



Design Guidelines

for the
Bisbee Historic Districts



Bisbee, Arizona



ACKNOWLEDGMENTS

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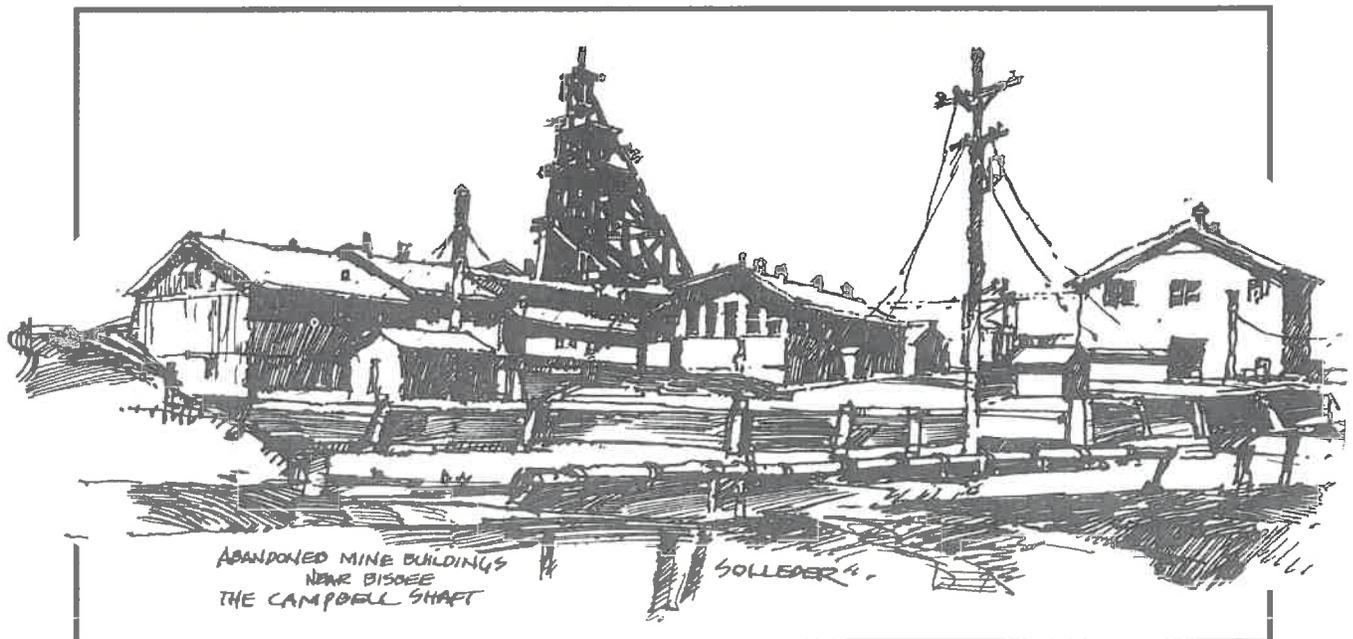
Cover photograph, courtesy of Bill Epler

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HISTORY

No one can say with any certainty when the first mineral deposits were discovered in the Bisbee District. There are those who say that the Indians and Spaniards knew of some scattered ore deposits and were able to utilize them to some degree, but there is no way now to authenticate these accounts.

What we know for certain is this, three men; John Dunn, T. D. Byrne and Lieut. J. A. Rucker, scouting for the Army in 1877 drifted up the canyon to the area that has since become the city of Bisbee. The three adventurers were looking for good water and possibly signs of hostile Indians.

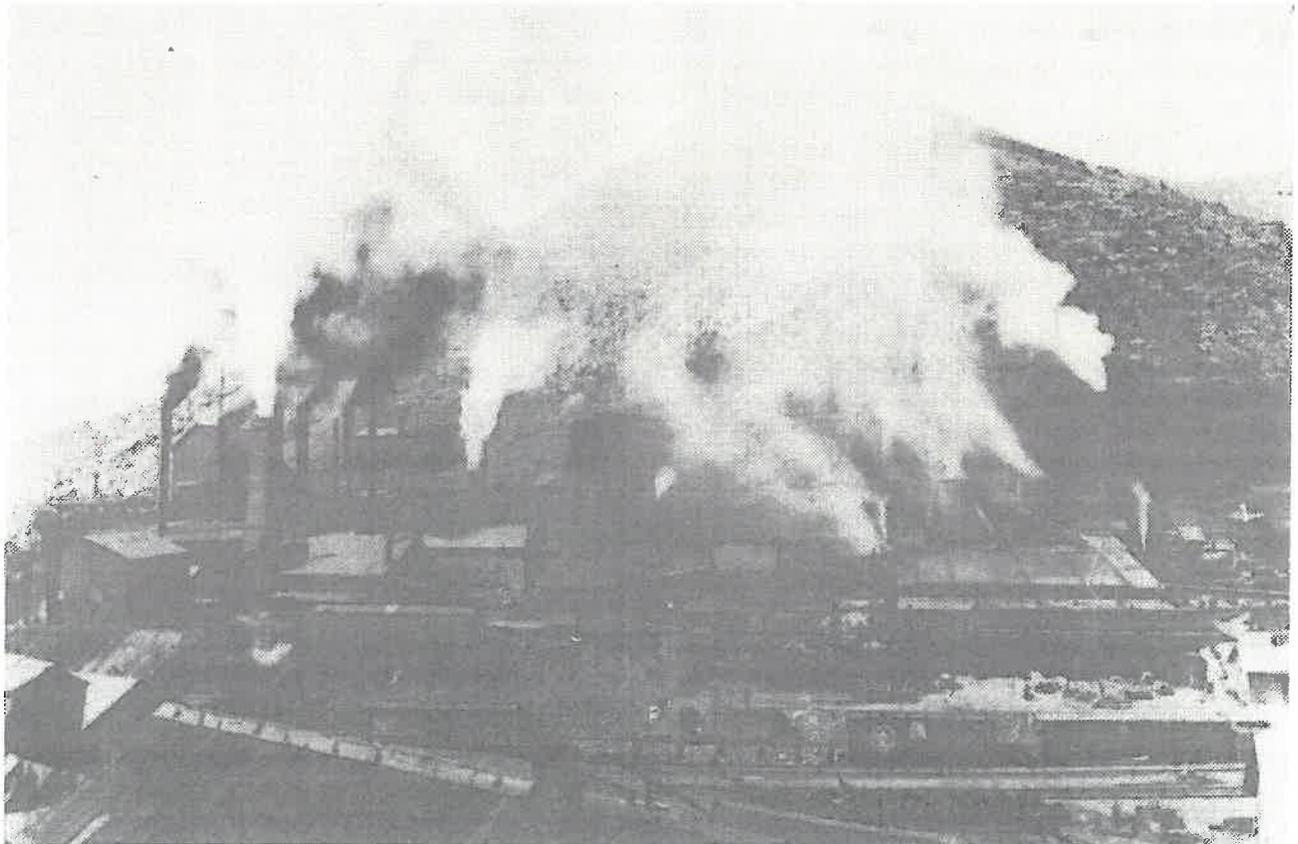
What caught their eye instead were some oddly colored rock formations which prompted them to file the first recorded mining claim on Aug. 2, 1877. The claim was called the Rucker, in honor of the Lieutenant.

The Bisbee District, at an elevation of 5300 feet in the Mule Mountains, has from the beginning been a power to reckon with. Unlike the majority of short lived gold and silver boom

towns, the foundation of Bisbee was laid solidly in stable copper and she produced a flow of wealth that continued almost nonstop for nearly 100 years. Bisbee was known by mining men from all over the world as one of the greatest copper camps of all time.

The first major find of copper ore was made in an open cut on the hillside above the present day library/post office building. The discovery of this mine, the "Halcro" was named after the man who found it. Later owners changed the name to the, now famous, Copper Queen. The first smelter was also located at this spot.

The second smelter, a more modern affair, was located on Queen Hill, (later Bucky O'Neil Hill) behind the Czar Shaft on the slope above the buildings that now house the city of Bisbee's "Queen" Mine Tours. Both of these enterprises can be seen clearly in the accompanying photograph below. Also easily seen in this view is a problem that we in our society know all too well: smog. For this reason as well as the need to expand, a large and efficient smelter was completed in Douglas in 1904.



By the early 1800's Bisbee had its roots firmly down and was expanding in all directions. Mostly up. Every available slope seemed to sprout a shack, a house or some similar structure. Our ancestors became adept at putting buildings on land many thought to be too steep and inaccessible. Much of Old Bisbee's romantic aura exists today in terraced lots cut into the steep slopes, with stone retaining walls holding them in place and access to them by narrow and crooked streets.

The newly-born camp was named in honor of judge Dewitt Bisbee, a partner in the San Francisco Mining Firm of Bisbee, Williams and Co. The judge helped finance the first smelter for the Williams Bros., who, as history shows, were prime movers in Bisbee's infant years.

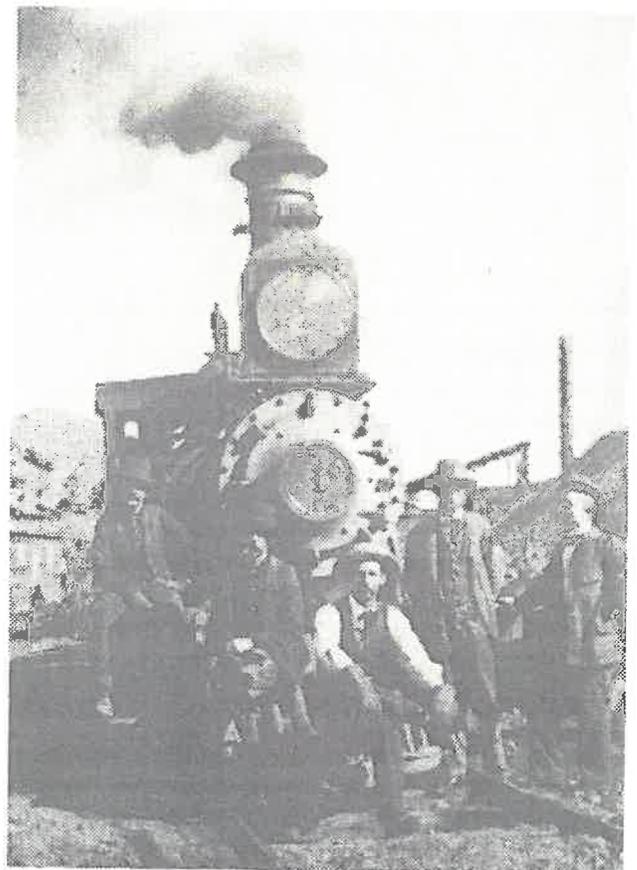
The importance of a railroad to the growth and survival of these early mining camps cannot be overestimated. Fortunate indeed was the town that could finance the iron road and at the same time to be geographically accessible to such a marvel. With the completion of the railroad and the arrival of the steam cars in 1888-1889, the future of Bisbee was assured. The Arizona and Southeastern Railroad was built from Fairbank, near Tombstone, southeast along the San Pedro River and then north for a short distance into Bisbee, a total of some 38 miles. Ore in great volume could now be shipped easily to the railhead at Fairbank, vastly improving the profit margin for the mining companies. In addition, every necessity and modern convenience that one might want or was able to afford could now be brought in on the train. Everything from coal oil to pianos arrived aboard the cars.

Even in a brief history of Bisbee it would be remiss not to mention George Warren. His semi-tragic life and how he figures in Bisbee's history can be discovered by doing a bit of research at the Mining Museum in downtown Bisbee. Another person of great import and one who looms prominently in Bisbee's drama is James Douglas. He arrived in 1881, soon becoming very conspicuous in the affairs of Bis-

bee and later was the "moving spirit" of the Phelps Dodge Corporation.

Like nearly all frontier mining camps, Bisbee was set upon from time to time by natural calamity. Fires and flood periodically took their toll. Even today the flood waters racing down Brewery Gulch during the monsoon season are something to behold. The fear of fire was always present in the old camps and the great fire of 1908 was one of several conflagrations that took many of the early buildings.

Mining towns have always had a reputation for rough ways and raucous hell raising and Bisbee was no exception. If a person was inclined to such pursuits then the aforementioned Brewery Gulch was the ticket. Drinking, gambling, ladies of the evening and other forms of entertainment were readily available at all hours.



*Old Number 1 and her crew.
The first locomotive into Bisbee*

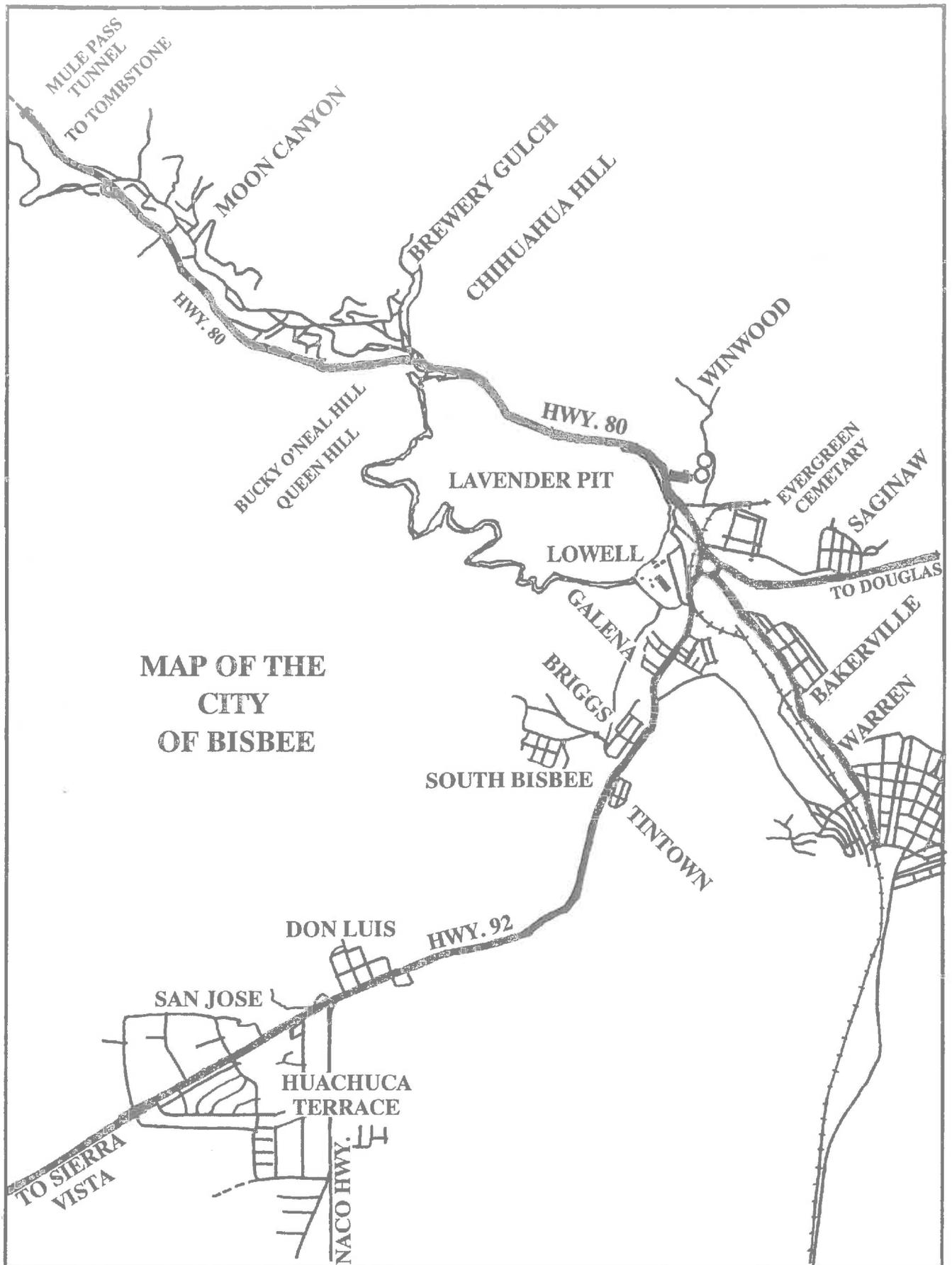
Recognizing that this particular image of drunkenness and boyish frivolity was not in concert with the stable atmosphere that the mining companies wished to project, steps were taken to begin phasing out the all night drinking and the activities of the prostitutes in the Gulch. It has been set down in print that there was a considerable sadness when the "soiled doves" were asked to emigrate to other parts.

Finally, Bisbee has been a home to as diverse a collection of human beings as have ever been assembled anywhere. People of practically every ethnic, social and political

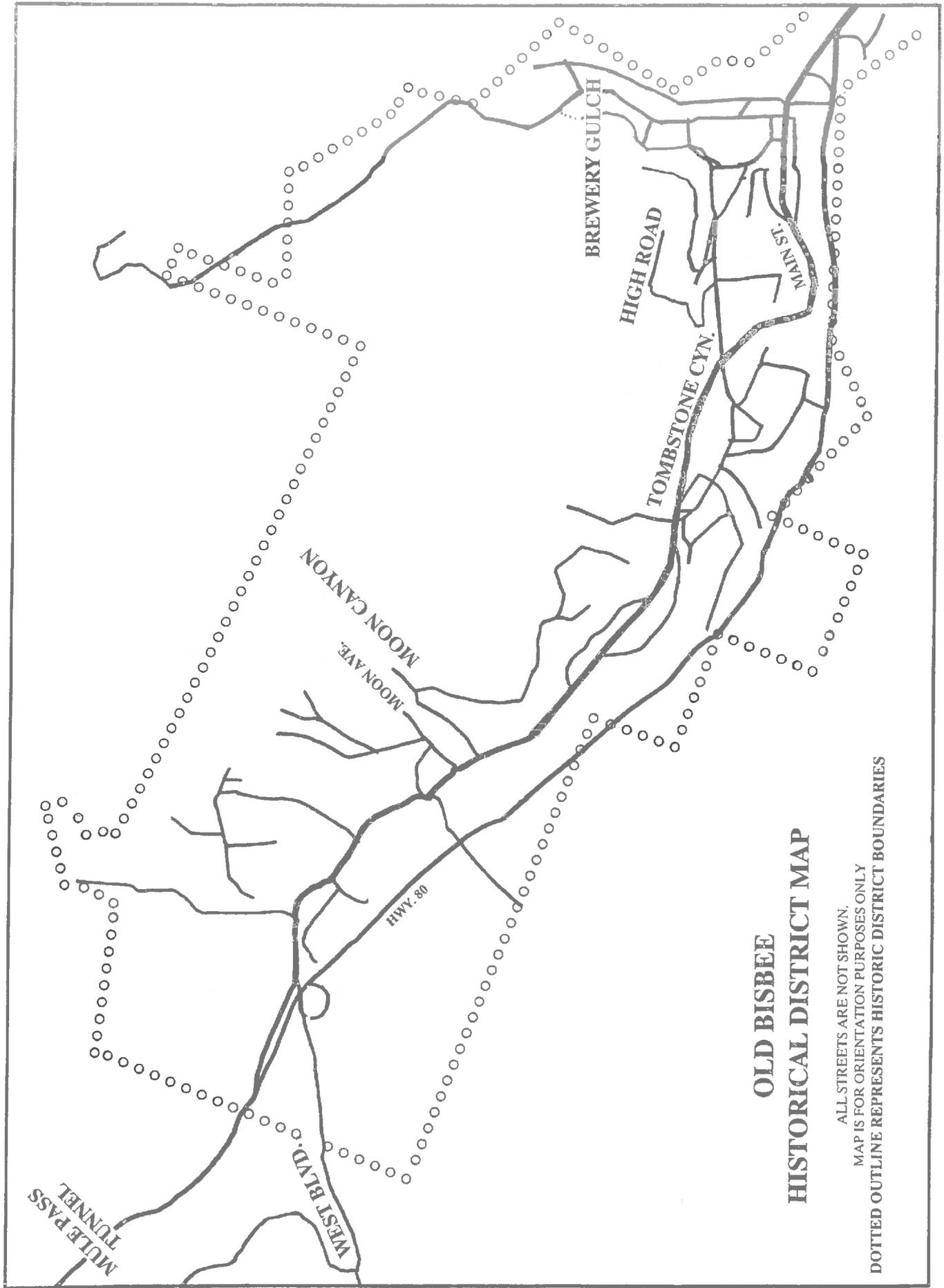
background have participated in the ebb and flow of the great copper camp's fortunes. She has been loathed by some, and cherished by countless others. Admirers overlook her faults. Sometimes too hot, too cold, too noisy or too gaudy, she is sometimes up and then down. Always, though, a magnet drawing those with eye and heart who understand.

Mining of copper was Bisbee's beginning and also its principal motivator of growth and survival. The mining phase of this great camp may not be over yet as Phelps Dodge may have plans to resume its activities once again.





**MAP OF THE
CITY
OF BISBEE**



**OLD BISBEE
HISTORICAL DISTRICT MAP**

ALL STREETS ARE NOT SHOWN.
 MAP IS FOR ORIENTATION PURPOSES ONLY
 DOTTED OUTLINE REPRESENTS HISTORIC DISTRICT BOUNDARIES

BASIC DESIGN CONSIDERATIONS

Bisbee is indeed fortunate that so many of the commercial and residential buildings from her famous past still remain. There is great variety in the architectural styles that exist today and it is for our common good that these historical structures be protected. Also to our mutual interest is the preservation and enhancement of the look and feel of the entire historical district. Remodeling and new construction should be done with care and sensitivity and an effort made to blend the new with the old. From both an aesthetic and an economic point of view these foregoing statements have proven to be true.

Using the Secretary of the Interior's standards and the City of Bisbee's Ordinance - 88-10 as well as other criteria, the Design Review Board and the city staff have determined that the historic time period under consideration is from 1880 until 1940. The design for rehabilitation/remodels and new construction should be influenced by surviving architectural examples as well as by photographic documentation.

The Bisbee Mining and Historical Museum has a large collection of photographs to help the applicant in his or her design work.

Some brief thoughts to consider at the outset regarding design and planning are these:

- It is important to retain the characteristics of an existing structure. Do not obliterate or drastically change the exterior of buildings.
- Recognize and respect the changes that have occurred to a building over its history. If a building was built in 1885 and added on to in 1920, then the character of that combination needs to be examined thoughtfully.
- Avoid alterations which are not based on historical evidence.
- Repair wherever possible rather than replace with new materials.
- Do not cover or remove significant architectural elements.

(In the appendix of this handbook you will find the Secretary of the Interior's standards of rehabilitation summarized in detail.)

PLANNING YOUR PROJECT

The bulk of building activity within the historic district will address the renovation of existing structures. There are two main issues to be considered: (1) respecting the original features of the buildings, and (2) how best to relate the proposed changes to existing neighborhood styles. Although new construction does not have to deal with consideration number one, any new design will still have to take into account the existing neighborhood styles. Any project or design, whether public or private must also meet the requirements of Sec. 11-202-B of Bisbee Ord. 88-10. Whether the project is a remodel or new construction the planning procedure is the same;

Step One — Review the guidelines to ascertain what design features will be appropriate.

Step Two — (Applies to rehabilitation) Determine the building's historic qualities. If a building is historically significant then the Design Review Board will expect special precaution and care to be taken to preserve the original architectural features.

Step Three — Develop preliminary ideas. The applicant is encouraged to bring ideas to the city staff and to the Design Review Board for help in the early design stage. Please call the City Planning Department to make an appointment. (432-5446)

Step Four — At this stage actual plans are drawn in preparation for filing an application to the Design Review Board. In the case of signs, fences, walls, etc., accurate sketches will be sufficient instead of formal plans.

Step Five — Fill out a simple one page form at City Hall outlining your project. Please call for an appointment about a week before the DRB meeting.

Step Six — After an approval by the Design Review Board a building permit may be obtained. (Either you or a representative should attend the DRB meeting.)

COMMERCIAL BUILDINGS

REHABILITATION/RENOVATION

Commercial buildings in Old Bisbee obviously have different preservation needs and aesthetic characteristics than do residential structures in the historic district.

Most commercial buildings are constructed of some type of masonry material such as brick, ornamental concrete block or stone. In addition there may be a marble wainscot or some ornamental tile work on the facade or a decorative tile mosaic under foot at the entrance. Store fronts usually have a large amount of glass which may include a transom and/or a clerestory window.

Other architectural features which deserve attention are decorative moldings (either wood or masonry), cornices, eaves, trim of all kinds, signs and any special details that make the building unique.

In many instances the facade of a commercial building has been altered in some manner that may detract from the original design. Often a structure has been substantially changed in its recent past in an attempt to "modernize" the exterior. Some examples might be: a whole facade covered with aluminum siding (see page 10) or some type of wood which has no historical relation to the original appearance of the building or to its neighbors: original double hung windows replaced with horizontal aluminum sliding windows; transom and clerestory windows painted over, blocked with wood or completely removed; decorative wood or masonry details remodeled or covered.

The most desirable situation is the restoration of an historic facade to as close to the original as possible. Factors such as availability of time, money and appropriate modern replacement materials may create situations where compromise may be needed.

Some considerations for the remodel of commercial buildings are:

FACADE ELEMENTS/WALL SURFACES

- A. Does brick or stonework need repairing and/or repointing?
 1. Replace old bricks with matching

bricks, not contemporary commercial "used brick". (*Repointing of masonry is the replacing of mortar between the bricks or stones. This should be done with compatible mortar.*)

- B. Does the surface need to be cleansed of old paint or surface discoloration?
 1. Sandblasting is not permitted as it destroys the hard exterior glazed surface of bricks and exposes them to undue penetration by water.
 2. Do not use strong chemical cleaners or high pressure water systems on brick surfaces.
 3. Leave brick unpainted unless it has become so deteriorated that a protective finish is needed.
 4. Clean and repair old tile and marble work.

CORNICES

- A. Often an old building will have a cornice molding. This is a decorative band at the top of the facade made of masonry, some type of sheet metal, or wood.
 1. Does the cornice need repairing?
 2. If the cornice is missing or partially missing can it be replaced?

WINDOWS/DOORS

- A. Can windows and doors be repaired?
 1. If windows or doors cannot be repaired use new products that are the same style as the old.
 2. Avoid covering up or changing the size of existing window openings.
 3. Repair existing trim and window sash.
- B. Glass surfaces, including display windows, transom and clerestory windows are very important.
 1. Large display windows often serve as the most effective initial connection between the person on the street and your business. They are also a main area for the public to view your merchandise and to read signs in or on the window. Is the sign work in harmony

with the overall facade?

2. A transom is an operable window over a door or fixed window. If such windows exist do they operate or can they be made to function?
3. A clerestory is a window or band of windows across the top of the display glass. It was designed to admit more light into the store interior which was often quite deep.
 - a. In order to conceal a lowered ceiling some clerestories have been painted or covered over with wood. A clerestory should be made useful again wherever possible.

SECURITY

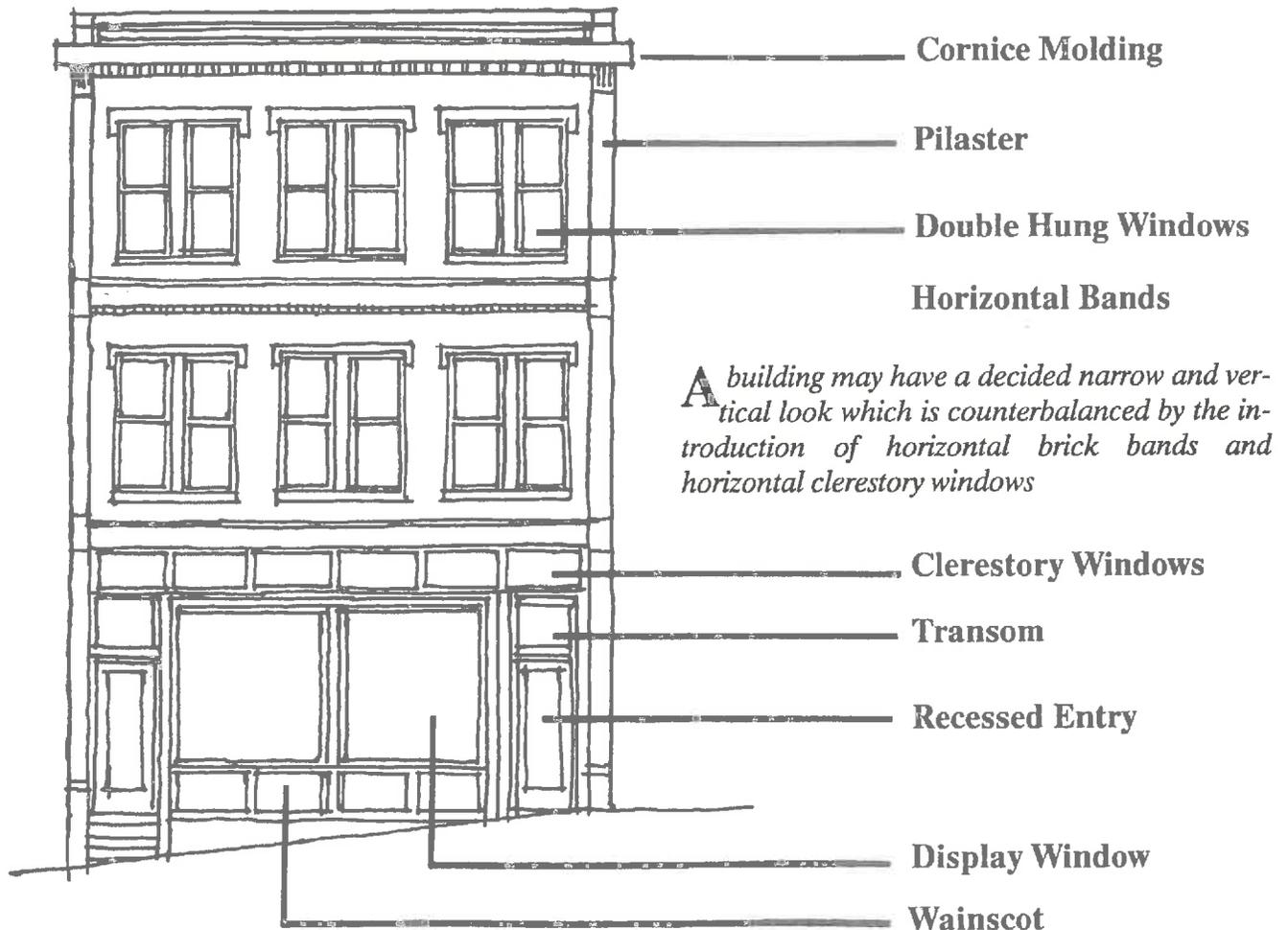
A. The security of your business is also a factor in planning a workable renovation.

1. Alarm systems and adequate illumination at night are the preferred security systems as they do not alter the storefront appearance. Permanently mounted metal window bars will usually not be approved. Metal gates that retract and systems that employ rolling metal shutters may be approved depending on circumstance.

There are other design elements that might be considered such as retractable cloth awnings. These were once common in the historic district. Awnings are not only practical but may provide additional sign space for the name of your business.

Please refer to "planning your project", steps one through three on page seven for help before you begin.

DESIGN ELEMENTS OF A TYPICAL FACADE

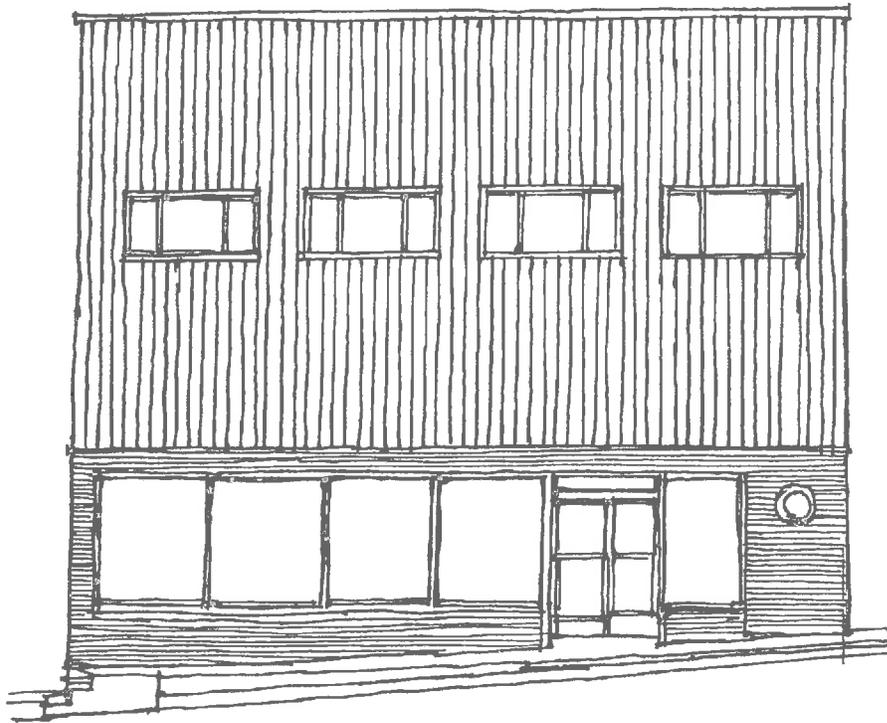


COMMERCIAL BUILDINGS



Positive Design • Facade Respected

Original features retained including cornice, windows, clerestory's, decorative masonry, etc.



Negative Design • Facade Not Respected

Original brick building obliterated by aluminum siding and flagstone veneer. Original double hung windows replaced with horizontal aluminum sliders.

COMMERCIAL BUILDINGS

NEW CONSTRUCTION

The challenge of designing a new building for the Old Bisbee townsite is characterized by the need to follow some simple guidelines and to integrate modern thought and materials with the aesthetic requirements of the historic district.

There are some folks who would not want any change to occur at all to the look and feel of this old city. On the other hand there are those people who believe that modern progress at any cost is more desirable than protecting a "bunch of old buildings". Both extremes are to

be avoided. Indeed, it is possible to achieve harmony among differing viewpoints and opposing ideas can live side by side. What is required is the thoughtful integration of the old ideas with the needs of the present generation.

Instead of copying an historic design verbatim, new construction should borrow ideas of style, proportion, scale, height, materials, etc. from adjacent buildings and then seek an honest contemporary solution to the design problem.



The Copper Queen Hotel, photograph circa 1903. The Copper Queen is one of the finest surviving examples of Bisbee architecture. Note the tile roof, roof dormers, window patterns, porch railings, arched openings, etc.

Although Bisbee's old commercial buildings do not all look alike, they have common characteristics, which will guide the designer in his or her approach to new work.

A. Facade Materials/Elements

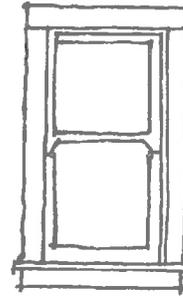
1. Brick, stone, ornamental concrete block, stucco and some horizontal boards over wood framing.
2. Marble work on wainscots. Tile on wainscots and mosaic tile on floors of entry ways.
3. Decorative brickwork used in horizontal bands to distinguish one story of the building from the next.
4. Decorative cornices of masonry, sheet metal or wood.
5. Transom and clerestory windows.
6. Windows, predominately double hung or double hung with transoms.
7. Wood trim in color and harmony with the design.
8. Properly designed and placed signage.

B. Proportion and Directional Emphasis.

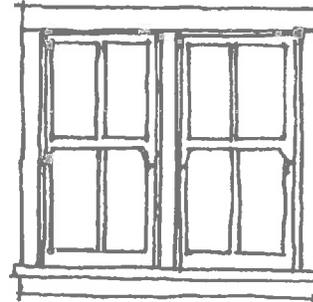
Generally speaking, old buildings were taller than they were wide and are said to have a vertical emphasis.

(The height of new construction will be governed by city codes and the height of existing buildings adjacent to the location of the new building.)

Windows are usually tall and narrow (vertical emphasis) and nearly always double hung.



This style of double hung window is sometimes installed in pairs which creates a more square opening while still using vertical elements.



There are other common characteristics which can be appreciated by studying the existing buildings.



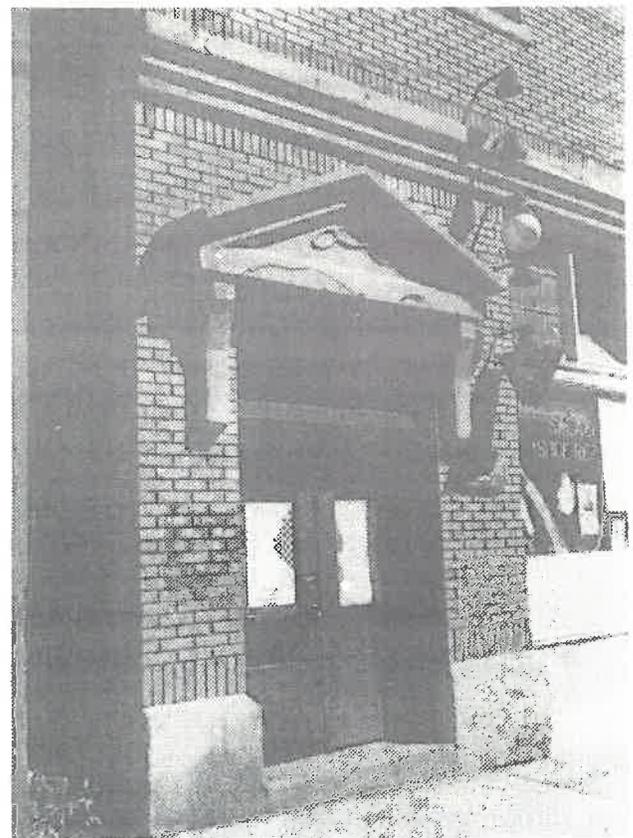
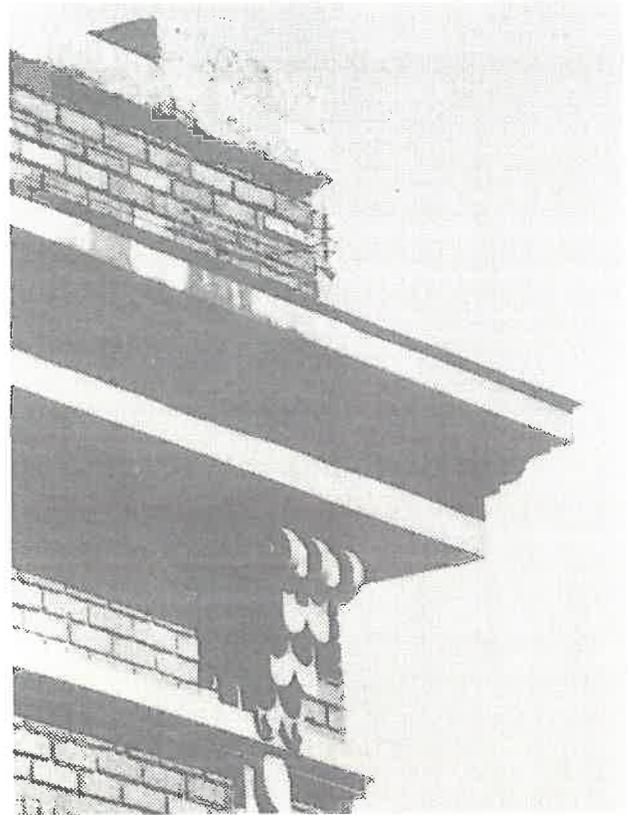
There are existing buildings within the Historic District that have a horizontal emphasis offset by vertical elements such as pilasters and vertical windows.

COMMERCIAL BUILDINGS

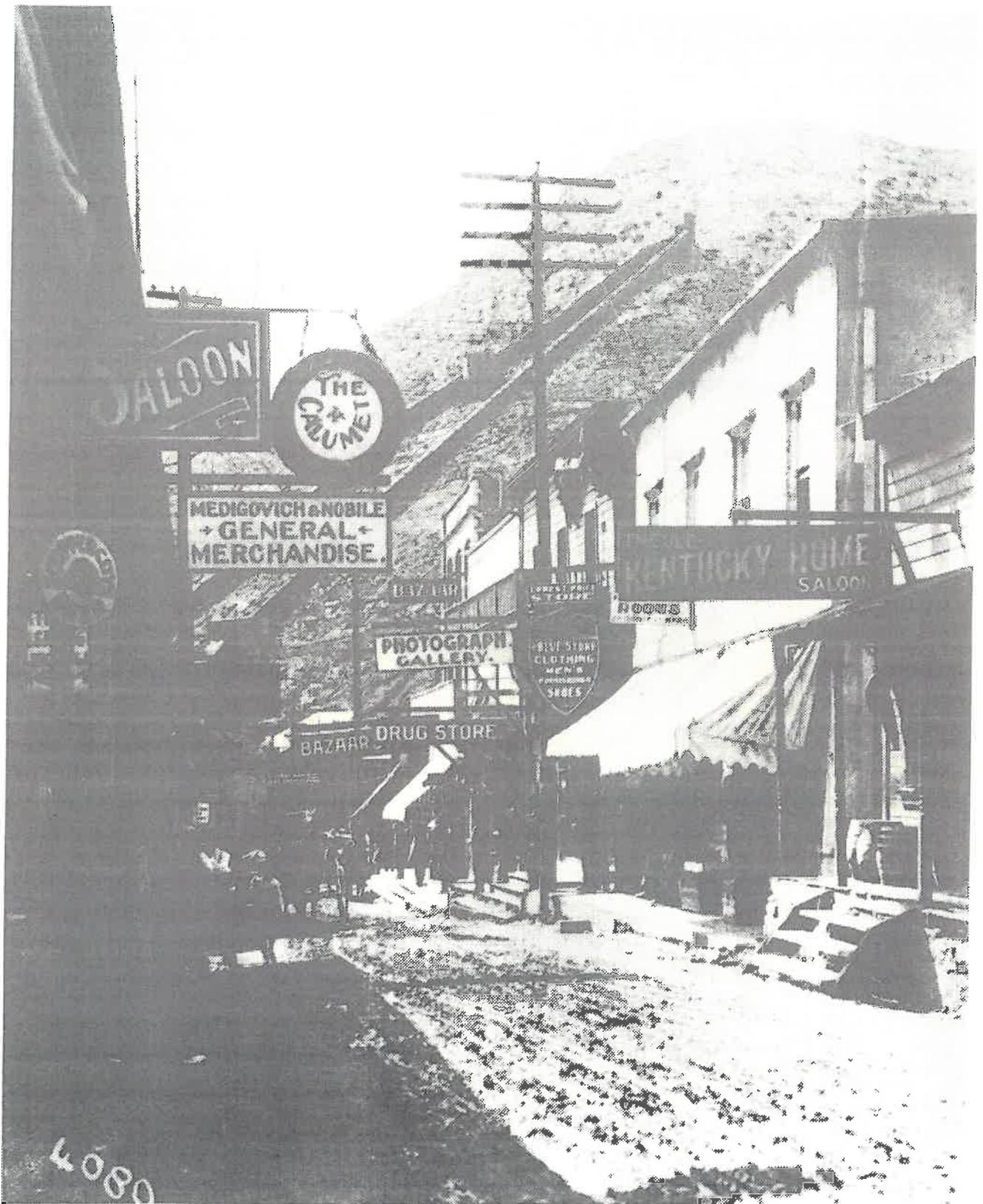
ROOFING

Because Old Bisbee is situated in a way that permits us to look down on a good portion of the town, roofing materials and the arrangements of pipes, heating and cooling machinery, skylights and dormers also assume importance in the rehabilitation of structures or the design of new buildings.

Fortunately, it is easy to study many existing roof treatments and to see the variety of roofing materials that were used. These include; corrugated iron, standing seam metal, clay tile and compositions or built up roofs.



Two cornice details with ornate brackets underneath and a stylish entrance in a commercial building.



Brewery Gulch looking south about 1903. There is an abundance of good detail in this photograph, not the least of which is the signage. Note the cornices with brackets, double hung windows, awnings, wooden steps, barrels, etc.

RESIDENTIAL AREAS • GENERAL GUIDELINES

This section of the guidelines manual will identify the major areas of residential rehabilitation/remodel and new construction design concerns.

RESIDENTIAL REHABILITATION

The rehabilitation of residential structures should be approached in the same way as the rehabilitation of commercial buildings. That is; REPAIR – Repair the original material if possible.

RESTORE – Restore the original surface by cleaning or repainting.

REPLACE – Replace architectural elements and features only if absolutely necessary and then do so with materials that match the original.

IMPROPER USE OF PROPER MATERIALS

The selection and application of appropriate materials for residential (or commercial) new construction or remodel work is of paramount importance to the look of the historic district. This means that it would not be correct, for example, to select an acceptable siding material from the choices illustrated in the manual and then to apply the siding in a contemporary pattern such as diagonal. It is a good idea to study existing structures and old photographs for guidance.

DO NOT MIX STYLES

The applicant should be aware of the need to keep any remodel changes within the con-



text of one style. Example: you wish to add on to a house built in 1910. The existing house is frame with double hung windows, horizontal siding, a gable roof and is compatible with its neighbors, a suitable 1910 style. Also appropriate for this time period would be a shed roofed adobe dwelling. Combining these two "correct" styles would not produce the desired effect and would be considered poor design.

ANOTHER RENOVATION CONCERN

Suppose that you have a house built in 1950 and wish to renovate it or add on in some way. It is not required that your home be made to look as though it was built in 1905. You have the choice of keeping the style in the 1950's, using design and materials appropriate to that era.

ELEMENTS OF OLDER HOME DESIGN

Generally speaking, the homes of our predecessors were smaller than those houses that we build today, with the overall feel of exterior proportions having a vertical emphasis rather than horizontal. Ceiling heights of nine to ten feet were common in residential structures which accounts for some of the vertical look of these buildings. Building lots were often deeper than they were wide which sometimes dictated the narrow and vertical design elements and proportions.

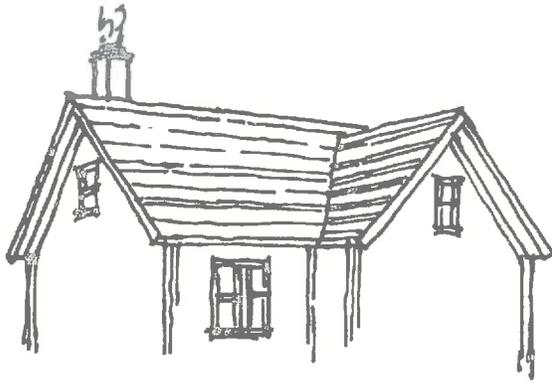
ROOF STYLES

There are basically three roof styles (and their combinations) which are seen throughout the Bisbee Historic District. They are the gable roof, the hip roof and the shed roof. These styles and some of their combination can be seen in the following illustrations. The "steepness" or slope of these roof styles is usually much greater than is common today. Shallow or low roof slopes should be avoided.

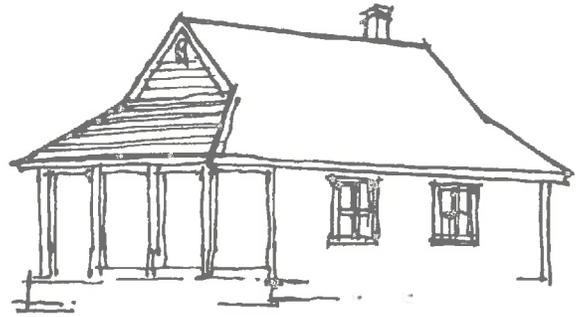
ROOF COVERINGS

Residential roofs may be covered in a variety of materials. These include; real wood shingles, three tab fiberglass shingles, corrugated and standing seam metal roofs.

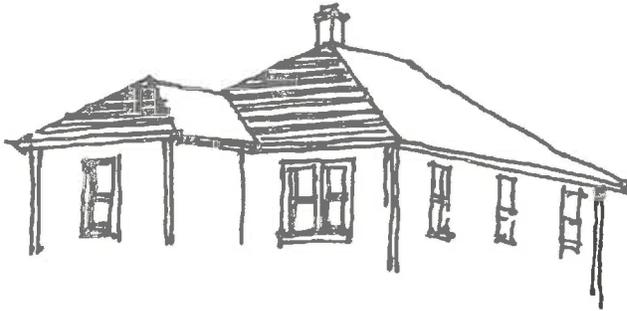
ARCHITECTURAL DETAILS • ROOF STYLES AND SLOPES



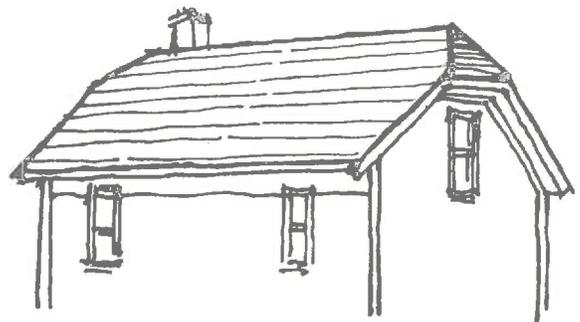
Yes • Gable and intersecting gable



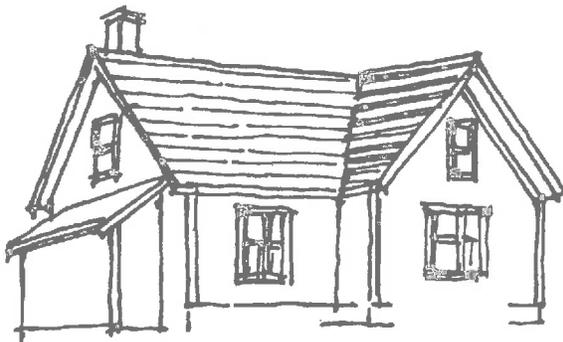
Yes • Gable and hip roof combined



Yes • Hip roof



Yes • Gable roof with the tip sliced off



Yes • Shed roof, usually an add on

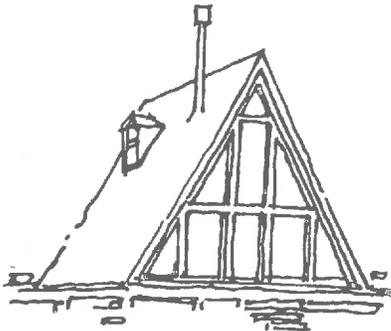
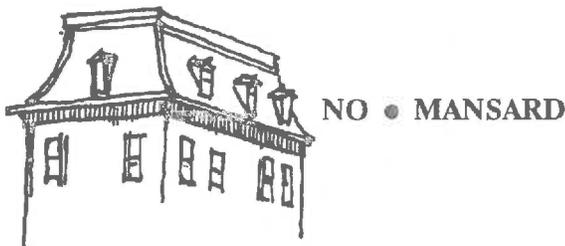
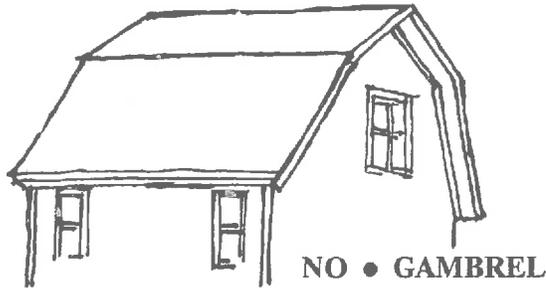


Yes • Gable with dormers added to roof

Because roof slopes were comparatively steep the space underneath the roof was often utilized as an attic. In order to admit light to this attic space, dormers were added, which were not only functional but added interest to the roof shapes.

ARCHITECTURAL DETAILS • WINDOWS • DOORS • SIDING • PORCHES

Some roof shapes that will not be approved in the Historic District. The Gambrel, the Mansard and the A Frame or "Ski-Chalet"



NO • A-FRAME

WINDOWS

Windows in older homes are predominately vertical, narrow and double hung. These are installed with or without transom windows and have wide trim boards, usually about five inches in width. There is room for variation in the way that the window panes are divided. (Please see illustrations.) Aluminum double hung windows may be used in place of wood

provided that the aluminum is anodized or painted (no bare aluminum showing) and the correct sill and trim detail is used. Flat pane roof skylights (no bubble domes) will be allowed in some cases.

DOORS

Exterior doors are usually paneled doors with several variations. Again, please see the illustrations. Door trim is wide like the window trim, about five inches in width.

SIDING AND WALL TREATMENT

Most residential structures are of frame construction and are covered in a variety of horizontal boards. These include four inch shiplap, 1 x 6 and 1 x 8 tongue and groove boards. The tongue and groove should be a "V" groove rather than a flat butt tongue and groove. Also appropriate would be 1 x 12 vertical board and batten. A 5/8" minimum thickness rough sawn plywood with no vertical grooves may be used instead of 1 x 12 boards. 1 x 3 or 1 x 4 battens will be applied at twelve inches on center. Smooth or "sand finish" stucco is also common to the Bisbee District. Adobe bricks, fired red brick and shingles in a variety of patterns may also be used. In some cases a vinyl or aluminum siding will be approved provided that it closely resembles a wood shiplap design and there is no other alternative. Also available are hard board products that in some cases successfully imitate natural wood. These simulated boards should be smooth (no embossed wood grain). Plywood siding that contains vertical grooves or flagstone wainscots will not be accepted. *(Materials should be applied in an historic and authentic manner.)*

PORCHES

To our ancestors, no home was complete without the front porch and one should be included whenever possible in new residential design. (Please refer to the illustrations for examples of porch posts, railings, lattice work under the porch and post brackets.)

● RESIDENTIAL ●

FASCIA BOARDS ● FRIEZE BOARDS CORNER BOARDS

FRIEZE BOARDS

Frieze boards are not in vogue today, but were very common in older construction. This detail is a wide (1 x 10 or 1 x 12) board nailed on top of the siding material underneath the eave at the gable end of the house.

Fascia boards were quite plain in the Bisbee District compared with the elaborate cut out details found on High Victorian style homes.

Some ornamentation, such as brackets under the eaves, is also historically correct.

CORNER BOARDS

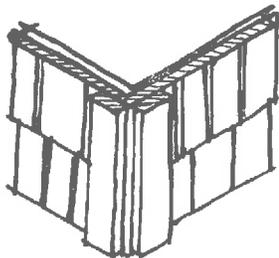
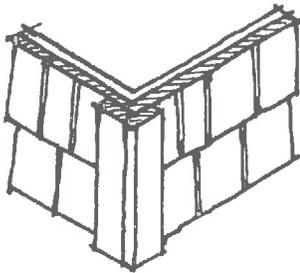
Historically correct residential design should include the application of wide (about 5") corner boards. These are placed vertically at

the corners of the house over the horizontal siding or shingles. Corner boards may also be installed first and then the siding material butted into them.

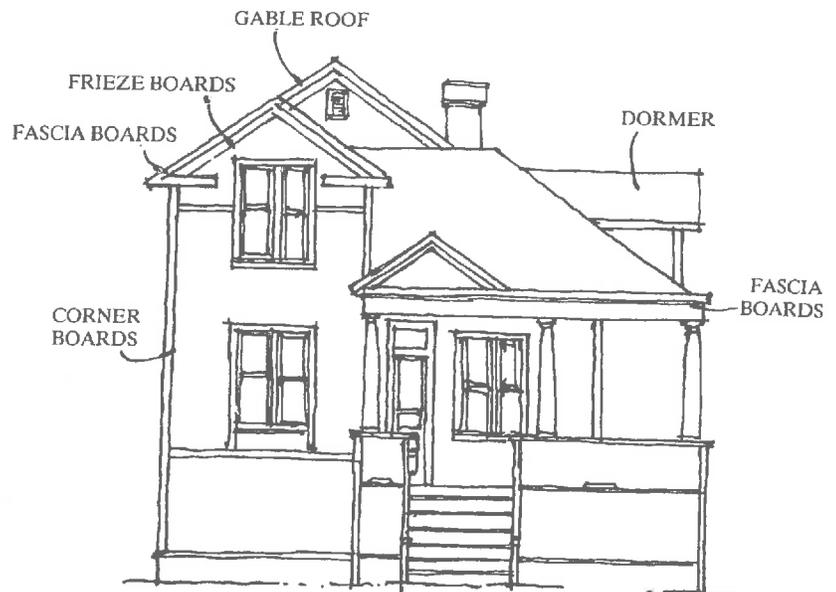
Although the theme or idea of the vertical elements found in older style houses ought to predominate in the designer's thinking, it should be noted that the architecture of Bisbee is too diverse to make any iron clad rules. There are square and, in some cases, horizontal facades which contain the vertical elements. (Tall narrow windows, steep roof slopes, porch columns, etc.)

The design of any new residential buildings will be successful if the manual material is used in a thoughtful way and is combined with good proportions. Study of existing structures within the historical district will be of great help in determining good style and proportions.

Overlapping Corner Boards



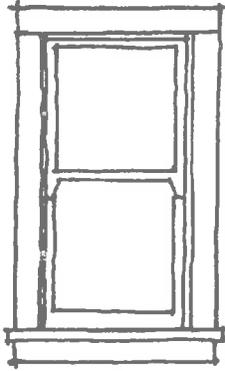
Corner boards with quarter round decorative strip in between



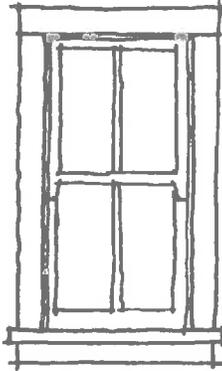
SIMPLE NOMENCLATURE

ARCHITECTURAL DETAILS • WINDOWS AND TRIM

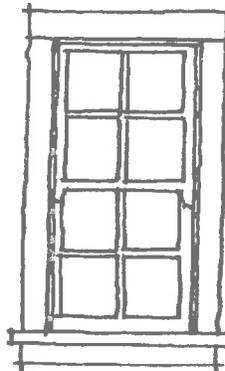
Below are sketches that indicate the general trend of acceptable window styles in the Bisbee Historic Districts. (Also note examples of styles that will not be approved.)



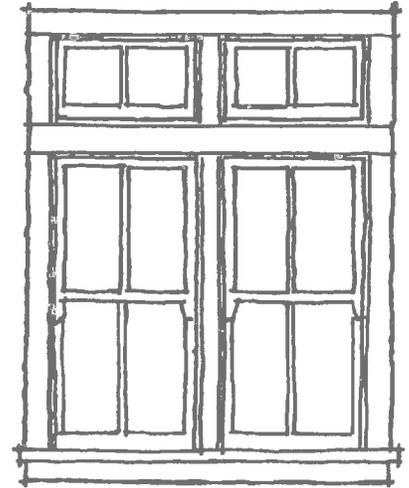
Yes • double hung



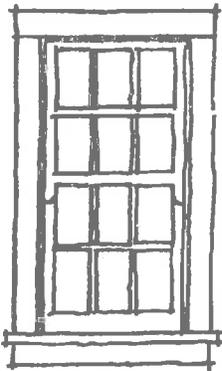
Yes • double hung



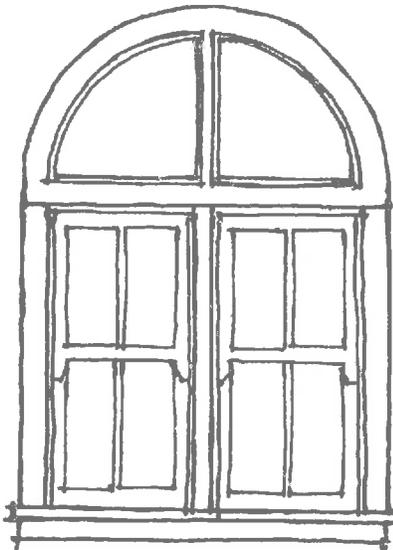
Yes • double hung



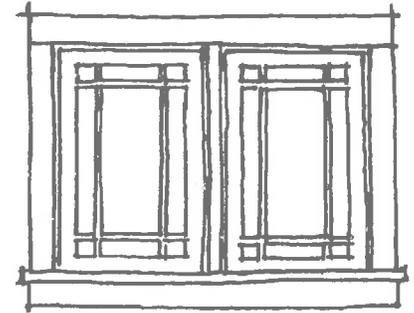
Yes • paired double hung
with or without transom



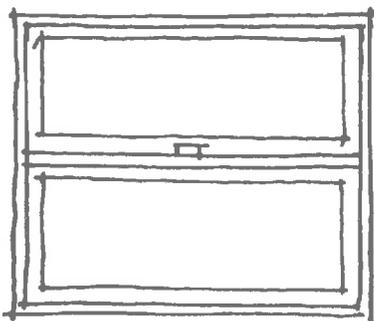
Yes • double hung



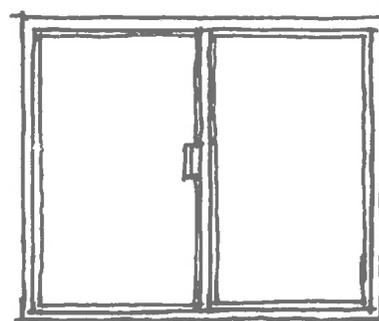
Yes • double hung with variation



Yes • wooden casement with
wide divider between



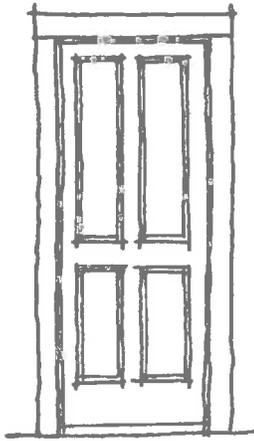
No • awning window



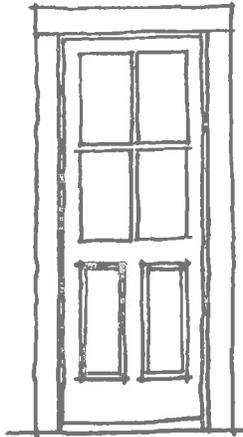
No • aluminum slider

ARCHITECTURAL DETAILS • DOORS • SCREEN DOOR

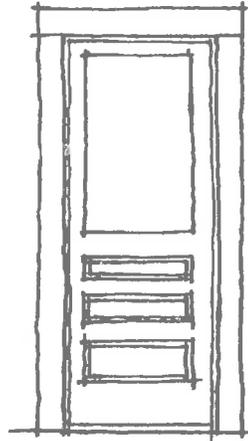
Below are sketches that indicate the general trend of acceptable door styles in the Bisbee Historical Districts. (Also note examples of styles that will not be approved.)



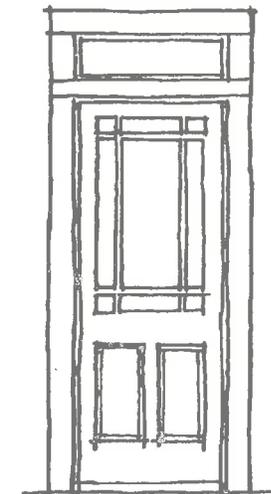
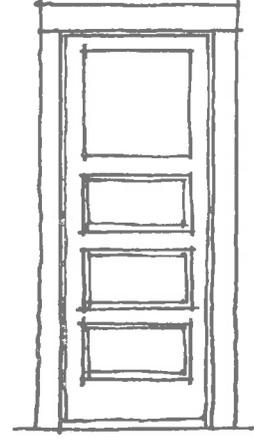
Yes • panel door



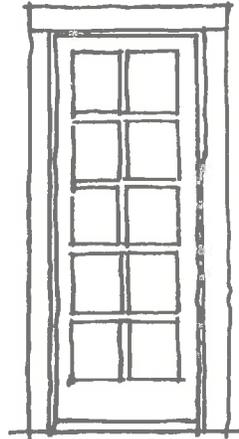
Yes • panel door with glass



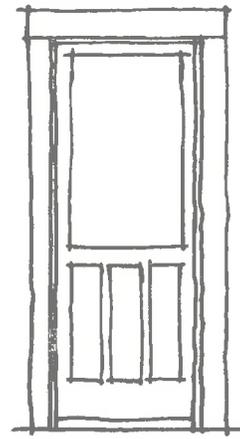
Yes • panel door with variation



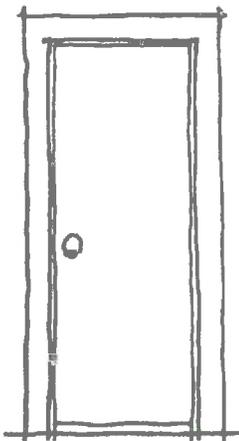
Yes • panel door with transom



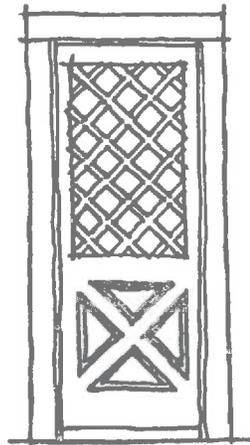
Yes • French door



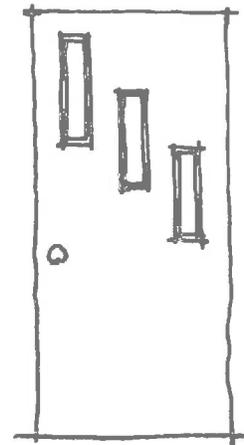
Yes • screen door



No • flush door



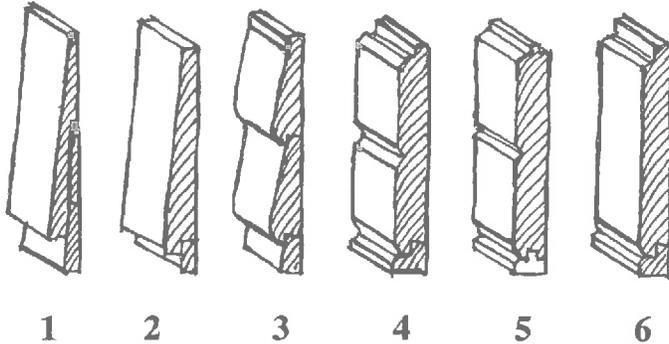
No •



No •

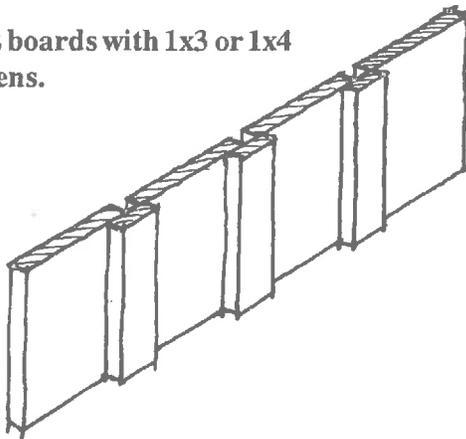
ARCHITECTURAL DETAILS • SIDING TYPES AND DETAILS

Cross sections of various horizontal siding boards including three or four inch shiplap and different types of tongue and groove boards with and without a "V" groove.



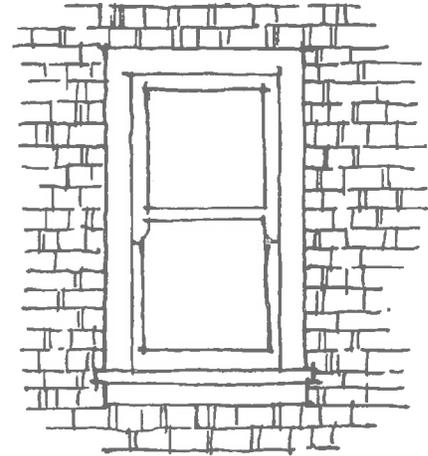
Examples 1 and 2 illustrate a tapered horizontal lap siding. Number 3 is a rounded three inch or four inch horizontal shiplap. Number 4 is called V rustic shiplap. Number 5 is V rustic tongue and groove. Number 6 is V rustic ship lap.

1x12 boards with 1x3 or 1x4 battens.

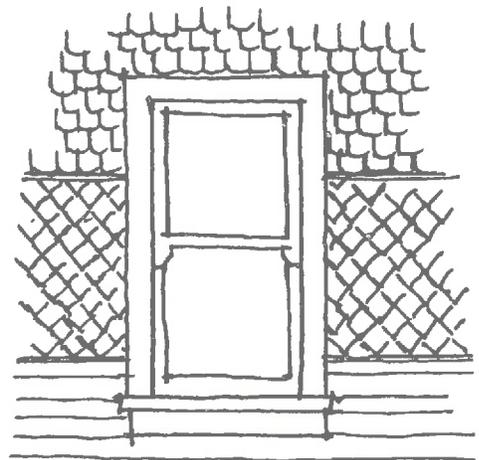


Another alternative to real boards and battens is 5/8" exterior plywood without grooves which may be used with battens spaced 12" on center. An alternative to the use of real wood could be the various hardboard siding products, provided the siding is to receive paint. Also appropriate for use in the historic district are shingle siding and brick. Some stone work is acceptable but it should be native stone laid up in an irregular fashion. Siding choices that are not acceptable are grooved plywood, asbestos shingles and unveneered concrete block. Some examples are illustrated on the next page

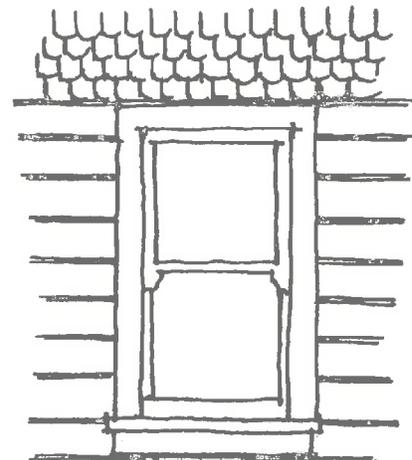
Examples of shingle patterns



Flat butt shingles with 5" or 6" exposure

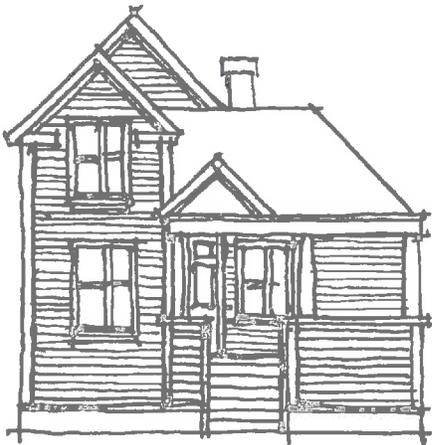


Fish scale and diamond shingles



Fish scale shingles with horizontal siding

ARCHITECTURAL DETAILS • SIDING TYPES



Yes • 1x4, 1x6, 1x8 horizontal siding with correct width trim.



Yes • Sand finish stucco to match existing house on renovations. Also for new construction in some cases.



Yes • Match original brick on remodels, also use brick for new construction.



No • Diagonal Siding.



No • Vertical groove plywood.

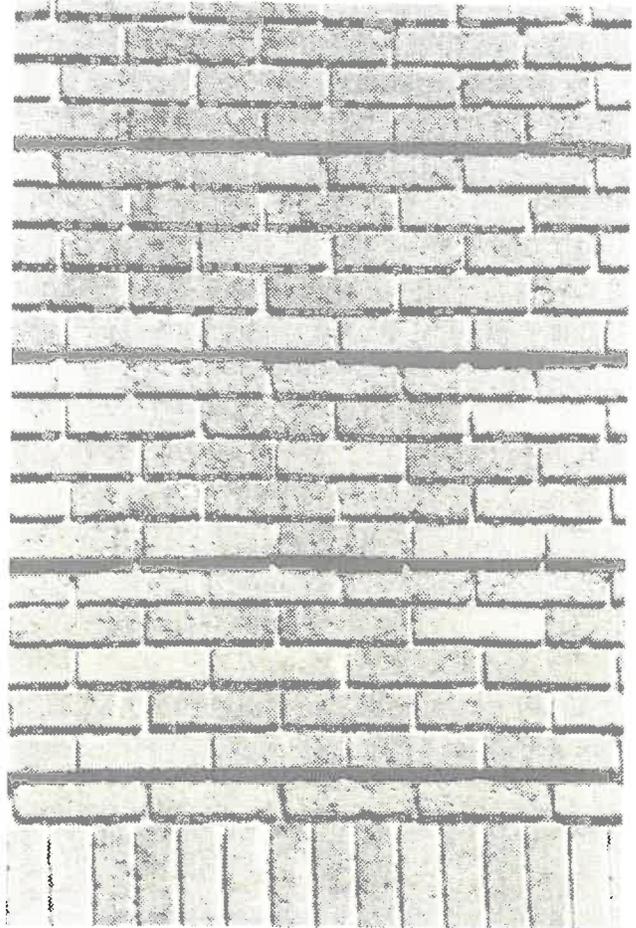
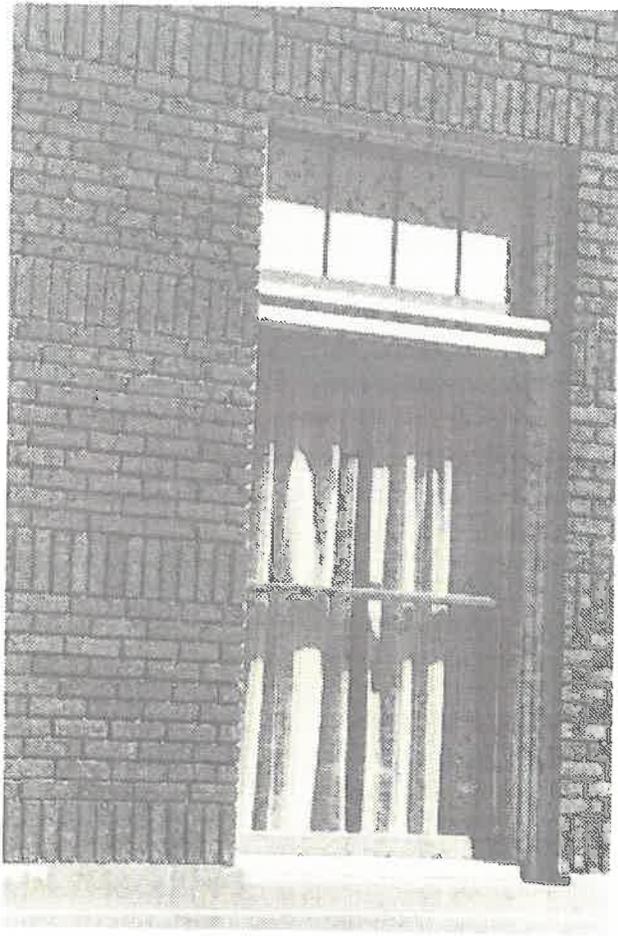


No • Fake stone or brick.



No • Very wide horizontal siding. (1x12) No window trim.

ARCHITECTURAL DETAILS • BRICK PATTERNS

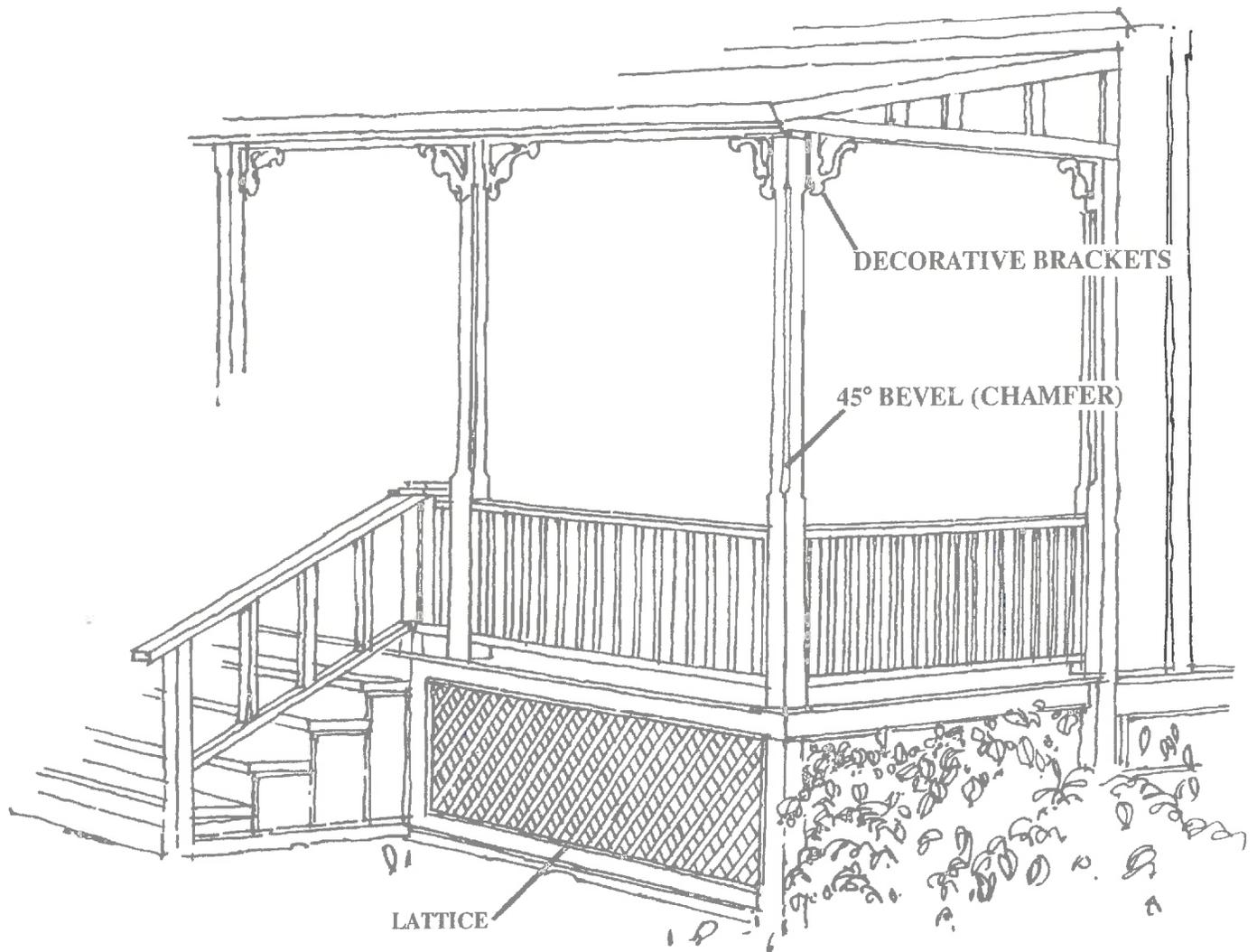


There are many varieties of brick patterns to study in the Bisbee Historic District. Our ancestors were inventive in the design of brick work and a subtle pattern change can add much to the overall effect of new construction. Of course if the project is a remodel and brick

work is involved, then the old brick pattern should be respected and the remodeled parts matched to it. (Commercial simulated "used brick" is unacceptable as a replacement material when trying to match old brickwork.)

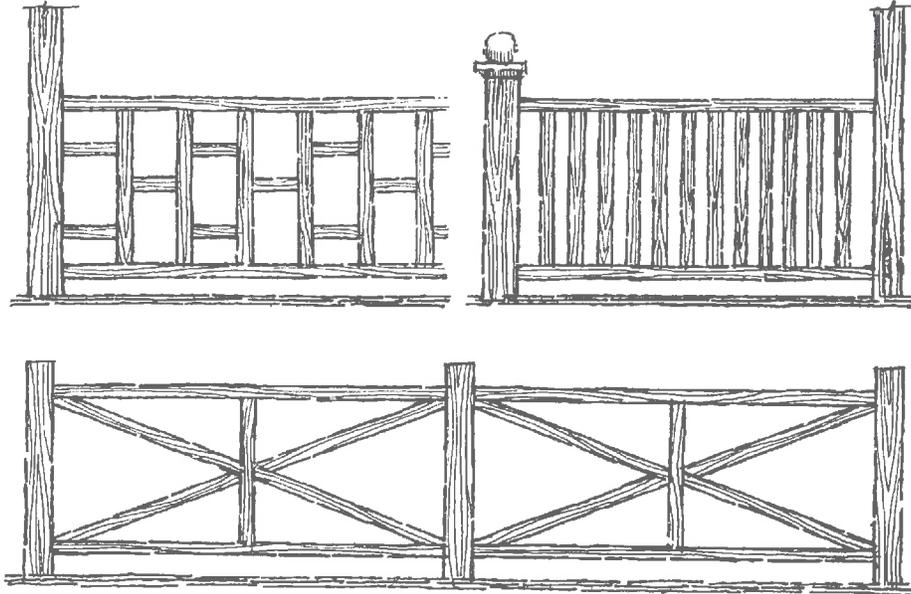
ARCHITECTURAL DETAILS • PORCHES • PORCH POSTS

Sketch of a typical porch with lattice work underneath to hide the foundation and an example of porch posts with chamfered edges and decorative brackets under the beam. Also included in the illustration is a simple porch railing with top and bottom rail and 2" x 2" vertical members (balusters.)



Note: The exposed posts on old buildings nearly always had a detail called a chamfer. This is simply putting a 45° bevel on the corner of each post. A router does the work easily today.

ARCHITECTURAL DETAILS • PORCH RAILINGS • FENCES • WALLS
SOME EXAMPLES OF ACCEPTABLE PORCH/DECK RAILINGS



FENCES

There is scarcely a home or building lot in Old Bisbee that does not have some kind of fence surrounding it. The design or style of such residential fences can add or detract from the aesthetics of any new construction or remodel project.

Some fencing styles that are strongly recommended include the following; decorative wire fencing, usually with rounded tops. Several types of woven wire may also be used. Picket fences of various designs (see illustrations). Wrought iron fences will be approved if they are fabricated in the old style and are not contemporary or Spanish in design. Solid board fences can be used but are not encouraged for the front yard of a home. Some fences that are not acceptable are; brightly colored plastic fences, cyclone or "chain link" fencing, decorative concrete blocks and wood fencing designed in contemporary styles. *Note; Cyclone or chain link fencing will not be approved for the front or side yards of a home but may be approved for the back yard in some cases.*

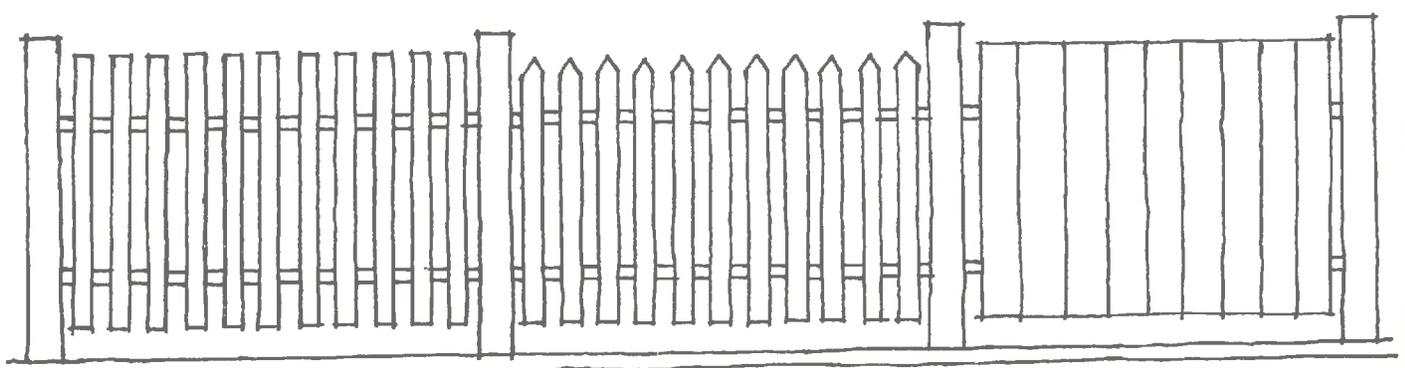
(Please submit a sample sketch or photograph when filling out your application.)

WALLS

A great part of Old Bisbee's charm and appeal is provided by the profusion of different types of residential walls and retaining walls. Walls may be built of native stone, with or without mortar, poured concrete or concrete block veneered with native stone or brick. Concrete block may also be stuccoed in a neutral color in some cases. (Do not leave concrete block unveneered.) Fences and walls are of special importance to our historic preservation efforts in Bisbee.



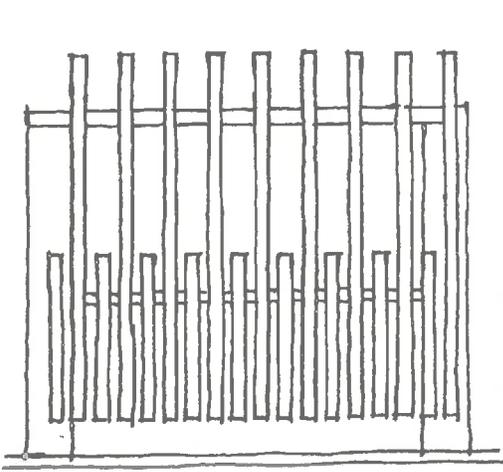
ARCHITECTURAL DETAILS • FENCES
SOME EXAMPLES OF ACCEPTABLE FENCE STYLES



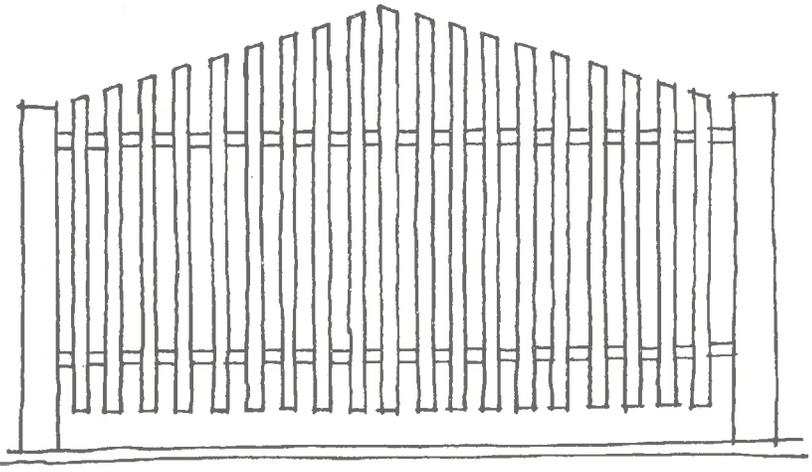
SIMPLE PICKET

PICKET WITH POINTED TOPS

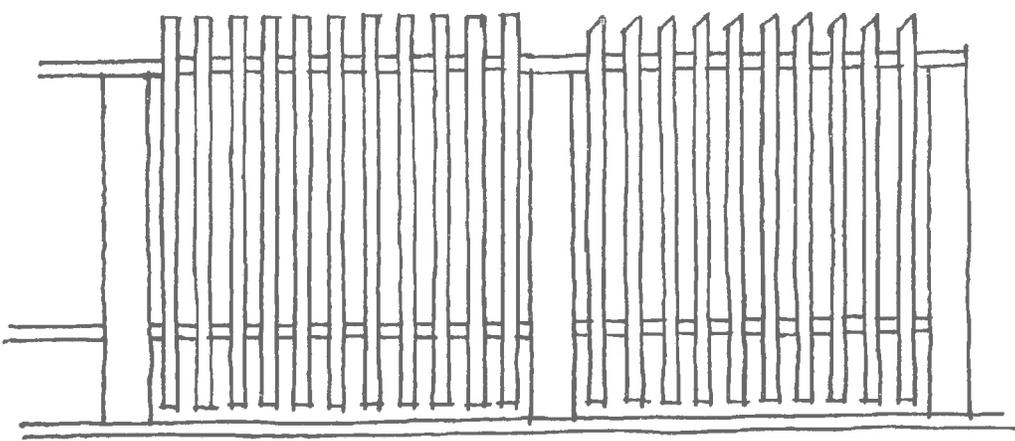
SOLID BOARD



PICKET AND HALF PICKET



PICKETS AT AN ANGLE

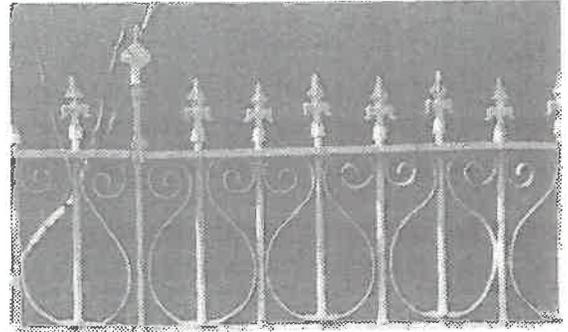


NARROW FLAT TOP PICKETS

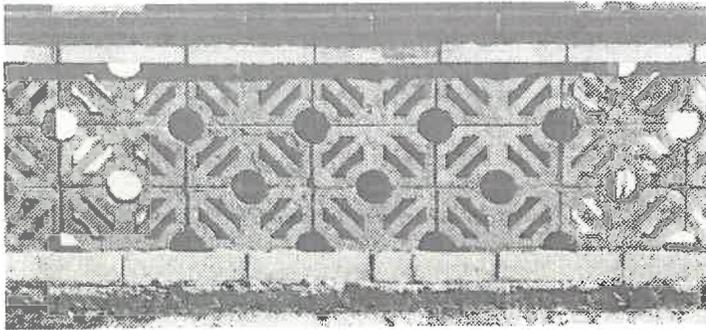
NARROW BEVEL CUT PICKETS

ARCHITECTURAL DETAIL • FENCES

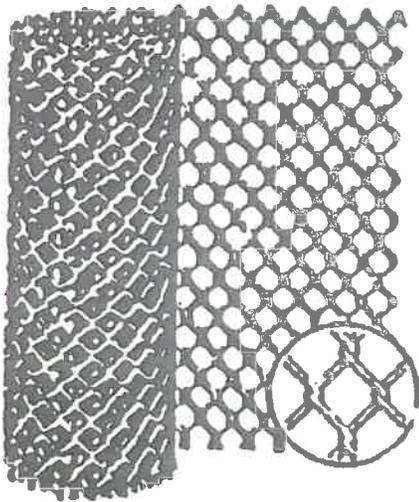
YES • WROUGHT IRON



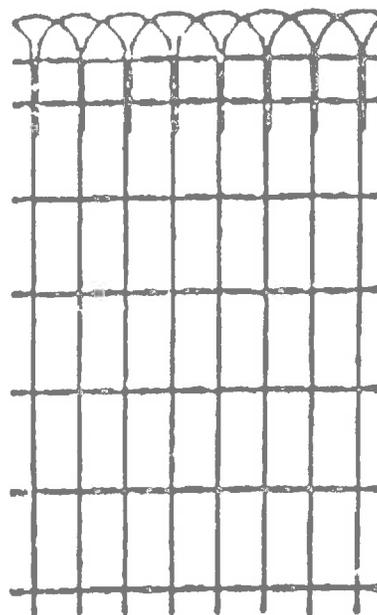
NO • DECORATIVE CONCRETE BLOCKS



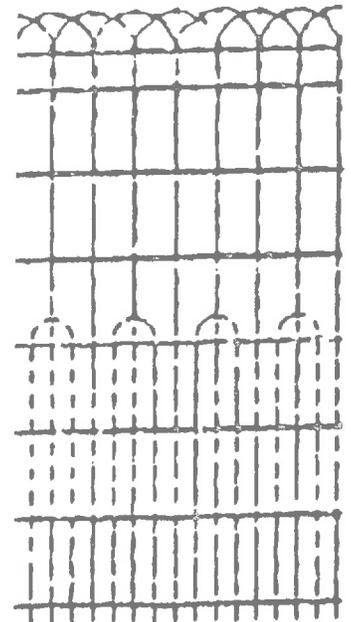
NO • CHAIN LINK



YES • ORNAMENTAL



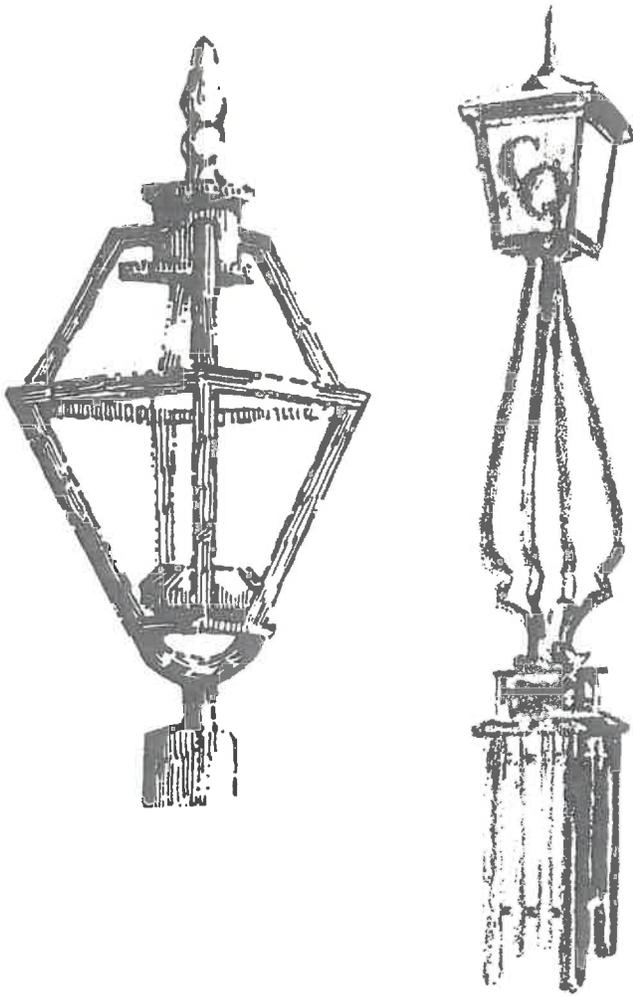
SINGLE LOOP



DOUBLE LOOP

ARCHITECTURAL DETAIL • OUTDOOR LIGHTING SIGNS • NEON

The aesthetics of outdoor lighting fixtures is a consideration in the Historic District, especially in the area of remodeling and new construction. When the time comes to select lighting fixtures, the collection of photographs in the Mining and Historical Museum will lend assistance in the selection of lamps that will be authentic in style. There are lighting catalogs available that illustrate older fixtures that are still manufactured today.



The light source should produce a warm yellow light as is produced by an incandescent bulb. Greenish or blue light given off by some commercial fixtures should be avoided. Great care needs to be taken when attaching light fixtures. Distinctive features and finishes could be damaged during the process.

Lighting can effect the entire environment of a Historical District. Consideration should be taken to preserve the district as a whole

SIGNS

The City of Bisbee has spent considerable time and effort on a comprehensive sign code. Often, commercial buildings change uses or undergo change in ownership, which brings change in signs. Signs are a big part of a business owner's sales strategy in order to promote, inform, and advertise. It is also understood that business owners are anxious to install their signs, but they need to consult with city staff and obtain a copy of the sign ordinance before designing or installing a sign.

Lettering styles should conform as closely as possible to those in use between 1880-1940. On page 14 of this guide, the photograph shows that signs in Bisbee (around 1903) were simple in design while getting a message across. Neither the Design Review Board or city staff want to discourage creativity in any way, but would like to see proposed signs presented on paper first before fabrication & installation. Again, the photo collection at the Mining and Historical Museum will be a big help. The following page includes some examples of acceptable letter styles.

• SIGNS • NEON •

SOME EXAMPLES OF ACCEPTABLE LETTER STYLES

The positioning of signs is important in any new or rehabilitation project. Signs, regardless if displayed on the outside of a building or on the inside of a storefront, should be placed so as to enhance any existing architectural elements rather than obscure any prominent detail. Avoid positions that would block or otherwise cover any major features such as stained glass windows, decorative masonry, etc. Existing brackets or holes in the building facade that have previously been used to hang signs should be used again if possible. Drilling new holes in the building should be the last resort.

Materials used in signs should include wood planks joined at the edges to produce a flat surface or signboard (plywood covered with paper, commercially available may also be used). Materials to be avoided are plastics, unfinished aluminum, or any like material of modern origin.



SIGNS • NEON

Preservation Briefs, October 1991 -

The following points should be considered when designing and constructing new signs for historic buildings:

- Signs should be viewed as part of an overall graphics system for the building. They do not have to do all the “work” by themselves. The building’s form, name and outstanding features, both decorative and functional, also support the advertising function of a sign. Signs should work with the building rather than against it.
- New signs should respect the size, scale and design of the historic building. Often features or details of the building will suggest a motif for new signs.
- Sign placement is important: new signs should not obscure significant features of the historic building. (Signs above a storefront should fit within the historic signboard, for example.)
- New signs should also respect neighboring buildings. They should not shadow or overpower adjacent structures.
- Sign materials should be compatible with those of the historic building. Materials characteristic of the building’s period and style, used in contemporary designs, can form effective new signs.
- New signs should be attached to the building carefully, both to prevent damage to historic fabric, and to ensure the safety of the public. Fittings should penetrate mortar joints rather than brick.

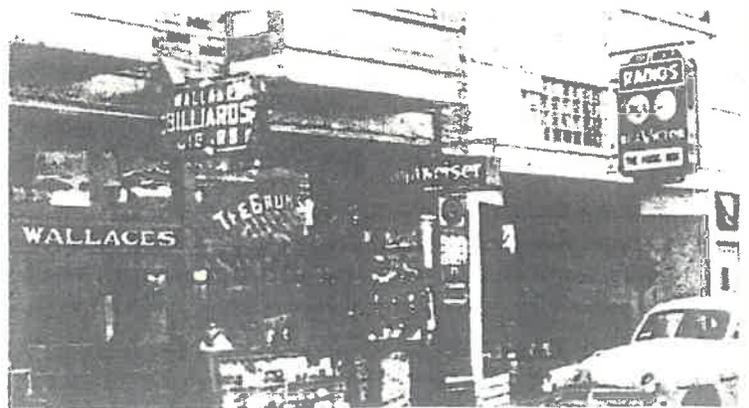
NEON

Neon first appeared in signs in the 1920s and reached its height of popularity in the 1940s. Because of the resurgence of neon in the Historic Districts, guidelines are needed for the application of neon.

As with signs, neon should work with the building that it is being applied to. The neon applied should be of classic glass or classic colors (green, red, blue, yellow, for example) and garish colors are not allowed. This also includes excessive signage such as beer signs in windows. Again, this affects the lighting or illumination in a historic district.

Although neon will dim in time, the intensity of the neon should be kept at a minimum by limiting the transformer to 20 milliamps.

The application of neon needs to be treated the same way as signs. It could overpower distinctive features of a historic building instead of enhancing. The Design Review Board and city staff ask again that proposed neon applications are presented on paper first before any fabrication and installation.



COLOR ON BUILDINGS • PAINT SCHEMES

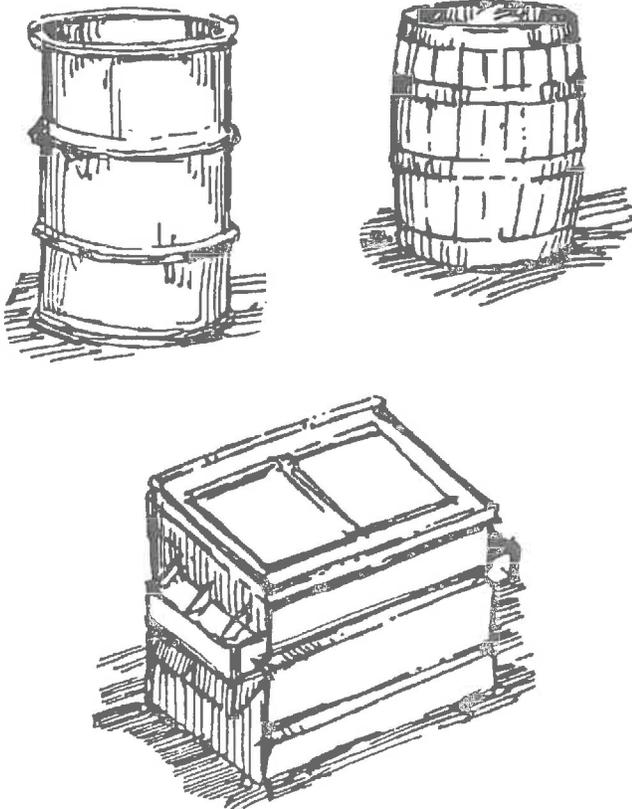
The subject of painting commercial buildings and the color schemes that might be involved is a very important issue in the Historical District. Some buildings should be left unpainted such as brick structures that are in reasonably good condition. The applicant is encouraged to consult with the city staff and the Design Review Board for help on this issue.

There is more flexibility in color schemes for residential structures. As long as the intended color choices are in harmony with the neighborhood, they will usually be approved.

TRASH BARRELS AND DUMPSTERS.

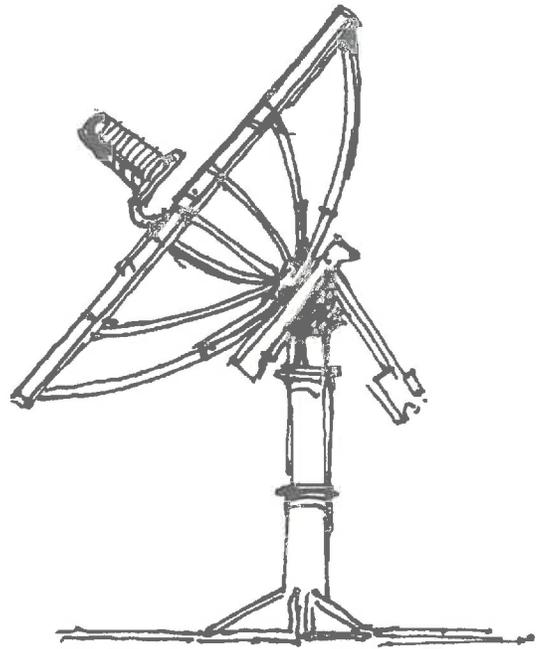
Trash barrels are, of course, a necessity around commercial structures. Both wooden and iron barrels are acceptable. Not acceptable would be the concrete, modern metal or plastic receptacles in use at shopping malls, etc.

Barrels and dumpsters should be out of sight wherever possible.



SOLAR COLLECTORS AND SATELLITE DISHES

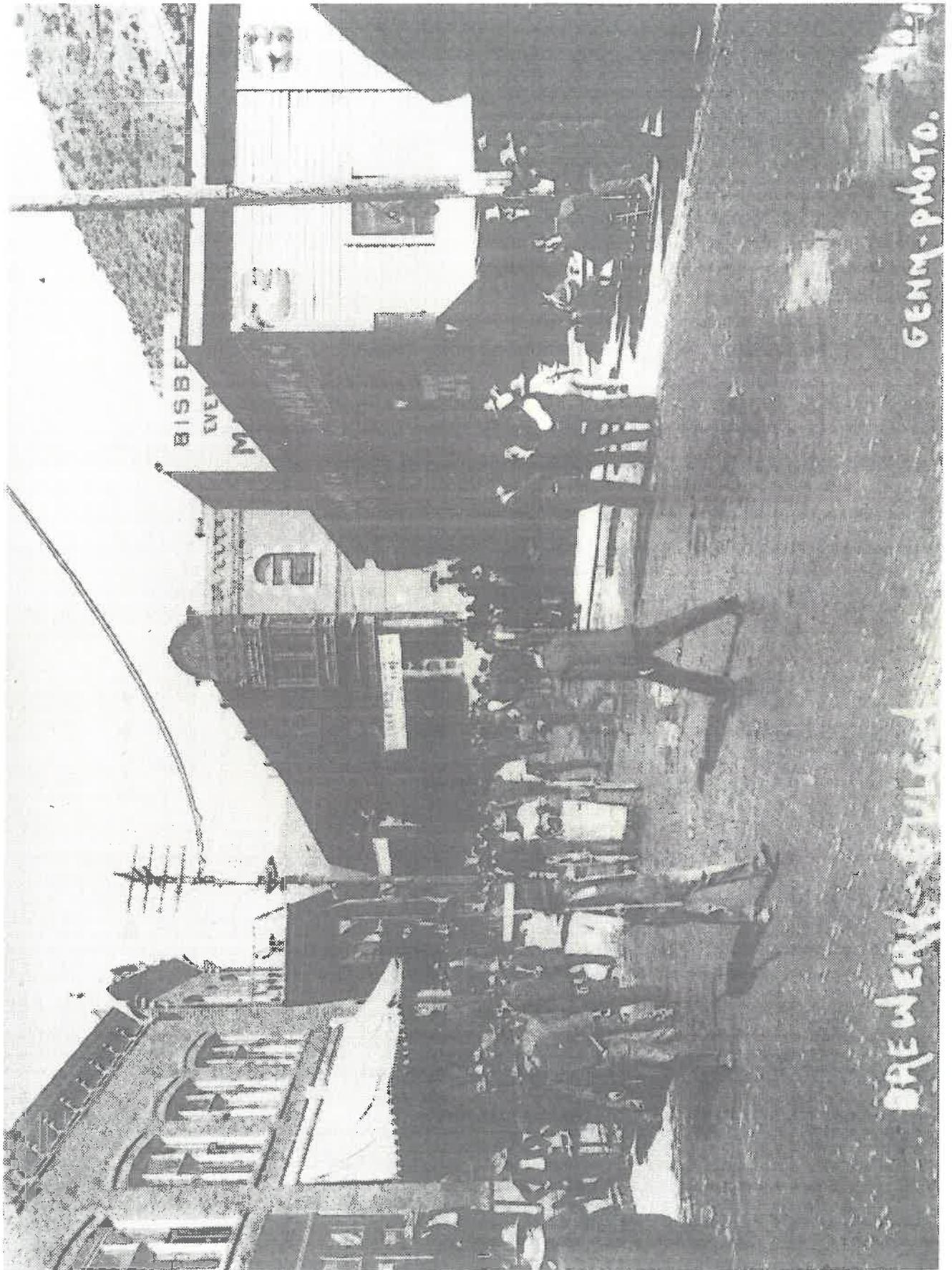
The ordinances, as they apply to historic preservation, recognize that although it is desirable to preserve and enhance the Bisbee Historic District, we are still living in modern times. To that end solar panels and satellite dishes will be allowed with the following condition: Solar panels will be placed out of sight whenever possible. Satellite dishes will also be placed out of sight or effectively screened from view by trees, shrubs or fences.



GARAGES AND OUTBUILDINGS

Garages and outbuildings should be designed as thoughtfully as a residence or commercial building. All of the considerations mentioned in the manual pertaining to commercial or residential structures will apply to these secondary structures.

Commercially premanufactured storage sheds or any enclosure that was not originally intended as a building (for example: trailers or vans) must be screened from public view by lattice work or other similar devices.



Brewery Gulch looking north, about 1905

SUMMARY OF THE SECRETARY OF THE INTERIOR'S STANDARDS FOR REHABILITATION

The Secretary of the Interior is responsible for establishing standards for all programs under departmental authority and for advising Federal agencies on the preservation of historic properties listed or eligible for listing in the National Register of Historic Places. In partial fulfillment of this responsibility, the Secretary of the Interior's Standards for Historic Preservation Projects have been developed to direct work undertaken on historic buildings.

Initially used by the Secretary of the Interior in determining the applicability of proposed project work on registered properties within the Historic Preservation Fund grant-in-aid program, the Standards for Historic Preservation Projects have received extensive testing over the years—more than 6,000 acquisition and development projects were approved for a variety of work treatments. In addition, the Standards have been used for Federal agencies in carrying out their historic preservation responsibilities for properties in Federal ownership or control; and by State and local officials in the review of both Federal and nonfederal rehabilitation proposals. They have also been adopted by a number of historic district and planning commissions across the country.

The Standards for Rehabilitation (36 CFR 67) comprise that section of the overall historic preservation project standards addressing the most prevalent treatment today: rehabilitation. "Rehabilitation" is defined as the process of returning a property to a state of utility, through repair or alteration, which makes possible an efficient contemporary use while preserving those portions and features of the property which are significant to its historic, architectural, and cultural values.

The Standards for Rehabilitation are as follows:

1. Every reasonable effort shall be made to provide a compatible use for a property which requires minimal alteration of the building, structure, or site and its environment, or to use a property for its originally intended purpose.

2. The distinguishing original qualities or character of a building, structure, or site and its environment shall not be destroyed. The removal or alteration of any historic material or distinctive architectural features should be avoided when possible

3. All buildings, structures, and sites shall be recognized as products of their own time. Alterations that have no historical basis and which seek to create an earlier appearance shall be discouraged.

4. Changes which may have taken place in the course of time are evidence of the history and development of a building, structure, or site and its environment. These changes may have acquired significance in their own right, and this significance shall be recognized and respected.

5. Distinctive stylistic features or examples of skilled craftsmanship which characterize a building, structure, or site shall be treated with sensitivity.

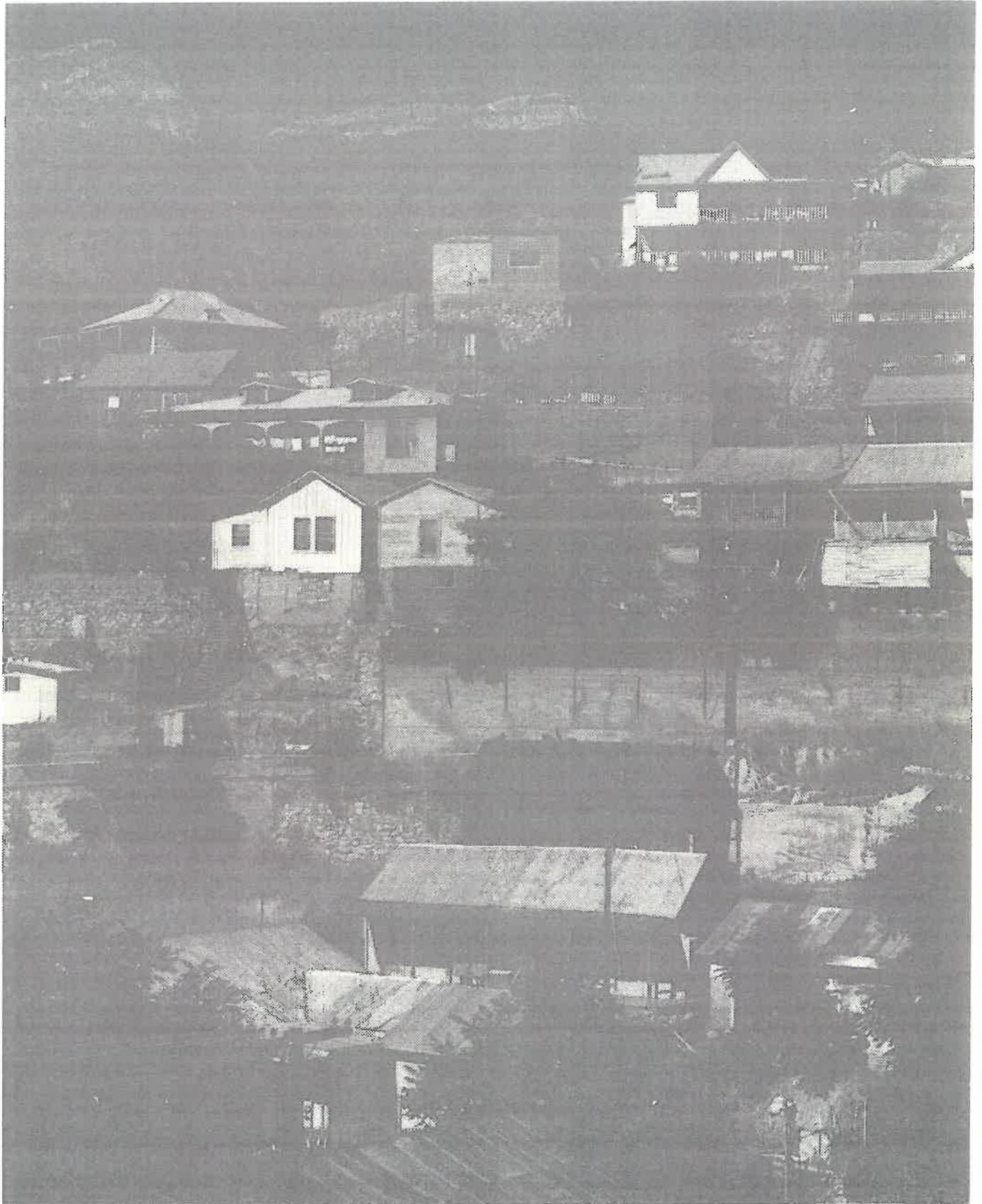
6. Deteriorated architectural features shall be repaired rather than replaced, whenever possible. In the event replacement is necessary, the new material should match the material being replaced in composition, design, color, texture, and other visual qualities. Repair or replacement of missing architectural features should be based on accurate duplications of features, substantiated by historic, physical, or pictorial evidence rather than on conjectural designs or the availability of different architectural elements from other buildings or structures.

7. The surface cleaning of structures shall be undertaken with the gentlest means possible. Sandblasting and other cleaning methods that may damage the historic building materials shall not be undertaken.

8. Every reasonable effort shall be made to protect and preserve archaeological resources affected by, or adjacent to any project.

9. Contemporary design for alterations and additions to existing properties shall not be discouraged when such alteration and additions do not destroy significant historic character of the property, neighborhood, or environment.

10. Whenever possible, new additions or alterations to structures shall be done in such a manner that if such additions or alterations were to be removed in the future, the essential form and integrity of the structure would be unimpaired.



This photograph illustrates the steepness of the terrain mentioned in the introduction and history of this manual. Also of benefit are the many roof shapes shown.

A Special Message..

Buildings and structures in Historic Districts should be recognized as a product of their own period of time. Historic Districts do not disappear overnight, but they can be slowly destroyed one piece at a time. An original brick face is painted over, an intricate cornice is removed, a sign is hung or painted in an elegant transom window - these are just some examples on how Historic Districts are slowly destroyed and how they can disappear.

The Design Review Board and city staff cannot preserve Bisbee's Historic Districts by themselves. They need the help of every property and business owner in order to preserve Bisbee's unique and historical character. Let us all continue to work together.

Design Guidelines for the Bisbee Historic Districts updated November 5, 1997

Design Review Board Members 1995-1997: Stan Goudey, Ed Dale, Darrell Templeton, Ginger Ryan, Bill Matlock, Ralph Miller, Dan Fahy, Sally Taddy.

City Staff: Kelli Sertich, AICP, Community Development Director
Patty Lewis, Planning Aide

ADMINISTRATIVE APPROVAL
BISBEE HISTORIC DISTRICTS

DRBAD _____

DATE:	NAME:
ADDRESS:	
SIGNATURE X	
Check ✓ the following project(s) for administrative approval:	

1. RETAINING WALLS

- New retaining walls below 4' in height.
- Replacement or repair of existing retaining walls (structure problems).

2. STANDARD FENCES (all chain link fencing must go before the Design Review Board)

- Temporary fencing/60 days max. (around construction sites, construction materials, safety reasons, etc).
- New fences, not with arches or designs (as long as in guidelines).
- Replacement or repair of existing fences.

3. ROOFS (New roofs or remodeled roofs must go before the Design Review Board)

- Replacement or repair of existing roofs.

4. MINOR CHANGES TO APPROVED CONSTRUCTION PLANS (No change in sizes or deviation from plans)

- Different material/manufacturer.

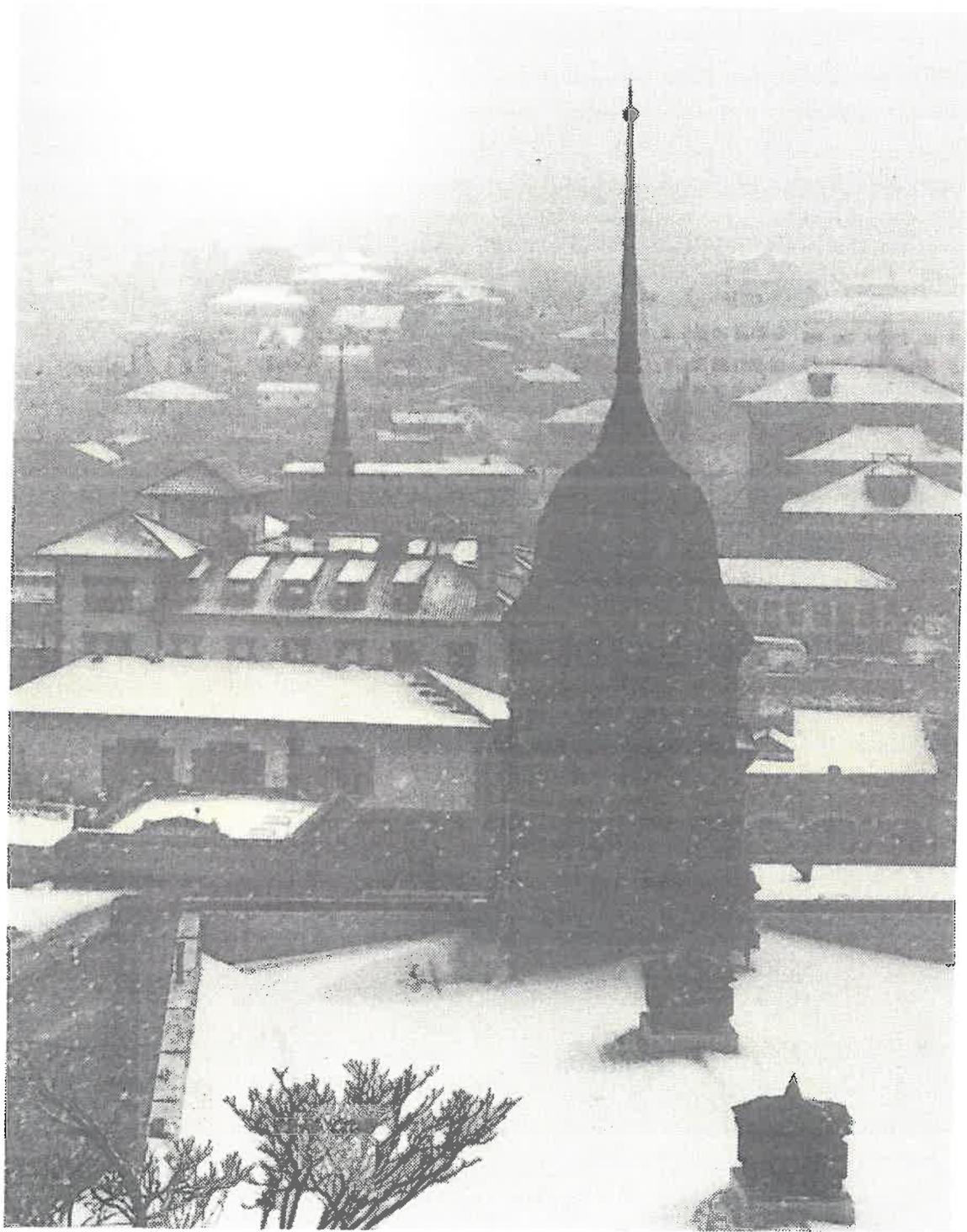
5. REPLACEMENT IN KIND ITEMS (Guidelines will be followed)

- New windows.
- New doors.

AT THE DISCRETION OF THE PLANNING & ZONING ADMINISTRATOR, ITEMS SUCH AS PICTURES OR MATERIAL LISTS MAY BE REQUIRED.

PLANNING & ZONING ADMINISTRATOR (APPROVED)

DATE



*Bisbee in a gentle snowstorm, looking west from behind the Pythian Castle
across the roofs to the Copper Queen Hotel beyond.*