, Nicaragua, the Sister Cities of Gulcz, Poland and Rostov Veliky, Russia, along with support from the UWSP community, have joined together to conceptualize, create, and dedicate an attractive and enduring reflection of our collective role in the culture of Stevens Point.

Why is this project being proposed?

The gardens will honor our community's history and heritage and the long-term international relationships with the people of Rostov Veliky, Russia, Gulcz, Poland, and Esteli, Nicaragua. The gardens will be a strong and visible statement of commitment to the idea that we in Stevens Point, Wisconsin are indeed part of a wider world.

Objectives

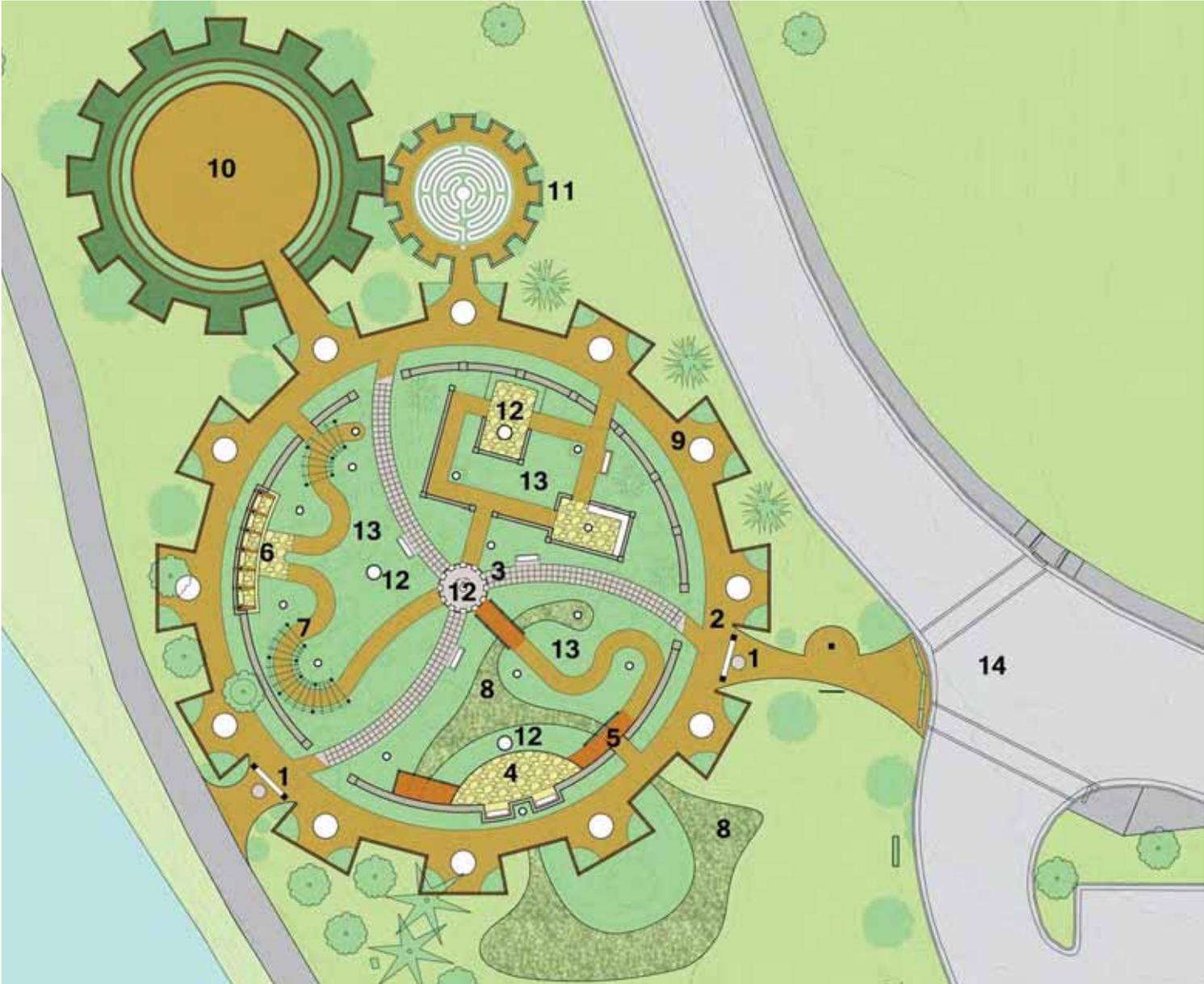
- **Represent** the different cultures of the three sister/partner cities through native plantings, shade structures, and walking paths as well as through an interactive smart phone application.
- **Educate** about local and regional heritage and culture via initiatives, tourism, activities and events as well as historical facts linked by phone app, and as experienced within the gardens.
- **Celebrate** multicultural relationships through unique sculptures and other site features.
- **Create** an outdoor place for people to come together for celebration, education, and learning through a variety of experiential spaces such as an outdoor classroom amphitheater, a reflective labyrinth, and flexible community organization exhibit areas.
- **Develop** greater awareness and appreciation of other cultures, local heritage, and international relationships.
- **Enhance** aesthetic and functional enjoyment of the Riverfront.
- **Promote** cultural tourism
- **Support** health and wellness through the gardens' proximity to existing natural areas such as the Wisconsin River and the Green Circle Trail
- **Encompass** sustainable design through native plantings, natural materials, and wildlife habitat
- **Live** as an enduring multicultural, multigenerational, fully accessible space as linked to a vibrant community life.



The Cultural Commons

An Interactive Garden and Education Space

Proposed Site Plan and Features



- 1. Entry Gate and Kiosk; 2. Cultural Commons Exhibit Spaces and Path; 3. Specialty Donor Pavers; 4. Flagstone Paving; 5. Wooden bridges/decking; 6. Veranda shade structure and seating; 7. Pergola; 8. Rain Garden “Riverscape”; 9. Community Exhibit Space; 10. Outdoor Classroom; 11. Labyrinth; 12. Specialty Sculptures; 13. Themed Garden Plantings; 14. Accessible Crosswalks.

ROTARY CLUB OF STEVENS POINT

PARTNER CITY OF ESTELI, NICARAGUA ● SISTER CITY OF GULCZ, POLAND ● SISTER CITY OF ROSTOV VELIKY, RUSSIA



The Cultural Commons

An Interactive Garden and Education Space

Partner Organizations Sponsoring the Project:

The Rotary Club of Stevens Point

Rotary International is 1.2 million neighbors, friends, and community leaders in 34,000 clubs who come together to create positive, lasting change in our communities and around the world. Our differing occupations, cultures, and countries give us a unique perspective.

Our impact starts with our members – people who work tirelessly with their clubs to solve some of our communities' toughest challenges. Our efforts are supported by Rotary International, our member association, and The Rotary Foundation, which turns generous donations into grants that fund the work of our members and partners around the world. Our shared passion for service helps us to accomplish the following:

- Scholarships for students from SPASH, Pacelli, MSTC and UWSP
- International Youth Exchange
- A pre-school in Esteli, Nicaragua
- Literacy in Turkey
- Grants for local youth and non-profit organizations
- Local efforts to support Rotary International's Post-polio Syndrome Messaging Project

The Russian Sister City Project

Rostov Veliky (Rostov the Great) is a community of 35,000 people located on the banks of Lake Nero about 125 miles northeast of Moscow, Russia. This ancient city is over 1,150 years old and attracts many tourists to see its churches, museums, and the famous Rostov bells.

The purpose of the Sister City Project, begun in 1983, is to nurture mutual understanding and peace through personal relationships between the people of Stevens Point, Wisconsin and Rostov Veliky, Yaroslav region, Russia. This communication includes a sharing of our language and culture through exchanges in education, environment, tourism, and the arts.

In recent years, the Russian Sister City Project has focused on an exchange of information and ideas on the natural environment in our two cities and regions. Stevens Point hosted three groups from Rostov Veliky in 2008, 2010 and 2012, all funded by Open World grants from the US Library of Congress. Delegates engaged in lively conversations with local counterparts on ground water, solid waste, alternative energies, and citizen initiatives to preserve the environment.

Eleven citizens from Stevens Point traveled to Rostov Veliky in the summer of 2012 to help celebrate the city's 1,150th anniversary. Every other June we send two teachers and their student assistants to Rostov Veliky to teach conversational English to children, ages 10 to 18.

The Gulcz, Poland Sister City

The Gulcz Sister City relationship is managed by the Polish Heritage Awareness Society, a 501c3 non-profit organization "dedicated to the education, promotion and preservation of Polish American Heritage." Some of our history and activities include:



The Cultural Commons

An Interactive Garden and Education Space

- Conducting and hosting ongoing family-to-family visits in Gulcz and the Stevens Point area to share cultures
- Provided clothing and school supplies to Gulcz in the early days of the sister city relationship
- Provided the funding for Gulcz's first computers to use in the classroom; the Gulcz school has been renamed the Polish American School because of these activities
- Promoting face-to-face teacher and classroom exchange visits via Skype with Almond-Bancroft and Gulcz grade schools
- Developed and hosted a weekend 150th Anniversary Celebration of Michael Koziczowski, the first Polish settler to Portage County in 1857, followed by thousands of other families
- Hosting the annual Dozynki Harvest Festival; the group has awarded over \$50,000 in scholarships to area junior and senior high school students
- Hosting community expert lectures on:
 - Identification of safe mushrooms to enjoy;
 - Personal experiences of living and surviving in a World War II concentration camp and resettlement in Stevens Point;
 - A firsthand account of Saint Pope John Paul II's visit to Stevens Point.

The Esteli, Nicaragua Partner City

Wisconsin/Nicaragua Partners of the Americas, Inc., (W/NP), a charter member of Partners of the Americas, Inc., is located in Stevens Point, WI. Within the organization, W/NP has a unique Partner City program linking communities in Nicaragua with communities in Wisconsin, and Stevens Point/Esteli Partner City is one of these.

This structure provides grassroots opportunities through people-to-people activities at the local level that promote cultural awareness, sustainable community development, and form ties of friendship between the people of Stevens Point, WI and Esteli, Nicaragua. The concept of partnership empowers citizens from both countries to identify and affect change.

We bring people together, help them become aware, and identify ways to put their ideas into action. Collective efforts have:

- Significantly improved emergency medical services in Esteli with the addition of a functioning ambulance that once provided service in Stevens Point,
- Enhanced early childhood education and vocational skill building courses in Esteli through Stevens Point Rotary support, and
- Made possible youth sports programs, personal development initiatives, and ongoing youth exchanges between the two communities.

These and many other local projects continue to bring about tremendous change in people's lives as we come together for the good of others.

September 23, 2015

Dear Mayor Mike Wiza and Stevens Point City Officials,

The Polish Heritage Awareness Society of Central Wisconsin, Inc. and Heritage of Portage County, Inc. support the design, building and maintenance of the Cultural Commons and Gardens along the Wisconsin River in Pfiffner Park.

Since 1993, our organization has continued to maintain and promote our Polish heritage and culture. Our participation in the Portage County Cultural Festival since its inception and our own celebration of Polish Heritage at the Dozynki Harvest Festival event promotes our ongoing dedication to our roots. In the same year, members of our organization redeveloped a relationship with the village of Gulcz, Poland. It is a town that a segment of our population was well acquainted with through virtue of our immigration. We've each dedicated a stone, plaque, and linden tree in our respective parks, but more than that, we've reconnected with our past by working together in the future through continued visits between our sister cities.

We see the Cultural Commons and Gardens as a mutual benefit with our Polish Sister City as well as with the relationships of the Russian Sister City Project, the Nicaraguan Partnership and the Rotary Club. We realize the contributions of our founders, our history, our cooperation with all who have made Stevens Point home and who have made their mark on our city. The Cultural Commons and Gardens will reconnect us with our past, but look to the future where we celebrate peace, understanding and friendship.

Respectfully yours,

Gayle Phillip
Polish Heritage Awareness Society
of Central Wisconsin, Inc.

Leon Ostrowski
Heritage of Portage County, Inc.

TO: City of Stevens Point Common Council

FR: Rotary Club of Stevens Point

RE: Cultural Commons

This letter indicates our support of the plans for the Cultural Commons to be constructed on the Wisconsin River waterfront north of the Annette & Dale Schuh Riverfront Arts Center. Four local organizations are joining together to create the Cultural Commons in Pfiffner Pioneer Park in Stevens Point. These include the Rotary Club of Stevens Point and the three partner/sister city organizations which work to grow relationships between our city and Esteli, Nicaragua; Gulcz, Poland; and Rostov Veliky, Russia. The target date for dedication of these gardens is spring of 2017, marking the 100th anniversary of Rotary in Stevens Point.

The three partner/sister cities also have a long history in Stevens Point. Wisconsin/Nicaragua Partners has existed since the 1960s, and the Polish and Russian Sister Cities have been conducting exchanges for the last 30 years. The Cultural Commons will create a beautiful space along the Wisconsin River to celebrate our citizens' connections with peoples and cultures which reach well beyond our city's borders.

We have been planning this project with a representative committee and would now like to seek approval and move forward with fundraising efforts. The four partners in this project are excited about the design and appreciate the opportunity to share the project and to speak with you about the possibilities.

Motion for support approved Sept. 3, 2015 via e-mail.

Thank you for your consideration.

THE SISTER CITY PROJECT

Stevens Point,
Wisconsin, U.S.A



Rostov Veliky,
Yaroslavl Oblast
Russia

18 September 2015

Dear Mayor Mike Wiza and Stevens Point City Officials,

The Russian Sister City Project supports the construction and maintenance of the Cultural Commons and Gardens along the Wisconsin River in Pfiffner Park. We have been working hand-in-hand for two years with the Nicaragua Partners, the Polish Sister City, the Rotary Club of Stevens Point, and Aaron Kadoch, UWSP Assistant Professor of Interior Architecture, to envision and define this project. What our four groups have in common is our dedication to the importance of international relationships in bringing about increased understanding of our fellow humankind. The Cultural Commons' gardens, mini-amphitheater and labyrinth will celebrate and broaden our past efforts and be a visible sign throughout our community of our mission of international understanding, peace and friendship.

The Russian Sister City Project has a long history in Stevens Point. Since 1983 it has sought to encourage and deepen Stevens Point's connections to Rostov Veliky, Russia. Since then we have welcomed many Russian citizens in our community – mayors, students, teachers, tourists, artists, and medical doctors. In like manner, Rostov Veliky has reached out to warmly host individuals and groups visiting from Stevens Point. The last visit in 2012 involved an 11-member delegation to attend Rostov Veliky's 1,150th anniversary of its founding. This fall 2015, our city will host our 4th Open World delegation from Rostov Veliky to study together environmental problems common to all. Open World is an agency funded by Congress through the US Library of Congress.

People-to-people, we seek to engage in dialogue and activities around important issues of our time – our environment, medical systems, education, the arts. Established during the Cold War, it was and continues to be our mission to seek to understand each other across cultural differences. The Cultural Commons' gardens, mini-amphitheater and labyrinth will celebrate and broaden our past efforts and be a visible sign throughout our community of our mission of international understanding, peace and friendship.

Sincerely,


Susan Zach


Maia Johnson

Co-chairs of the Russian Sister City Project

[facebook.com/sistercityfriends](https://www.facebook.com/sistercityfriends)

The Sister City Project





WISCONSIN/NICARAGUA

Partners of the Americas, Inc.

Board of Directors

Executive Committee

Dr. Brad Martin, Pres.
Whitchell

Linda Weber, V. Pres.
Appleton

Lorraine Danczyk, Sec.
Stevens Point

Keith Roeske, Treas.
Stevens Point

Tom Ordens
Stevens Point

Board Members

Willard Davidson
Eau Claire

Jim Krohelski
Mosinee

Betty Pionek
Stevens Point

Dixie Thoyre
Appleton

Dennis Tlachac
Stevens Point

September 28, 2015

Working Together, We make a Difference!

Dear Stevens Point Mayor Mike Wiza and City Officials,

Through this letter, we would like to express that the Stevens Point/Estelí Partner City group, formed under the Wisconsin/Nicaragua Partners chapter (W/NP) has been and will continue to participate and work with the local Polish and Russian Sister City groups and the Rotary Club of Stevens Point on the proposed Cultural Commons project.

During the 1960's, President Kennedy had the vision of people in the Americas working together, his ideas formed what is known today as Partners of the Americas. In 2015 W/NP will celebrate 50 years of people-to-people activities, proudly noting JFK's vision continues to be a reality. The Cultural Commons project is yet another example of people in the community coming together and creating plans for the benefit of others. The primary beneficiaries of the Stevens Point/Estelí Partner City projects are the people of Nicaragua, while a parallel impact occurs in Stevens Point as volunteers through participation in program development and collaborative efforts support the programs and acquire an appreciation for the value of helping and educating others. A vital mutual, and reciprocal relationship exists between Stevens Point and Estelí, Nicaragua, where people come to realize we need each other to achieve the outcomes that will ultimately affect thousands of people in need.

Providing continuing educational opportunities for youth and adults is a major component of our programs, and we are excited Stevens Point will have a physical place where people of all ages are welcome to learn about other cultures while experiencing an increased appreciation of their own local culture and heritage. Building cultural awareness among our youth is a worthy investment. For local students seeking to complement their education with international involvement, the park will provide a variety of avenues that can be further explored according to interest. The Cultural Commons garden incorporates experience and education across a broad spectrum bringing a fresh perspective to the emphasis of volunteering, taking action and being involved in one's community.

We believe the project has important and useful objectives for the continued development of our communities, we are fully committed to working with the community and collaborators for its implementation, and we firmly support the mission to inspire, encourage and acknowledge the growth of international relationships and opportunities.

Sincerely,

Dr. Brad Martin, W/NP President

Mary Vils, Chairperson, Stevens Point/Estelí Partner City

Amy L. Wiza, Executive Director, W/NP

City of Stevens Point – Department of Community Development

To: Historic Preservation / Design Review Commission
From: Plan Staff
CC:
Date: 10/1/2015
Re: 3. Regulation of paint color within Historic Districts and the Downtown Design Review District.

At the request of the Commission, additional information was provided regarding paint regulation. A request was made to a Planning service to perform research on communities which regulate paint. The response was provided via email several weeks ago for your review and is also attached to this memo. Examples provided in the response show that communities have regulated both building paint color and sign/awning paint color by one of the following ways:

1. Creating and adopting a color palette
2. Approving one or multiple color palettes from paint companies
3. Recommend colors from the building's construction era and/or architecture while avoiding bright vibrant colors and ensuring colors are compatible and harmonious with other buildings within the vicinity

Several color palettes have been attached, along with several of the example provide in the response from the Planning service.

Once direction is provided from the Commission, staff will perform necessary review of guidelines and ordinances, and thereafter provide draft changes or amendments based on the direction provided.

Note that the City attorney will be at the meeting to address questions previously discussed about the legality of paint review.

From: [DeRose, Joe R - WHS](#)
To: [Davel, Jennifer N - WHS](#); [Kyle Kearns](#)
Subject: RE: Paint Palette
Date: Thursday, April 3, 2014 10:26:56 AM

I believe only Cedarburg and Mineral Point regulate paint colors so you might want to check their ordinances on line to see what they require.

From: Davel, Jennifer N - WHS
Sent: Thursday, April 03, 2014 10:25 AM
To: 'Kyle Kearns'; DeRose, Joe R - WHS
Subject: RE: Paint Palette

Good Morning Kyle,

While I am not able to speak directly to what other communities have done regarding adopting a historic paint palette – I can give a little background on paint in general.

In terms of historic building rehabilitation and reviewing tax credit projects, we (the Wisconsin Historical Society and the National Park Service) do not review paint colors. The reason being that paint is looked upon as “temporary” in the life of a building. A paint application may last between 8-20 years, depending on how well the surface was prepared and the conditions it was painted. If building owners change, the paint color can change much quicker due to personal aesthetics.

If you are interested in a great resource for guidance, I recommend the book, “Paint in America, The colors of historic buildings” by Roger W. Moss. Moss is considered as the expert in this field.

Please feel free to contact me with any other questions.

Best,

Jen Davel
Preservation Architect
Wisconsin Historical Society
816 State St, Rm 312, Madison WI 53706
Phone: 608-264-6490
FAX: 608-264-6504
Email: Jen.Davel@wisconsinhistory.org

Collecting, Preserving and Sharing Stories Since 1846

From: Kyle Kearns [<mailto:KKearns@stevenspoint.com>]
Sent: Thursday, April 03, 2014 8:47 AM
To: DeRose, Joe R - WHS

From: [Ann Dillemath](#)
 To: [Kyle Kearns](#)
 Subject: PAS Inquiry Response - Color Palettes for Historic Districts
 Date: Tuesday, September 8, 2015 4:17:43 PM

Kyle,

Regarding your request for information on communities that regulate the paint color of signs and awnings in historic districts:

A number of communities do include exterior paint color as an element that is included in design review within historic districts. Design guidelines may specify or reference specific color palettes, often kept on file at the local planning department or historic commission office, or may provide more general guidance on what colors are appropriate.

Typically, acceptable colors reflect historic paint colors based on time period and architectural style of the building in question. Many guidelines reference existing historically themed paint collections from a wide range of paint manufacturers, which are often based on historic color studies of different architectural types or geographical areas.

Below I've provided a collection of links to ordinances or guidelines that address exterior paint colors in historic districts, both those that reference specific palettes and those that provide more general guidance. A few of these are from Wisconsin. In some cases, though I found references to approved color palettes, I was not able to find the actual documents online; you may need to follow up with local planners if you want to see the actual colors specified.

These design guidelines typically also address signage and awnings in the historic districts. However, I only found a few examples of communities that provided specific color palette standards for signs. Schaumburg lists acceptable colors for historic district signage in its ordinance; Duluth provides a color palette for historic district signage; and Faribault states that signs should use colors from the downtown historic district color palette. In general, however, signage and awning design guidelines in historic districts don't tend to specify colors directly, but instead do so indirectly by requiring signage/awning color and design to be compatible with or complementary to with the colors and design of the building.

I hope you find this material helpful! Thank you for using the PAS Inquiry Answer Service, and please let us know if we can be of further assistance. **Please return the Outlook read receipt attached to this message or otherwise let us know that you have received this Inquiry Response.**

Approved Paint Color Palettes, Historic Districts:

Alexandria (Virginia), City of. 1993. *Design Guidelines for the Old and Historic Alexandria District and the Parker-Gray District*. Paint Colors. Available at

https://alexandriava.gov/uploadedfiles/planning/info/pnz_historic_designguidelines.pdf .

- City review boards strongly encourage applicants to use the "Color Chart of Historically Accurate Paint Colors in the Old and Historic Alexandria District and the Parker-Gray District" to help determine appropriate colors that reflect historical heritage. See 86th page of PDF.
- Color chart (lists of colors) for wood buildings, masonry buildings, and roofs available at <https://www.alexandriava.gov/uploadedFiles/planning/info/Paint%20Color%20Chart.pdf>

Alpharetta (Georgia), City of. 2009. *Design Review Board Ordinance and Design Guidelines*. Section 8, Design Standards; part 14, Buildings, Structure and Sign Material Colors. Available at <http://www.alpharetta.ga.us/docs/default-source/planning-zoning/drb-ordinanceand->

[designguidelines.pdf?sfvrsn=4](#) .

- See pp. 19–20. Lists 36 approved paint colors from the Williamsburg color palette by Martin Senour Paints.
- i. Building Color Palettes: The use of muted, subdued or earth tone colors are encouraged while the use of novelty and primary colors are strongly discouraged and are to be avoided. It is the intent of these Guidelines to establish timelessness in the color schemes incorporated in the building design and project design. Colors are intended to enhance the architecture of the project, not to attract attention to specific features or elements such as roof or parapet lines and signs. Building colors for the Central Business and Historic Business Districts are to be derived from the Williamsburg color palette by Martin Senour Paints. Equivalent colors matching the above named manufacturers are acceptable. The Martin Senour color palette is as follows: . . .
 - ii. Deviation from the approved colors may be considered by the Board where appropriate or as part of accented design elements. In general, a project should use no more than three (3) of the approved colors.
- I am not able to locate the Williamsburg color palette on the Martin Senour paints website.

Delafield (Wisconsin), City of. 2014. *Municipal Code*. Chapter 17, Zoning Code; Section 17.27, Exemptions from Site Plan and Appearance Approval Requirements. Available at https://www.municode.com/library/wi/delafield/codes/code_of_ordinances .

- City code references Historic Downtown Delafield District Color Palette, which city council agendas note was adopted in 2003, but I cannot find the palette online.
- (6) Historic Downtown Delafield District - Colors of all non-masonry structures, signs, and site amenities shall be compatible to the adopted Historic Downtown Delafield District Color Palette. All color changes may be approved by City Administrator or the Administrator's designee.

Duluth (Minnesota), City of. 2015. *Legislative Code*. Chapter 50 - Article IV, Development Standards; Section 50-27.8, Areas of Special Sign Control; part C, Historical Canal Park Standards. Available at https://www.municode.com/library/MN/duluth/codes/legislative_code?nodeId=Chapter%2050%20-%20Article%20IV%20-%20Development%20Standards .

- Code establishes and provides color palette for signage in historic area. See p. 217.
- 4. All signs are limited to colors from the following color palette. Photographs of the color palette swatches are provided for illustrative purposes only. Applicants may view the original palette at the city of Duluth. For the purposes of this ordinance, the specific colors are provided in two types. The first describes the paint colors originally cited in the DWMX District, which are a series of Ace Hardware paint colors. A general Pantone equivalent is also provided, which are the “uncoated” Pantone PMS colors. Pantone is a color system used in a variety of industries, primarily printing, and occasionally in the manufacture of colored paint, fabric, and plastics. Applicants may consult with the land use supervisor to determine the final colors to be used in the sign, which must meet the general color requirements of this Section.

Faribault (Minnesota), City of. *Code of Ordinances*. Appendix B, Unified Development Regulations; Chapter 9. Signs; Section 9-150, Downtown Sign District; part C, Sign Standards; part 9, Colors. Available at https://www.municode.com/library/mn/faribault/codes/code_of_ordinances?nodeId=COOR_APXBUNDERE_CH9SI_ART2REZODI_S9-150DOSIDI .

- Code establishes sign design regulations for historic downtown district; references Faribault Heritage Preservation District Color Palette.
- (9) Colors. Sign colors shall coordinate with the building facade to which the sign is attached. Recommended colors are those included in the Faribault Heritage Preservation District Color Palette adopted by reference herein. No more than three (3) colors, excluding shades and gradients, shall be

used for sign letters. Fluorescent colors are prohibited.

- The city's Historic Preservation website is at <http://www.ci.faribault.mn.us/316/Historic-Preservation>, but there is no mention of the color palette.

Grapevine (Texas), City of. 2003. *Grapevine Design Guidelines*. Section 4.5, Paint and Color Design Guidelines; Section 4.5.2, Approved Paint Palette. Available at <http://www.grapevinetexas.gov/DocumentCenter/View/117>.

- The Historic Preservation Commission allows for administrative approval of paint colors from 4 historic color paint palettes.
- 4.5.2 APPROVED PAINT PALETTE. The Historic Preservation Commission has approved colors based on paint companies available paint palettes for the period when Grapevine's historic buildings were being constructed. These approved paint manufacturer's preservation paint palettes for Historic Landmarks and buildings within Historic Districts are:
 - 1) Sherwin Williams – Preservation palette.
 - 2) Pittsburgh Paints – Historic Paints.
 - 3) Do It Best Paints – American Historical Restorations Colors (Exteriors Only)
 - 4) Valspar – American Tradition Historic Colors (light colors only)
- Also addresses process for approving new paint color selections for various architectural styles; see Section 4.5.3, Selection of Colors for New Paint.

Montgomery (Alabama), City of, Department of Planning. "Planning Controls Division – Architectural Review Board: Color Palette." Available at <http://www.montgomeryal.gov/city-government/departments/planning-/planning-controls-division/architectural-review-board/color-palette>.

- Links to ARB pre-approved color palette and color list from Sherwin Williams and Benjamin Moore for use in historic district.
- The Architectural Review Board has adopted a pre-approved color palette that may be used on previously painted surfaces within the historic districts without approval. The paint palette may be viewed in the Department of Planning's office at 25 Washington Avenue, 4th Floor and at John Lee Paint on Coliseum Boulevard. A list of comparable paint colors for Sherwin Williams and Benjamin Moore can be found here (link to pdf). The manufacturer of the paint does not matter, but having a color that substantially matches the palette does. Keep in mind many paint stores offer their own "preservation palettes" which are not the same as Montgomery's color palette.
- Link to ARB approved color palette: <http://www.montgomeryal.gov/home/showdocument?id=12>
- Link to ARB approved color list: <http://www.montgomeryal.gov/home/showdocument?id=688>

Newport News (Virginia), City of, Planning Department. "Architectural Review Boards – Hilton Village." Available at <http://www.nngov.com/planning/resources/ARB>.

- *Hilton Village Guidelines: A Property Owner's Handbook for the Commercial and Residential Districts*, available at <http://www.nngov.com/DocumentCenter/Home/View/1321>.
 - Certificate required for exterior painting; Approved Color List is maintained in hardcopy at planning department and library.
- *Hilton Village Homeowners Guide*, 2008.
 - This document no longer appears to be available online, but Section 7, Paint, part 1, offered a list of colors approved for use on exterior walls or trim from Martin Senour Paints Williamsburg Historic Colors, Sherwin Williams, Since 1806 Valspar, Behr Premium Plus, as well as colors approved for doors and trims only.

Norcross (Georgia), City of, Architectural Review Board. 2006. *Architectural and Site Design Standards*. Section 3.1.5, Building Materials & Colors. Available at <http://www.norcrossga.net/DocumentCenter/View/263>.

- See p. 3-7:
 - TN 040: Chosen colors must be from an approved color palette and are approved by the ARB on a case-by-case basis. Approved color palettes include: 1) "Victorian" by Sherwin-Williams; 2) "Arts & Crafts" by Sherwin-Williams; 3) "Historic Colors" by Porter Paints; & 4) "Sunshades" by

Porter Paints.

- Website at <http://www.norcrossga.net/index.aspx?NID=334> also offers link to Sherwin Williams "Victorian Exterior Color Preservation Palette" as approved colors for use in the historic district.

Richmond (Virginia), City of. 2009. *Old and Historic Districts of Richmond, Virginia: Handbook and Design Review Guidelines*. Part 3, The Design Guidelines; Paint. Available at http://www.richmondgov.com/planninganddevelopmentreview/documents/Old_Historic_Dist.pdf.

- Design guidelines for historic districts address paint color; city developed paint palette of 60 colors and also accepts the "Duron Exterior Preservation Palette." See p. 52. Guidelines describe general paint color themes for different architectural styles. Also addresses awnings (p. 59) and signage, requiring colors that complement the building.

Schaumburg (Illinois), Village of. 2015. *Code of Ordinances*. Title 15, Land Usage; Chapter 155, Signs; Olde Schaumburg Centre Sign Regulations; Section 155.209, Colors of Signs. Available at https://www.municode.com/library/IL/schaumburg/codes/code_of_ordinances?nodeId=TIT15LAUS_CH155SI_OLSCCESIRE_S155.209COSI.

- Provides list of acceptable suggested colors for sign primary and accent/lettering colors in historic area.
- § 155.209 - COLORS OF SIGNS.
Color of signs shall be complementary and harmonious with the color scheme of the building which the sign identifies. Contrasting colors are appropriate as long as they do not detract from the architectural integrity of the building or the area. The use of garish, brilliant, fluorescent, or glossy paints or colors is prohibited.
 - (A) The following colors, as depicted on exhibit A attached to the ordinance codified herein and adopted herewith, are suggested for primary sign colors (background): Pantone 4685U, taupe; Pantone 1205U, straw; Pantone 128U, mustard; Pantone 129U, amber; Pantone 718U, burnt orange; Pantone 180U, sienna brown; Pantone 471U, fawn brown; Pantone 181U, brown; Pantone 168U, dark brown; Pantone 1945U, red violet; Pantone 194U, burgundy; Pantone 652U, Wedgewood blue; Pantone 653U, slate blue; Pantone 2955U, navy; Pantone 5165U, lavender; Pantone 5135U, grape; Pantone 274U, plum; Pantone 622U, seafoam green; Pantone 627U, evergreen; Pantone 322U, teal; Pantone 343U, juniper.
 - (B) The following colors, as depicted on exhibit B attached to the ordinance codified herein and adopted herewith, are suggested for accent and lettering colors: Pantone yellow U, canary yellow; Pantone 108U, Spanish yellow; Pantone 605U, chartreuse; Pantone 172U, tangerine; Pantone red 032U, red; Pantone 185U, scarlet; Pantone 463U, umber; Pantone 307U, true blue; Pantone 300U, royal blue; Pantone 280U, blue violet; Pantone 302U, indigo; Pantone 3308U, dark green.

Wabash (Washington), City of. 2009. *Design Guidelines for the Downtown Wabash Local Historic District*. Available at http://www.dahp.wa.gov/sites/default/files/Design_Guidelines_Wabash.pdf.

- Design guidelines require original or period-appropriate paint colors; references approved paint colors and schemes on file as well as historic color collections from paint companies. Also addresses signs and awnings, requiring that they complement the building in color and design.
- Painting
Design Guidelines:
 - ◆ Original paint colors or appropriate period paint colors shall be used. The Historic Preservation Commission has approved paint colors and schemes on file, which are available to building owners upon request.
 For More Information: Most paint companies have color palettes that are appropriate for historic buildings. Ask the Historic Preservation Commission what style your building is so you can find the right color.

Historic Design Guidelines, General Color Standards:

Georgetown (Texas), City of. 2012. *Downtown and Old Town Design Guidelines*. Chapter 9, Guidelines for Signs. Chapter 10, Guidelines for Awnings and Canopies. Chapter 11, Guidelines for Colors in the Overlay Areas. Available at <https://historic.georgetown.org/downtown-design->

guidelines/ .

- Guidelines provide general color compatibility suggestions for signage and awnings, and offers design policies and guidelines that apply to paint colors, though the city does not have a specific color palette.
- Historic Color Schemes. When renovating an historic building, first consider returning to the original color scheme, which can be discovered by carefully cutting back paint layers. Accurately determining the original color scheme requires professional help, but one may get a general idea of the colors that were used by scraping back paint layers with a penknife. Since the paint will be faded, moisten it slightly to get a better idea of the original hue. It is not necessary, however, to use the original color schemes of the building. An alternative is to use colors in ways that were typical of the period or architectural style, and with them create a new color scheme.

With respect to the treatment of color on individual historic buildings, colors that represent the appropriate period of history are preferred, but not necessarily required. Color does not damage the historic materials or alter significant details and can always be changed in the future and thus its application is not as critical as some other design options. . . .

This concern for perception of character is more relevant in the context of the Downtown Overlay District, where assemblage of buildings on the street is important to one's perception of the character of the streetscape. In this sense, one building that stands out from the rest with an inappropriate color scheme will impede one's perception of the continuity in the district. For this reason, the city reviews the use of color as part of its consideration of design issues. In general, HARC will consider color on a case-by-case basis, and in context with the building's location.

Grafton (Wisconsin), Village of. n.d. *Downtown Master Plan*. Chapter IV, Design Guidelines; Painting and Color. Awnings and Canopies. Signage. Available at <http://www.village.grafton.wi.us/DocumentCenter/Home/View/2413> .

- Design guidelines for historic business district address color generally for buildings, awnings, and signage.

Hopkins (Minnesota), City of. 2009. "Downtown Overlay District." Website available at <http://www.hopkinsmn.com/development/downtown.php> .

- Links to 2003 ordinance and design guidelines for historic downtown district. Provides general guidance for awnings, signage, and colors, among other elements.
- Color
 - Objective: To encourage a varied but complimentary use of color.
 - Guideline: The color of buildings should complement the adjacent buildings' colors. The color of brick or other natural building materials should dictate the color family choice. Bricks in the red and brown tones are encouraged. Buildings should use primarily earth tones with light and bright colors use only as minor accents. The accent colors should complement the primary color.

Mount Horeb (Wisconsin), Village of. 2013. *Code of Ordinances*. Chapter 17, Zoning Code; Section 17.14, Design Review; part 4, Standards; part b, Directives; part 9, Exterior Building Colors. Available at https://www.municode.com/library/WI/mount_horeb/codes/code_of_ordinances?nodeId=CO_CH17ZOCORERE98-16_17.14DERE .

- Code requires use of "the Victorian color palette" in the downtown area of the village.
- 9. Exterior Building Colors:
 - a. Exterior colors of all buildings, structures, appurtenances and paving shall be compatible and harmonious with those of existing buildings in the immediate area which conform to these design requirements, as determined by the Plan Commission.
 - (i) Within the downtown area, the Victorian color palette shall be used, or other colors must be approved by the Plan Commission.
 - (ii) Throughout the rest of the Village primary colors, including red, blue, green, yellow, black, and fluorescent colors shall not be permitted. Where an integral part of site design, muted versions of these colors may be used, as approved by the Plan Commission.
 - b. High gloss paints and other exterior finishes are not permitted.
 - c. Color patterns shall be used consistently throughout the property, as determined by the Plan Commission.

Northfield (Minnesota), City of. 2004. *City of Northfield Downtown Preservation Design*

Guidelines. See also "Downtown Design Guidelines" website available at <http://www.ci.northfield.mn.us/index.aspx?nid=477> .

- Downtown historic district design guidelines generally address awnings, signage, paint colors.

- Paint Colors

Painting is the traditional method used to protect wooden and some metal and masonry buildings from the attack of moisture and other destructive environmental factors. It is more often thought of as a decorative element. Paint should provide the district's buildings with both a strong protective and a decorative surface layer. Oil based paints have traditionally been used on the district's wooden trim elements, and it is generally the best policy to continue using these paints on wood, rather than latex paints, unless careful preparations are made. Colors used originally vary with the age and style of the building. Earth tones (greens, dark reds, pale yellows and browns) were popular in the latter half of the 19th- century; lighter shades predominated in later decades. However, there is no clear rule for paint colors in a stylistically mixed group of buildings like those in the district, other than to avoid bright or unusual colors. Those who desire precise guidance can perform, or hire a consultant to undertake, paint analysis to determine paint colors at a specific time in a building's history. The City of Northfield strongly recommends that property owners keep their buildings regularly painted and follow these guidelines in selecting the type and color of paint.

It is recommended that the elements of a building be painted to utilize colors consistent with an integrated design for all material and color choices of the entire exterior. Typically, trim elements that have the same function on the exterior receive same or similar colors: for example, all window and door frames are the same color, or cornices use the same or similar colors. The window sash and doors can be painted a darker color than the walls and trim. Avoid painting masonry that is not painted.

Suffolk (Virginia), City of. "Historic Overlay District – Historic Color Palettes." Available at <http://www.suffolkva.us/pcd/historic-overlay-district/historic-palettes/> .

- Website describes general color schemes for different architectural types, and lists/ provides links to recommended sample color palettes from several paint companies.

Waterford (Wisconsin), Village of. 2013 (2010). *Design Guidelines: Waterford Heritage Overlay District*. Available at <http://www.waterfordwi.org/DocumentCenter/View/55> .

- Requires "earthtones" for paint colors; provides "representative sample of usable base colors" and suggests using historic color palettes. See pp. 20, 37. Also addresses awnings (p. 21) and signage (pp. 25 et seq.).

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Ann Dillemath, AICP

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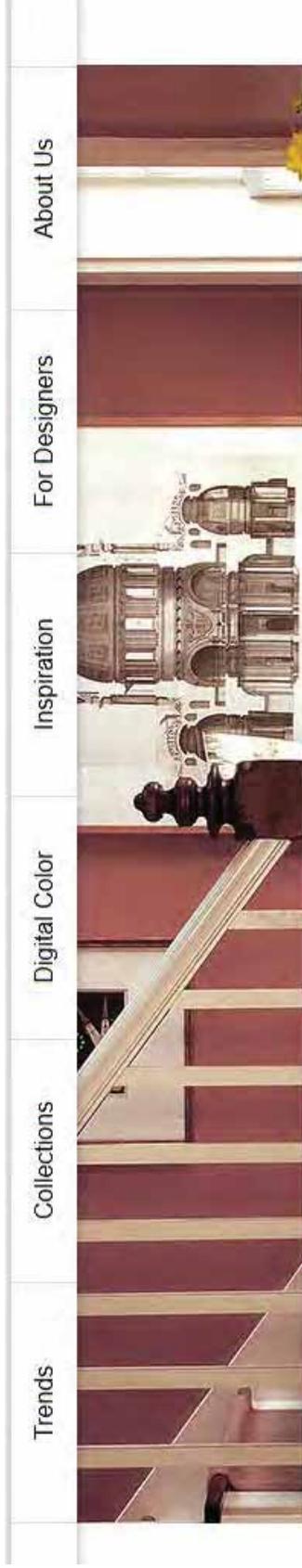


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America's Heritage



The America's Heritage Palette pays homage to key architectural styles throughout American history. Ranging from exuberant hues that adorned ornately appointed Victorians to the softer, restrained shades of Craftsman bungalows, our featured color combinations are based on authentic schemes from their respective eras. Each has endured the test of time and is sure to provide beauty and enjoyment for centuries to come.

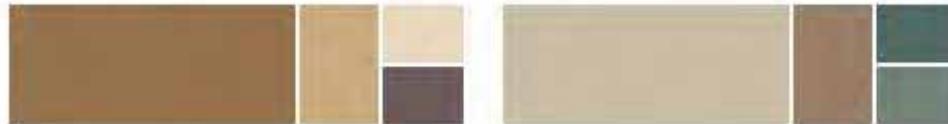


Colors Shown



BODY	TRIM	ACCENT	ACCENT 2
SW 2804	SW 2805	SW 0023	SW 2836
Renwick Rose Beige	Renwick Beige	Pewter Tankard	Polished Mahogany

OTHER COLORS



BODY	TRIM	ACCENT	ACCENT 2	BODY	TRIM	ACCENT	ACCENT 2
SW 2824	SW 2813	SW 2833	SW 0005	SW 2822	SW 2823	SW 2810	SW 2811
Renwick Golden Oak	Downing Straw	Roycroft Vellum	Deepest Mauve	Downing Sand	Rookwood Clay	Rookwood Sash Green	Rookwood Blue Green

Due to individual computer monitor limitations, colors seen here may not accurately reflect the selected color. To confirm your color choices, visit your neighborhood Sherwin-Williams store and refer to our in-store color cards.

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Colors Shown



BODY	TRIM	ACCENT	ACCENT 2
SW 0014	SW 2822	SW 2814	SW 2856
Sherston Sage	Downing Sand	Rookwood Antique Gold	Fairfax Brown

OTHER COLORS



BODY	TRIM	ACCENT	ACCENT 2
SW 0008	SW 2829	SW 0024	SW 2819
Eastlake Gold	Classical White	Curto Gray	Downing Slate



BODY	TRIM	ACCENT	ACCENT 2
SW 0052	SW 0050	SW 2827	SW 0001
Pearl Gray	Classic Light Buff	Colonial Revival Stone	Mulberry Silk

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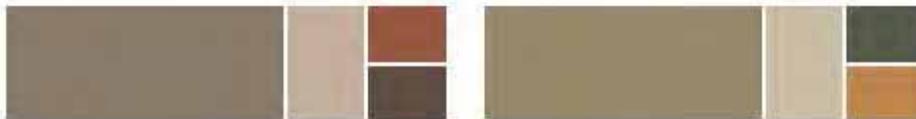


Colors Shown



BODY	TRIM	ACCENT	ACCENT 2
SW 2819	SW 2813	SW 2814	SW 2807
Downing Slate	Downing Straw	Rookwood Antique Gold	Rookwood Medium Brown

OTHER COLORS



BODY	TRIM	ACCENT	ACCENT 2	BODY	TRIM	ACCENT	ACCENT 2
SW 2820	SW 2805	SW 2803	SW 2808	SW 2815	SW 2822	SW 2816	SW 2817
Downing Earth	Renwick Belge	Rookwood Terra Cotta	Rookwood Dark Brown	Renwick Olive	Downing Sand	Rookwood Dark Green	Rookwood Amber

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Colors Shown



BODY	TRIM	ACCENT	ACCENT 2
SW 2835	SW 2833	SW 2806	SW 6244
Craftsman Brown	Roycroft Vellum	Rockwood Brown	Naval

OTHER COLORS



BODY	TRIM	ACCENT	ACCENT 2	BODY	TRIM	ACCENT	ACCENT 2
SW 2834	SW 2843	SW 2846	SW 2837	SW 2848	SW 2841	SW 2833	SW 2839
Birdseye Maple	Roycroft Brass	Roycroft Bronze Green	Aurora Brown	Roycroft Pewter	Weathered Shingle	Roycroft Vellum	Roycroft Copper Red

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Colors Shown



BODY	TRIM	ACCENT	ACCENT 2
SW 2821	SW 2851	SW 2846	SW 0050
Downing Stone	Sage Green Light	Roycroft Bronze Green	Classic Light Buff

OTHER COLORS



BODY	TRIM	ACCENT	ACCENT 2	BODY	TRIM	ACCENT	ACCENT 2
SW 2823	SW 7005	SW 2822	SW 0018	SW 2813	SW 2833	SW 2846	SW 0077
Rookwood Clay	Pure White	Downing Sand	Teal Stencil	Downing Straw	Roycroft Vellum	Roycroft Pewter	Classic French Gray

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Colors Shown



BODY	TRIM	ACCENT	ACCENT 2
SW 6119 Antique White	SW 2842 Rojcroft Suede	SW 7012 Creamy	SW 0048 Bunglehouse Blue

OTHER COLORS



BODY	TRIM	ACCENT	ACCENT 2
SW 2857 Peace Yellow	SW 2814 Rookwood Antique Gold	SW 2829 Classical White	SW 2847 Rojcroft Bottle Green



BODY	TRIM	ACCENT	ACCENT 2
SW 2844 Rojcroft Mist Gray	SW 2821 Downing Stone	SW 7006 Extra White	SW 2801 Rookwood Dark Red

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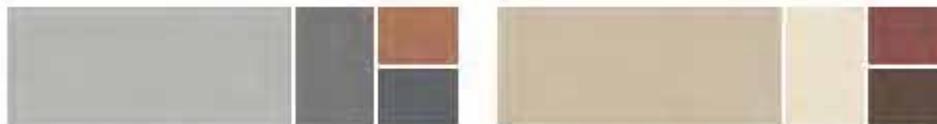


Colors Shown



BODY	TRIM	ACCENT	ACCENT 2
SW 0032 Needlepoint Navy	SW 0050 Classic Light Buff	SW 2853 New Colonial Yellow	SW 0045 Antiquarian Brown

OTHER COLORS



BODY	TRIM	ACCENT	ACCENT 2	BODY	TRIM	ACCENT	ACCENT 2
SW 2850 Chelsea Gray	SW 2849 Westchester Gray	SW 0007 Decorous Amber	SW 2548 Rojcroft Pewter	SW 2822 Downing Sand	SW 2829 Classical White	SW 0006 Tolle Red	SW 2808 Rookwood Dark Brown

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Colors Shown

TRIM BODY ACCENT ACCENT 2



BODY	TRIM	ACCENT	ACCENT 2
SW 2827	SW 2829	SW 6258	SW 2802
Colonial Revival Stone	Classical White	Tricorn Black	Rookwood Red

OTHER COLORS



BODY	TRIM	ACCENT	ACCENT 2	BODY	TRIM	ACCENT	ACCENT 2
SW 2832	SW 7005	SW 2819	SW 0030	SW 2826	SW 0050	SW 2838	SW 2846
Colonial Revival Gray	Pure White	Downing Slate	Colonial Yellow	Colonial Revival Green Stone	Classic Light Buff	Polished Mahogany	Roycroft Bronze Green

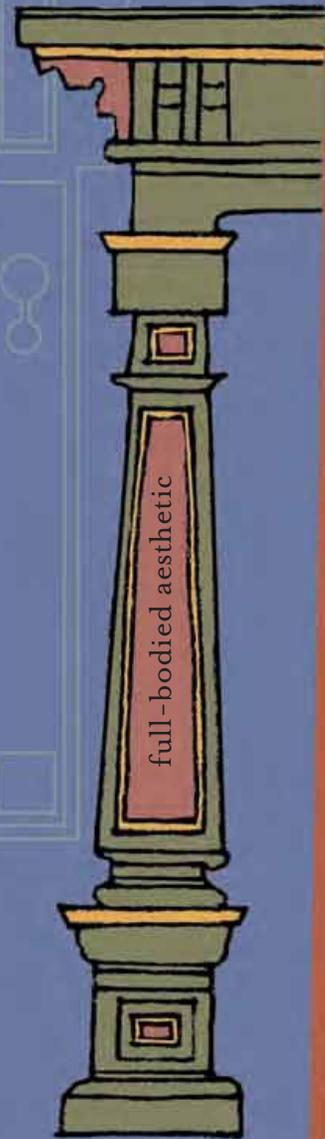
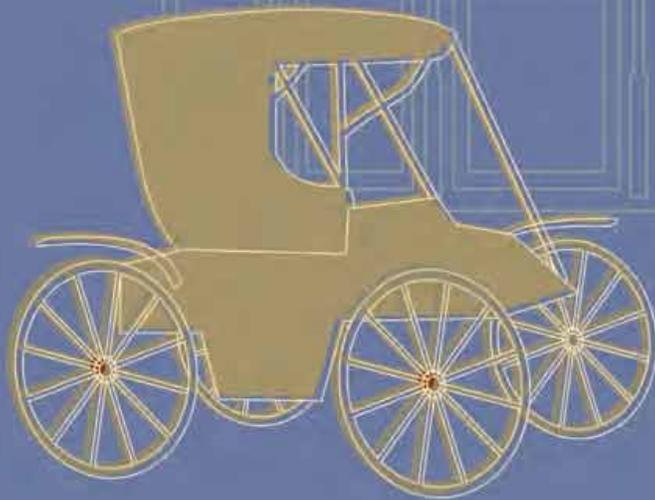
Due to individual computer monitor limitations, colors seen here may not accurately reflect the selected color. To confirm your color choices, visit your neighborhood Sherwin-Williams store and refer to our in-store color cards.

VICTORIAN



the painted ladies

ORNAMENTATION



full-bodied aesthetic

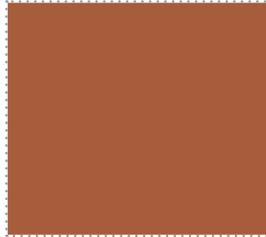
IT WAS A PERIOD OF CONTRASTS. *Natural shades of sand, stone, slate and earth, on homes designed in the style of a Gothic revival. Accents were everything, with ornate windows, doors and cornices painted in vivid hues that featured every ornament. And whether you're faithfully restoring a home in perfect detail, or simply love the look, our Victorian Preservation Palette has all the authentic colors you need.*



Rookwood Dark Red
SW 2801



Rookwood Red
SW 2802



Rookwood Terra Cotta
SW 2803
**ExteriorAccents® Vivid Yellow*



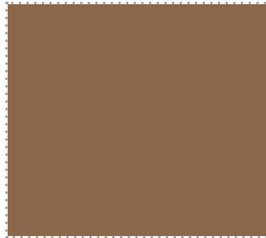
Renwick Rose Beige
SW 2804



Rookwood Dark Brown
SW 2808



Rookwood Medium Brown
SW 2807



Rookwood Brown
SW 2806



Renwick Beige
SW 2805



Rookwood Shutter Green
SW 2809



Rookwood Sash Green
SW 2810



Rookwood Blue Green
SW 2811



Rookwood Jade
SW 2812



Rookwood Dark Green
SW 2816



Renwick Olive
SW 2815



Rookwood Antique Gold
SW 2814



Downing Straw
SW 2813



Renwick Golden Oak
SW 2824



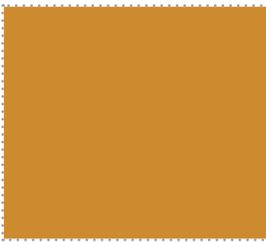
Rookwood Clay
SW 2823



Downing Sand
SW 2822



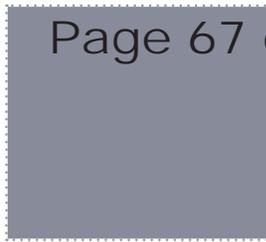
Downing Stone
SW 2821



Rookwood Amber
SW 2817
**ExteriorAccents® Vivid Yellow*



Renwick Heather
SW 2818



Downing Slate
SW 2819



Downing Earth
SW 2820

possible palettes



BODY
 TRIM
 ACCENT



Renwick Olive **SW 2815**
Rookwood Dark Brown **SW 2808**
Renwick Golden Oak **SW 2824**



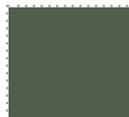
BODY
 TRIM
 ACCENT



Rookwood Blue Green **SW 2811**
Rookwood Terra Cotta **SW 2803**
Renwick Beige **SW 2804**



BODY
 TRIM
 ACCENT



Downing Straw **SW 2813**
Rookwood Red **SW 2802**
Rookwood Dark Green **SW 2816**



BODY
 TRIM
 ACCENT



Renwick Heather **SW 2818**
Downing Slate **SW 2819**
Downing Stone **SW 2821**



BODY
 TRIM
 ACCENT



Downing Earth **SW 2820**
Downing Sand **SW 2822**
Rookwood Amber **SW 2817**

* Available only in *Exterior Accents®*.

Samples approximate the actual paint color.

Some colors limited to select product lines

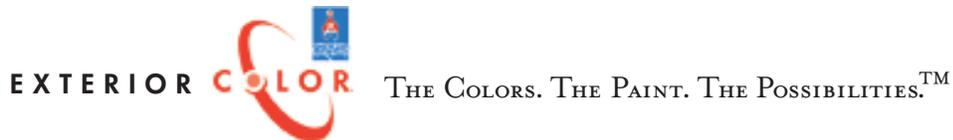
FROM THE NATURAL TONES popularized by Andrew Jackson Downing, to the dark body colors and strong accents introduced by the Aesthetic Movement, the Victorian Preservation Palette has every color you need to create a historically correct Victorian exterior. A sumptuous assortment of browns, olives, reds and oranges is at your fingertips, shown in stunning combinations that would make any 19th century homeowner proud.

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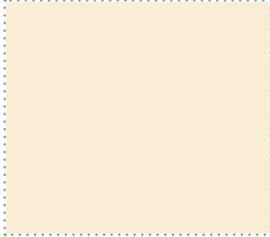
CRAFTSMAN STYLE



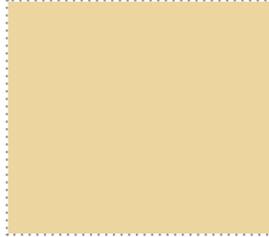
EXTERIOR COLOR PRESERVATION PALETTE®



IT WAS PURELY USEFUL, AND SIMPLY BEAUTIFUL. *But the Arts & Crafts Movement was more than California bungalows and Prairie School villas. It was a blend of Victorian windows, Queen Anne sash, Colonial columns, Gothic half-timbering, Mission dormers and bungalow brackets—all painted in the deep, rich Roycroft colors. And whether you're a craftsman purist, or you just like the look, our Preservation Palette has all the colors you need for utilitarian beauty.*



Roycroft Vellum
SW 2833



Birdseye Maple
SW 2834



Craftsman Brown
SW 2835 P1



Quartersawn Oak
SW 2836



Hammered Silver
SW 2840



Roycroft Copper Red
SW 2839



Polished Mahogany
SW 2838



Aurora Brown
SW 2837



Roycroft Mist Gray
SW 2844



Roycroft Brass
SW 2843



Roycroft Suede
SW 2842



Weathered Shingle
SW 2841



Bunglehouse Gray
SW 2845



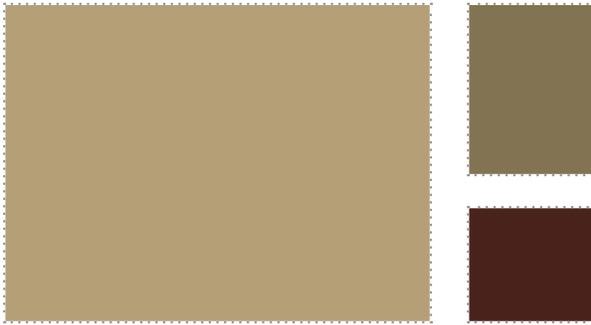
Roycroft Bronze Green
SW 2846



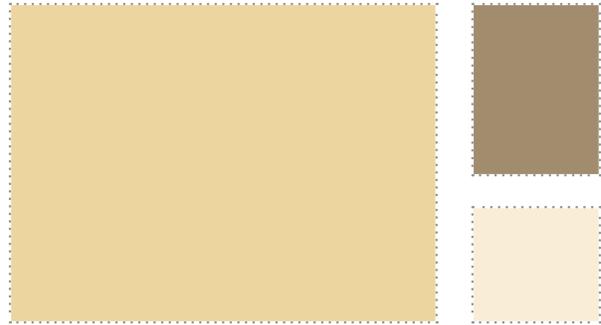
Roycroft Bottle Green
SW 2847



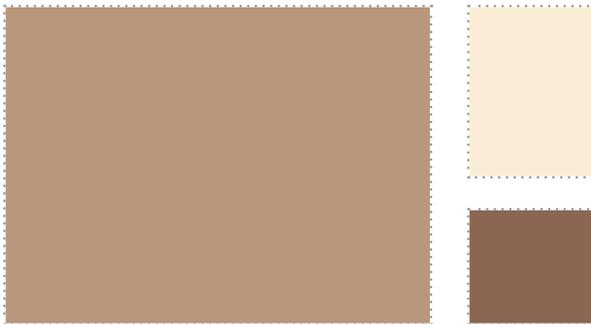
Roycroft Pewter
SW 2848



WALL **Roycroft Suede** SW 2842
 TRIM **Roycroft Brass** SW 2843
 ACCENT **Polished Mahogany** SW 2838



WALL **Birdseye Maple** SW 2834
 TRIM **Weathered Shingle** SW 2841
 ACCENT **Roycroft Vellum** SW 2833



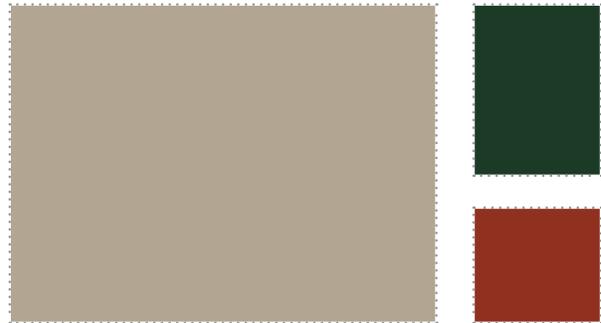
WALL **Craftsman Brown** SW 2835
 TRIM **Roycroft Vellum** SW 2833
 ACCENT **Quartersawn Oak** SW 2836



WALL **Aurora Brown** SW 2837
 TRIM **Roycroft Suede** SW 2842
 ACCENT **Roycroft Bronze Green** SW 2846



WALL **Roycroft Bronze Green** SW 2846
 TRIM **Birdseye Maple** SW 2834
 ACCENT **Hammered Silver** SW 2840



WALL **Bunglehouse Gray** SW 2845
 TRIM **Roycroft Bottle Green** SW 2847
 ACCENT **Roycroft Copper Red** SW 2839



WALL **Weathered Shingle** SW 2841
 TRIM **Aurora Brown** SW 2837
 ACCENT **Roycroft Bottle Green** SW 2847

P	Optimum color results are achieved using the designated Color-Prime.®
	Available only in Exterior Accents.®

Samples approximate the actual paint color.

Some colors limited to select product lines.

THE TYPICAL ARTS & CRAFTS HIPPED-roof square house often had clapboards or stucco at the first floor level and shingles at the second floor, and was designed to be painted with two Roycroft body colors. Depending on detailing, these homes were also painted in Colonial Revival fashion, with a medium body color and Roycroft Vellum or Classical White trim, or in Early Victorian style with a medium body color and a Roycroft dark trim.

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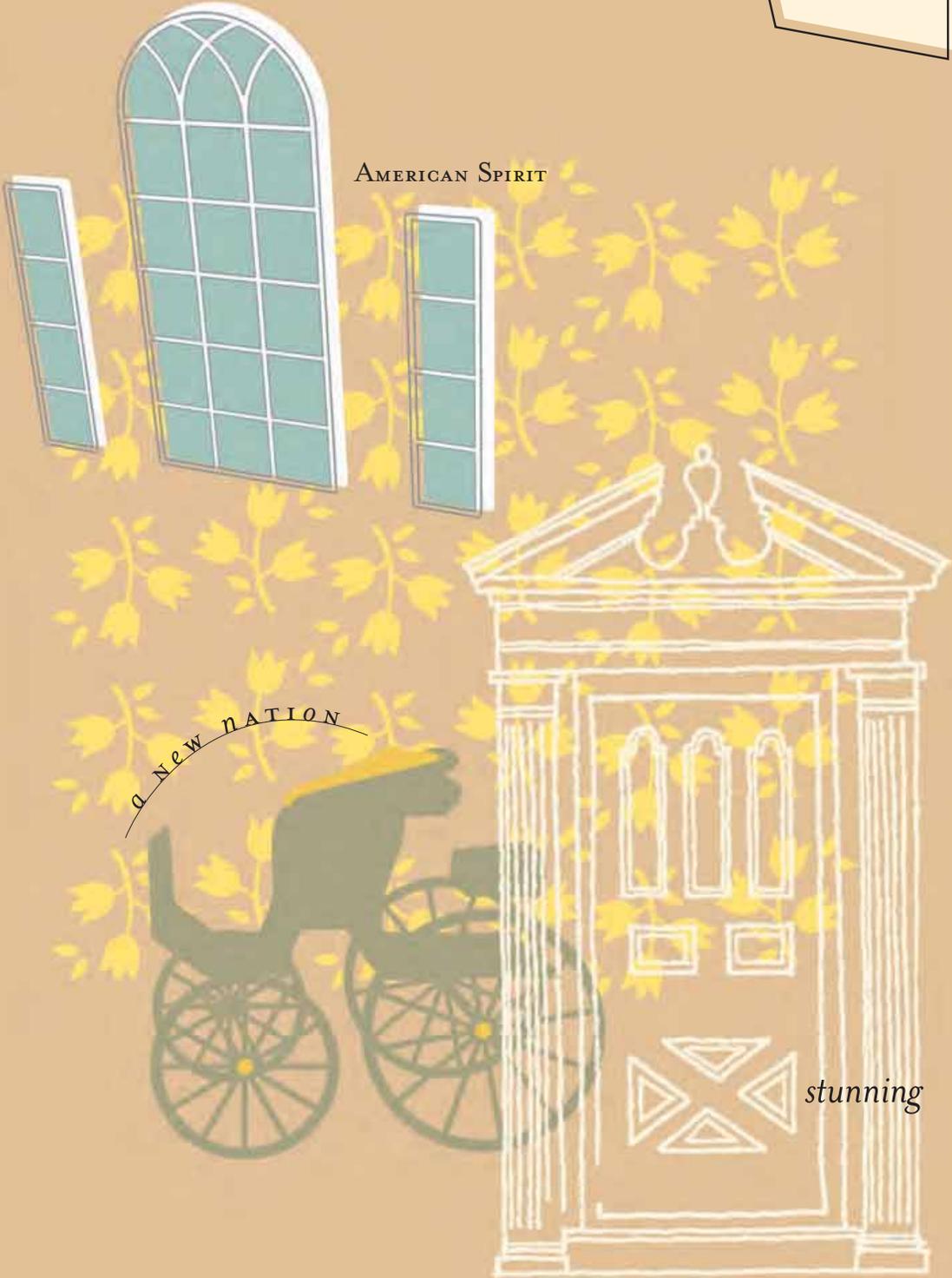
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CLASSICAL/COLONIAL

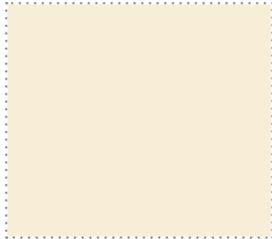


AMERICAN SPIRIT



EXTERIOR COLOR PRESERVATION PALETTE®

IT IS THE TRUE AMERICAN STYLE. First created by Thomas Jefferson, this balanced blend of 18th century neoclassicism and 19th century romanticism emulated the spirit of a new nation with its leanings toward Ancient Greek and Roman style. Yellowish whites were used to simulate ancient marble. Rookwood Shutter green was used on outside blinds for its resemblance to the bronze shutters of Renaissance buildings. It's a style that continues in popularity today, and you'll find every authentic shade in our Preservation Palette.



Classical White
SW 2829



Classical Yellow
SW 2865



Classical Gold
SW 2831



Colonial Revival Gray
SW 2832



Colonial Revival Tan
SW 2828



Colonial Revival Stone
SW 2827

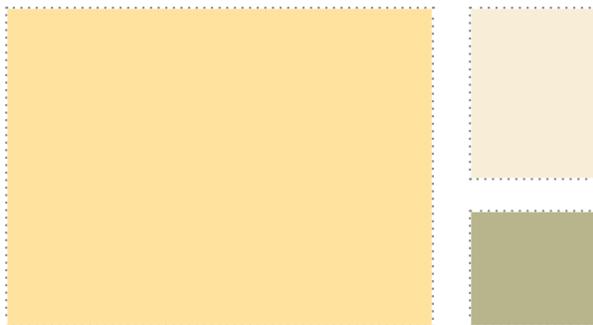


Colonial Revival Green Stone
SW 2826

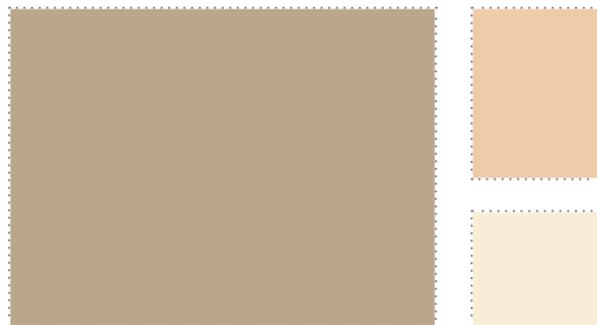


Colonial Revival Sea Green
SW 2825

possible palettes



WALL **Classical Yellow** SW 2865
TRIM **Classical White** SW 2829
ACCENT **Colonial Revival Green Stone** SW 2826



WALL **Colonial Revival Stone** SW 2827
TRIM **Colonial Revival Tan** SW 2828
ACCENT **Classical White** SW 2829



WALL **Colonial Revival Gray** SW 2832
TRIM **Colonial Revival Sea Green** SW 2825
ACCENT **Classical Gold** SW 2831

Samples approximate the actual paint color.
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EXTERIOR PHOTOS

Select an exterior image to test colors for your outdoor space. Try to match the style of your house with the image using the filter to see the best results.

[BACK](#) [EXTERIOR](#)

SPACES

[ALL \(24\)](#)

[CAPE COD COTTAGE \(2\)](#)

[COLONIAL REVIVAL \(4\)](#)

[CONTEMPORARY \(3\)](#)

[CRAFTSMAN \(3\)](#)

[FEDERAL GREEK REVIVAL \(5\)](#)

[TUDOR \(5\)](#)

[VICTORIAN \(2\)](#)



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Computer screens and printers vary in how colors are displayed. Colors which display on the screen and printed colors may not match the paint's actual color.

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valspar paint®

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Oatlands Yellow

3004-6B

Valspar

CHANGE COLOR

BUY SAMPLE

SAVE

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Upload your own photo or use a photo you've already uploaded for access to more tools to customize your painting project.



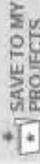
UPLOAD FROM MY COMPUTER



UNDO



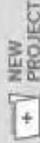
REDO



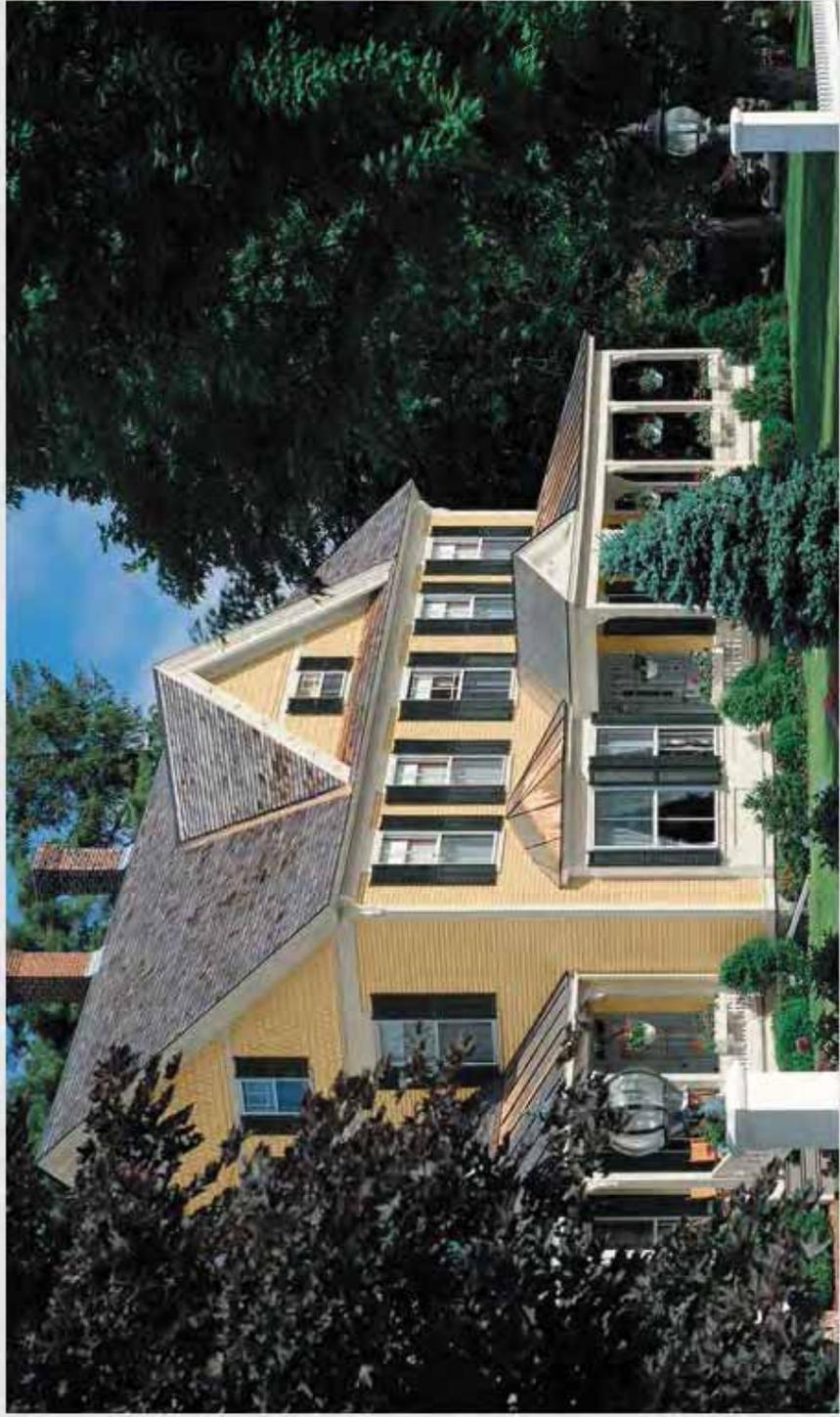
SAVE TO MY PROJECTS



CHANGE IMAGE



NEW PROJECT



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Colors Gallery



Cool



Neutral



Warm

Style and Spaces Gallery



Colonial



Craftsman



Modern



Ranch



Spanish
Mediterranean



Victorian Tudor



Outdoor Living

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C14000



Grand Oaks
C1257



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Tudor Hidesaway



Castle Gray



Autumn Raisin



Seeing Mauve



Neutral Harmony



Buttercup Field

PAINT COLORS

INTRODUCTION

The color of a building is, perhaps, its most dominant visual characteristic. The color of a building can enhance or detract from its own architectural characteristics as well as neighboring structures.

Paint color is easily changed to reflect personal preferences and current architectural taste. The color palette used in Alexandria has changed significantly since the 18th century. Technological and economic constraints in the 18th and early-19th centuries limited the available palette of colors. Changes in technology and architectural preferences in the mid-to-late-19th century combined to greatly broaden the color spectrum and by the late-19th century there was a preference for a dark colored palette. Color preferences again changed in the early years of the 20th century and a light colored palette was generally favored. Today, a darker color palette is often used, reflecting, in part, a preference to do away with the "chromomatic monotony of the past half century" as one scholar of historic paint color has put it.

While the Zoning Ordinance permits the Boards to review the exterior paint color of a building, it has been the long standing policy of the Boards of Architectural Review that paint colors for the exterior of a building are only reviewed in conjunction with a construction project. In addition, the Boards reserve the right to review paint colors in instances where the new color is so clearly inappropriate as to constitute alteration of the architectural character of the building.

As part of the Guidelines review process, the Boards have developed a *Color Chart of Historically Accurate Paint Colors in the Old and Historic Alexandria District and the Parker-Gray District* which can be consulted to help determine appropriate colors that reflect the historic heritage of the City. The Boards strongly urge building owners in the historic districts who paint their buildings to make use of this information. The informa-

tion identifies historically accurate paint colors for the body, trim, door and roof colors of historic buildings for the different periods of architecture found in the historic districts. The historic research was prepared by the Staff of the Boards of Architectural Review and includes an analysis of historic exterior paint colors from the 18th to the 20th centuries in the districts.

The Boards actively discourage painting a building or its trim a clearly inappropriate color. For example, the color purple is considered to be an inappropriate color. There are a wide range of colors that have been used in the historic districts over the last 45 years and that are now considered traditional, although they may not accurately reflect historic paint colors.

The Zoning Ordinance stipulates that, in all cases, painting a previously unpainted masonry surface, no matter what color, requires review and approval of a certificate of appropriateness by the Boards. Additionally the Boards strongly discourage the painting of a previously unpainted masonry surface.

REQUIREMENTS

- Painting of previously unpainted masonry surfaces require approval of a Certificate of Appropriateness. (§ 10-109(B)(4) and § 10-209(B)(4) of the Zoning Ordinance)
- Using paint to create artificial architectural elements requires review and approval of a certificate of appropriateness.

GUIDELINES

- Structures should be painted a color appropriate to the historical period of the architectural style.
- Day-glow, neon and metallic colors as well as the color purple are inappropriate in the historic districts and the application of these colors alters the architectural character of the building.

APPLICATION REQUIREMENTS

All applications for approval of paint colors must contain the following information:

Alexandria Business License

Proof of a valid Alexandria Business License is required at the time of application for contractors, subcontractors, architects, and designers.

Photograph of Existing Building

Clear photographs of the existing building are required for reference.

Color

The proposed color of the structure must be indicated and an actual color sample provided. The color sample should indicate the type of paint, the paint manufacturer, the name of the paint and the product and color number.

RELATED SECTIONS

Exterior and Storm Doors
Fences, Walls & Gates
Roofing Materials
Shutters
Siding Materials

REFERENCES:

Roger Moss and Gail Caskey Winkler, *Victorian Exterior Decoration, How to Paint Your Nineteenth-Century American House Historically*, (N.Y., N.Y., Henry Holt and Company, 1987)

Roger Moss, *Century of Color, Exterior Decoration for American Buildings - 1820/1920*, (American Life Foundation, 1981).

The following are available from the Staff of the B.A.R.:

Color Chart of Historically Accurate Paint Colors in the Old and Historic Alexandria District and the Parker-Gray District.

Al Cox, AIA, *Appropriate Roofing Materials in the Old and Historic Alexandria District.*

Peter H. Smith, *Historic Exterior Paint Colors in the Alexandria Historic Districts.*

ADOPTED BY THE BOARDS OF
ARCHITECTURAL REVIEW, 5/25/93

COLOR CHART OF HISTORICALLY ACCURATE PAINT COLORS IN THE OLD AND HISTORIC ALEXANDRIA DISTRICT AND THE PARKER-GRAY DISTRICT

Wood Buildings

The Color Chart is based upon historical research of paint colors found on historic buildings in Alexandria. The range of colors listed in the chart is cumulative, that is, the paint color of a late 19th century building, for example, could make use of the entire range of colors from 1750 through the end of the 19th century. However, to be historically and architecturally accurate, it should be noted that 19th century architectural styles all had a specific color palette which was considered appropriate to that particular style. Additionally, the Color Chart is not meant to be read directly across the page, but, rather, the colors listed for each architectural element can be mixed and matched. Therefore, for example, any door or trim color would be appropriate on a white Federal building. Finally, historic revival styles of architecture should use paint colors appropriate to the original historic period being copied.

Architectural Style	Body Color	Trim Color	Door Color
GEORGIAN & FEDERAL (1750-1850)	White Dark Brown (Spanish Brown) Yellow Ochre Stone (Gray-Beige)	Green White Yellow Cream Straw	Chocolate Brown Natural Grained
MID-19th CENTURY (1850-1880)	Buff Reddish-Pink Light Gray Ochre (Yellow Brown) Green-Gray Blue-Gray Medium Blue Dark Brown Medium Red	(darker than base color) Black Chocolate Red Dark Gray Dark Green Dark Brown	Oak, frequently unpainted Grained Dark Green Black
LATE VICTORIAN (1880-1920)	Deep Blue Medium Gray Dark Ochre Tan Slate	Golden Yellow Dark Gray or Green Black Medium or Dark Brown Beige Red Olive Green	Oak, frequently unpainted Dark Green Black
COLONIAL REVIVAL (1920-present)	White Beige Pale Green Medium Gray Medium Blue	Green White Yellow	Brown Black

COLOR CHART OF HISTORICALLY ACCURATE PAINT COLORS IN THE OLD AND HISTORIC ALEXANDRIA DISTRICT AND THE PARKER-GRAY DISTRICT

Masonry Buildings

As a general rule, brick and masonry buildings should not be painted. However, a small number of masonry buildings have historically been painted. The Color Chart is based upon historical research of paint colors found on historic masonry structures in Alexandria. The range of colors listed in the chart is cumulative, that is, the paint color of a late 19th century building, for example, could make use of the entire range of colors from 1750 through the end of the 19th century. However, to be historically and architecturally accurate, it should be noted that 19th century architectural styles all had a specific color palette which was considered appropriate to that particular style. Additionally, the Color Chart is not meant to be read directly across the page, but, rather, the colors listed for each architectural element can be mixed and matched. Therefore, for example, any listed door or trim color would be appropriate on a white Federal building. Finally, historic revival styles of architecture should use paint colors appropriate to the original historic period being copied.

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MID-19th CENTURY (1850-1880)	Buff Pink Light Gray Ochre (Yellow Brown) Green-Gray Blue-Gray Medium Blue Dark Brown Medium Red	(darker than base color) Black Red Dark Gray Dark Green Dark Brown	Oak, frequently unpainted Grained Dark Green Black
LATE VICTORIAN (1880-1920)	Deep Blue Medium Gray Dark Ochre Tan Slate	Golden Yellow Dark Gray or Green Black Medium or Dark Brown Beige Red Olive Green	Oak, frequently unpainted Dark Green Black
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**COLOR CHART OF HISTORICALLY ACCURATE PAINT COLORS
IN THE OLD AND HISTORIC ALEXANDRIA DISTRICT
AND THE PARKER-GRAY DISTRICT**

Roof Colors

The Color Chart is based upon historical research of colors of roofs found on historic buildings in Alexandria. The range of colors listed is based upon the material used for the roof covering. Any color listed for a particular material is appropriate and historically accurate.

MATERIAL	DATE OF STRUCTURE	APPROPRIATE COLOR
Wood Shingle	1750-present	Natural Red Brown Green Black
Metal	1800-present	Natural Red Black Green
Slate	1750-present	Natural Colors including Green, Gray, Black, Red and Purple (Slate is never painted)
Clay Tile	1750-present	Natural Fired Color such as sand, brown and red
Composition Shingle	1890-present	Slate Color Weathered Wood Black (Light colors such as white and sky blue are strongly discour- aged.)
Synthetic Slate	1970-present	Natural, usually gray or green (Synthetic slate is never paint- ed)

(13) Streetscape Guidelines

Old Milton Parkway

'Brookside Area' tree placement: Willow Oaks spaced 40 feet on center.

Alternate with Crape Myrtles centered in the middle of each (Choctaw east of Georgia 400 and Tuscarora or Tuskegee west of Georgia 400)

Granville lights to be located 80 feet on center – color to be dark green east of Georgia 400 and color to be black west of Georgia 400.

Benches to be placed at the rate of one unit every 100 linear feet.

Medians: Crape Myrtles staggered at eight (8) feet on center in blocks of nine (9) units under planted with Dwarf Youpon Holly, and ends of beds to be planted with dwarf lemon yellow daylilies. Alternate with blocks of Holly (Savannah, Foster, or Nellie Stevens) staggered at eight (8) feet on center and ends of bed to be planted with Knockout roses. Planting shall allow for a minimum visual clearance of 24 feet at the end of each median which shall be planted with dwarf daylilies or other ground cover. Median widths of less than 2 feet shall be brick pavers (no plants).

North Main Street

Hybrid Red Maples spaced 50 feet on center. Alternate with two (2) Seminole or Tuscarora Crape Myrtles centered in the middle of each.

Granville lights to be located 50 feet on center – color to be dark green.

Benches to be placed at the rate of one unit every 150 linear feet.

Medians: Seminole or Tuscarora Crape Myrtles staggered at 10 feet on center in blocks of 10 under planted with Knockout Roses. Alternate with blocks of Nellie Stevens Holly staggered at eight (8) feet on center and ends of bed to be planted with low ornamental shrubs. Plantings shall allow for a minimum visual clearance of 24 feet at the end of each median which shall be planted with dwarf daylilies or other ground cover. Median widths of less than 2 feet shall consist of brick pavers (no plants).

Central Business District – Comply with the Downtown Incentive Zoning Guidelines.

(14) Building, Structure and Sign Material Colors.

- i) Building Color Palettes: The use of muted, subdued or earth tone colors are encouraged while the use of novelty and primary colors are strongly discouraged and are to be avoided. It is the intent of these Guidelines to establish timelessness in the color schemes incorporated in the building design and project design. Colors are intended to enhance the architecture of the project, not to attract attention to specific features or elements such as roof or parapet lines and signs. Building colors for the Central Business and Historic Business Districts are to be derived from the Williamsburg color palette by Martin Senour Paints. Equivalent colors matching the

above named manufacturers are acceptable. The Martin Senour color palette is as follows:

1. Outside White
2. George Pitt House Green
3. Benjamin Powell House Green
4. Palmer House Green
5. James Geddy Green
6. Levingston Kitchen Green
7. George Davenport House Green
8. Market Square Tavern Dark Green
9. Burdett's Ordinary Black Green
10. Market Square Tavern Shell
11. Grissell Hay Lodging House Green
12. Ludwell Tenement Sage
13. Barraud House Green
14. Governor's Palace Tan
15. Holt's Storehouse Gray
16. Peyton Randolph Gray
17. King's Arms Tavern Gray
18. Purdic House Gray Slate
19. Market Square Tavern Gray
20. Bracken Tenement Blue Slate
21. Robert Carter Tobacco
22. Palace Arms Red
23. Nicolson Store Red
24. William Finnie House Brown
25. Palmer House Kitchen Brown
26. Bryan House Chocolate
27. Chowning's Tavern Brown
28. Bracken Tenement Biscuit
29. William Byrd III House Ivory
30. James Moir Shop Fawn
31. Brush-Everard Gold
32. Grissell Hay Lodging House Gold
33. Ludwell Tenement Gold
34. George Pitt House Caramel
35. Nicolson Store Taupe
36. Raleigh Tavern Sorrel

- ii) Deviation from the approved colors may be considered by the Board where appropriate or as part of accented design elements. In general, a project should use no more than three (3) of the approved colors.

- (15) The following elements are strongly discouraged in all Districts and Corridors of Influence:



- by a frame that covers the entire perimeter of the banner;
8. Wall signs must not cover windows, doors or architectural features. However, wall signs are permitted on architectural appurtenances, such as chimneys or penthouses, which are part of the original structure;
 9. Ghost signs are considered wall signs. Existing ghost signs are exempt from these requirements and deemed conforming. Ghost signs may be maintained and repainted but no new information or images may be added to the existing sign. No new wall signs may be painted over ghost signs. (Ord. No. 10044, 8-16-2010, § 6; Ord. No. 10204, 3-11-2013, § 1; Ord. No. 10222, 5-13-2013, § 1; Ord. No. 10286, 3-10-2014, § 15; Ord. No. 10338, 11-24-2-14, § 3.)



50-27.8 Areas of special sign control.

A. Purpose.

The city recognizes that certain areas present a unique character that could be strengthened and enhanced with the application of specific sign standards. These commercial areas are:

1. Entertainment districts:
 - (a) Lake Avenue South from Railroad Street to lift bridge;
 - (b) East Superior Street from Lake Avenue to 9th Avenue East;
2. Historic Canal Park: Canal Park Drive from Lake Place Drive to canal;

B. Entertainment district standards.

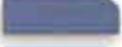
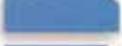
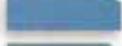
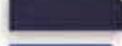
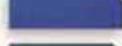
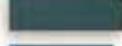
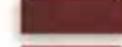
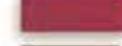
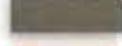
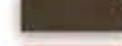
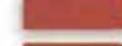
1. All projecting signs are permitted a maximum sign area of 36 square feet, unless the zoning district allows a greater maximum sign area;
2. Marquee signs are permitted;
3. Electronic message signs are permitted as components of wall, marquee or freestanding signs, subject to the electronic message sign regulations;

C. Historical Canal Park standards.

1. All projecting signs are limited to a maximum sign area of 12 square feet;
2. All projecting signs may only be externally illuminated from above;
3. All signs must be constructed of wood, brick or metal. Individually mounted plastic letters are permitted for wall signs if wholly covered with opaque paint;

4. All signs are limited to colors from the following color palette. Photographs of the color palette swatches are provided for illustrative purposes only. Applicants may view the original palette at the city of Duluth. For the purposes of this ordinance, the specific colors are provided in two types. The first describes the paint colors originally cited in the DWMX District, which are a series of Ace Hardware paint colors. A general Pantone equivalent is also provided, which are the "uncoated" Pantone PMS colors. Pantone is a color system used in a variety of industries, primarily printing, and occasionally in the manufacture of colored paint, fabric, and plastics. Applicants may consult with the land use supervisor to

COLOR PALETTE

Duluth District Color		General Pantone Color (Uncoated)	
	Far Horizon 65A-2P 649		Mirage Lake 65A-3P 650
	Cocoa Parfait 25C-1P 4755		Malibu Sand 25B-2T 466
	Tuxedo Gray 78C-1P 650		Gray Tweed 78C-3D 5425
	Gray Duck 73C-2P 651		Symphony Blue 73C-4D 5415
	Bobby Blue 66B-2T 637		Black Magic 65A-1A Process Black
	Riviera Sky 75B-3D 646		Spectrum Blue 67B-4D 3005
	Tahiti Blue 58C-2T 630		Calico Blue 75A-1A 2955
	Green Stone 60C-2T 623		Nanking Blue 66B-4D 313
	Sea Vista 56C-2T 629		Veridiam 60C-4D 371
	Aqua Pool 56C-3D 326		Gemstone 56C-4D 3292
Ace Hardware Paint Color		General Pantone Color (Uncoated)	
	Cane 36B-1T 726		Harvest 36B-2D 727
	Peach Velvet 15B-2T 699		Dawn Sun 15B-3D 708
	Coral Reef 7B-2T 701		Spectrum Red 5A-1A 186
	Pagoda Red 5C-4D 703		War Dance 14A-1A 188
	Blushing Pink 4C-2T 673		Rosalind 4C-4D 207
	Tarragon 25C-3D 465		Stratum Rock 38A-1A 462
	Lobster Bisque 16C-1P 699		Tile Tan 16C-3D 486
	Ripe Peach 22C-2T 722		Bright Sienna 22C-4D 723
	Tile Tan 16C-3D 486		Really Rust 22A-1A 484
	Bracken Brown 25C-2T 406		Tobacco Gold 47A-1A 4495

determine the final colors to be used in the sign, which must meet the general color requirements of this Section.

4.5 Paint and Color Design Guidelines



4.5.1 INTRODUCTION

A good coat of paint is one of the most important defenses exterior wood has against the elements. Paint applied to exterior wood must withstand yearly extremes of both temperature and humidity; the Texas summers are extremely hard on painted surfaces. While never expected to be more than a temporary physical shield - requiring reapplication every five to eight years - the importance of paint should not be minimized.

Because one of the main causes of wood deterioration is moisture penetration, a primary purpose for painting wood is to exclude such moisture, thereby slowing deterioration not only of a building's exterior siding and decorative features but, ultimately, its underlying structural members. Another important purpose for painting wood is, of course, to define and accent architectural features and to improve appearance of a structure.

Exterior paint is constantly deteriorating through the process of weathering, but in a program of regular maintenance - assuming all other building systems are functioning properly - surfaces can be cleaned, lightly scraped and hand sanded in preparation for a new finish coat. Unfortunately, these are ideal conditions. More often, complex maintenance problems are inherited by owners of historic buildings,

including areas of paint that have failed beyond the point of mere cleaning, scraping and hand sanding (although much so-called 'paint failure' is attributable to interior or exterior moisture problems or surface preparation and application mistakes with previous coats). Repainting should not occur until problems with leaking water, moisture infiltration, or gutters and downspouts repaired.

It must be emphasized that removing paint from historic buildings - with the exception of cleaning, light scraping and hand sanding as part of routine maintenance - should be avoided unless absolutely essential.

4.5.2 APPROVED PAINT PALETTE

The Historic Preservation Commission has approved colors based on paint companies available paint palettes for the period when Grapevine's historic buildings were being constructed. These approved paint manufacturer's preservation paint palettes for Historic Landmarks and buildings within Historic Districts are:

- 1) Sherwin Williams – Preservation palette.
- 2) Pittsburgh Paints – Historic Paints.
- 3) Do It Best Paints – American Historical Restorations Colors (Exteriors Only)
- 4) Valspar – American Tradition Historic Colors (light colors only)

While new paint colors are reviewed thru the CA process, colors selected from this approved paint palette may be administratively approved. Any colors proposed outside this adopted palette will be reviewed by the Commission in the regular Certificate of Appropriateness process.

4.5.3 SELECTION OF COLORS FOR NEW PAINT

In addition to providing protection to wood surfaces, paint provides an opportunity to reinforce the architectural style of a historic building, and can greatly contribute to the historic character of a building.

Using the approved palette if possible, paint colors should be selected that are appropriate to the style, period and type of building and its district or area. Selection of paint and stain colors based on research of historic finishes is encouraged.

The variety of architectural styles and periods represented in Grapevine provide a diversity of color palettes and treatments. Historically, the colors used at Folk Victorian and early homes were quite simple – a body color and one trim color. These colors were typically light in color, reflecting both the lack of availability of quality darker colors, and the desire for painted surfaces that required little maintenance. Queen Anne and Free Classic houses utilized multi-colored paint schemes in deep, rich hues, with the various materials (wood shingles, siding, door trim, window trim, fascias, corner boards) painted different colors to emphasize the richness of the textures.

Arts and Crafts houses (Bungalows and Prairie styles) typically combined exterior colors in warm, rich earth tones to reflect the connection of this style to nature. Brick Tudor homes often used contrasting, lighter colors in the limited wood surfaces available. Minimal Traditional houses were typically painted a single, light color (white was quite popular) to de-emphasize the trim and size of these houses.



APPROPRIATE COLORS FOR A FOLK VICTORIAN HOUSE
(SIMPLE PAINT SCHEME WITH ONLY A TRIM COLOR USED)



APPROPRIATE COLORS FOR A QUEEN ANNE HOUSE
(COLORFUL WITH NUMEROUS COLORS USED AT VARIOUS MATERIALS TO HIGHLIGHT THESE)



APPROPRIATE COLORS FOR AN ARTS AND CRAFTS HOUSE
(USE OF 'EARTH' COLORS FOR THE BODY OF THE HOUSE AND LIGHTER TRIM COLORS)

Paint colors should be complementary to each other and the overall character of the buildings and district, and shall be used to accentuate the building's significant features; the right colors respect the historic building. When possible,

research the original paint colors and finishes of the historic building, and document these for future use.

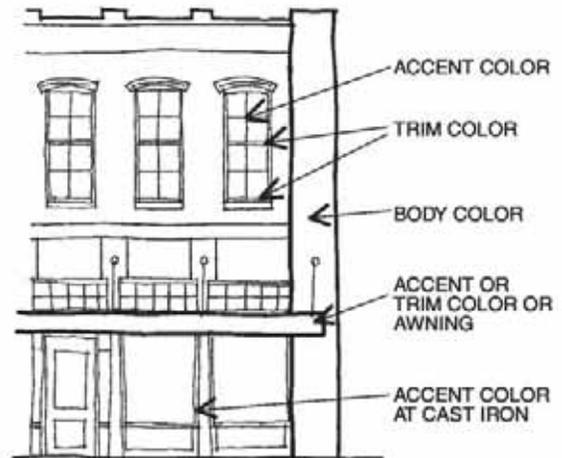
Having selected a base or body color that is appropriate to the period or style of your historic building, the next decision is for a trim color to contrast and complement that of the body color.

Nearly all houses and some commercial building built in Grapevine prior to WWII were defined by trim colors. Trim color, for houses, was used to define wood elements such as the porch features, corner boards, window and door trim and fascia boards. All of these elements were usually painted to contrast with the base or body color, or to define the body of the house. Porches were also painted a trim color to provide an outline or contrast color to the color of the body of the house.

Commercial buildings usually had their body color defined by the material the building was constructed of (eg: brick) while a trim color was utilized for defining windows and doors and other architectural elements such as cast iron.

Body and trim colors should not be similar in hue or tone intensity (i.e. 2 shades of colors that are closely related like green and red or 2 dark or light shades of the same color). A third color, commonly called an accent color, was quite often utilized to accentuate or highlight a particular feature of a house or building. On houses, doors, window sashes, or special or decorative trim was painted an accent color. On commercial buildings, an accent color was often used to highlight particular architectural features of the building façade.

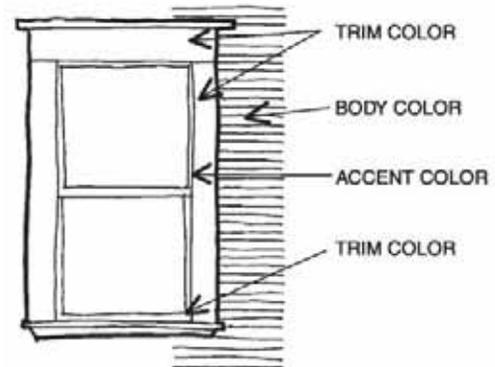
The articulation and details of exterior walls, window and doors and openings, trim, scale and texture of exterior materials can be enhanced or obscured by appropriate and inappropriate paint colors selected for a building.



**TRIM and ACCENT COLORS at
COMMERCIAL BUILDINGS**



**TRIM and ACCENT COLORS at
RESIDENTIAL BUILDINGS**



WINDOW TRIM COLORS

Paint replacement gutters, downspouts, metal frame screen and storm doors and windows, roof-vent assemblies and fire escapes to match the color of the wall, trim, cornice or roof color, whichever is the most effective in reducing the visibility of these elements.

Paint color of skirting at residential buildings shall be appropriate to the structure; a very light color should not be used unless this matches the body color of the house.

4.5.4 PAINTING OF NON-WOOD SURFACES

Original stone or masonry surfaces should be maintained and not be painted, unless severe deterioration of the brick or stone can be shown to require painting and other consolidation or stabilization methods cannot be shown to be appropriate. If masonry was previously painted, it is often not appropriate or possible to remove paint, and appropriate repainting should be considered. If color or texture of replacement brick or stone cannot be matched with existing masonry material, painting may be an appropriate treatment; the color of such surfaces should approximate the color of the original masonry or, if not appropriate, that of a natural masonry color.

Painting of stucco that has never been painted is not recommended for the same reasons as painting of stone or masonry surfaces. In addition, there are often details in the stucco that painting will obscure as well as adversely affect the wall's vapor transmission performance.

Paint should not be applied to metals types that require protection from the elements or to metals such as brass, copper, or stainless steel that were historically meant to be exposed.

Additional Technical information on paint and colors is included in '*Technical Guidelines*' (Part 5).

Color Palette

The Architectural Review Board has adopted a pre-approved color palette that may be used on previously painted surfaces within the historic districts without approval. The paint palette may be viewed in the Department of Planning's office at 25 Washington Avenue, 4th Floor and at John Lee Paint on Coliseum Boulevard. A list of comparable paint colors for Sherwin Williams and Benjamin Moore can be found [here](#) (link to pdf). The manufacturer of the paint does not matter, but having a color that substantially matches the palette does. Keep in mind many paint stores offer their own "preservation palettes" which are not the same as Montgomery's color palette.

ARB approval is not required for touch up painting when using the same color already found on the building. If colors are selected from the palette, ARB approval is not required, but please contact our office with the selected colors so we may add that information to our files. ***If you wish to paint with a color not found on the palette or paint a previously unpainted surface, ARB approval is required prior to the work being undertaken.***

The online color palette is provided for the public's convenience by the Montgomery Architectural Review Board. **This is only a guide.** The colors on your screen or printed out may not be exact representations of the appropriate colors to use on your building (for example, #5 is a dark green, not black). For true color representations, please refer to the paint list or palette boards.

If you have any questions, please contact Christy Anderson at 625-2041 or canderson@montgomeryal.gov.

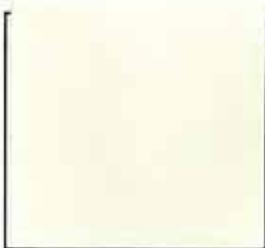
[ARB Approved Color Palette](#)

[ARB Approved Color List](#)

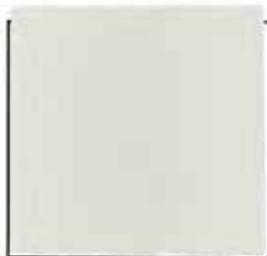
**HISTORICAL
COLORS**



①
978



②
239



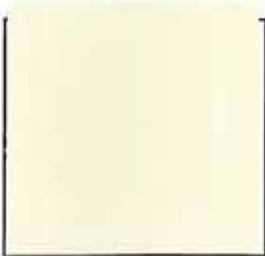
③
1522



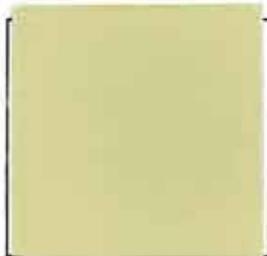
④
1077



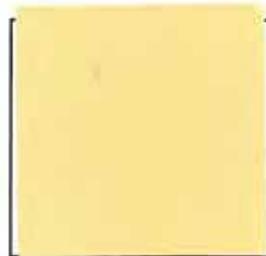
⑤
ESSEX GREEN



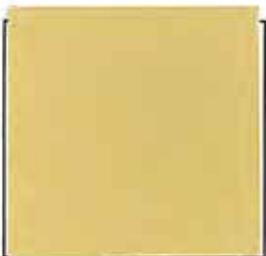
⑥
1044



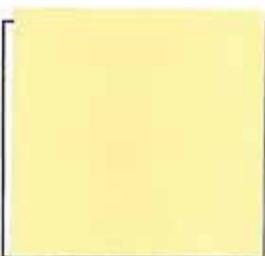
⑦
228



⑧
200



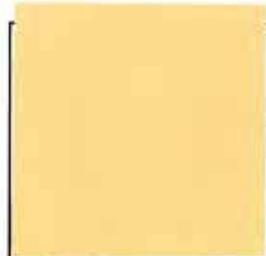
⑨
194



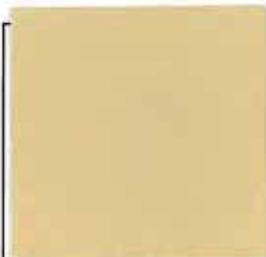
⑩
214



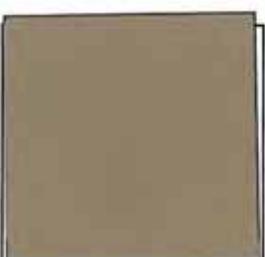
⑪
1156



⑫
159



⑬
1102



⑭
1236

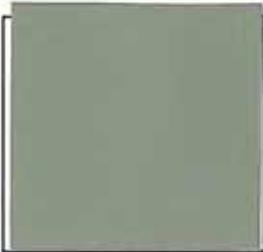


⑮
703

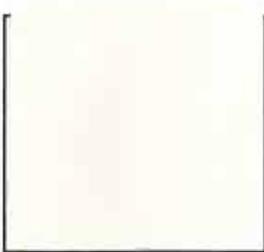


⑯
1487

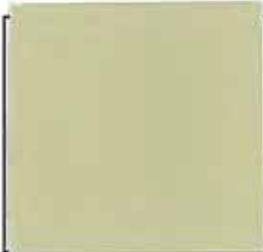
**HISTORICAL
COLOR S**



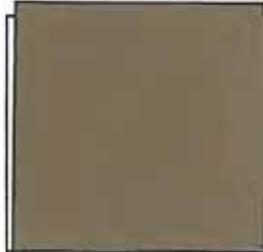
17
1497



18
950



19
235



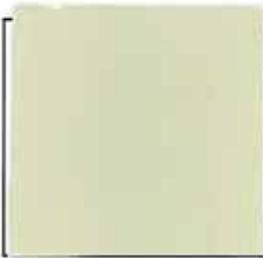
20
1231



21
1547



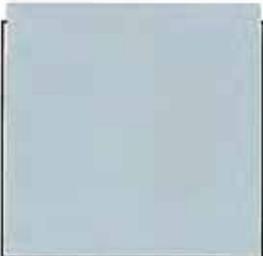
22
1474



23
242



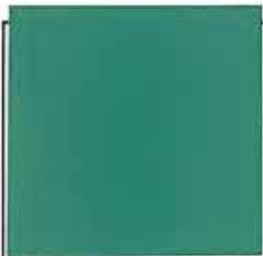
24
WHITE



25
1634



26
1015



27
643



28
1567

The following paint colors are matches for the pre-approved paint colors for Montgomery's Historic Districts and may be used on previously painted surfaces without Architectural Review Board approval.

Benjamin Moore

978 (1)
 268 & 239 (2)
 1522 (3)
 1077 (4)
 Essex Green (5)
 1045 & 1044 (6)
 1096 & 228 (7)
 PH-9 & 200 (8)
 194 (9)
 HC-9 & 194 (10)
 1079 & 1156 (11)
 123 & 159 (12)
 1096 & 1102 (13)
 1014 & 1236 (14)
 HC-143 & 703 (15)
 509 & 1487 (16)
 510 & 1497 (17)
 1121 (18)
 1054 & 235 (19)
 1231 (20)
 1547 (21)
 1474 (22)
 243 & 242 (23)
 WHITE (24)
 1634 (25)
 1232 & 1015 (26)
 643 (27)
 1567 (28)

Sherwin Williams

DMV102 Cobbled Path (1)
 SW 6119 Antique White (2)
 DMV104 Silver Coffee Pot (3)
 SW 6109 Hopsack (4)
 SW 6216 Jasper (5)
 SW 6106 Kilim Beige (6)
 SW 6123 Baguette (7)
 DMV067 Thrashed Wheat (8)
 DMV065 Epaulet (9)
 SW 7685 White Raisin (10)
 SW 6099 Sand Dollar (11)
 SW 6653 Delicious Melon (12)
 SW 6115 Totally Tan (13)
 DMV096 Packing Case (14)
 SW 6212 Quietude (15)
 DMV120 Watermark (16)
 No SW match for (17)
 SW 6155 Rice Grain (18)
 SW 6108 Latte (19)
 SW 2837 Aurora Brown (20)
 SW 7048 Urbane Bronze (21)
 DMV056 Fairfax Grey (22)
 DMV119 River Rock (23)
 WHITE (24)
 SW 6220 Interesting Aqua (25)
 SW 6090 Java (26)
 DMV001 Large Dining Room Frieze (27)
 DMV044 Pantry Grey (28)

3.1.5 Building Materials & Colors

Materials chosen for the exterior of a building are a significant component in the appearance and “feel” of a building. Certain materials have an air of permanence, such as brick and stone. Wood is a natural material that can be utilized in a variety of finishes for different looks. Wood can also last indefinitely with periodic repair and repainting as long as it is kept free from moisture.

As new technologies emerge in the building industry, materials may be introduced that resemble traditional building materials in appearance, especially regarding exterior cladding. New, composite materials (typically a combination of wood and plastic fibers) may be considered for use in the DDD as long as they can meet or exceed the performance of the material they are imitating. It is important that alternate materials closely replicate original materials in size, texture, profile and surface treatment. Well-known alternate materials that do not perform well over time, and that do not replicate the appearance of historic materials, include vinyl and metal siding. Metal siding can corrode or dent, and vinyl can melt, crack and distort as it contracts and expands with changes in temperature. Metal and vinyl siding are not permanent replacement materials and require yearly maintenance. Synthetic stucco systems (foam backed panels with applied stucco veneer a/k/a EIFS) are another material that does not conform to the durability, texture or surface treatment of traditional stucco. Significant attention must be given to the application of stucco and EIFS systems for them to perform appropriately.



This residence properly utilized the combination of materials within its area of influence which included shingles in its gables and lapped siding.

TN 034: When building materials are applied to the exterior of a building they should be detailed to provide proper drainage so that water does not accumulate on flat areas or decorative crevices. Excessive moisture can cause mortar joint deterioration, metal corrosion and wood deterioration.

TN 035: Approved building materials include brick, stone, wood, and wood shakes/shingles.

TN 036: Alternative building materials approved through the design review process include, but are not limited to, stucco, synthetic stucco, and composite materials such as hardiplank type siding. The use of most contemporary stucco products such as stucco covered foam insulation boards, or stucco/cement panels is only permitted on a case-by-case basis. Seek guidance from the ARB staff prior to considering this material. To evaluate such materials the ARB must determine if the alternative material meets the following standards:

- 1) has physical properties (texture, color, dimensions) similar to those of traditional building materials, or that it will be installed in a manner that tolerates differences;
- 2) at least meet similar performance expectations as those of traditional building materials; and
- 3) be applied in such a manner that a passerby would not discern a difference between the composite or synthetic material from that of the traditional building material it is replacing.

If an alternative material meets these required standards (determined by the ARB) it may be used within the district.

TN 037: Building materials that are prohibited include, but are not limited to, plain concrete block, mirrored glass, metal siding and vinyl siding.

TN 038: The application of faux veneer panels, such as brick, asphalt shingles, dryvit and plywood is prohibited.

TN 039: Neutral traditional building color palettes are encouraged. Colors should blend with neighboring buildings.

TN 040: Chosen colors must be from an approved color palette and are approved by the ARB on a case-by-case basis. Approved color palettes include: 1) “Victorian” by Sherwin-Williams; 2) “Arts & Crafts” by Sherwin-Williams; 3) “Historic Colors” by Porter Paints; & 4) “Sunshades” by Porter Paints.

TN 041: The painting of masonry is prohibited, unless the building is using a grade of masonry that would need to be painted for waterproofing purposes. The painting of masonry that does not need paint for waterproofing will cause spalling and scaling of the masonry material.



This residence utilizes brick masonry and hardiplank siding in an appropriate combination of materials.

3 THE DESIGN GUIDELINES

HANDBOOK AND DESIGN REVIEW GUIDELINES

Paint



Staff representatives of the Commission of Architectural Review (CAR) are authorized to assist Old and Historic District property owners in paint color selection and, where appropriate, grant administrative approval. A paint palette of 60 colors appropriate for use on historic properties has been developed to guide property owners and staff in color selection. Not all paint chart colors are appropriate for every historic building; therefore property owners are strongly encouraged to contact staff representatives in advance of any proposed painting to insure that appropriate paint colors are selected.

Colors not on the palette may be appropriate but will be reviewed by staff on a case-by-case basis. If staff members consider a property owner's preferred colors to be inappropriate, they will forward the proposal to the CAR for full review, noting that administrative approval was not granted.

Generally speaking, paint colors are determined by the architectural style of the structure:

Georgian and Federal – trimwork and cornices: shades of white or ivory - wall colors: white, gray or beige - doors and shutters: black, greens, grays, or blues.

Greek Revival - wall colors: white, pale natural colors (stone, gold, yellows) -trimwork: dark greens, grays.

Italianate - walls and trimwork: greens, rusts, reds, and browns



Italianate - walls and trimwork: greens, rusts, reds, and browns in deep rich tones

THE DESIGN GUIDELINES ³

HANDBOOK AND DESIGN REVIEW GUIDELINES

Paint

in deep rich tones.

Simpler frame vernacular structures - pale earth tones, such as light browns, tans and grays.

Colonial Revival - softer colors for the walls, and white or ivory is preferred on trimwork, since this style signaled a return to classical motifs.

American Foursquare - earth tones for the walls, one contrasting trim color, and a third accent color for doors and sash.

High quality paint should be used following directions for preparation and application. A paint professional should be consulted before beginning your project.

It is important that color selections blend with and complement the overall color schemes on the street.

Fluorescent and obtrusive colors should not be used because these were not traditionally used on local historic structures. (The high Victorian “painted ladies” of San Francisco and other western cities represent a phenomenon never adopted in Richmond.)

Numbers and variety of colors should be limited. With the notable exception of the Queen Anne style, traditional paint schemes do not use more than two or three colors.

Individual architectural detailing should not be emphasized with an additional color.



*Georgian and Federal
– trimwork and cornices:
shades of white or ivory - wall
colors: white, gray or beige
- doors and shutters: black,
greens, grays or blues.*



*American Foursquare - earth
tones for the walls, one
contrasting trim color and a third
accent color for doors and sash.*

Doors and shutters can be painted a different color than the walls and trim.

Enamel “high gloss” paint should be used only on doors and trim.

Varnishing building surfaces that have not historically been varnished is not appropriate. In addition to being historically inaccurate, varnish will break down faster from the sun’s ultraviolet rays than will paint.

Stains are a modern method of protecting and/or coloring wood, and therefore not appropriate for use on most historic structures.

Painting historic building materials such as brick and stone that have never been painted should be avoided. Painting previously unpainted masonry materials is historically inaccurate and is not permitted. Property owners wishing to “spruce up” a building should contact a qualified contractor knowledgeable in the use of non-abrasive chemical cleaners.

If you wish to paint previously painted brick the same color, no review by staff or the CAR is necessary. Review is required if you wish to change the color of painted brick.

Colors associated with the colors of natural brick are strongly encouraged and are preferred over less appropriate colors (white, green, blue, etc.).

Building materials installed as a result of additions and alterations should be painted to match or complement a building’s existing colors.

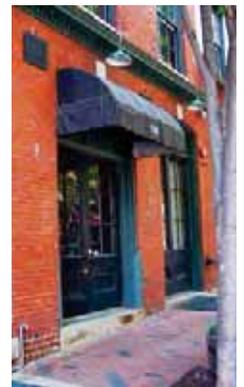
THE DESIGN GUIDELINES ³

HANDBOOK AND DESIGN REVIEW GUIDELINES

Building Elements

AWNINGS

The use of awnings on commercial or residential structures should enhance the individual building on which such coverings are placed as well as the image of the surrounding neighborhood or commercial area. Awnings can cover over inappropriate remodeling or transom areas, protect pedestrians from inclement weather, protect window displays from sunlight and aid in energy conservation.



Porch and Entrance Repair...continued

14. Do not install bare aluminum storm doors; aluminum surfaces can be painted after application of zinc chromate primer.
15. Do not install storm doors unless the design allows the original door to show through.

Awning Design & Placement

1. Awnings should be placed carefully so that building elements or existing materials are not damaged or obscured.
2. The size and placement of awnings should not interfere with existing signs, distinctive architectural features of the building or with street trees or other elements along the street.
3. The bottom of the awning valance should be no lower than seven (7) feet above the sidewalk.
4. The use of metal, plastic or overly ornate fabric awnings should be avoided.

5. Awning mounting hardware should be installed directly into mortar joints to avoid damage to historic masonry.

Awning Fabric & Color

6. The choice of colors should be coordinated as part of an overall color scheme, and solid colors, wide stripes and narrow stripes may be considered inappropriate, depending on existing on-site conditions.
 7. There is a wide variety of materials ranging from traditional painted cotton to new acrylic fabrics. Most awnings can be washed.
- ### Signs on Awnings
8. The front panel or valance of an awning may be used for signage as long as the resulting square footage, when added together with all other signage for a particular building, does not exceed the maximum allowed. Letters may be sewn, screened or painted onto the awning fabric.
 9. Hand-painted or individually applied fabric letters that are not professionally applied to the awning should be avoided.