APPENDIX B

LINCOLN HISTORIC DISTRICT PRESERVATION ORDINANCE

HISTORY OF LINCOLN

The area of Lincoln is a rarity among villages with an historic past. Today, this Lincoln County settlement is a quiet collection of houses and stores on the road between Roswell and Carrizozo, but 100 years ago, it was the center of contention and violence for the entire southeastern quadrant of the Territory. Settled originally by Spanish Americans and known as La Placita del Rio Bonito, it began as a small farming community. At the time of the creation of Lincoln County in 1869, when it was renamed Lincoln and made the county seat, the town's still relatively small population included several Anglo-Americans who had moved in just previously. The only threat to peace were troubles with Indians.

As the area developed, the ambitions of ranchers, bankers, and merchants created tensions that led finally to the Lincoln County War, which lasted with varying levels of hostility from 1878 to 1881. The war, essentially a struggle for economic power, was the bloodiest in July, 1878. John Tunstall and Alexander McSween were the leaders of one faction backed by the powerful rancher John Chisum. Opposing them was a group headed by James Dolan, the economic and political boss of upper Lincoln County. Both Tunstall and McSween were murdered, along with several other men. The best known figure in the trouble, however, was Henry McCarty, alias Billy the Kid.

The town still displays fine examples of its historical architecture. Furthermore, it retains its old open village character. Lincoln has not grown since the 1880's; in fact, it has declined in population, but what with renewed interest in the area's history, and considering its attractive rural atmosphere, rapid growth may be imminent. A plan for growth is therefore in order.

Lincoln's citizens, understanding what they may lose, banded together to preserve Lincoln's old character. Early in the 1930's, restoration was begun by the Museum of New Mexico and the School of American Research.

This Ordinance is a guide for the long-range restoration and maintenance of the historic Area of Lincoln, New Mexico.

TERRITORIAL ARCHITECTURE

With the outbreak of the Mexico War, the province was promptly occupied by General Stephen Watts Kearney (in the summer of 1846), and in 1848 the area was officially annexed as a United States territory. The subsequent Territorial period divides into three short phases: early, 1846-65; middle, 1865-85; and late, 1880-1912.

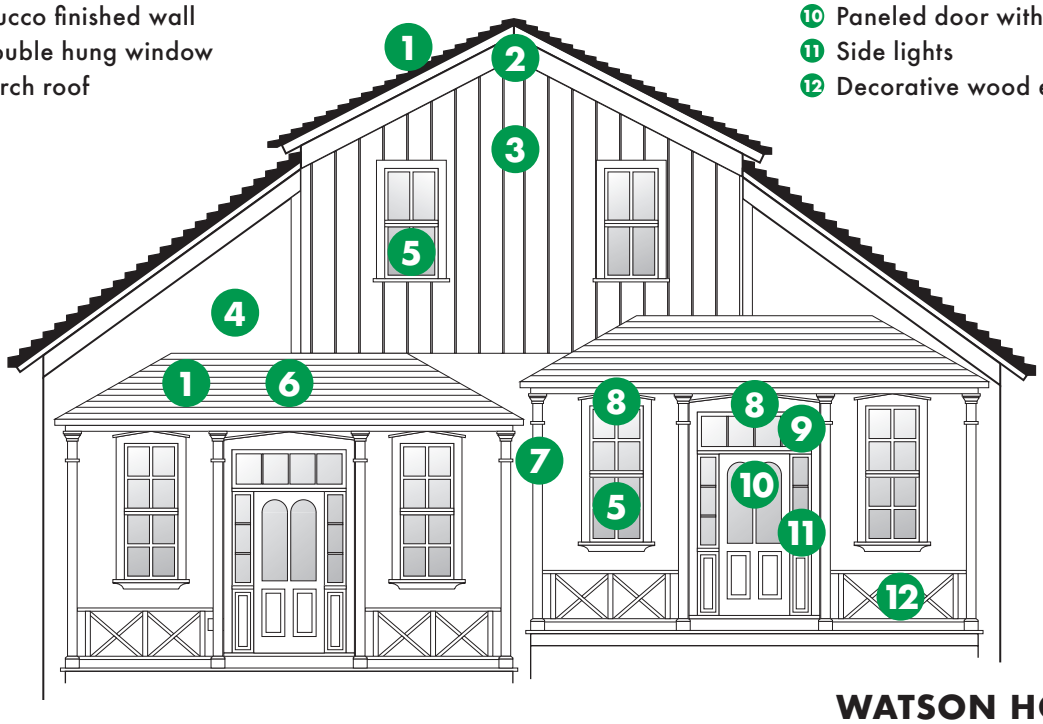
Administrative and economic changes were instituted soon after annexation. An American governor and officials were sent to Santa Fe. United States troops remained in New Mexico, both to insure acquiescence of the Mexican population and to control the movements of the nomadic, non-Pueblo Indians who, for a century, had harassed the area. To the latter end, a series of military outposts such as Forts Union, Burgwin, Stanton, and Wingate were established. Equally important, the Vatican decided in 1850 to sever New Mexico from the Diocese of Durango and place it under the reform leadership of Father Jean Baptiste Lamy, a French-born priest who, in 1853, became the Bishop of New Mexico. Suspicious of some of the clergy who carried over from the Mexican administration, Lamy brought in from the Midwest priests and members of several religious orders (the Christian Brothers, the Sisters of Loretto, and eventually a number of Jesuits) to staff churches and found schools. Many of these people were of French origin, and they, as well as the bishop, sought to reform and revitalize the church. Technological innovations were not long in appearing and soon Santa Fe Trail merchants were supplying the local market with new essentials—window glass, nails, and metal hardware. Despite these innovations, the architecture of the territory did not change much before the outbreak of the Civil War. Then, building slumped, civilian trade diminished, and most of the army units were called east.

The middle Territorial phase begins with the end of the Civil War and continues until after the arrival of the railroad, when the economic penetration of the area was carried forward in force. Efforts were made to bring the three populations, Mexican, Indian, and American, together under a single set of laws. Land titles were scrutinized and substantiated and taxes were imposed under the American system.

SIGNIFICANT BUILDINGS

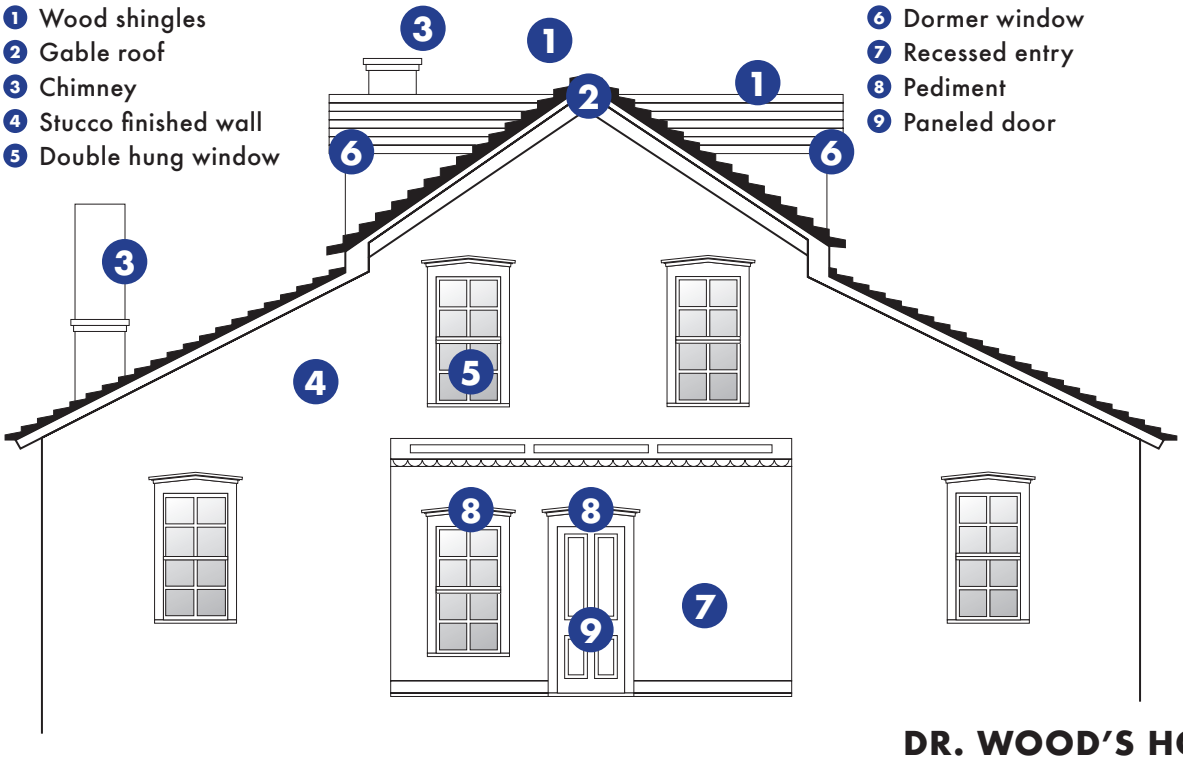
These four buildings exemplify desirable architectural styles within the Lincoln Historic Preservation District.

1. Wood shingles
2. Gable roof
3. Vertical wood panel face
4. Stucco finished wall
5. Double hung window
6. Porch roof
7. Wood post with accents
8. Pediment
9. Transom lights
10. Paneled door with glass
11. Side lights
12. Decorative wood elements



WATSON HOUSE

1. Wood shingles
2. Gable roof
3. Chimney
4. Stucco finished wall
5. Double hung window
6. Dormer window
7. Recessed entry
8. Pediment
9. Paneled door



DR. WOOD'S HOUSE

The Lincoln Historic Preservation District contains areas and individual buildings included on the National Register of Historic Places for their historic and architectural merit.

The structures within the proposed District have been divided into four categories:

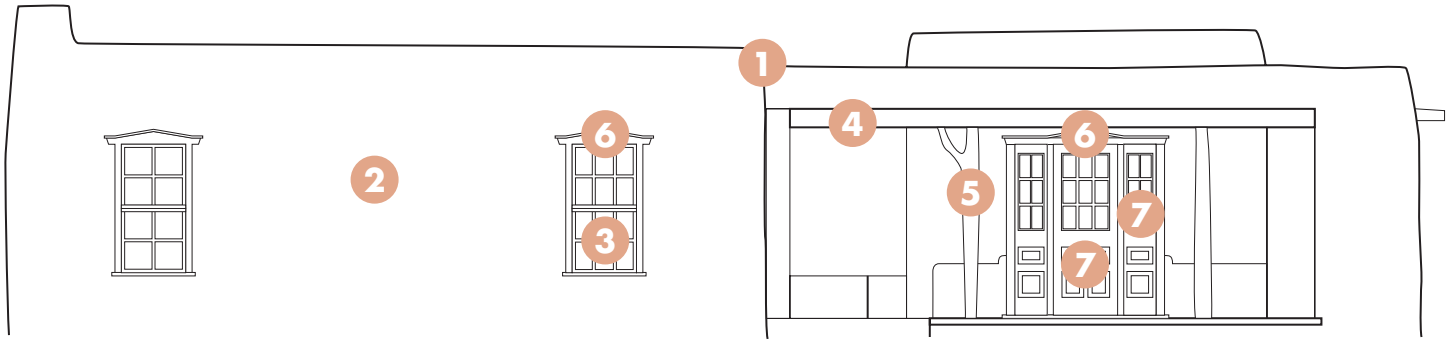
Pivotal—Those which are considered excellent examples of an architectural style.

Supportive—Those which are contemporary in period and compatible in style and massing, but do not represent outstanding architecture of a high style. This category also includes buildings whose original integrity has been seriously compromised.

Non-Contributive—Those which are not contemporary in period and may be dissimilar in size, massing, or materials.

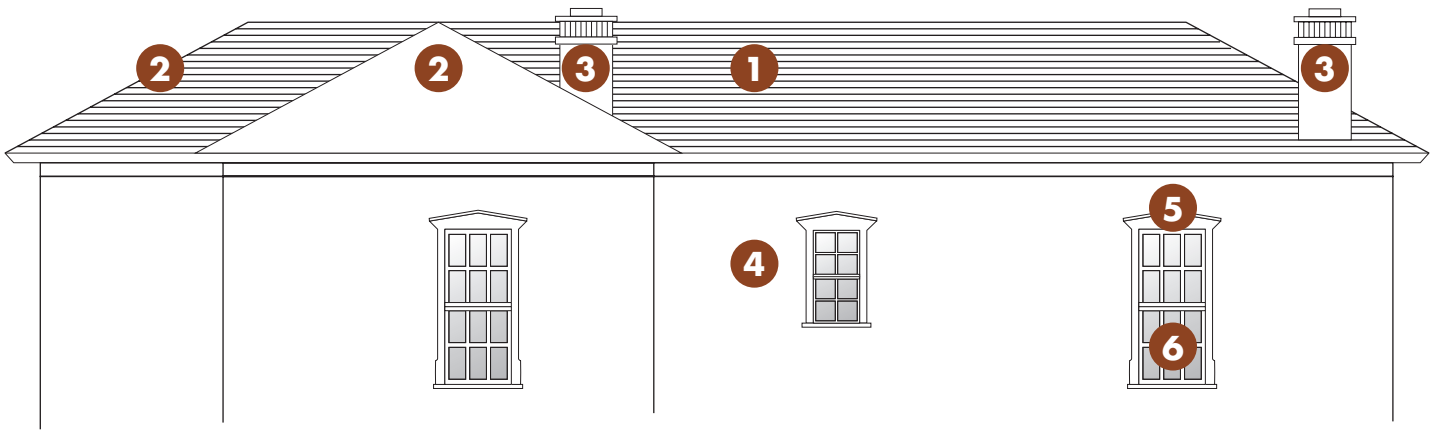
Intrusive—Those which detract from the overall historic character of the area.

1. Flat roof
2. Adobe wall
3. Double hung window
4. Portale
5. Rustic wood post
6. Pediment
7. Paneled door with glass
8. Side lights

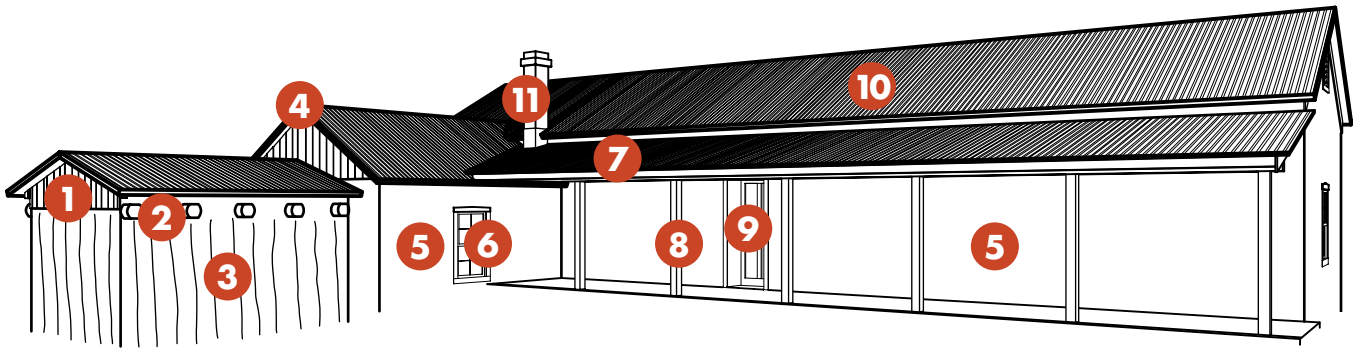


DUNLAP HOUSE

1. Wood shingles
2. Hip roof
3. Chimney
4. Stucco finished wall
5. Pediment
6. Double hung window

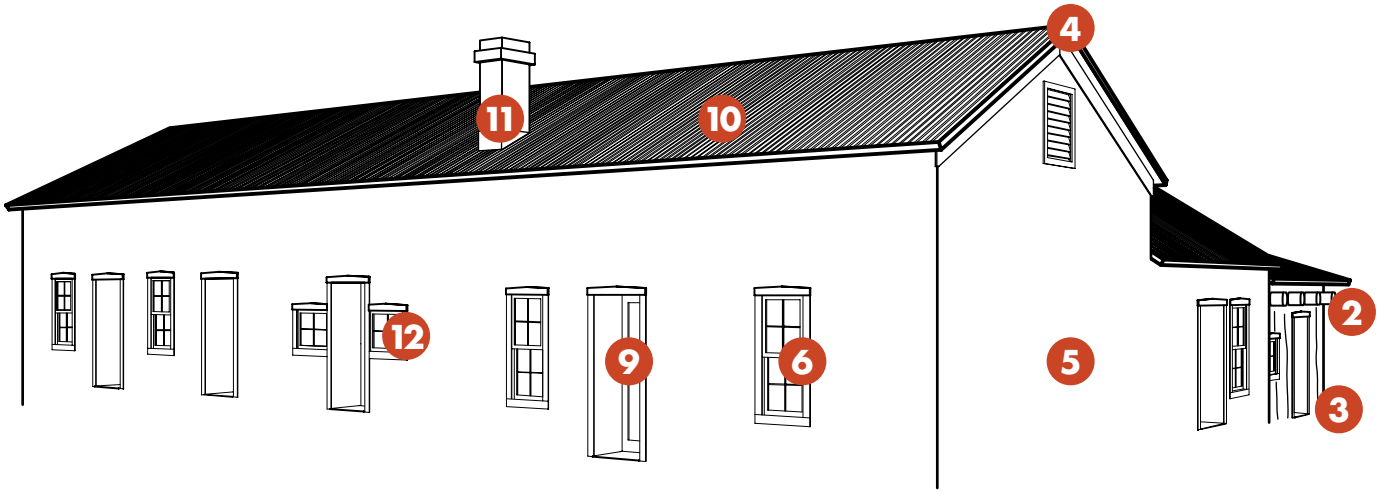


PEPPIN HOUSE



LUNA HOUSE FRONT

1. Vertical wood panels
2. Exposed vigas
3. Jacal finished wall
4. Gable roof
5. Stucco finished wall
6. Double hung window
7. Portal roof
8. Plain wood post
9. Paneled door
10. Corrugated tin
11. Chimney
12. Sidelights



LUNA HOUSE BACK

DESIGN REVIEW

CRITERA FOR NEW CONSTRUCTION

There exists today a body of generally accepted criteria, evolved over many centuries, by means of which works of architecture are both produced and evaluated. New buildings which are ancillary to historic sites occupy an extremely specialized architectural category. They are, nevertheless, new buildings and, as such, are subject to the criteria by which all other new buildings are judged. In addition, some of the general disciplines become even more important than usual when a building exists for the specific purpose of helping people to see, experience, and understand the historic buildings and sites to which the new work pertains. The siting of the new building, the clear expression of the era in which it is built, and a complementary response of the new building to the character of the site it serves, demand careful study.

The new building must be located so that the integrity and clarity of adjacent historic site and building is not compromised. The functional demands of automobile and pedestrian circulation, the visibility required for control and protection of the site, the preservation of natural terrain and vegetation must be solved in such a way that the values of the site are not diminished. Imaginative and sensitive solutions to these functional problems can enhance the qualities of the site.

A genuine architectural expression of locality can be a great asset to this category of new construction if such a sense of place can be honestly and simply achieved.

Lincoln and New Mexico have a very rich and varied architectural heritage and as the architectural periods progressed and styles of building changed, terms used to describe the various elements changed, as well. This guide is concerned with those structures built beginning with the Spanish decolonization of the eighteenth century and continuing with the introduction of architectural elements by settlers and military from the East during the mid-nineteenth century which evolved into the Territorial Style.

GUIDELINES

The following guidelines for design review will serve as the basis for decisions made by the Lincoln Historic Preservation Board for the Lincoln Historic Preservation District. The guidelines define the most important elements of the District's unique physical appearance and state the best means of preserving and enhancing these elements in restoration or rehabilitation of existing structures or by new construction. These guidelines shall provide assurance to property owners that the review of permits will be based on clear standards rather than influenced by the taste of individual commission members. The Board is directed to interpret guidelines with flexibility dependent upon the particular merit of the building or area under review.

The Lincoln Historic District is architecturally diverse within an overall pattern of harmony and continuity. The maintenance of scale and design quality is essential for construction, restoration, or rehabilitation within the District. Guidelines for construction, restoration, or rehabilitation focus on general, rather than specific, design elements in order to encourage architectural innovation and establish continuity. All construction, restoration, or rehabilitation is reviewed in terms of materials, details, building elements, and site. Generally, every structure should be compatible with its surroundings in all categories.

PROCESS

The property owner shall submit six (6) legible sets of plans to the County Manager's office, along with a copy of the building permit issued by the Construction Industries Division, State Regulation and Licensing Department of the State of New Mexico. The plans will be reviewed by the County Manager's Office, and copies forwarded to the Board two weeks prior to regularly scheduled meetings. Plans shall be drawn to scale with the size scale identified thereon. Architectural drawings are not required but are recommended.

These guidelines are written for the non-architect. In a broad sense, the guidelines are intended to suggest what the finished building will look like. Some examples are shown on the following pages.

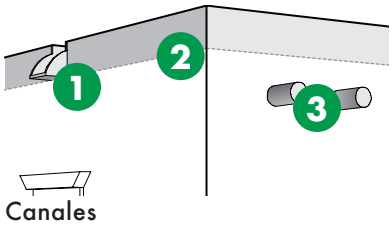
ROOFS

All design elements shall conform to the Frontier or Territorial period style of architecture.

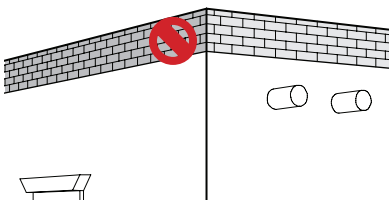
Historically, the earliest buildings in Lincoln had a Spanish flat dirt roof over vigas and boards with canales to throw water away from the building face. Evidence of this is the many buildings with pitched roofs over older vigas and boards. The pitched roof dates from the eighteen seventies and eighties and consisted of corrugated metal shingles. The slope or pitch of the roofs were based on the bevel—that is 6" of rise to 12" of run; 7" rise to 12" run; 8" rise to 12" run; and occasionally pitches up to 12" on 12".

In cases of restoration and rehabilitation, preserve the original roof shape. Retain original roofing materials unless deteriorated. When partially re-roofing, deteriorated coverings should be replaced with new materials that match the existing in composition, size, shape, and texture. When entirely re-roofing, new materials should not differ from the original to such an extent that they alter the size, shape, color, or texture of the roof.

FLAT ROOF DETAILS

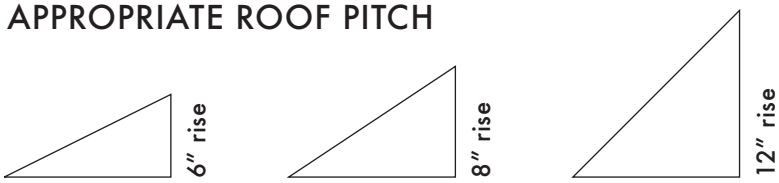


1. Canales
2. Parapet finish matches wall finish
3. Exposed vigas

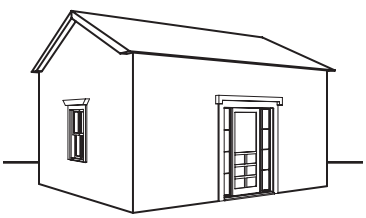


NO brick coping

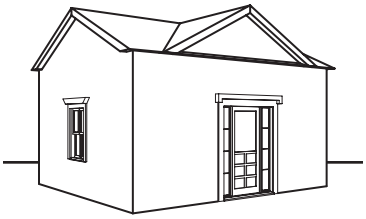
APPROPRIATE ROOF PITCH



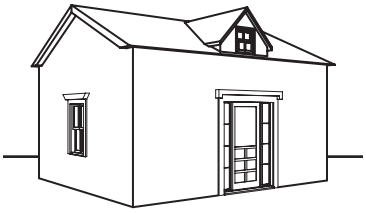
APPROPRIATE ROOF STYLES



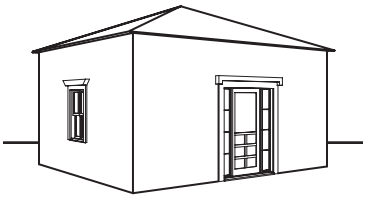
Gable



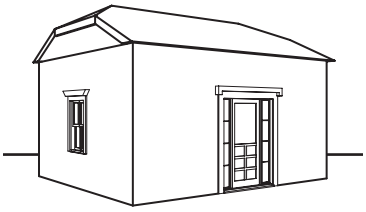
Cross-gable



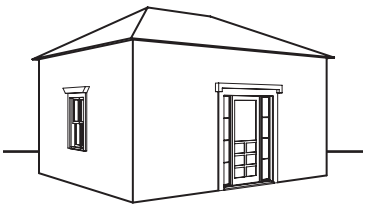
Gable with dormer



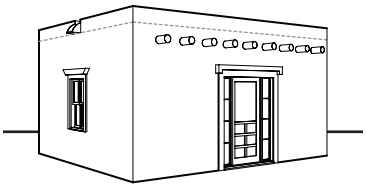
Pyramid



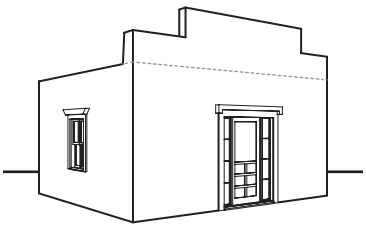
Hipped gable



Hip

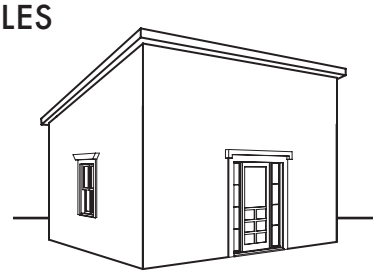


Flat

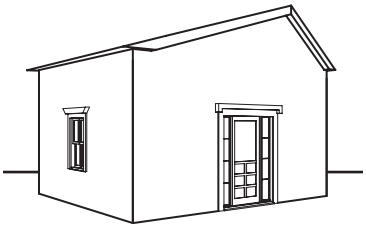


False front

UNACCEPTABLE ROOF STYLES

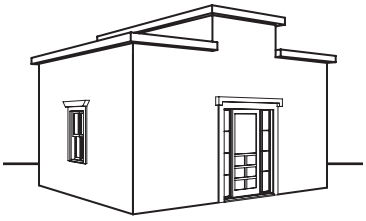


Shed

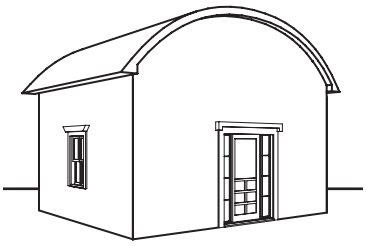


Saltbox

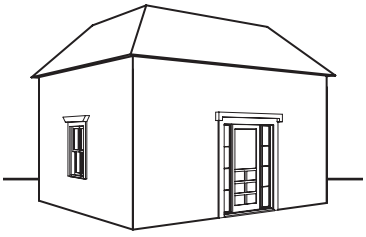
Sawtooth



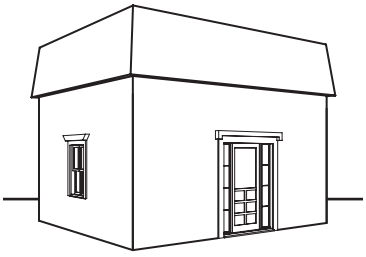
Monitor



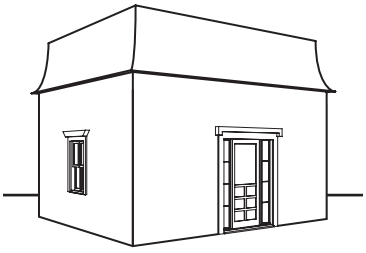
Vaulted or Arched



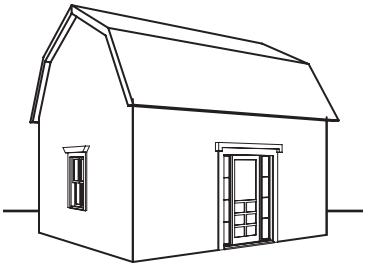
Truncated Hip



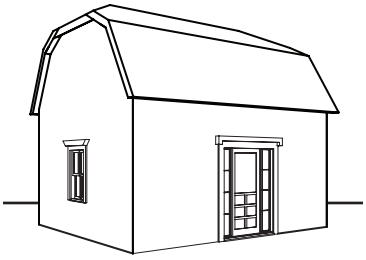
Mansard



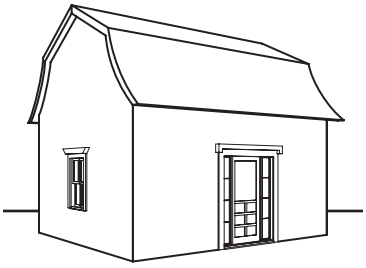
Bellcast Mansard



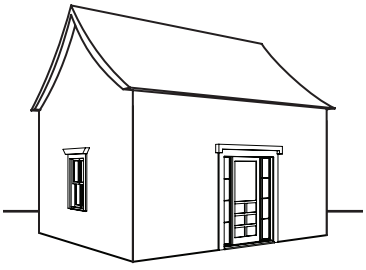
Gambrel



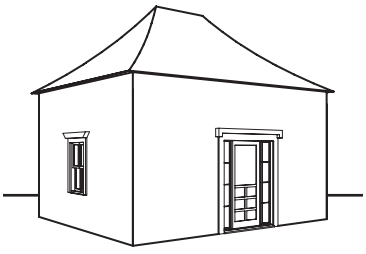
Hipped Gambrel



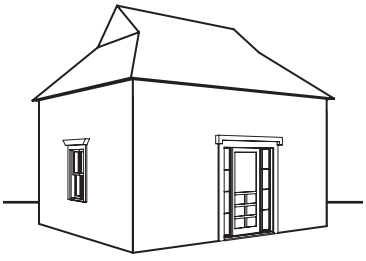
Bellcast Gambrel



Bellcast Gable



Bellcast Hip



Gablet

APPROPRIATE ROOF MATERIALS

Wood shingles

Corrugated metal

Board

Earth

Standing seam metal

UNACCEPTABLE ROOF MATERIALS

Sheet metal, copper,
slate, or asphalt shingles

Spanish/Mission style
ceramic or metal tiles

Rolled composition

WALLS

All design elements shall conform to the Frontier or Territorial period style of architecture.

All exterior construction shall be earth color, constructed of adobe, appearance of adobe, plastered, stuccoed, rock, or of wood construction with the architectural style being that of the Frontier or Territorial periods.

"Another sectional distinction was the use of jacal construction in mountainous areas on both sides of the Rio Grande Valley. As used in the nineteenth century, jacal is very different from that of the ancient Pueblos. Much sturdier, it made use of large posts (5 to 8 inches in diameter) set contiguously in deep trenches and sharpened in a wedge shape at their upper ends. These were fitted into a groove on the bottom side of a heavy horizontal log which capped the vertical logs and held them in uniform positions. Though resting on vertical poles, this horizontal plate was also supported by still heavier forked posts placed at each comer. The plat supported vigas which carried the usual flat roof covered with earth; it could also support rafters of a ridge roof if such were added to deflect rain above the flat roof."

APPROPRIATE CONSTRUCTION MATERIALS

Stucco

Wood

Jacal with exposed vigas

WINDOWS

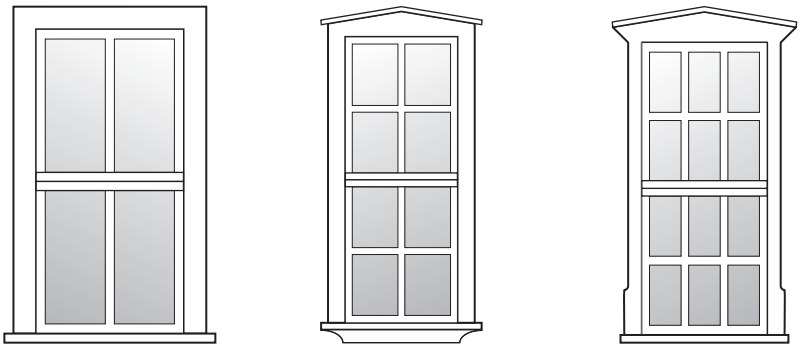
All design elements shall conform to the Frontier or Territorial period style of architecture.

Windows should be reminiscent of those found in historic structures. In the early Rio Grande settlement of Lincoln, the windows were very small with working shutters and no glass. Windows shall be vertical in proportion and the frames preferably of wood. A characteristic trademark of the Territorial style is the sedimented lintel. The earliest form of this feature was fairly simple, lacking moldings. All early windows were double hung. The earliest were four lights over four. Later, six over six, six over nine, etc. After the development of rail west of the village, the two over two lights began to appear. Any of these varieties should be allowed.

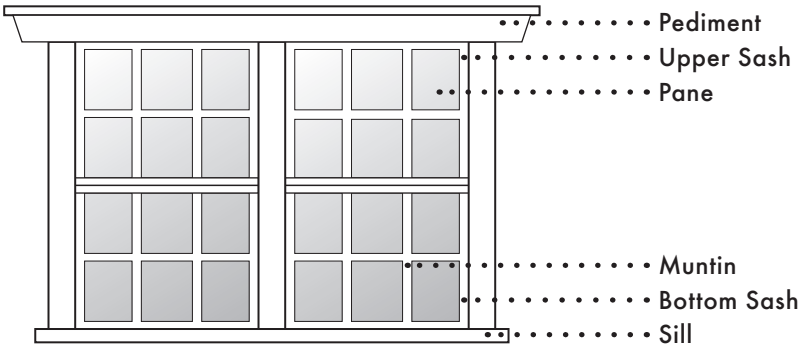
In instances of restoration or rehabilitation, retain pediment, lintel, heading, sash, glass, muntins, sill, and all hardware. Retain existing windows and surrounds, including the size of window panes or sash. Respect the stylistic period(s) a building represents. If replacement of window sash is necessary, the replacement should duplicate the material, design, and hardware of the existing.

Horizontal sliding windows, horizontally oriented mullions, and awning windows are not common in the District and would be undesirable because of their horizontal proportion. Inappropriate new windows, such as aluminum storm and screen window combinations, plastic or metal strip awnings, or fake shutters that disturb the character and appearance of the building, should not be used. Combination storm windows should have wood frames or be painted to match trim colors.

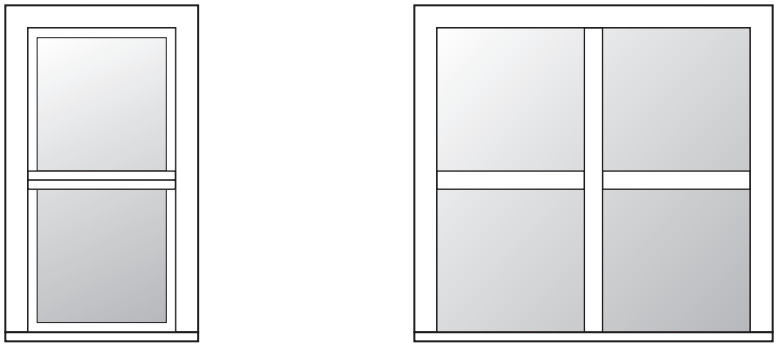
APPROPRIATE WINDOW STYLES



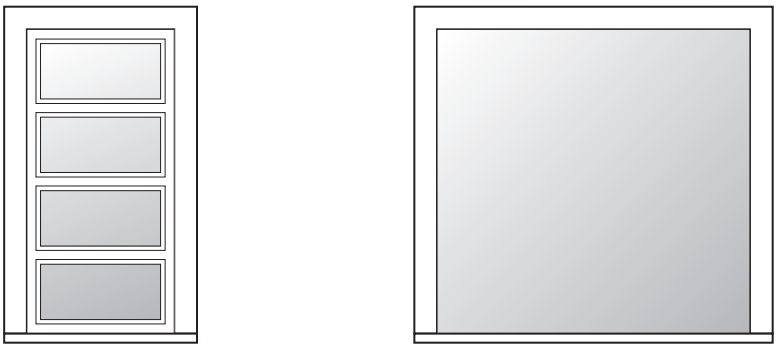
Two over two | Four over four | Six over six



UNACCEPTABLE WINDOW STYLES



Single pane double hung | Paired casement



Awning windows | Picture window

DOORS

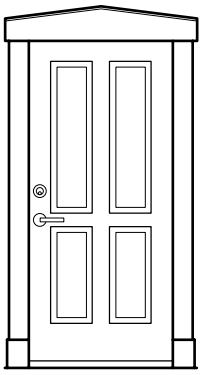
All design elements shall conform to the Frontier or Territorial period style of architecture.

Front doors were generally comprised of a single center door with fixed side lights. Some entrances allowed for transom lights running above the door and side lights. Generally, these were trimmed with casing and a head piece. Other doors were shingle in a trimmed frame. All doors, except for a few now lost, were of colonial patterns. The common variety today is two small top panels, longer mid-panels, and below the lock rail two additional vertical panels.

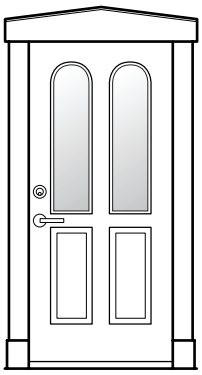
Instances of restoration and rehabilitation should retain pediments, lintels, headings, jambs, doors, glass, thresholds, steps, and all hardware. Retain existing windows, doors, and surrounds. The size of door panel, window panes, or sash should not be altered.

The stylistic period(s) a building represents should be respected. If replacement of window sash or doors is necessary, the replacement should duplicate the material, design, and hardware of the existing.

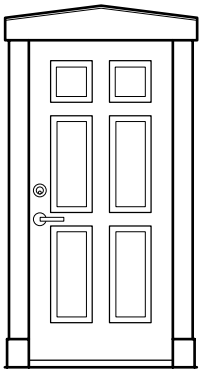
APPROPRIATE DOOR STYLES



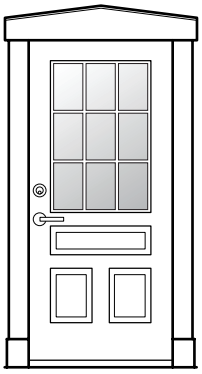
Four Panel



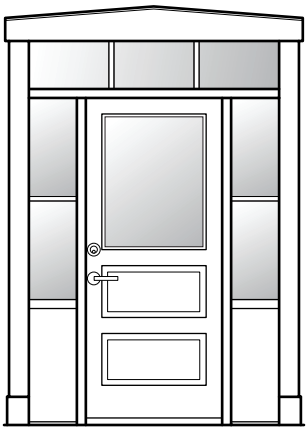
Two Top Lights, Two Panel



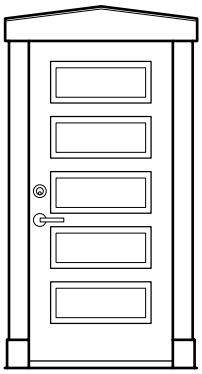
Six Panel



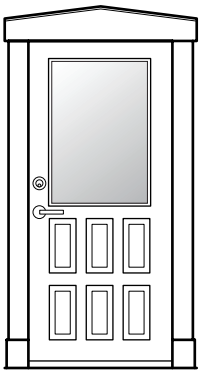
9/3 Top Light, Three Panel



Single Top Light, Two Panel, with sidelights and transom



Five Panel



Single Top Light, Six Panel

PORCHES

All design elements shall conform to the Frontier or Territorial period style of architecture.

Porches should provide protection from the weather and be constructed of turned wood posts and other elaborate wood elements.

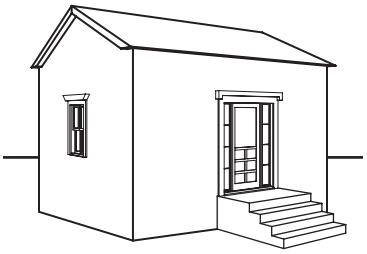
Porches and steps which are appropriate to the building should be retained. Porches and additions reflecting later styles of architecture are often important to the building's historical integrity, and whenever possible, should be retained.

Porches and steps removed from the building should be reconstructed through photographic documentation and historical research.

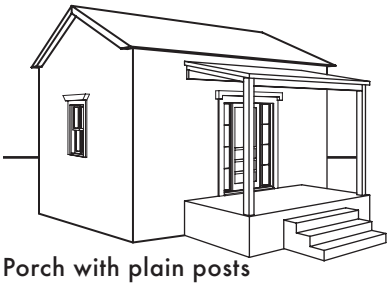
Similar materials should be used to repair or replace, where necessary.

Place doors and windows in a simple and symmetrical manner.

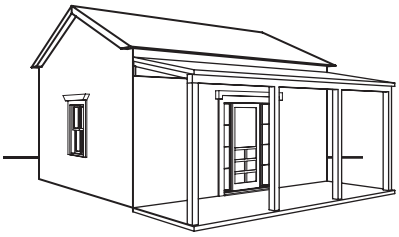
APPROPRIATE PORCH STYLES



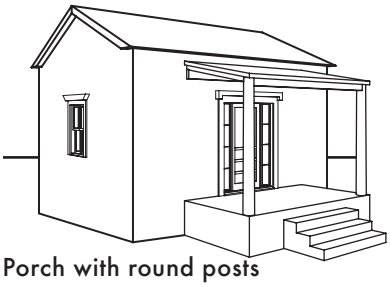
Stoop



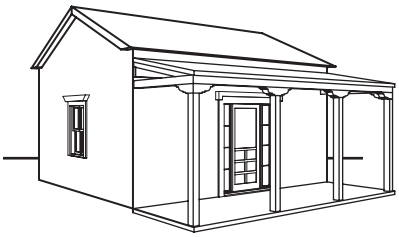
Porch with plain posts



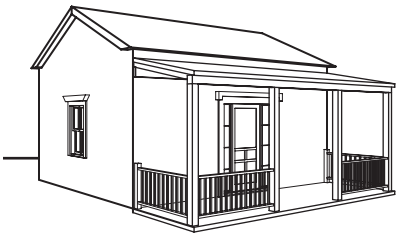
Portale



Porch with round posts

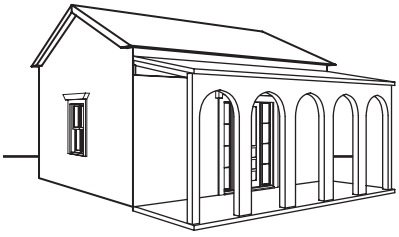


Portale with corbel detail

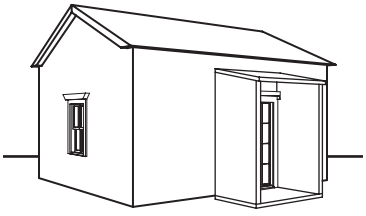


Portale with balustrade

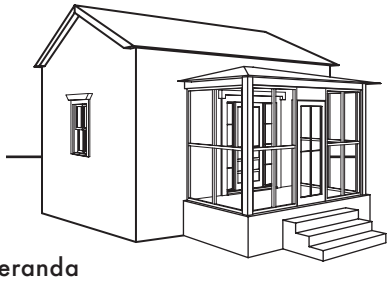
UNACCEPTABLE PORCH STYLES



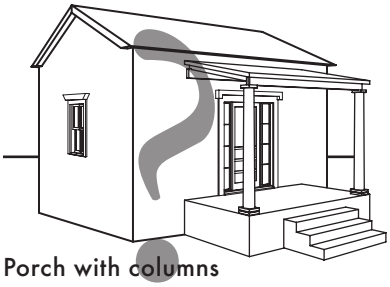
Portale with arcade supports



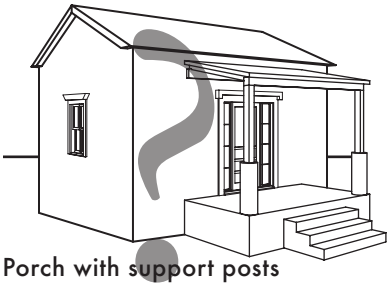
Portico



Veranda



Porch with columns

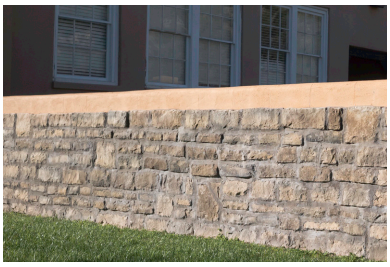


Porch with support posts

FENCES

All design elements shall conform to the Frontier or Territorial period style of architecture.

APPROPRIATE FENCE MATERIALS



Cut stone

Rough stone

Adobe

Coyote

Wood post and wire

Wood split rail

Wood boards and adobe post

Wrought iron

Picket

Plain metal posts appropriate in Zone B only.

UNACCEPTABLE FENCE MATERIALS

Brick

Chain link

PARKING

All design elements shall conform to the Frontier or Territorial period style of architecture.

The character of Lincoln is a village road with all houses set along the road. The spaces between existing houses has to be carefully planned. Great care should be used in planning and approving the location of a proposed structure on the land.

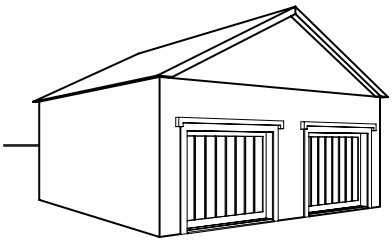
Garages that are part of the house plan are allowed, provided doors do not face the street.

Garage doors should not face the street. If this is found to be necessary, single garage doors should be used to avoid the horizontal orientation of two-car garage doors.

Street parking is required for all new buildings and portions of buildings. Rehabilitation of existing buildings is exempt from this requirement.

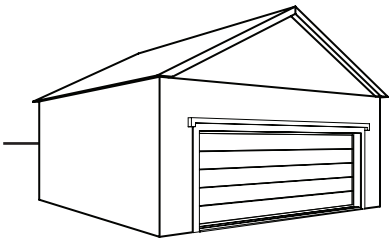
Parking spaces should be adequately screened from the street and sidewalk by landscaping. For the intimate space of a shallow setback, ground covers and 1ow shrubs will provide more visual interest and require less maintenance than grass.

APPROPRIATE



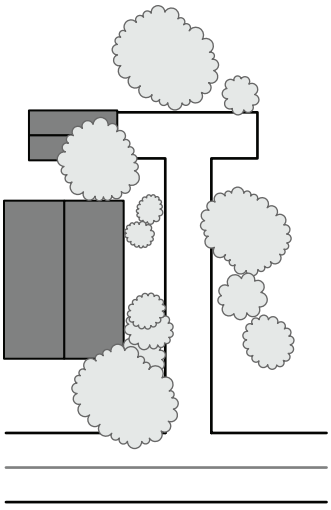
Two single-car garage doors

UNACCEPTABLE



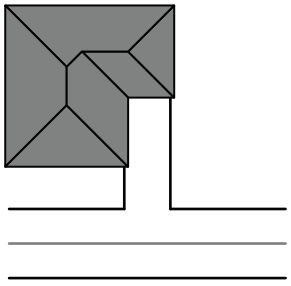
Single two-car garage door

APPROPRIATE



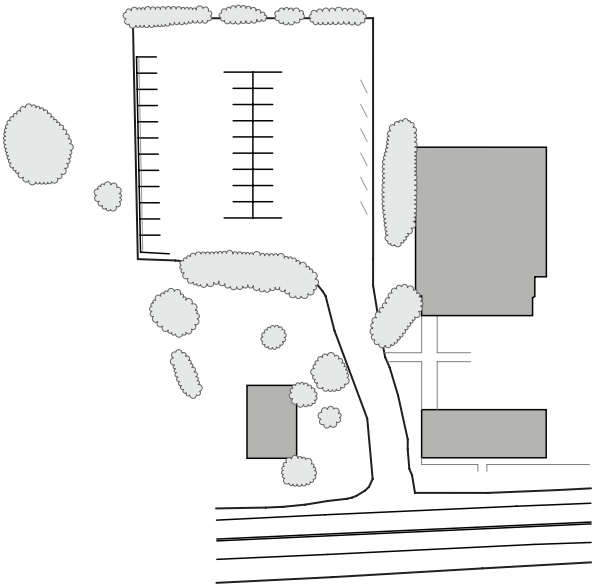
Garage screened from street

UNACCEPTABLE



Garage visible & close to street

APPROPRIATE PARKING LOT CONFIGURATION

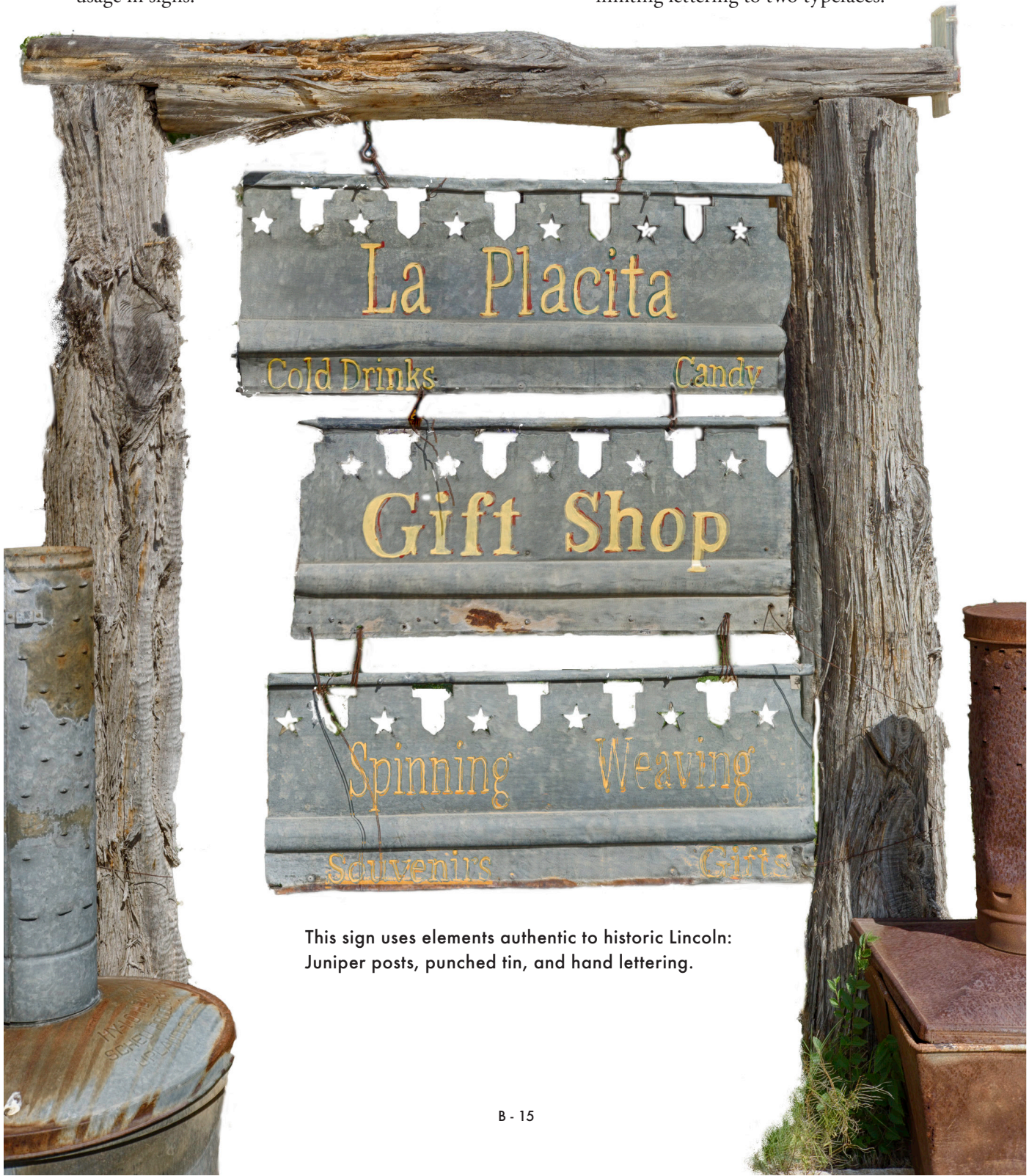


Parking screened by landscaping and set back from street.

SIGNS & LETTERING

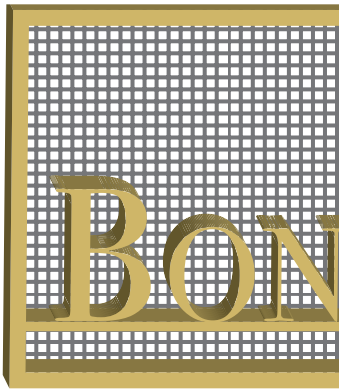
The Lincoln Historic Area rose to prominence in the 1850's. Following are guidelines for appropriate signs in this area. Selection of sign style, materials, and lettering should be mindful of this time period. The typefaces recommended here represent classic, proven, versatile designs that lend themselves well to usage in signs.

Typefaces are divided into two broad categories: serif and san serif. Simply put, a serif face has a decorative flourish on the end of the letter stroke and a san serif does not. Serif faces are often paired with san serif to add visual interest and organize visual information. Keep sign designs simple and easy to read by limiting lettering to two typefaces.



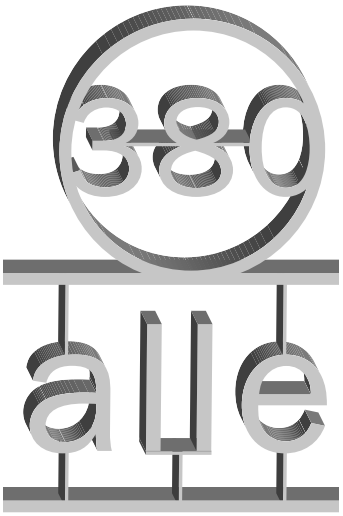
This sign uses elements authentic to historic Lincoln: Juniper posts, punched tin, and hand lettering.

PRIMARY SIGN



Example of primary sign constructed from metal frame backed with wire mesh and dimensional letters. Mounting utilizes existing structure.

The bottom of any sign located over entryways should be [7′-6″] above the floor of the entryway.



Example of primary sign frame constructed of welded metal to include stationary dimensional letters. Mounting utilizes existing structure.

SECONDARY SIGNS

Example of secondary sign etched or painted onto glass.

Welcome sign complements design of primary sign.

The sign regulation has the intent of informing the public without diminishing aesthetic quality.

Generally, signs should be compatible with the character of the District and blend with the character of the structures on or near which they are placed.

Signs shall be limited to those painted on walls or small hanging signs.

PRIMARY SIGN

Dimensional letters secured to painted wooden fence panels. Vertical posts planted into the ground.

RELATED AMENITIES

Wooden benches encourage passersby to stop and rest.

SECONDARY SIGNS

Example of secondary sign etched or painted onto glass.

Welcome sign integrated into door complements signage etched or painted onto glass.

Door painted to add visual interest using color from primary and secondary signs. Use color to tie elements together.

Example of vacancy sign integrated into secondary sign.

GUIDELINES

Primary signs should integrate into the overall design of the building.

Lettering on primary signs should have a maximum 18” cap height.

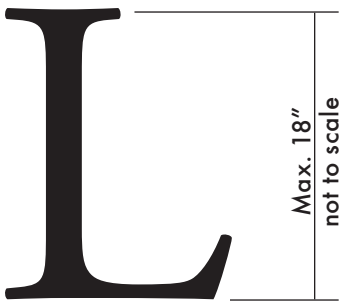
Lettering on primary signs should be limited to building name, building date, business name, and tag-line.

A tag-line indicates the type of business to passersby, such as: Coffee & Pastries, Confections, Fine Art, Mercantile, or Bed & Breakfast. Tag-lines should be limited to a maximum 5” cap height.

Primary signs mounted on buildings should be limited to building face, covered walk-ways, porches, and portals to include ramada structures. Signs not mounted on buildings or building structures should be attached to posts planted securely in the ground. Sign may be oriented perpendicular to traffic and mounted on or separate from building.

Size of primary sign should not exceed 24 square feet.

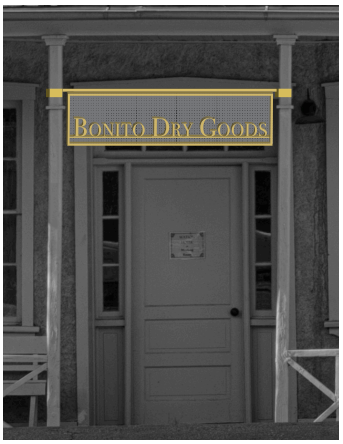
LETTER CAP HEIGHT:



TAG-LINE EXAMPLE:

Mercantile

PRIMARY SIGN EXAMPLES:



Portal mounted sign.

Primary sign away from building oriented perpendicular to traffic.

PRIMARY SIGN SIZE EXAMPLES:

6’w x 4’h = 24’

10’w x 2’ 4.8”h = 24’

5’w x 4’ 9.6” h = 24’

8’w x 3’h = 24’

Secondary signs should integrate into the overall design of the building.

Lettering on secondary signs should have a maximum 5” cap height.

Lettering on secondary signs should be limited to building name, building date, business name, tag-line, open/closed/ vacancy, and welcome.

A tag-line indicates the type of business to passersby, such as: Coffee & Pastries, Confections, Fine Art, Mercantile, or Bed & Breakfast. Tag-lines should be limited to a maximum 5” cap height.

Secondary sign design should relate directly to primary sign.

A maximum of two secondary signs may be mounted to building face, entry door, covered walkway, porch, and portal including ramada structures.

Combined total size of secondary signs should not exceed 6 square feet.

LETTER CAP HEIGHT:

WELCOME Max. 5” not to scale

TAG-LINE EXAMPLE:

Bed & Breakfast

SECONDARY SIGN EXAMPLES:

Secondary signs mounted on building use same colors and typeface as primary sign.

SECONDARY SIGN SIZE EXAMPLES:

4’w x 1’ 6”h = 6’

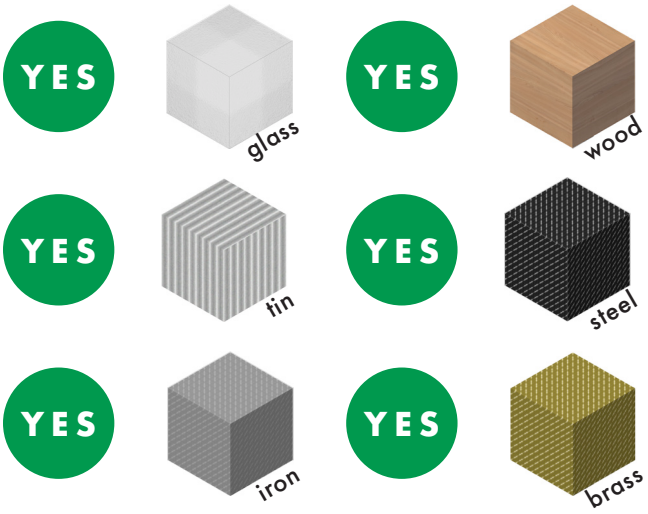
3’w x 2’h = 6’

1’ 6”w x 2’h + 1’ 6”w x 2’h = 6’

GUIDELINES

Sign materials should integrate into the overall design of the building.

Sign construction should be limited to historically-minded materials such as glass, wood, tin, steel, iron or brass.



Restrictions:

- NO illuminated signs
- NO animated components
- NO flashing lights
- NO formed plastic
- NO neon channel letters of any kind
- NO box-type signs

Recommended typefaces, to include regular, italic, and bold fonts:

Baskerville	*Italic*	**Bold**
Bodoni	*Italic*	**Bold**
Caslon	*Italic*	**Bold**
Garamond	*Italic*	**Bold**
Clarendon	***Italic***	**Bold**
Franklin Gothic	*Italic*	**Bold**
Gill Sans	*Italic*	**Bold**

SOLAR

All design elements shall conform to the Frontier or Territorial period style of architecture.

BACKGROUND

The Lincoln Historic Preservation Ordinance was adopted in 1972 at a time when few builders or homeowners were considering solar retrofitting. While the Ordinance does not directly address solar uses, solar retrofitting nearly always alters the appearance of the structure which is being retrofitted, and thus comes within the jurisdiction of the regulations. In addition, window and door placement and size are addressed by the Ordinance, thus affecting the placement and size of trombe walls and greenhouses. In regard to window and door placement and size, it is as follows:

1) single panes of glass larger than 30 inches in any dimension are not permissible unless under a portal;"
2) the combined window and door area in any publicly visible facade shall not exceed 40% of the total area of the facade except for doors and windows located under a portal;
3) no door or window in a publicly visible facade shall be located nearer than 3 feet from the corner of the facade;
4) flat roofs shall not have more than 30 inches of overhang.

While the Lincoln Historic Preservation Board intends to enforce the Historic Preservation Ordinance, it also wishes to support solar applications within the District. For this reason, the Board provides these guidelines to show ways that property owners can effectively retrofit these buildings and also receive official city sanction.

These guidelines are written for the non-architect. However, they are intended to be formulas. In a broad sense, the guidelines are intended to suggest that the best way to have an acceptable retrofitting design is for the applicant to carefully think about what materials are to be used, and what the finished design will look like.

GUIDELINES

APPLICATION

These guidelines only apply to solar features. To come under consideration as to solar feature, an architectural element must face within 45° east or west of true south. It is preferred that the solar element face within 25½° east or west of true south.

This means that adobe walls, greenhouses, or large glass areas not within the acceptable area are not solar features and do not come under the purview of these guidelines.

MATERIALS	APPROPRIATE	UNACCEPTABLE
Frame members	Wood Clad wood Anodized or baked Acrylic finished Aluminum	Mill finished aluminum Any flimsy material
Walls	Frame with stucco Masonry with stucco	Aluminum siding Unplastered concrete masonry
units		
Roofs	Standing seam non-reflective metal Built-up, gravel surface Shingles, on houses with shingles, shiny sheet or new corrugated ·metal	Corrugated plastic
Glazing	Glass, any type Clear glass-like	Corrugated plastic Roll-type flexible plastic

DESIGN SOLUTION I—HIDE IT

In many cases, solar features cannot be made to comply with the Ordinance. This is particularly true of solar collectors placed on the roof or ground. The best solution to making the collector acceptable is to hide it, either by screening it or by disguising it so that it looks like something else. In considering this solution, it is important to realize that to be acceptable, the collector must be hidden from public view from any street or way to which the public has access.

Private driveways do not count, but public streets, alleys, and sidewalks do.

1) One way to hide a rooftop collector is to construct a parapet of sufficient height to conceal it from the street.
2) Another method is to set the collector back away from the edge of the roof so that it is not visible.
3) Ground collectors can be effectively screened by a wall or solid fence, by berming or planting, or by placing the collector behind the building.
4) Rooftop collectors, particularly those on houses that face north, can be disguised by enclosing or framing them on the sides and back.
5) Hiding a collector on a pitched roof is more difficult, though the collector can be disguised as a dormer with a roof and side walls. For the purposes of illustration, the dormer is shown below without the side walls, although these are recommended.
6) There are some situations where hiding collectors is difficult. For example, when the house faces south, fronts on a street, or where raising the parapet is hard or too expensive. In these cases, the property owner may wish to est the collector on the ground behind the building or build a small porch for the collector on the north side of the building.
7) Another difficult situation is when the end of a building with a pitched roof faces south and also faces the street. In this case, the two suggestions listed above would also apply.

Note: The applicant should remember that the angle of the collector, and therefore its height, is variable, with certain limits, depending on orientation, purpose, and other circumstances. If there is any uncertainty about what the angle should be, the applicant may wish to consult an expert in solar equipment.

DESIGN SOLUTION II—INTEGRATE IT

Solar features, such as trombe walls, sun spaces, greenhouses, or clerestories can sometimes be hidden, but are best handled if they are integrated into the existing structure.

1) *Greenhouses.* For greenhouses, integrated into the structure usually means that the end walls are strongly or massively stated and appear to bracket the glazed area. This eliminates a flimsy look and makes the greenhouses appear to be part of the structure. This is easier to achieve in recessed greenhouses or sunspaces because the parts of the building create the enclosure. In the add-on greenhouses, the bracketing end walls must also be added.

Many greenhouse owners wish to include some kind of projection over the glazing as shading during the summer. A solution that avoids the Historic District's prohibition against a roof overhang of greater than 30 inches, is to recess the glazing instead of projecting the roof.

2) *Trombe Walls.* A suggestion for integrating trombe walls into the structure is to color the wall behind the glazing mid-tone or dark earth color, rather than black. This is less obtrusive and nearly as effective.

3) *Clerestories.* Clerestories that present a sawtooth effect are usually not acceptable. It is better to ease out any angles to at least 90°.

The back side of the clerestory should be of the same material as the wall that it rests upon, for example, stucco or slump block.

4) *Other Solutions— Thirty Inches and Three Feet.*

The 30 inch dimension limitation on panes of glass does apply to greenhouses, trombe walls and clerestories.

One way to comply with this rule is to place a 30 inch trellis or frame inside the greenhouse or trombe wall glazing. This gives support to the g1azing and meets the regulations.

The glazing for greenhouses, trombe walls, and clerestories must be three feet from the end walls unless the glazing is on an inside comer—that is, the wall extends out beyond the glazing.

INFORMATION REQUIRED

The applicant must be able to show the Historic Preservation Board where the solar feature will be placed and how it will look. For a solar collector, it is best to take photographs of the place where the collector will be located. The photographs should be taken from two or three different angles. To orient the Board, the applicant should also provide a copy of a site plan, showing the location of the structure, the collector, and the public street or way in relation to each other. The dimensions of the collectors and of any screening devices should be indicated on this plan. If the collector itself is to be enclosed or framed, then a drawing of the enclosed collector should be provided.

Applications for greenhouses, trombe walls, and clerestories must include a site plan and copies of the architectural plans and elevations drawn to scale. Photographs of the existing structure to which the solar feature is to be added are usually helpful, though are not required.

In all cases, ~~three~~ six copies of the plans and elevations are required for the Historic Preservation Board and the County Manager.

COLLECTORS INTEGRATED INTO STRUCTURE

Solar features, such as trombe walls, sunspaces, greenhouses, or clerestories, should be hidden, and are best handled if they are integrated into the existing or new structure.

Glass areas of the solar features should be integrated into the structure. Greenhouses, trombe walls, sunspaces, or clerestories shall be considered integrated into the structure when the end walls are strongly and massively stated and bracket the glazed area, eliminating a “flimsy” appearance.

Solar hardware, such as collectors, especially water heating collectors, should never appear to just be set on a roof, wall, or the ground as an afterthought; they should be built into the overall building design.

Solar features that do not comply with the above shall be hidden from public view by screening devices or disguised. Screening methods include: sufficiently high parapets to block from public view.

Reflected glare on nearby buildings, streets or pedestrian areas should be avoided.