CITY OF MARYSVILLE
DESIGN REVIEW MANUAL

Adopted July 16, 1996
Resolution No. 96-32

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I

INTRODUCTION

Well designed buildings and a coordinated, harmonious urban form reflect the quality and values of a community. Further, good design enhances a community's visual character and increases business and property values. Retail trade and tourism in Marysville will be greatly improved by projecting a positive community image to the visitor.

This Design Review Manual is an implementation document for the City of Marysville General Plan, Redevelopment Program, Zoning Ordinance and Historic Preservation ordinance. It is intended to be the comprehensive vehicle to integrate this historic community's development, redevelopment and preservation objectives into one user friendly document.

The next three sections of this Manual outline the City of Marysville's design review process:

Section II: The Permit Process
Section III: The Project Design Application Requirements
Section IV: The Criteria by which Development and Restoration Proposals will be Evaluated

The middle two sections of this Manual provide guidance and establish the direction for development and preservation projects:

Section V: Design Policies
Section VI: Requirements and Recommendations

The four sections which constitute this Manual's Appendix include background information desirable to improve the physical appearance of Marysville in a cohesive and complimentary manner:

A) Marysville Architecture
B) Public and Semi-Public Amenities
C) Glossary of Terms
D) 1871 Birds Eye View of Marysville

This Design Review Manual was prepared based upon the following beliefs:

- Good design need not be expensive;
- The review process for simple improvements, (i.e., exterior painting), shall be simple; and,
- The extra time and effort necessary to implement this document will be returned to the people of Marysville in the form of monetary and quality of life dividends worth many times the initial investment.

526 "C" Street • P.O. Box 150 • Marysville, CA 95901 • (916) 741-6633

OFFICE OF THE MAYOR

Dear Residents, Business People and Everyone Who Loves the Hub City:

Marysville is a wonderful place to live. Citizens of this American City are proud of this community's historic role in the development of California and the United States.

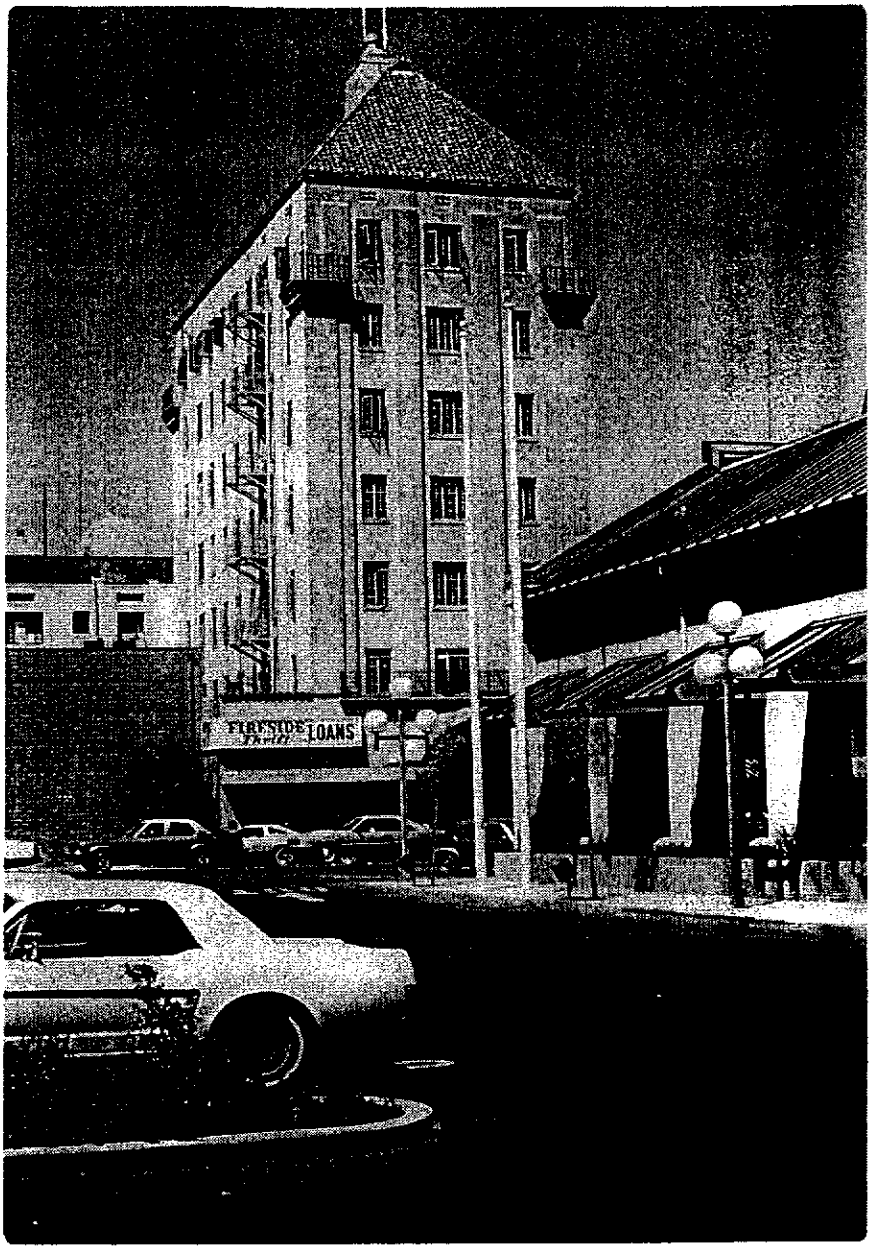
In addition to a respect for our past, the people of Marysville have an eye toward the future. We must continually strive toward improving the physical appearance of our community to enhance the business environment and improve the quality of life for everyone living and working here.

Toward this end, the City Council promotes coordinated, quality design standards for new development and restoration projects. This Design Review Manual has been prepared to help citizens understand the review process and provide a guide to assist in achieving successful projects in Marysville.

This Design Manual was prepared in the spirit of promoting greater understanding for the City's efforts in making Marysville an even better place through good, common sense design.

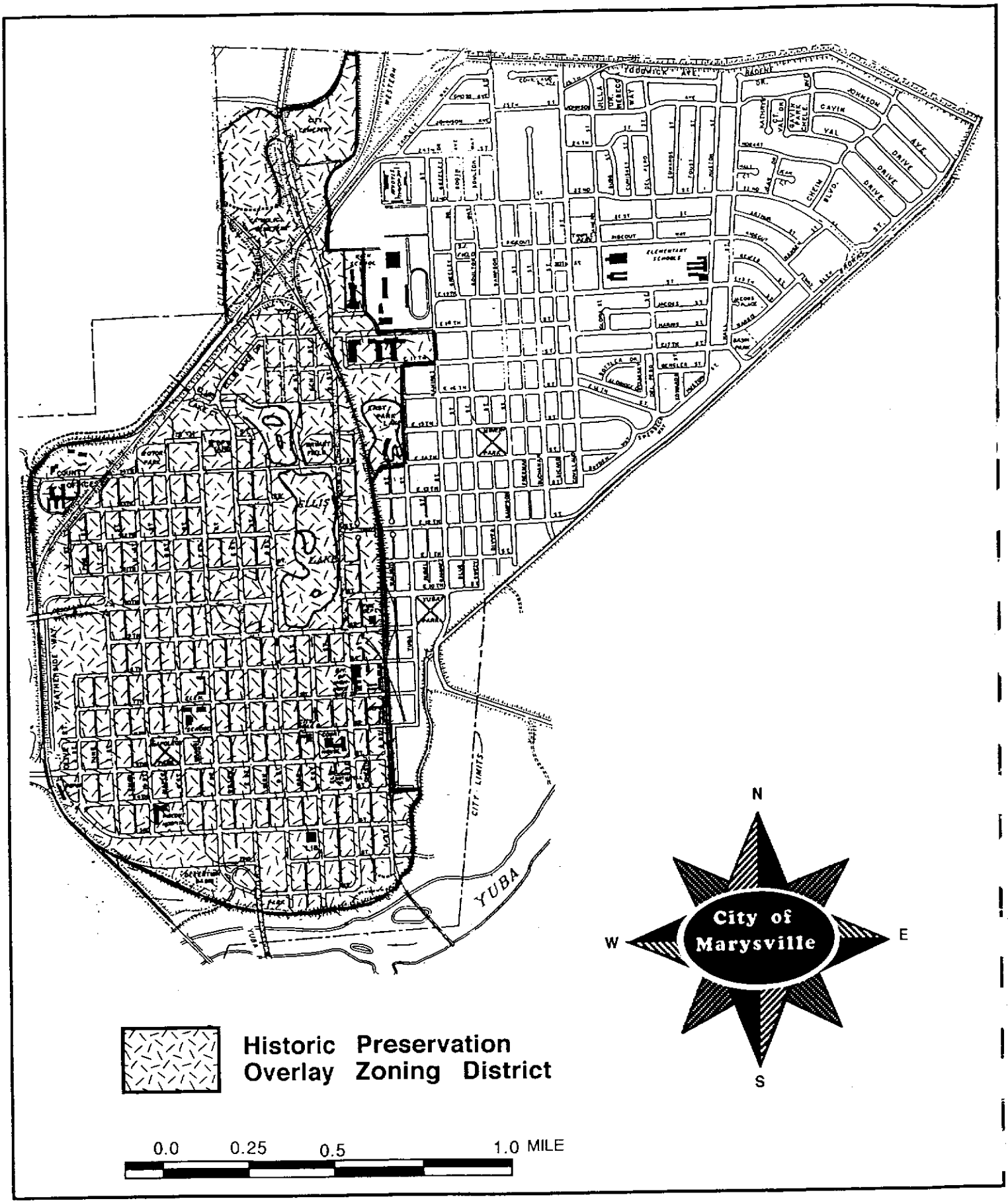
If any citizen or builder is interested in further information about design review, please feel free to contact our staff—they are there to help.

Paul D. McNamara, Mayor
City of Marysville

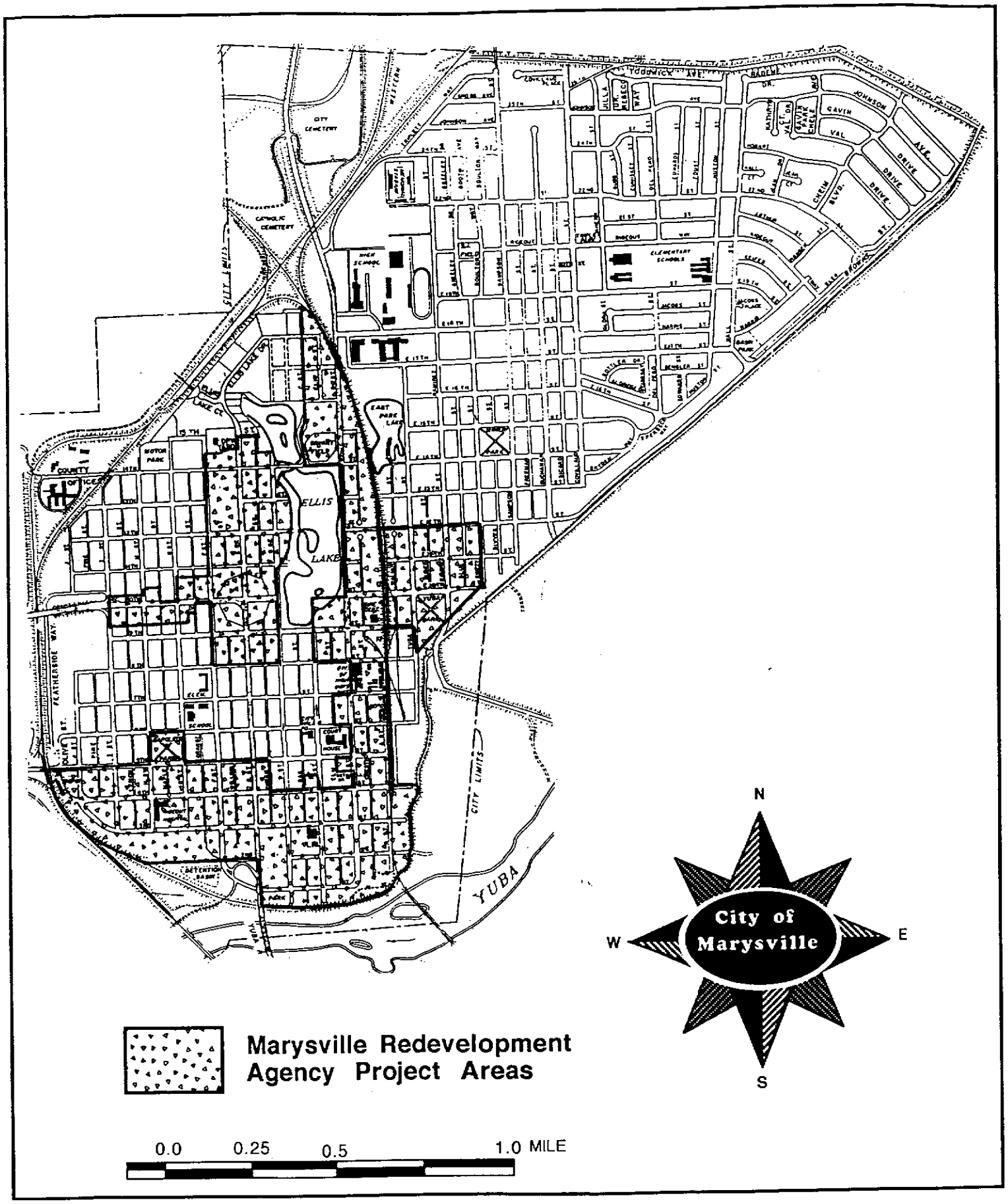


Hart Building, 423 Fourth Street
(Built in 1926)

City of Marysville Historic Preservation District



Marysville Redevelopment Agency Project Areas



II

DESIGN REVIEW PROCESS

Proposed new building construction, exterior facade modifications, exterior painting or replacement of proposed signs requires Design Review approval of all projects lying within the Marysville Redevelopment Project Areas or the Historic Preservation District. There are three levels of Design Review: (1) Sign Review, (2) Minor Architectural Review, and (3) Major Architectural Review.

1. SIGN REVIEW

Exterior Signs, including window signs, which are in conformance with the City's Sign Ordinance will be reviewed by the Marysville City Planning Office and may be (1) approved, (2) approved with modifications, or (3) denied. An appeal to the City Planning Office decision may be made to the Architectural Review Committee (ARC), a three-member committee comprised of the Planning and Historic Preservation Commission's (P&HPC) Chairman and two "Special Expertise" members. The decision of the ARC may be appealed to the P&HPC. the decision of the P&HPC may be appealed to the City Council. The decision of the City Council is final.

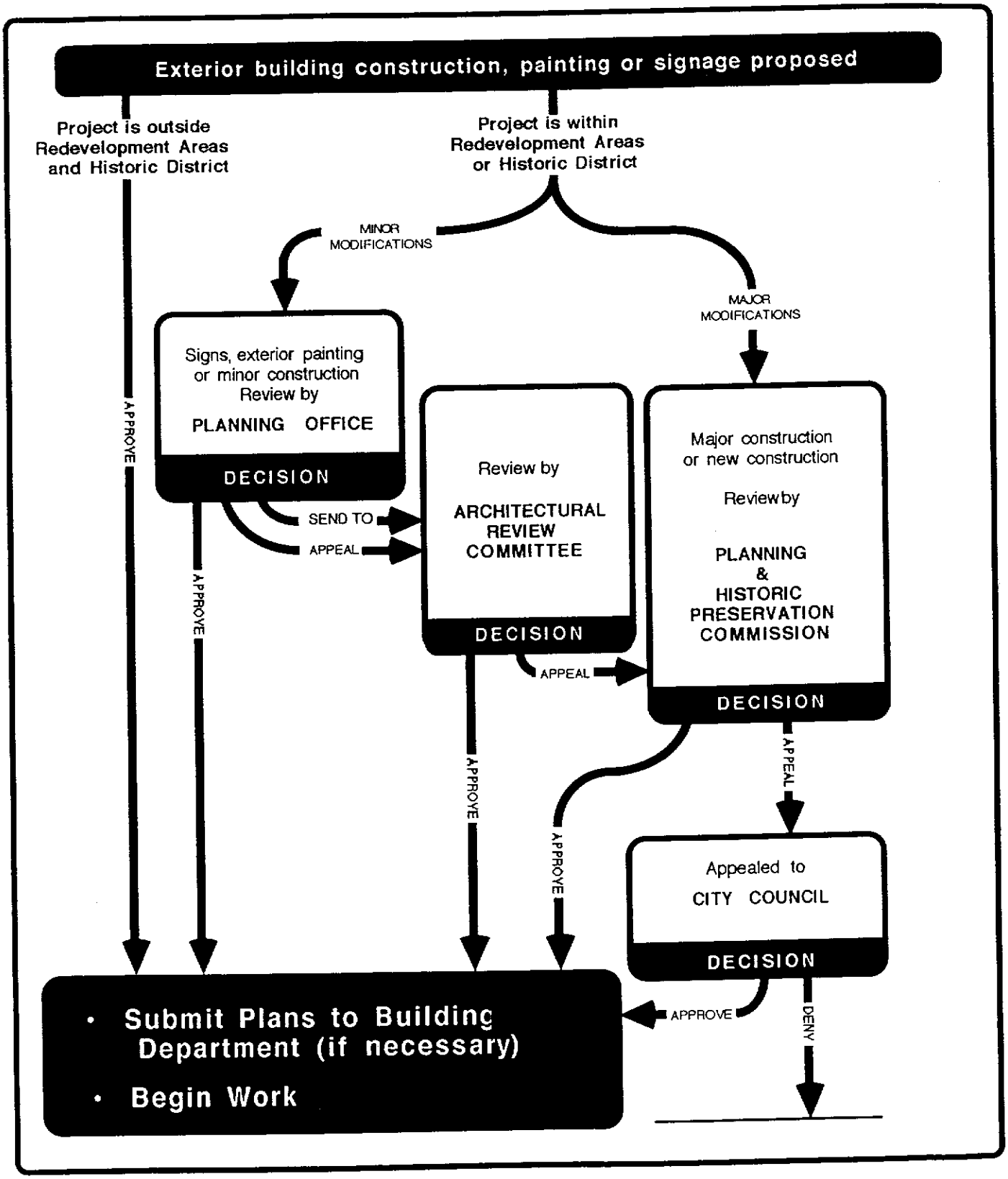
2. MINOR EXTERIOR MODIFICATIONS ARCHITECTURAL REVIEW

Minor exterior modifications, including normal repairs and maintenance, painting and other work that does not significantly change the character of a building, will be reviewed and (1) approved, (2) approved with modifications, or (3) denied by the City Planning Office, provided that the ARC members are informed of the decision in writing. The decision of the City Planning Office may be appealed to the ARC. The ARC's decision may be appealed to the P&HPC. An appeal to the decision of the P&HPC may be made to the City Council. The decision of the City Council is final.

3. DEMOLITION, NEW CONSTRUCTION, OR MAJOR RENOVATION ARCHITECTURAL REVIEW

Projects involving demolition, significant new exterior construction or major renovation, including work that will alter the character of an existing building when viewed from the street, will be reviewed and (1) approved, (2) approved with modifications, or (3) denied by the P&HPC. An appeal to this action may be made to the City Council. The decision of the City Council is final.

City of Marysville
Design Review Flow Chart



III

DESIGN APPLICATION

Design Review is a process in the Redevelopment Area or Historic District of the City of Marysville for all project construction and exterior modification of existing buildings.

Design Review is a valuable tool to preserve the character of the City and recover styles of architecture that have been deteriorated by covering the facade with non-original materials. Marysville's unique historic character will be preserved and enhanced through the Design Review process.

1. Minor Exterior Modifications

Minor exterior modifications include normal repairs and maintenance, repainting resulting in a different color, and addition or deletion of awnings, shutters, canopies, and the like.

Also considered as a minor exterior modification is the application or use of exterior materials of a different kind, type, color or texture than those already in use which will substantially cover one or more sides of the structure. This provision applies to roofing and siding.

These cases will be reviewed by the staff of the Planning Office. Modifications of this type may be approved at this level if the proposed work conforms to the criteria for design review (as described under Design Review Criteria in Section IV). If the proposed work does not appear to meet the criteria, or may significantly alter the character of the building, the ARC will review the proposed work and approve, approve with modifications, or deny.

2. Major Exterior Modifications and New Construction

Projects involving new construction, or major exterior modifications that will significantly alter the character of an existing building, will be reviewed by the P&HPC, who will approve, approve with modifications, or deny. This decision may be appealed to the City Council. The City Council will approve, approve with modifications, or deny the project.

APPLICATION FOR DESIGN REVIEW

City of Marysville
526 C Street
Marysville, CA 95901
(916) 741-6607

Check the appropriate action:

☐ Minor Modifications ☐ Major Modifications ☐ Signs

1. Name of Applicant: _____
2. Applicant's Representative: _____
3. Address: _____
   City/State/Zip: _____
4. Address and Location of the project: _____
5. Assessor's Parcel Number: _____
6. Brief Description of Project: _____
7. Applicant's Signature: _____ Date: _____
8. Signature of Property Owner: _____ Date: _____
   (Authorizing Applicant to Submit Application)

SUBMISSIONS FOR MINOR ALTERATIONS:

Exhibits: (Check all that are attached)

☐ 1 A completed application form.
☐ 2 Current color photographs of the property and adjacent buildings. All photographs should be labeled to indicate the location.
☐ 3 A drawing of the proposed modification.
☐ 4 Physical samples of all materials,items, painting, or devices to be installed should be presented showing color, texture,and scale (if possible).

SUBMISSIONS FOR MAJOR ALTERATIONS OR NEW CONSTRUCTION:

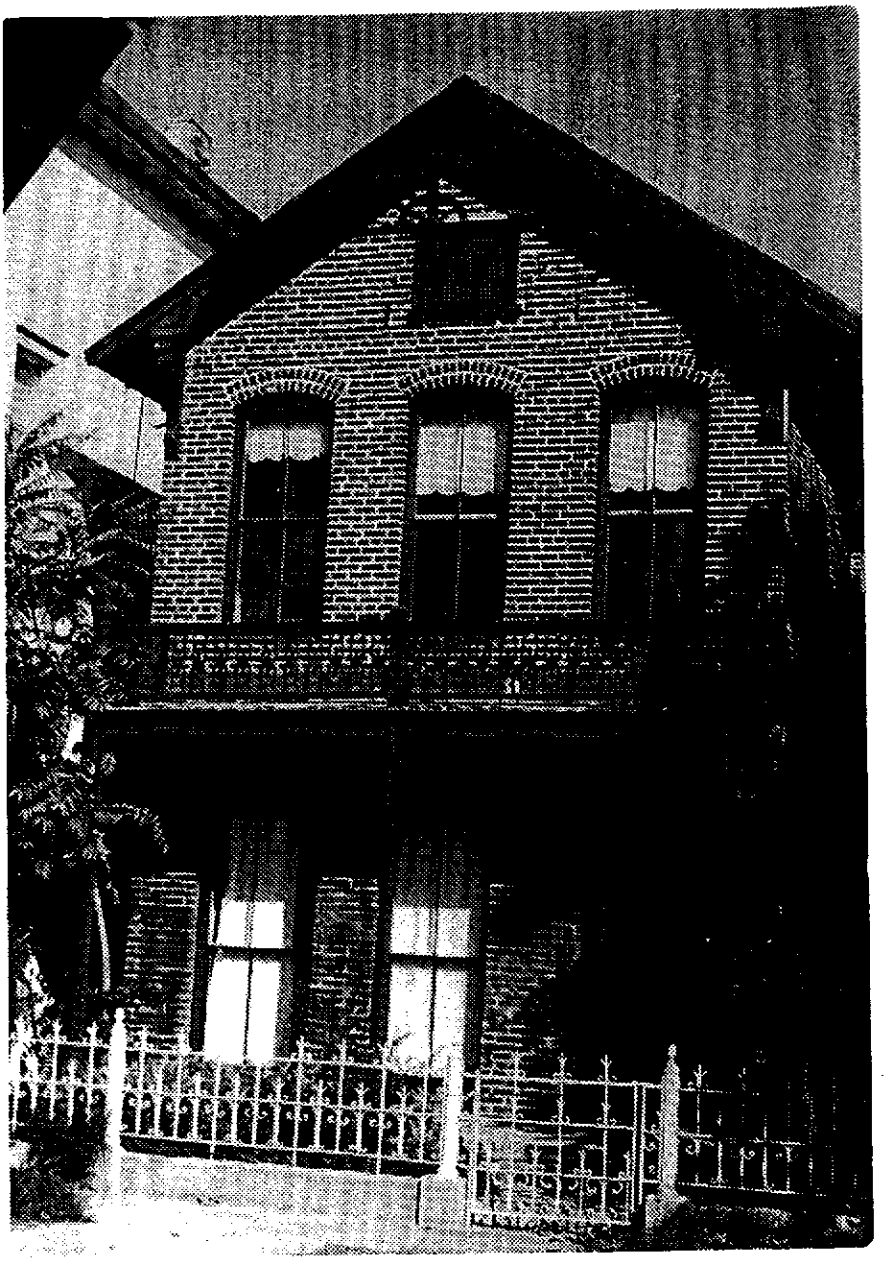
Exhibits: (Check all that are attached)

- ☐ 1 A location or vicinity map clearly showing the location of the project within the immediate neighborhood. (Copies of this map may be obtained from the City Planning Office.)
- ☐ 2 Current color photographs of the property showing its present condition which accurately represents the existing material colors and textures. In addition, provide color photographs of adjacent buildings.
- ☐ 3 Complete architectural details including accessories located on the roof, in the walls and on the ground must be shown by photographs or drawings to scale. All existing and proposed materials and finishes shall be identified.
- ☐ 4 Physical samples of all materials, items, painting, or devices to be installed should be presented showing color, texture, and scale (if possible.)
- ☐ 5 A site plan of the property showing all existing and proposed improvements, topography, landscaping, etc.
- ☐ 6 Where applicable for commercial property, a colored landscape plan clearly showing the present and proposed plan in regards to size, location and species of all plant material. A schedule showing the type of plant, number, size at installation, size at maturity and time required to reach maturity shall be included. In addition, the plan shall show any exterior lighting, provisions, for trash storage and removal, location of air conditioning equipment, transformers, signs, fences, walls, and any other equipment or construction.
- ☐ 7 Set of floor plans and details showing location of entrances, windows, etc.

SUBMISSIONS FOR SIGNS:

Exhibits: (Check all that are attached)

- ☐ 1 Color rendering of the sign.
- ☐ 2 Location of the sign on the building by use of a full rendering or color photograph with the sign location outlined on it to scale.
- ☐ 3 The size and dimension of the sign and materials to be utilized.
- ☐ 4 An indication of whether the sign will be illuminated and, if so, whether such illumination will be direct or indirect.



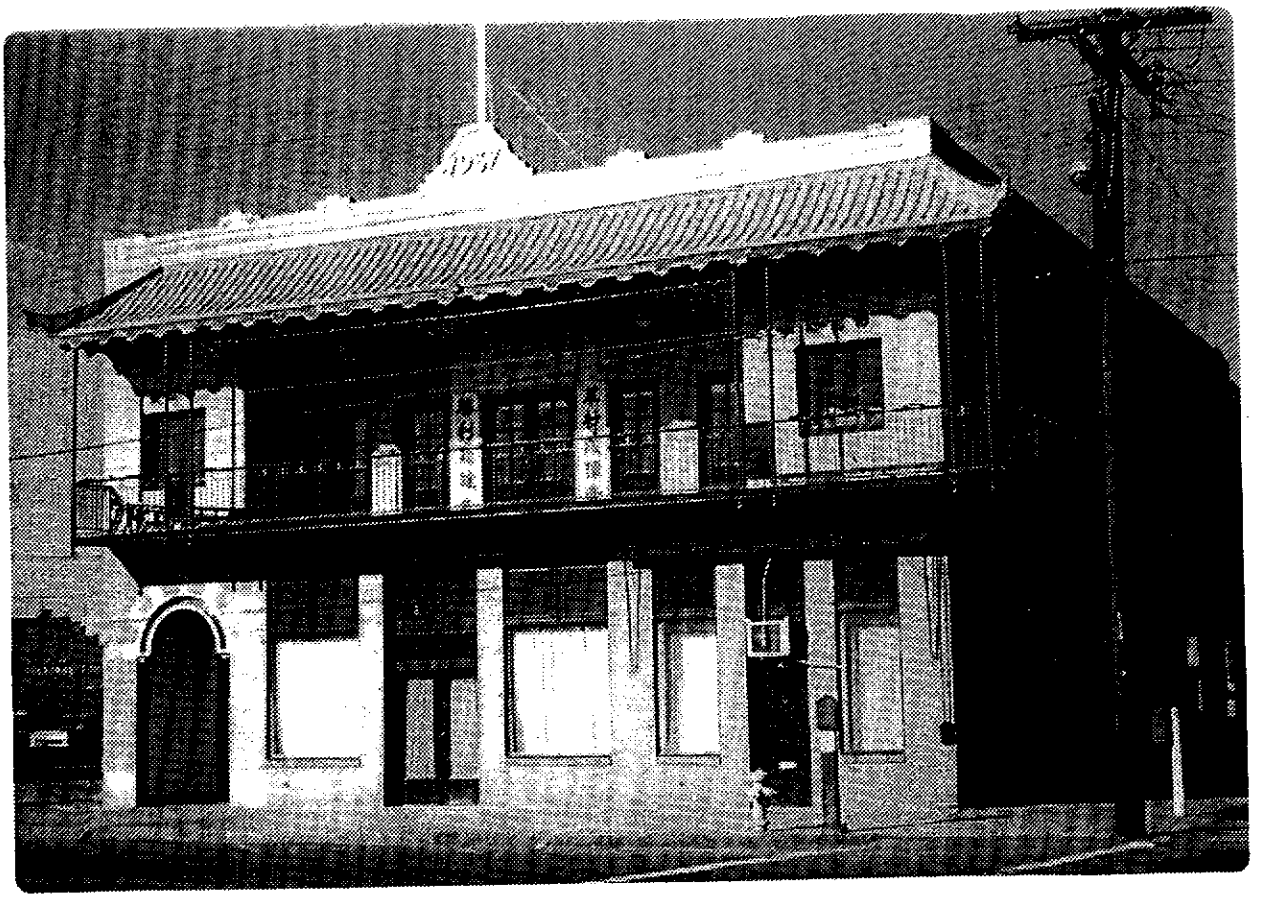
7 D Street
[Built in 1869]

IV

DESIGN CRITERIA

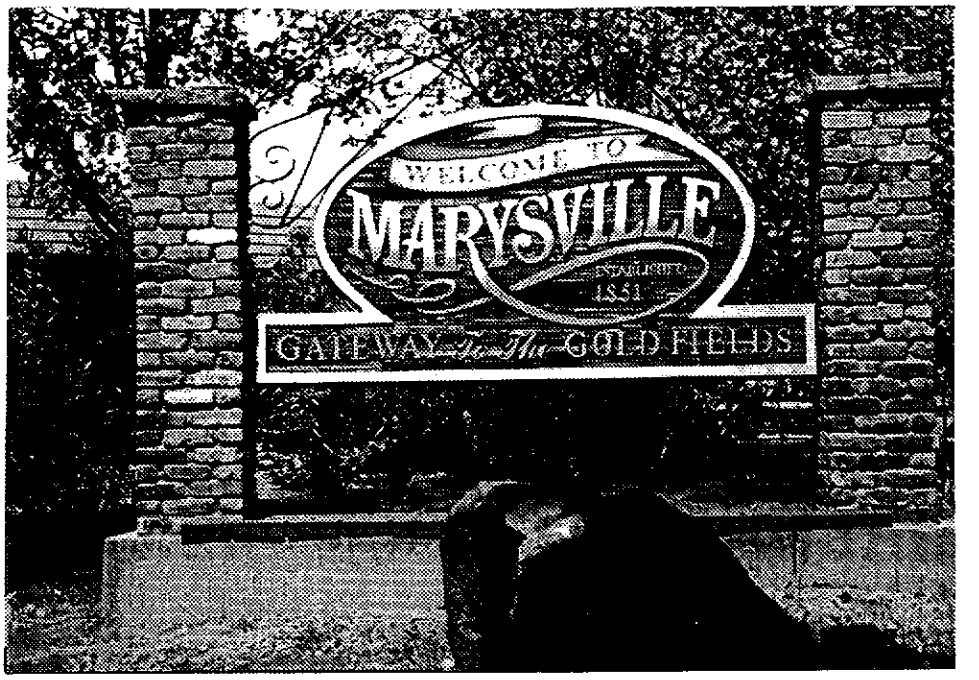
Most minor Design Review applications may be reviewed and approved over the Planning counter, including the exterior paint color, window treatments, sign review and so on. From time to time an application will come forward which, in effect, may be contrary to the goals and objectives of the City of Marysville.

There are two groups of design criteria considered by the Planning Office, Architectural Review Board, Planning and Historic Preservation Commission and City Council—one for signs and one for buildings.



First and C Streets
Built in the 1930's

SIGN CRITERIA



Marysville Gateway Sign located at
the entrance to the City on E Street

The approval or disapproval of the proposed sign (or modification to an existing sign) shall be based upon the following factors:

1. The sign's compatibility with the building use and with other buildings and uses in the same vicinity;

2. The sign's compliance with other policies, including the sign ordinance, adopted by the Planning and Historic Preservation Commission relating to lighting, color, materials, or other considerations.

BUILDING CRITERIA

531 Fourth Street
[Built in 1915]

In reviewing designs for new construction or renovation or repairs of existing buildings, the following criteria shall be utilized:

1. Whether the proposed construction, renovation or repair complies with all pertinent laws and regulations of Marysville and policies adopted by the Planning and Historic Preservation Commission;

2. The compatibility of the proposed design with other building in the vicinity;

3. In reviewing the design of the proposed project, architectural consideration shall be based upon the following:

   a) The height, bulk, and area of the subject building and other buildings in the same vicinity;
   b) The color and material to be used and their compatibility with adjacent buildings and with any other regulations applicable thereto;
   c) The site, layout, orientation and location of the building and its relationship with open areas;
   d) The appropriateness of sign designs, exterior lighting and graphics.

4. Whether the site improvements, landscaping and other features of the proposed project are compatible with those on other parcels in the vicinity.

V

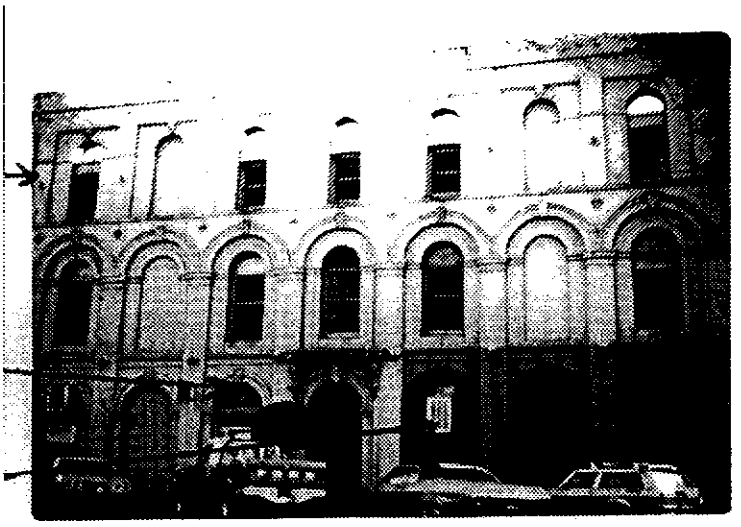
DESIGN POLICIES

1. Many of the original building facades are completely covered over with characterless aluminum, metal, and plastic features or affected by removal of important architectural features. Therefore, it is important to improve the facades to gain back historical and architectural values through modification, reconstruction, or renovation.

Uncovering and/or restoring original details would be an important action. When renovating, a possibility would be to provide new construction of matching or similar materials patterned to the original. Some examples may be viewed in the following pictures and drawings.

The Marysville Water Company Building **Before** Renovation

The original bricks have been painted over. Unrelated building materials are used and non-historic air conditioner units appear in the windows.



The Marysville Water Company building **After** Renovation

Brick and Mortar restored by hi-pressure water.

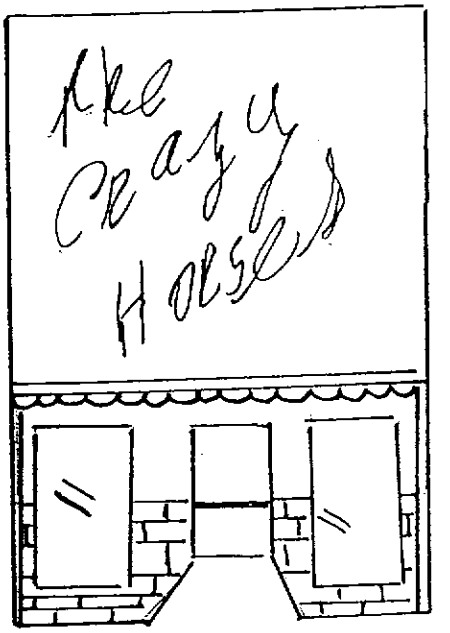
BEFORE

Simulation of a Second Floor

Inappropriate size of the signage.

Mix of materials; in this case, stucco and brick.

One piece of glass for the windows.



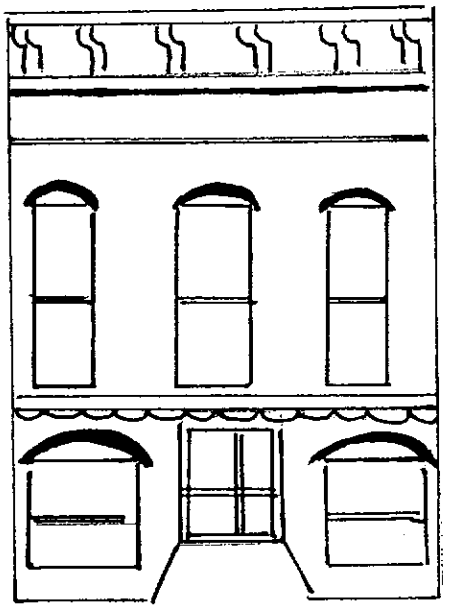
AFTER

Restoration of the cornice.

Uncover windows of the Second Floor.

Use of stucco on the first floor.

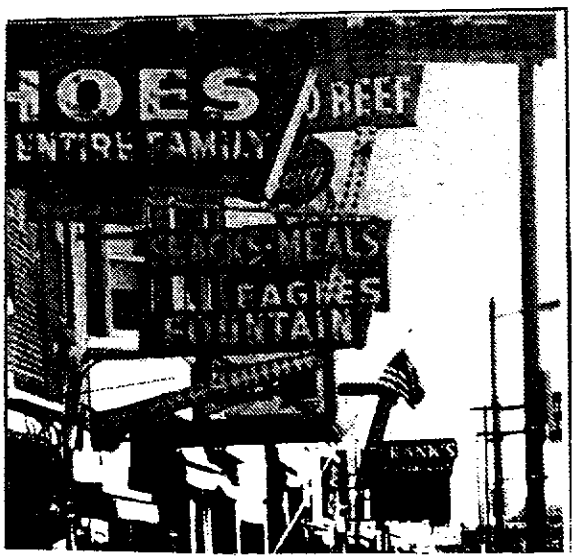
New window design utilizing wood frames.



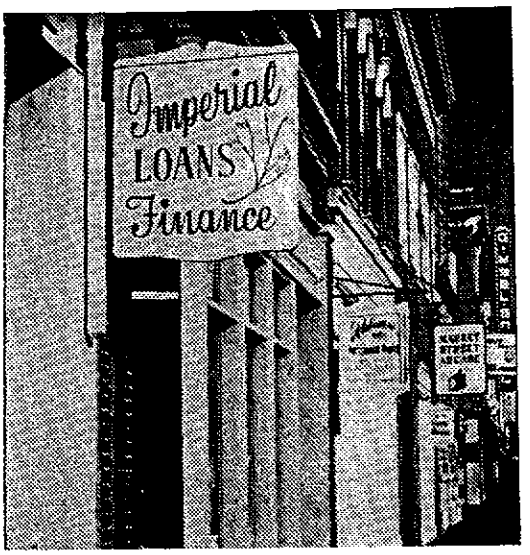
2. Signs often become a visual pollution. Improperly placed signs also may cover important features of a building (see pictures below). Signs should be both functional and aesthetic. Because of the visual impact of signs, sign review is required within the Marysville Redevelopment Area and Historic Preservation District.

A sign should have excellence of lettering, inventiveness, careful color combination, readability, and materials compatible with the building, among other things. Projecting signs may be acceptable where their scale and method of support appear to be complementary to the building.

The following pictures show an example of an improper use of signs, covering important parts of the building structures, and how this can be fixed.



NO



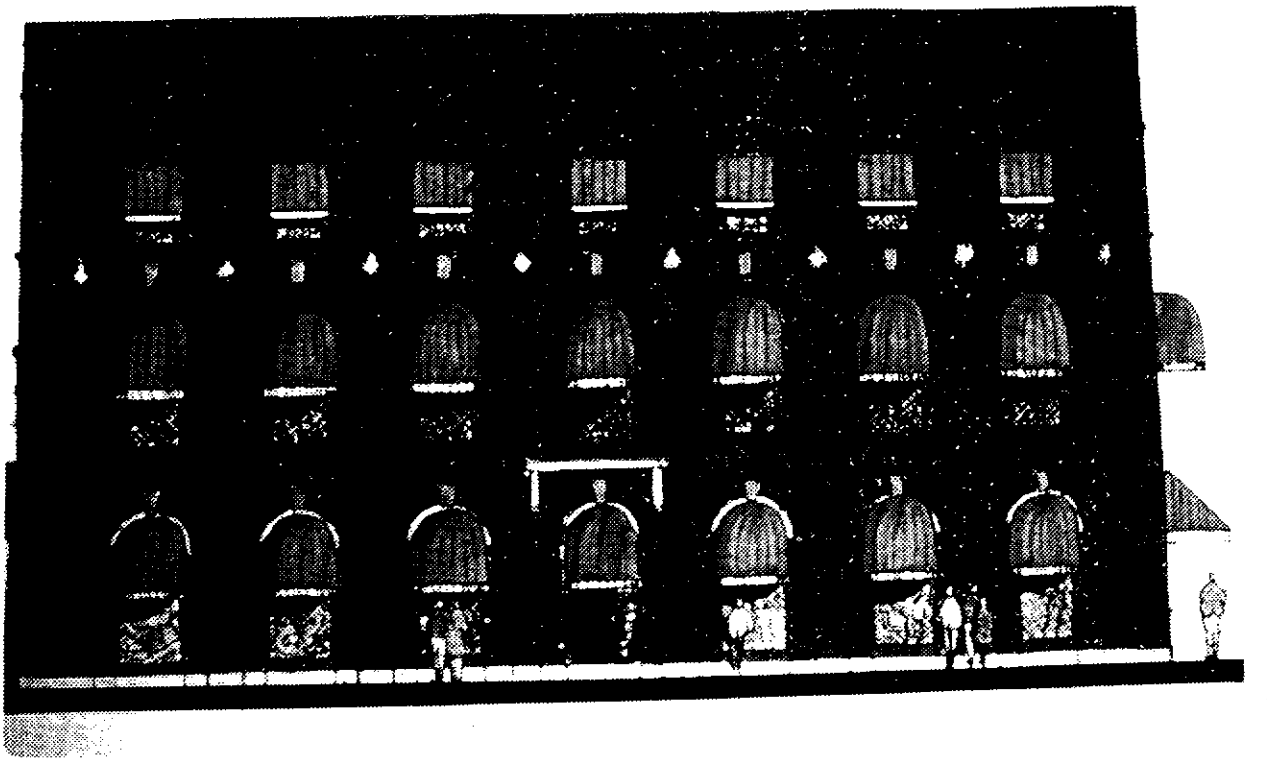
YES

The picture on the left shows a visually impacted street, while the one on the right illustrates an improved effect with less volume and more appealing signs.

3. Several first floor storefronts have been changed from their original design as they have been reconstructed, often in a misguided attempt to be "contemporary". These changes are frequently out of scale with the building and incompatible with the original materials of the structure. Improvements to first floor storefronts may include changes in window frames replacing the metal ones, wood divisions in a plat window, awnings, porches and the like.

Whenever placing awnings, it is important not to cover up handsome materials or important details. Example of proper use of awnings are shown in the next picture.

APPROPRIATE



Facade Restoration begins with a drawing. This proposed building improvement illustrates the appropriate use of awnings. It also shows the use of brick for the facade.

4. When introducing new parts or elements on the outside of a building, it is necessary to make sure that the structure's character is not affected in the process. The main action would be to encourage retaining original materials, detail, and design of the old building as much as possible.

This photo shows an inappropriate facade improvement which covers over the original second story windows. In this example, not only does the exterior facade conversion for the "Crow & Bull" obliterate the building's true architecture, but it also degrades the appearance of the historic structures on both sides.

5. Brick walls give a special character to buildings. As a result, they must be treated, repaired, and maintained. Brick walls should never be covered with any other artificial siding. If it is necessary to repair the brick wall, matching bricks in size, color, and texture should be used.

Placement of sign supports, cables, etc., many times produce holes in these walls. The proper action to take would be to avoid it; but if there is no other solution, damaged brick should be successfully repaired.

6. Next to the materials of the building, the windows and decorative trim constitute the major element in creating the character of a building. They give the building its impression of occupancy, of life and activity.

Windows should be preserved and protected against needless alteration, boarding up, or elimination. If old windows must be replaced, the new windows should be the same size and type as the originals. The practice of blocking up or blocking down existing windows to fit another size window should be avoided. Otherwise, the basic appearance of the building will be changed, seldom for the better.

ONE-OVER-ONE

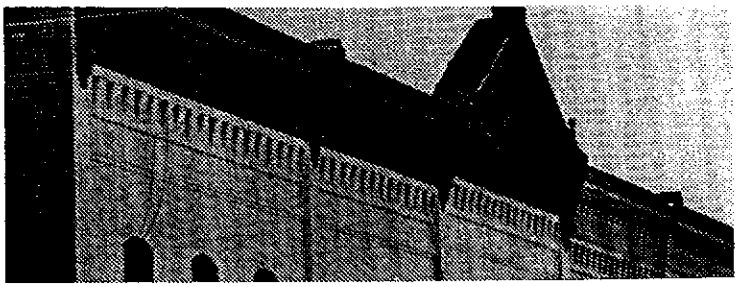
TWO-OVER-TWO

These are two example of proper window styles with wood frames.

7. Cornices are one of the most important design elements in a building. Therefore their protection and maintenance is of great concern. It should be discouraged to cover or affect them in size and style, except when it is a matter of safety. One example can be seen in the following pictures:

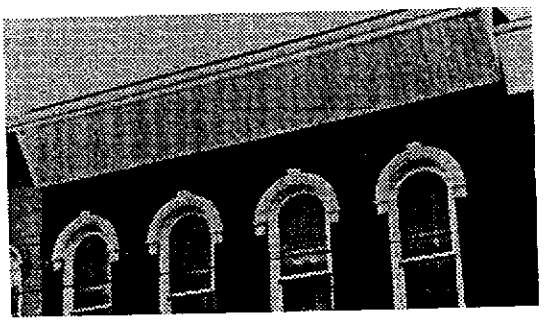
APPROPRIATE

This reflects a high quality of detail in architecture. Cornices represent a particular style that should be preserved.



INAPPROPRIATE

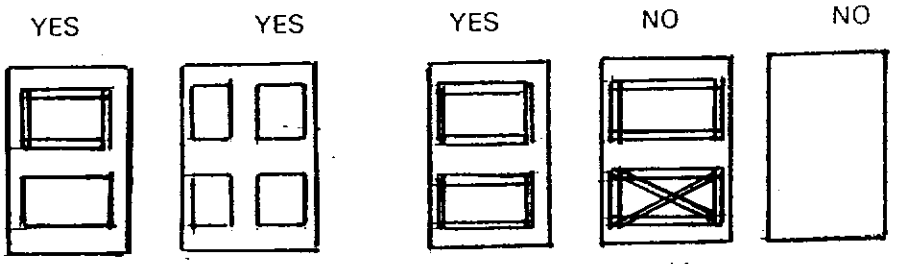
This building suffered an addition of a piece of wood to cover the cornice. It has lost one of the most important parts of its character.



8. Color also gives character to a building and should be considered when constructing, restoring, or renovating it. The choosing of colors must be done responsibly since it affects the rest of the neighborhood. Both the building and the environment should benefit from the color chosen.

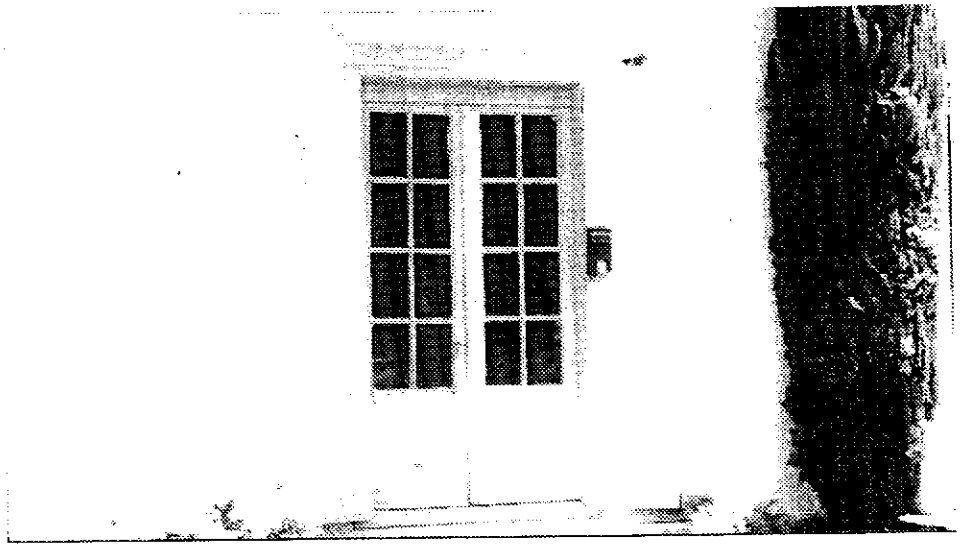
Too many colors in a building is not acceptable. Historic buildings were usually painted in earth colors. A range of acceptable colors may be established for use in constructions, renovations, etc.

9. When replacing doors, it is desirable to install doors with a similar design to those historically found in Marysville.



These are examples of door styles used in western towns until approximately 1950.

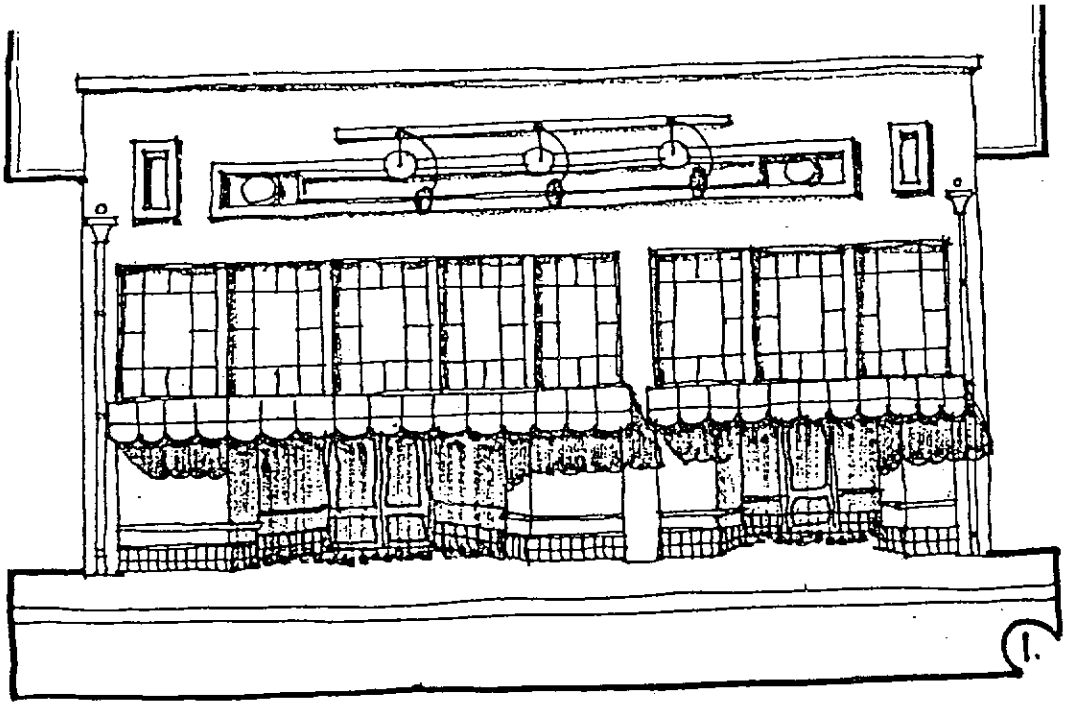
APPROPRIATE



Original door design combining glass and wood.
This style is enhanced by the combination of colors.

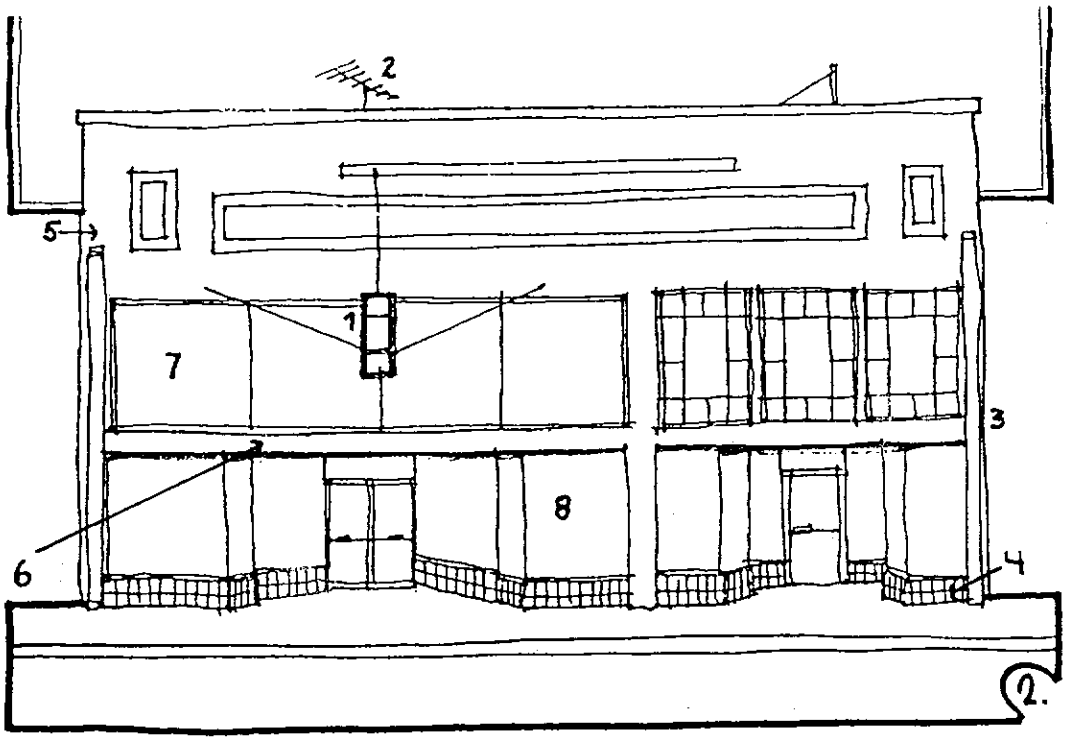
A Practical Design Guide for the Historic District

This practical design guide provides owners and merchants with an example for a "paint-up/fix-up" of the storefronts. The intention is to enhance the original character of the building without total reconstruction and allow the facade to fit the character of the historic district.



Here is an example of desirable building design involving decorations between the second floor and the roof, as well as awnings, and an acceptable window design to avoid one piece of glass as a window.

Example:



Problems:

1. Sign:
   a) added as an afterthought
   b) does not work well

2. Antenna:
   a) does not fit building style
   b) adds disorder to overall picture

3. Downspout:
   a) too large

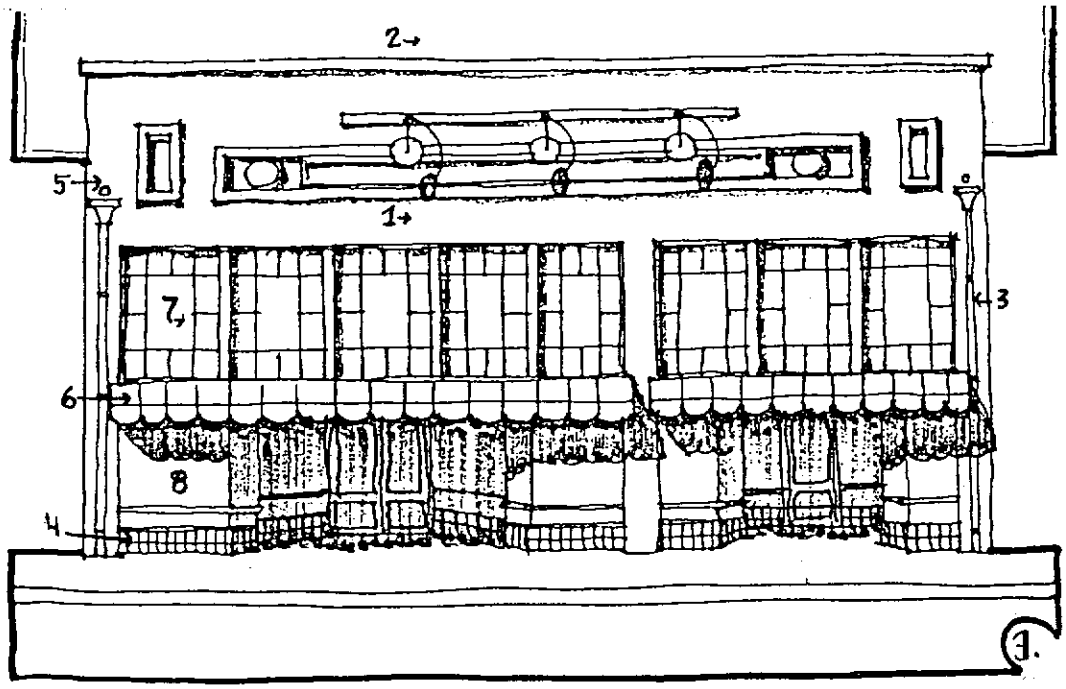
4. Cleaning facade:
   a) brick is dirty

5. Painting:
   a) trim needs painting for aesthetics and protection

6. Little building protection for patrons and passersby

7. Upper windows do not match

8. a) Lower window lack dimensions
   b) Large glass panels do not match character of building or older windows on upper right



Design Suggestions:

1. Sign:
   a) old sign removed
   b) signs painted on windows
   c) sign externally lit on upper facade (symbolic sign)

2. Antenna:
   a) removed
   b) alternatives:
      1) cable
      2) use less obvious antenna

3. Downspout:
   a) removed
   b) replaced by downspout in character with building

4. Cleaning:
   a) clean brick
   b) seal brick

5. Painting:
   a) paint trim around windows

6. Rain Protection:
   a) fabric awning can be rolled up to allow more light inside

7. Upper Windows:
   a) should match older windows

8. Avoid one piece of window:
   a) add awnings or wood frames

Marysville is considering a project to visually improve the E Street Corridor. Several noted design issues such as lighting, landscape and awnings, have been used to present the following examples.

E Street Corridor Study

Visual Impact Alternative - I

Existing View - Northbound E Street between 3rd and 5th Streets

Possible View - Northbound E Street between 3rd and 5th Streets

VI

REQUIREMENTS AND RECOMMENDATIONS

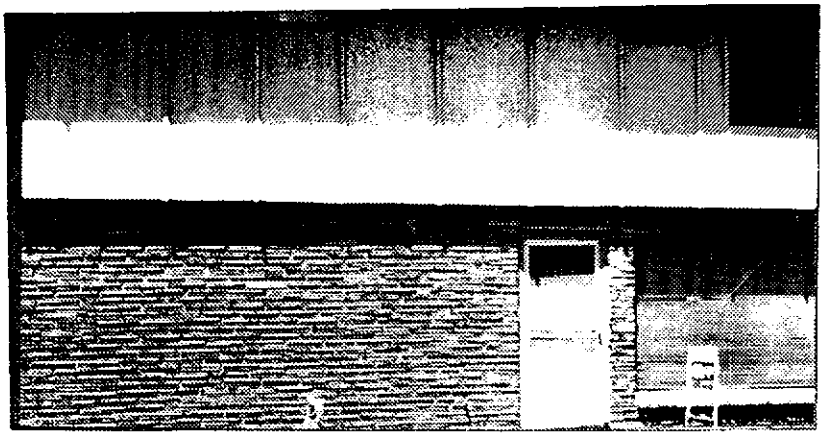
Requirement #1:

- Use construction materials that replicate the original building; repair stucco with stucco, brick with brick, etc. in order to retain the structure's harmony.

Original material should be used when repairing or enhancing a building. In the above photograph, the ground floor exteriors have all been modified away from each building's original appearance; large plate glass windows framed in aluminum are in complete discord with the original detailed craftsmanship found on the upper floors. The commercial signs are not only too large but also made from metal, (a material not found on the original exteriors). As if the "wrong" windows and signs weren't enough to destroy each building's sense of unity, the ground floor facades have been reconstructed; the drug store's stucco has been replaced with veneer slump stone while the other building's ground floor brick has been covered with tile.

INAPPROPRIATE

The combination of stucco and brick create an unattractive, discordant facade for this building. The use of only one material would improve it's appearance considerably.



Requirement #2:

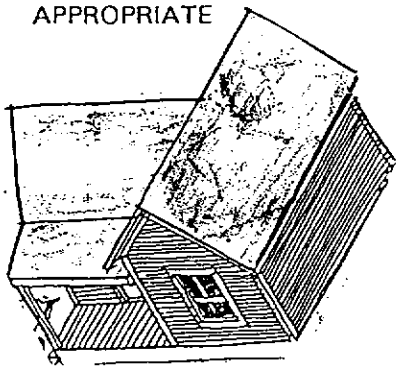
- Restore deteriorated parts of a building to its original scale and character.

This picture compares unpainted brick with bricks which have been painted over. The unpainted bricks are more attractive.

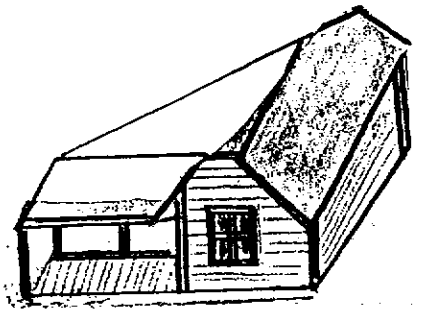
Requirement #3:

- Preserve the original roof shape.

APPROPRIATE



INAPPROPRIATE



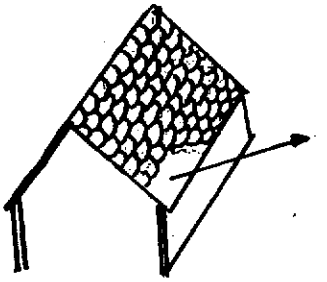
The drawing on the right shows a change to the original roof. This should be avoided unless it is a matter of safety.

APPROPRIATE

The Fall-Cheim house has retained the original roof lines since the year it was constructed, 1854.

Requirement #4:

- Replace deteriorated roof coverings with material that is similar to the old in size, shape, color, and texture.

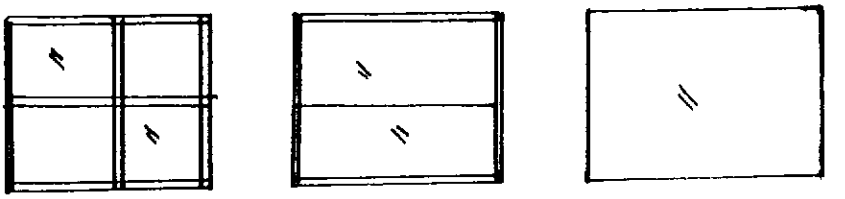


wood, 3"long, green

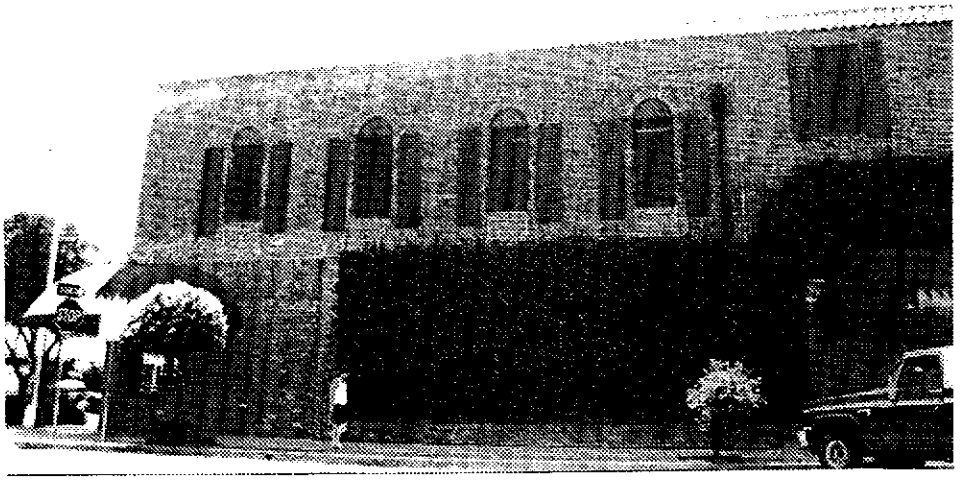
Requirement #5:

- Encourage the use of wood window frames. Wood may be also used to divide the window, avoiding one single piece of glass.

APPROPRIATE APPROPRIATE INAPPROPRIATE



APPROPRIATE



Corner of D and Fourth Streets. The renovation included a proper window style. Also notice the use of awnings and the implementation of landscape

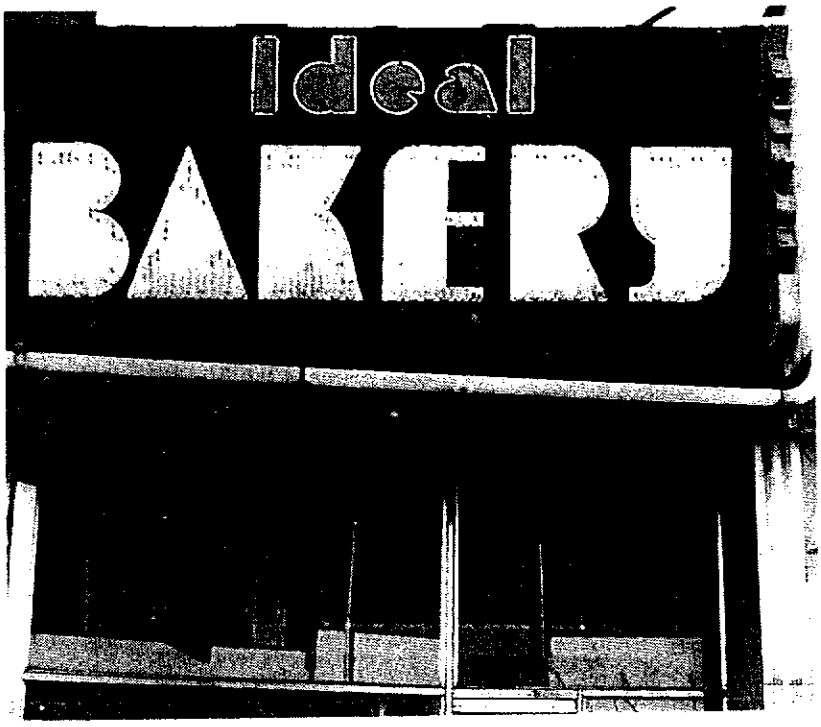
INAPPROPRIATE

The window on the left hand side is inappropriate due to a different style and size in comparison with the ones used on the house. The multiple panes and different curve radius of the door stand in stark contrast with the picture windows.

Requirement #6:

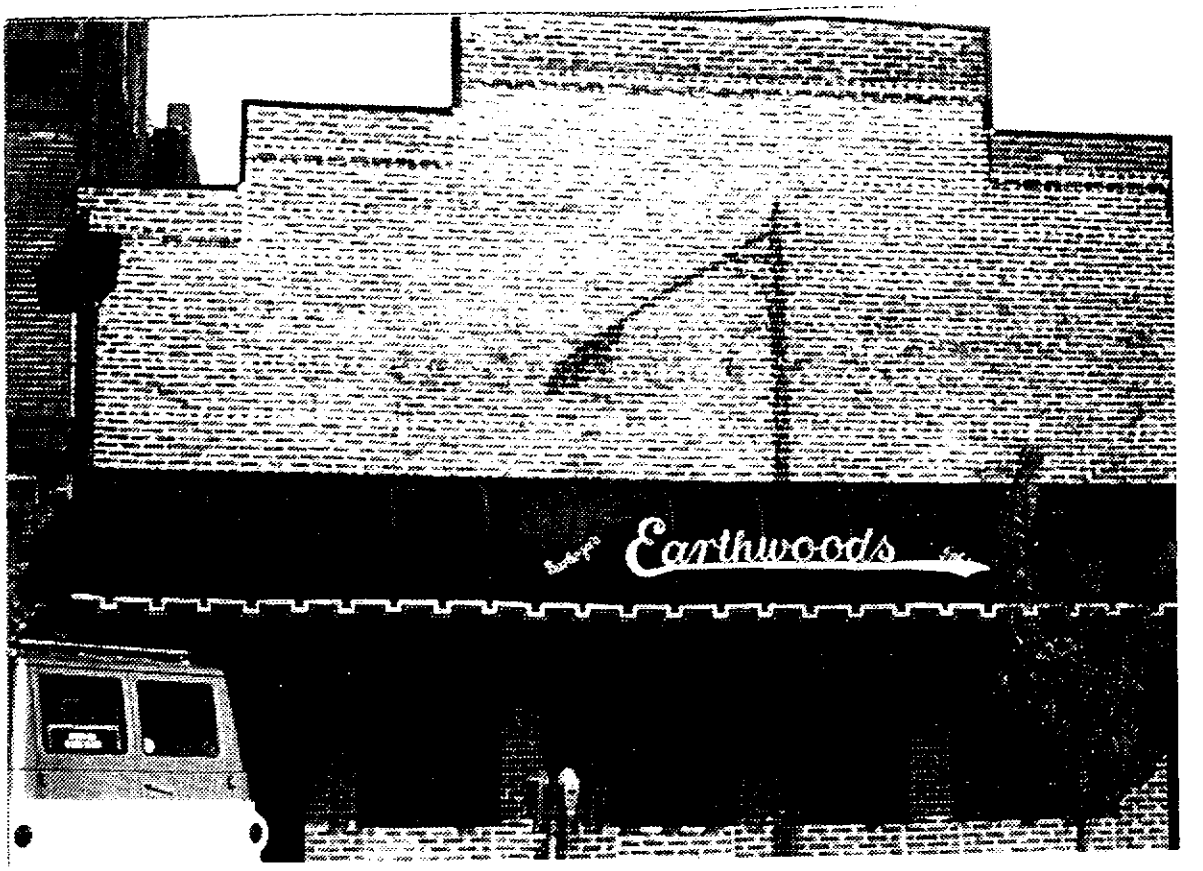
- Remove false facades simulating a second floor. Also, remove signs which cover important architectural features of the building.

INAPPROPRIATE



The original roof style has been covered
deteriorating the character of the building

APPROPRIATE



The original roof shape is exposed and is not
covered with wood or any other material or signs

Requirement #7:

- Fences representing historic designs should be preserved. Typically, wood picket fences were used to define yard edges, adding interest to the lot. They have a height range of 32-40".

Continuous houses with white picket fences bring a pleasant view. Therefore, the implementation of this type of fences is highly encouraged.

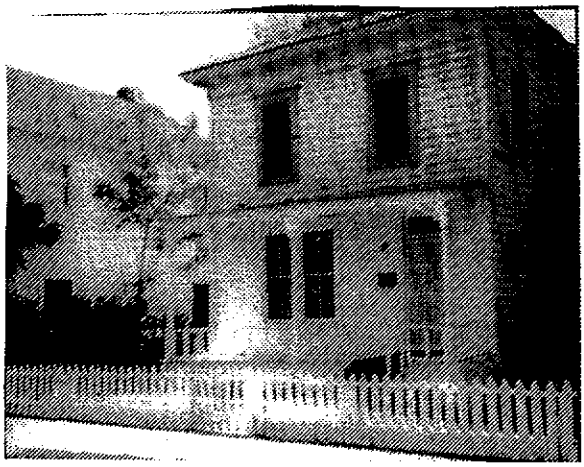
Chain link fences should be avoided on either commercial or residential land uses.

INAPPROPRIATE

Chain link fences detract from the character of the house

APPROPRIATE

The house is enhanced with white picket fences. The fence matches the material and color used on the house



Recommendation #1: Replace missing architectural features.

Recommendation #2: Retain the original or early color and texture of masonry surfaces, if possible.

Recommendation #3: Preserve dormer windows, cupolas, and chimneys, among other things. Also, retain glass and steps.

Recommendation #4: Encourage the use of canvas awnings. If the adjacent building(s) have awnings, the new one should be installed at the same level, with a matching style and color.

Recommendation #5: Reproduce original windows, doors, steps, and other such features whenever feasible.

Recommendation #6: Discover original paint colors. Reproduce the colors based on the original evidence. Use them, if appropriate, to illustrate the distinctive character of the property.

APPENDIX A

MARYSVILLE ARCHITECTURE

This chapter provides a simple description of some of the Marysville architectural styles to obtain a better approach of what it has to be preserved. Some significant losses of fine structures have already occurred. That must stop to pursue the collective objective of maintaining the character of the city.

The period represented by the dates written in this appendix illustrates the most significant years in which the architectural style referenced was fashionable. It is not uncommon for some buildings to be constructed later than the architectural style's primary years.

GREEK REVIVAL

1820-1860. Greek Revival was one of the most popular and long-lived styles in America. This was especially true for public buildings, because Greek forms were to embody the ideals of democracy. Freestanding columns often formed a portico on the building's front or sides.

To recognize the Greek Revival style, it is useful to look at the different columns used:

1. Doric - the shafts of the columns stand on the supporting base without any molded base.
2. Ionic - capital (the upper member of a column) has larger and more boldly formed volutes (a spiral scroll-like ornament) than Roman or Renaissance examples.
3. Corinthian - much of the same, occasionally palm leaves above or below the acanthus leaves on Roman order.

Symmetry is the rule. Highly symmetrical, Greek Revival structures exhibit unadorned simplicity and purity, often emphasized by white or neutral painted exteriors.

Classical temple form with a portico across the entire front and a ridge running front to back is the purest form. Less monumental structures use other forms.

Wall surfaces are as smooth as the material allows. Roofs are low pitched or flat (then perhaps a parapet, but not a balustrade). The arch had no place in Greek architecture.

Roman doric columns were used occasionally in late or incorrect adoptions. Window trim may be simple and plain or more elaborately framed with pediments (a broad triangular part above a portico or door).

A very simplified Greek Revival was common throughout the west. This simplified version had large double hung windows with big panes, usually two over two, and very slender mullions. Rectangular transoms (a horizontal construction dividing a window into stages or a bar located below the window) and side lights at the front door and a single story front porch across the front were also common.

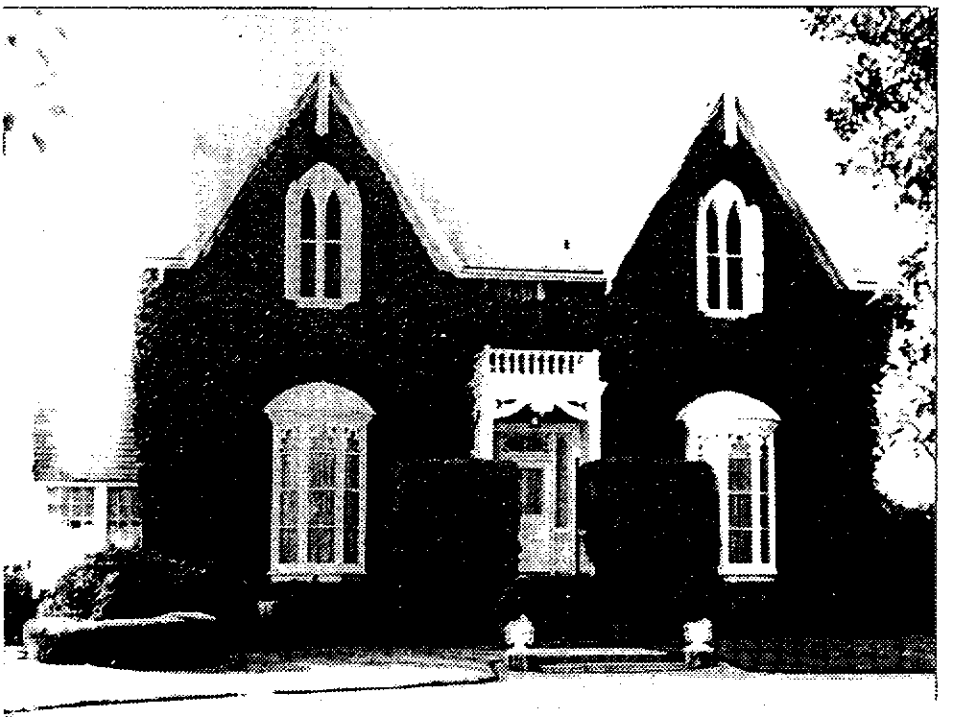
523 G Street
[Built in 1870]

COLONIAL REVIVAL AND GREGORIAN REVIVAL

1830-1870. With this style there is emphasis on formal arrangements of plans and facades and the use of classical ornament (especially late Gregorian, after 1750). The floor plan was characterized by formality and symmetry.

Structures had massing hipped or gabled roofs, some with dormers (which were usually triangular pediment, but may be hipped). A small portico was common with classical columns. Entablature and pediment is found at the entrance in some late examples, but this is characteristic of the later Federal Style.

Entrances were early-flat headed with transom windows above later-pilasters and entablature with triangular pediment. Occasionally scroll and broken types were used.



Fall-Cheim House, 706 G Street
(Built in 1854)

EARLY GOTHIC REVIVAL

1830-1880. Early Gothic Revival architecture recaptured the romance of medieval buildings and falls into the "picturesque" phase.

This style is characterized by crenelation, window traceries, and lancet windows. Buildings may be symmetrical or asymmetrical in plan and massing, with steep pointed gables often with gingerbread barge boards.

Distinguished by verticality (pointed arches and steep, complex gable roofs with finial) and medieval decorative motifs (including battlements, pinnacles, and delicate window tracery), they were popular for public buildings. At first a secular style, the Gothic Revival later took on religious connotations and was favored over the allegedly "pagan" classical designs for use in ecclesiastical buildings. Grand country houses used wide verandas and square or octagonal towers or turrets.

Mary Aaron Museum, 7th and D Streets
[Built in 1856]

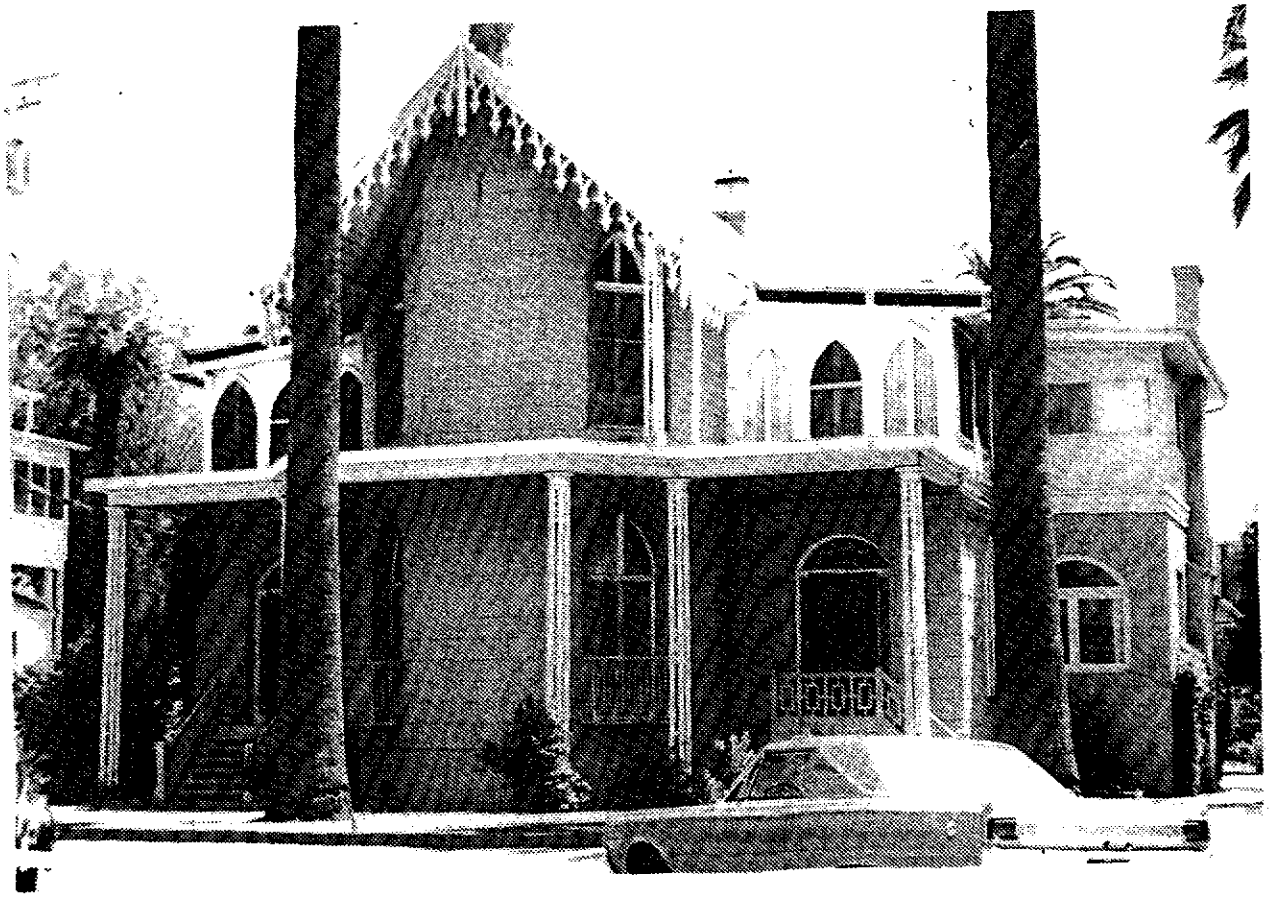
GOTHIC COTTAGE VILLA (CARPENTERS GOTHIC)

1840-1890. Residences in this style featured the pointed gables and arched windows of the academic Gothic, but decorative elements tended to stand up (finial) or hang down (barge boards, the so-called gingerbread scrollwork under eaves).

Houses were built of wood and brick with stucco, often using elaborate sawn details. Sawn wood is ornamented at peaks of gables, bare board under gables, on porches, porch railings, and aprons.

Designs may include holes and slots cut out of wood or pieces applied to other boards. This type of ornament depends more on the carpenter-builder than on any architectural style.

A gothic variation of "stick style" is seen in some later solutions.



Ramirez House, 220-222 Fifth Street
(Built in 1851-1852)

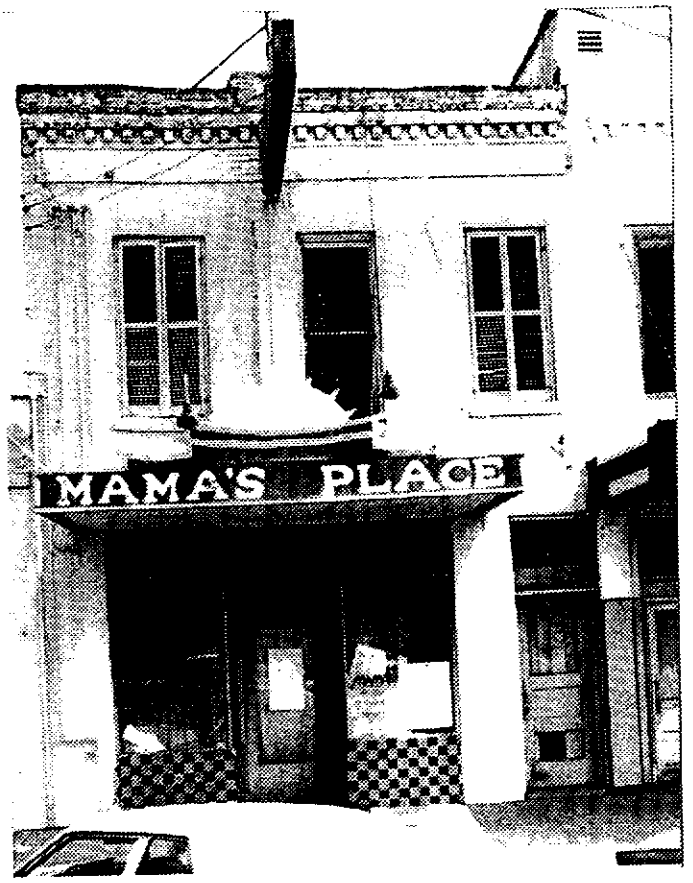
ROMANESQUE REVIVAL

1845-1875. This is sometimes called the Lombard or Round style for its distinguishing feature, the semicircular Roman arch. Favored for churches and public buildings, these structures were often asymmetrical, with towers of differing forms and heights, frequently with pyramidal roofs. Wall surfaces were of smooth stone.

First United Methodist Church, 724 D Street
(Built in 1925)

COMMERCIAL STYLE

1850-1920. This style is characterized by flat roofs and little ornament, except slight variations in the spacing of windows with frequent use of glass with steel-frame walls.



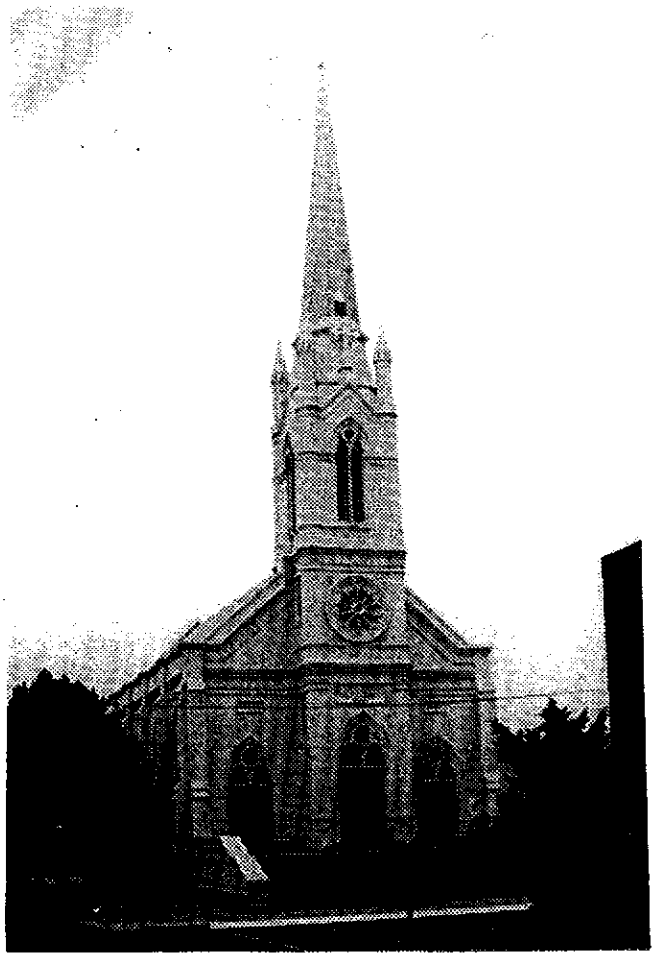
Mama's Place, 105 C Street
[Built in 1855]

HIGH VICTORIAN GOTHIC

1855-1880. There is a predominant characteristic of "Victorian" architecture in its eclectic colors, complex roof lines (often with a construction of gable dormers which are the vertical windows or the roof projection on the upper part of an end wall), and solidity of character. Gothic forms were relied upon, but were distinguished by the addition of color, heavier detailing, and varied roof shapes, including dormers and towers.

Its characteristics include polychromia, detailing tends toward coarseness not fragility, and external wood work is solid and structural-seeming. It is also found with top-heavy effects in general.

Exposed woodwork, when used on gable ends, for example, also followed the quest of honesty and is more structural than ornamental.



St. Joseph's Roman Catholic Church, 702 C Street
(Built in 1855)

SPANISH COLONIAL REVIVAL

1870-1940. This style has similarities with Mission Style:

1. Little roofs are of low pitch;
2. Flat roofs may have parapets, but are usually capped with tiles;
3. Arches are used, but are much less frequent, and houses maybe entirely without them.
4. Walls are plastered, but a variety of textures are used.

The ornamentation and detailing is the area where the styles differ greatly. Carved or cast ornamentation of considerable elaboration is usually concentrated around one or more openings.

Balconies with wrought iron or wood railings are common. Windows may vary in size on the same elevation and are asymmetrically located. Roofs are generally gabled, but some may be hipped or shed type. It is common to see exposed wood members with stained dark colors.

State Theatre, 515 E Street
(Built in 1927)

EAST LAKE STYLE (OR MODE)

1875-1890. This is a residential style similar to Stick Style or Queen Anne if it were not for a distinctive three-dimensional scrollwork and gingerbread type of ornament.

Loosely based on the designs of English architect Charles L. East Lake, the style was extremely popular in California and other western areas, and is noted for its knob-like decorations, especially on porches.

There are found curved brackets, posts and framing members resembling legs, and furniture motifs including rows of spindles from railings, knobs of various forms and other circular perforations.

The buildings are irregular in plan and have gable roofs, sometimes with flaring eaves. There is also found grooved moldings, sunbursts, flash glass, and incised carving. The ornaments were easily worked on machinery developed and made available during the 1880's.

Peacock House, 622 H Street
[Built in 1885]

QUEEN ANNE STYLE

1875-1890. This style vies with High Victorian Gothic as the most exuberant and eclectic style in texture, color, forms, and massing, and thus as the most "Victorian". Brick and stone were often employed on the first story to contrast with shingle or clapboard above.

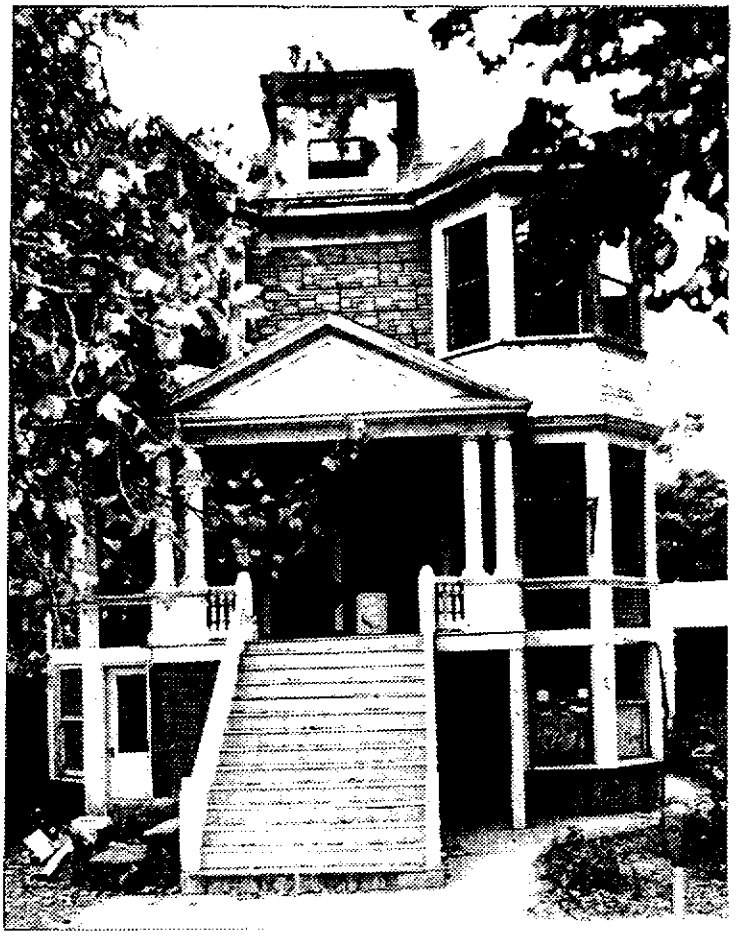
Colors were combined in bold contrast, and multiple gables created complex roof shapes and irregular silhouettes. Round turrets, octagonal towers, and bay windows also were common.

Unlike that of Victorian Gothic, detailing was small in scale. There was a variety of texture and color; several different wall surfaces may occur in one building.

There may be some half timbering, perhaps only in a gable or two. The upper stories may project beyond those below, and there are gable roof predominant but the hip (the external angle in which adjacent roof slopes meet each other) may be seen. Gables contribute much to the over-all effect and are given many treatments.

Chimneys are also treated by paneled effect or modeled in cut or molded brick- fluted and with large caps. Detailing is generally classical and tends to be small in scale. This style is less formal than earlier Victorian styles; it sought to be picturesque.

Norman Abbot Rideout House, 710 D Street
[Built in 1895]



Barnes House, 611 D Street
(Built in 1916)

VICTORIAN ITALIANATE (OR VICTORIAN RENAISSANCE)

1880-1900. This style is based on Italian Renaissance Palazzos and provincial villas. Renaissance features such as balustrades, quoins and classical orders on porches are typical. This style carried the sculptural qualities of the Northern Italian Mode one Victorian step further.

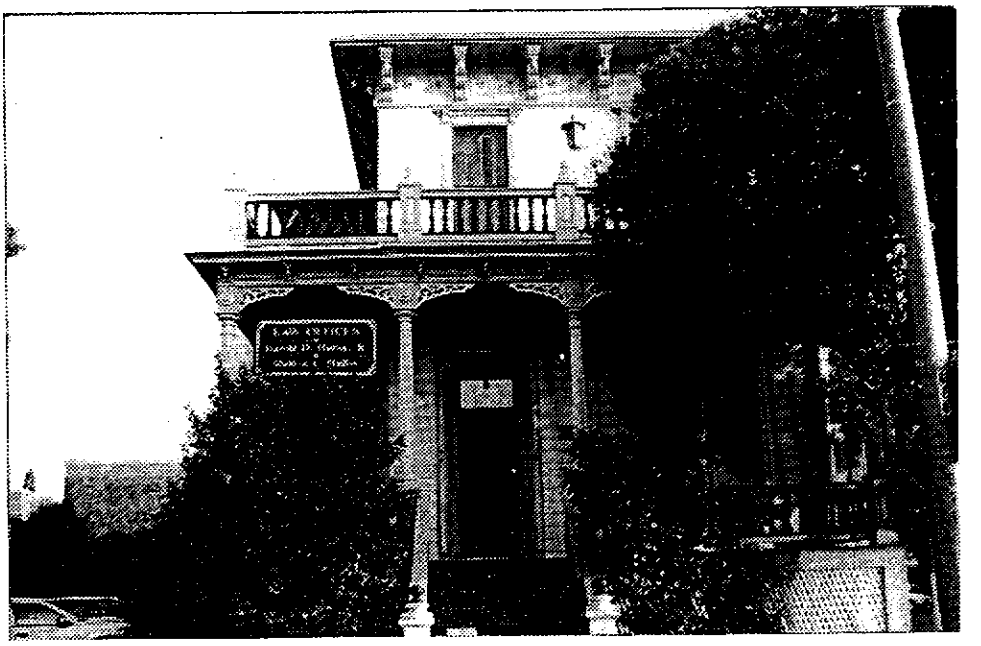
High Victorian window treatment are as follows:

1. Stilted segmental arch (or straight-sided arch)
2. Flat topped arch
3. Rectangular arch

Bracketed cornices are usually exaggerated in scale. Cornices may be thrust up into forms that are unrelated to anything below.

It is common to find turned balustrades. A raised front with elaborately detailed entrance portico and quoins are found in grander examples.

Occasionally found is a rusticate facade (wood). Many of these buildings have projecting slanted or squared bays.



230 Fifth Street
(Built in 1886)

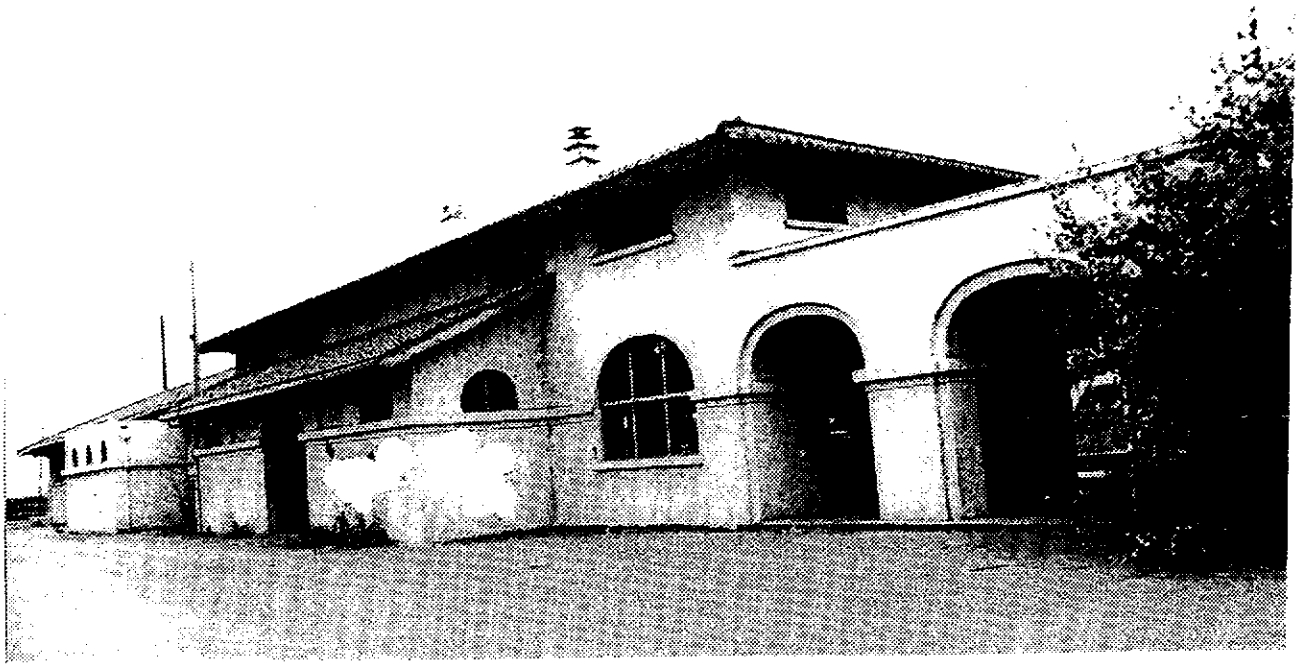
MISSION REVIVAL

1880-1940. Semi-circular or segmental arches free from moldings or sculptural detail and tiled roofs, are the most general features of style.

Roofs are usually of low pitch and are hipped; but quite often are parapeted or stopped at the ends, and are hipped shaped gable parapets (low walls about the edge of a roof or terrace) of curvilinear outline (molded parapets).

Walls are nearly always smooth plastered, arcades are common, and there are parapet coping and string-courses (a horizontal molding usually projecting along the face of a building). There is a complete absence of sculptural ornaments; this characteristic distinguishes the Mission Style from the Spanish Colonial Revival.

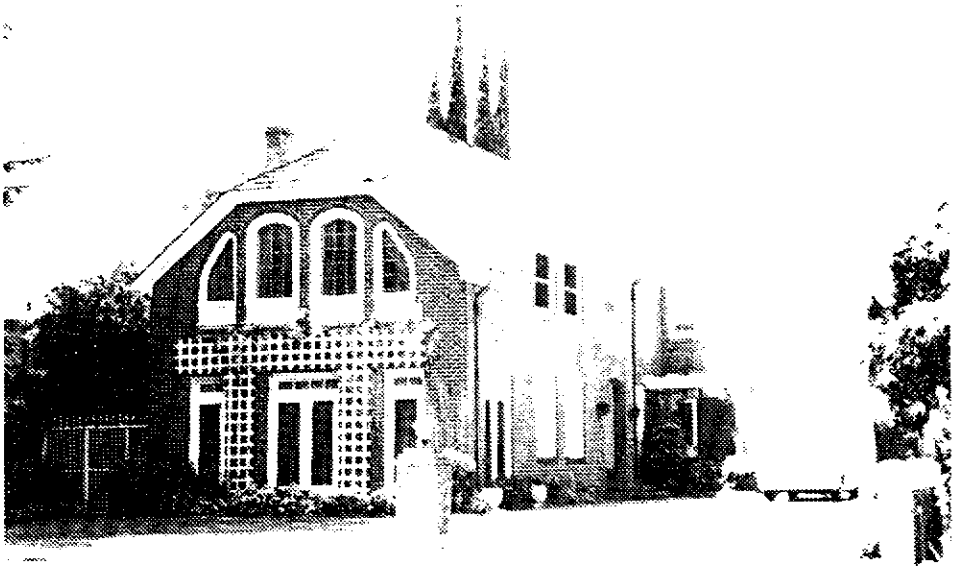
Windows may be square topped, but are usually semi-circular arched and free of detailing.



Western Pacific Railroad Depot, Fourth and J Streets
[Built in 1908]

OTHER REVIVAL STYLES

1880-1940. The rise of Beaux-Arts classicism was accompanied by a host of revivals or earlier styles (often revivals themselves) for residences and public buildings: Neo-Renaissance Revival, Neo-Colonial Revival, Gregorian Revival, Tudor Revival, Jacobean Revival, Late Gothic Revival, Spanish Colonial Revival, Mission Style, and Pueblo Style, among others.



Chase Residence, 724 6th Street
[Built in 1921]

NEO-CLASSICAL REVIVAL

1890-1915. This is a strictly symmetrical classical style that ushered in an era of academic architectural revivals. Born in France, the style came into its own in America following the 1893 Columbian Exposition in Chicago and was used principally in public buildings.

It is characterized by columns grouped in two's and three's and sculptural figures. It is also noted for monumental flights of steps.

Old Packard Library, Fourth and C Streets
(Built in 1905)

BUNGALOW STYLE

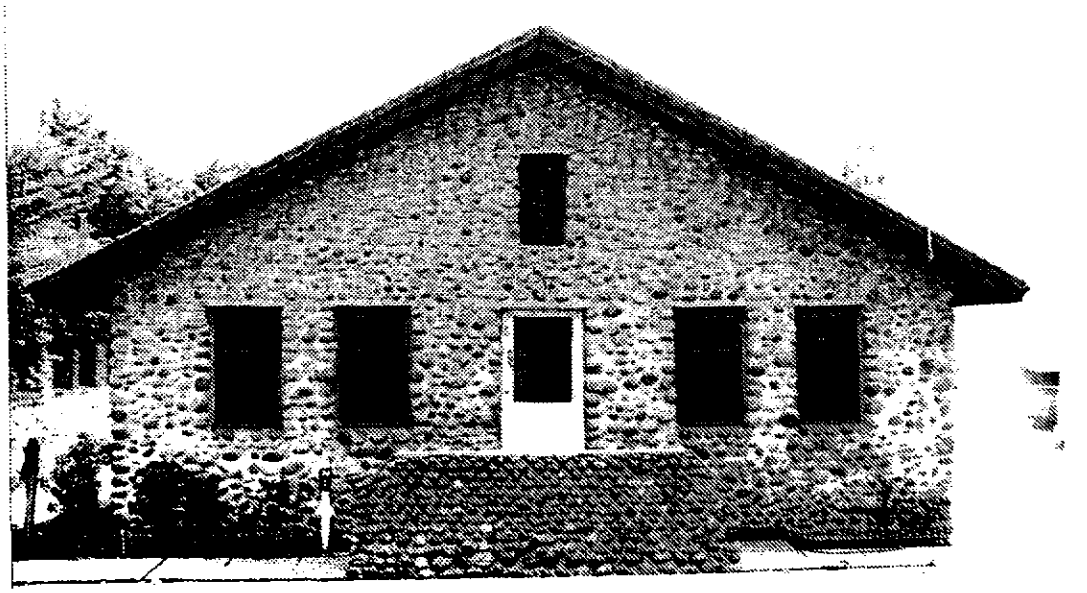
1895-1930. This was small, usually single-story house style given the Hindu name "bangla", meaning "traveler's rest house". They were quite varied in form and size, from cottage-like structures to large homes.

Popularized in the West, a basic type featured two gables, one over a front porch and another slightly to the side on the body of the house. The porch overhang was often supported by columns on piers. Decorative exposed rafter ends and massive chimneys also were used.

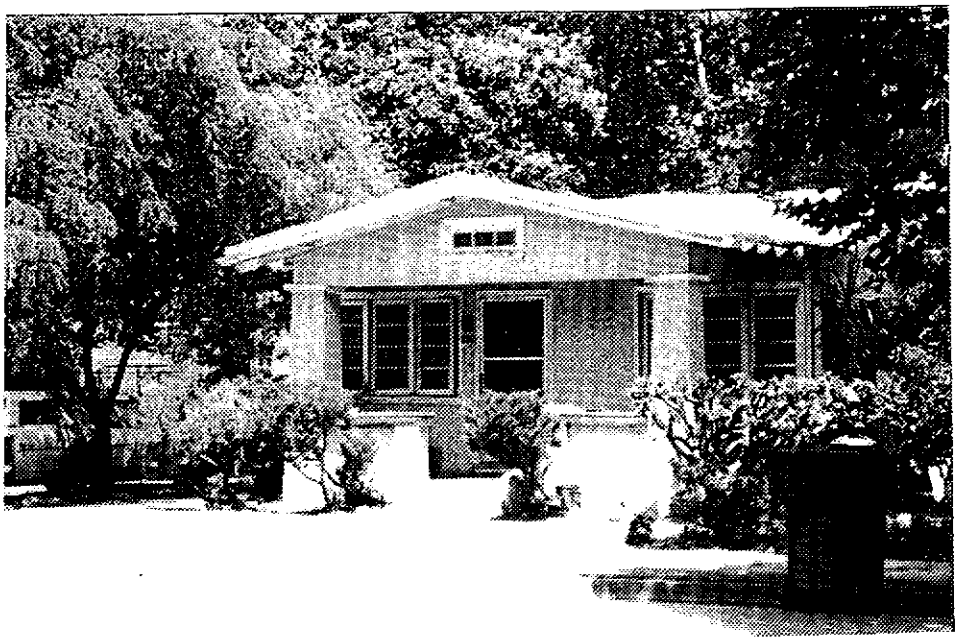
The roof space may be used by a dormer or windows in the gables; but anything approaching a full second story disqualified it for the title and must be called "Bungaloid".

The main roof continues forward to cover the front porch,supported on two or more massive piers (cylindrical, rectangular, or tapered).

Large overhangs with knee bracing are commonly used at rakes, as well as rafter (a timber giving form, slope, and support to a roof) tails exposed at eaves, and cobble stone chimneys.



110-116 Second Street
[Built in 1920]



915 4th Street
[Built in 1920]

907 Fourth Street
[Built in 1920]

PRAIRIE STYLE

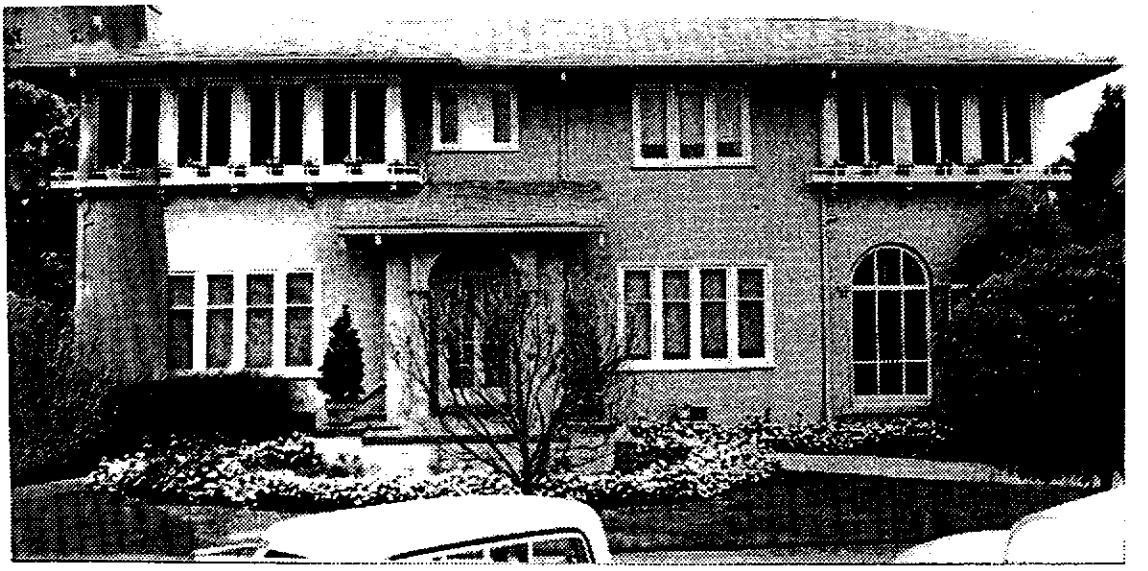
1900-1915. This is a low, horizontal house style associated with the work of Frank Lloyd Wright, who designed these homes to fit naturally into their flat midwestern settings. Horizontal elements were emphasized with single-story wings, horizontal strips of dark wood, projecting hipped main roofs, and shelf roofs between stories.

With open interior spaces and prominent verandas, the style greatly influenced twentieth-century residential architecture.

Chimneys are presented as oblong masses. Roofs are low and may be hipped and/or at double pitch, with eaves projection only equaled by Western Stick Style.

Ribbon windows with wooden casements carry out the theme of frame behind the plaster. Even half timbered effects can be found. Piers supporting the roofs of porches and verandas are of rectangular plan and massive appearance.

Tops of piers, parapets, railings, chimneys, etc. are defined with plaster or are occasionally alone. The flat roof is used in late examples.



527 6th Street
[Built in 1918]

MODERN (ART DECO, W.P.A. MODERN, AND STREAMLINED)

1920-1940. This style included predominantly a mode of ornamentation combining rectilinear patterns, including zigzags, with geometric curves in the form of polychromia low-relief frames. Known through the years as Art Deco, Art Modern, and Depression Modern, its ornamentation around doors and windows and on panels stresses the verticality of the skyscrapers for which the style was popular.

Steeped setbacks are common, giving the buildings the appearance of having been chopped out of blocks. This is an unusual style to be used in houses. It is primarily used in commercial, public, transportation, schools, industrial, etc.

Horizontal or vertical banding or other decoration is common, i.e. zigzag, chevrons, octagons, plant motifs, animal motifs, strips or bands. Stylized lettering is common where used, as well as flat, geometric, and abstract ornaments.

Articulation takes the form of slight offsets in wall surfaces, buttresses, fluted pilasters and simple moldings. Glass blocks are used as windows or window walls.
Variations include:
Art Deco: Also called zig-zag modern
WPA Modern: The Roman Renaissance mode cleaned up with some Art Deco and Streamlined decoration.
Streamlined:The marriage of the aesthetics of the industrial designer and the International style.

Marysville City Hall, 526 C Street
(Built in 1939)

415 Fourth Street
[Built in 1941]

APPENDIX B

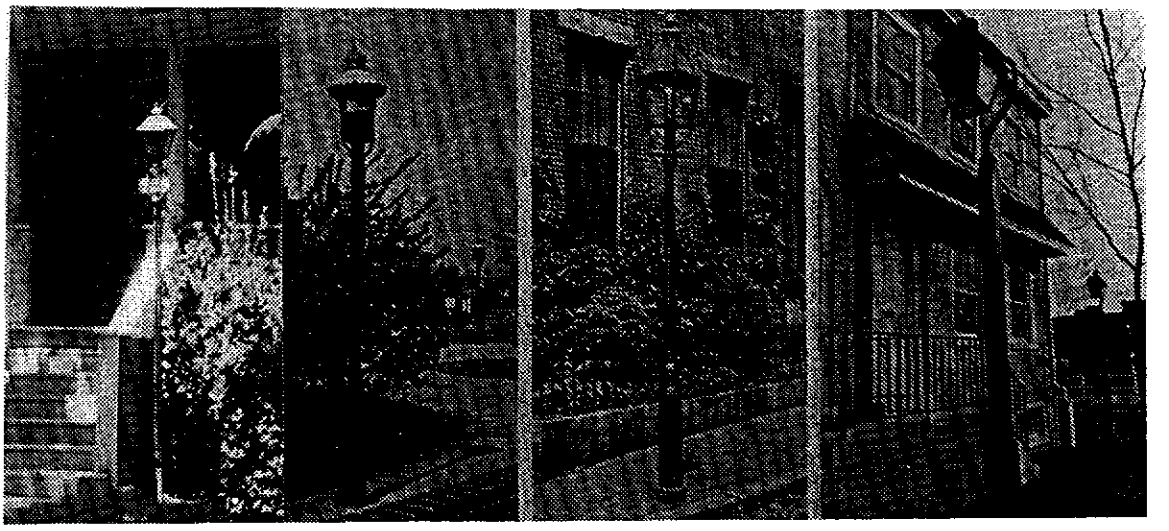
PUBLIC AND SEMI-PUBLIC AMENITIES

LIGHTING:

Lighting serves by enabling people to use the street at night, provides safe movement of traffic, gives security and crime prevention, and accentuates features and landmarks, among other benefits.

In a pedestrian level, lamps should be implemented at low level (10 to 15 feet in the air), and in plazas and malls, low mounted lights may be used to accent certain elements. Traditional lighting equipment is very useful in creating warmth spaces and friendly neighborhoods. Some example may be seeing as follows:

TRADITIONAL LIGHTING EQUIPMENT



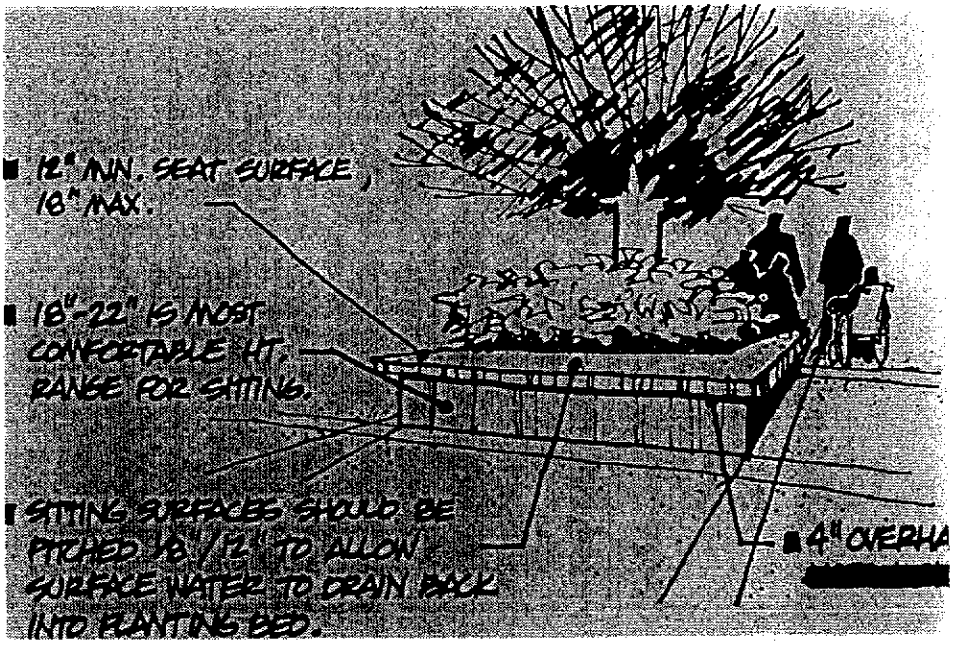
Elegant and conservative lighting models

STREET FURNITURE:

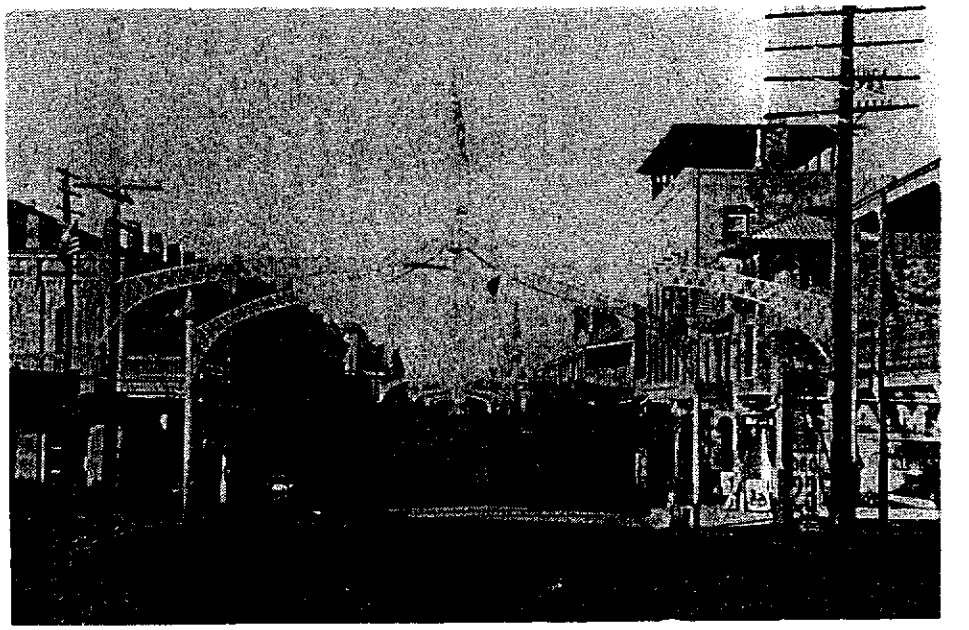
The term applies to all those manmade objects which have potential for enlivening and giving variety to streets, sidewalks, plazas, and other outdoor spaces open to, and used by, the public. All of the following are considered street furniture: benches, public art, plant containers, fountains, and monuments, among others.

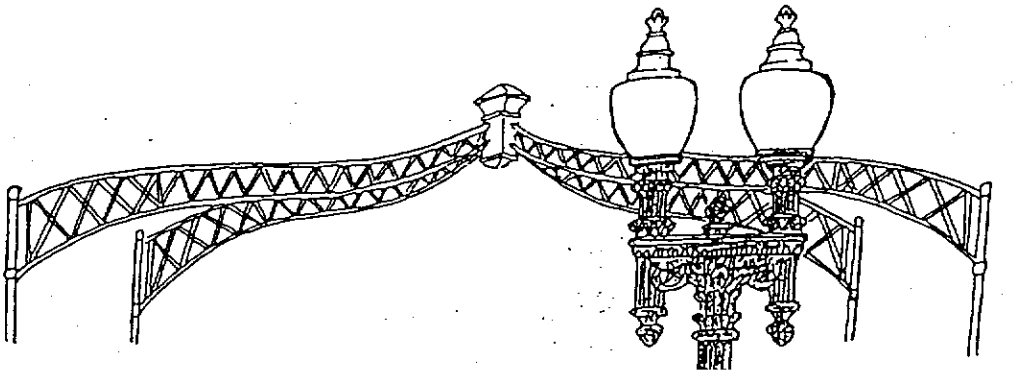
All street furniture most preserve its original character and must match with the surrounding architecture, materials, and colors. Some appropriate examples may be seen as follows:

Open Space:



D Street, looking north from First Street 1911





Arches, as well as sculptures, are part of the character of the City. Therefore, such features should be preserved.

Benches:

Material:

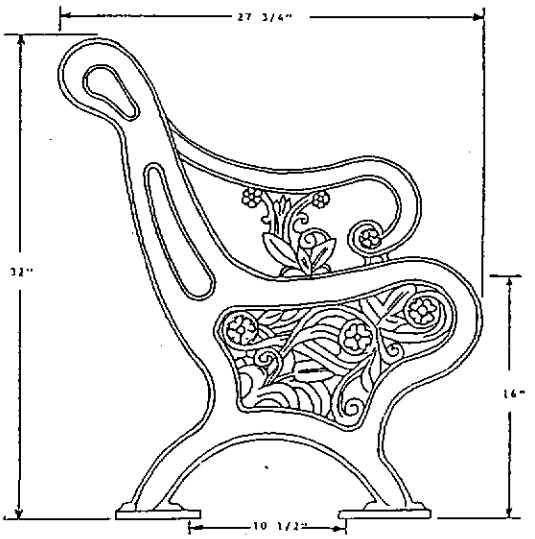
Cast Aluminum
Black Finish
Stainless Steel Bolts 1/4-20
1/4"xl 1/2" Brace on 5' or Longer Benches (ADVISE LENGHT WANTED)
16- 3/4"X 1 3/4" Natural Finish Exterior Purpleheart Wood or Interior Stained & Sealed Oak Wood

Scale: 3/16"=1"

Optional:

Cast Aluminum Center Leg w/or WO Arm
Custom Colors
Custom Designs in Arm or Leg
Cast - Project or City Name

Herwig Lighting
Box 768
Russellville, Arkansas



HERWIG 6VICTORIAN II BENCH

Material:

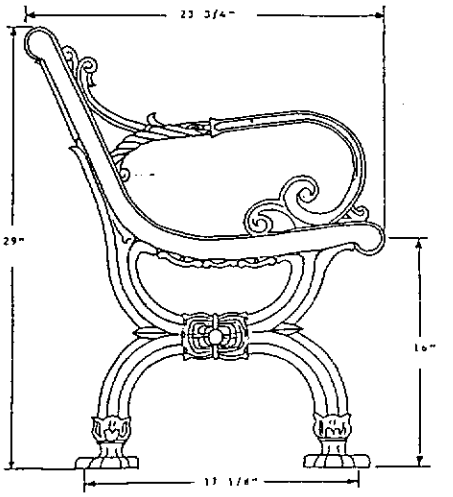
Cast Aluminum
Black or Dark Bronze Vinyl Resin Finish
1/4-20 Stainless Steel Carriage Bolts,Washers & Nuts
14-3/4"Xl 3/4" Natural Finish Exterior Purpleheart Wood or Interior Stained & Sealed Oak Wood (others upon request)
1/4" X 1 1/2" Brace on 5' or Longer Benches (ADVISE LENGHT WANTED)

Optional:

Cast Aluminum Center Leg w/or wo Arm
5 Slats/ 1 1/4" X 2 1/2" Purpleheat or Oak Wood
Custom Colors or Painted Slats
Cast on Ends-Project or City Name
Custom Designs
Tamper Proof Screws

Scale: 3/16"=1"

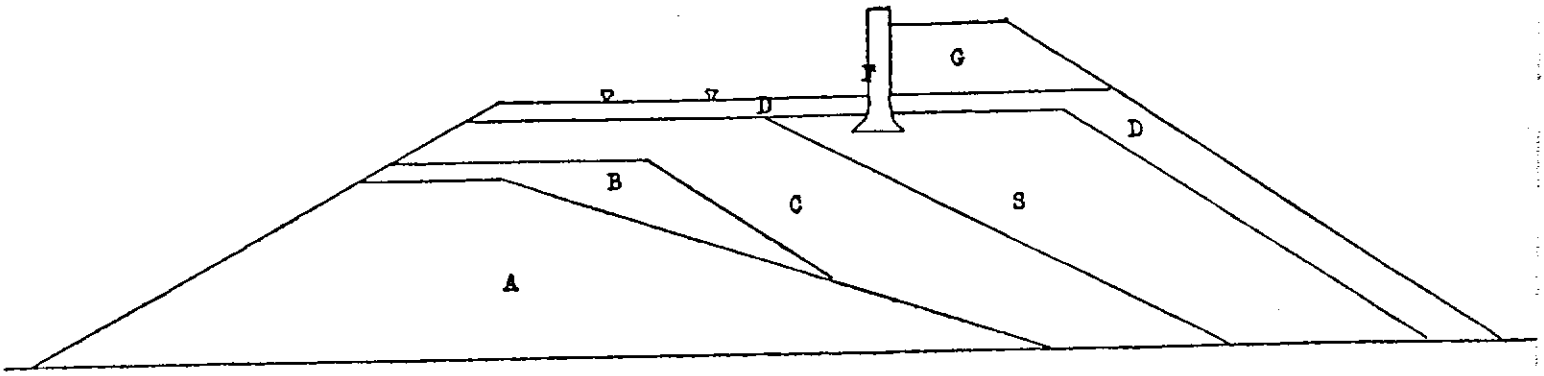
Herwig Lighting
Box 768
Russellville, Arkansas



These are examples of models that may be used on streets, parks, and recreational places, among other street furniture

MARYSVILLE LEVEES:

The Marysville levee system consists of 13 miles of levee and deserves to be preserved as a historical resource. The initial construction started on 1876 with additions placed on them after almost every high water.



MARYSVILLE LEVEE ON YUBA RIVER AT FRONT & C STREETS

A. Old levee on March 19th, 1907. Flood was about 18 inches higher than the old crown of the levee, which however was carefully sacked, two sacks wide and four sacks high, the day previous to the arrival of the peak of the flood the following day.

B. Earth fill by Western Pacific.

C. Dredge tailings from Oroville by Western Pacific.

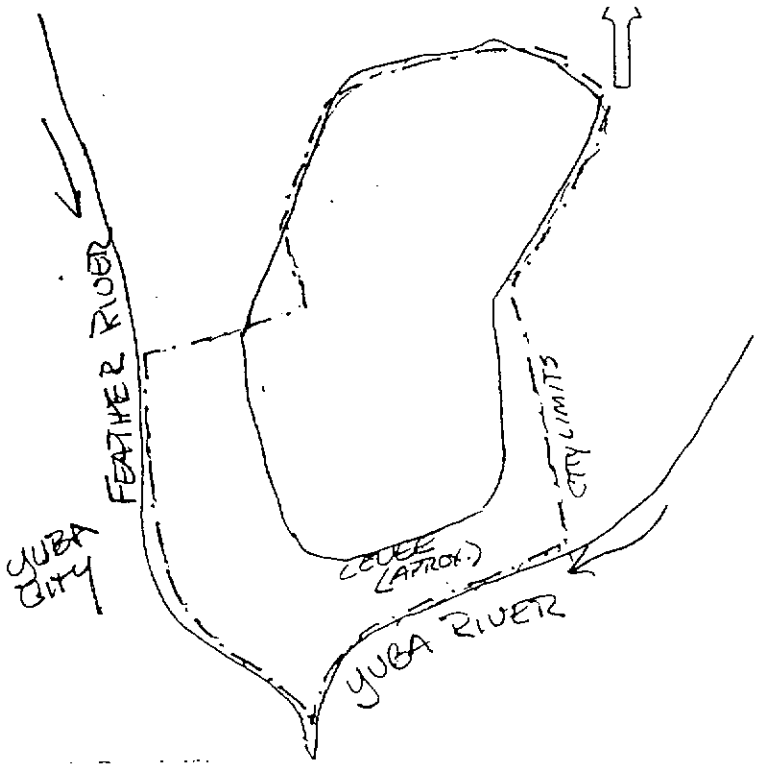
S. Sand fill by Yuba River Sand Co. from river channel.

D. Dredge tailings from Oroville by Western Pacific.

F. Concrete wall with wide base, three feet deep below levee crown (1928).

G. Slickens fill by trucks, in 1928.

SCALE. Ten feet to one inch, approx.



APPENDIX C

GLOSSARY

Alteration:	Any modification to the exterior appearance of an historic structure for which a building permit is required.
Architectural Review Committee:	A three-member Subcommittee of the Planning and Historic Preservation Commission established to review and decide over minor changes to the exterior of any building. Its decisions follow the City Redevelopment Agency guidelines.
Articulation:	The dividing or segmenting of building elements into smaller components to create a sense of finer detailing. Elements of articulation may be described in terms of roughness of surface material, number of openings, patterns within the material or of different materials, massing, etc. Articulation can reduce the scale of larger buildings by the use of small detailed patterns.
Capital:	The upper member of a column.
Construction:	The erecting of any new addition to a structure.
Council:	The City Council of the City of Marysville.
Demolition:	The destruction, razing, or elimination of an historic structure.
Facade Improvement:	Works of restoration or renovation on the front or principal face of a building that faces a street or open space.
Gable Dormer:	A roof projection on the upper part of an end wall.
Hip:	External angle in which adjacent roof slopes meet each other.
Historic District:	A subarea of Marysville containing a number of structures having special historical interest or significance and designated as such by the City Council.
Historic Structure:	An individual structure or an integrated group of structures on a single lot or parcel which are 50 years old or older. Historic structures shall be designated as such on the Official Register.
Official Register:	The official list enumerating historic sites structures, areas, and districts.
Owner:	The person or persons whose name(s) and address(es) appear on the last equalized assessment roll.
Parapet:	A low wall about the edge of a roof, terrace, or a bridge.
Pediment:	A broad triangular part above a portico or door.

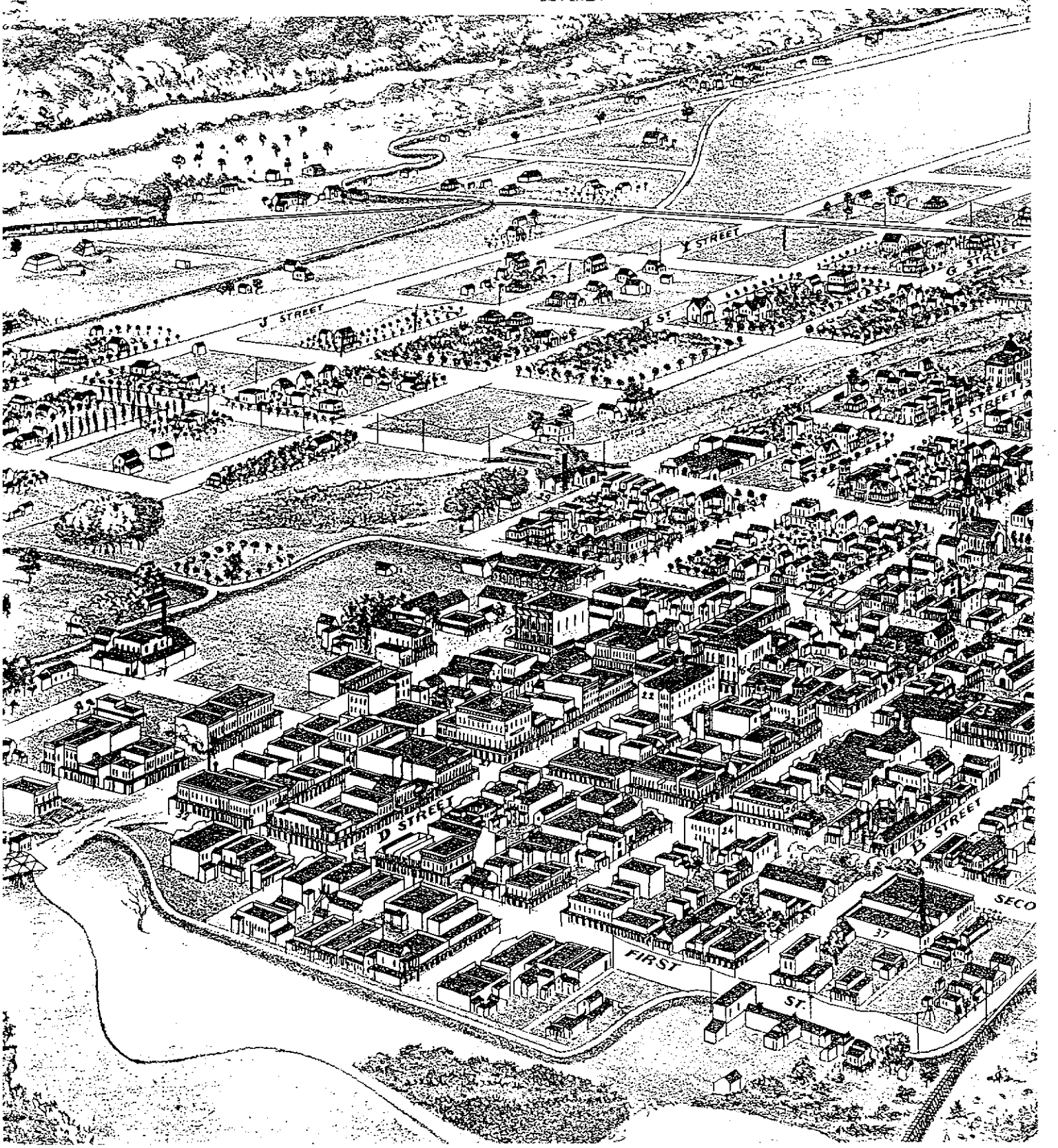
Planning and Historic Preservation Commission:	Includes seven members: one appointed by each Council member (for a total of five) and two with "special expertise" in History, Engineering and/or Architectural Design. The members are appointed by the City Council. This Commission is involved in development decisions to conduct successful Historic Preservation efforts regarding major changes in the exterior of any building.
Preservation:	The act or process of applying measures to sustain the existing from, integrity, and material of a building or structure, and the existing form and vegetative cover of a site. It may include initial stabilization work, where necessary, as well as ongoing maintenance of the historic building materials.
Public Art:	Any art in the public domain to which the general public has access, such as historical monuments.
Rafter:	A timber giving form, slope, and support to a roof.
Rehabilitation:	The act or process of returning a property to a state of utility through repair or alteration, making possible contemporary use while preserving those portions or features of the property which are significant to its historical, architectural, and cultural values.
Removal:	The moving and/or relocation of an historic structure from its original site.
Rendering:	The detailed colored presentation of a building elevation, perspective, or plan.
Renovation:	The action required to upgrade a building by reproducing, adding, or changing features that match or recover the building's architectural style. Renovation can consist of accentuating the existing features of the building through painting, replacement, or other treatment. The addition of design may not have appeared on the original building.
Restoration:	The act or process of accurately recovering the form and details of a property and its setting as it appeared at a particular period of time by means of the removal of later work or by the replacement of missing earlier work.
Modernization:	All changes made to a building with the purpose of updating the building's style and making it similar to a current one.
Site:	The land area of a lot which may be occupied by permitted main building or main buildings.
Transom:	A horizontal construction dividing a window into stages.
Volute:	A spiral scroll-like ornament, as in Corinthian capitals.

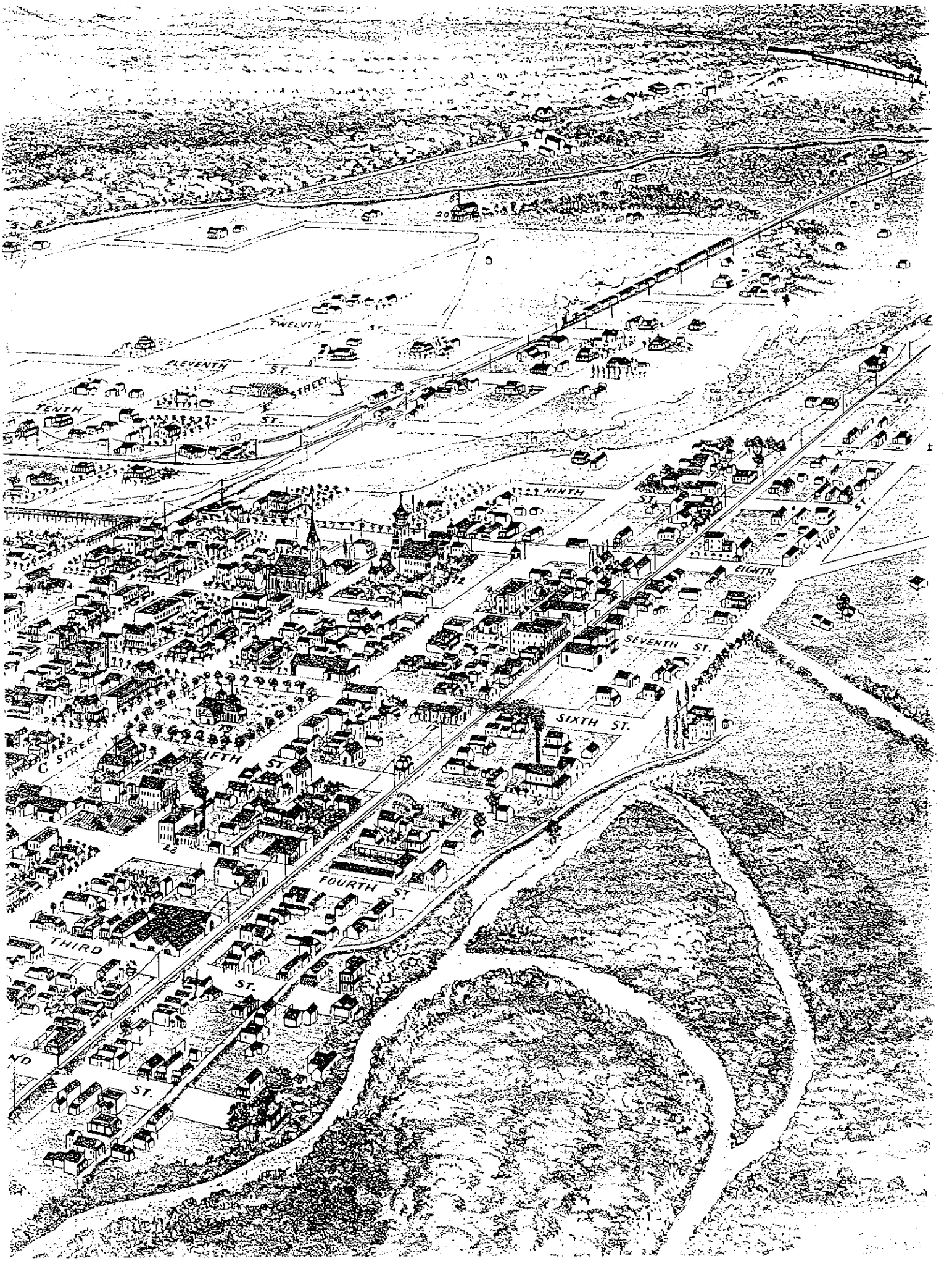
APPENDIX D

BIRDS EYEVIEW OF THE CITY OF MARYSVILLE-1871

CHURCHES.

1. PRESBYTERIAN.
2. ROMAN CATHOLIC.
3. METHODIST EPISCOPAL.
4. EPISCOPAL.
5. GERMAN.
6. BAPTIST.
7. COLORED BAPTIST.
8. " M.E.
9. YUBA CITY.
10. YUBA CO'Y COURT HOUSE.
11. SUTTER CO'Y COURT HOUSE.
12. COLLEGE " NOTRE DAME "
13. MARYSVILLE PUBLIC SCHOOL for FEMALES.
14. " " " " MALES.
15. MASONIC BUILDING.
16. ODD FELLOW "
17. CENTRAL PACIFIC R.R. DEPOT.
18. CALIFORNIA " " " "
19. CORTEZ SQUARE & PAVILLION.
20. COUNTY HOSPITAL.
21. WESTERN HOUSE M. C. Duffy & Co
22. ST. NICOLAS HOTEL.
23. UNITED STATES HOTEL.
24. GLOBE "
25. VAN DERVEER HOUSE.
26. PHILADELPHIA "
27. MECHANICS HOTEL.
28. MARYSVILLE FOUNDRY.
29. EMPIRE IRON & BRASS FOUNDRY.
30. BUCKEYE MILLS.
31. MARYSVILLE "
32. PLAZA "
33. UNION LUMBER CO.
34. R.G. Sherwood & LUMBER YARD.
35. MARYSVILLE CARRIAGE & WAGON FACTORY.
36. YUBA CITY FARMERS & MECHANICS SHOP.
37. MARYSVILLE WOOLEN MILLS.
38. " GAS WORKS.
39. AGRICULTURAL PARK.
40. CALIFORNIA BREWERY.
41. CATHOLIC CEMETERY.
42. MARYSVILLE "
43. YUBA CITY "
44. MARYSVILLE WATER WORKS.
45. " BUTTES.




TWELVTH ST.
ELEVENTH ST.
TENTH STREET
NINTH ST.
EIGHTH
YUBA ST.
SEVENTH ST.
SIXTH ST.
C STREET
FIFTH ST.
FOURTH ST.
THIRD ST.
ND ST.