



Design Guidelines for Downtown Canton



Canton, Ohio

July 2003

Revised July 2004

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Introduction

This document presents design guidelines for Downtown Canton, Ohio, which has been an important focus of civic and commercial activity for over a century. The buildings that stand reflect the efforts of citizens who worked and lived here and who used it as a center for business and cultural events. Now, entering the twenty-first century, the area offers potential for reinvestment and revitalization. This document provides a direction for design that builds on the City's assets while looking to the future. A copy of the proposed ordinance to Chapter 1107 Architecture Review Board (ARB) is attached to this document. ARB shall be responsible for reviewing and approving plans that conform with these guidelines.

How the Guidelines Will Be Used

Property owners are required to use the guidelines as mandatory whenever they plan improvements in the downtown. In addition, they also will be used as a condition of approval for any development incentives that the City or the Partnership may offer. These may include rehabilitation grants, low-interest loans and technical assistance. Furthermore, compliance should be required when any special variances or conditional use permits are to be issued by the City.

These design guidelines are intended to foster investment in downtown Canton by providing principles for design and rehabilitation that are consistent while also flexible.

A typical design guideline in this document contains four components:

First, a design topic heading allows the user to quickly select relevant categories of design.

Second, the design guideline itself is presented as a numbered statement in bold type. This sets forth a basic principle for treatment of a selected design topic.

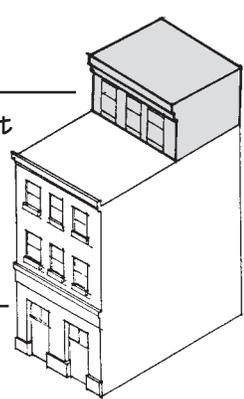
Third, supplementary requirements are listed under the guideline. Preceded by bullets (•), these clarify the primary design guideline statement and may suggest specific methods for complying with it.

Fourth, an illustration, in the form of a sketch or photograph, depicts a method of complying with the guideline.

Design of Additions

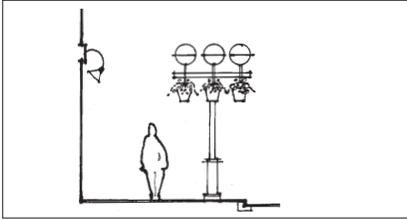
3.31 An addition may be made to the roof of a building if it does the following:

- An addition should be set back from a primary, character-defining facade, to preserve the perception of the historic scale of the building.

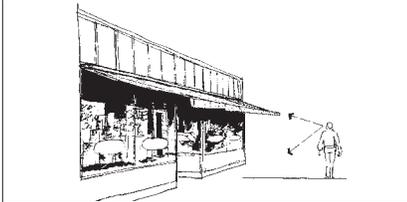


Roof addition set back from the front

A sample design guideline.



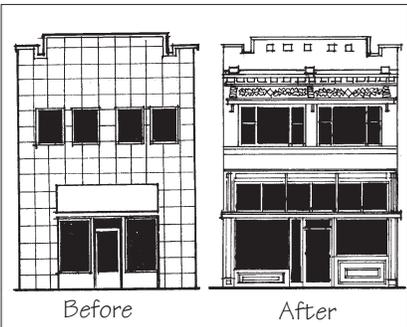
1. Maintain the street edge.



2. Enhance the street level.



3. Relate to traditional buildings.



4. Respect historic structures.
(Before: original facade inappropriately covered. After: original facade revealed.)

Overview of the Design Guidelines

The guidelines define those important features of the established context that should be respected when improvements occur. It is important to note that the guidelines dictate taste and assure good design. They are intended to be a means for balancing the traditional qualities of the downtown with the demands of contemporary use. The design guidelines also provide a basis for making decisions about the appropriate treatment of existing buildings, including historic resources, and the design of compatible new construction. They also serve as educational and planning tools for property owners and their design professionals who seek to make improvements that may affect the character of the area.

Basic Principles of Design for the Downtown

Principle 1.

Maintain a clear definition of the street edge.

Traditionally, the edge of the sidewalk was clearly defined as a “street wall,” which helped define the street as an urban space. This feature should be maintained.

Principle 2.

Enhance the street level as an inviting place for pedestrians.

Providing features that are visually interesting and that are in human scale is essential. These may include storefront windows, display cases, art and landscaping.

Principle 3.

Relate to traditional buildings in the area.

Traditional buildings combine to establish a sense of continuity in the area, while also accommodating variety in design and detail. As properties are improved, they should enhance the overall image of the area as a place to do business. Each building can help contribute to this visual continuity while also meeting an individual owner’s needs.

Principle 4.

Respect historic structures.

If the building is an historic structure, then respect its earlier character. Preservation of Canton’s heritage is important to its sense of community and its economic development. Many of the structures in the downtown have historic value, even some that have experienced alterations. It is important to consider the significance of their character-defining features, including basic forms, materials and details when planning improvements.

Additional Principles for the Design of Civic and Institutional Buildings

Civic facilities include churches, schools, libraries and governmental offices. Traditionally, buildings for these uses contrasted with the framework of storefronts: Standing apart from the rows of commercial buildings and framed by a lawn as a foreground. Entrances are more prominent than the storefront type. While they stand apart as a structure, however, they clearly are a part of the downtown, with its entrances oriented to the street and walkways that promote pedestrian use. This helps to convey its function as a gathering place. This tradition of designing civic institutions as landmarks in the urban fabric should continue. At the same time, the basic principles of urban design outlined in this document still apply.

- 1. Locate civic institutions such that they encourage pedestrian traffic to nearby downtown businesses.**
- 2. Convey a sense of human scale.**
- 3. Design civic institutions to reinforce the system of streets and sidewalks downtown.**
- 4. Provide edges of a civic property that are inviting to pedestrians.**
- 5. Provide outdoor spaces designed for public use.**
- 6. Convenient pedestrian connections should link abutting civic institutions.**
- 7. Minimize the visual impacts of automobiles.**
- 8. Locate primary entrances to face the street, not a parking lot.**
- 9. Minimize impacts on adjacent historic resources.**

1. The Character of Downtown Today

Early photographs provide insight into the design features of traditional building types and the manner in which these combined to create streetscapes in the downtown. They demonstrate that most buildings were built at the sidewalk edge, thereby defining a “street wall,” and that brick and stone were the dominant construction materials. Additional information about the character and development of the area is found in a series of early maps which, combined with historic photographs, convey the character-defining features that form the framework of the area’s context today.

These are features which should be respected:

A Rectilinear Grid Dominates

The squared intersections of streets establishes the basic framework for the organization of lots, which in turn sets the character of building shape and placement in the area.

Buildings Align in Plan

Most buildings, particularly the predominant commercial structures, are sited at the sidewalk edge and therefore the building fronts align.

Buildings Fill the Widths of Their Lots

Commercial buildings are constructed out to the side lot lines, creating a solid wall along the sidewalk edge.

Rear Setbacks of Buildings Vary

Variations in building sizes are typically reflected on the backsides. While many structures occupy the entire depths of their properties, several do not. In general, the earlier, smaller buildings left room on the rear of their sites.

Storefront Heights Align

Most first floors were constructed to relatively similar heights and, because the lower levels of the building fronts were primarily glass, the storefronts created a uniform line along the street edge. This was further emphasized with cornices and moldings that capped the storefronts. This provides a consistent scale to the street level, even when overall building heights vary.



A rectilinear grid dominates in downtown Canton.



Taller masonry buildings appeared historically within the street character.



Most buildings in the downtown share a variety of design features, including the alignment of horizontal moldings and cornices. These help to unify individual blocks, even when building heights and styles vary.

Overall Building Heights Vary in the Area

Most buildings stand from two to four stories in height, but several vary from this pattern. A few are one story and others are taller than the norm. However, most of the taller buildings appear to fit within the street character: they typically are of masonry construction that matches that of shorter structures nearby and the lower levels relate in scale and alignment of horizontal details. They also align in plan at the sidewalk edge.

Building Widths Appear To Be Within a Narrow Range

Many buildings convey the dimensions of a single building lot. Others that are larger often reflect the underlying set of lots with an “articulation” of facade details. Vertical elements, including columns and pilasters, often express the location of the individual lots. This helps to create a rhythm of building fronts along the street.

Masonry Materials are Predominant

Brick and stone are shaped in units that are similar in size and these are laid in ways that establish textures along the street which are visually interesting and help to establish a sense of human scale.

Window, Door and Storefront Openings are Evenly Spaced on a Building Front

Upper-story windows create a pattern across many building fronts. Most upper-story windows are of similar sizes and they use similar spacing patterns. They typically are vertically proportioned and their arches and sills tend to align as well. All of these features combine to create a pattern of evenly spaced openings and of horizontal features that align along the block.



Building widths appear to be within a narrow range on many streets in downtown.



Historically window, door and storefront openings combined to create a pattern of evenly spaced openings and of horizontal features that align along the block. This building pattern is desirable today.



A sense of continuity is maintained, while accommodating individuality in design.

These specific features of the built environment result in even more fundamental characteristics that are essential ingredients of the area:

A Sense of Visual Continuity Exists

Because most buildings share a variety of the design features described above, the area conveys a sense of visual relatedness, of being a “place.” Within this sense of visual continuity, however, variety and accents occur. Building styles, for example, vary widely, reflecting their various periods of construction. In fact, each building varies from its neighbors in some manner, either by a difference in scale, style or materials. But, for each design feature that varies from its neighbors, many others are shared. Thus, a sense of continuity is maintained, while accommodating individuality in design.



Streets are oriented to pedestrians.

Streets Are Oriented to Pedestrians

Key building elements, including windows, doors and details, are scaled to pedestrians. Masonry materials also contribute to this pedestrian-friendly scale. The storefronts provide views to activities inside, creating interest for passersby. Sidewalks also are of dimensions that are comfortable for pedestrians to pass. This invites walking.

Civic Buildings and Spaces Provide Accents in the Streetscape

While commercial buildings align along the street edge, civic buildings typically stand apart. The Courthouse, for example, sits on a prominent corner and is set back from the sidewalk edge. A grand stair defines the main entrance.



Civic buildings and spaces provide accents in the streetscape.



Building Types and Styles

This section provides a brief overview of various architectural styles and building types found in downtown Canton. Property owners should review these descriptions carefully. In many cases the design guidelines make reference to the characteristics of the styles that are presented here.

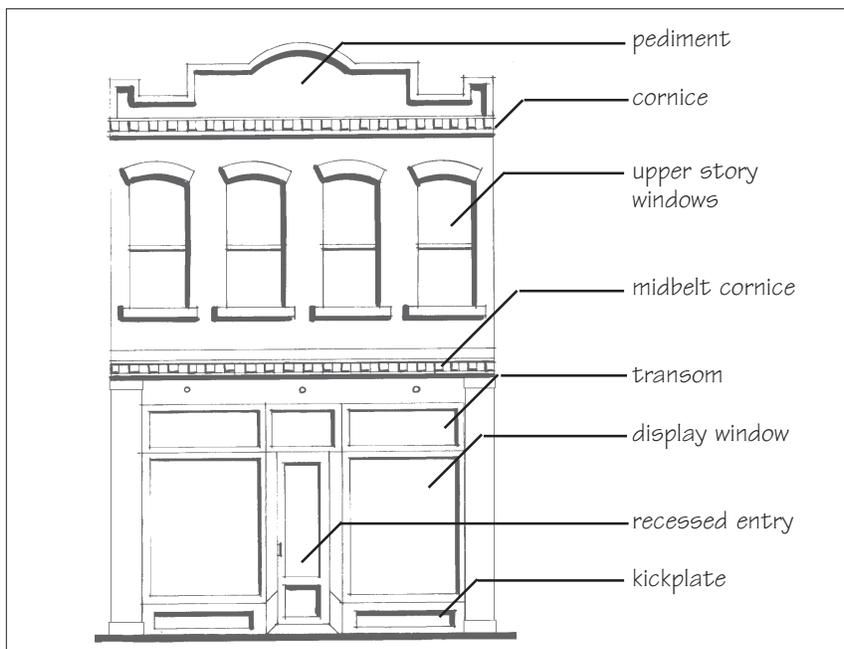
There are clear examples of Italianate, Art Deco and Classical Revival type structures, and one example of the Federal style, the Landmark Building. A common type is the “vernacular” building. These simple structures are not “high style,” but closely reflect traditions of building in their respective periods of construction and are decorated with features that come from a variety of styles.

The following building types and styles are seen throughout the downtown, and are described on the following pages:

- Federal
- Italianate
- Commercial Storefront
- Classical Revival
- Art Deco
- Art Moderne
- International

Commercial Building Types

Most buildings in downtown Canton are variations on the traditional American commercial storefront. These are designed for retail-related functions on the ground level, and therefore relatively large openings are used to maximize visibility and access to goods and services offered inside. The front wall is constructed at the sidewalk edge and is of masonry. Upper-story windows are smaller, with vertically oriented openings. The upper floor appears more solid than transparent.



Typical storefront components.



The Federal style Landmark building.

Federal

• circa 1790-1820

One rare example of Federal architecture exists in downtown Canton. Related to the popular Georgian style, buildings of the Federal period, as well as Federal-influenced vernacular structures, are commonly a simple box, two or more rooms deep. Doors and windows are arranged with a regular symmetry to allow adequate ventilation.

Characteristics

- Side-gabled roof
- Brick or stone construction
- Joined chimney
- Parapet walls
- Wooden shutters
- Wide doors with transom and sidelights
- Galleries
- Dormers



Example of an Italianate building.

Italianate

• circa 1850-1885

Originally inspired by Renaissance buildings of Italy, this blending of classical and romantic features became one of the most popular styles in the United States. Because of its ornate details, such as bracketed cornices, this style was easily adapted to storefronts. The details and features of this style were capable of being interpreted in wood, masonry or iron. With this adaptability and the sensibilities of the times, its popularity grew, particularly with those building townhouses and commercial buildings.

Characteristics

- Double-hung, narrow windows, often with round arch heads
- Window panes are either one-over-one or two-over-two
- Protruding sills
- Ornate treatment of the eaves, including the use of brackets, medallions and dentil courses
- Quoins at building corners
- Cresting along roof ridges
- Transom, often curved, above the front door
- Brackets, modillions and dentil courses
- Flat roof
- Overall, a vertical emphasis in building proportions

Vernacular Commercial Storefront

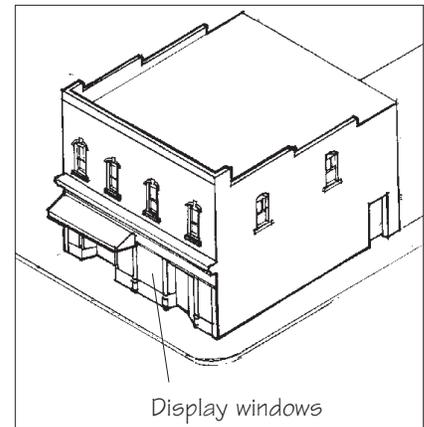
• circa 1860-1920

The vernacular commercial storefront of the late nineteenth and early twentieth centuries appears in commercial districts throughout the country, including downtown Canton. This building type is divided into two distinct bands. The first floor is more commonly transparent, so goods can be displayed, while the upper floors are usually reserved for offices, residential and warehousing functions. At the storefront, a kickplate is found below the display window while above, a smaller band of glass, a transom, is seen. Also, the main door is frequently recessed.

Many of these buildings have brick facades, often with stone detailing. Ornamental detail exists, but is simple, and is limited to a shallow molding as a cornice. Some cornices are made of wood or masonry, while others are metal. Although construction of these buildings began as early as 1860 and continued until 1920, the majority were constructed at the turn of the 19th Century. Many carry Italianate detailing.

Characteristics

- Larger display windows
- Transom lights
- Kickplate
- Recessed entry
- Double doors
- Tall second-story windows
- Cornice



Vernacular commercial storefront.



A one-story example of a vernacular commercial storefront.



An example of the Classical Revival style.

Classical Revival

• circa 1890-1920

The Classical Revival style was originally based upon interpretations of Roman models, particularly in terms of order, symmetry and detail. Usually a composition of formal and symmetrical features enriched by elaborate details and often emphasized by a pedimented or projecting pavilion, this style was adaptable to wood, brick and stone construction. The style was popular in many regions of the country, particularly for builders wishing to distinguish their structures from older ones in the community.

Characteristics

- Flat roof with parapet and metal or cast stone cornice
- Cast stone jack arches
- Elaborate entrance
- Keystone lintels
- Sash windows with heavy dividers or muntins
- Usually large, elaborate brick structure
- Ornate moldings, such as dentils and modillions
- Round columns with complex capitals
- Dormers
- Prominent center window on second story, often arched or curved



Contrasting trim elements and extensive detailing are features of Classical Revival buildings.

Art Deco

• circa 1930-1950

This style is related to Art Moderne in its decoration of surfaces, but in the case of Art Deco, the lines are angular rather than curvilinear. The style is most easily identified by its architectural ornament, which includes stylized floral patterns and repetitive geometric forms incorporating sharp angles and segments of circles. Zigzags, chevrons and diamond patterns are typical and often are applied as decorative moldings or are integral to masonry patterns themselves. Glass brick and rounded or angular corner windows were often used. Building entrances were embellished with decoration which extended to hardware and light fixtures. Glass brick panels were often lit from behind at night with colored lights.

Characteristics

- Variety of colors and textures
- Stucco and tile combined
- Projecting sunshades
- Rounded corner windows
- Colored brick or tile
- Zigzag or chevron moldings
- Molded metal panels or grills
- Stylized floral patterns
- Repetitive geometric forms



Timken High School is a local example of the Art Deco style.



Art Moderne detail.

Art Moderne

• circa 1930-1940

The Art Moderne style was devised as a way of incorporating the machine aesthetic into architecture, in the sense that buildings could emulate motion and efficiency. It is also referred to as the **Streamlined Moderne**, and always carried the aura of the futuristic. Whatever the term, in this case architecture followed industrial design, as "the slick look" was used for everything from irons to baby carriages.

Characteristics

- An asymmetrical facade, with a combination of rounded corners and angular shapes
- Use of glass block
- Use of metal sash windows with small panes, often placed at corners
- Horizontal bands, referred to as "speed bands"
- References to ocean liners, as in the use of "porthole" windows and metal railings

International

• circa 1935 - 1970

Schools of architectural design in the modern age required new approaches to basic design. The elevator and the skyscraper went hand in hand. In the years after World War I, architects saw a chance to contribute to a new and better world. For architecture, this meant rejecting most conventional design standards. Structural systems were emphasized and curtain walls were designed to reflect modular compositions.

Characteristics

- Smooth wall surfaces
- Flat roof line
- Horizontal emphasis
- Horizontal bands of glass
- Minimal ornament and detail
- Glass, steel and other manufactured materials

2. Design Guidelines for the Commercial Core

These design guidelines apply to all improvement projects in the Commercial Core of downtown Canton, including new buildings and alterations to existing structures of all types. (An additional chapter provides supplemental guidelines for the rehabilitation of historic buildings.) It is important to note that, while emphasis is placed on respecting historic resources, change is anticipated in the area; it is not to be “frozen in time.” At the same time, alterations and new construction should occur in a manner that respects the traditional design context. These guidelines are based on that policy.

The Commercial Core conveys a sense of a time and place, which is expressed through its numerous historic and traditional buildings. This character should be maintained. When new building does occur, or an existing structure is altered, it should be in a manner that reinforces the basic character-defining features of the area. Such features include the way in which a building is located on its site, the manner in which it faces the street, its materials and the general alignment of architectural elements and details along a block. When these design variables are arranged in a new building to be similar to those seen traditionally in the area, visual compatibility results.



The downtown conveys a sense of a time and place, which is expressed through its numerous historic and traditional buildings.



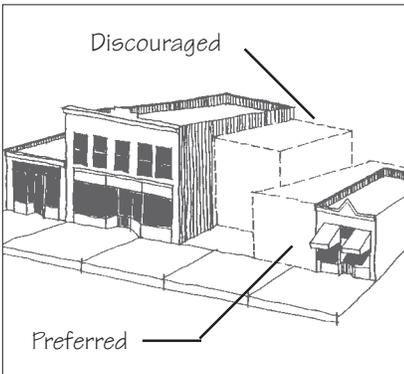
Storefronts dominate the street level throughout the area.



This infill building aligns with its neighbors. (Cleveland, Ohio)



Locate the front building wall at the sidewalk line when feasible.



Align the building front at the sidewalk edge.

Site Plan

Most structures in the Commercial Core contribute to a strong “building wall” along the street because they align at the front lot line and are usually built out to the full width of the parcel, to the side lot lines. Although small gaps do occur between some structures, these are exceptions. These site plan characteristics should be preserved.

2.1 Maintain the alignment of buildings at the sidewalk edge.

- Locate the front building wall at the sidewalk line when feasible.
- Where a building must be set back from the sidewalk, use landscape elements to define the sidewalk edge.
- In case of a corner lot, match the other three corners as much as possible.

2.2 Orient the primary entrance of a building toward the street.

- A building should have a clearly-defined primary entrance. For most commercial buildings, this should be a recessed entryway.
- A secondary public entrance to commercial spaces is also encouraged on a larger building.

2.3 No curb cuts are permitted along Market Avenue/ cultural corridor between Sixth Street North and Sixth Street South.



Photo bottom, before: The street wall is broken with a vacant lot. Photo top, after: A new building maintains alignment at the sidewalk edge.

Architectural Character

While it is important that new buildings and alterations be compatible with the traditional context, it is not necessary that they imitate older building styles. In fact, stylistically distinguishing new buildings from their older neighbors is preferred, when the overall design reinforces traditional development patterns.

2.4 New interpretations of traditional building styles are encouraged.

- A new design that draws upon the fundamental similarities among older buildings in the area without copying them is preferred. This will allow it to be seen as a product of its own time and yet be compatible with its historic neighbors.
- The literal imitation of older historic styles is discouraged.
- In essence, infill should be a balance of new and old in design.



New interpretations of traditional building elements are encouraged. The center building in this image reflects building patterns of the adjacent buildings. (Cleveland, Ohio)



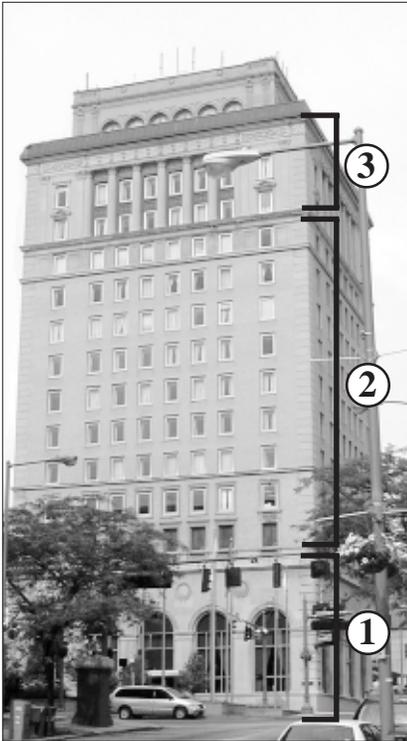
This contemporary interpretation of a storefront includes a recessed entry and transom element.



This contemporary cornice element includes the year of the building's construction.



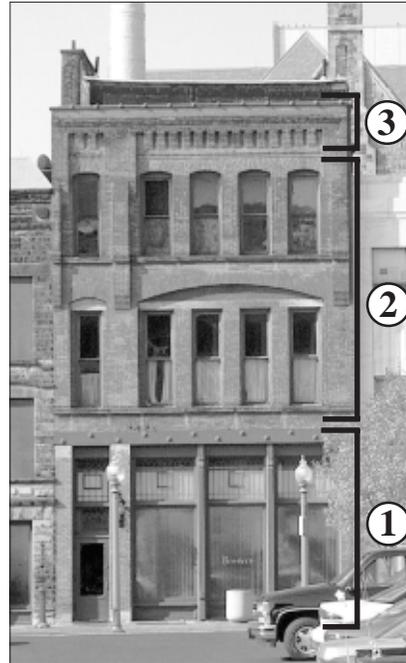
Simplified interpretations of vernacular commercial storefronts are also appropriate.



These three buildings in the Commercial Core—representing high-rise towers, traditional commercial storefronts and civic buildings—all incorporate the basic building blocks: (1) base, (2) middle and (3) cap.

2.5 A new building should incorporate a base, a middle and a cap.

- Traditionally, buildings were composed of these three basic elements. Interpreting this tradition will help reinforce the visual continuity of the area.



Window sills, moldings and midbelt cornices are among those elements in this new building that align with existing buildings.

Mass, Scale and Form

Building heights vary substantially and yet there is a strong sense of similarity in scale. In addition, most buildings have features at the lower levels that are similar in scale. First floors, for example, are similar in height. Other lower floors are also defined by moldings that align along the block, which contribute to a perceived uniformity in height to pedestrians. A variety in building heights in new construction is, therefore, appropriate. However, the dominant scale should be maintained. This may be accomplished by literally constructing a building within this traditional height range; in other cases, design elements that reflect this traditional height may be incorporated into larger structures.

2.6 A new building should maintain the alignment of horizontal elements along the block.

- Window sills, moldings and midbelt cornices are among those elements that may align.

2.7 Floor-to-floor heights should appear to be similar to those seen historically.

- In particular, the windows in new construction should appear similar in height to those seen traditionally.



Infill buildings with a mix of uses add interest to the streetscene and encourage pedestrian activity all-day long. The photographs on this page represent a number of recent infill projects from Louisville, Kentucky, and contain many of the building elements seen traditionally in downtown Canton.



The use of public art, such as this giant Louisville Slugger, helps distinguish this infill building from those historic structures in the block.



Although setback from the street with a courtyard, parts of this infill building do align at the street edge. A variety of building heights and materials add visual interest to the streetscape.

2.8 Consider dividing a larger building into “modules” that are similar in scale to buildings seen historically.

- If a larger building is divided into “modules,” they should be expressed three-dimensionally throughout the entire building.

2.9 Reflect the established building heights of two to four stories in facade designs.

- Develop a primary facade that is in scale and alignment with nearby historic buildings.
- When considering a taller structure, the alignment of building elements is particularly important. Although a new building may be taller than older buildings, the first several stories should visually relate in scale to the surrounding historic context.



This single infill building is divided into smaller building modules that reflect traditional building widths. Upper floors step back from the front, thus maintaining the traditional two-story scale of the street. (Boulder, CO)



A four-story building mass is broken by the upper story cap and a central vertical break in this new infill building.

Exterior Building Materials

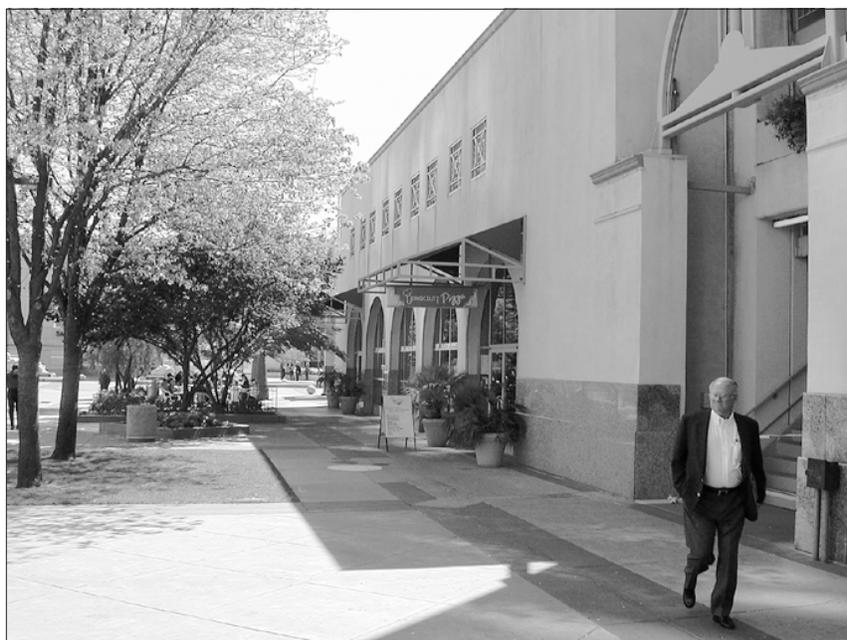
Traditionally, a limited palette of building materials was used in the downtown—primarily brick and stone. This same selection of materials should continue to be predominant. New materials also may be considered, however, when they relate to those used historically in scale, texture, matte finish and detailing.

2.10 Materials should appear similar to those used historically.

- Masonry was the traditional material and is preferred for new construction. This includes stone and brick.
- Wood and metal were used for window, door and storefront surrounds and should be continued in new construction.
- New materials should appear similar in character to those used historically. For example, stucco, cast stone and concrete should be detailed to provide a human scale.
- New materials also should have a demonstrated durability in the Canton climate.

2.11 A simple material finish is encouraged for a large expanse of wall plane.

- A matte, or non-reflective, finish is preferred. Polished stone and mirrored glass, for example, should be avoided as primary materials.



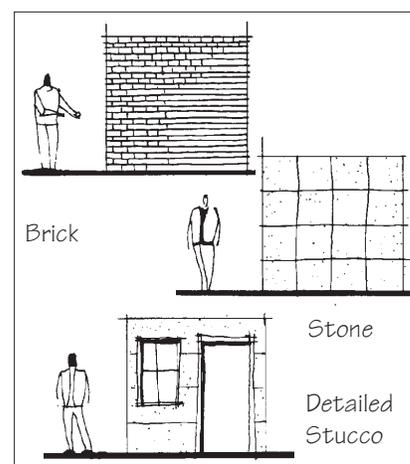
These cast concrete elements convey the scale of traditional masonry facade components, which reinforces the traditional scale of buildings on this street. (Sacramento, CA)



Materials should appear similar to those used historically, primarily stone or brick.



Stucco that is detailed to convey a sense of scale and provide visual interest is an appropriate material treatment.



Use building materials that are similar in their dimensions and that can be repeated as traditional modules.



Upper-story windows with vertical emphasis are encouraged.



A typical, upper-story window is twice as tall as it is wide. (Medina, Ohio)

Upper-Story Windows

A pattern exists along some streets with the repetition of evenly-spaced, similarly-sized, upper-story windows. These also give a building a sense of human scale—even for high rise towers. Using window sizes and proportions that are familiar to the pedestrian helps them to relate to the overall size of a building. The alignment and similar scale of these upper-story windows are parts of a common way of building that should be continued.

2.12 Upper-story windows with vertical emphasis are encouraged.

- A typical, upper-story window is twice as tall as it is wide. These proportions are within a limited range; therefore, upper-story windows in new construction should relate to the window proportions seen historically.

2.13 Windows should align with others in a block.

- Windows, lintels and their trim elements should align with those on adjacent historic buildings.



Windows in new construction appear similar in height to those seen traditionally on other buildings nearby and yet are arranged to convey a contemporary character. This approach is encouraged. (Bloomington, IN)

Entries

The repetition of recessed building entries that occurs along the street in the Commercial Core provides a rhythm of shadows along the street, which helps establish a sense of scale and invites pedestrians to enter buildings in the area. This trend should be continued in new construction.

2.14 Building entrances should appear similar to those used historically.

- Clearly define the primary entrance with a canopy or other architectural or landscape feature.
- A contemporary interpretation of a traditional building entry, which is similar in scale and overall character to those seen historically, is encouraged.

2.15 A primary building entrance should be at or near street level.

- A sunken terrace entrance is not appropriate as the primary access from the street.



Clearly define a primary entrance facing the street.



Traditional storefront features—such as a kickplate, display window, transom and recessed entry—are reinterpreted in this new storefront design.



Building entrances should appear similar to those used historically. They typically had recessed entries. (Medina, Ohio)



Include traditional elements such as display windows, kickplates and transoms on commercial storefronts.



Buildings and sidewalks that do not provide visual interest to pedestrians are discouraged.



Avoid a blank wall, vacant lot or inactive appearance.

Pedestrian Interest

Downtown should continue to be a pedestrian-oriented environment. Streets, sidewalks and pathways should encourage walking, sitting and other outdoor activities; buildings also should be visually interesting to invite exploration by pedestrians. Existing pedestrian routes should be enhanced. This is important because buildings are experienced at close proximity by the pedestrian.

2.16 Develop the ground floor level of a project to encourage pedestrian activity.

- Provide at least 30% of any wall width with one or a combination of the following along primary pedestrian ways:
 - A storefront
 - Display cases
 - Public art
 - Landscaping
 - Decorative wall surfaces
- Include traditional elements such as display windows, kickplates and transoms on commercial storefronts.
- Avoid presenting a blank wall to the street.



Develop the ground floor level of a project to encourage pedestrian activity.

Awnings and Canopies

Historically, awnings and canopies were noteworthy features of buildings in downtown and their continued use is encouraged.

2.17 A fabric awning is encouraged.

- Operable awnings are encouraged on historic buildings.
- Use colors that are compatible with the overall color scheme of the facade. Solid colors or simple, muted-stripe patterns are appropriate.
- The awning should fit the opening of the building.
- Simple shed shapes are appropriate for rectangular openings.
- Odd shapes, bullnose awnings and bubble awnings are inappropriate on most historic structures.
- Internal illumination of an awning is inappropriate.

2.18 A fixed metal canopy may be considered.

- Appropriate supporting mechanisms are wall-mounted brackets, chains and posts.
- Consider using a contemporary interpretation of those canopies seen historically.

2.19 On an historic building, mount an awning or canopy to accentuate character-defining features of window openings.

- It should be mounted to highlight moldings that may be found above the storefront and should match the shape of the opening.



Canopies are a part of the tradition in downtown Canton. For new construction, consider using a contemporary interpretation of those canopies seen historically, such as on the building at left from Boulder, CO.



Mount an awning to accentuate character-defining features.



Simple shed shapes for awnings are appropriate for rectangular openings.



Using a fabric awning is encouraged.



Minimize the visual impacts of site and architectural lighting. Exterior light sources should have a low level of luminescence.

Building Lighting

The character and level of lighting that is used on a building is a special concern. Traditionally, these exterior lights were simple in character and were used to highlight signs, entrances and first floor details. Most fixtures had incandescent lamps that cast a color similar to daylight, were relatively low in intensity and were shielded with simple shade devices. Although new lamp types may be considered, the overall effect of subdued, focused building light should be continued.

2.20 Use lighting for the following:

- To accent architectural details.
- To accent building entrances.
- To accent signs.
- To illuminate sidewalks.

2.21 Minimize the visual impacts of site and architectural lighting.

- The design of a fixture should be simple in form and detail.
- All exterior light sources should have a low level of luminescence.
- White lights, such as incandescent, that cast a color similar to daylight are preferred.
- Do not wash an entire building facade in light.
- Lighting fixtures should be appropriate to the building and its surroundings in terms of style, scale and intensity of illumination.

2.22 Prevent glare by using shielded and focused light sources.

- Provide shielded and focused light sources that direct light downward and shielded upward.
- Unshielded, high intensity light sources that direct light upward should not be permitted.
- Shield lighting associated with service areas, parking lots and parking structures.



Provide shielded and focused light sources that direct light downward.

Mechanical Equipment and Service Utilities

Utility service boxes, telecommunication devices, cables and conduits are among the variety of equipment that may be attached to a building which can affect the character of the area. Trash and recycling storage areas also are concerns. To the greatest extent feasible, these devices should be screened from public view and negative effects on any historic resource should be avoided.

2.23 Minimize the visual impact of mechanical equipment on the public way.

- Screen equipment from view.
- Do not locate window air conditioning units on the building's primary facade.
- Use low-profile mechanical units on rooftops that are not visible from public ways.
- Locate a satellite dish out of public view, to the extent feasible, and in compliance with other regulations.

2.24 Minimize the visual impacts of utility connections and service boxes.

- Locate them on secondary walls, when feasible.

2.25 Locate standpipes and other service equipment such that they will not damage historic facade materials.

- Cutting channels into historic facade materials damages the historic building fabric and is inappropriate.
- Avoid locating such equipment on the front facade.

2.26 Minimize the visual impacts of trash storage and service areas.

- Locate service areas away from major pedestrian routes; typically place them at the rear of a building.
- Dumpsters should be screened from view.



Minimize the visual impact of mechanical equipment on the public way.



Minimize the visual impacts of trash storage and service areas. Dumpsters should be screened from view and not located along a sidewalk or street.

3. Design Guidelines for Historic Properties

These design guidelines apply to all properties that are considered to be historic resources in the downtown. Some properties have been identified in historic surveys while many others that may not be officially designated may also have significance. In general, a building must be least fifty years old before it may be evaluated for potential historic significance.

A basic tenet of preservation is to minimize intervention with historic building fabric and, therefore, in the treatment of an historic building, it is best to preserve those features that remain in good condition. For those features that are deteriorated, repair is preferred, rather than replacement; but when replacement is necessary, it should be done in a manner similar to that seen historically.

Why Preserve Historic Resources?

Historic resources make up a key part of the area's character and represent tangible links to the past. They are assets that attract visitors, shoppers, businesses and residents. This can foster rehabilitation of buildings and support renewed economic activity.

Reusing historic buildings offers these advantages:

- Providing a link with the past
- Establishing a distinct market image
- Quickly making a building available for occupancy
- Providing an attractive image for the area
- Supporting heritage tourism strategies
- Reinforcing downtown's ambiance

Across the nation, thousands of communities promote historic preservation because doing so contributes to livability, enhances quality of life, minimizes negative impacts on the environment and yields economic rewards. Many property and business owners are also drawn to historic resources because the quality of construction is typically quite high and the buildings are readily adaptable to contemporary uses.



Historic resources make up a key part of the area's character and represent tangible links to the past.



A preservation project typically has a higher percentage of its total costs devoted to labor and to the purchase of locally-available materials, which enhances the local economy more than new construction does.

Construction Quality

Many of the historic resources in the downtown are of high quality construction. Although some are deteriorated, most retain sound building systems and high quality materials. By comparison, in today's construction, materials of such quality are rarely available and comparable detailing is very expensive. The high quality of construction in historic buildings is therefore a "value" for many people.

Environmental Benefits

Preserving an historic structure is also a sound environmental conservation policy because "recycling" the structure saves energy and reduces the need for producing new construction materials. Three types of energy savings occur:

- First, energy is not consumed to demolish the existing building and dispose of the resulting debris.
- Second, energy is not used to create new building materials, transport them and assemble them on site.
- Finally, the "embodied" energy, that which was used to create the original building and its components, is preserved.

Economic Benefits

Preservation projects also contribute more to the local economy than do new building programs because each dollar spent on a preservation project has a higher percentage devoted to labor and to the purchase of locally-available materials. By contrast, new construction typically has a higher percentage of each dollar spent devoted to materials that are produced outside of the local economy and to special construction skills that may be imported as well. Therefore, when money is spent on rehabilitating a building, it has a higher "multiplier effect," keeping more money circulating in the local economy.

These guidelines are consistent with the Secretary of the Interior's Standards for the Rehabilitation of Historic Buildings, which are in Appendix A.

Character-Defining Features

Character-defining features of historic properties collectively establish a sense of place, provide human scale and add rich detail to the street and should be preserved. Typical features include: original wall materials, decorative cornices, vertically-oriented upper-story windows, larger first-floor openings and trim around openings.

3.1 Preserve character-defining features that are intact on an historic building.

- Don't remove or damage character-defining features.
- Preserve intact features with appropriate maintenance techniques.

3.2 Repair those features that are damaged.

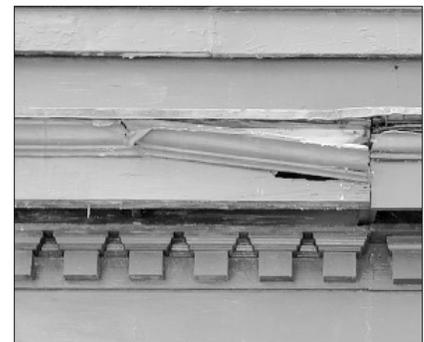
- Use methods that will not harm the historic materials. For example, repair work is preferred over replacement.
- When disassembly of an historic element is necessary for its repair, carefully identify how it will be stored during the rehabilitation project. Store it in a safe place until it is to be reinstalled.

3.3 Replace features that are missing or beyond repair.

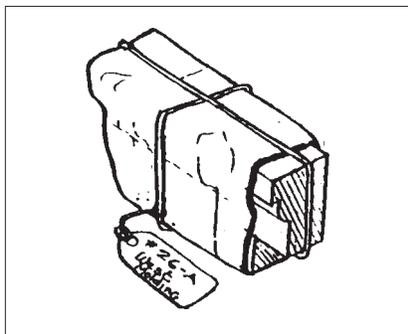
- Reconstruct only those portions that are beyond repair.
- Reconstruct the original element based on adequate evidence, if possible. This is the preferred option.
- If evidence is missing, a simplified interpretation of similar elements may be considered.



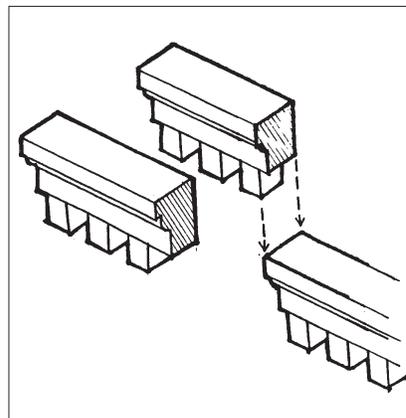
Preserve character-defining features that are intact.



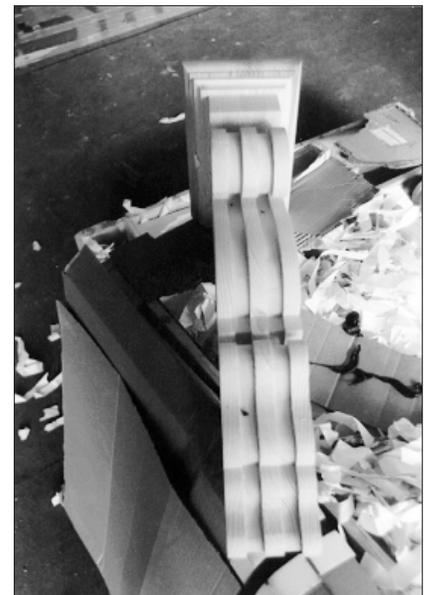
Repair those features that are damaged.



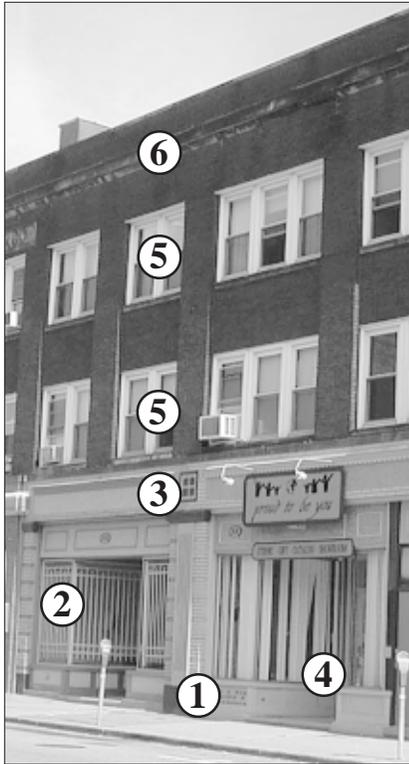
When disassembly of historic elements is necessary for its repair, carefully identify all pieces that will be stored during the rehabilitation project.



Replace features that are missing or beyond repair.



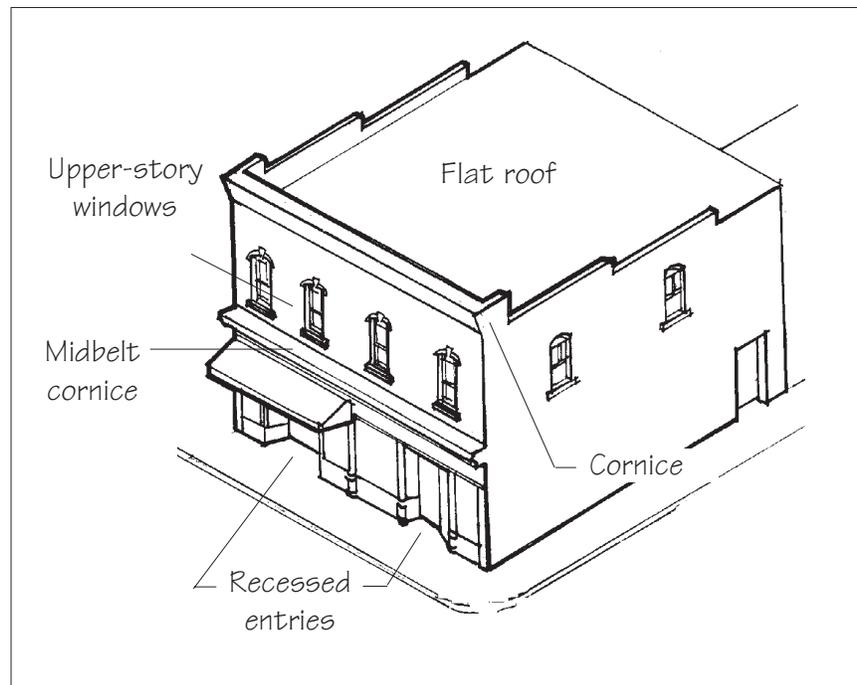
Reconstruct only those portions that are beyond repair.



Typical storefront components include: 1) kickplate, 2) display windows, 3) sign band, 4) recessed entry, 5) upper-story windows, and 6) cornice

3.4 For a commercial storefront building, a rehabilitation project should preserve these character-defining elements:

- **Display windows:** The main portion of glass on the storefront, where goods and services are displayed.
- **Transom:** The upper portion of the storefront, separated from the main display window by a frame.
- **Kickplate:** Found beneath the display window. Sometimes called a bulkhead panel.
- **Entry:** Usually set back from the sidewalk in a protected recess.
- **Upper-story windows:** Windows located above the street level. These usually have a vertical orientation, and appear to be less transparent than the large expanse of glass in the storefront below.
- **Cornice molding:** A decorative band at the top of the building. A **midbelt cornice** may sometimes be found separating some floors.



The renovation of a commercial structure should maintain the character-defining elements of the building type.

Design of Alterations

Historic buildings may undergo alterations over time. New alterations often occur when original material is missing and new interpretations of traditional elements become necessary. These new alterations should be planned to preserve the building's integrity.

3.5 Design an alteration to be compatible with an historic property.

- Avoid alterations that would hinder the ability to interpret the historic significance of the original building.
- Alterations that seek to imply an earlier period than that of the building are inappropriate. For example, don't apply "Colonial" details to an 1890s building.

3.6 Avoid alterations that damage historic features.

- For example, mounting a sign panel in a manner that causes decorative moldings to be damaged would be inappropriate.



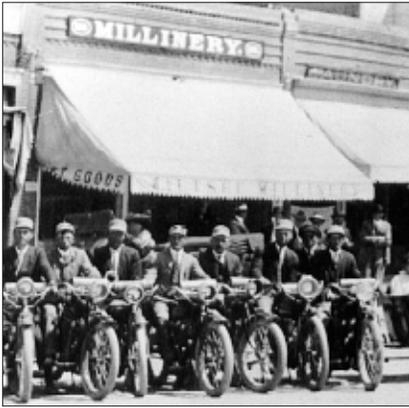
This row of buildings in Ft. Collins, CO had lost some details over time and a monochromatic color scheme obscures the original design character. Overhead garage doors that had replaced original storefronts were later alterations without historic significance. (Compare with the "after" photograph below.)



After rehabilitation, the row of buildings shown in the photograph above conveys a stronger sense of its historic character. Note that some old uses were retained, while other new uses were also introduced. Some non-contributing alterations were removed and storefronts were reconstructed. One was retained, but was painted to minimize impacts.

3. Historic Properties

Design of Alterations, continued...



A modest building can also be renovated to be compatible with the context. In this photograph the original millinery shop front had simple moldings at the top. (Compare with the photos below.)



The windows in this structure in Ft. Collins, CO were boarded and architectural details needed repair. (Compare with the photo below.)



Years later, all original detail had been stripped from the building. (Compare with the photos above and below.)



Storefront windows were reopened and upper-story windows were repaired.



The same building (above) after renovation exhibits the more classical features of commercial storefronts, including a painted cornice, kickplate and recessed entry.

Historic Storefronts

Many downtown storefronts have components seen traditionally on commercial buildings. The repetition of these standard elements creates a visual unity on the street that should be preserved.

Although these elements are common among buildings, many of the elements relate to the period of construction and style of architecture of the building and are thus presented differently. If the storefront elements are defining of their architectural style or period of construction, they should be preserved.

However, on some buildings the specific design of individual storefront elements was not integral to the architectural style of the building. For example, in some styles, the position of the entryway is important to the design of the building, whereas in others it is not and its location moved around due to function. When this is the case and a feature (e.g., the location of the door) is not integral to the style of the building, it can be altered (e.g., the entryway can be moved or stairs to upstairs can be added.)

The repetition of the standard storefront elements creates a visual unity on the street that should be preserved. When planning for the rehabilitation of a storefront, an evaluation of the building's historic integrity should be made. Researching archival materials such as historic photos and building plans can be helpful in understanding the role of the storefront and its relationship to the building style and the street wall. An analysis of the existing building for any clues to the location of glass, window supports and transoms can also provide clues to a missing or altered storefront feature. Preserving significant historic storefronts or restoring an altered or missing storefront element are important preservation goals.



Where original details are missing, an alternative design that is a contemporary interpretation of a traditional storefront, as this one is, may be considered. The storefront still should be designed to provide interest to pedestrians.



If a storefront is altered, consider restoring it to the original design. (Compare with the two photos of the same building below.)



Using historic photographs can help in determining the original character. (Compare with below.)



This rehabilitation preserves surviving details and reconstructs missing ones.



3.7 Preserve the historic character of a storefront when it is intact.

- This will help maintain the interest of the street to pedestrians.
- If the storefront glass is intact, it should be preserved.

3.8 If a storefront is altered, consider restoring it to the original design.

- If evidence of the original design is missing, use a simplified interpretation of similar storefronts. The storefront still should be designed to provide interest to pedestrians.

3.9 An alternative design that is a contemporary interpretation of a traditional storefront is appropriate.

- Where the original is missing and no evidence of its character exists, a new design that uses the traditional elements may be considered.
- However, it must continue to convey the characteristics of typical storefronts, including the transparent character of the display windows, recessed entries and cornices, to name a few.
- Altering the size of an historic window opening or blocking it with opaque materials is inappropriate.
- Note that in some cases an original storefront may have been altered early in the history of the building and the alterations have taken on significance. Such changes should be preserved.



Where a storefront has been covered with another material (top) consider removing the material and restoring the storefront to its original design (bottom). (Austin, TX)



If a storefront is altered, consider restoring it to the original design.

Windows and Doors

Original windows and doors are important features that help convey the early character of an historic building. These elements should be preserved, when feasible.

3.10 Maintain an historically significant storefront opening.

- The size and shape of the storefront are important characteristics that contribute to the integrity of an historic commercial building. Avoid altering the shapes of these features.
- If these elements have already been altered, consider restoring them if their original condition can be determined.

3.11 Retain the original shape of the transom glass in an historic storefront.

- The upper glass band of a traditional storefront introduced light into the depths of a building. These bands are found on many historic storefronts, and they often align at the same height. The shape of the transom is important to the proportion of the storefront, and it should be preserved in its historic configuration, whenever possible.
- If the original glass is missing, install new glass. However, if the transom must be blocked, use it as a sign panel or a decorative band, but be certain to retain the original proportions.

3.12 Preserve historic upper-story windows.

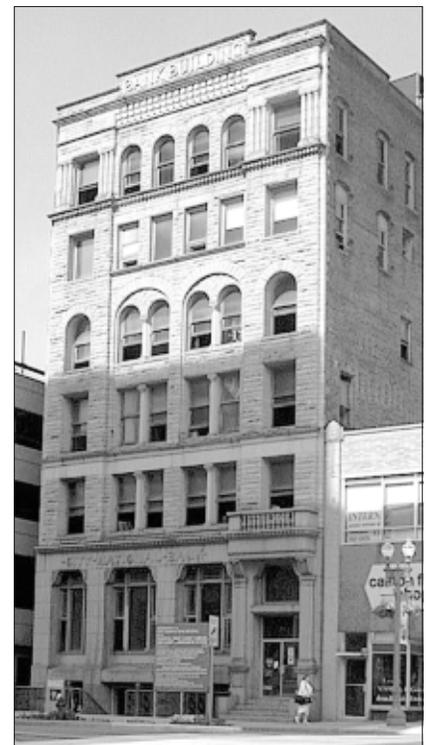
- Historically, upper-story windows had a vertical emphasis. The proportions of these windows contribute to the character of each commercial storefront. Don't block them down or alter their size.
- Consider reopening windows that are currently blocked.
- Maintain the historic sash as well. Repair sash, rather than replace it, when feasible.



Retain the original shape of the transom glass in an historic storefront. Removing or covering up the transom opening is inappropriate.



Retain the original shape of the transom glass in an historic storefront.



Preserve historic upper-story windows.



Maintain recessed entries where they are found. The repetition of recessed entries provides a rhythm of shadows along the street that helps establish a sense of scale and identifies business entrances.



If the original kickplate is missing, develop a sympathetic replacement design. Here a transparent glass kickplate is used where a solid panel may have existed. However, the original proportions are still conveyed, which is appropriate.

Retain an original kickplate as a decorative panel.

Entries

The repetition of recessed entries provides a rhythm of shadows along the street that helps establish a sense of scale and identifies business entrances. This pattern should be maintained.

3.13 Maintain a recessed entry on an historic building.

- Restore the historic recessed entry if it has been altered.
- Avoid positioning an entry flush with the sidewalk.

3.14 Where an entry is not recessed, maintain it in its original position, when feasible.

- However, it may be necessary to comply with other code requirements, including door width, swing and construction. If so, an alteration may be considered.
- In some cases, entries must comply with accessibility requirements of the Americans with Disabilities Act. Note, however, that some flexibility in application of these regulations is provided for historic properties.

Kickplates

A kickplate, or bulkhead, was a popular feature of most commercial buildings. This feature should be preserved on historic structures.

3.15 Retain an original kickplate as a decorative panel.

- The kickplate, located below the display window, adds interesting detail to the streetscape and should be preserved.

3.16 If the original kickplate is missing, develop a sympathetic replacement design.

- Wood, metal and masonry are appropriate materials for replacements.
- Coordinate the color of the kickplate with other trim elements on the building.



Cornices

Most historic commercial buildings have cornices to cap their facades. Their repetition and general alignment along a street contribute to the visual continuity on a block and should be preserved.

3.17 Preserve the character of the cornice line of an historic building.

- This may be a straight or stepped parapet.

3.18 Reconstruct a missing cornice, when historic evidence is available.

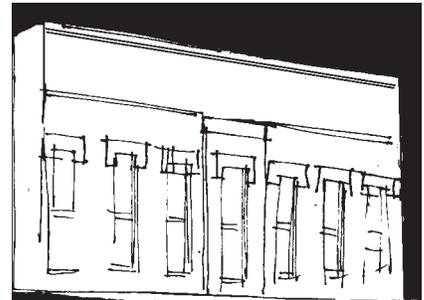
- Use early photographs to determine design details of an original cornice.
- The substitution of another old cornice for the original may be considered, provided that the substitute is similar in appearance to the original.

3.19 A simplified interpretation also is appropriate if evidence of the original is missing.

- Appropriate materials include stone, brick and stamped metal. Concrete and resin cast products may also be used.



Preserve the character of the cornice line of an historic building.



If the cornice is missing from a building, consider reconstructing it. (See below.)



Reconstructing missing details, when sufficient information is available, is encouraged. In this case, the original cornice is missing in the photo at upper left. The central portion of the pediment is under construction, above. When completed, in the photo at lower left, the shadow lines from the cornice once again add interest to the building front.



Reconstruct a missing cornice when historic evidence is available.



A simplified interpretation also is appropriate if evidence of the original is missing.



If the original material has been covered, uncover it if feasible.



Protect masonry from water deterioration.

Facade Materials

Original exterior building materials provide a sense of scale and texture and often convey the work of skilled craftsmen. These original building materials should not be covered, damaged or removed.

3.20 Historic building materials and craftsmanship add textural qualities, as well as visual continuity and character to the streetscape, and should be preserved.

- Brick and stone are the dominant building materials and their character and finish should be preserved.

3.21 Protect historic material surfaces.

- Don't use harsh cleaning methods, such as sandblasting, that could damage the finish of historic materials.
- If chemical cleaners are used, a test patch should be reviewed.

3.22 Protect masonry from water deterioration.

- Provide proper drainage so water does not stand on flat surfaces or accumulate in decorative features.
- Provide a means to drain water away from foundations to minimize rising damp. Do not permit downspouts to direct water to the foundation.
- DO NOT use a sealant, or clear coat, to protect masonry. A sealant will prevent proper breathing and cause moisture to be trapped inside the masonry.
- However, if masonry was painted historically, then it may be appropriate to repaint.

3.23 Don't cover or obscure original facade materials.

- Covering original facades not only conceals interesting detail, but also interrupts the visual continuity along the street.
- If the original material has been covered, expose it if feasible.

3.24 If material replacement is necessary, use materials similar to those employed historically.

- Brick and stone were the primary wall materials for most buildings. Wood and metal were used for window, door and storefront surrounds.
- Substitute materials may be used if they match the original in appearance.

Design of Additions

Many historic buildings have experienced additions over time, as the need for more space occurred. An addition should be designed such that the historic character of the building can still be perceived. When planning a new addition to an historic structure, the negative effects that may occur should be minimized. While some destruction of original materials is almost always a part of constructing an addition, such loss should be minimized.

Three distinct types of additions should be considered. First, a ground-level addition that involves expanding the footprint of a structure may be considered. Such an addition should be to the rear or side of a building. This will have the least impact on the historic character of a building, but there may only be limited opportunities to do this.

Second, an addition to the roof may be designed that is simple in character and set back substantially from the front of a building. In addition, the materials, window sizes and alignment of trim elements on the addition should be compatible to those of the existing structure.

A third option, which should be considered on a case-by-case basis, is to design an addition within the wall plane of the existing building. This option is the most difficult and requires the most care to respect the historic relationship of the building to the street. Such an addition should provide a visual distinction between the existing structure and its addition. This may be accomplished through the use of a midbelt cornice element or a subtle change in building materials.

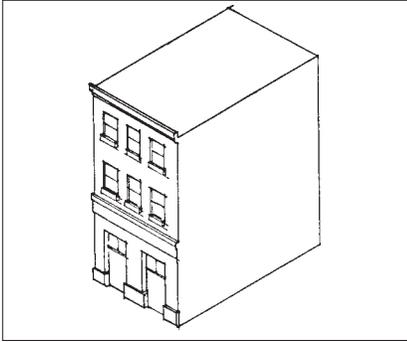


When a rooftop addition is set back from the front, the original scale of the building can be perceived.

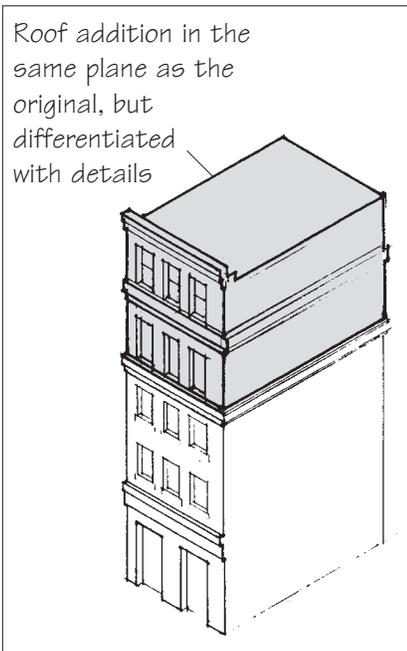
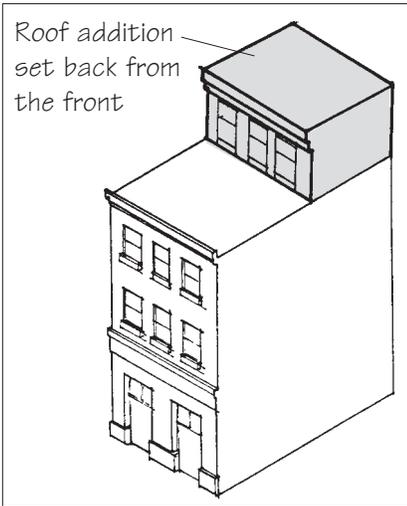


The McClelland Building, in Lexington, Kentucky, was built in 1900 as a five-story building, with the two additional stories being added circa 1904. Similar conditions existed in Canton.

An addition may be set back to preserve the perception of the historic scale of the building. In the image on the left, the original three floors of this building are visible and the two other floors are hidden. In the angle view at right, the two newer floor are now visible. Note that the addition cannot be seen when looking at the building straight-on. (Denver, CO)



A three-story building, before an addition. (Compare with sketches below and on the following page.)



Appropriate alternative approaches to additions.

3.25 An addition should be compatible in scale, materials and character with the main building.

3.26 An addition should not damage or obscure historically or architecturally important features.

- For example, loss or alteration of a cornice line should be avoided.

3.27 Design an addition such that the historic character of the original building can still be interpreted.

- A new addition that creates an appearance inconsistent with the historic character of the building is inappropriate. For example, an addition that is more ornate than the original building would be out of character.
- An addition that seeks to imply an earlier period than that of the building also is inappropriate because it would confuse the history of the building.

3.28 An addition should be subtly distinguishable from the historic building.

- An addition should be made distinguishable from the historic building, even in subtle ways, so that the character of the original can be interpreted.

3.29 An addition may be made to the roof of a building if it does the following:

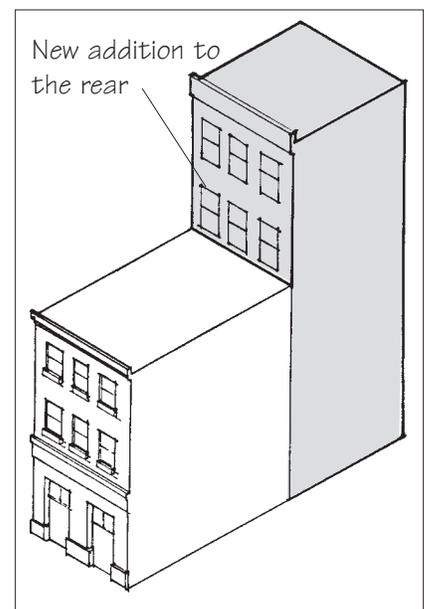
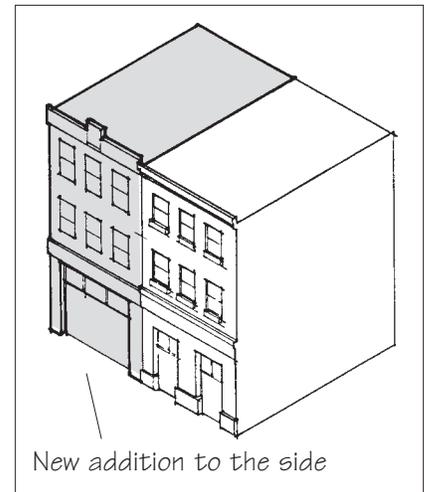
- An addition should be set back from the primary, character-defining facade, to preserve the perception of the historic scale of the building.
- Its design should be modest in character, so it will not attract attention from the historic facade.
- The addition should be distinguishable as new, albeit in a subtle way.

3.30 An addition may be made to the rear or side of a building if it does the following:

- An addition should maintain the alignment of storefront elements, moldings, cornices and upper-story windows that exist on the main part of the building and its surrounding context.

3.31 In limited circumstances, an addition may be made to the roof of a building and not be set back from character-defining facades, if it does the following:

- An addition should be distinguished from the existing building. A change in material or a decorative band can be considered to accomplish this.
- An addition should maintain the alignment of storefront elements, moldings, cornices and upper-story windows that exist on the main part of the building.
- The addition should also be compatible in scale, texture and materials with the original.



Design an addition such that the historic character of the original building can still be interpreted. The addition shown here in Quincy, Illinois, wraps around this corner historic building. The addition (as seen in the top photo) can be distinguished as new construction.

Appropriate alternative approaches to additions.

4. Design Guidelines for Parking Facilities

The downtown first developed without the automobile and its streets were designed for pedestrians and horse-drawn conveyances. Cars did appear early in the twentieth century, however, and they have continued to have a major presence. Even so, their visual impacts should be minimized. New parking facilities should be designed to be attractive, compatible additions to the area. Using high quality materials, including a sense of scale in architectural details, and providing active uses at the sidewalk edge are some methods that can mitigate potentially negative impacts of new parking facilities. A new parking facility should remain subordinate to the street scene.

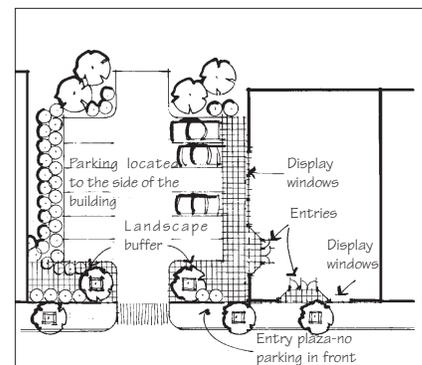
Location of Parking Facilities

4.1 Locate a parking surface lot in the interior of a block, whenever possible.

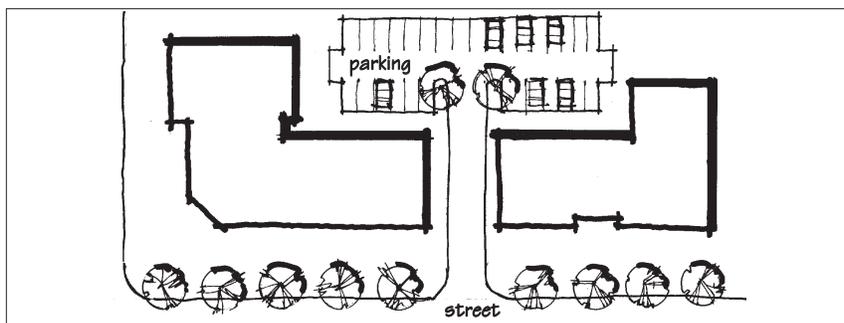
- This acknowledges the special function of corner properties as they are generally more visible than interior lots, serve as landmarks and provide a sense of enclosure to an intersection.
- Avoid multiple curb cuts. These complicate turning movements and disrupt the sidewalk.

4.2 Site a parking lot so it will minimize gaps in the continuous building wall of a block.

- Where a parking lot shares a site with a building, place the parking to the rear or side of the building.
- In this way, the architectural continuity of the street can be preserved.



Where a parking lot shares a site with a building, place the parking at the rear of the site or beside the building and screen it.

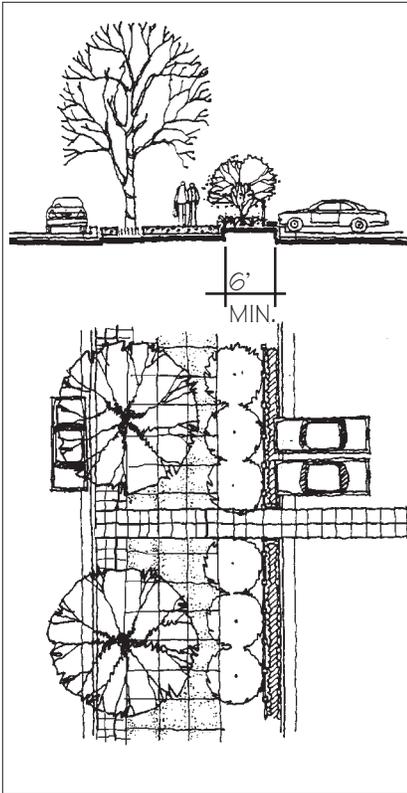


Locate a parking facility, particularly a surface parking lot, at the interior of a block whenever possible.

Visual Impacts of Surface Parking

4.3 Where a parking lot abuts a public sidewalk, provide a visual buffer.

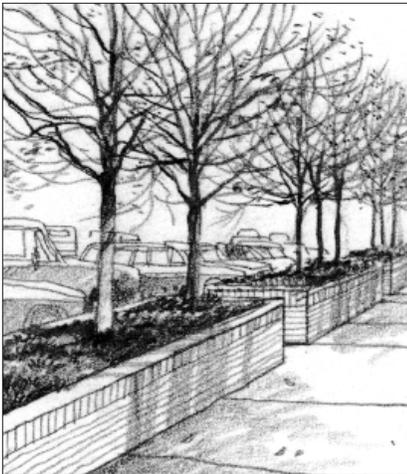
- This may be a landscaped strip or planter.
- Consider the use of a wall as a screen for the edge of the lot. Materials should be compatible with those of nearby buildings.
- Use a combination of trees and shrubs to create a landscape buffer.



Where a parking lot abuts a public sidewalk, provide a buffer.



A large parking lot should not be left unscreened from public walkways and should not be devoid of landscaped islands within the lot itself.



Consider the use of fences and walls as screens for the edges of lots.



Where a parking lot abuts a public sidewalk, provide a landscape buffer.



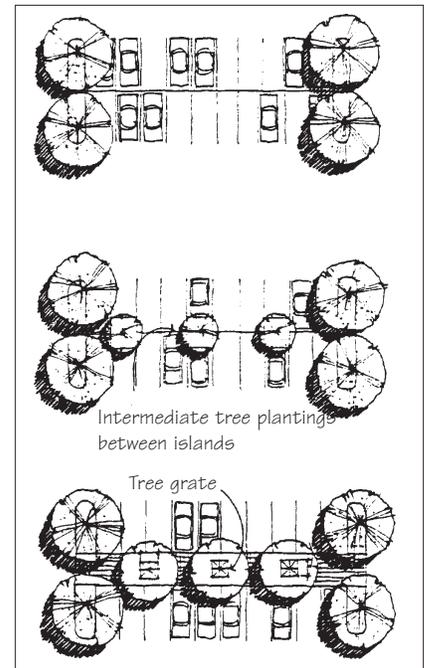
Use a combination of trees and shrubs to create a landscape buffer.

4.4 To reduce the visual impacts of a large parking lot area, divide it into a number of smaller parking parcels and separate them with landscaping.

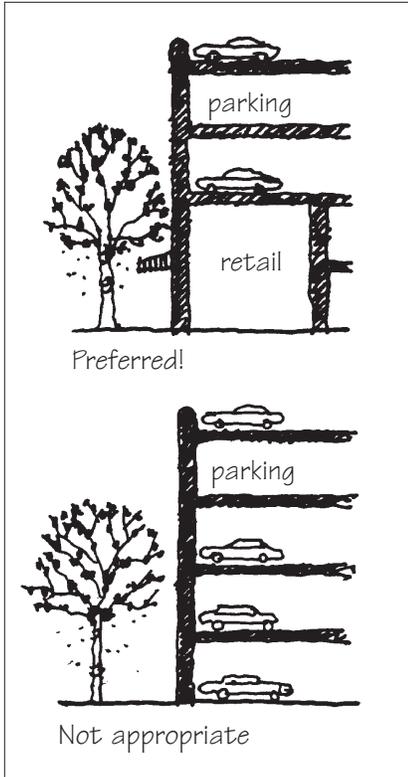
- Plant shrubs and small trees, at least four feet in height, to define circulation routes for pedestrians and vehicles.
- Divide parking lots into smaller areas with planted buffers between them to minimize the perceived scale of the total field of stalls.



Plant shrubs and small trees, at least four feet in height, to define circulation routes for pedestrians and vehicles.



Minimize the negative visual impact of cars parked on site. Divide parking lots into smaller areas with planted buffers between them.



The ground level of a parking structure should be wrapped by retail space, offices or some other active use along the street edge, when feasible.



This parking structure incorporates a wrap of retail stores along the street edge. The storefronts are contemporary interpretations of the historic downtown context.

Parking Structures

Parking structures should be designed to enhance the activity of the streetscape in the downtown. At a minimum a parking structure should help to animate the street and be compatible with the surrounding historic context. The visual impacts of the cars themselves should be minimized. (Note that these guidelines apply in addition to the **Design Guidelines for the Commercial Core** in Chapter 2 regarding the design of an infill building.)

4.5 Design a parking structure so that it creates a visually attractive and active street edge.

- A parking structure in the area shall be wrapped with retail or another active use along the street edge, to shield the facility from the street and add activity to the street.
- Other methods of accomplishing this include, but are not limited to:
 - Retail/commercial wrap
 - Murals or public art
 - Landscaping
 - Product display cases



Design a parking structure so that it creates a visually attractive and active pedestrian environment. This parking structure is screened with a two-story “wrap” of retail space. (Boulder, CO)

4.6 A parking structure should be compatible with traditional buildings in the surrounding area.

- Respect the regular window pattern and other architectural elements of adjacent historic buildings.
- Maintain the alignments and rhythms of architectural elements, as seen along the street.
- Continue the use of similar building materials.
- Avoid multiple curb cuts. These complicate turning movements and disrupt the sidewalk.
- Express the traditional widths of buildings in the area.



Entry for parking is located on a cross street. The main street facade appears below. (Boulder, CO)



A part of this infill building is a parking structure that is set back from the front and sides of a retail wrap. The openings in the parking section reflect window proportions similar to those seen historically in the area. (Boulder, CO)



A parking structure should be designed to be compatible with traditional buildings in the surrounding area. This garage fails to do so.



Consider placing a parking structure behind a building so an active street edge can be maintained. (Louisville, KY)



Security and Pedestrian Circulation in Parking Facilities

4.7 Design a parking facility so that pedestrian access is easy and clearly defined.

- Walkways should be clearly defined with graphics, lighting or landscaping.
- Providing a direct connection between a parking structure and its supporting businesses is desirable.
- Interior and exterior lighting should be planned to assure user safety.

Narrow curb cuts, such as this, can provide access to internal parking facilities while minimizing crossing conflicts with pedestrians. (Lexington, KY)



This sidewalk abuts a parking area in downtown Canton and no protection exists for passing pedestrians. Such an approach is not appropriate.

5. Design Guidelines for Signs

Traditionally, commercial signs have been a part of the character of downtown Canton. Early photographs include a variety of signs, which occurred in five types:

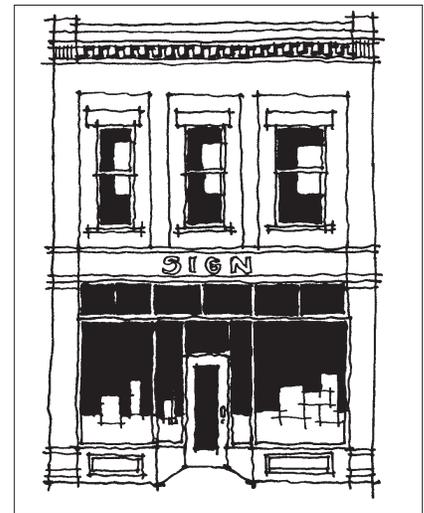
- Medium-sized, square or rectangularly-shaped signs that projected from the building above the awnings or canopies; printed on both sides
- Small, horizontally-oriented rectangular signs that protruded from the building below the awnings or canopies but above pedestrians' heads; printed on both sides
- Medium- to large-sized, horizontally-oriented rectangular signs attached flat against the building, above and/or below the awnings; printed on one side only
- Large “blade” signs (i.e., vertically-oriented, tall signs) that projected from the second or third/fourth floors of a building, above awnings or canopies; printed on both sides
- Window signs, painted on glass; used at the street level and on upper floors

Historically, signs that were mounted on the exterior advertised the primary business of a building. Typically, this use occupied a street level space and sometimes upper floors as well. Window signs were the only ones used for businesses above. In the case of a large structure that included several businesses on upper floors, the name of the building itself was displayed on an exterior sign. Tenants relied on a directory at the street level.

Sizes varied. Most signs were a few square feet in area, but some of the blade signs were quite large. In general, these larger signs were for a cultural or institutional facility, such as a theater, or for an office block. In a few instances, major retailers also used them.

The earliest signs had no lights, but in time a variety of methods were used. Many signs in the early twentieth century had incandescent lamps focused on the sign panel. By the 1930s, some were outlined in lights and by the 1950s, neon appeared occasionally. Even so, throughout the history of the area, signs have remained

Note that these guidelines for signs address the character, composition and placement of signs. Specific standards for the number and sizes of permitted signs are located in other city regulations.



The overall facade composition, including ornamental details and signs, should be coordinated. Signs also should be in proportion to the building, such that they do not dominate its appearance.



Inappropriate: A sign should be subordinate to the overall building composition.

subordinate to the architecture. While some large signs have existed, these were relatively limited in number, such that one's overall ability to perceive the character of sets of buildings was maintained. Therefore, the key unifying features of the area, including the alignment of first floor elements and the rhythm of building fronts and windows, have remained clearly visible.

In addition, signs were mounted to fit within architectural features. In many cases, they were mounted flush above the storefront, just above moldings. Others were located between columns or centered in "panels" on a building face. This method also enabled one to perceive the design character of individual structures.

Therefore, these traditions, of having a diversity of signs that remain subordinate to the overall context, and of signs complementing architectural compositions, should be maintained.



Where several businesses share a building, coordinate the signs in a directory or use a master sign plan.

The Sign Context

A sign typically serves two functions: first, to attract attention, and second to convey information, essentially identifying the business or services offered within. If it is well designed, the building front alone can serve the attention-getting function, allowing the sign to be focused on conveying information in a well-conceived manner. All new signs should be developed with the overall context of the building and of the area in mind.

5.1 Consider the building front as part of an overall sign program.

- Coordinate a sign within the overall facade composition.
- A sign should be in proportion to the building, such that it does not dominate the appearance.
- Develop a master sign plan for the entire building; this should be used to guide individual sign design decisions.

5.2 A sign should be subordinate to the overall building composition.

- A sign should appear to be in scale with the facade.
- Locate a sign on a building such that it will emphasize design elements of the facade itself. On an historic building a sign should not obscure architectural details or features.
- Mount a sign to fit within existing architectural features. Use the shape of the sign to help reinforce the horizontal lines of moldings and transoms seen along the street.



Mount a sign to fit within existing architectural features.

Appropriate Sign Types

5.3 A flush-mounted wall sign may be considered.

- When feasible, place a wall sign such that it aligns with others on the block.
- When planning a wall sign, determine if decorative moldings exist that could define a “sign panel.” If so, locate a flush-mounted sign such that it fits within a panel formed by moldings or transom panels. When mounted on a building with historic significance a sign should not obscure significant facade features.

5.4 A projecting (blade) sign may be considered.

- A small blade sign should be located near the business entrance, just above the door or to the side of it.
- A large blade sign should be mounted higher, and centered on the facade or positioned at the corner.
- Note that other approvals may be required to allow a sign to overhang the public right-of-way.

5.5 A window sign may be considered.

- A window sign may be painted on a window.
- A window sign should cover no more than approximately twenty-five percent (25%) of the total window area.
- It may be painted on the glass or hung just inside a window.

5.6 A directory sign may be considered.

- Group small, individual signs on a single panel as a directory to make them easier to locate.

Sign Materials

5.7 Sign materials should be compatible with that of the building facade.

- Painted wood and metal are appropriate materials for signs. Their use is encouraged. Unfinished materials, including unpainted wood, are discouraged because they are out of character with the context.
- Highly reflective materials that will be difficult to read are inappropriate.
- Painted signs on blank walls were common historically and may be considered.

A window sign may be considered. It may be painted on the glass or hung just inside a window.



Any sign that visually overpowers the building or obscures significant architectural features, such as this one, is inappropriate. (Madison, IN)



A flush-mounted sign, located directly above the entry way, is appropriate.





Symbol signs add interest to the street, are quickly read and are remembered better than written words.



Preserve an historic painted sign when feasible.

Sign Content

5.8 Using a symbol for a sign is encouraged.

- A symbol sign adds interest to the street, can be read quickly and is remembered better than written words.

5.9 Use colors for the sign that are compatible with those of the building front.

5.10 A simple sign design is preferred.

- Typefaces that are in keeping with those seen in the area traditionally are encouraged.
- Also limit the number of colors used on a sign. In general, no more than three colors should be used.

5.11 Select letter styles and sizes that will be compatible with the building front.

- Avoid hard-to-read or overly intricate typeface styles.

5.12 Preserve an historic painted sign when feasible.

Sign Lighting

5.13 Indirect lighting is preferred for a sign.

- Indirect lighting, that which is directed at a sign from an external, shielded lamp, is preferred.
- A warm light, similar to daylight, is preferred.

5.14 If internal illumination is used, it should be designed to be subordinate to the overall building composition.

- Internal illumination of an entire sign panel is discouraged. If internal illumination is used, a system that backlights sign text only is preferred.
- Neon and other tubular illumination may be considered. However, use neon in limited amounts so it does not become visually obtrusive.

Credits

Canton Development Partnership Master Plan Steering Committee:

D. William Allen
Marsh Belden
Robert F. Belden
Theodore V. Boyd
Michael P. Gill
Michael E. King
Victor R. Marsh, Esq.
Dennis P. Saunier
Thomas W. Schervish
Terrence L. Seeberger, Esq.
Randy Snow, Esq.
Ward J. Timken
Tarek Moneir

Canton Development Partnership

Tarek Moneir, Director
Jacqueline Woodring, Assistant Director
Annette Rosenberger, Administrative Assistant

Codes and Standards Committee of SID

Dan Blend
Joseph Concatto
Mike DeStefano
Larry Groves
Mike King
Tom Kolp
Steve Lamiell
Bill Malloy
Rodney Meadows
John Picard
Jim Roach
Terry Seeberger
Cathie Senter
George Swallow
Roger Westfall
Tarek Moneir

Parking, Traffic & Security Committee of SID

Steve Bryan
Bob Capestrain
Joe Carbenia
Joe Concatto
Steve Coon
Dave Ewing
Paul Feldman
Mark Gasser
Charlie Hall
Mike Hanke
Tom Jones
Jim Roach
Terry Seeberger
Tarek Moneir

Honorable Mayor Richard D. Watkins

Council Members:

Ray Denczak, President
Mary M. Babcock
Kathleen Altieri Bucher
Joe Carbenia
Donald E. Casar
Rosemary Diamond
David R. Dougherty
Richard D. Hart
Greg Hawk
Richard A. Mallonn II
Craig Massey
John R. Mroczkowski
Bill Smuckler

City of Canton Staff:

Sheila Barrino
Stephen K. Bryan, Traffic Engineer
Joseph Concatto, Director of Public Safety
Gene Coutts, Civil Engineer
Tom Jones, Parking Meter Manager
Michael L. Miller, Director of Public Service
Bruce Williams, Community Development

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Rick L. Ginther
David Greenfield
Joseph R. Halter
Raymond C. Hexamer
Randall C. Hunt
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Frederick J. Krum
Richard V. Maggiore
Timothy Maloney, Sr.
Sarah Howes McIntosh
Salvatore J. Miraglia, Jr.
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Barbara Moses
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Edward J. Roth
Dennis P. Saunier
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Norman W. Wengerd
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Victor R. Marsh
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Richard Regula
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Thomas W. Schervish
Terry L. Seeberger
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Mayor Richard D. Watkins
Charles L. Webster
David M. Wheeler
Tarek Moneir

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Tarek Moneir

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Harold S. Roach
Dennis P. Saunier
Terrence L. Seeberger
Paul Testa
Mayor Richard D. Watkins
Tarek Moneir

Consultants:

Winter & Company

**775 Poplar Avenue
Boulder, CO 80304
(303) 440-8445
www.winterandcompany.net**
Noré Winter
Julie Husband
Karen Good
Brian Koenigberg
Betsy Shears

American Consulting Engineers, PLC

Lexington, KY
Tom Layman

Motter & Meadows Architects

Canton, OH
Rod Meadows, A.I.A.
Patrick Schwartz

RACESTUDIO

Berkeley, CA
Bruce Race

Urban Advisors Ltd.

Portland, OR
Ed Starkie

WKJ Architects

Boulder, CO
Ray Kramer

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Canton Regional Chamber of Commerce
Canton Development Partnership
Timken Foundation
McBel Trust
Downtown Canton Special Improvements District
Canton Tomorrow Inc.
Downtown Canton Land Bank Corporation
City of Canton

The following Canton citizens attended project workshops and focus group meetings:

Les Abel	Steve Coon	Wick Hartung	Dick Maggiore
Al Albacete	Ken Coy	Greg Hawk	Timothy Maloney
Emil Alecusan	Janet Weir Creighton	Kevin Heim	Dana Manist
Bill Allen	Bill Cumler	Geoff Henman	Robert Mann
Kathy Altieri	Terry Dardenne	Russell Henman	Ronald Manse
Deloris Angeli	George Davis	Carolyn Hess	Ronni Marcinkowey
Seth Arkow	Rosemary Diamond	Ray Hexamer	Sheila Markley Black
Mary M. Babcock	Don Dickes	Michael Higgs	Pat Marsh
John Bankert	Tom Dickey	Bridget Hill	Tiffany Marsh
Andrew Baque	Lois DiGiacomo	Paul Hirsch	Victor R. Marsh
Sheila Barrino	James DiMarzio	Tracy Holland	Joe Martuccio
Jeff Barber	Kerry Dougherty	Matt Hopple	Craig Massey
Scott Barnes	Ron Dougherty	John Houser	Paula Mastroianni
Beverly Battershell	Debbie Dreyer	Janice Hubbard	Nadine McIlwain
Bill Belden	Mark Dreyer	Randall Hunt	Sarah Howes McIntosh
Bob Belden	Rick Drummond	Lacey Hursh	Dan McLaughlin
Eric Belden	Bridgett Duffy	Paul Hursh	Sharon McKinney
Marshall B. Belden, Jr.	Gary Duvall	Pam Huth	Sandy McLaughlin
Barbara Bennett	Coleen Emerick	John Incarnato	David McMaster
Tom Bernabei	Bob Fay	Dr. Jackson	Rodney W. Meadows
Laurie Bernhart	Mike Finn	Elizabeth Jackson	Rich Miday
William Bittle PhD	Scott Fitzpatrick	Giovanna Jackson	Mike Miliacci
Phyllis Bond	Frank Fleisher	Phil Jackson	Michael L. Miller
Randy Bond	Bob Fonte	Bernie Jenkins	Steve Miller
Brennis Booth Jr.	Nancy Jo Frank	Bob Johnson	Salvatore Miraglia
Jim Bower	Kris Furlan	Nan Johnston	Jerry Montenegro
Ted Boyd	John Garaux	Kimberly Justice	Robert Morlan
Lisa Boyer	Lurene Gasser	Dave Kaminski	Fred Moore
Mike Boylan	R. Mark Gasser	Becka Kasapis	Traci Moore
Kurt Braden	Robert J. Gasser	Steve Katz	Barbara Moses
JoAnn Brewster	Joseph Gerzina	Sean Keenan	Mari Moss
Kathleen Bucher	Ben Ghiloni	Anna Marie Kellar	Darleen Moss
Scott Burns	Mike Gill	John Kestle	Maria Moss
Diane Burns	Rick Ginther	Dave Kielsor	Dave Motts
Dan Buttermore	Bill Glenn	Michael King	John Mroczkowski
Gust Callas	Amy Goehring	Robert King	Robert Mullen
Veronica Callahan	Greg Goehring	John Kiste	Gary Mullen
Jim Camp	Ralph Goodenberger	Ronald Klingler	Ann Murphy-Henman
Bob Capestrain	Charita Goshay	Matt Kolp	Doris Mussulin
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Thomas Cecconi	Christina Gullems	Bob Lapp	Bob Patt
Thomas A. Chiappini	Joseph Halter	Beth Lechner	David Patterson
Joseph Concatto	Patricia A. Hampton	Jill Licht	Tracy Payton
Dan Conley	Michael Hanke	Bob Lichty	Scott Polen
Jim Conley	Fred Harold	Robert Leibensperger	Ron Ponder
Vickie Conley	Donald Hart	William Luntz	Elaine Pontill
Richard Cook	Richard D. Hart	Brian Lyotte	Hilary Powell

Dick Pryce
Tom Pukys
Timothy Putman
Daniel Quinlan
Diane Quinlin-Barnes
Richard Regula
Daryl Revoldt
Dan Rice
Holly Rice
Kevin Rice
Stephen Rich
Andrea Richardson
William Riley
Harold Roach
Tracy Roadarmel
Robert Roland
Lawrence Ronning
John Ross
Susan Ross
Ed Roth
Roderick J. Rubbo
Rosemary Rubin
Daminica Sanchez
Diane Sanofsky
Dennis Saunier
Monna Scarlett
Thomas Schervish
Thomas Schervish II
Don Schneck
Donald W. Schneider
Chuck Scheurer
Allen Schulman
Darlene Schuring
Kirk Schuring
Terry Seeberger
Stanley Senften
Mitch Seltzer
Cathy Senter
William Seymour
Larry Shade
Richard Sleighter
Betty Smith
Chris Smith
Dana Smith
Gene Smith
Paulette Smith
Bill Smuckler
Randy Snow
Mark Spaner
Mary Lee Sponseller
Dennis Sprag
Traci Stoddard
Paul Snyder

Tyler Stevens
Cathy Strong
John Sweeney
Terry Prater
Diane Talarico
Enrique Talarico
Paul Testa
Debra Thomas
Terry Thomas
Sherlesley Thompkins
Jack Thompson
Bob Timken
Jack Timken
Larry Tolson
Gwen Torrence
Tom Tulodzieski
Tom Turner
Christina Wagner
Todd Watburn
Richard D. Watkins
Lisa Weaver
Charles Webster
Beth Weckner
Fran Wells
Norman Wengerd
Curt Werren
Glen Werstler
Chuck West
Dave Wheeler
Michael Whitmore
Ron Wilkof
Bruce Williams
Fonda Williams
Ray Williams
Dustin Wright
Michael Yeagley
Wanda Young
Clint Zollinger

Please note that additional community members may have attended some of the meetings but did not sign in. We appreciate their participation and apologize for not listing them by name.

Appendix A

The Secretary of the Interior's Standards for the Rehabilitation of Historic Buildings

The Secretary of the Interior's Standards for the Rehabilitation of Historic Buildings are general rehabilitation guidelines established by the U.S. National Park Service. These standards are policies that serve as a basis for design principles presented in this document that address historic properties. The Secretary's Standards state that:

1. A property shall be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces, and spatial relationships.
2. The historic character of a property shall be retained and preserved. The removal of distinctive materials or alteration of features, spaces, and spatial relationships that characterize a property shall be avoided.
3. Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties, shall not be undertaken.
4. Changes to a property that have acquired historic significance in their own right shall be retained and preserved.
5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property shall be preserved.
6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and, where possible, materials. Replacement of missing features shall be substantiated by documentary and physical evidence.
7. Chemical or physical treatments, if appropriate, shall be undertaken using the gentlest means possible. Treatments that cause damage to historic materials shall not be used.
8. Archeological resources shall be protected and preserved in place. If such resources must be disturbed, mitigation measures shall be undertaken.

9. New additions, exterior alterations, or related new construction shall not destroy historic materials, features, and spatial relationships that characterize the property. The new work shall be differentiated from the old and shall be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.
10. New additions and adjacent or related new construction shall be undertaken in such a manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

Design for alternations and additions to existing properties should not be discouraged when such alterations and additions do not destroy significant historical, architectural or cultural material. Such design should be compatible with the size, scale, color, material and character of the property, neighborhood and environment.

Appendix B

Glossary of Terms

Alignment. The arrangement of objects along a straight line.

Appurtenance. An additional object added to a building; typically includes vents, exhausts hoods, air conditioning units, etc.

Building. A resource created principally to shelter any form of human activity, such as a house.

Corbelling. A series of projections, each stepped out further than the one below it; most often found on brick walls and chimney stacks.

Cornice. The continuous projection at the top of a wall. The top course or molding of a wall when it serves as a crowning member.

Design. As related to the determination of “integrity” of a property, *design* refers to the elements that create the physical form, plan, space, structure and style of a property.

Dormer. A window set upright in a sloping roof. The term is also used to refer to the roofed projection in which this window is set.

Elevation. A mechanically accurate, “head-on” drawing of the face of a building or object, without any allowance for the effect of the laws of perspective. Any measurement on an elevation will be in a fixed proportion, or scale, to the corresponding measurement on the real building.

Facade. Front or principal face of a building; any side of a building that faces a street or other open space.

Fenestration. The arrangement of windows and other exterior openings on a building.

Form. The overall shape of a structure (i.e., most structures are rectangular in form).

Frame. A window component. See window parts.

Gable. The portion, above eave level, of an end wall of a building with a pitched or gambrel roof. In the case of a pitched roof this takes the form of a triangle. The term is also used sometimes to refer to the whole end wall.

Glazing. Fitting glass into windows and doors.

Head. The top horizontal member over a door or window opening.

Historic Area. A significant concentration of sites, buildings, structures or objects united historically or aesthetically by plan or physical development.

In-Kind Replacement. To replace a feature of a building with materials of the same characteristics, such as material, texture, color, etc.

Kickplate. The horizontal element or assembly at the base of a storefront and which is parallel to a public walkway. The kickplate provides a transition between the ground and storefront glazing area.

Mass. The physical size and bulk of a structure.

Masonry. Construction materials such as stone, brick, concrete block or tile.

Material. As related to the determination of “integrity” of a property, *material* refers to the physical elements that were combined or deposited in a particular pattern or configuration to form an historic property.

Module. The appearance of a single facade plane, despite being part of a larger building. One large building can incorporate several building modules.

Molding. A decorative band or strip of material with a constant profile or section designed to cast interesting shadows. It is generally used in cornices and as trim around window and door openings.

Parapet. A low wall or railing often used around a balcony or along the edge of a roof.

Orientation. Generally, *orientation* refers to the manner in which a building relates to the street. The entrance to the building plays a large role in the orientation of a building; whereas, it should face the street.

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

Preservation. The act or process of applying measures to sustain the existing form, integrity and materials of a building or structure, and the existing form and vegetative cover of a site. It may include initial stabilization work, where necessary, as well as ongoing maintenance of the historic building materials.

Protection. The act or process of applying measures designed to affect the physical condition of a property by defending or guarding it from deterioration, loss or attack or to cover or shield the property from danger of injury. In the case of buildings and structures, such treatment is generally of a temporary nature and anticipates future historic preservation treatment; in the case of archaeological sites, the protective measure may be temporary or permanent.

Reconstruction. The act or process of reproducing by new construction the exact form and detail of a vanished building, structure or object, or part thereof, as it appeared at a specific period of time.

Recessed Entry. A common component of an historic storefront. Display windows, which contained dry goods and other wares for sale, flanked the recessed entry historically.

Rehabilitation. The act or process of returning a property to a state of utility through repair or alteration that makes possible an efficient contemporary use while preserving those portions or features of the property which are significant to its historical, architectural and cultural value.

Renovation. The act or process of returning a property to a state of utility through repair or alteration that makes possible a contemporary use.

Restoration. The act or process of accurately recovering the form and details of a property and its setting as it appeared at a particular period of time by means of the removal of later work or by the replacement of missing earlier work.

Scale. The size of structure as it appears to a person.

Side Light. A usually long, fixed sash located beside a door or window; often found in pairs.

Sill. The lowest horizontal member in a frame or opening for a window or door. Also, the lowest horizontal member in a framed wall or partition.

Size. The dimensions in height and width of a building's face.

Stabilization. The fact or process of applying measures designed to reestablish a weather resistant enclosure and the structural stability of an unsafe or deteriorated property while maintaining the essential form as it exists at present.

Storefront. The street level facade of a commercial building, usually having display windows.

Streetscape. Generally, the *streetscape* refers to the character of the street, or how elements of the street form a cohesive environment.

Traditional. Based on or established by the history of the area.

Transom Window. A small window or series of panes above a door, or above a casement or double-hung window.

Vernacular. This means that a building does not have details associated with a specific architectural style, but is a simple building with modest detailing and form. Historically, factors often influencing vernacular building were things such as local building materials, local climate and building forms used by successive generations.

Visual Continuity. A sense of unity or belonging together that elements of the built environment exhibit because of similarities among them.

Window Parts. The moving units of a window are known as *sashes* and move within the fixed *frame*. The *sash* may consist of one large *pane* of glass or may be subdivided into smaller panes by thin members called *muntins* or *glazing bars*. Sometimes in nineteenth-century houses windows are arranged side by side and divided by heavy vertical wood members called *mullions*.