A Brief History of Tuolumne

The present day community of Tuolumne has a rich history dating back to the mid-1800s. The area was first settled as a small mining camp for those that were drawn to work the East Belt of the Mother Lode, during the later years of California's Gold Rush. Turnback Creek was the placer mining center for the Tuolumne area during these early days.

One of the families to settle in the area was the family of Franklin and Elizabeth Summers. They came to the area in late 1854, having acquired a one-third interest in the "Eagle Ranch." In 1856, Franklin Summers was killed in a gunfight in La Grange, leaving his wife alone to fend for the family. In order to support herself and her children, Elizabeth opened a boarding house. By 1858, the area's placer deposits were becoming more scarce, when the Blakely brothers, William and James, discovered a quartz lode in the area that they named the "Eureka." The Eureka Quartz Mine drew more people to the area, and the miners sought a more permanent name for their community. The Blakely brothers suggested the community be known as Summersville, after Elizabeth Summers, as Elizabeth had boarded the two without pay before they "struck it rich."

In 1857, Charles Carter, a prominent business operator, opened a general store in the area. One year later, the general store was relocated to the northeast side of the town plaza where it became the focal point of the community. In 1860, postal delivery to the store identified the area as "Carter."

By 1888 the area warranted a new post office. The United States Postal Service denied a request to deliver mail to Summersville, since a town named Somersville was already in existence in Contra Costa County. Instead, the community became known as "Carter," and from this point forward, Summersville was known as Carter (or Carters).

In 1897, the Sierra Railway was formed to build a rail line from Oakdale to Jamestown. At the same time, the owners of Westside Flume and Lumber Company began to develop a large sawmill in Tuolumne. Land was purchased from the major landowners in the area, including Charles Carter and Rock Baker. Once the land was in the name of West Side Flume and Lumber Company, the town of Carter was subdivided into lots, most of which were 25 feet by 125 feet in size. Carter was to become a company town. Homes were either built by the Lumber Company or by individuals. The material for the homes was from the mill and was either given or sold to the individual owners. While most company towns have a uniform appearance with little variation in the design of the structures, this is not true in Tuolumne. Most of the homes from this era were small, but their design is not that of a "cookie cutter" approach. Most have been modified or enlarged over the years, since the original home may have consisted of a single room.

By 1899, the Sierra Railway was extended to Sonora. The mill began to take shape as the lumber company's storage yards, mills, logging pond, sawdust burner, logging railroad lines, locomotive shops, and other facilities bounded the townsite of Carter along its west flank. Turnback Creek was dammed to create a large pond to store the

logs prior to milling. The commercial district also began to take shape as the main office of the West Side Flume and Lumber Company was located on the northwest corner of Main Street and Bay Avenue in the town's commercial district. The commercial district generally extended along Chestnut and Bay Avenues from Oak Street to Carter Street.

In 1900, the Sierra Railway line was completed to Tuolumne. The company's depot was located between Main and Oak Streets, near the location of the current swimming pool. Logs were brought to the mill via the West Side Flume and Lumber Company's narrow gauge railroad. After milling, the lumber was loaded on the Sierra Railway and shipped to market. As a result of the Sierra Railway lines coming to the community, the town's name once again changed. The railroad station was dubbed "Tuolumne," and as time went along the entire community became known as Tuolumne.

In 1903, the original owners of the West Side Flume and Lumber Company sold their interest in the business to a group of midwestern businessmen. One of the first actions of the new owners was to change the name of the company to West Side Lumber Company. West Side Lumber operated the mill until 1925 when the mill and holdings were sold to Pickering Lumber Company. Several years earlier, Pickering had purchased the large timber holdings of the Standard Lumber Company located north and northeast of the Twain Harte area, in addition to the Standard mill.

The Depression hit the area hard when Pickering filed for bankruptcy and the mill closed its doors in 1930. Many people were forced to abandon their homes in search of work. Four years later, the former owners of West Side Lumber reacquired the property and commenced operations with the help of a Reconstruction Finance Corporation loan, one of the Roosevelt Administration's programs for economic recovery. To celebrate the reopening of the mill, the first Tuolumne Lumber Jubilee was held. The Jubilee continues to this day as an annual event each June. In 1955, Pickering Lumber Company reacquired the mill, operating it until the mill's permanent closure in 1965.

Like many Gold Rush era towns, fire has played a role in shaping the town's appearance. In 1902, fire destroyed the two-story office of the West Side Lumber Company. It was reconstructed on the same site, but without the flair of the original building. In 1903, fire again struck the community, leveling every commercial building in the original Summersville. Again in 1905, fire destroyed every building on the east side of the Plaza. Over the course of a two-year period Summersville's business district was devastated to the point that it never recovered. After the fires, the original town became primarily a residential community, much as it is today. Fire continued to plague the town's commercial district with large fires in 1918 and 1939. The 1918 fire reportedly destroyed more than 90 buildings in the commercial district and surrounding residential areas.

Tuolumne has always been a tight knit community. Over the years, a variety of service groups have been active to improve the quality of life in the community. In 1911, the town's women formed the Village Improvement Club, which later became the Women's Improvement Club. The women organized town events like street cleaning day and got involved in child welfare and park safety issues. The sycamore street trees are a remnant of the efforts of the Club to improve life in Tuolumne. Other social

organizations included a unit of the Veterans of Foreign Wars, a Lions Club and the Tuolumne City Progressive Association, which organized the Lumber Jubilees. In the 1920s, a baseball team representing Tuolumne played in the Mother Lode League. Games were held on Sundays, but the teams would arrive in town on Saturday for a dance and feast of fried chicken. Saturday night dances were held in the Firemen's Hall, Memorial Hall or Gibbs Hall, located at the corner of Carter and Bay.

Tuolumne remains a tight knit community. The town retains its strong bond with its history as evidenced in the commercial core, residential neighborhoods and the public plaza at the heart of town. This design guide is intended to assist in ensuring that the character of the town that has developed since its early mining days is retained, as new buildings are added, and as existing buildings are remodeled to adapt to new uses.

The Purpose of Design Review Requirements

This Design Guide is organized to serve the following important purposes:

1. To create guidelines for the preservation or rehabilitation of existing visual and cultural resources; and

2. To encourage development with architectural standards which are acceptable to the community and are consistent with the community's rural and scenic setting; and

3. To direct community growth in a manner which is compatible with historical land use patterns; and

4. To preserve and enhance property values; and

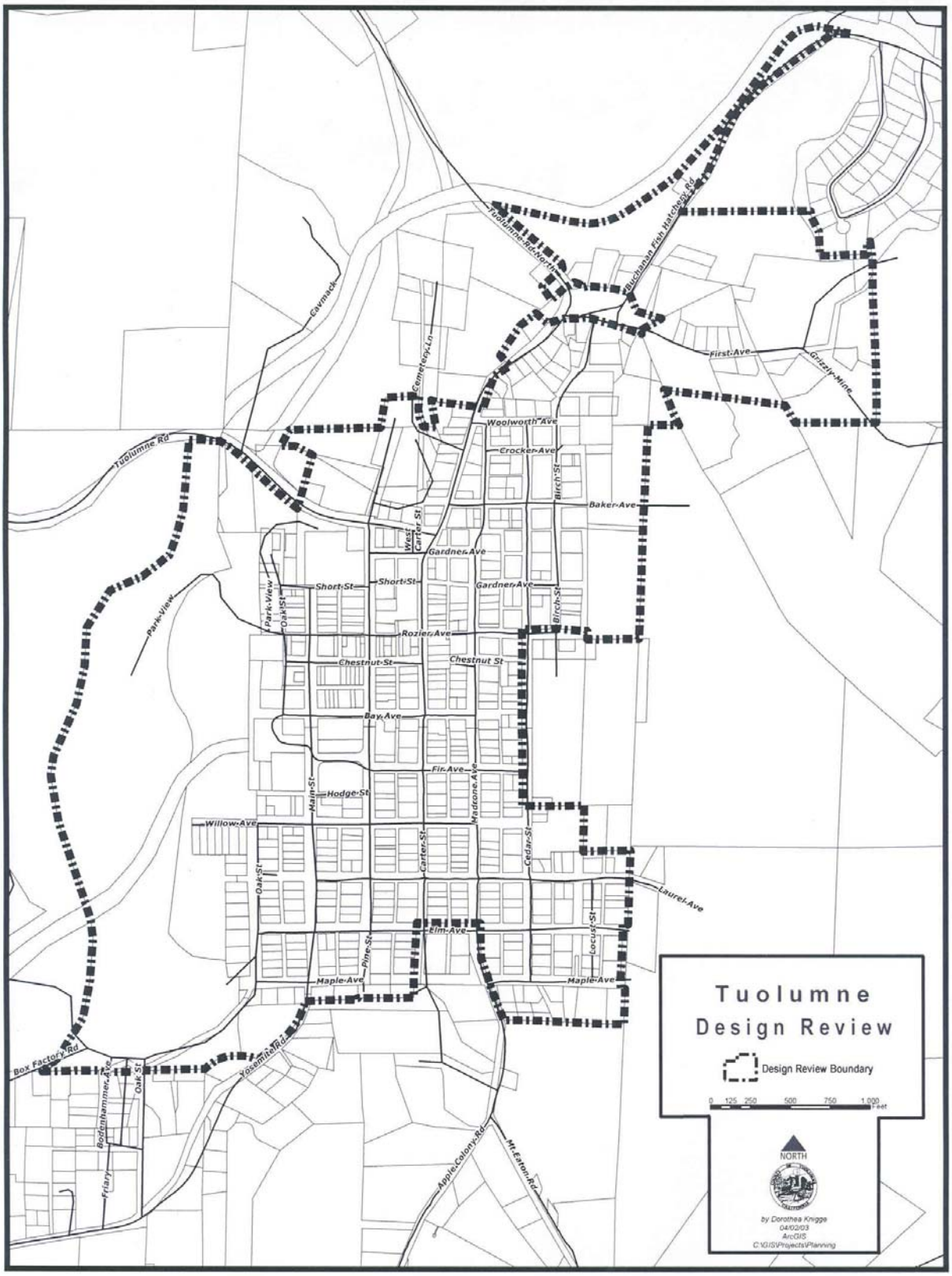
5. To be used to produce and maintain a rustic, rural, scenic and historic character for the Design Control combining district (D), and to ensure that development is compatible with this character; and

6. To ensure that property is treated with consideration for impacts to the immediate area and the entire community; and

7. To encourage a spirit of cooperation among developers, property owners, business owners and residents in maintaining and improving the appearance of the greater Tuolumne area.

This manual is meant to provide standards for determining whether a proposed development or rehabilitation project conforms to architectural styles prevalent in Tuolumne during the period from 1850 to the 1940s. Development should be compatible in appearance with the examples set forth in this Guide. Please contact the Tuolumne County Community Development Department for assistance in the use of these guidelines or if you have any questions about the contents of this document.

The Design Control combining district is identified on the map on Page 5.


Tuolumne Design Review
Design Review Boundary
0 125 250 500 750 1,000 Feet
NORTH
by Dorothea Knigge
04/02/03
ArcGIS
C:\GIS\Projects\Planning
Tuolumne Rd
Cavmack
Cemetery Ln
Woolworth Ave
Crocker Ave
Baker Ave
Gardner Ave
Short St
Rozier Ave
Chestnut St
Bay Ave
Fir Ave
Hodge St
Willow Ave
Elm Ave
Maple Ave
Laurel Ave
Park View
Oak St
Main St
Carter St
Birch St
Cedar St
Locust St
Pine St
Madrone Ave
First Ave
Grizzly Mine
Box Factory Rd
Yosemite Rd
Apple Colony Rd
Mt Eaton Rd
Friary
Rodenhammer Ave

A Design Review Permit is required before any structure may be erected, structurally altered or changed in character or appearance. For new construction, this includes any new structure of any size and includes fencing and signage. All buildings located on parcels within the Design Control combining district, which are hereinafter constructed, should conform, in exterior style, to those types of architecture known as simple Craftsman or "vernacular" meaning of no particular style and with very little ornamentation, but representing a particular era in terms of window and roof shape and use of siding material.

For existing structures, a Design Review Permit is necessary for any modification, including but not limited to, replacing windows, siding or additions to an existing structure. Roof modifications shall not be referred to the Tuolumne Design Review and Planning Advisory Committee if the roof replacement is like for like, or if metal roofing is being replaced with asphalt composition shingles of the same color. Other replacement roofing will be referred to the Design Review and Planning Advisory Committee.

The general policies, which shall be instrumental in the application of this Design Guide, include the following:

- The spirit of this Design Guide is to encourage cooperation with private developers and to retain the unique historical character of this township; and

- This Design Guide is not meant to strictly limit the type of new development within the Design Review district. It may be liberally interpreted as long as the proposed development does not significantly detract from the Design Control combining district; and

- Exterior appearances on new and restored buildings should be similar to the pictures and descriptions contained herein, or other examples of simple Craftsman or vernacular architecture in recognition that the examples and descriptions found in this Guide may not encompass the full range of building styles and materials typical to the period.

Land Use Composition

For a Mother Lode community, Tuolumne's layout is downright formal! Rather than squeezing streets in between active claims and hillsides, the central district is laid out in a logical manner with wide streets, alley access, and generous setbacks. In the residential sections, this has allowed space for sidewalks, large street trees and roomy front yards. The commercial areas have ample street parking, sidewalks, and alleys as well. Turn-of-the-century architectural styles complement this generous layout in a way that appears relaxed, comfortable, and very appealing.

Single Family Dwellings are nearly all of wood frame construction. Most are single-story, usually raised slightly above ground level. They commonly had the following features:

- Foundations: Original foundations were probably mudsills or pier-and-post. A few buildings have a masonry foundation. Most of the wood foundations have been stabilized with concrete perimeter foundations.

- Roofs: Gabled or hip roofs with a moderate to steep pitch covered the main structure. Historically these were covered with corrugated steel, wooden shakes

or shingles. Fire retardant shingles, or steel should be used today. Porches and additions often had a shed roof. Roof gables were trimmed inside, and often bore an ornamental peak at their apex.

- Siding: Shiplap, clapboard, or vertical board and batten siding is most typical in Tuolumne, and shows the quality of the milling done at the Westside Lumber Company. As with most Gold Rush era towns, the first two types were painted white, gray, light yellow, or a red oxide color. The board and batten was often left unpainted and in a natural state.

- Doors: Historic doors were typically wood. They were often paneled with glazing. A 19th or early 20th century door is likely to have a pair of small wooden panels at the bottom of the door with a square of glass above. Some early doors contained ten panels of glass. Screen doors are primarily modern.

- Porches: Porches were found in the front of the house covered by a shed roof that is supported by pillars. These supports were often turned, or ease-edged with a draw-knife. Porches had railings with turned or jig sawed balusters supporting the long railing. Some porches had open lattice trim along the top and sides.

- Windows: Windows were typically double hung wood sash. Windows from the 19th century were taller than 20th century windows. Some were divided by mullions into small panes. Louvered, wooden window shutters were found on

many homes, often painted a color that contrasted with the body color of the building.

- Yards: typically contained stone work, retaining walls or rock gardens and significant trees. Fences were low, usually less than 4' high. Picket fences painted white were common.

Multiple Family Dwellings often consisted of boarding houses, inns, or hotels. Multiple family housing had one or two stories, and the following features:

- Roofs: Gabled (or hipped) rooflines and porches with shed type roofs were common. Some roof structures had elaborate trim such as steeples, and ornate gable and eave trim.

- Windows: Stained glass window features were prominently displayed.

- Siding: External appearance was similar to single-family dwellings.

- Porches: Both upper and lower porches had turned or square support columns.

- Accessory structures: Garages, carports, and other accessory structures should copy the style of the main building. Garbage cans, parking and other uses serving multi-family dwellings should be screened from view.

- Other uses: Contemporary apartments can be built within the walls of these buildings.

Commercial Buildings are usually single story structures for small stores and services.

- Most buildings were of wood, but some used masonry for security and longevity. Siding varies from channel rustic siding to stucco, from pressed metal to river rock.

- Roof styles varied from gable to shed, sometimes hidden by a façade.

- Roofing materials were commonly steel, wood shake or shingle.

- Covered porches, or sidewalks had turned or square columns, sometimes sway-braced.

- Parapets and false fronts served for advertising; behind them is usually a gable roof.

Service Stations are necessarily located in the midst of an otherwise historic area. In considering the design of a service station, the exterior appearance should maintain the same design standards used for other commercial enterprises in the immediate area. In addition:

- Exterior finishes should be in accord with those in the commercial district.
- Sites and structures should be kept small, but large enough to be usable.
- Exterior displays of merchandise are discouraged.
- Accessory signing should be limited to very small window or interior displays.
- Garage openings should be located in the rear of the building if at all possible.

Industrial Buildings include the remaining mill buildings, and some small shops.

- Most combined masonry and heavy timber in their construction.
- Some were wooden frame; corrugated steel was used for roof and wall coverings.
- Large, heavy wood and iron doors provided additional security.

Design Criteria

Identifying features and qualities of an historic nature will make it easy for those planning or reviewing a project or addition to see if the proposal will conserve, or enhance, the historical design theme. The design factors outlined below, called design criteria, can be used to systematically evaluate a proposal's effect on the historic design theme of the structure and neighborhood. Any project undertaken in the Design Control area should make the maximum contribution to this theme in order to become a viable proposal.

DESIGN CRITERIA 1: BUILDING HEIGHT

The height of a new or improved structure should relate to the height of the surrounding community. This element is one of the most important considerations in the design of new structures or additions to existing buildings. While varied designs can create an interesting building mix, a building that is significantly taller than adjacent development will seriously disrupt the existing scale of the area. With the possible exception of very important civic or cultural facilities that could act as visual landmarks, new development within the Design Control area should complement the existing pattern of building heights.

- Neighboring buildings should share the same height relationship.

- Avoid additions that distract from the building's appearance.

- Avoid tall buildings.

DESIGN CRITERIA 2: BUILDING PROPORTION

The relationship of width and height of a building façade as well as its overall proportions should be designed so as not to overwhelm or strongly contrast with that of adjacent development. This principle is especially true in historic areas where these relationships are clearly established. The existing pattern of narrow lots and relatively tall, narrow individual and group building facades, can easily be disrupted by new buildings with wide, disproportionate dimensions.

In a similar way, a pattern of narrow and relatively high façade openings such as windows and doorways can be seriously impacted by wide, undifferentiated windows, such as large plate glass store front windows, and similar sized building entrances.

- Break up new or altered building masses into smaller units of scale to better relate to existing conditions.

- Redesign façade details to conform to the scale found on neighboring structures.

- The width and height of a new or remodeled structure should be compatible with the same proportions of existing adjacent buildings.

DESIGN CRITERIA 3: SPACING OF BUILDINGS

Building spacing is the relationship of sequences of buildings and building masses, and the spaces between them, to one another and to the overall development pattern.

In walking or driving past a series of buildings, the perceived rhythm of recurrent building masses and the spaces between them establish a strong visual pattern. This pattern is found in Mother Lode community business and residential districts in sequences of individual buildings which are part of larger building masses, or blocks of structures, and the streets that divide them. Outside of the downtown area, an open pattern exists with a regular, smaller scale pattern of buildings and adjacent open spaces.

- Avoid the creation of disproportional gaps between buildings that would visually disrupt the predominant existing rhythm and possibly create an unsafe dark spot on the street.

DESIGN CRITERIA 4: BUILDING SCALE

The relationship of building details, proportion, size of structures and related development, with the familiar and easily perceivable dimensions of the urban environment constitutes building scale. Scale is also created by structural height, mass, and proportion as it relates to the shape and substance of the community, to the particulars of vehicular and pedestrian circulations, and to open space.

Historic architectural elements common in Mother Lode communities which relate structures and structural mass to a comfortable human dimension can include:

- Covered porches on residential buildings.
- The use of brick, and three dimensional brick detailing, such as dentils and cornices on facades.
- Canopies and balconies.

The siting of buildings and the treatment of the downtown streetscape including elements such as landscaping, street furniture and lighting standards, also communicate a familiar sense of scale to the pedestrian or motorist in movement.

- New structures, or renovations to existing buildings should communicate a scale with respect to the identity, use, and characteristics of the immediate area where it is being placed, and also with the Design Control area as a whole.
- New, as well as renovated buildings should preserve the space relationships which are exhibited throughout the community.

- The dimensions of windows, doorways, building height, and building width should all preserve the integrity and aesthetic appeal of the streetscape. Avoid massive or tiny structures that disrupt the streetscape's existing character and scale.

DESIGN CRITERIA 5: COLOR & TONE

Colors and tones used on new or remodeled structures should relate to the color and tone patterns already established by adjacent buildings.

The predominant colors and tones found in a group of buildings in an area may be intrinsic to the local materials used in exterior construction. The coloring may therefore be created by the weathering of these materials, or by the application of an artificial surface colorant. Bright solid colors focus attention and emphasize detail. More subdued pastels and earth colors blend well with a variety of architectural treatments. The tasteful use of color and accent can introduce variety and charm, whereas the indiscriminate use of colors and color combinations can overload the senses.

- Exercise caution in the use of color and tone combinations and their patterns. The goal is to achieve an area-wide complementary blend of background colors combined with selected and limited use of primary and focal colors.

- Avoid colors that visually overpower or strongly contrast with adjacent building colors and established downtown color schemes as a whole.

- Use stronger colors to emphasize entries.
- Use muted colors for large and permanent finishes.
- Reserve bright colors for accents.
- Coordinate awning colors on multiple floor applications.

DESIGN CRITERIA 6: CONSTRUCTION MATERIALS

Construction materials used on the exterior or building façade of a new or remodeled structure should be compatible with materials used on adjacent existing buildings and the structures of the historic area as a whole.

There are many different types of building materials available on the market today. Many of them are certainly appropriate; some are not. The primary materials used in exterior construction, based on the previously described inventory of existing buildings, include brick, tin, plaster, cast iron detailing, wood siding, concrete and concrete cinder blocks, local mine rock and fine stone.

A building may offer a subtle or strong contrast to adjacent structures as a result of the types of materials used in its construction. Within the Design Control combining district, where the use of brick, wood siding, and various materials with plaster or paint covering predominates, compatibility with similar exterior construction materials in the

immediate area is recommended in order to maintain the distinct character and harmony of the area.

Shiny metallic or obviously non-historical material should be avoided whenever possible. For example, in window and door construction, wood sash should be used in the remodeling of older buildings whenever wood was the original material. This will help maintain the building's character. On brick or plaster facades, the original brick, wood or cast iron window detailing should be respected in new construction. Vinyl siding should be avoided; however, siding material that gives the appearance of wood siding is appropriate. Stucco siding is not appropriate.

- New buildings which are proposed for the downtown area should respect the use of materials and material combinations which presently exist.

DESIGN CRITERIA 7: BUILDING PROJECTIONS

Three dimensional architectural features which project out from the facades of new or improved buildings should be compatible with similar projections already common to existing buildings.

Moving past a sequence of structures as a pedestrian or motorist, one experiences a rhythm of building entrance, window, canopy, and occasionally balcony or porch projections at an intimate scale. These details reflect historic architectural patterns that are unique examples of Mother Lode architecture. In addition, incorporating these features into the design of existing buildings adds considerable visual interest to what would otherwise be a series of flat and monotonous building facades.

- New and improved structures should feature architectural projections such as porches, canopies or balconies where appropriate, and their detail design should respect existing patterns.

DESIGN CRITERIA 8: ROOFS and PARAPETS

Roof or parapet forms or shapes proposed for new or remodeled structures should complement those of existing buildings.

A majority of buildings in an area may have gabled, hip, flat, or other types of roofs. The contrast of roof shapes may present a visually interesting sequence of forms or, on the other hand, present a chaotic, disorganized sequence of forms totally unrelated to existing patterns and to each other.

A common failure in designing new buildings or additions to older buildings is often due to a poor visual relationship resulting from a radical change in roof pitch or shape standards. Avoid introducing changes in roof pitches that dramatically contrast with those of existing area structures.

Parapet or “top of the façade” forms may be flat, stepped, or peaked. All three patterns are found fronting upper story “false fronts” which present a visually higher façade than the actual building. Architectural details such as brick dentils, ornate cornices, and in the case of the peak form, neo-classical pediment design, embellish and add interest to the variety of existing shapes.

The contrast of parapet designs may, as in the case of roof shapes, present a visually interesting yet harmonious sequence, or with the wrong combinations achieve exactly the opposite effect.

- Avoid introducing dramatically new and different parapet design.

- New buildings should have a primary roofline which resembles the buildings shown in this Design Guide.

DESIGN CRITERIA 9: LIGHTING

Exterior building lighting serves to illuminate entrances, pedestrian walkways, or advertising on new, improved, or existing structures. Lighting arrangements, and the use of exterior lighting on building facades, entrances, and advertising can either enhance and add gaiety and charm to existing or new buildings and the adjacent streets, or produce chaos, waste energy, and visually disrupt local character and scale.

Street, walkway, and parking area lighting should be incorporated into the streetscape design within the Central Business District. Pedestrian walkway (sidewalk) lighting on main shopping streets should be designed to a comfortable human scale. Traffic street lighting on major through and interior streets should be at more powerful and larger standards than walkway lighting, except in areas of prime pedestrian activity. Parking area lighting should fall between the two previously mentioned in both size and power.

Building lighting should be much smaller (lower wattage) than all three of the above standards. Individual building lighting schemes should not attract too much attention away from the primary lighting systems which provide street and walkway illumination. In addition, building lighting should be indirect whenever possible with the lighting source(s) hidden from direct pedestrian and motorist view.

- Use traditional historic materials to support or contain exterior building lighting. Examples include cast iron, or steel with baked enamel finish to look like cast iron.

- Avoid colored lighting schemes whenever possible to retain the relative harmony of building lighting within the downtown area.

DESIGN CRITERIA 10: BUILDING SIGNAGE

Design and location of building façade signs on existing buildings, and on new or improved structures.

Building façade signs have a legitimate function in any commercial center. Their main role is to provide necessary information, specifically to identify the offering and location of shops, stores, and related facilities such as parking. Other functions include the

presentation of directions to important places or areas within the community and announcement of important events such as festivals or parades.

Small, well-designed signs attract the eye, and are supportive of existing local architectural character. Large, garish, obtrusive signs may cause sensory overload. Well-designed signs complement each other and attract attention to the buildings and services or products they advertise. Badly designed signs intensely compete with each other and visually confuse.

New signs, or changes in size, location, materials, or copy of existing signs shall be subject to the following criteria:

- Signs should be pedestrian oriented in size and shape.
- Sign graphics should be simple and bold.
- Signs should be flush with the building wall since flat signs usually complement architectural elements more effectively than projecting signs.
- Symbolic and three-dimensional signs such as barber shop poles are encouraged.
- Paper signs attached to interior and exterior windows should be discouraged except where a temporary public notice is required.
- Building signage should reflect the historic nature of the community. Natural materials, hand painting with unique symbols, and use of identifying trade symbols are traits common to Mother Lode signage.
- Wherever façade canopies or marquees are used, building signage should be placed below the overhang.
- Signs on one-story buildings should not project above the cornice or building parapet line.
- All roof-mounted signs should be excluded from consideration.
- Authentic historic signs are encouraged to identify former uses of the site or structure.
- A sign should not dominate the site, or detract from the building's appearance.
- Integrate the sign's shape, size, and appearance with the exterior forms, colors, and materials of the building.
- Accessory or copyrighted signs (e.g. VISA, AAA, etc.) should not be displayed outside but may be very small and placed in a window, or inside.

- Franchise or enterprise logos should comply with the provisions of these criteria.
- No sign should be placed in a manner that would disfigure or conceal any architectural feature or details of any building or historical site.
- Banners across streets could be permitted, but only for temporary advertisement of civic events.
- Signage colors should be complementary to the building and surrounding uses.

In addition, free-standing signs should:

- Incorporate style and materials matching the establishment they are identifying.
- Be erected upon bases that are in balance with the size of the sign.
- Have bases made of logging, or mining artifacts, rock, or indigenous materials.

Prohibited signs include:

- Signs with animated or moving parts or illuminated by flashing lights.
- Plastic, neon, or interior lighted signs.
- Advertising banners that obscure the building.

DESIGN CRITERIA 11: BUILDING CANOPIES

Building canopies are exterior, linear, and roof-like building façade projections located or extending outward from between the first and second floors of a building. They may be supported by wood, cast iron, or steel columns or posts. A typical building façade canopy provides shelter for pedestrians along street and parking lot frontages and rear entryways.

The building façade canopies or marquees serve a variety of practical purposes. They provide shade from the sun for pedestrians and shoppers; they protect storefront windows from excessive heat gains or losses; they protect people from rain and snow; and they create a comfortably scaled and attractive main entrance for a business establishment.

Building canopies also constitute a strong visual and cultural link with the historic past of the community. Even as they are practical today, they made great sense to the early settlers – in the days when Main Street occasionally became mud covered, water soaked, and difficult for pedestrians. A building extension into the street, in the form of a raised

pedestrian sidewalk with a canopy to keep out the elements was not only logical, but necessary to maintain business and promote social activity.

- Wherever feasible on the facades of new or improved structures, introduce a single story level projected building canopy, especially along major street frontages.

- Where adjacent building facades already provide canopies, maintain a relative uniformity of top and bottom canopy height in order not to disrupt the function of the entire system.

- Maintain enough clear distance from curb side to the edge of the canopy posts or columns so that car doors can open freely, car bumpers will not damage supports, and so that trucks may unload cargo.

- Use materials in the construction of canopies which are practical, and which clearly reflect the historic visual and cultural character of the community. Examples include wood timbers and posts, or cast iron or steel posts with wood or sheet steel roofing.

- Avoid the use of shiny metals whenever possible.

Though not specifically mentioned above, the use of awnings are both decorative and functional. Awnings draw attention to store entrances, protect merchandise from fading due to sunlight, and add color and depth to a façade.

- Mount awnings in a manner that emphasizes building features, and neighboring scale.

- Incorporate canopies into the design of new structures to provide pedestrian protection from weather or heat and for energy efficiency of the building's interior.

- Awnings may be used for commercial or residential buildings. The colors used in the awnings should complement the colors used on the building and surrounding buildings.

DESIGN CRITERIA 12: LANDSCAPING

The use of a variety of plant material is encouraged to enhance the setting, adjacent pedestrian and vehicular environments of buildings and related facilities.

There are many roles which plants and related landscape amenities can assume either as central features or as adjuncts to urban development. They include a variety of clearly functional uses such as the creation of shade, the buffering of active pedestrian areas from streets and parking lots, and the screening of unsightly development. Also included are equally important visual uses such as helping to establish a comfortable environment adjacent to large buildings, providing a sense of structure and organization to urban open spaces, and adding a wide variety of color and texture to the overall setting.

- Highlight important architectural features and structures by the use of distinctive landscaping.

- Visually and physically buffer parking lots from adjacent buildings and pedestrian walkways and streets with groupings of plant materials.

- Locate street trees and shrub plantings within the downtown area to buffer and create shade where needed for pedestrians, and establish more clearly defined pedestrian use areas.

- Landscaping should be sufficient to break up large areas of paving, to screen objectionable views, and to enhance the overall appearance of any development.

- Establish canopy tree areas to shade parked cars. Tree planting in parking areas will reduce heat gain and should be encouraged.

- Frame and edge existing and proposed buildings where feasible with appropriate types of plants to achieve a human scale.

- Planting flowering vines to grow on porches, posts, and railings is encouraged.

- Use local or indigenous plants. In most cases, native vegetation should be used due to its adaptability and drought tolerant characteristics. A list of recommended species is available from the Tuolumne County Community Development Department.

- Sycamore (*Platanus*) is the suggested street tree.

Suggested historical era plants include:

Trees:	Hawthorn	**Flowers**:	Roses (old varieties)
	Crepe Myrtle		Violets
	Catalpa		Yarrow
	Redbud		Lavender
	Magnolia		Black Eyed Susan
	Sycamore		Mums
	Gingko		Daisy
	Mountain Ash		Primrose
	Locust		Delphineum
	Rose Acacia		Petunia
	Tamarix		Pansy
	Deodar Cedar		Verbena
Shrubs:	Forsythia	**Bulbs**:	Narcissus
	Snowball (Virburnum)		Daffodil
	Honeysuckle		Crocus

Shrubs:	Flowering Quince	**Bulbs**:	Tulip
	Mock Orange		Daylily
	Camellia		Iris
	Rose of Sharon		Canna
	Lilac		Gladiola
	Deutzia		Agapanthus
	Spirea		Easter Lilly
	Peony		Ranunculus
	Weigela		Alianthus
Vines:	Honeysuckle		
	Trumpet Vine		
	Wisteria		
	Ivy		

DESIGN CRITERIA 13: FENCES, WALLS, and WALKS

Fences, walls and walkways further enhance the outdoor setting and adjacent pedestrian or vehicular environment around buildings and related facilities. Fences and walkways further landscaped areas by providing a means of circulating pedestrian traffic into or through the area. Landscape walls or retaining walls may also add to the historic nature of the area through the use of historic materials.

- Sidewalks were of wood plank, brick or stone.
- If concrete walks are necessary, they should be made to simulate wood, stone, or brick. Cement can be stained with iron oxide to more closely simulate a wood color.
- Residential fences were most commonly low pickets, usually painted white.
- Decorative metal fences were used in residential areas as well as around churches, community halls, and public buildings.
- Walls were typically of stone or wood. New walls should avoid large expanses of concrete. Stone, wood or stone veneer should be used instead.

DESIGN CRITERIA 14: HISTORICAL EQUIPMENT

Artifacts from the logging and mining era can add to the flavor of an historic community. A perfect example is the West Side engine seen below. Not only does this add an interesting feature to the park, but it also represents a significant link to the community's past.

- Displays of mining and logging equipment are encouraged to enhance development and to reflect Tuolumne's historic nature.

- Mining, logging, and railroad artifacts can be integrated with street furniture to create interesting plazas.

- Such artifacts may also be displayed from inside buildings to create and build interest.

DESIGN CRITERIA 15: PARKING and SERVICE

Parking areas and community facilities relate to each other, to adjacent developments, and to the community as a whole. Important, if not critical, design considerations are: how existing and proposed structures and groups of structures are served by off-street parking and service areas, and how the various systems work and relate to development and land use patterns. The existing character of any historic community can be either supported or enhanced by carefully planned off-street parking and service areas, or dramatically impacted by disorganized, poorly located, or overly ambitious facilities.

- Locate major off-street parking facilities, where possible, to the rear of downtown commercial structures.

- Parking should be out of prominent view of any structure. When parking is in view, some sort of screening should be provided to minimize the visual impact.

- Clearly separate parking areas from shopping street frontage and from areas of intense pedestrian activity.

- Accommodate a large number of cars by the use of a series of separated lots and/or structures, rather than one or two large facilities.

- Maximize traffic island landscaping in and adjacent to all off street parking areas.

- Allow for safe and unencumbered pedestrian and wheelchair movement through parking lots and access roads with the use of raised or otherwise delineated landscaped walkways.

- Utilize pedestrian walkways to create attractive and accessible rear entries and entry plazas to commercial shopping streets and commercial frontage areas.

- Use both pedestrian walkways and vehicular lighting standards to adequately illuminate off-street parking areas, walkways, and alleys at night.

Parks, libraries and parking garages play an integral role in the daily operation of any business district. The design of these facilities shall support and enhance the historical integrity of the community.

- Accommodate a large number of cars by the use of a series of separate lots, rather than by one large structure.

- Maximize traffic island landscaping in and adjacent to all off-street parking areas.

- Blend the architecture of new structures to the architectural style of historic buildings found in the immediate vicinity.

DESIGN CRITERIA 16: ARCHITECTURAL DETAILS

Specific architectural detailing proposed for use on the exteriors of new or improved buildings should include details representing traditional Gold Rush/Mother Lode architectural standards.

Historic Gold Rush architectural form and construction detailing reflects a longstanding important visual and cultural tradition in Tuolumne. Many existing buildings, some of them constructed during or shortly after the Gold Rush period, today clearly exhibit a truly unique local character based on the life styles, construction techniques and materials common to the mid to late 1880's, and early 1900's.

New structures planned for future development, and also modifications to existing buildings, should continue this commitment to local history and respect these dominant existing architectural patterns and themes. The historical elements that could most easily be incorporated into new or renovated building design include the following:

- The use of traditional building materials for building exteriors such as brick, wood siding or stone.

- The use of traditional wood sash window or door detailing with small pane glass windows set in lead or wood mullions. The use of cast iron or wood window shutters, or brass or cast iron hinges.

- The incorporation of pedestrian canopies and marquees into building facade design.

- The use of traditional wood doorway detailing with timber or stone lentils.

- The use of balconies and/or porches wherever possible using appropriate traditional materials.

- Modern materials are nicely adapted to create 'board & batten' and windows with mullions, shutters.

- The use of selected common façade and roof details, where appropriate, to enhance the overall character of the structure and maintain relative harmony with adjacent historic buildings.

- Encourage the use of finial brackets, where appropriate, as shown above.

Design Considerations for New Residential Projects

Designs that include, or simulate, features found in the residential neighborhoods of Tuolumne include:

- Wood siding on the portions of the building facing the street.
- Roofing material of raised seam metal, corrugated metal or shingles.
- Porches using posts of dimensional lumber, or turned for added interest. Porch roofs may be a continuation of the house roof, or have a shed roof. Railings may consist of pickets or simple boards or be a continuation of the wall of the house.
- Colors that relate to colors & tone found on neighboring buildings, or colors that were used historically.
- Windows that simulate the styles found on historic structures in the remainder of the town. Tall narrow windows, double hung windows, or windows with small mullions are suitable.
- Exterior doors with wood panels and/or glass are encouraged.

- Every effort should be made to place satellite dishes, antennae, garbage cans, and mechanical equipment in an inconspicuous location.

- Utilities should be placed underground.

- Propane tanks should be kept out of prominent view.

- In addition to the above, mobilehomes or prefabricated modular homes should incorporate the following standards into their design:

    1. Wood porches or decks at the main entry to the structure. Porches shall follow the guidelines outlined above. Covered porches are encouraged.

    2. Wood skirting around the perimeter of the mobilehome, that is painted to match the exterior paint color used on the remainder of the mobilehome.

Design Considerations for New Commercial or Industrial Projects

Designs that include, or simulate, features found in Mother Lode buildings include:

- A projected porch, or gable roof.

- Texture variation (brick, stone, painted or natural wood).

- Colors that relate to colors & tone found on neighboring buildings, or colors that were used historically.

- Walking malls between buildings that simulate a town street (possibly of wood).

- Paved parking with materials other than asphalt (brick, paving blocks).

- Using wood stops for parking blocks.

- Use of trees & shrubs to break up or screen large parking areas. Garden beds are encouraged.

- Retaining wall or other decorative walls of natural stone and mortar.

- Light standards of the post and lamp type, no taller than 10 feet.

- Inconspicuous placement of liquid propane gas and other tanks; concealed garbage collection areas.

- Underground utilities.

- Signs of appropriate size and style. Minimize the use of accessory signage.

- Adequate parking facilities located at the rear of the structure and away from the prominent side of the site.

Glossary

Balcony – An upper story projection supported from the building façade and with columns or posts to ground level.

Balustrade – A handrail of upright posts or balusters.

Bay - An outward projection of a wall with windows, or a division in a wall seen as space between piers or columns.

Canopy – Roof-like building façade projections located or projecting out from between the first and second floors of a structure, and supported by wood, cast iron, or steel columns or posts.

Capital – The crowning element of a column, post, or pier.

Cornice - A decorative projection running horizontally at the top of a wall where it meets the roof.

Dentils – Small brick blocks or toothed wood decorative members found in classical or period architecture in cornices, or other horizontal bands on building facades.

False Fronts – A vertical extension of a building façade above the roofline to add vertical height.

Gable – The triangular part of an exterior wall, created by the angle of a pitched roof with two sides.

Hipped Roof – A roof with pitched or sloped ends and sides which rise from all four ends of a building.

Lintel – The horizontal member above a door or a window which supports the wall above the façade opening.

Marquee – Same as a canopy, but usually constructed of metal and canvas, and smaller than a full canopy.

Mullions – The frames or divisions within multi-paned windows.

Parapet – A railing, or retaining wall along the edge of a roof, porch, balcony, or terrace.

Peaked Roof – A roof with a central linear peak or ridge running the entire length of the roof.

Pediment – A strongly symmetrical form, the triangular face of a gable end or portico, crowning a building front.

Pier – An upright support, either free standing, or part of a wall.

Porch – A building projection located at the first floor entry or exit level. An extended exterior first floor design to facilitate easy entry, and accommodate some recreational use. Usually covered with a canopy.

Ridge - The highest line of a roof where the two sloping sides meet.

Sash – The frame that holds window panes. The sash forms the moveable part of the window.

Shutter – A hinged cover for a window or a door. Usually built of cast iron or wood, and historically used for security or protection from the elements.

String Course – A continuous projecting horizontal band on a building façade usually made of wood or plaster molding.

Wood Frame – A building constructed with structural wood timber supports, and bracing, with or without an exterior facing of wooden construction.