

Appendix A: Projects Exempt from Design Review

APPENDIX A: PROJECTS EXEMPT FROM DESIGN REVIEW: STANDARDS FOR DETERMINING WHETHER AN ADDITION OR EXTERIOR ALTERATION "MATCHES" THE EXISTING BUILDING.

A project will be exempt from Design Review if it meets the thresholds established in the applicable zoning section and it "matches" the existing building in terms of all of the following standards (as described in detail in the next section):

- a. Windows (type, proportions, materials, trim, and composition);
- b. Siding;
- c. Roof (shape, form and materials);
- d. Scale and proportions;
- e. Style and character;
- f. Eaves and overhangs;
- g. Decorative elements.

Note: Projects that are exempt from Design Review must have their exempt status verified by the Planning Department prior to building permit application.

Standards for Determining Whether an Addition or Exterior Alteration "Matches" the Existing Building

In order for an addition or exterior alteration to be exempt from Design Review, it must "match" the existing building as described in the following standards. Note that projects that are not exempt from Design Review may, but are not necessarily required to, conform to these standards also.

1. Windows:

Windows are important elements in the composition of architectural elevations. In most cases, it is desirable to maintain consistency in window design. A façade of varied window types, proportions or materials, if not carefully designed, can easily end up looking unbalanced or poorly composed. Often windows incorporate detail found in other façade elements or proportions similar to those of the building as a whole. Through this practice, an overall balance and integration of forms and proportions can be achieved.

With this in mind, new windows should match those existing in terms of type, proportions, materials, trim, and composition, and should conform as closely as possible to the appearance of existing windows.

Often windows on the front façade are given special treatment. Therefore, if windows are to be added on the front façade, and there is a difference between the design and treatment of existing front-facing windows and those on other parts of the building, then the new windows should conform to those on the front wherever feasible and appropriate.

A. Note the predominate window type used in the existing structure (or on the front façade): casement, fixed, double-hung (sash), horizontal sliding, Venetian (Palladian), or other. If windows contain mullions creating individual panes or lights, note the number, proportions and configuration of lights. If there is a consistent use of one (or more) window type(s), then additional windows should be of the same type(s).

B. Note the predominate window proportions used in the existing structure (or on the front façade): square, rectangular or arched; horizontal or vertical; or other. If there is a consistent use of windows of substantially similar proportions, then additional windows should be of similar proportions.

C. Note the predominate window material(s) used in the existing structure (or on the front façade): wood, aluminum or other. If there is a consistency in window material(s), then additional windows should be of the same material(s). Note that if, in the opinion of the Design reviewer, the detailing and treatment of the new windows conform in appearance to those of the existing building, this criterion will be determined to have been met.

D. Note the predominate trim design: painted wood 1x3's, 1x4's or similar; painted wood trim incorporating projecting sills and headers; trim incorporating classical columns, colonettes, pilasters, window shields, keystones, garlands, patera, fluting or other architectural features; or other. If there is a consistent use of a particular trim design, then additional windows should incorporate a similar trim design. Note that proportional reproductions may be allowed if, in the opinion of the Design Reviewer, they will be consistent in appearance with that of the existing building.

E. Note the predominate window composition: vertical windows grouped in pairs, narrow vertical windows flanking a larger vertical or square window (e.g. bay or Palladian windows), long horizontal series of windows (e.g. band windows), windows with fanlights or transoms above, windows centered under gables, or other. If there is a consistency in window groupings or composition, then additional windows should be grouped or composed similarly.

2. Siding:

Siding can be used to unify a building composition, to help reduce scale or perceived bulk, and/or to differentiate different building parts or individual dwelling units. Sometimes different siding is used to strengthen a building's base, to lighten the uppermost parts of a building, to articulate floor levels or window bands, or to emphasize an entrance. Care should be taken, however, that treatments are employed consistently and that they harmonize with adjacent treatments. When a variety of treatments are to be used, their selection and placement should be governed by a strong design rationale in order to avoid the appearance of a piecemeal application.

With this in mind, new siding should match the existing in terms of treatment (e.g. material; color; texture; orientation or pattern; and size, width and/or spacing of units) and should conform as closely as possible to the appearance of the existing building.

- A. Note the existing siding material: dimensional lumber, board and batten, wood shingles, stucco, brick, stone, pre-cast concrete masonry units, pressed hardboard resembling wood siding, glass or other. If siding is unpainted or stained wood, note variety: cedar, redwood, oak, pine, or other.
- B. Note the color pattern used on the existing building.
- C. Note the siding texture(s): smooth, rock-faced or vermiculated, plain or rusticated, polished or rough, glossy or matte, fine or course, striated, swirled, or other.
- D. Note the siding orientation, pattern or type (if applicable): vertical, horizontal, or diagonal (dimensional lumber) square butt, sawtooth, octagon, diamond, fishscale, or chisel (shingles); coursed or uncoursed rubble or bonded or random ashlar (masonry); drop,

bevel, clapboard, or board and batten (wood); Flemish or American bond (brick); or other.

E. Note the size, width, or spacing of siding units (if applicable).

F. If more than one material, color, texture, orientation, pattern, type, size, width, or spacing exists, note their respective locations on the building and their relationship to one another. Identify the predominate siding characteristics for each part of the building: the base, first floor, second floor, attic, entrance, trim, accents, and other. If there is a consistent use of a particular treatment on a particular building part, then new siding on a similar part should share that treatment.

3. Roof:

The design of a building's roof determines a building's basic form and its profile against the sky. The various massing elements of a building can be successfully integrated through the use of similar roof designs. Often the main roof design is repeated in the design of minor roof elements over wings, entryways and dormers. Elements with roofs that vary substantially from the design of the main roof run the risk of appearing lacked-on.

With this in mind, new roofing should match the existing in terms of shape, form, and materials and should conform as closely as possible to the appearance of the existing roof.

- A. Note the predominate roof shape: gable, hip, mansard, gambrel, shed, flat, or other.
- B. Note the predominate roof form: steeply sloped, moderately sloped, shallowly sloped, flat, or other.
- C. Note the predominate roof material: wood shingles (or shake), asphalt shingles, brick tile, pre-pre-cast units, metal, or other. Note that if, in the opinion of the Design Reviewer, the proposed roof material conforms in appearance to that of the existing building, this criterion will be determined to have been met.

4. Scale and Proportion:

Architectural balance and integration can also be achieved through the incorporation of similarly sized and shaped elements.

With this in mind, additions and alterations should match the existing in terms of scale and proportions.

- A. Note height of building, arrangement of masses, shape and form of roof, location of setbacks, width of bays, extent of wall and roof planes, size and placement of major facade elements (e.g. porches, bays, dormers, balconies and other recesses and projections), and continuity of vertical and horizontal lines.

5. Style and Character:

Architectural style refers to a building's look or character and results from the consistent use of a rationally-selected combination of architectural treatments, forms and details. Successful building design often owes itself to a strong consistency in character. If the character of a building is not consistently maintained, or if ornament is not rationally applied, a building which lacks architectural integrity and unity may result.

With this in mind, additions and alterations should match the existing in terms of style and character.

- A. Note the predominate architectural style of the existing structure (e.g. Mission Revival, New England or Georgian Colonial Revival, Mediterranean Revival, Victorian, Italianate, Stick, Eastlake, Craftsman or Shingle, Queen Anne, Bungalow, Prairie, International, or other) by identifying the elements which lend the building its character: building form, material, treatment, texture, detailing, ornament, and design and composition of architectural elements such as columns, pilasters, pediments, cornices, friezes, molding, soffits, brackets, fascias, roofs, windows, doors, porches, porticos, banisters, and balustrades. Whenever any of these devices are consistently employed in the existing building, their use should be continued in the addition or alteration wherever feasible and appropriate.

- B. Note that different materials or proportional reproductions may be allowed if, in the opinion of the Design Reviewer, they will be consistent in appearance with that of the existing building.

6. Eaves and Overhangs:

One of the most important considerations in the design of a house involves the edge condition where the exterior wall and roof planes meet. Scale, style and sense of protection and enclosure all are affected by the roof's configuration relative to the walls below. Employed consistently, the design of eaves and overhangs can also act as unifying elements and may be used to provide desirable shadows creating interest on and relief from blank, unbroken wall planes.

With this in mind, additions and alterations should match the existing in the design of eaves and overhangs.

- A. Note distance of overhang and design and composition of purlins, rafters, brackets, soffits, cornices, and/or fascia.

7. Decorative Elements:

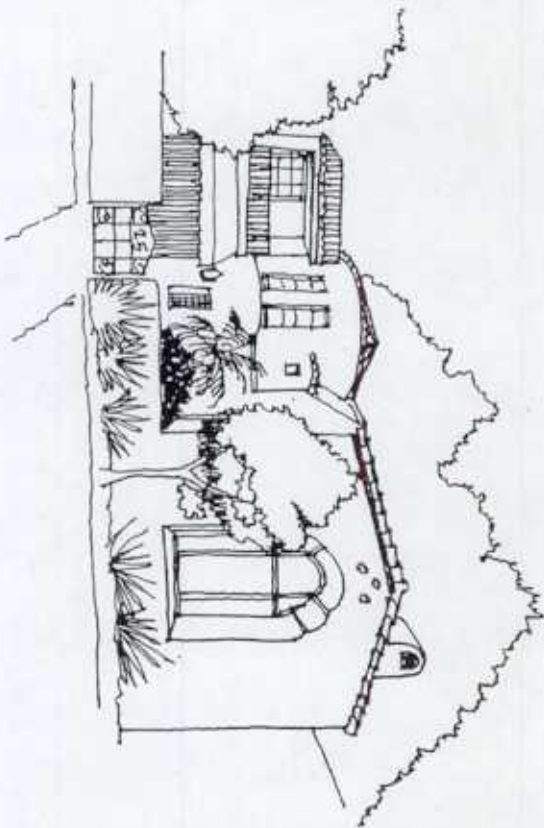
Well composed and unified architectural designs are often marked by a consistency in placement, pattern (or rhythm), and design of decorative elements. Even the most ornate designs usually rely on a limited number of decorative elements used repeatedly in original or slightly adapted form. Piecemeal embellishments applied with no rationale on the one hand and flat unadorned additions which fail to reproduce the richness of the original design on the other should be avoided.

With this in mind, additions and alterations should match the existing in terms of use of decorative elements wherever feasible and appropriate.

- A. Note design and composition of columns, capitals, colonettes, pilasters, cresting, brackets, panels, keystones, fanlights, sunbursts, garlands, dentils, scrolls, patera, festoons, fluting, friezes, pediments, banisters, balustrades, and the like.
- B. Note that different materials or proportional reproductions may be allowed if, in the opinion of the Design Reviewer, they will be consistent in appearance with that of the existing building.

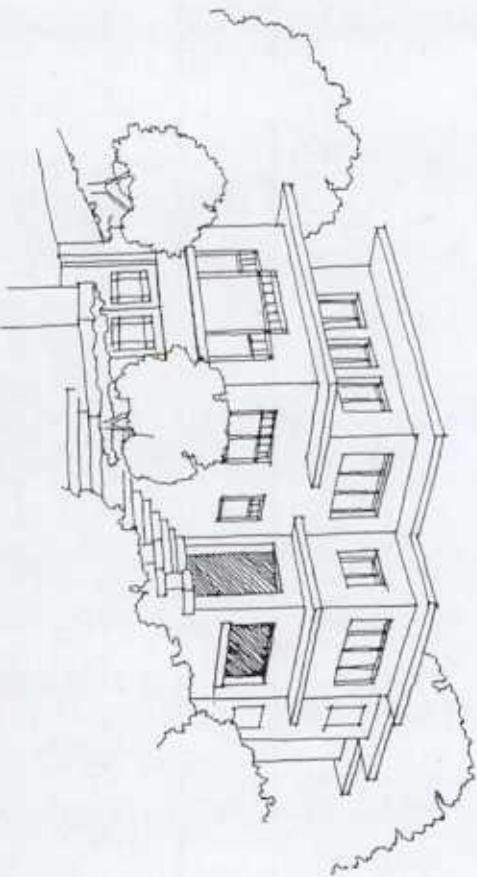
Mediterranean Style (1920 - 1930)

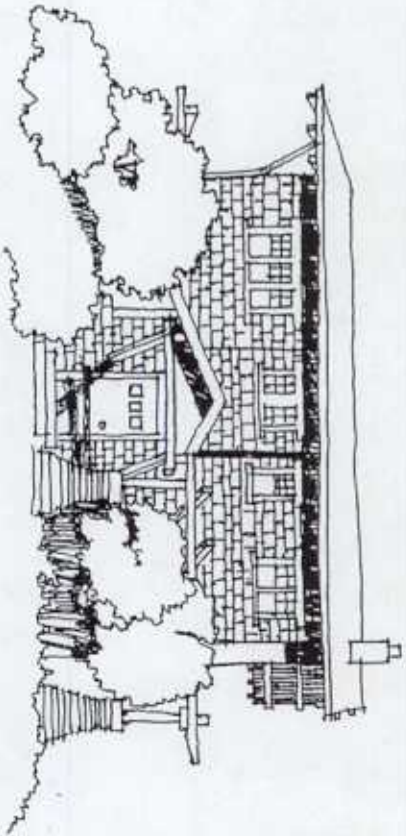
- ▶ An additive composition of masses which are related in form but vary in size
- ▶ Relatively shallow roof pitches
- ▶ Light colored stucco, terra cotta roof tiles
- ▶ Use of decorative hand painted tile near important places like the entrance
- ▶ Use of "tropical" vegetation around house
- ▶ Use of decorative ironwork (gate) and decorative woodwork (balcony)
- ▶ Attic space vented with terra cotta castings



Prairie School Style (1910 - 1925)

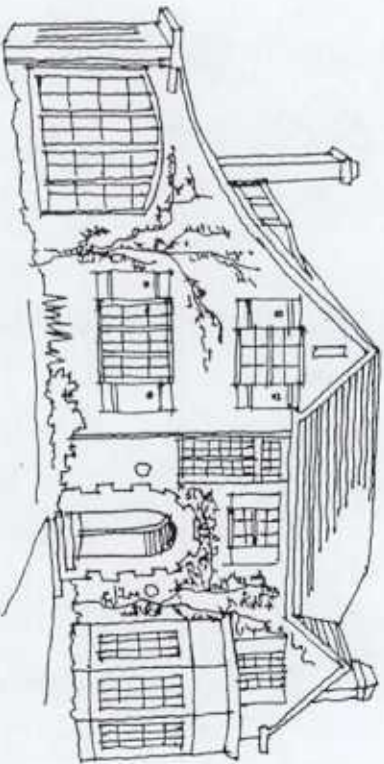
- ▶ Based on Frank Lloyd Wright Prairie Style
- ▶ Low pitch or flat roof with eave
- ▶ Main volume with lower wings/porches
- ▶ Detail emphasizing horizontal lines
- ▶ Massive square porch supports
- ▶ Horizontally grouped windows often recessed or with thick casements and decorative muntin designs
- ▶ Stucco





Craftsman Style (1905 - 1930)

- ▶ Low pitch gable roof with deep eaves
- ▶ Exposed timber and wood joinery for rafters, brace supports and beams
- ▶ Trellis or porch at entry
- ▶ Battered (sloped) or stone skirt walls
- ▶ Stucco or wood shingle siding
- ▶ Windows taller than wide, with transoms and grouped horizontally

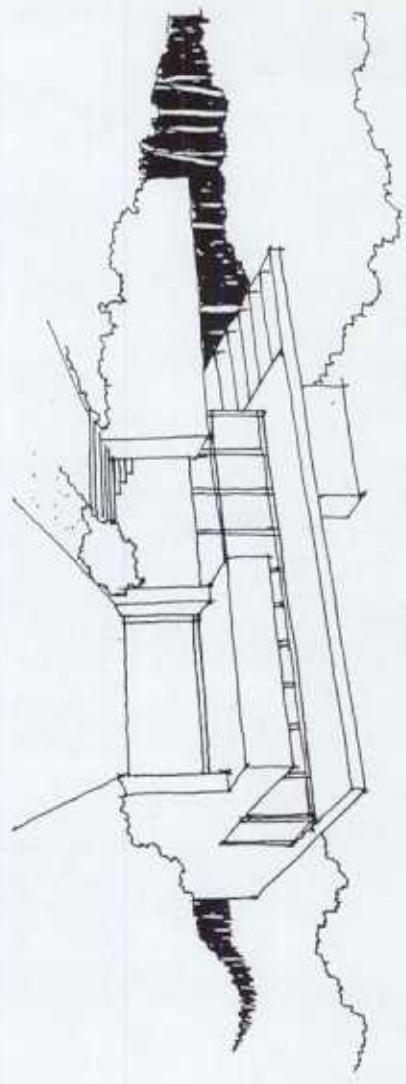


Period/French Style (1920-1935)

- ▶ Steeply pitched gable and peaked roofs in slate or composition shingle
- ▶ Flat, round and steep arches
- ▶ Rough stucco and decorative stone, brick or wood
- ▶ Vines growing on face of house
- ▶ "Tropical" vegetation around house
- ▶ Large muntin divided windows
- ▶ Other styles within this category are English Tudor and European eclectic

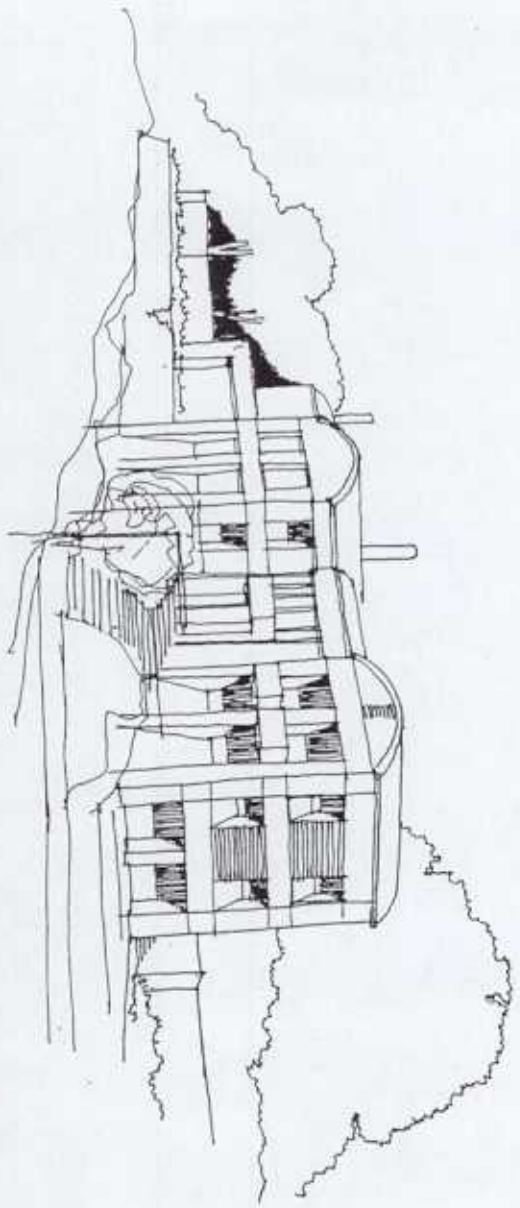
International Style

- ▶ Emphasis on vertical and horizontal planes including freestanding walls and cantilevered roofs and terraces
- ▶ Floor to ceiling windows
- ▶ Windows, usually metal casements, in horizontal bands
- ▶ Flat roofs often without coping
- ▶ Smooth, unornamented wall surface
- ▶ Lack of decorative details
- ▶ Dynamic asymmetrical facades



Eclectic Modern

- ▶ Joinery used as decorative detailing
- ▶ Often a composition of several simple or complex geometric forms
- ▶ Contrasting materials, textures and colors
- ▶ Distinctive window shapes and placements



DESIGN BIBLIOGRAPHY

PERIODICALS:

Architecture (National Journal of the American Institute of Architects), Progressive Architecture, and Architectural Record
See annual Issues on Houses, review of contemporary architecture.

GA Houses (Global Architecture)

GA Houses 1 through 30 +, review of notable designs.

BOOKS:

Architecture: Form, Space and Order, Francis D.K. Ching
Thoroughly illustrated review of architectural principles.

Field Guide to American Houses, Virginia and Lee McAlester
Illustrations and pictures of historic/period styles.

The Good House, Jacobsen, Silverstein, Winslow
Information and illustrations on design process.

OTHER:

Community Voices: A Resource Guide for Rebuilding, C.E.D.A.T. (Sponsored by The East Bay Chapter, American Institute of Architects)
Information on pre-fire neighborhoods and design recommendations.

Claremont Pines Design Guidelines, Claremont Pines Design Guidelines Committee
Adopted Guidelines for Claremont Pines Neighborhood.

"Fireescape – Landscaping to Reduce Fire Hazard," East Bay Municipal Utility District
Adopted guidelines for fire resistive landscaping.

Sunset Publications
Guide book series on home and yard design, New Western Garden Book.