

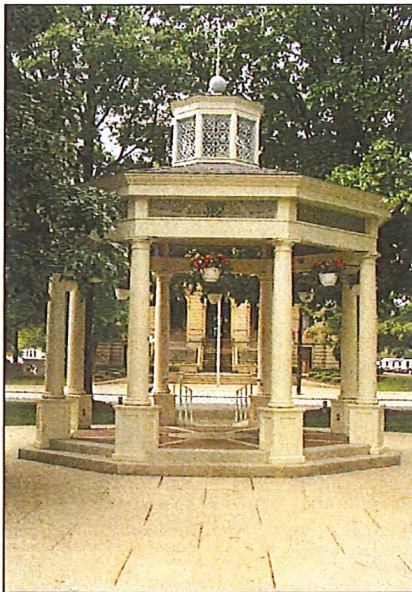
ELYRIA
Downtown
Main Street Elyria

Design Guidelines
For Downtown
Building Rehabilitation
And New Construction

Elyria, Ohio

INTRODUCTION:

These guidelines are intended to assist downtown Elyria building owners and businesses when they renovate their buildings and storefronts. The goal of the guidelines is to encourage the preservation and use of sound older building elements the ones that give a building its character and style while making the building efficient, modern, and safe. Also, by working with what you have and keeping these older materials, you can enjoy significant cost savings compared to starting over with new materials.



Main Street Elyria can provide information on financial incentives for preserving older commercial buildings and on rehabilitation products and services, and it can provide examples of successful rehabilitation projects.

EVOLUTION OF COMMERCIAL BUILDING DESIGN

Early commercial buildings in the period before about 1850 typically had little ornamentation and did not reflect the architectural styles found in houses and public buildings of the time. Most commercial buildings were built of brick or frame, with residential-type upper floor windows and shallow sloping roofs. Storefronts were very plain, consisting of an entry door and one or two flanking display windows. Early display windows often had two or more panes of glass, reflecting the fact that large panes of sheet glass were not yet available. In some cases, thick stone columns and beams framed a building's first floor storefronts.

After the middle of the 19th century, commercial buildings took the form and adopted the designs so familiar in Ohio cities such as Elyria. Ornamentation and stylistic elements became much more common, and the commercial store front evolved into a standard composition: a centered or off-center entry door; a large display window made of a single pane of plate glass; a paneled bulkhead below the window, usually made of wood or metal; transom windows above the entry and display window, to project natural light into the interior; and a signboard area above the transom. Some storefronts used brick or stone piers, others used cast iron columns, and there was great variety in design and ornamentation. Upper floor windows often had ornamental surrounds called hoodmolds, and ornate projecting cornices were common.

After about 1910 commercial building and storefront design evolved into simpler forms, with elements such as columns, hoodmolds, cornices, and added ornamentation all gradually disappearing. In the Art Deco period between the 1920s and the 1940s, commercial buildings and their storefronts became little more than geometric forms devoid of decoration. This led directly into the post-World War II period, in which storefronts lost their bulkheads and transoms and became very simple large windows, usually framed in aluminum, with all-glass aluminum-framed doors. Upper floor windows, if they existed at all, were plain punched openings without ornamentation, and there usually was not cornice or parapet on the building.

NOTE: Throughout the guidelines, examples of successful storefront renovations are included for reference.

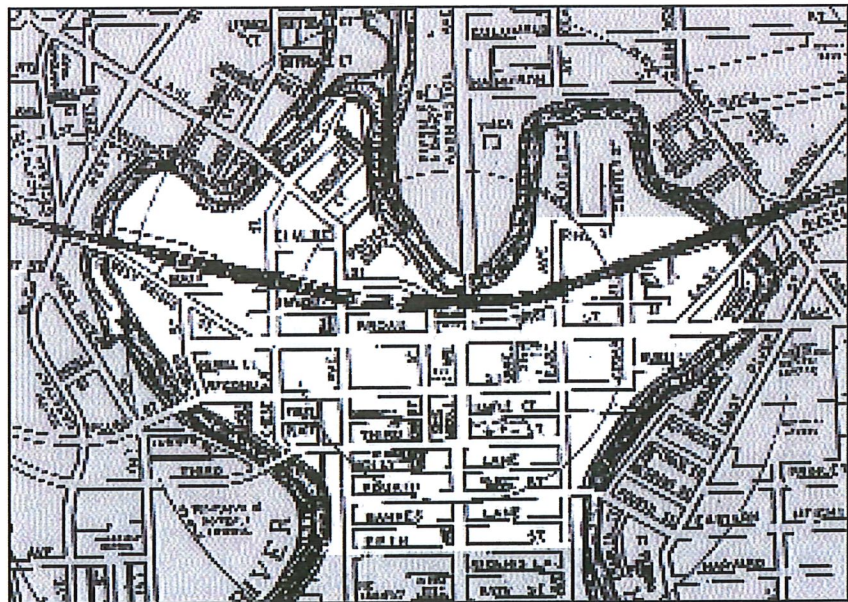
COMMERCIAL ARCHITECTURE IN ELYRIA

Downtown Elyria's commercial buildings date from the mid-19th century to the mid-20th. They cover a wider time period than in most Ohio communities, giving Elyria an especially rich mix of styles and designs.

Elyria is fortunate also that its long, continuous streetscapes of storefront after storefront have survived largely in the downtown area, with few gaps such as parking lots or vacant land. Many of these storefronts have been updated or altered, but in general they still have the large display windows so important to the character of the downtown. Above the first floor, most buildings retain their historic windows and decorative elements such as cornices and parapets.



Ely Square



Elyria Designated Downtown District

WALL MATERIALS

DESIGN GUIDELINES FOR EXISTING COMMERCIAL BUILDINGS

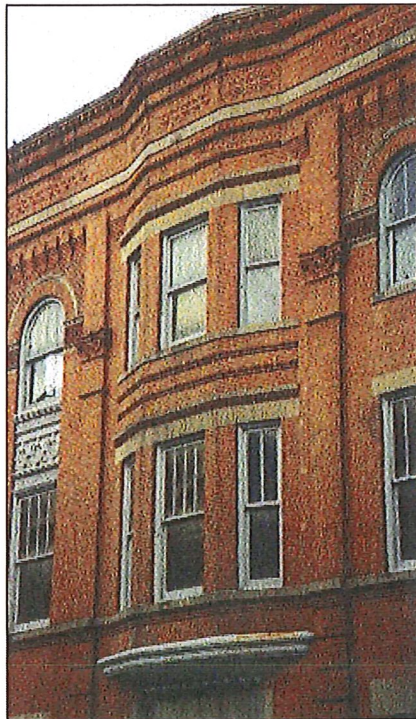
Treatment of exterior materials during maintenance or rehabilitation work can affect both the appearance and the long-term preservation of a building. For historic masonry and wood, there are certain practices that should be followed, and others that should be avoided. Abrasive cleaning such as sandblasting, for example, can be very destructive for soft 19th century brick and should always be avoided. Use of contemporary masonry, wood, or replacement siding materials can have a strong visual effect and should generally be avoided on older buildings.

MASONRY

Consider

1. Using the least aggressive method possible when cleaning masonry, especially 19th century brick and soft stone such as sandstone or limestone. Try plain water or a mild detergent.
2. Keeping wash water pressure at or below 300 pounds per square inch, especially when cleaning soft 19th century brick or any stone such as limestone or sandstone.
3. Trying chemical cleaners if water or detergents are not effective. Always test a cleaner in an unobtrusive location to be sure it is effective and does not cause damage.

masonry continued on next page



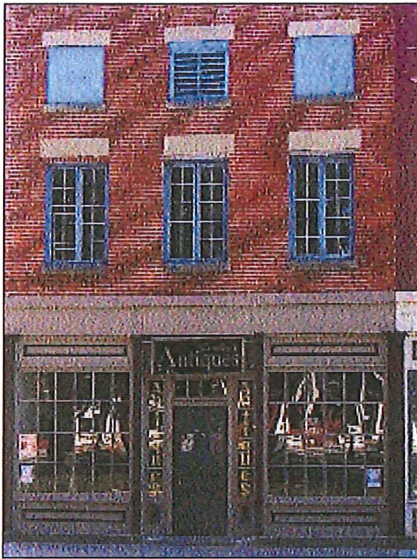
Original Masonry



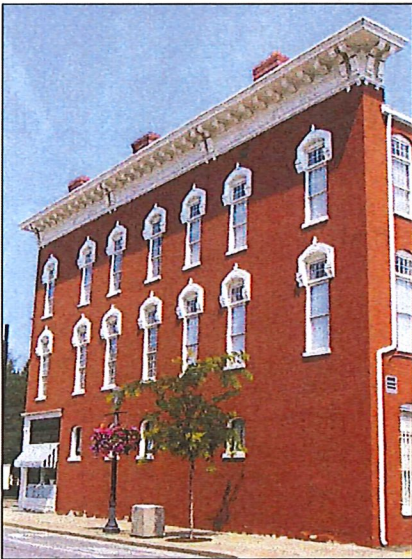
Painted masonry with historic color scheme

WALL MATERIALS

DESIGN GUIDELINES FOR EXISTING COMMERCIAL BUILDINGS



Building with restored original masonry & stone



Painted masonry with 2-color scheme

MASONRY

Consider

4. Re-pointing masonry only when it actually needs it when mortar is missing, loose, or eroding away. Often a building can be spot-pointed rather than completely re-pointed. Be sure your mason understands older masonry and uses a re-pointing mortar formulated for your particular masonry. In general, no more than two parts of cement (by volume) should be used in re-pointing mortar, to avoid making it too hard. Mortar color, texture and joint tooling should match that elsewhere on the building.

5. Keeping paint on masonry buildings that have already been painted. Masonry buildings and some of their components were sometimes painted in the past, to achieve certain color combinations, hide unsightly masonry or prevent excessive weathering. It is very difficult to remove paint completely from masonry, and often the masonry is damaged when paint removal efforts are too aggressive. Thus it is better to leave painted masonry painted, and to re-paint it as necessary when the paint weathers or peels.

Avoid

1. Muriatic/hydrochloric acid cleaners, which can stain or dissolve brick and some stone.
2. Sandblasting or other abrasive cleaning methods.
3. Trying to get a building too clean. It is very hard to remove all of the dirt, and too much trying can give a building an artificial scrubbed look.

Prohibited

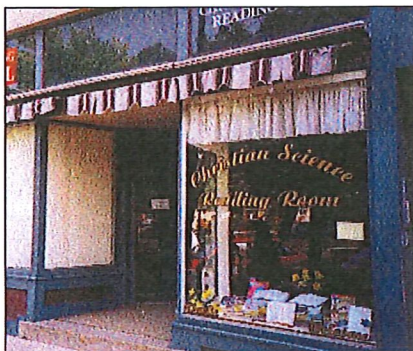
1. The use of 'Dryvit' and other similar products over existing surfaces.
2. Painting unpainted masonry. Its color and its sometimes weathered surface are part of a building's history and should be left intact. In addition, painting can sometimes trap moisture and cause masonry deterioration.

WALL MATERIALS

DESIGN GUIDELINES FOR EXISTING COMMERCIAL BUILDINGS



Restored wood facade



Wood trim storefront

WOOD

Consider

1. Painting as the appropriate finish for all types of wood exterior elements on commercial buildings in Elyria. Watch for signs of deterioration or paint loss, which might indicate a problem with excessive moisture. Loose flashing at the parapet or a leaking gutter or downspout could let water soak into wood building elements. Left unattended, this could lead to the destructive fungus condition known as dry rot.



2. Correcting any problems with loose flashing and other sources of water leaks before repairing or re-painting wood elements.
3. When extensively deteriorated wood elements must be replaced, replacing them in-kind. The new elements should be made of wood and should be the same thickness, size, shape, and profile as the item being replaced.

Avoid

1. Removing original wood elements from your building. Storefront bulk heads, window sash and framing, doors, trim and decorative pieces, for example are important components of a building's character.
2. Removing wood elements that have simply become gray and weathered. If there is no extensive dry rot, they usually do not have to be replaced. If the wood is sound, it probably only needs good preparation and a good coat of paint.

Prohibited

1. Using contemporary materials, such as aluminum, vinyl, or rough-sawn wood, to replace original wood trim elements on a building.

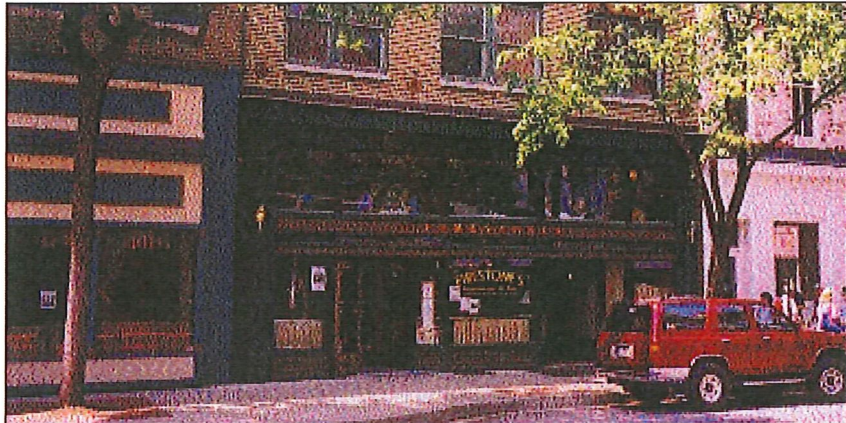
STOREFRONT ELEMENTS AND DESIGN

Storefront display windows are the front doors of a downtown commercial district. Their main purpose is to display the items for sale in a store, but they also are very important to how people experience and enjoy and feel about the district. In Elyria the nearly continuous storefront display windows provide a series of views or scenes that connect the street with the interior of each commercial establishment. If they are well done and maintained, they make a walk through the area interesting and enjoyable. If storefront windows are blocked up, if the glass and display space are dusty and ill-kept, or if there are gaps in the streetscape with no storefronts, the effect is much less enjoyable.

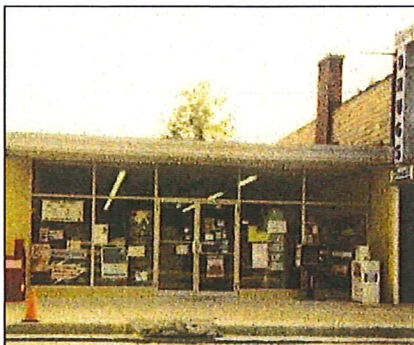
Consider

1. Keeping and repairing historic storefront elements bulkheads, wood or metal trim or window hardware, transom windows. Such elements are part of the fabric of downtown Elyria and contribute to its character and high visual quality.
2. Observing the sizes and proportions of older storefronts when planning any news storefronts or renovations of existing ones. They should, for example, have bulkheads, display windows, and transoms similar to those commonly used in the past.
3. Making sure that the storefront fits within the original storefront opening that is defined by end piers or columns and horizontal members.
4. Leaving piers or columns exposed rather than covering them with new materials.

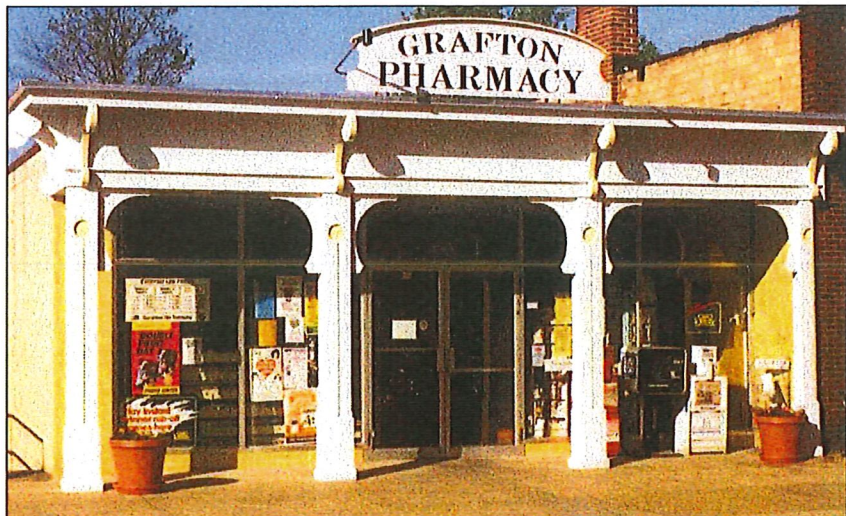
storefront elements continued on next page



Storefront has traditional transom above doors and windows

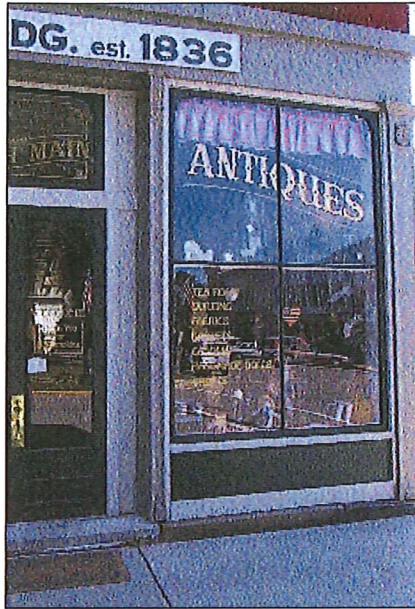


Before – modern storefront

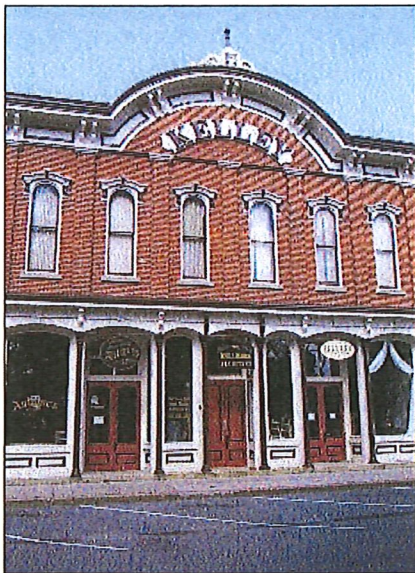


After – Parapet mounted sign with historical profile and new storefront (see next page)

STOREFRONT ELEMENTS AND DESIGN



Historical style signage



Storefront matches design of windows and parapets

Avoid

1. Covering up, removing, or downsizing storefront display windows. Avoid making the storefront look like a residence or office through the use of small or multi-paned windows. If necessary, folding screen, blinds, or drapes can provide privacy.
2. Using anything but traditional materials when storefronts are rehabilitated or reconstructed in older buildings. Bulkheads should be of paneled wood for 19th century buildings; wood is also appropriate for early 20th century buildings, but ceramic tile was sometimes used, especially in the 1920s. Brick and stucco were not typically used in the bulkhead area. Display windows usually were supported by fairly light wood or metal framing systems, leaving a maximum of glass area. Heavy wood framing or masonry materials were not typically used in the display windows. Transom windows were commonly framed in wood or metal. The glass was usually clear, to transmit maximum natural light into the store.

Prohibited

1. Removing columns, panels, or ornamentation that were original storefront elements. These must be retained and repaired, even if some are missing.



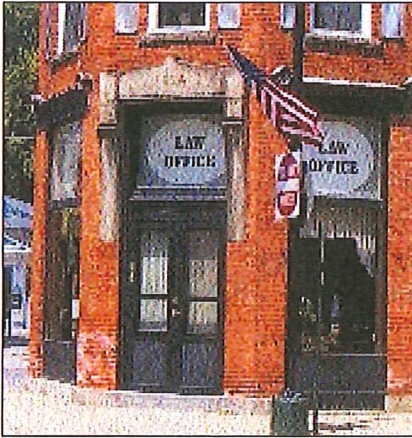
Storefront details of columns and brackets



Storefront with panelized trim

DOORS AND ENTRIES

Commercial building entrances of the 19th and early 20th centuries usually were incorporated into the storefronts. They generally blended in with the storefronts rather than standing out as distinctive features. Sometimes these entrances were placed symmetrically and sometimes not; upper-floor entrances often were placed toward the end of the storefront, but sometimes they were centered in the facade, between two separate storefronts.



Corner entry

Entrance doors sometimes had glazing and sometimes didn't. Doors into store space usually were glazed, often for nearly their full height as a means of providing still more natural light. Entrances to upper floors often did not have glazing but were simple paneled wood doors that provided privacy for those using the stairs; sometimes they did have both glazing and a transom to light the stairway. Doors were usually painted rather than stained and varnished; painted finishes tended to last longer. Even so, some early 20th century commercial building doors were stained and varnished, particularly when they were recessed and protected from the weather.

Consider

1. Retaining and repairing older commercial building doors. Often all that is needed is a good coat of paint, but a qualified carpenter should be able to replace deteriorated elements without having to throw out the entire door.
2. Duplicating the original design and materials as closely as possible when a door is extensively deteriorated and must be replaced.
3. Using traditional and appropriate wood doors for the traditional storefronts of downtown Elyria. In cases where a modern aluminum-and-glass storefront has been substituted for an old one, a standard aluminum-and-glass door may be compatible. Choose a dark enamel rather than a brushed metallic finish.
4. Keeping painted doors painted rather than using a stain/varnish finish. Stained and varnished doors usually were found only on early 20th century buildings, most often in recessed doorways.

doors and entries continued on next page

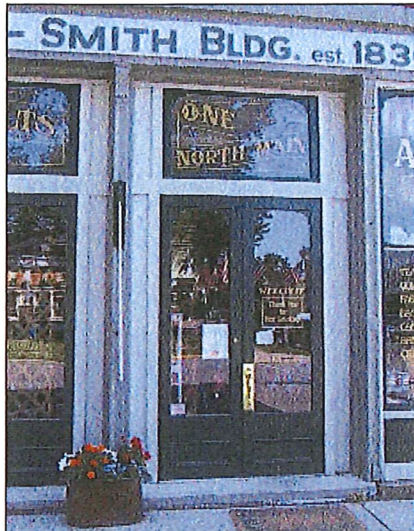


Traditional door

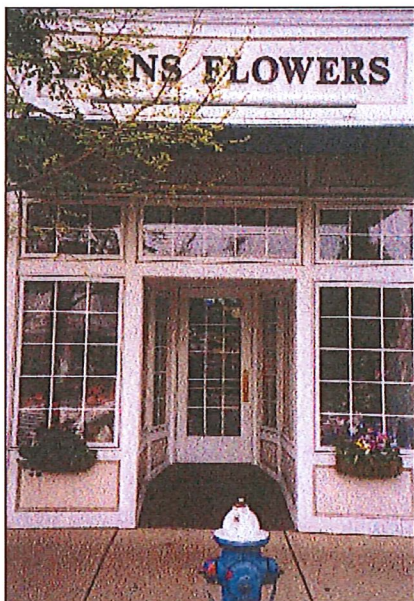


Signage incorporated in entry foyer

DOORS AND ENTRIES



Integrated door and transom



Recessed entry

Avoid

1. Removing or covering the glazing typical of most historic storefront doors. Glazed areas in existing doors should be kept at their full size, and new or replacement doors should have glazing similar to the original. If your building has transoms over its entrance doors, they should be retained and kept glazed to provide natural light for the interior.
2. Installing ornate carved or paneled doors with excessive ornamentation. Keep commercial doors very simple in design, unless historical evidence indicates a more decorative design is appropriate. Flush doors are generally not recommended. Avoid adding false historic elements to a door, such as crossbuck doors, wood pediments, ornate grilles, or novelty windows and moldings.



Covered entry

CANOPIES AND AWNINGS

Storefront awnings provided a sheltered area on the sidewalk so shoppers could get out of the rain or avoid the hot sun, and they helped keep the building's interior cool in the summer. Often along a street the awnings provided an almost continuous sheltered pathway. Fabric coverings often were in a striped pattern and usually were finished in colors compatible with those of the building. The front edges of the awnings often were scalloped. Upper-floor awnings usually were similar to the awning used on the storefront.

Storefront awnings usually were mounted on retractable metal pipe frames, enabling the merchant to raise and lower the awning as needed. Upper-floor awnings typically were fixed in place and were removed during winter months. They usually could be drawn up during bad weather to avoid wind damage.

On both storefronts and upper floors, awnings typically were flat and sloped downward from an attachment point between the display and the transom windows or, on upper floors, at the very top of the window. Some had triangular end panels and others did not. Rounded awnings saw some use, but usually only in round-arched openings.

Fixed wood or metal awnings or canopies are a fairly recent development and were not typical of the 19th and early 20th centuries.

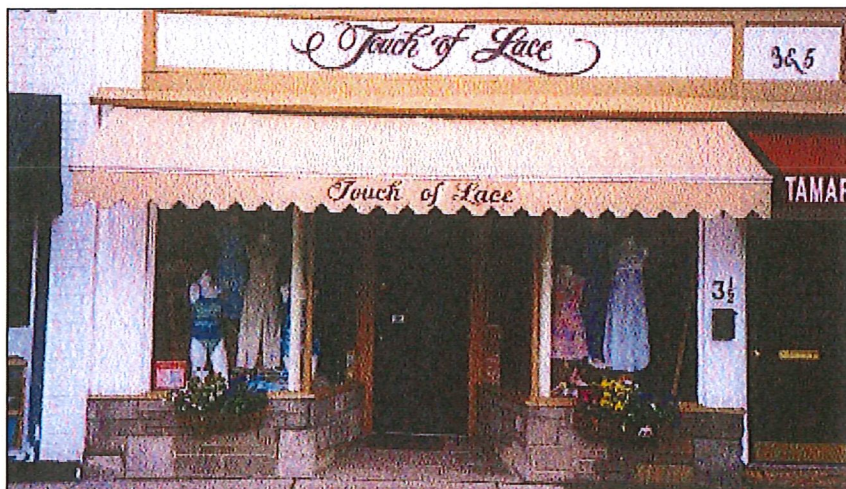
Consider

1. Retaining and repairing any surviving historic awning hardware such as retractable frames. These often only need lubrication and adjustment in order to work properly. New hardware that works in a similar manner can also be found.
2. Maintaining fabric awnings on a regular basis. Small tears should be repaired before they grow larger; the awning should not be stored when wet; and the awning should be washed once a year.
3. Replacing non-historic fixed canopies with fabric awnings that would be more compatible with downtown Elyria's historic character.
4. Thinking carefully about materials, color and pattern, shape, placement, and size, number and signage if you plan to add an awning to your building.
5. Using awnings made of materials that duplicate the appearance of traditional heavy canvas. Modern materials help to avoid or slow down the process of staining, mildewing, fading, and rotting.
6. Using a separate awning for each window and door opening, rather than a single awning across an entire facade. Separate awnings are typical of historical practice.

canopies and awnings continued on next page

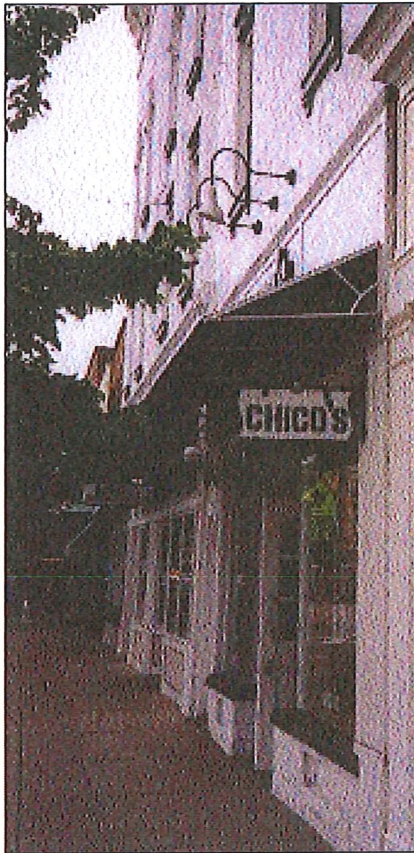


Awning with street address

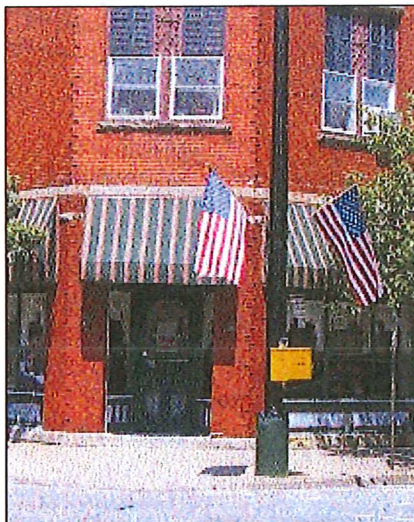


Awning with decorative valance

CANOPIES AND AWNINGS



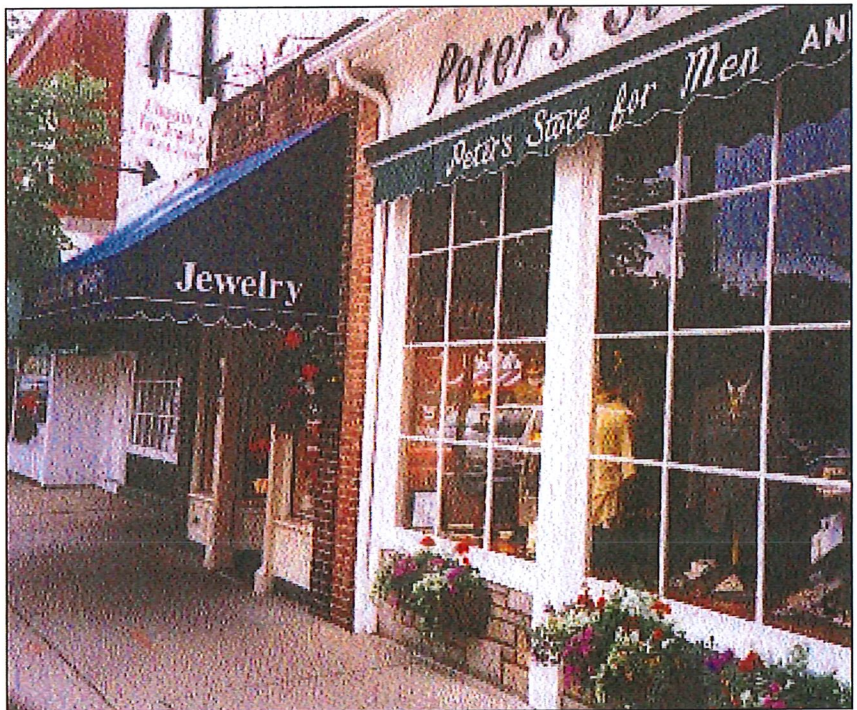
Fixed awning



Awning with traditional period pattern

Avoid

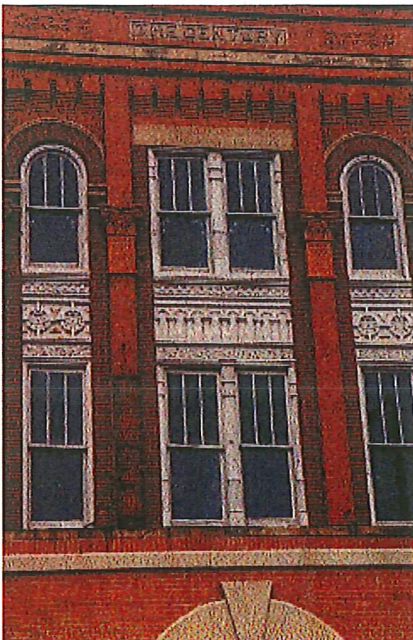
1. Using awning materials with a glossy or shiny plastic surface. The fabric should have a matte surface like traditional canvas.
2. Avoid awning patterns that are too busy, and avoid using too many colors. A solid-color awning, or one with two colors in alternating stripes was typical of historic practice.
3. Using rounded or bullnose awnings, since they were not generally used historically. They may, however, be appropriately used in round-arched openings.
4. Using awnings that are too large to fit within the storefront window or door opening and that obscure other architectural details. Awnings that are the wrong size or width for the storefront should not be used.
5. Placing awnings lower than seven feet above the sidewalk. The angle of the awning should be close to 45 degrees, which will help to give the awning an appropriate and historically correct amount of projection from the face of the building.
6. Illuminating or backlighting awnings, which is not an appropriate treatment for a traditional downtown. Awnings can be used effectively for signage as long as the design and message are kept as simple as possible. The valance rather than the sloping surface of the awning is the preferred location for any signage.



Signage incorporated on front and sides of awning

UPPER FLOOR WINDOWS

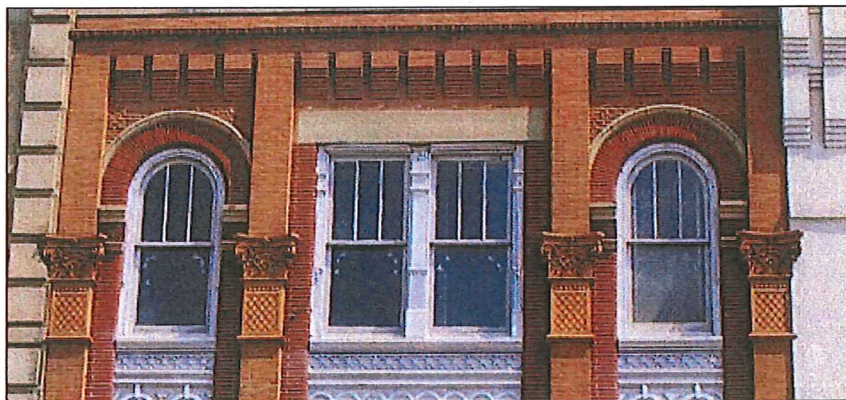
The upper floors of 19th and 20th century commercial buildings were compatible with the street-level main floors, even though they looked different and served a different function, often as office, residential, or fraternal lodge spaces. Upper floor windows usually were residential in size, and their spacing usually matched that of major storefront elements on the first floor. Window openings sometimes were simple rectangles, but often they had ornamental elements. These might be as simple as an arched motif made of projecting bricks, or a plain flat stone lintel; or as ornate as pressed sheet metal hoodmolds. Upper-floor windows often had one-over-one double-hung sashes; these and other window types can be found in downtown Elyria. Some windows have been altered, filled in, downsized, or have had sashes replaced with contemporary windows, but most are in largely original condition.



Windows composing a pattern

Consider

1. Repairing and retaining original upper floor windows, because they are important to a building's overall architectural design. They should be replaced only if they truly are beyond repair.
2. Replacing deteriorated windows with new ones that duplicate the design and materials of the originals as closely as possible. Window manufacturers produce high-quality windows with true through-the-glass mullions at reasonable prices, but a simple one-over-one design is the most appropriate and least expensive.
3. Improving energy efficiency by adding interior or exterior storm windows to existing windows. Some window manufacturers also provide interior energy panels that have a minimal effect on the appearance of the window. Aluminum storm windows today come in a variety of colors that can be matched to the color of the window trim; they can also be painted. The storm windows should fit exactly (that is, meeting rails at the center of both windows should line up).



Upper sash with original mullions

Avoid

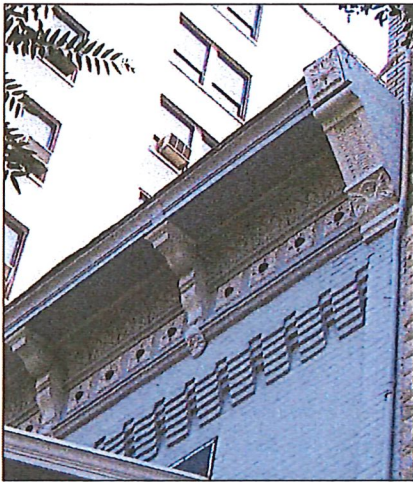
1. Using stick-on or sandwiched mullions to create a multi-paned look for a window. These usually are not very convincing and give the building a false look. A simple one-over-one design is preferred over sandwiched or stick-on mullions.

Prohibited

1. Altering upper floor window openings. Bricking in openings or downsizing them to accommodate lowered ceilings or smaller replacement windows has a significant adverse effect on the design of the entire buildings. Replacement windows should fill the original size of each opening; lowered ceilings should have a soffit at each window that allows retention of the full window height and keeps the ceiling from cutting across the window.
2. Removing or altering window opening trim and ornamentation. Like the windows themselves, these elements are part of the building's design. Deteriorated elements should be repaired or replaced in kind. For extensively deteriorated details such as hoodmolds, replacement materials such as fiberglass may be appropriate.
3. The use of mill finish or white storm windows.

CORNICES AND PARAPETS

Commercial buildings from the 19th and early 20th centuries commonly had some sort of terminating treatment at the top of the main facade, usually a projecting cornice. Another common treatment was the use of a parapet wall, a section of wall rising above the roof to give an impression of greater height. Some parapet walls terminated in a projecting cornice.



Metal cornice - Painted

Cornices usually employed some combination of panels, projecting brackets, and horizontal elements. They could be extremely ornate, or as simple as a few projecting courses of brick. While some ornate cornices used stone elements, by far the most common materials were wood and pressed sheet metal intended to resemble cut and carved stone.

Consider

1. Keeping and maintaining traditional cornices and parapets, which were important parts of the building's design.
2. Paying close attention to cornices and parapets because they are exposed to the weather and can deteriorate easily. Painted elements must be kept well painted, and you should watch for signs of excessive moisture, such as failing mortar, rust stains, growth of moss or mildew, and stains or salt deposits resulting from excessive water accumulation.
3. Doing repairs right away when you spot deterioration. Watch for loose elements that need to be re-attached. Sheet metal cornices are fairly easy to repair, and patches of like material can be riveted or soldered on, and new replacement parts can even be found in some building catalogues.

cornices and parapets continued on next page



Metal and decorative brick cornice

CORNICES AND PARAPETS



Wood cornice



Bay window with complimenting cornice

Avoid

1. Removing cornices and lowering or removing parapet walls. Often there is a band of lower-quality brick behind a cornice, and the supporting wood outriggers are usually set into pockets that become visible if a cornice is removed. Parapets often have flashing materials that are tied into the building's roof, and disturbing these can lead to moisture problems.

Prohibited

1. Neglecting cornices and parapets to the point that they are beyond repair. These are important components of 19th and early 20th century building design, and their loss would adversely affect both the building's and the downtown area's architectural character and integrity.



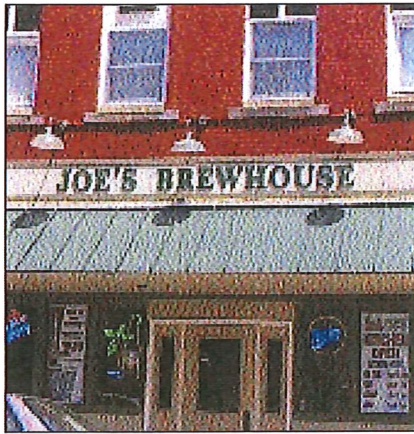
Cornice and parapet conceal sloped roof from main views



Glazed masonry (terra-cotta) cornice

SIGNAGE

Signs are essential in any commercial district, and the history of commercial signage is long and varied. The design, placement, and number of signs can have a significant impact upon the appearance and character of a downtown area such as Elyria's.



Main Street Elyria can assist you in finding out about the City of Elyria's signage regulations. In addition to legal requirements, however, there are several design considerations to keep in mind when planning commercial signage.



Applied painted signage

Consider

1. Using as little signage as necessary to get your message across. A few well-designed smaller signs can have a much more positive impact than large and garish ones
2. Designing signs to fit the scale of the downtown area and the building on which they are located. Try to use already existing signboard areas on your storefront
3. Orienting signs toward both pedestrians and cars. The whole idea of signage is to make it easy for people to find a business. Make signs easy to read, both from the street and from the sidewalk
4. Using appropriate materials and colors for signage. Try traditional materials such as painted wood and traditional lighting such as incandescent gooseneck fixtures. Colors should blend with those of the storefront and building where the sign is mounted

signage continued on next page



Signage incorporating retail theme

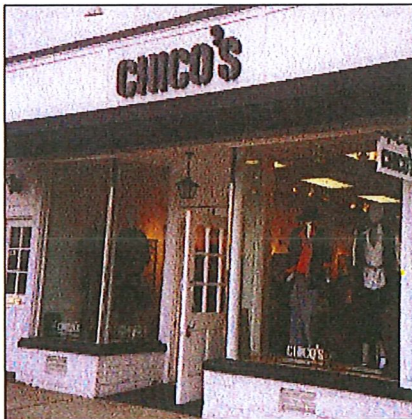
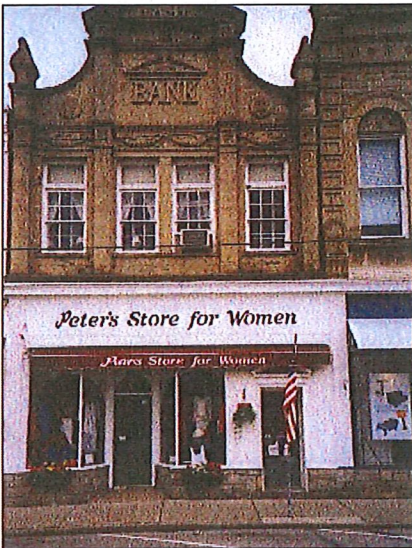
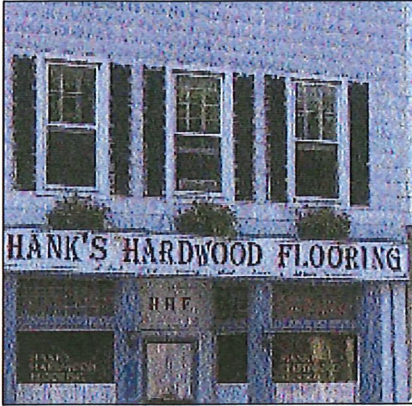


Applied metal signage



Signage in awning and bulkhead

SIGNAGE



Examples of signage utilizing traditional bulkhead

Prohibited

1. Using inappropriate materials and designs, such as interior-lighted plastic signs
2. Removing historic signage that is part of the building's character.
3. Obscuring storefronts or upper floor windows with large signs.
4. Using plastics, flashing lights, or inappropriate colors such as fluorescent greens and oranges.
5. Use of neon signage.



Hanging signage allows for changes with tenants



Signage applied to storefront glass

SECURITY ELEMENTS

Any business must be concerned with security and with protection from vandalism. At the same time, it is important to use security measures that do not adversely affect the visual quality and character of the downtown area.

Another consideration is trying to avoid making it look like there is a greater security problem than there really is too much security can send the wrong message to the people.

Consider

1. Trying better locks and lighting before installing barriers such as screens and grilles.
2. Installing electronic security systems, with small but easily seen stickers that send a message that the property is being monitored.

Avoid

1. Exterior screens and grilles that are visible from the exterior.

Prohibited

1. Excessive security lighting beyond what is truly needed.
2. Giving the building a fortress look that gives the impression the area is unsafe.

INTRODUCTION

DESIGN GUIDELINES FOR NEW CONSTRUCTION



Victorian Italianate Style, c. 1880's

The buildings in Downtown Elyria represent a wide range of architectural styles. The quality of buildings is such that downtown Elyria has received status as a National Historic District by the U.S. Department of the Interior. Many of these buildings are of such architectural merit that they are also individually listed on the National Register of Historical Places. The design of downtown Elyria buildings have many things in common that make for a diverse, yet pleasing visual environment. These elements include fundamental issues such as building height down to finite issues of material and detail. The following guidelines define the principal design elements for new construction.

I. Design Guidelines to apply to:

- A. All new building construction.
- B. All new parking lots.
- C. All outdoor storage and display areas.
- D. All new signage.

It may also be helpful to refer to the "Design Guidelines for Existing Commercial Buildings" for examples and recommendations for the design of particular building components, such as storefronts, windows, cornices, etc.

II. Building Location and Orientation

- A. New buildings shall have at least one principal building entrance oriented toward the primary frontage property line.

III. Building Setback

- A. Buildings are encouraged to have a zero-setback. Setbacks may be used for landscaping or community amenities.

IV. Pedestrian Walkways

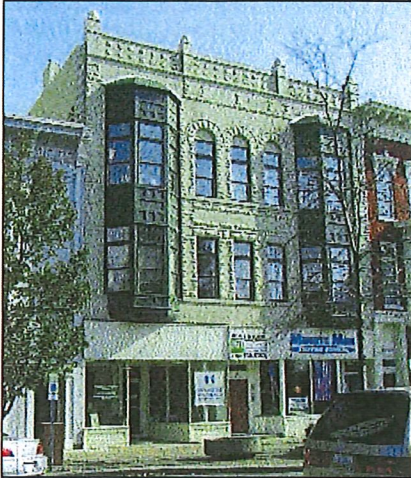
A. Walkways from the Sidewalk to Building Entrances

1. A continuous pedestrian walkway shall be provided from the primary frontage sidewalk for pedestrians to access building entrances. This walkway shall incorporate a mix of landscaping, benches, and other landscape amenities.

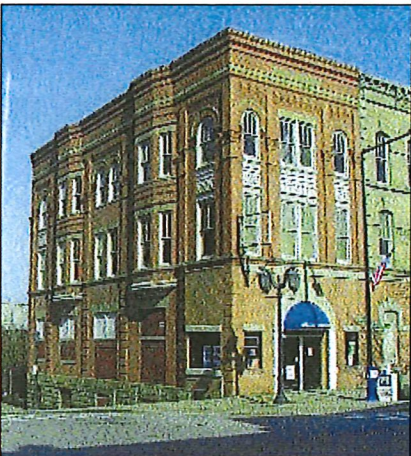


Art Deco Style, c. 1930's

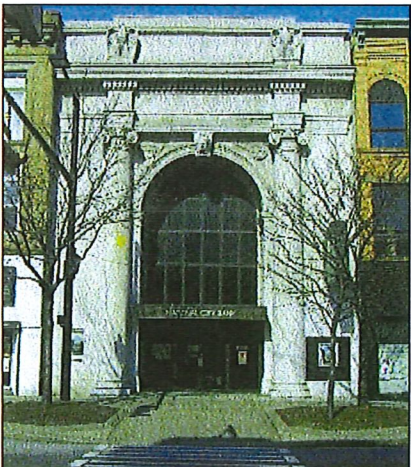
DESIGN GUIDELINES FOR NEW CONSTRUCTION



Romanesque Style, c. 1890's



Chicago Style, c. 1900



Neo Classical Style, c. 1917

B. Walkways from Parking Areas to Building Entrances

1. The walkways shall be designed to separate people from moving vehicles as much as possible. The walkways shall be distinguished from the parking and driving areas by use of any of the following materials: special pavers, bricks, raised elevation or scored concrete. Other materials may be used if they are appropriate to the overall design of the site and building and acceptable to the review authority.

V. Mechanical Equipment and Service Areas

A. Mechanical equipment and service areas shall be screened with visual barriers from adjacent properties, public roadways, parks, or other public areas. The architectural design of the building shall incorporate design features which screen, contain and conceal all heating, ventilation, air conditioning units, trash enclosures, dumpsters, loading docks and service yards.

VI. Building Design

A. Exterior Building Design

1. Buildings with exterior walls greater than 50 feet in horizontal length shall be constructed using a combination of architectural features and a variety of building materials and landscaping near the walls. Walls, which can be viewed from public streets, shall be designed using architectural features and landscaping (abutting the building) for at least 50% of the wall length. Other walls shall incorporate architectural features and landscaping for at least 30% of the wall length.

2. Architectural features include, but are not limited to the following: recesses, projections, cornices, wall insets, arcades, window display areas, awnings, balconies, window projections, landscape structures or other features that complement the design intent of the structure and are acceptable to the review authority.

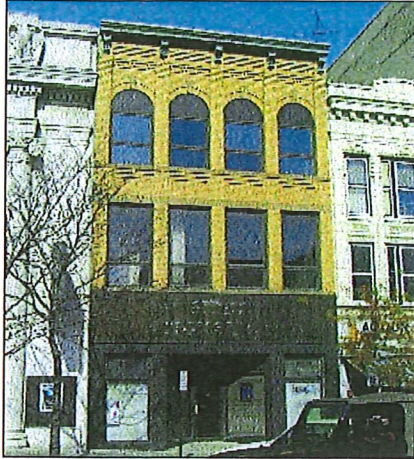
3. The design of buildings should be such that they are sympathetic to adjacent buildings' scale and level of detail.

4. The first floor of buildings facing primary streets should utilize as much glass as possible to encourage display and a sense of openness to the pedestrian.

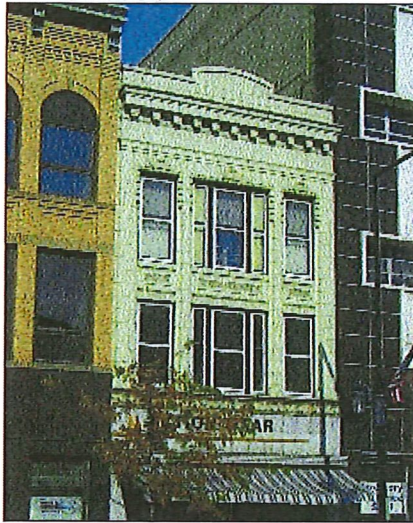
B. Building Materials

1. The predominant building materials should be materials that are characteristic of Downtown Elyria such as brick, stone and/or glass products. Other materials such as split-faced concrete block or pre-fabricated steel panels should only be used as accents and not dominate the building exterior of the structure. The use of plywood sheathing (T-111) and vinyl siding is not allowed.

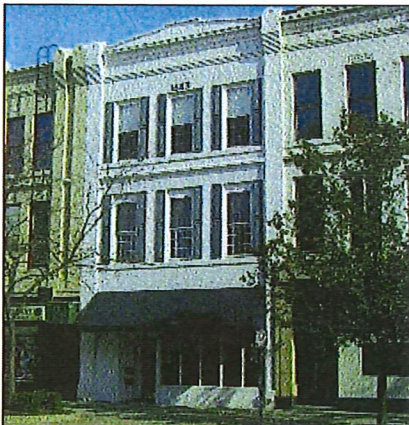
DESIGN GUIDELINES FOR NEW CONSTRUCTION



Late 19th-Early 20th Century
Commercial Style



Late 19th-Early 20th Century
Commercial Style



Late 19th-Early 20th Century
Commercial Style

C. Roof Design

1. Roofs should be designed to reduce the apparent exterior mass of a building, add visual interest and be appropriate to the architectural style of the building. Architectural methods such as parapets shall be used to conceal flat rooftops. Mansard style roofs are discouraged; buildings with visible sloped roofs are also discouraged.

D. Entrances

1. Clearly defined, highly visible entrances using features such as canopies, porticos, arcades, arches and integral planters are highly encouraged.

E. Building Height

1. Buildings are encouraged to be 3 stories and/or match the height of existing 3-story buildings.

F. Community Amenities

1. Community amenities such as patio/seating areas, water features, art work or sculpture, clock towers, pedestrian plazas with park benches or other features located adjacent to the primary entrance to the building(s) are highly encouraged.

G. Fences and Walls

1. Fences and walls shall be built of durable materials such as masonry, stone, or decorative metal. Chain link or wood fences are not allowed.

VII. Building and Sign Colors

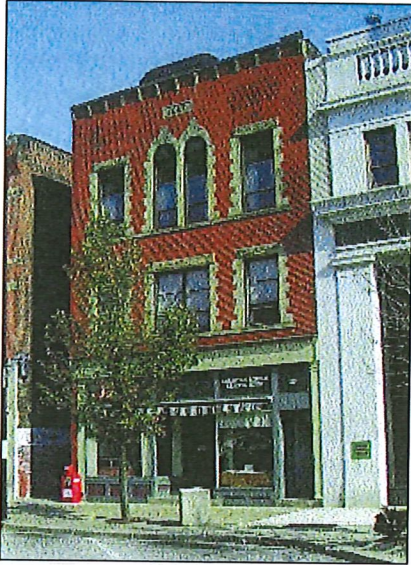
A. Exterior colors shall be of low reflectance, subtle, neutral or earth tone colors. The use of high intensity colors such as black, neon, metallic or florescent for the facade and/or roof of the building are discouraged except as approved for building trim. Consider the use of darker colors for window frames and mullions. Backlit illuminated signs are not allowed.

VIII. Lighting and Flag Poles

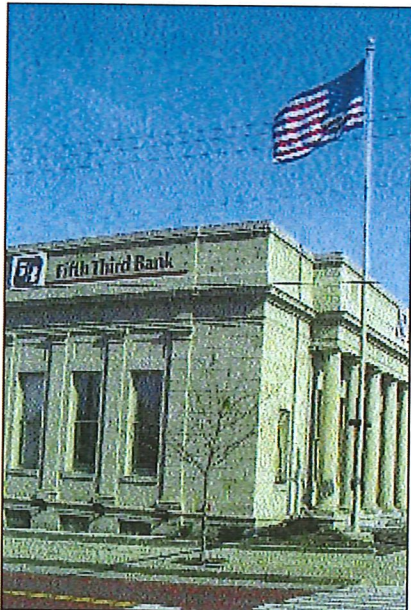
A. Site lighting shall be shielded and directed down onto the site and not shine or glare onto adjacent property or streets. Light poles and/or fixtures and flagpoles shall not exceed 25 feet in height.

B. Building illumination is highly encouraged. Lighting of entire facades or specific architectural features such as entrances, towers, etc. are some possibilities.

DESIGN GUIDELINES FOR NEW CONSTRUCTION



Late 19th-Early 20th Century
Commercial Style



NeoClassical Revival Style, c. 1920's

IX. Parking

A. Locate and design parking areas, which maintain the visual continuity of the street so that they do not create vacant space in the pattern of the street. Allow for both pedestrian and vehicular circulation, and provide for a functional relationship of parking to the principal building(s) on the site.

B. Avoid placing parking lots on corners because the goal is to have buildings be the dominant feature on the corner lots.

C. Minimize the apparent width of parking lots, which are located adjacent to the street by minimizing curb cuts, and through landscaping and screening.

D. Maintain the building line by screening parking lots that abut the street. Hedges, fences raised planters, and low walls combined with plantings are possible solutions. However, these cannot obscure vehicular sight lines as a safety requisite. In some cases, perhaps the facade of a building can be retained, with parking located behind it.

E. New curb cuts are not allowed.