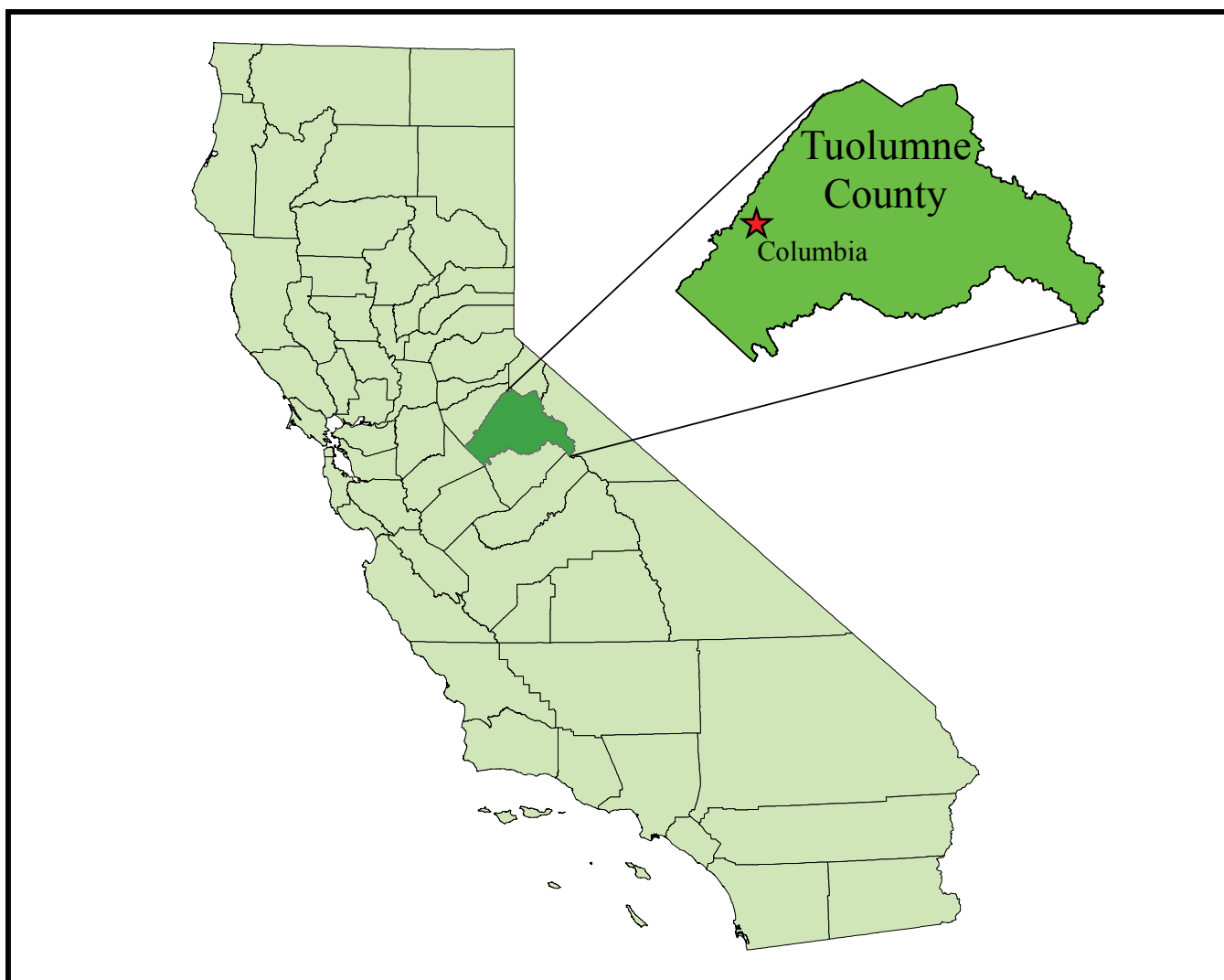


Columbia Design Guidelines



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for the Community of Columbia, California
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Sources of Information

Columbia Historic Design Guide
Columbia Historic Sites Inventory
 Tuolumne County Museum
 Tuolumne County Historical Society
 Landmarks Committee
 Jamestown Design Guidelines

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Above: An illustration of Columbia as seen from Kennebec Hill, circa 1855.

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Chapter 1: Summary of the Design Guidelines

These *Design Guidelines* are organized into chapters to provide the reader general information regarding Design Review as well as the types of design characteristics and criteria that are desired in the community of Columbia.

Chapter 2: General Information This chapter discusses the unique characteristics of Columbia today, including the Columbia State Historic Park, the historic district and the airport district.

Chapter 3: Columbia, Gem of the Southern Mines The “rich” history of Columbia as an early Gold Rush town is the basis for these *Design Guidelines* and is described in this chapter.

Chapter 4: Purpose This chapter discusses the purpose and general policies of these *Design Guidelines* to give applicants direction when considering a project within Columbia.

Chapter 5: Design Characteristics This chapter includes a description of design characteristics found and desired in the Columbia area for single-family residences, multiple-family residences, commercial buildings, service stations and industrial buildings.

Chapter 6: Planning Your Project This chapter of the *Design Guidelines* was developed to assist applicants with a step-by-step process.

Chapter 7: Design Criteria This chapter presents the design principles which were used during the development of Gold Rush era town sites. These criteria are to be used in formulating and assessing proposals. Recommendations are general, leaving specific or detailed interpretations up to the user. This approach is intended to give the user flexibility and encourage imaginative and efficient design approaches.

Chapter 8: Glossary of Architectural Terms This illustrated glossary was developed to assist applicants by providing a description and, in some instances, a diagram of the many architectural terms used throughout these *Design Guidelines*.



The suggestions included in these Design Guidelines are not intended to be absolute requirements, but rather are informative and illustrative guidelines to assist in the local decision making process.

Chapter 2: General Information

The community of Columbia is an outstanding historic resource that provides economic benefits to the County by encouraging tourism in a manner that does not conflict with the existing quality of life. The significance of Columbia State Historic Park is that it is a living Gold Rush town; one that is able to demonstrate its own importance in the history of the California Gold Rush. The State Park continues to be one with the community and, as such, it is important for the community to work towards creating an environment that is compatible with the Park. Therefore, the Columbia Community Plan identifies the need to continue to maintain areas surrounding the State Historic Park and within the Columbia Community Plan boundaries as a Design Review area in order to encourage the design of new development in a manner that complements the character of the State Park.

Columbia State Historic Park

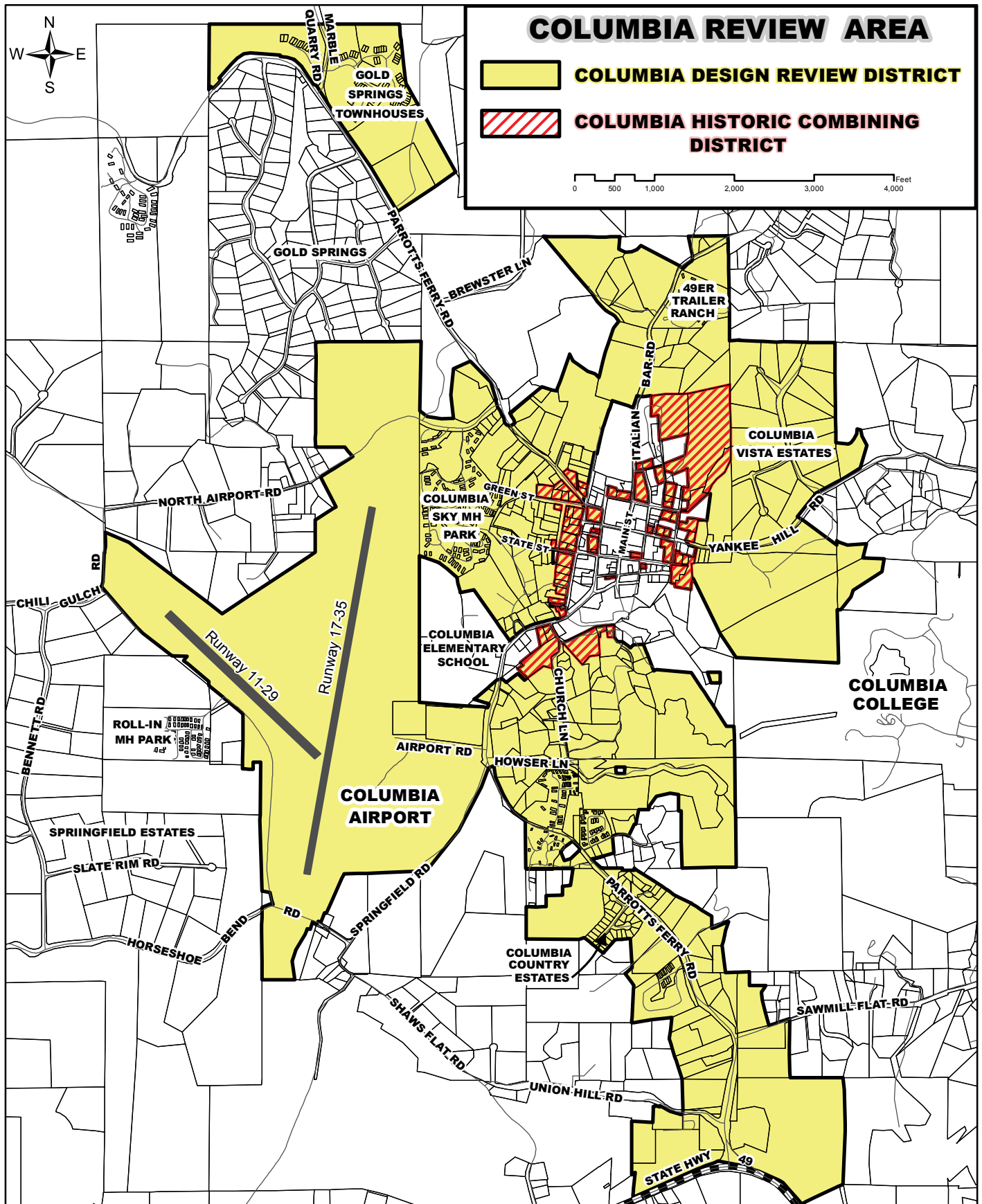
Design policies and goals for Columbia State Historic Park are in the Columbia State Historic Park General Plan and EIR (1979), and in Columbia Historic Structures Reports (2002). The overriding policy is to preserve the California Landmark and historic park of Columbia for future generations as “the single largest collection of existing gold rush-era structures” with an “intact landscape” and to protect it and a “buffer zone” from “encroaching development and inappropriate commercialism in and around the park.”

Scenic Easements were used to prevent inappropriate visible changes on surrounding private parcels in the 1940s and 50s, but those properties have since been acquired by State Parks. The 1979 California State Historic Park General Plan called for a “strong design review committee to enforce compatibility with the historic scene.” Tuolumne County adopted a Cultural Resources Management Ordinance, established the Columbia Design Review District, became a Certified Local Government and Preserve America Community and appointed a Historic Preservation Review Commission to advise on discretionary permit approvals.

Columbia Design Review District

The County of Tuolumne is committed to conserving its rural character, scenic built environment and natural environment, and cultural resources. Design review is one of several procedures used by the County to conserve these resources and to protect the public welfare and aesthetic environment. The design review process entails an evaluation of those characteristics of a change to the appearance of a parcel which have an impact on neighboring properties and the community as a whole. Design review entails a careful examination of the quality of site planning, architecture, landscape design and development detail. The purpose of design review is to ensure that in making changes to the appearance of a parcel, consideration will be given to the community context in which they take place and conscientious effort will be taken to develop a compatible relationship to the existing setting, neighboring properties and community design goals.

An application for a discretionary entitlement within a Design Review Combining (:D) district that will result in a change in the appearance of a parcel should be accompanied by the information required by Chapter 17.46 of the Tuolumne County Ordinance Code and a site plan showing the location of all structures, objects or improvements present on the property, and showing the locations of all structures, objects and improvements to be erected, demolished, removed, relocated, altered or changed in character or appearance. The application should also include drawings, photographs and such written description as may be necessary to accurately illustrate the front, side and rear elevations of any structure or objects proposed to be changed in appearance, the colors and materials to be used in the proposed change and any exposed utility hookups, connections or fixtures necessary for the provision of electrical power, liquid petroleum gas, domestic water, sewage disposal or other necessary fuel or utility service.



Columbia Historic District

The purpose of the :H (Historic Combining) district is to preserve and enhance places and things of particular importance in local, state or national history. For a parcel to be zoned :H, it must be determined that:

1. It exemplifies or reflects significant elements of Tuolumne County's, California's or the United States' cultural, social, religious, economic, political, scientific, agricultural, educational, military, engineering or architectural history; and
2. The characteristics giving rise to the parcel's significance are at least fifty (50) years old; and
3. The parcel:
 - A. Contains or can provide information needed to answer important scientific research questions and there is a demonstrable interest in that information; or
 - B. Is directly and significantly associated with a recognized prehistoric or historic event, person or group important in local, state or national history; or
 - C. Embodies distinctive characteristics of a type, period, or method of construction; or is a distinguished example of the use of indigenous materials or workmanship; or is a notable work of a master builder or architect; or has a special and particular quality such as oldest of its type or best available example of its type; and
4. The parcel owner has consented to a rezoning to the :H district.

The Tuolumne County Ordinance Code states no building, structure, object, or site in a historic (H) combining district may be constructed or altered in exterior appearance without first obtaining a use permit, except that no use permit is required for the following projects, provided they are designed to be compatible with the character of the cultural resource and shall comply with any applicable design guide adopted by the Board of Supervisors, as determined by the Community Resources Agency Director:

1. Ordinary maintenance and repair of any building, structure, object, or site which does not involve a change in design, a change in exterior materials or a substantial change in appearance.
2. Replacement of doors, windows, roofs, or other exterior features with features of the same size, like materials, or like appearance.
3. Installation or placement of new signs or other advertising devices or changes to existing signs or other advertising devices, subject to the provisions of Chapter 17.62 of the Ordinance Code.
4. Repainting buildings, structures, objects, or sites in colors pre-approved by the Historic Preservation Review Commission or in colors similar to the existing color palette.
5. Construction or alteration which has been determined by the Community Resources Agency Director to be necessary to protect public health or safety.

The California Historical Building Code exempts qualified historic structures from strict adherence to regular building codes by allowing "reasonably equivalent" measures. More specifically, failed building parts are replaced *in kind* and paint colors are selected based on physical and documentary evidence as close to the period of significance of a subject building as possible, with before and after documentation. Modern materials may be used if they are compatible with the original and distinguishable upon close inspection. Utilities are underground or screened with compatible architecture and appropriate vegetation.



Columbia Airport District

All parcels within the Airport Influence Area, within approximately two miles of the airport, are zoned :AIR (Airport Combining) in addition to their primary zoning district. The Airport Influence Areas facilitate coordinated review of development and land use applications within the joint jurisdictions of the County and the Tuolumne County Airport Land Use Commission (ALUC). The :AIR district identifies parcels where the design of buildings and structures and the use of land could conflict with the safe and beneficial operation of the Columbia Airport, and where it is desired to protect the safety and general welfare of the public by regulating the design of such buildings or structures or the use of such lands. Any development within the :AIR district shall be reviewed for consistency with the Airport Land Use Compatibility Plan by the ALUC.

The ALUC adopted the Tuolumne County Airport Land Use Compatibility Plan on January 22, 2003. The purpose of the Plan is to promote compatibility between the Columbia Airport and the land uses which surround it. As adopted, the Plan serves as a tool for use by the ALUC in fulfilling its duty to review airport and adjacent land development proposals. Additionally, the Plan sets compatibility criteria applicable to local agencies in the preparation or amendment of their land use plans and ordinances and to land owners in their design of new development.

The Airport Land Use Compatibility Plan promotes compatibility between the Columbia Airport and surrounding areas through application of compatibility zones, described below. Together the compatibility zones make up the Airport Influence Areas, which extend approximately two miles from the airport runways. As distance from the runways and traffic patterns increases, restrictions on development decreases.

- Compatibility Zone A includes the airport runways and immediately adjacent areas wherein uses are restricted to aeronautical functions in accordance with the standards for the Federal Aviation Administration. Uses in Compatibility Zone A are restricted to a maximum of 10 persons per acre and residences are not allowed.
- Compatibility Zone B1 generally surrounds Compatibility Zone A and includes areas where noise levels and risks are both high. The maximum residential density permitted in Compatibility Zone B1 is one dwelling unit per ten acres. Other uses within Compatibility Zone B1 are restricted to a maximum of 25 persons per acre.
- Compatibility Zone B2 is the extended approach/departure zone and also includes some area adjacent to runways. Compatibility Zone B2 is affected by moderate degrees of both noise and risk. The maximum residential density permitted in Compatibility Zone B2 is one dwelling unit per three acres. Other uses in Compatibility Zone B2 are limited to a maximum of 50 persons per acre.
- The outer boundary of Compatibility Zone C is defined by the area commonly overflown by aircraft at an altitude of 1,000 feet or less above ground level and includes locations beneath the traffic pattern and pattern entry points. The maximum residential density permitted in Compatibility Zone C is one dwelling unit per three acres. Other uses in Compatibility Zone C are restricted to a maximum of 75 persons per acre.
- Compatibility Zone D includes other areas within the airport vicinity which are overflown less frequently or at higher altitude by aircraft arriving and departing the airport. There are no restrictions on land development in Compatibility Zone D pursuant to the Airport Land Use Compatibility Plan.

Hazards to flight are prohibited within all compatibility zones; this includes physical, visual and electronic forms of interference with the safety of aircraft. Development within the :AIR district shall not generate any of the following:

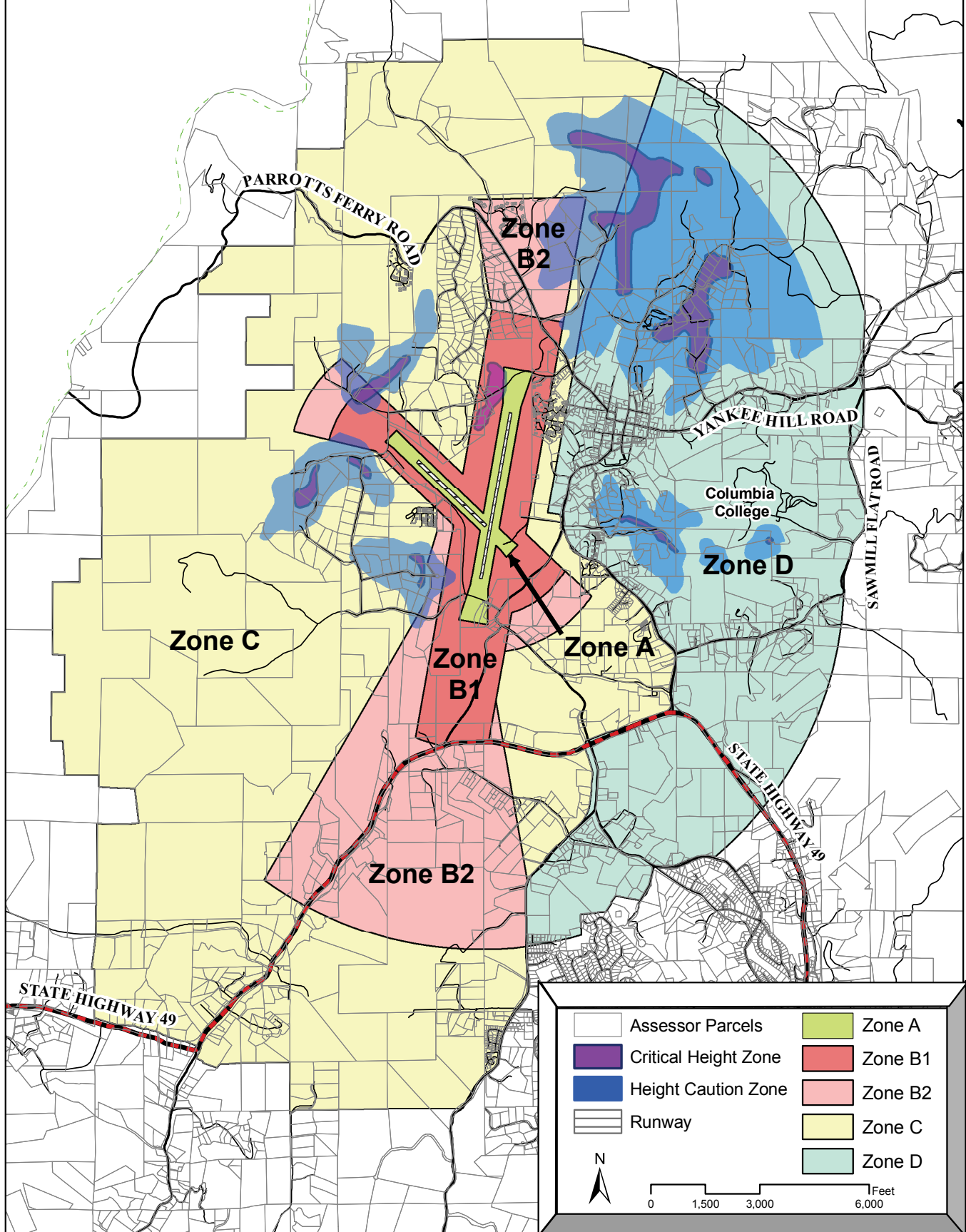
1. Glare or distracting lights which could be mistaken for airport lights;
2. Sources of dust, steam or smoke which could impair pilot visibility;
3. Sources of electrical interference with aircraft communications or navigation;
4. Any use, especially landfills and certain agricultural uses, which may attract large flocks of birds; and
5. Hazards to flight which would otherwise endanger the landing, taking off, or maneuvering of aircraft intended to use the airport.

Within the Critical Height Zone of the Airport Land Use Compatibility Plan height restrictions are required for all structures not shadowed by nearby objects of equal or greater elevation as determined by the ALUC. Existing trees may be required to be removed, topped or fitted with aeronautical marking only where the tree has been determined to be a hazard to flight by the ALUC. New trees may be planted subject to approval of the ALUC. Compatibility Zones A and B1 of the Airport Land Use Compatibility Plan are also considered to be within the Critical Height Zone as are all areas within the Airport Influence Area that are 150 feet above the runway elevation.

Within the Height Caution Zone structures up to 50 feet in height are permitted. Structures exceeding 50 feet in height may be allowed subject to approval of the ALUC. Existing trees which exceed 50 feet in height, or could grow to exceed 50 feet in height, may be required to be removed, topped or fitted with aeronautical marking only where the tree has been determined to be a hazard to flight by the ALUC. The Height Caution Zone surrounds the areas of high terrain included in the Critical Height Zone. The Height Caution Zone also encompasses the lands within Compatibility Zone B2.

Within areas not encompassed by the Critical Height Zone or Height Caution Zone structures up to 75 feet in height are permitted. Structures exceeding 75 feet in height may be allowed subject to approval by the ALUC. Existing trees which exceed 75 feet in height, or could grow to exceed 75 feet in height, may be required to be removed, topped or fitted with aeronautical marking only where the tree has been determined to be a hazard to flight by the ALUC.

Columbia Airport Referral Areas



Chapter 3: Columbia, Gem of the Southern Mines

Living History — Living Town

The well-preserved Gold Rush town of Columbia, with its brick buildings, wood-frame houses, tree-lined streets and exposed limestone bedrock, nestled in the foothills of the central Sierra Nevada, is a place where residents and visitors have the opportunity to experience life as it was in a bygone era of California history.

The presence of gold in large quantities lured many people to the Sierra foothills. First Mexicans at Santiago (San Diego) about a mile north-east of the site of Columbia, and, then Thaddeus Hildreth and his party in March of 1850 struck gold at the foot of Kennebec Hill leading to the establishment of Hildreth's Diggins. Hildreth's Diggins was later renamed American Camp and, finally, Columbia.

A drought nearly ended the mining excitement, but enterprising miners banded together to build a ditch and flume system to bring water to the diggings for panning and sluicing. Early miners staked claims throughout the Columbia area, but by 1852 a town had taken shape with lots for business and residential buildings. Doctors, bankers, hoteliers, shop and saloon keepers, gamblers and shady ladies soon filled buildings and often lived on-site. As town streets were laid out in a grid pattern, wood frame cottages, homes, barns and sheds sprang up on surrounding homesteads where food was produced by farmers and ranchers, orchardists and vintners. Nearby hilltops were reserved for churches, cemeteries and, by 1860, a new brick schoolhouse for Columbia's younger generation.

The architecture that derived from Columbia's heterogeneous new population of North and South Americans, Europeans, Australians, Asians, and Hawaiians tended toward one- or two-story brick and wooden business buildings with simple, decorated parapets and shake roofs. The town's Gold Rush population quickly rose to 15,000 people, but two major fires in 1854 and 1857 destroyed all of the central area's wooden buildings and most of the brick buildings. New construction began immediately after each fire and what rose from the ashes were buildings with thicker brick walls, tin roofs, iron shutters and taller stove pipes; more cisterns and reservoirs were constructed for additional protection from fire.

In her Gold Rush heyday, Columbia was the scene of the same kind of lawlessness that plagued other gold camps — lynching's, gunfights, murders, racial strife, drunkenness, claim jumping and thievery. By the 1860s gold and silver strikes elsewhere, and an almost exhausted supply of easy gold, resulted in hard economic times. Some abandoned buildings were demolished and the ground beneath them was mined again. The surviving economy was then based upon agriculture, freight, shops serving the population that remained, quarrying and some hard-rock gold mining. The town's population dipped below 1,000 people.

Columbia refused to become a ghost town. Its historical importance in California history was recognized in the 1920s by the Columbia Progressive Club, which campaigned to save the town from the ravages of time so it could live on for residents and increasing numbers of travelers. In 1929, nationally known landscape architect Frederick Law Olmsted, Jr., wrote that Columbia was "a strikingly good example of an old mining town" as well as "one of the best of its kind because of its comprehensive freedom from modern patch-work modification and because of its original interest and picturesqueness." The son of New York's Central Park visionary suggested various ways to conserve "the original historically authentic and harmonious character of the old town."

Columbia became a historic state park in July 1945 after many years of lobbying and fund raising by local and statewide supporters. Governor Earl Warren signed an Omnibus Park Acquisition Bill after World War II that included \$50,000 for Columbia, if it could be matched by donations. In six months the matching funds were raised, by Dr. and Mrs. James E. McConnell, Charles and Donald Segerstrom, William Cavalier (President of the California Historical Society), Dr. Robert E. Burns (President of the College of the Pacific), and others. State Senator Jesse Mayo authored the enabling legislation that was enthusiastically passed by both houses.

In a few weeks, the Columbia Progressive Club was formed, officers elected, and plans were made for a celebration. Despite gasoline rationing, 12,000 people attended the event, everyone bringing a picnic lunch since "there wasn't even a hot dog

stand,” Mrs. McConnell recalled in a 1974 interview. There was a parade and the governor rode in an open carriage driven by Eddy Web, a Native American who used to drive a stage in Yosemite. Governor Warren declared, “You know this is not for our generation. It’s for the generations of children to come.”

Supporters continued buying town lots and historic buildings, donating them to the State for the park. Scenic easements were granted and properties were left to the State in wills. Additional acquisitions have left only a few private in-holdings in the 26-block historic town. Taxpayer supported park bond acts enabled restoration-rehabilitation projects, and a few reconstructions, since 1948, bringing new life to the 1850s red brick buildings and “little white cottages,” with interpretive concessions, tours, and events that engage half a million visitors a year. “There’s some charm about Columbia that has always got to people,” Mrs. McConnell observed. It’s a living community that never was a ghost town. Columbia became a National Historic Landmark District in 1961, an honor conveyed to only 3% of National Register of Historic Places listings. It is also California State Landmark No. 123, and is recognized as the “best preserved Gold Rush town in California” with relatively few modern intrusions.

The town’s old Gold Rush-era business district has been preserved with shops, restaurants and two hotels. Visitors have the chance to time-travel to the 1850s, imagining life when gold miners rubbed shoulders with businessmen and the other residents in Columbia. Visitors can experience a bygone era watching proprietors in period clothing conduct business in the style of yesterday. There are opportunities to ride a 100 year-old stagecoach, pan for gold, and explore the real working businesses of Columbia.

Visitors can taste hand-dipped chocolates, a superior cup of coffee, or savor fine-dining, family-fare, or purchase picnic provisions. There’s also the chance to relax at one of two comfortable hotels, listen to music in historic saloons, or take in a performances at the Fallon Theatre. Visitors can make a candle or purchase Columbia-made soap, wooden toys, old fashion clothes, or dress-up for a photograph. They can take a walk to the two-story brick school house and cemetery overlooking town, or hike the one-mile nature trail where mule deer and wild flowers can be seen.

Olmsted’s vision of accurate restoration and permanent protection were followed by establishment of the state historic park in 1945, National Historic Landmark District status in 1961, and Tuolumne County’s Columbia Community Plan with historic and design review zoning in 1990. A planning commission of local residents review proposed exterior changes to historic buildings outside of the park to protect and preserve the historic character of the community, including landscaping. This local, state and national interest in Columbia supports its preservation as a major California Gold Rush town for its residents and many visitors.

The Columbia area is located in an unique region of limestone (karst) geology. During the California Gold Rush, extensive placer mining, which included hydraulic monitor mining, was used to wash away the dirt and gravel down to the limestone bed rock in order to recover gold. This left behind exotic exposed limestone formations throughout the area. Hydraulic monitor mining was outlawed in 1884, due to the environmental destruction it caused and the silt which flowed in streams to the Central Valley clogging navigable rivers. The exposed limestone rock outcroppings are widespread in Columbia and a present day reminder of the destructive nature of hydraulic gold mining. They represent a lesson to the moderation generation of visitors to Columbia of the first California governmental realization, in the 19th century, of environmental control. Limestone rock outcroppings are a cultural resource which should be preserved whenever possible.



*“You know, this is not for our generation.
It’s for the generations of children to come.”*
-Governor Earl Warren, 1945

Chapter 4: Purpose

These Design Guidelines are organized to serve the following important purposes:

- Provide guidelines to preserve historic, visual and cultural resources;
- Encourage developers of commercial and residential projects within the Columbia community to use the California Gold Rush architectural style of 1850 to 1900 in the design of their projects so as to create a link between the past and the future;
- Encourage proper restoration and rehabilitation of historic buildings;
- Direct community growth in a manner that is compatible with the historical land development of Columbia;
- Protect property values; and
- Perpetuate Columbia's authentic architectural heritage.

These Design Guidelines are not intended to be a strict limitation on the type of development that may be permissible within the community. They are, however, intended to constitute a series of standards for determining whether a proposed development blends and complements the historic architecture that was prevalent in Columbia during the 1850s. New development should be similar in appearance to the examples used in these Design Guidelines

General Policies

The :D (Design Review Combining) district consists of the area surrounding Columbia State Park, some residential areas and a majority of the Parrotts Ferry Road corridor. All buildings situated within the boundaries of this Design Review Area hereafter constructed should, in such exterior styling, conform to the guidelines contained herein.

The general policies instrumental in the application of these Design Guidelines include the following:

- Encourage cooperation with private developers, private landowners, business owners, corporations and the community to retain the unique historical character of this Historic District.
- These Design Guidelines are not meant to limit the type of new development, as long as the proposed development does not significantly detract from the Historic District.
- All exterior appearances of new and existing buildings should be similar to the photographs and descriptions contained herein or other types of California Gold Rush Design. It is recognized that the contents of this Design Guide may not encompass the full range of buildings styles and materials typical of the period.
- New buildings should have a primary roofline with a similar scale which resembles the buildings shown by photographs included herein.
- Parking areas should be located where they are least visible from the front or prominent view of any building or street. Where parking areas are in view, screening with vegetation, fencing or walls should be provided to minimize the visual impact.
- The retention of authentic historic signs is encouraged to identify former use(s) of the building.
- Landscaping should be sufficient to break up large areas of paving and to provide screening of large parking lots, while enhancing the appearance of the property.
- Existing limestone outcroppings should be incorporated into new development.

- Every effort should be made to place modern technological communications, mechanical equipment and utilities in an inconspicuous location or underground.
- In the case of existing structures where such structures do not conform to this Design Guide and where the floor area of any proposed addition does not exceed that of the existing structure, the additions should conform to the existing structure in external appearance.



Chapter 5: Design Characteristics

The following is not intended to be a strict limitation on the type of development permissible, but is intended to constitute a standard for determining whether a proposed development generally conforms to the type of architecture prevalent in the gold mining areas of California during the period from 1850 to 1900. All buildings situated within the boundaries of the :D (Design Review Combining) district which are hereafter constructed should be compatible with California “Gold Rush Type” architecture. It should be noted that many new building materials are available, and may become available, which can be used in place of the original materials and do not substantially change the character or appearance of buildings being restored or constructed when compared to existing buildings. Many of the natural qualities as practical, such as trees, shrubs, rocks and land contours, should be retained on project sites.

The considerations provided in this chapter are specific for those building types only. The design criteria, including colors, lighting, fencing and accessory structures, are described in Chapter 7 and apply to all building types, as applicable.

Single-Family Residences

The foothill and mountain mining towns of the Mother Lode grew by addition and laid out with their streets forming a grid pattern where it was flat enough to do so. If not, roads and streets were built to accommodate hilly terrain. Homes, too, were built to fit the lay of the land. Little site grading was done with the exception of excavation of basements.

The following features were common to the early single-family residences:

- One- and two-story dwellings were common.
- Roofs were gabled with a moderate to steep pitch on the main structure and were trimmed inside with bargeboards and bore an ornamental peak at their apex with a moderate to steep pitch on the main building. They were most often covered with wooden shakes or shingles or stamped corrugated iron.
- Siding was commonly channel rustic, clapboard, or vertical board and batten. The former were frequently painted white or gray, or red oxide and subtle yellows. Board and batten was most often left unpainted.
- Porches were found in front, protected by a shed roof and supported by pillars. Turned porch pillars were common with others being square timbers sometimes eased-edged with a draw-knife. Most porches had railings with turned or jig-sawed balusters supporting long railings. Some porches had open latticed trim along the top and sides.
- Windows were divided by mullions into small, interesting panes. Louvered, wooden window shutters were found on many dwellings, these being painted a contrasting color.
- Unique architectural features, such as cornices, bargeboards and parapets, were often used.

The following elements should be considered:

- Today, fire resistant roofing materials must be used to reduce fire hazard. These materials include fire resistant shakes and metal.
- Manufactured homes are now available in a variety of styles and sizes and have many features that may be consistent with these *Design Guidelines*.



- Garages, carports and other accessory structures should emulate the main buildings in architectural style and building materials.
- Retain the site's natural and historic features whenever possible, such as mature landscaping, native rock, land contours and historic walls and facades.
- Avoid grading large pads for home sites.



Multiple-Family Residences, Condominiums and Apartments

Early multiple-family residential buildings were comprised mainly of boarding houses, inns, hotels, and way-stations for travelers. Contemporary apartments can still be built within the exterior façade of these early hostels.

The following features were common to the early multiple-family residences:

- Two- and three-story structures were most popular.
- Gable rooflines with shed roofed porches were common.
- Some of the more elaborate roof structures had complex gable and eave trimming and other architectural features.
- Stained glass feature windows were sometimes found.
- The external appearance was often the same as a single-family residence.
- Both upper and lower porches had turned or square support columns and banisters.

The following elements should be considered:

- Garages, carports and other accessory structures should emulate the main buildings in architectural style and building materials.
- Garages, carports, open parking areas and other accessory structures should be located in the back or side of the main building.
- Create a pathway between buildings. Use wooden walkways with a covered porch. Stone, brick, or materials that simulate wood are also suitable walkway materials.
- Retain the site's natural and historic features wherever possible, such as mature landscaping, native limestone rock outcroppings, land contours and historic walls and facades.
- Utilize narrow and tall doors. Separate large windows and door glass into smaller panes by mullions.
- Install a central trash and recyclables collection structure which blends with the design features of the building. Place modern necessities, such as propane tanks, in inconspicuous locations and provide screening to further block them from view.
- Install all utilities underground.
- Retaining walls and decorative walls should be constructed or have a veneer of natural stone.
- Use a variety of architectural design features, such as adding a second story porch, or break up the roofline by adding a gable roof or dormers.
- Vary the height and setback of buildings in a manner that is compatible with surrounding buildings.



Commercial Buildings, Shopping Centers and Motels

Many California Gold Rush business buildings were large, imposing, two- and three-story structures. Often they were separate buildings, each containing individual trades, markets, or enterprises. Inns and hotels were often combined with taverns and restaurants.

Although most buildings were wooden, brick and masonry exterior walls were also used for security and for their fire resistance. Iron-shuttered doors were used to gain security.

Roof styles varied from gable roofs, some with false fronts, to hip and shed roofs. Roofing materials included wooden shakes, shingles, and corrugated iron.

Covered sidewalks were frequently present with porches supported by chamfered posts.

The following elements should be considered for commercial buildings:

- Create a pathway between buildings which would simulate a town street. Use wooden walkways covered by a canopy, awning, or canvas awning. Stone, brick, “soil” colored concrete or materials that simulate wood are also suitable walkway materials.
- Pave parking areas with materials other than asphalt, such as brick, pavers, stamped concrete or “soil” colored concrete to simulate dirt or crushed rock. Use landscaping, such as trees and shrubs, to break up, screen and shade large parking areas. Incorporate wood stops for parking blocks, or a material that simulates wood.
- Garages, carports, open parking areas and other accessory structures should be located in the back or side of the main building.
- Retain the site’s natural and historic features wherever possible, such as mature landscaping, native limestone rock outcroppings, land contours and historic walls and facades.
- Use signs of appropriate size and style for the building or development.
- Utilize narrow and high doors. Separate large windows and door glass into smaller panes by mullions.
- Install a central trash and recyclables collection structure which blends with the design features of the building. Place modern necessities, such as propane tanks, in inconspicuous locations and provide screening to further block them from view.
- Install all utilities underground.
- Retaining walls and decorative walls should be constructed or have a veneer of natural stone.

Simulate a separation of buildings:

- Minimize the impact of a large building by making it appear as a group of several small buildings.
- Use a variety of architectural design features, such as adding a second story porch.
- Vary the height of buildings in a manner that is compatible with surrounding buildings.
- Break up a large use, such as a grocery store or motel, by wrapping the edges with smaller retail uses.



Industrial Buildings, Service Stations and Auto-Washing Facilities

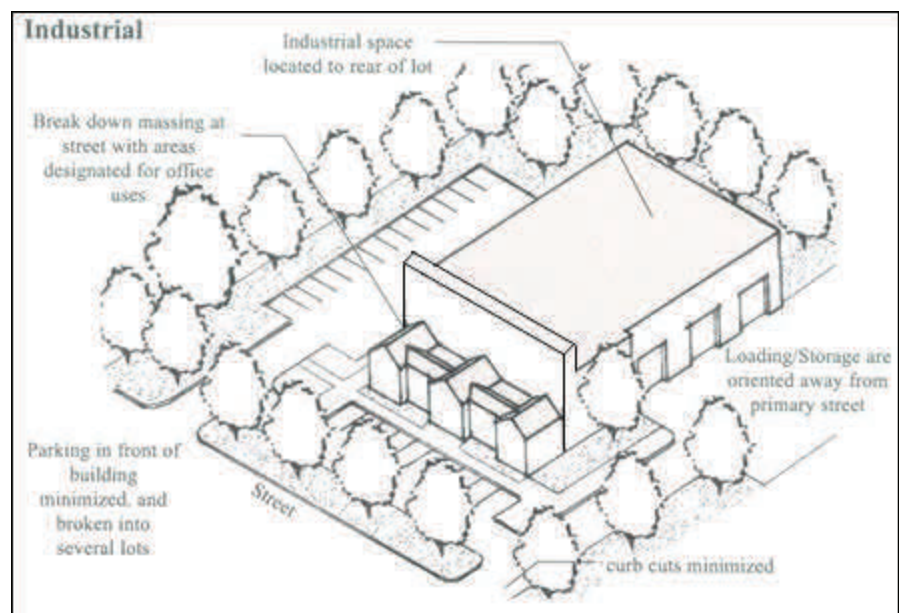
Today's transportation centers around the personal vehicle, making it as much a part of today's life as horses and mules were during Gold Rush times. It is sometimes necessary to locate gasoline service stations and auto-washing facilities in the midst of Historic Districts, just as livery stables, blacksmith shops, and feed stores were similarly located in Gold Rush times.

The following features were common to industrial buildings:

- Many early warehouses were of masonry construction, which provided a cooler working environment in the hot summer.
- Stone, block, or brick buildings provided security for valuable materials and tools and a degree of fire resistance. Large wooden and iron doors provided additional security.
- Other types of construction, such as wooden frame buildings, were used and corrugated metal was used for siding as well as for roofing.

The following elements should be considered:

- Parking facilities should be located behind industrial buildings where possible.
- Parking areas, loading bays and industrial uses should be screened by landscaped berms, vegetation, fences or walls.
- Locate office uses at the front of the building to reduce the large massing of industrial uses and to provide easy access to customers and employees.
- Use a variety of architectural design features, such as adding a gable roof or dormers.
- Use a variety of textures, such as brick, stone, painted or natural wood. Utilize a variety of historic colors and tone patterns. Brighter colors should be limited for use as accents only.
- Exterior appearance should be completely in keeping with the surrounding historic buildings. Fire-safe materials may be used whose appearance is compatible with California Gold Rush architectural style.
- Every effort should be made to place garage openings in the rear or in inconspicuous areas.
- Permanent exterior displays of merchandise are discouraged.
- Paving in front of buildings should be kept to the minimum necessary for ingress and egress.
- Accessory signing should be limited to very small window or interior display.





Chapter 6: Planning Your Project

When planning renovation or new construction, there are a number of issues to consider as you design your project. Before getting to the individual design criteria, it is important to have an understanding of the historic or architectural value of your building or site.

Step One:

Read County Regulations, Check Your Zoning District, and request a Concept Review

The Tuolumne County Ordinance Code is available online on the County's website or at the Development Information Center at the Community Resources Agency (CRA). Ask a Planner to check the zoning district of your parcel. If your parcel is within the Design Control Combining (:D) district, your project is subject to these *Design Guidelines*. If your parcel is also within the Historic Combining (:H) district, your project will first be considered by the Historic Preservation Review Commission (HPRC). If your parcel is also within the Airport Combining (:AIR) district, your project will be considered by the Airport Land Use Commission (ALUC).

If you have a design concept for your project, discuss it with a Planner, and, if necessary, a Building Inspector. Consider submitting a Pre-Application review to the Community Resources Agency. This can be an excellent opportunity to obtain valuable information regarding your parcel specifically, more details about the application process and applicable deadlines. When speaking to a planner ask for a handout that lists the required submittals for your particular project.

Step Two:

Determine the Building's Historic and Design Qualities

If your project consists of a modification to an existing building that is greater than 50 years of age then you will need to consider if the building is historically significant and how you should approach your project with respect to the original features of the building. You will also need to consider how the building interacts with other buildings within the immediate vicinity. If your building is historic, you will want to take special precautions to preserve, restore and enhance the original architectural features. If your building is one that contributes to the visual character of the community, but not the historical character of the area, you should consider how the renovation will relate to other buildings in the area. If your project is for a new building, you should consider how the new design relates to surrounding buildings. Your design should employ some of the same design elements that other buildings in the area use, so that your building will "fit in" once construction is completed.

Step Three:

Review the Basic Characteristics of the Surrounding Buildings

These important features contribute to the visual continuity of Columbia:

- Two-story and three-story buildings vary in height that complement each other.
- Façades for commercial and industrial buildings are not set back from adjoining buildings.
- Second- and third-story windows are often spaced the same as on nearby buildings, creating a distinct pattern.
- Similar decorations, such as cornice brackets, are also repeated in patterns.
- Similar building materials create continuity.
- Storefront display windows are at the same height to create another line. This is sometimes reinforced with awnings that also align. There is a clear distinction between upper floors and lower floors: on the first floor is mostly glass, whereas the upper floors are more solid.
- Signs are appropriate in size and complement the buildings.
- Buildings at street corners tend to have more ornamentation.

The basic characteristics listed above are very important. They form the basis of many guidelines for renovations and new construction, because it is the repetition of similar elements that constitute “visual continuity.” We wish to preserve the inherent historic elements of individual buildings as a cultural record for future generations, but we also wish to preserve the sense of “district” that exists in Columbia as a special place.

By relating to these characteristics, one can develop different design solutions that will be compatible with the Design Review Area. Much of what we associate as a “style” has to do with details and ornamentation. Repeating historic details is the appropriate way to achieve compatibility with historic structures and buildings. Designing with the basic relationships of size, materials and patterns is actually what ties the buildings of the district together.

Step Four:

Look at the Relationships of Surrounding Buildings

You will find similar elements on many of the buildings in your area, that when repeated add to the visual unity of the district. Do cornices align at the same height to form a strong horizontal band along the street? Are second story windows spaced evenly on most buildings to create a pattern that ties the buildings together? What other similarities exist among the buildings that contribute to the character of the area? Now consider how your design might reinforce those existing characteristics.

Step Five:

Evaluate Your Building's Façade Design

Ask yourself these questions to help organize your thinking about the façade design:

Are the historic features visible and shown to their best advantage? Are details, such as cornice moldings, window arches, and door trim exposed to view or have they been covered?

For businesses, do all the components of the façade – signs, windows, entry, etc. – work together as a single composition to present a unified image for the building and your business? Does the sign direct your eye where you want it to – such as to the display window or entry? Each component of the façade should be working with the others to create the best image for your business. Plan your façade to direct the customer's eye in a sequence that will convey the information you want.

Step Six:

Study the Design Guidelines

Before developing your design concept, read the guidelines to gain an overview of its content. Some will be more relevant than others to your particular project, but it is a good idea to get a feel for all of the guidelines.

Step Seven:

Submit Your Project to the Planning Division of the Community Resources Agency for Review for Completeness

Submitting an incomplete application will delay the processing of your project. Make sure you submit all the information that is necessary for your specific project based on the handout that lists the required submittals that you picked up in Step One.

Step Eight:

Attend Any Scheduled Meetings

Once your project has been scheduled for consideration by either the Historic Preservation Review Commission, the Airport Land Use Commission, the Tuolumne County Planning Commission, or the Board of Supervisors, you will receive notification of the date, time and place of the meeting. It is always recommended that you or your agent attend any meeting during which your project is scheduled for consideration to be able to provide the Commissioners with information if requested. The Historic Preservation Review Commission, the Airport Land Use Commission, the Tuolumne County Planning Commission or the Board of Supervisors may request changes to your project. Some of the changes can be made through a condition of approval, but sometimes consideration of a project may be postponed to allow for revisions. If this is the case, be sure to get clear direction from the Commissioners or Board as to what they are requesting. The Community Resources Director, Tuolumne County Planning Commission or the Board of Supervisors may be the decision making body for the Design Review Permit.

Step Nine:

When Can You Start Your Project?

After your project is approved or conditionally approved, your project will become effective after any appeal filed pursuant to Section 17.68.130 of the Tuolumne County Ordinance Code has been concluded or the time for filing an appeal has expired. Once the Design Review Permit is effective, a Building Permit may also be issued, subject to completion of any conditions that may be required prior to issuance of the Building Permit.



Chapter 7: Design Criteria

Design Criteria 1: Building Height
Design Criteria 2: Building Proportion
Design Criteria 3: Spacing of Buildings
Design Criteria 4: Building Scale
Design Criteria 5: Color and Tone
Design Criteria 6: Construction Materials
Design Criteria 7: Building Projections
Design Criteria 8: Roofs and Parapets
Design Criteria 9: Lighting
Design Criteria 10: Signs
Design Criteria 11: Porch Shed Roofs and Awnings
Design Criteria 12: Utilities, Equipment & Other Appurtenances
Design Criteria 13: Landscaping
Design Criteria 14: Fences, Walks and Walls
Design Criteria 15: Historical Equipment
Design Criteria 16: Parking and Service Areas
Design Criteria 17: Architectural Details

California State Historical Building Code

One of California's most valuable tools for the preservation of historic resources is the California State Historical Building Code (CHBC). The CHBC is intended to save California's architectural heritage by recognizing the unique construction issues inherent in maintaining and adaptively reusing historic buildings. The CHBC provides alternative building regulations for permitting repairs, alterations and additions necessary for the preservation, rehabilitation, relocation, related construction, change of use, or continued use of a "qualified historical building or structure."

The CHBC defines a "qualified historical building or structure" as "any structure or property, collection of structures, and their associated sites deemed of importance to the history, architecture, or culture of an area by an appropriate local or state governmental jurisdiction. This shall include structures on existing or future national, state or local historical registers or official inventories, such as the National Register of Historic Places, State Historical Landmarks, State Points of Historical Interest, and city or county registers or inventories of historical or architecturally significant sites, places, historic districts, or landmarks. This shall also include places, locations, or sites identified on these historical registers or official inventories and deemed of importance to the history, architecture, or culture of an area by an appropriate local or state governmental jurisdiction."

The CHBC's standards and regulations are intended to facilitate the rehabilitation or change of occupancy so as to preserve their original or restored elements and features, to encourage energy conservation and a cost effective approach to preservation, and to provide for reasonable safety from fire, seismic forces or other hazards for occupants and users of such buildings, structures and properties and to provide reasonable availability and usability by the physically disabled.

Design Criteria 1: Building Height

The height of a new, modified or restored building should relate to the height of surrounding development. The following criteria should be considered:

- Vary heights of adjacent buildings in visually interesting ways.
- A building should not disrupt the existing scale of the area with the exception of important cultural facilities, which could act as visual landmarks.



- New development should complement the existing patterns of building height.
- Additions which distract from the building's appearance should be avoided.

Design Criteria 2: Building Proportion

The width and height of new, modified or restored buildings should be compatible with the existing adjacent buildings. The following criteria should be considered:

- The width and height of a building façade should be designed to not contrast with that of adjacent development.
- Façade openings, such as windows and doorways, and building entrances should be similar to adjacent buildings.
- The expanse of large buildings may be avoided by breaking up building masses into smaller units of scale.



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. The following criteria should be considered:

- The amount of space between new development and existing adjacent buildings should be similar to existing open areas between other buildings in the area.

Design Criteria 4: Building Scale

Scale is created by structural height, mass, and proportion as it relates to the shape of a townsite, to vehicular and pedestrian circulations, and to open areas. A balance of a variety of elements helps to communicate a familiar sense of scale to the pedestrian and to the motorist. This sense of scale has a direct impact on the “feel” of a town or community. The following criteria should be considered:

- Porches should be incorporated on residential buildings.
- Brick and three-dimensional brick detailing, such as dentils and cornices on building façades, are encouraged.



Design Criteria 5: Color and Tone

The goal of the Color and Tone Design Criteria is to achieve an area-wide complementary blend of colors combined with selected and limited use of primary and focal colors. The following criteria should be considered:

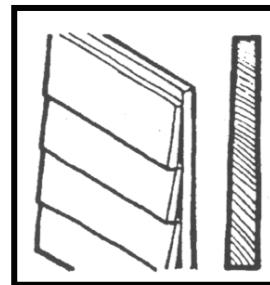
- The colors and tones used on buildings should relate to the color palettes already established by adjacent buildings.
- Color and tone variations of a building may be natural to the materials used in exterior construction. These may be wood, brick or stone, or a combination of materials such as stained wood.
- Colors which strongly contrast with the adjacent building colors should be avoided. However, contrasting colors may be used as an accent on buildings.
- Residences should consist of shades of white, gray, red oxide or subtle yellows.
- Commercial businesses should consist of shades of tan, green, red oxide, brown, or gray. Corporate colors and tones should comply with the provisions of this criteria.
- Utilize a variety of historic colors and tone patterns. Brighter colors should be avoided.



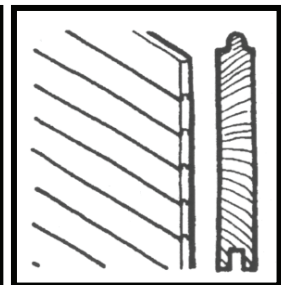
Design Criteria 6: Construction Materials

A building may offer a subtle or strong contrast to an adjacent building as a result of the type of various materials used in its construction. Compatibility with similar exterior construction materials in the immediate area is recommended in order to maintain the distinct character and harmony of the area. The primary materials used in exterior construction include brick, tin, plaster, cast iron detailing, wood siding, concrete, local mine rock and stone. It should be noted that many new building materials are available which can be used in place of the original materials but which do not substantially change the character or appearance of old buildings being restored or for the consideration of new buildings when compared to older buildings. The following criteria should be considered:

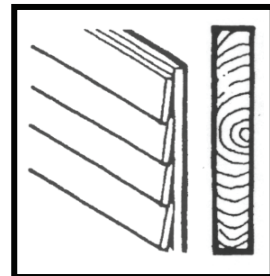
- Construction materials used on the exterior of a building should be compatible with the materials used on adjacent existing buildings and structures of the Design Review Area as a whole.
- For residences, beveled, V-groove, lapped, channel rustic, clapboard, or vertical board and batten should be utilized.
- Commercial buildings should incorporate brick and masonry for exterior walls.
- Shiny or metallic appearing materials should be avoided wherever possible. Metallic materials should be oxide or consist of a rust appearance to be consistent with Design Criteria 5: Color and Tone.
- Facades of prefabricated metal buildings that are visible from a road should be designed to conform to these Guidelines.
- The appropriate use of locally available materials, such as marble, slate, granite, schist and field stone, is encouraged.
- Iron fire doors are encouraged for commercial and industrial buildings, which provide security and recall buildings of the 19th century.
- Facades of prefabricated metal buildings that are visible from a road should be designed to conform to these Guidelines.



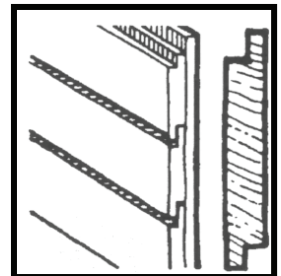
Beveled Board Siding



Tongue and Groove Siding



Lapped Board Siding



Channel Rustic Siding

Design Criteria 7: Building Projections

Moving past a sequence of buildings and structures from the perspective of a pedestrian or motorist, a rhythm develops of building entrances, windows, canopies, and occasionally balcony or porch projections, at an intimate scale. These details reflect architectural patterns which are unique examples of Mother Lode architectural style. In addition, their incorporation into the design of buildings adds considerable visual interest to what otherwise would be flat and monotonous building façades. The following criteria should be considered:

- Three dimensional architectural features which project out from the façades of buildings, such as building entrances, windows, canopies, balconies, porches and dormers should be compatible with similar projections already common on existing adjacent buildings.
- Buildings should feature similar architectural projections where appropriate, and their detail design should respect existing patterns.

Design Criteria 8: Roofs and Parapets

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. The following criteria should be considered:

- Roof and parapet forms or shapes for buildings should complement those of existing buildings and structures.
- Residential buildings should consist of gabled roofs. Porches should consist of a shed roof.
- Commercial buildings should consist of gable roofs, hip or shed roofs or parapets. The predominant parapet forms should be either flat, stepped or peaked.
- Architectural details such as brick dentils and ornate cornices are encouraged.



Design Criteria 9: Lighting

Lighting arrangements and the use of various standards of exterior lighting on building façades, entrances, and advertising can both enhance and add charm to existing or new buildings and adjacent streets. Lighting should be tailored to the setting of the residence or business. The following criteria should be considered:

- All lighting should be directed downward, be energy-efficient, and should be of the post and lamp type or similar in appearance. Post lamp lights should be approximately 12 feet in height.
- Pedestrian walkway (sidewalk) and parking area lighting should be subdued, but should be bright enough to provide for safety.
- Exterior building lighting should illuminate entrances, pedestrian walkways, and advertising on the building only.
- Building lighting should be subdued and indirect whenever possible with the light source hidden from direct pedestrian and motorist view.
- Incorporate, if possible, the use of traditional historic materials to support or contain exterior building lighting. Examples include cast iron, or steel with a finish to look like cast iron.
- Permanent multi-color and any moving or flashing lighting schemes should be avoided.



Design Criteria 10: Signs

All signs shall conform to the sign regulations in Chapter 17.62 of the Tuolumne County Ordinance Code. Small well-designed signs attract the eye and are supportive of existing local architectural character. Well-designed signs complement each other and attract attention to the buildings and services or products they advertise. The following criteria should be considered:

- Signs fixed to a building should be small and placed parallel to the façade.
- Pedestrian-oriented signs should be placed under covered porches or walkways or under canopies. Symbolic and historic three-dimensional signs, such as barber shop poles, are encouraged. Sign graphics should be historically compatible.
- Use sign shape, size and character similar to those of the California Gold Rush architectural style. Integrate the sign's shape, size and appearance with the exterior forms, colors and materials of the building. Signs should be made of or have the appearance of wood, metal or stone and include unique symbols and characters and should have a hand-painted appearance, which are typical of the California Gold Rush architectural style.
- Suggested fonts to be used for signage are provided on the following pages. Applications are not limited to the fonts suggested; however, the font selected must be found similar to one of the suggested fonts.
- Detached signs are encouraged to be monument style signs. Free-standing signs should incorporate style and materials matching the building or business they are identifying.
- The height of new signs should not extend above the roofline. Wherever façade canopies or marquees are used, place building signage, if possible, below the overhang. Signs should not project above the cornice or building parapet line. All roof-mounted signs are discouraged.
- A sign should not dominate the site or detract from the building's appearance. No sign should be placed in a manner which would detract from or conceal any architectural feature or details of any building or historical site.
- Identifying symbols typical of the trades being carried on are desirable. Signs for franchise businesses or corporate logos should comply with the provisions of these Design Guidelines.
- Address numbers on glass doors using historic era-style numbers are encouraged to be brass and ornamental with appropriate font. Address numbers should not be counted towards total signage and shall be as required by the County Ordinance Code.
- Small spot lights with the light source hidden from direct pedestrian and motorist view may be used to externally illuminate signs. The use of white or clear, small lights are encouraged.
- Neon-style, LED or other interior lit signs are strongly discouraged and are not compatible with California Gold Rush Architecture. Signs with animated or moving parts or illuminated by moving, digital or flashing lights are strongly discouraged and are not compatible with California Gold Rush Architecture.
- Accessory or copyrighted signs (e.g., AAA, VISA, Master Card, and Discover) should not be displayed outside but may be very small and placed in a window or displayed inside. Signs within windows and window displays shall conform to the regulations in Chapter 17.62 of the Ordinance Code.

Suggested Fonts:

Bookman Old Style

a b c d e f g h i j k l m
n o p q r s t u v w x y z
A B C D E F G H I J K L
M N O P Q R S T U V W
X Y Z 0 1 2 3 4 5 6 7 8 9

Century Gothic

a b c d e f g h i j k l m n
o p q r s t u v w x y z
A B C D E F G H I J K L M
N O P Q R S T U V W X Y
Z 0 1 2 3 4 5 6 7 8 9

COPPERPLATE GOTHIC
A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z
A B C D E F G H I J K
L M N O P Q R S T U
V W X Y Z
0 1 2 3 4 5 6 7 8 9

Playbill

a b c d e f g h i j k l m
n o p q r s t u v w x y z
A B C D E F G H I J K L
M N O P Q R S T U V W X
Y Z 0 1 2 3 4 5 6 7 8 9

Colonna MT

a b c d e f g h i j k l m n
o p q r s t u v w x y z
A B C D E F G H I J K L
M N O P Q R S T U V W
X Y Z 0 1 2 3 4 5 6 7 8 9

Monotype Corsiva

a b c d e f g h i j k l m n o p
q r s t u v w x y z
A B C D E F G H I J K L
M N O P Q R S T U V W
X Y Z 0 1 2 3 4 5 6 7 8 9

French Script/ Linotype

a b c d e f g h i j k l m n o
p q r s t u v w x y z
A B C D E F G H I J K
L M N O P Q R S T U
V W X Y Z
0 1 2 3 4 5 6 7 8 9

Old English Text

a b c d e f g h i j k l m n
o p q r s t u v w x y z
A B C D E F G H I J
K L M N O P Q R S
T U V W X Y
0 1 2 3 4 5 6 7 8 9





This sign has a removable OPEN plaque that can be put in place when the business is open and removed when it is closed. This is an excellent alternative to neon signs.





Design Criteria 11: Porch Shed Roofs and Awnings

Building façade canopies serve a variety of practical purposes. They provide shade from the sun for pedestrians and shoppers; they protect storefront windows from excessive heat gains; they protect people from rain and snow and other consequences of nature; and they create a comfortably scaled attractive main entrance for many business establishments. Building façade 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. The following criteria should be considered:

- Projected building canopies above the first story on façades are encouraged, in particular along major street frontages.
- Where adjacent building façades already provide canopies, maintain a relative uniformity of top and bottom canopy height.
- Canopy posts and columns should provide enough clear distance from the curb side to not interfere with automotive traffic.
- Canopies utilizing wood timbers or cast iron posts with wood or sheet steel roofing materials are encouraged. Reflective metals should be avoided.



Design Criteria 12: Utilities, Equipment and Other Appurtenances

Introducing mechanical, electrical, and plumbing systems into the earliest stages of building design results in an integrated architecture. This prevents situations where items essential to the servicing, but not to the overall form of a building, become unintentionally visible or intrusive in appearance and negatively affect its form. The following criteria should be considered:

- Utilities should be placed underground where feasible.
- All mechanical, electrical, modern technological and irrigation equipment, whether roof-mounted, ground-mounted or otherwise, should be screened from public view or located so as not to be visible from a street. Such equipment and related screening should be designed to conform to the style and character of the rest of the building.
- Solar panels should be fully incorporated into the overall wall and roof design of buildings and should be located in an inconspicuous location, where feasible. The panels and framing of the solar panels should be compatible in color with the wall or roof.
- Every effort should be made to place communication and mechanical equipment, trash receptacles, and propane tanks in an inconspicuous location or screen these facilities where relocation is not possible.
- For commercial and high density residential projects install a central trash and recyclables collection structure which blends with the design features of the building.
- Flagpoles should be painted white and be non-reflective.



Design Criteria 13: Landscaping

Plants can create an inviting setting, slowing the pace of day-to-day activities by encouraging visitors to stop and stroll. Using a variety of plants is encouraged to enhance the setting and to soften the space between buildings. Effective landscaping can provide many functional uses such as the creation of shade, buffering active pedestrian areas from streets and parking lots, and the screening of unsightly development. The following criteria should be considered:

- Carefully locate street trees and shrub plantings to buffer and separate walkways from traffic and residential areas.
- Establish canopy trees to provide shade for parked cars and along sidewalks. Planting trees in parking lot islands will reduce heat gain.
- Highlight important architectural features and buildings by the use of distinctive landscaping.
- Frame and edge buildings with appropriate types of plant material to soften the hardness of the buildings, structures and roadways. In cases where in-ground planting is not feasible, planting boxes, containers, window boxes and hanging baskets are encouraged.
- Planting flowering vines to grow on porches, posts, archways and railings is encouraged. Plantings on brick and stucco buildings are discouraged because of the potential damage to the mortar.
- The retention of existing mature landscape plants is encouraged.
- Integrating plants commonly used during California Gold Rush times in landscape plans is encouraged.
- Native oaks, pines, black locust, elms, incense cedar and Italian cypress trees are encouraged for use as street trees along Parrotts Ferry Road and throughout Columbia.
- Native vegetation and drought tolerant species are encouraged due to their adaptability to the climate in Columbia. The use of grass lawns is discouraged because of the high water need. The following plant species are recommended:

Trees American Liberty Elm Black Locust Catalpa Crape Myrtle (Lagerstroemia) Deodar Cedar (Cedrus deodara) Ginkgo Hawthorn (Crataegus) Mountain Ash (Sorbus) Oak (Quercus) Redbud (Cercis canadensis) Rose Acacia Southern Magnolia (M. grandiflora “Majestic Beauty”) Sycamore (Platanus)	Flowers Aptenia Aspidistra Black-eyed Susans (Rudbeckia) California Poppy Daisy Delphinium (afternoon shade) Lavender (Lavendula) Mums (Chrysanthemums) Pansy Petunia Primrose (afternoon shade) Roses (old varieties) Snapdragons Sweet peas Thyme Verbena Violets Yarrow (Achillea) Zinnias	Shrubs Boxleaf Honeysuckle (Lonicera nitida) Boxwood (Buxus) Camellia (afternoon shade) Rockrose (Cistus) Cotoneaster Deutzia Escallonia Fern, Sword Fern Flowering Quince (Chaenomeles) Forsythia Lilac Mock Orange (afternoon shade) Oregon Grape Holly Rose of Sharon Rosemary Snowball (Viburnum) Spiraea Peony (afternoon shade) Weigela
Bulbs Bearded Iris • Canna • Crocus • Daffodil/ Narcissus • Daylily • Easter Lily • Gladiol • Iris • Naked Ladies	Vines Honeysuckle • Ivy • Trumpet Vine (Campsis) • Vines • Virginia Creeper • Wisteria	

Design Criteria 13: Landscaping



Design Criteria 13: Landscaping – Limestone Rock Outcroppings

The Columbia area is located in an unique region of limestone (karst) geology. During the California Gold Rush, extensive placer mining, which included hydraulic monitor mining, was used to wash away the dirt and gravel down to the limestone bed rock in order to recover gold. This left behind exotic exposed limestone formations throughout the area. Hydraulic monitor mining was outlawed in 1884, due to the environmental destruction it caused and the silt which flowed in streams to the Central Valley clogging navigable rivers. The exposed limestone rock outcroppings are widespread in Columbia and a present day reminder of the destructive nature of hydraulic gold mining. They represent a lesson to the moderation generation of visitors to Columbia of the first California governmental realization, in the 19th century, of environmental control. Limestone rock outcroppings are a cultural resource which should be preserved whenever possible. The following criteria should be considered:

- Existing limestone outcroppings should be incorporated into new development .
- Limestone outcroppings proposed for removal or fill within areas designated Design Review shall be delineated on site plans.
- Encourage protection of historic geological resources and the historic mining landscape along thoroughfares through Columbia.





Design Criteria 14: Fences, Walks and Walls

Walks were generally covered by porches and were of wood plank, brick and stone. Residential area fences were most commonly picket fences, often painted white. Decorative metal fences were used in residential areas as well as around churches, community halls, and public buildings. The following criteria should be considered:

- Sidewalks should consist of or simulate wood, stone or brick, however the use of stained concrete or soil cement is acceptable.
- Natural rock walls, as well as rock facing on block walls, are encouraged. Genuine used brick is preferred over new brick for fences, walks and walls.
- Chain link fencing is discouraged.
- Six foot high plank/dog-eared fences may be considered on a case-by-case basis.
- Nostalgic wire fencing, wood rail-type fences, wood white picket fences and wrought iron or simulated wrought iron fencing and gates are encouraged.



Design Criteria 15: Historical Equipment

Objects can be integrated with street furniture to create interesting plazas. Artifacts, preferably of local significance/use such as wagons, sawmill equipment, and early day tools, can also be displayed indoors and out to create interest. The following criteria should be considered:



- The use of antique mining equipment displays are encouraged to reflect the historic character of Columbia.
- Objects are encouraged to be incorporated with signage.
- Weather resistant plaques displaying historic information about the artifacts are encouraged.



Design Criteria 16: Parking and Service Areas

Parking areas, service areas, and community facilities relate to each other, to adjacent developments, and to the community as a whole. The existing character of any historic community can be either supported or enhanced by carefully planned off-street parking and service areas, or negatively impacted by disorganized, poorly located, or overly ambitious facilities. Parks, playgrounds, libraries, and parking areas play an integral role in the daily operation of a neighborhood as well as help to develop and nurture a healthy and active community. The following criteria should be considered:

- Locate major off-street parking facilities, where possible, to the rear of high density residential, commercial and industrial buildings. Clearly separate parking areas from street frontages and from pedestrian walkways.
- Avoid large expanses of asphalt or graveled parking areas by creating a series of small parking lots.
- 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 delineated) landscaped walkways.
- Utilize pedestrian walkways to access attractive and accessible rear entries and entry plazas.
- Use lighting to illuminate both off-street parking areas and walkways at night.
- Parking areas should be screened by landscaped berms, vegetation, fences or walls from the road.
- The design of community facilities should be compatible with the historical integrity of the community.

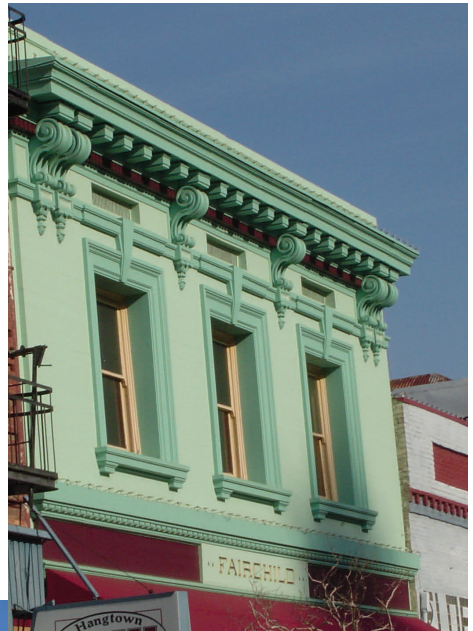


This mixed use center was designed to locate major off-street parking to the rear of the buildings while providing a pedestrian friendly center.

Design Criteria 17: Architectural Details

Historic Mother Lode architectural style and construction detailing reflects a long standing, important visual and cultural tradition in Tuolumne County. Many vintage buildings still exhibit a truly unique and eclectic local character based on the life styles, construction techniques and materials common to the late 19th and early 20th centuries. New buildings and modifications to existing buildings, should continue this commitment to local architectural history and respect these dominant existing architectural patterns and themes. The following criteria should be considered:

- Utilize traditional exterior building materials such as brick, wood siding, or stone.
- Incorporate traditional wood sash window or door detailing with small pane glass windows set in mullions. Modern, energy-efficient windows are also available in appropriate styles.
- Metal or wood window shutters are encouraged.
- The incorporation of pedestrian canopies and marquees into a building's façade design are encouraged.
- Incorporate balconies and/or porches whenever possible using appropriate traditional materials in construction or materials that simulate natural materials.
- The use of brackets, bargeboards, cornices, lintels and string course on a façade are encouraged, where appropriate, enhance the overall character of the building and maintain relative harmony with adjacent historic buildings.
- The use of historic or traditional style doors are encouraged.



Chapter 8: Glossary of Architectural Terms

Arch – The spanning of an opening by means other than that of a lintel. True arches are curved and constructed with wedge-shaped blocks and a keystone at the top.

Architrave – The lintel extending from one column or pier to another; the lowest part of the entablature.

Awning – A roof-like covering of canvas or other material, often adjustable, extending in front of a doorway or window, or over a deck to provide protection against the sun, rain, and wind.

Balcony/Gallery – A balcony or upper story projection supported from the building façade and with columns or posts to ground level.

Baluster – A short, upright column or a turned or rectangular post supporting a railing or forming part of a balustrade.

Balustrade – A row of balusters and the railing connecting them; used as a stair rail and also above the cornice on the outside of a building.

Bargeboard – A projecting board, often decorated, that acts as trim to cover the ends of a structure or building where a pitched roof overhangs a gable.

Base – The lowest part of a column, wider than the shaft.

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

Bay Window – A window projecting outward from the main wall of a building.

Beveled Glass – Glass with a decorative edge cut on a slope to give the pane a faceted appearance.

Board and Batten – Vertical siding composed of wide boards that do not overlap and narrow strips, or battens, nailed over the spaces between the boards.

Bracket – An architectural element and structural member. They can be made of wood, stone or metal, that projects from a wall to support or carry weight. Brackets can support many architectural items, including a wall, balcony, parapet and eaves, the spring of an arch, ceiling beams and other beams, pergola roofs, window box and a shelf.

Cantilever – A projecting overhang or beam supported only at one end.

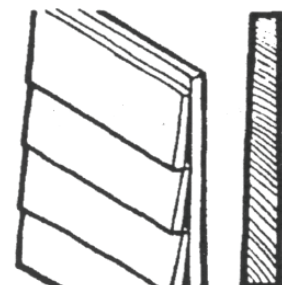
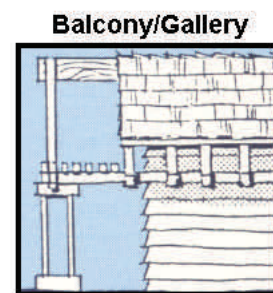
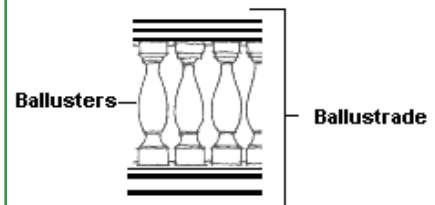
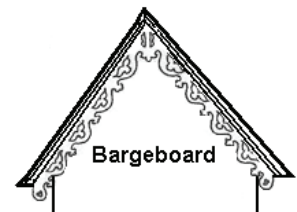
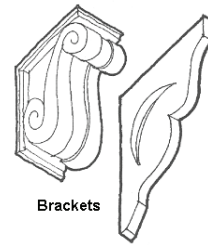
Capital – The upper part of a column, pilaster or pier.

Casement Window – A window with hinges to the side and a vertical opening either on the side or in the center.

Cladding – A material used as the outside wall enclosure of a building.

Clapboard – Narrow, horizontal, overlapping wooden boards, usually thicker along the bottom edge and are generally four to six inches apart, which form a weatherproof exterior wall surface.

Column – A relatively slender, vertical structural member designed primarily to support a porch, portico or roofline, typically consisting of a base, a shaft and a capital.



Coping – The capping or top course of a wall, sometimes protecting the wall from weather.

Corbels – An architectural element and structural member usually made of stone or masonry jutting out of a wall to carry any superincumbent weight. A piece of timber projecting in the same way is called a “tassel” or a “bragger”. The technique of corbelling, where rows of corbels deeply keyed inside a wall support a projecting wall or parapet.

Cornice – The exterior detail at the meeting of a wall and a roof overhang; a decorative molding at the intersection of wall and a ceiling; the uppermost section of an entrance.

Course – In a masonry wall, a single line of bricks or stone.

Dentil – Alternate square block and blank spaces on a cornice or portico that gives the appearance of teeth.

Dormer – A vertically framed window which projects from a sloping roof and has a roof of its own.

Double-Hung Window – A window with an upper and lower sash arranged so that each slides vertically past the other.

Eave – The overhang at the lower edge of a sloping roof projecting beyond the wall of a building.

Elevation – A two-dimensional drawing of an exterior face of a building in its entirety.

Entablature – The upper part of an order, consisting of an architrave, frieze and cornice.

Façade – The front or principal face of a building, any side of a building that faces a street or other open space that can be seen at one view; sometimes distinguished from the other faces by elaboration or architectural or ornamental details.

Fascia – A flat strip or band with a small projection, often found near the roofline in a single-story building.

Fenestration – The arrangement and design of windows, doors, and other exterior openings on a building.

Finial – A formal decorative ornament at the top of a canopy, gable or pinnacle.

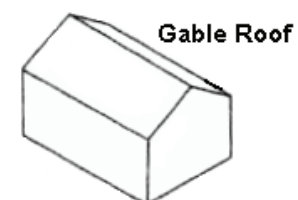
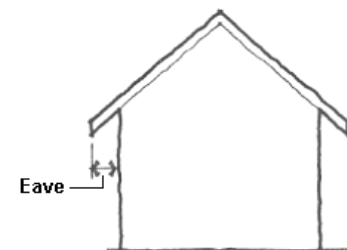
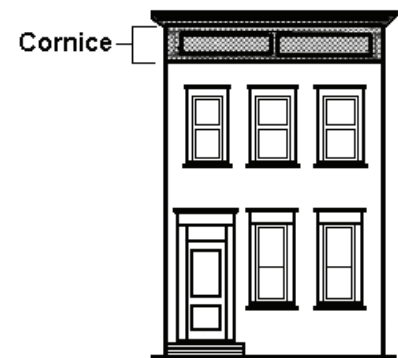
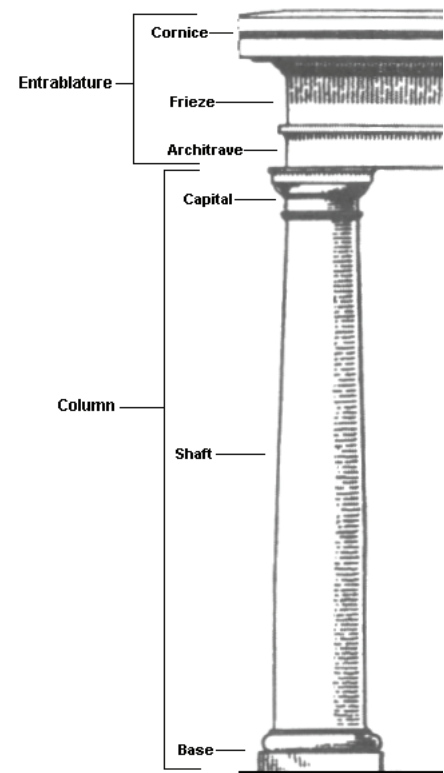
Flashing – Sheet metal, copper, lead, or tin used to cover open joints of exterior construction, such as roof-valley joints or roof-parapet joints to make them waterproof.

Fluting – Shallow, concave grooves running vertically on the shaft of a column, pilaster or other surface.

Frieze – The middle division of an entablature, between the architrave and the cornice, usually decorated but may be plain.

Fronts – A vertical extension of a building façade above roof line, to add visual height.

Gable – The vertical triangular shape at the end of a building, created by the angle of a pitched roof with two sides with a ridged roof.



Glazing – Fitting glass into windows and doors.

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

Keystone – The central stone of a true arch or rib vault.

Kick plate – A wood panel or portion of a wall below a large display-type window.

Lintel – The horizontal structural or ornamental member above an opening, typically a door or window, which supports the wall above the façade opening; often of stone or wood.

Marquee – Same as a canopy except that marquees are usually constructed of canvas with steel or aluminum supports, and cover less area than a full canopy.

Masonry – Wall construction of such materials as stone, brick, and adobe.

Mass – The physical size and bulk of a building.

Mullions – The divisional pieces in a multi-paned window.

Muntin – A bar member supporting and separating panes of glass in a window or door.

Newel Post – The major upright support at the end of a stair railing or a guard rail at a landing.

Panel – A sunken or raised portion of a door with a frame-like border.

Parapet – An upward extension of a building wall above the roofline, sometimes ornamented and sometimes plain, used to give a building a greater feeling of height or a better sense of proportion; a railing or retaining wall along the edge of a roof, porch, balcony or terrace.

Pediment – The triangular section framed by a horizontal molding on its base and two sloping moldings on each of its sides; usually used as a crowning member for doors, windows and mantles.

Period of Significance – The span of time in which a property, building, structure, or district has attained significance.

Pier – A solid masonry support, as distinct from a column, either free-standing or part of a wall.

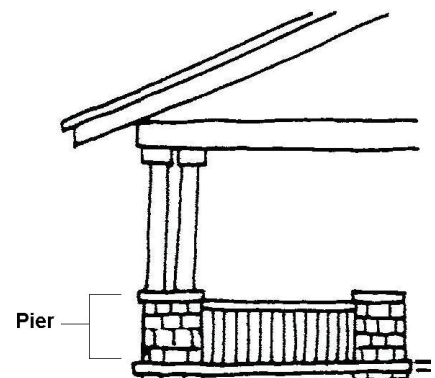
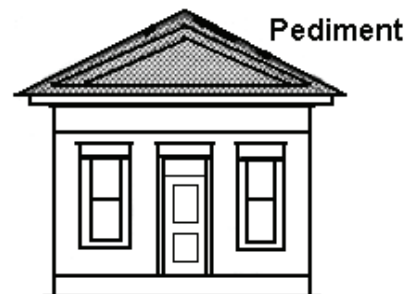
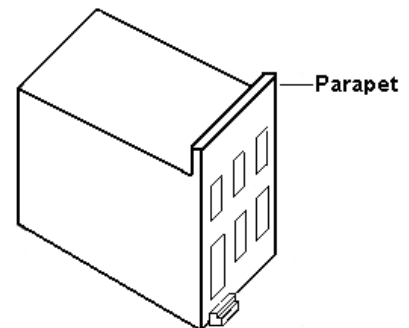
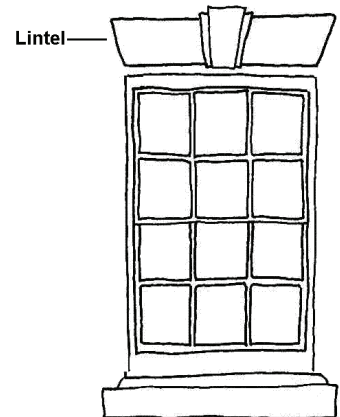
Pilaster – A shallow pier or rectangular column projecting only slightly from a wall; a decorative feature which simulates an attached pillar on a building.

Pitch – The slope of a roof expressed in terms of a ratio of height to span.

Porch – A building projection located at first floor entry or exit level; an extended exterior first floor design to facilitate easy entry and exit, and to accommodate occasional recreational use; usually covered with a canopy or portico.

Portico – An open or partly enclosed roofed space or porch forming the entrance of a building, often with detached or attached columns, piers or posts and a pediment.

Rafter – A sloping structural member of a roof that extends from the ridge to the



eaves and is used to support the roof deck, shingles, or other roof covering.

Ridge – The highest line of a roof where two sloping surfaces come together.

Sash – The frame which holds window panes, and forms the movable part of the window that slides up or down.

Setback – The minimum horizontal distance between the property line and the nearest front, side, or rear line of a building or structure.

Setting – The physical environment in which a property is located.

Shed Roof – A sloping, single-paned roof, as seen on a lean-to.

Shingle – A small unit of water-resistant material nailed in an overlapping fashion with many other units to make a wall or sloping roof watertight.

Channel Rustic Siding – Early siding consisting of wide horizontal boards with “U” or “V” shaped grooves.

Shutter – A rectangular wood or cast iron piece set on hinges and used to cover a window or door. Historically used for security or to protect window or door openings from natural elements.

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

Style – The type of architecture distinguished by special characteristics of structure and ornament and is often related in time.

Transom – The horizontal division or cross-bar in a window, a window opening above a door, or a window built on or hinged to a horizontal cross-bar.

Vernacular – Of or being an indigenous building style using local materials and traditional methods of construction and ornament, especially distinguished from academic or historical architectural styles.

Wood Frame – A building constructed with structural wood timber supports, and bracing, with or without a wood board façade covering.

