

LEWIS COUNTY

DOWNTOWN DESIGN GUIDE



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Project #: 20230305

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INTRO

Local character & Context

Lewis County and its communities have a rich history, dating back over 220 years. While the County officially came into being in 1805, the first settlers began to arrive here as early as 1794, originally from Connecticut, Massachusetts, areas around New York City - and France. Many were patriots of the Revolutionary War.

Prior to that time, the North County had been occupied by indigenous populations going back thousands of years, including the Haudenosaunee (Iroquois), and in the years before Lewis County was formed it was largely known to be the hunting and fishing grounds of the Oneida tribe. In 1791, New York State sold over 3.6 million acres in the North Country, known as “Macomb’s Purchase,” to three land speculators from New York City, including William Constable. All of what is now Lewis County was subdivided by Constable and put in the hands of other land developers and speculators, who began to survey, develop and sell tracts and plots of land in the area.

Not surprisingly, the area’s first families located along the banks of creeks and rivers and the surrounding hills. From the fertile flats of Black River to the highlands of Tug Hill and later the foothills of the western Adirondacks came growth: mills were established; taverns and hotels were built; hardware, dry goods and grocery stores sprang up; as did houses, schools, businesses, places of worship, municipal services, roads, canals, railroads; and just as importantly, “downtowns.” Natural resources and their transportation, from timber and forest products to produce to dairy, drove business. Lewis County still has the largest concentration of milk production in the state, and it remains home to the largest cream cheese plant in the country, but increasingly new industry, healthcare, education, retail, entrepreneurship and recreation and tourism are driving the growth of our communities.





Many of the County's first settlements remain today's villages and hamlets. There are currently 17 towns and almost an equal number of villages or hamlets within Lewis County, with populations ranging from 3,400 to 165. Lowville is the largest by population and the county seat, followed by Copenhagen, Port Leyden, Harrisville, Croghan, Beaver Falls, Turin, Martinsburg, Glenfield, Brantingham, Watson, Constableville, Greig, West Leyden, Osceola, and Talcottville.

Due to a low population density, harsh climate, and bountiful natural resources - most population centers are relatively dense arrangements of single family, wood framed, two-story homes surrounding a crossroads consisting of small to medium-sized commercial buildings. Commercial buildings in the downtowns consist typically of 2 to 4 story brick blocks and masonry structures in the larger communities, as well as wood framed two story buildings, often interspersed within residential areas. Many of these buildings date back over 150 years.

The opportunity to live in small villages and hamlets with a lower cost of living and an authentic small community, set within historic landscapes and surrounded by ample natural amenities will attract locals and newcomers alike. This population growth is just one piece of a puzzle; providing additional demand for commercial goods that support existing businesses and create demands for expansion and growth throughout the region - in turn making housing more desirable and reinvestment in additional adaptive reuse and historic preservation possible. This virtuous cycle of revitalization requires a delicate dance between the public, private, and people sectors to grow, nurture, and build community.

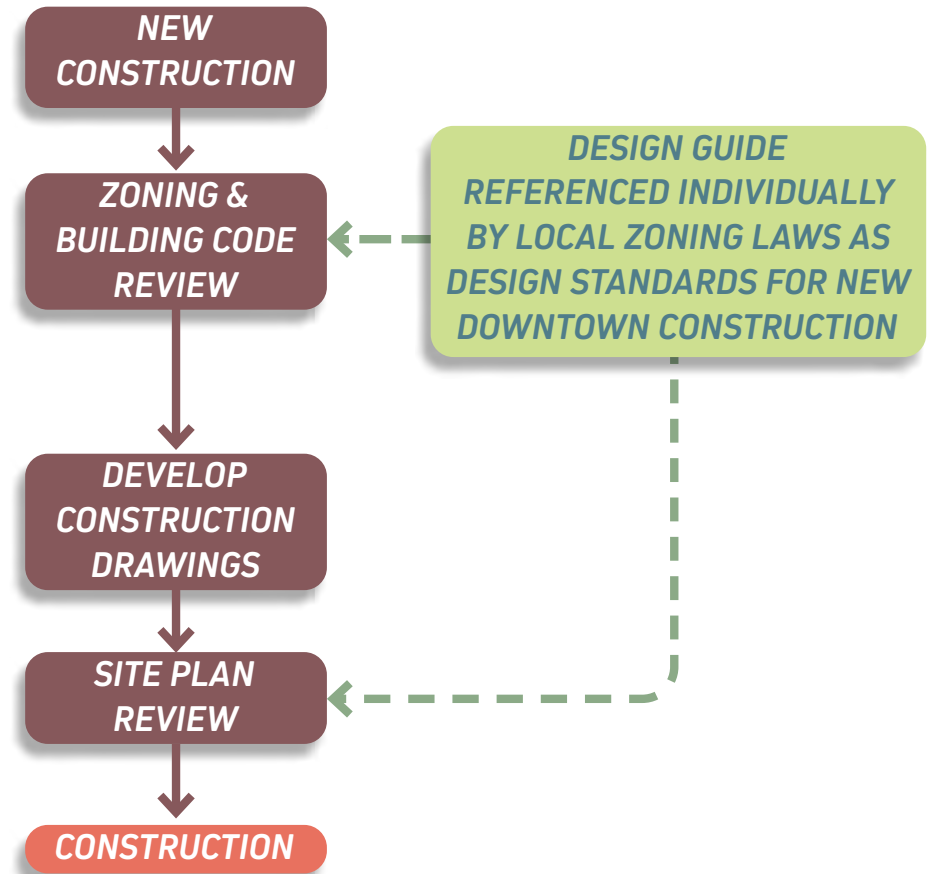
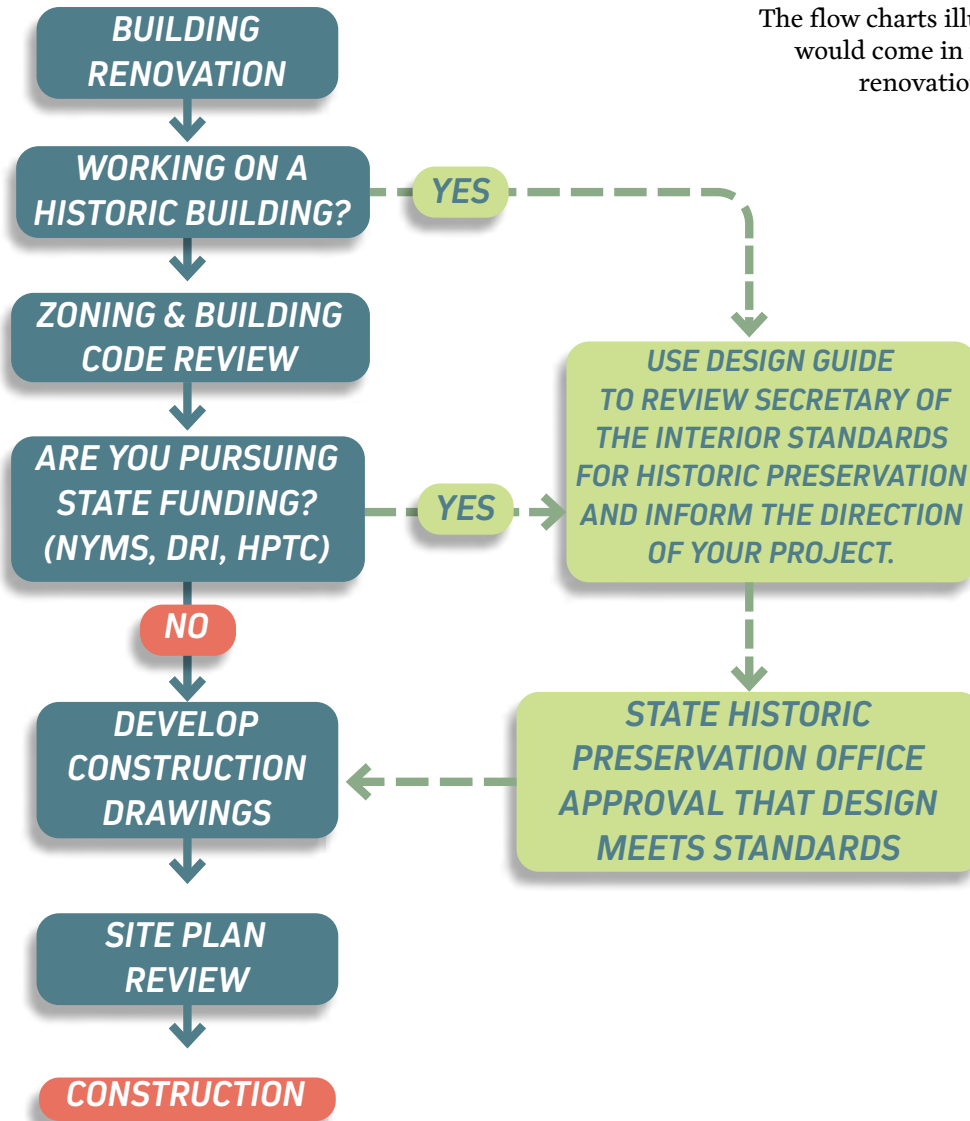
As demands for quality housing loom ever higher, and upper floor commercial spaces lie unused and underutilized throughout the downtowns in the county - the opportunity to reinvest in adaptive reuse projects to slowly and incrementally grow local populations presents itself.

Through the use of many available opportunities such as the Main Street, Downtown Revitalization, NY Forward and Façade and Streetscape programs to name a few, building owners can be provided assistance in these building renovation projects provided they maintain the buildings historic integrity, among several other things outlined within this guide.

When to use this guide:

The purpose of the Lewis County Downtown Design Guidelines is not to impose new regulations onto the existing fabric of the many downtowns - but to provide guidance on how to best preserve our community's character, illustrate some of the current downtown regulations, and provide examples of best practices that can meet the needs of various state grant programs and historic preservation tax credits. Throughout this document, you'll find diagrams and summaries of the town's existing signage laws, as well as zoning references to help guide developers and current residents towards projects that respect and leverage the authentic character of the downtown. The Chapter 4 of the 2009 Lewis County Comprehensive Plan emphasizes the importance of perserving and enhancing the population centers throughout the county.

The flow charts illustrate when the guidance would come in to play during a typical renovation or infill project.



- 1) NYMS: New York Main Street program
- 2) DRI: Downtown Revitalization Initiative
- 3) HPTC: Historic Preservation Tax Credits
- 4) SHPO: State Historic Preservation Office

Downtown Typologies

Historic buildings were initially built with the idea of longevity and adaptability over time; becoming decades long investments into the economic viability of a community. Simple forms and layouts have made them easy to convert from one use to another as economic forces and housing needs changed over the past century. Over time, the original characteristics of many traditional building facades have become altered by poorly applied or inappropriate materials, finishes, or alterations to openings. For people preparing to renovate historic buildings, the following process will provide the tools you need to evaluate the historic character of your building, and develop renovation projects that enhance and respect that character.

A few common blight issues for historic buildings are:

Damaged cladding materials

Tenant clutter

Undersized replacement windows

Inappropriate signage

Inappropriate and false materials

Inaccessible entry

Deferred maintenance

Loss of form or character

Loss of heritage woodworking

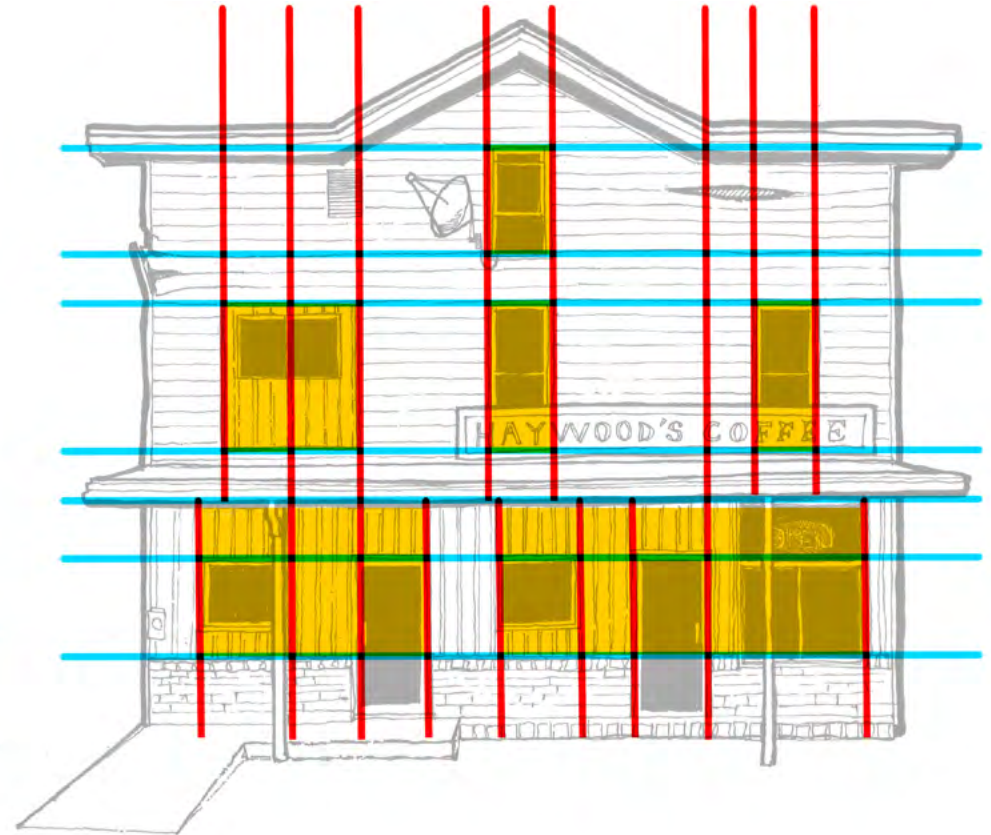
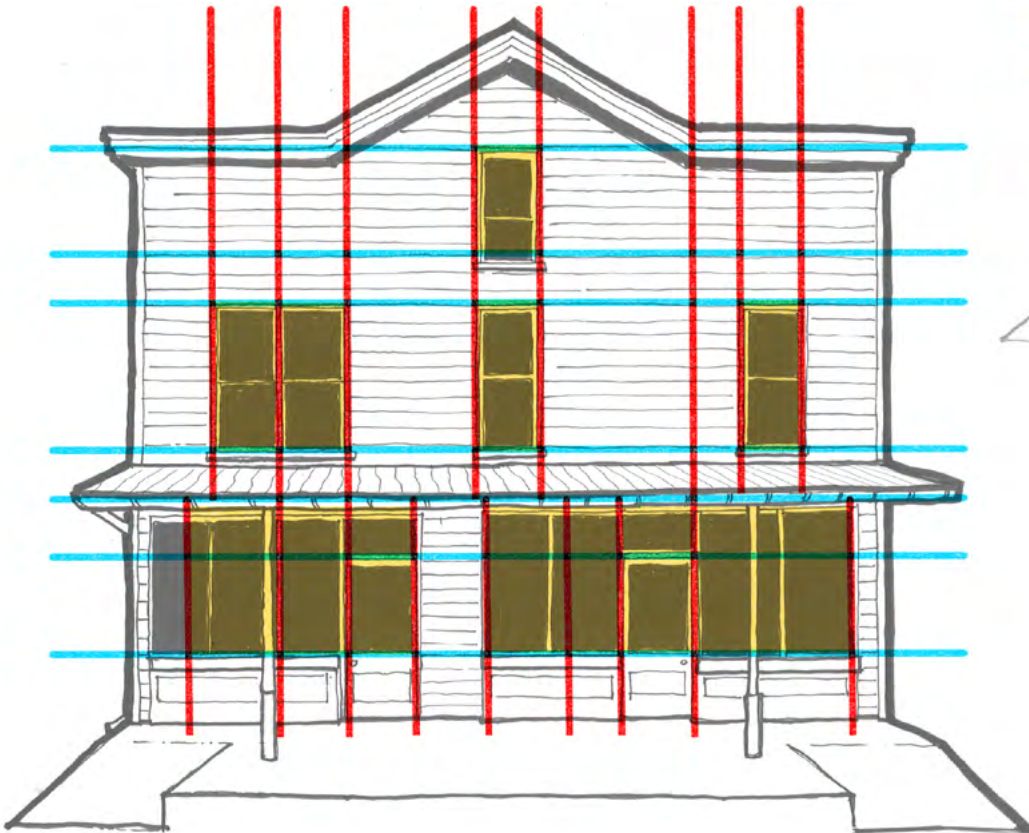


'ol storefront typology'

The 'ol storefront typology' presents an exaggerated storefront showcasing many of the characteristics and problems common to the downtown. The following steps illustrate what to look for on existing facades, and what can be renovated to both restore historic integrity and enhance commercial appeal.

STEP 1: EVALUATE THE BUILDING FORM AND COMPOSITION

The best starting point for facade recommendations is to begin with what is already there - finding the organizing principles and guidelines that inform the composition of the design. In most cases, this is a simple grid of vertical lines that run like columns between openings, and horizontal lines above storefronts and rooflines. These regulating lines should be respected, and things such as door and window height, awnings, and signage aligned to them across the facade. When available, it helps to look at historic images to understand what has been changed and altered.



STEP 2: FIND OPPORTUNITIES FOR REPAIR, RESTORATION, AND IMPROVEMENT

Once you've evaluated the building for its original form and composition, you'll clearly see how past renovations have covered up or altered the original idea; to provide transparent commercial storefronts with visual access inside and out, and clear tenant signage and entry sequences. The elements that dilute these concepts can be removed or altered to better serve the current and future occupants of the building.



STEP 3: REPAIR AND RESTORE THE ORIGINAL FACADE INTENT

In a historically sensitive building renovation, original building forms and existing details are respected, and the functions of the building are optimized to ensure an adaptable and inviting storefront for decades to come.

In this example:

- The exterior cladding on the upper floors was repaired and repainted.
- Commercial storefronts were renovated to their full original size to maximize visibility and daylight into the spaces.
- Undersized upper floor windows were replaced with full size windows of appropriate material and detail, maintaining traditional scale and rhythm.
- Inappropriate and non-original materials were removed from the building, and new finishes were selected to match the methods in initial construction.
- Upper floor clutter was removed, and signage that was covering upper floor windows was replaced with multiple signs covering different scales.
- Accessibility and exterior commercial spaces are improved for a more desirable commercial frontage and encourage resident use.

SECRETARY OF THE INTERIOR STANDARDS FOR HISTORIC REHABILITATION



1. To be used, a property should require minimal change to the defining characteristics of the building and its site and environment.
2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.
3. Each building is a snapshot of a specific time and place - don't copy other building's detailing or create false historical elements.
4. Most buildings will change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.
5. Distinctive 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. When replacement is unavoidable, the new feature should match the old in design, color, texture; and when possible - materials.
7. Chemical or physical treatments, like sandblasting, that cause damage to historic materials shall not be used. The most gentle surface cleaning technique should be used and only if it is appropriate.
8. Significant archaeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.
9. New additions, alterations, or related new construction shall not destroy historic materials that characterize the property. **The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic 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.

In order to protect the historic integrity still preserved (and often hiding) in places all across the United States, the Secretary of the Interior has developed a set of standards. These are used by the state preservation office when assessing projects proposed to receive funding. These guidelines are used to ensure that proposed changes do not adversely impact the historic characteristics of a building or place.

A few “rules of thumb” from the list are as follows:

- Retain defining characteristics
- Preserve historic features
- Do not create false historical features
- Restore instead of replace
- New additions should enhance and be noticeably different from the original structure.

Are you applying for historic rehabilitation tax credits on an eligible building? Are you seeking funding via the DRI's Building Improvement Fund, a New York Main Street target area, or anchor grant? If yes to any of these; you need to follow these standards.



**STEP 1: EVALUATE THE BUILDING
FORM AND COMPOSITION**



**STEP 2: FIND OPPORTUNITIES FOR REPAIR,
RESTORATION, AND IMPROVEMENT**



**STEP 3: REPAIR AND RESTORE THE
ORIGINAL FACADE INTENT**

SAMPLE FACADES

The following sample facades were selected randomly throughout the creation of this guidelines to show a great range of different responses to historically sensitive renovations. Some simply restore what is there and use paint and signage in clever ways to bring it to life. (See example on this page) Other samples propose recreating long-gone historic features utilizing old photographs and research. Wherever you fall on that spectrum, hopefully you can see there is always room for creativity when adapting historic buildings to meet the needs of the modern age.

Note: These samples were developed to show concepts in the guidelines without consideration for the existing use.



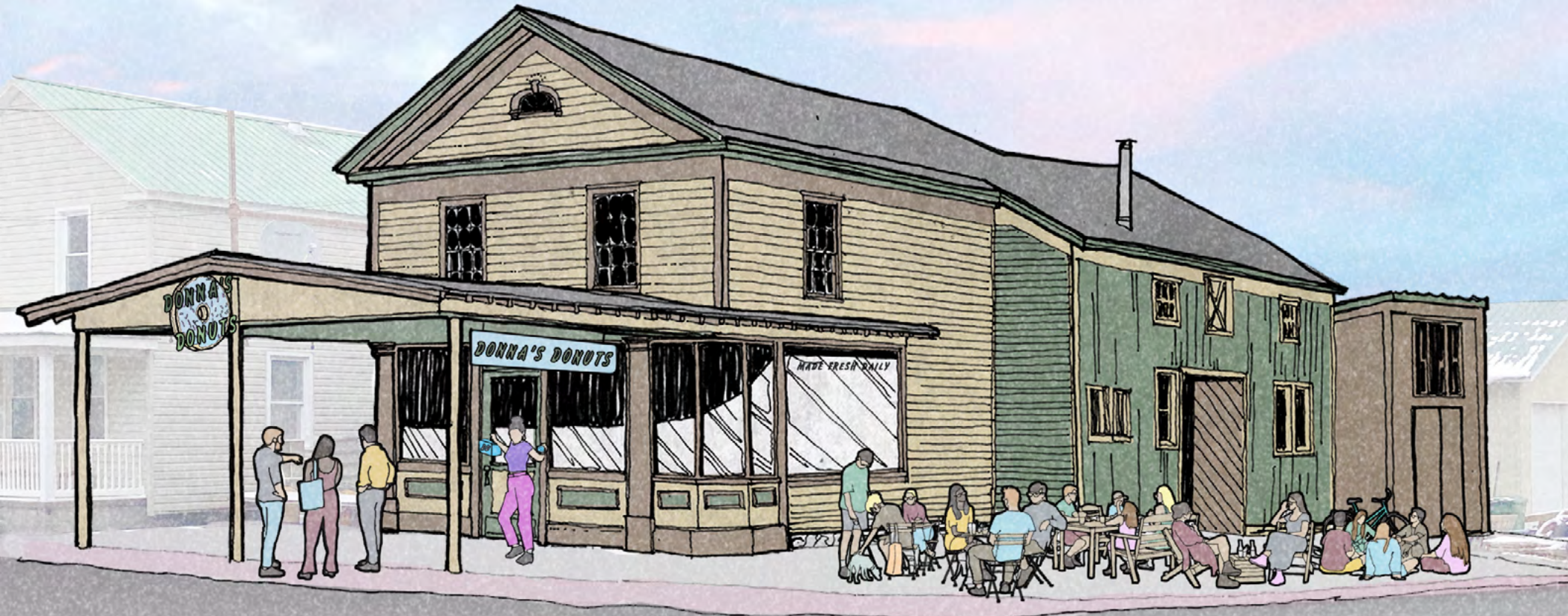
FINAL STEP: MAKE IT YOUR OWN!



This sample facade respects its original design by having two distinct types of wood siding between the upper and lower floor - as well as installing a cornice at its original position and enlargening the storefront windows to their intended height. Although the commercial and upper floor entries have changed over time, the renovations are sensitive to the original form and seek to adapt it to a new use.



The existing storefront shows great historic character in its simple architecture. This sample facade explores how simple painting and window signage can help give visual appeal to future tenants.



This sample has lived a long and varied life, with its last use as an antique shop. Utilizing the large open interiors of the rear barn additions, this sample conceptualizes a donut shop with outdoor patio seating for neighbors to drink coffee outside at the crossroads of their small hamlet. The existing storefront is cleaned, repaired, and repainted - with a color scheme that highlights the three distinct pieces of the building. Signage is playful, and the building is visualized as a seasonal early morning destination.



This sample imagines what a large shuttered up facade that had its historical integrity stripped away might look like if it were renovated using the guidance in this document. This sample shows the original archways being reopened and used as a portico for a ramp - bringing the first floor into the modern age with accessibility while bringing back once lost historical forms, and maintaining its usefulness for another generation.



In this sample, a simple cornice is added to unify the different height of the two openings and provide signage space, with perpendicular signage and playful window decals for the tenant.

This sample shows how two former mill sites in the heart of a downtown - with their massive size and scale - could be made more human by proportionally appropriate signage, lighting, storefront renovation, and enlivening the exterior spaces around the parcel.





This sample shows how scraping, repairing, and repainting existing millwork can continue a long legacy of skilled local labor. Other small improvements include undersized replacement windows getting the full size treatment at the storefront, and reinstalling decorative iron grating at the top of the second floor roofline.



This sample takes a well loved diner and modernizes it with simple but effective updates such as full sized storefront windows, larger more legible signage, and a metal awning to protect customers from the elements and provide some depth to what is otherwise a flat facade.



This historic grange hall, with simple restoration of its original features and a contemporary color scheme could shine as a local commercial space with its large, easy to adapt interior layout providing flexibility for future tenants. Signage can be simply hung from the existing porch and mounting locations to reduce perforations into the building envelope.

SECTION 1

STREETSCAPE

A downtown must do more than simply have well maintained buildings to create a vibrant setting for commerce, it inevitably supports the basic functions of local residents. Spaces like parking lots, covered patios, and outdoor cafe seating become places that residents will greet old friends and dine with their families. These ‘third places’ are vital to the social vibrancy and livability that are critical to keeping and attracting residents.

Downtowns that manage to become exciting, vibrant, busy third places generate momentum that provides a stable customer base for commercial enterprise. Alternatively, a group of thriving local businesses can similarly generate enough momentum to spur public investment in downtown!

The most successful traditional downtowns embrace their traditional pedestrian-oriented layouts, while enhancing the streetscape to create pockets of high quality commercial activity with ample public infrastructure to support it. Enjoy the following examples of how streetscapes can be enhanced to bolster quality of life.





Wayfinding & Signage

A united wayfinding and signage campaign for the businesses of Lewis County has the potential to create a unified element that is shared between downtown locations.

While commercial tenants are unable to directly use public infrastructure for advertising, wayfinding can still effectively be used to impact businesses in a positive way. Wayfinding can call attention to specific historic areas or events, parking areas, points of interest, or even thematic colors and plants.

Another opportunity for commercial wayfinding is sandwich board style signage to act as an extension to individual storefronts -- with due care taken not to infringe on circulation on the sidewalk. It is advised not to use low-quality plastic boards, but to instead use durable materials that reflect your business. These signs are permitted if temporary and removed during non-operating hours.



Use bold, colorful banners and downtown wayfinding.



Similar “OPEN” flags or A frame signs can be used across the commercial corridor to create a unified element amongst the downtown.





Outdoor Furniture

When appropriate and where sidewalk dimensions allow, use outdoor seating as a way to extend indoors to outdoors and add to depth and scale. Park benches, tables, and chairs made of wood or metal are preferred as they are durable, can be maintained, and are easily repaired.

The street can be further activated with elements such as swings, perpendicular signs, seating, and other three dimensional elements that interact with the public realm. Owners are encouraged to use elements that best fit their storefront's particular aesthetic, marketing, or functional needs. A variety of options are available. Due to light weight, lack of durability, inability to be repaired, and residential application, plastic lawn furniture is discouraged for downtown use.



Street furniture can be visually tied to your storefront via color, decoration, or material.

Use durable street furniture. Use appropriately scaled furniture for your particular public space.



Non traditional buildings can utilize awnings, seating, and planters to fit in with neighboring buildings in an authentic way.



Beautify public infrastructure with plants, lighting, and other elements that bring joy to residents as they pass through their community.



Seasonal event spaces can utilize overhead shading devices that provide visual interest for pedestrians and shelter them from the elements.



Use plants and planters to add visual interest to your storefront. Very little is as appealing as a quiet afternoon spent in dappled light eating with friends.



Plantings & Buffers

One of the most aesthetically pleasing elements of a streetscape is landscaping. Acting as a buffer between pedestrians and traffic, it enhances the overall quality of a downtown significantly.

While commercial tenants can't plant street trees, they are encouraged to provide additional plantings where appropriate. Large- and medium-sized potted plants can emphasize entry spaces, and hanging baskets can add repetition in between storefront windows and under awnings. Mounted flower baskets under windows are also common choices for decoration on both upper and lower store windows.



Vitis Riparia



Tradescantia virginiana



Use low maintenance, native plantings within the public realm that draw inspiration from the agricultural history of Lewis County. Plants native to hardiness zones 6a to 5b would be most appropriate to ensure survival. Evaluate salt hardiness when using next to a salted and plowed roadway.



Verbena Hastata



Cornus Sericea



Osmundo Cinnamomea





Get creative with plantings! Ornamental cabbage is grown in Boston because of its resilience to salt and cold, it adds a beautiful purple touch!



Utilize rain gardens, planted areas, and other stormwater mitigation techniques to create a buffer between pedestrian areas and automobile ones.

Garbage Receptacles

A tidy site and streetscape provides the appearance of safety and care that is necessary for a positive experience the public.

Commercial entities, specifically ones that provide goods or services with discarded packaging, should take due care not to overburden the existing waste infrastructure. If municipal waste bins are overflowing with packaging from your business, it is considerate to provide additional refuse containers in front of your business to accommodate the added waste.

Dumpsters and other large garbage receptacles should be visually screened from the street using a variety of methods ranging from fencing, placement, and even vegetation. This provides a tidy appearance to spaces adjacent to buildings where they are normally stored.

Curb-side trash bins on the street should correspond to areas with large volumes of garbage. Garbage bins come in many different styles and sizes, a style that compliments the existing character and elements of the area should be selected. Many communities find that waste bins and other street furniture can provide branding opportunities when paired together.



Private business owners can supplement municipal trash collection with bins that coordinate with their own branding.



Municipal garbage bins should be durable and attractive, placed at common areas where pedestrians will likely utilize them.



Coordinate with your DPW to ensure public refuse bins are attractive, well placed, and taken out at reasonable intervals.

Murals

Murals may be an option as a design proposal for buildings that lack specific historic identity, side street facades, pedestrian alleyways, or large monolithic areas of facades that may not have any viable alternatives for renovation. Murals and art communicate to pedestrians that a place is lived in and cared for - providing a feeling of safety and ownership of the public realm.

Mural planning and placement should use the following rules of thumb:

- Professionally executed with craft and care on a well maintained surface
- Convey a sense of place in some artistic way, be it color, symbology, notable figures, signage, etc...
- Be maintained over the course of its lifespan.
- Provide some level of public input when funded/placed in public space.
- Avoid high concentrations of murals or overshadowing architectural characteristics.



Historic events and characters make great murals for large, uninteresting building facades.



Large, unused sides and rears of buildings can create interesting settings for public life and murals to occur.



Don't use untested methods or materials for murals.





Public Art

Public art be another simple and effective way that a community can take ownership and pride in their public spaces. Often, green spaces such as parks make natural locations for municipal art - but finding art in unexpected places can also be beneficial to the urban environment.

Bike racks can be a great opportunity to playfully engage the public realm with art. Other opportunities are municipal infrastructure such as bridges, or overlooked objects like electrical boxes. Public art should be durable, well received by the community, and reflective of the people and place.

Over time, communities with a critical mass of public art can become destinations in their own right, further helping businesses nearby. Business districts should think how they can sponsor or help make public art as a benefit to themselves and the community.



Public art can be playful AND functional.

Abstract murals can make large, uninterrupted areas of siding and fill them with color and visual interest, especially at corners.



Install playful public art that draws inspiration from agricultural themes.





Reference local historical information on signage where it can provide a playful element for pedestrians to interact with.



This Laundromat painted clothing and bubbles on its facade to be playful.



Parking lots can be converted into pedestrian plazas; hosting festivals and events like the chalk art festival shown!

Integrate seating and planters together to create garden like spaces when possible.



Public art can come in big and small sizes. Encourage people to creatively leave their mark on the downtown.

SECTION 2

STOREFRONTS

Visual access is one of the most important and often overlooked aspects of commercial storefront design. By providing clear views inside a commercial space, neighbors and would-be customers passing by a commercial space can answer the following questions:

Is this business open?
Is this business safe or inviting?
What is for sale here?

All of these questions are most easily answered when a storefront maintains unblocked window openings across the majority of its street frontage. As a rule of thumb, at least half of the ground floor level should be clear glass.

By maintaining transparency into your business, you can quickly communicate to the public you are safe, open, and inviting. Avoid using displays and signs that prohibit views in and out, including large shelving units with their backs facing the window. Blinds and window tinting should be discouraged over the use of awnings and fixed shading options that create exterior gathering spaces.



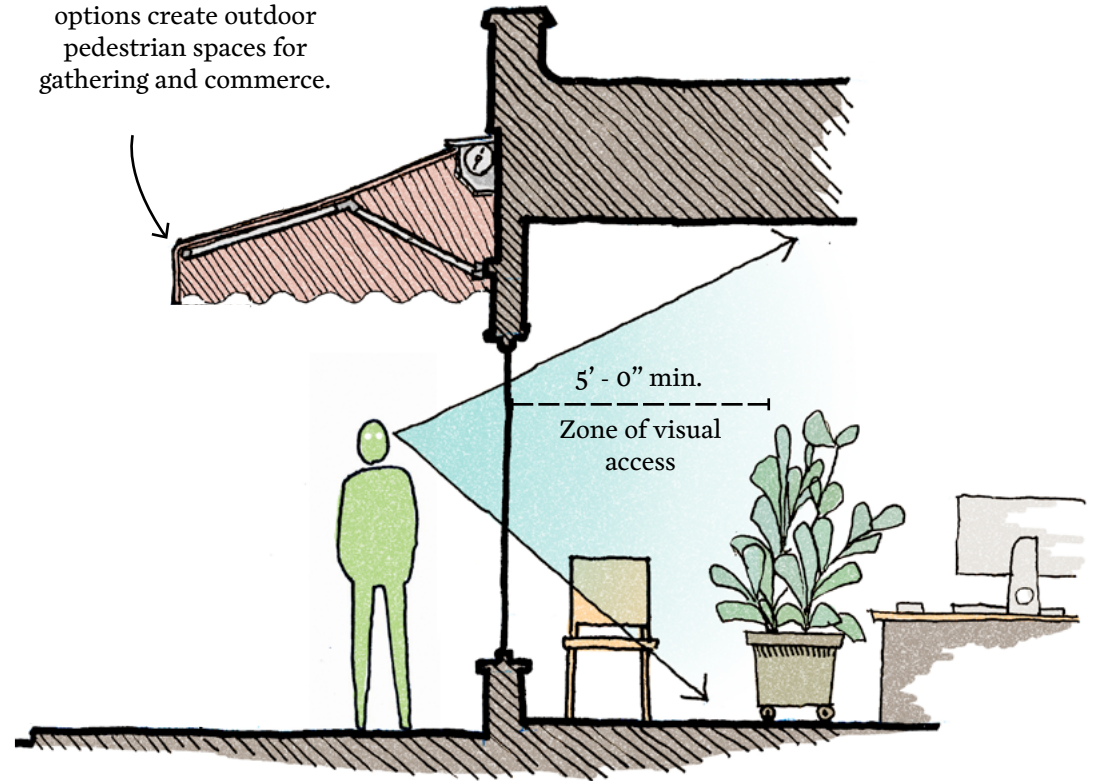


Downtowns historically attracted weary travelers looking for food and protection from the elements by having large inviting windows illuminated with activity and warmth.

Modern storefronts can also attract weary travelers speeding by in similar ways - via inviting pedestrian environments overflowing with warmth and activity.



Awnings and fixed shading options create outdoor pedestrian spaces for gathering and commerce.



In the case of ground floor office and professional spaces, things like waiting rooms and communal areas should be kept up front. The use of low walls, screens, and plants can help to create a sense of privacy for workers further inside the building, while not entirely blocking views.

At night, storefronts should be modestly lit from the interior to provide ambient light and safety to the pedestrian realm, as well as showcasing products and displays to the public. Lighting should be selected to optimize the display of goods or services being sold within the business, as well as customer comfort.



Create and maintain large, glass, street-level storefronts with transparency at the frontage. Limit window signage to de-clutter views into the space. Recessed entryways offer protection from the elements.





Scrape, paint, and repair heritage woodwork and other architectural elements that can be saved before they are lost to time. Repair missing elements with in-kind materials if possible.



Even modest single story buildings can utilize the transparency, visibility, and daylight offered by large storefront windows.



Windows

When selecting window packages, colors and sash profiles should be selected to compliment existing architectural character. Frame and sash profiles should be sized within existing window openings when possible - matching the size and dimension of historic or existing windows. Large openings should be broken up with smaller windows to create visual interest and repetition and avoid large uninterrupted surfaces.

Transom windows are typically horizontal bands of windows placed above the door height that continue across a storefront. These type of windows provide extra daylighting deeper into the storefront, as well as provide opportunities for signage, lighting, detail, and depth within the composition. Existing transom windows that have been removed or covered up should be restored when possible.

For commercial storefronts, use of wood or aluminum-clad wood windows is preferred. Anodized-aluminum windows can be specified to many historically sensitive colors, and dimensioned with appropriate sash and sill profiles.

Vinyl windows are prohibited for use in historic commercial renovations by the State Historic Preservation Office (SHPO). Vinyl windows are a residential product, typically come in limited colors, often have thin and flat sash profiles, and are less durable.

Windows that have been tinted or treated with reflective coating are also prohibited for historic renovations by the SHPO. Glazing should be transparent and allow for daylighting and visual access.

Environmental considerations should be made during the selection of window units. When needed, look for double paned insulated glass and provide thermal breaks to optimize energy performance within your commercial space. Avoid using inefficient window systems that increase air infiltration and decrease energy performance.



Traditional building typologies use scale, rhythm, and proportion to break up large facades with fenestration.

Historic windows can be restored and reused, and if cared for can last longer than modern windows! Modern interior storm windows can be added to increase energy efficiency.



Avoid undersized vinyl replacement windows, especially at storefrontages.



When replacing doors and windows, don't use undersized replacements.



Replace storefronts with energy efficient, modern windows with historically appropriate trim and sash profiles. Match the rhythm and scale of upper floor fenestration.



If upper floor windows have been removed, they can still be expressed through shutters and other historic treatments.



Maintain full size, transparent storefront windows to create attractive, airy, well lit interior spaces that are attractive to tenants and customers.





Doors

A door is the first interaction your customers will have with your business - so care should be taken to ensure a welcoming and inviting experience. Keep your door clean and well maintained.

Uninterrupted full-glass and half-glass doors allow for visibility in and out. Do not use blackout windows, or windows treated with reflective coatings that prohibit views within and without.

Exterior doors that lead to residential second floors may be stile-and-rail doors without glass.

The intention is that doors leading to upper floors should appear as "secondary" doors to pedestrians as compared to the full glass doors that lead to ground floor businesses. This hierarchy communicates to pedestrians which door is which in a subtle, unsigned way.

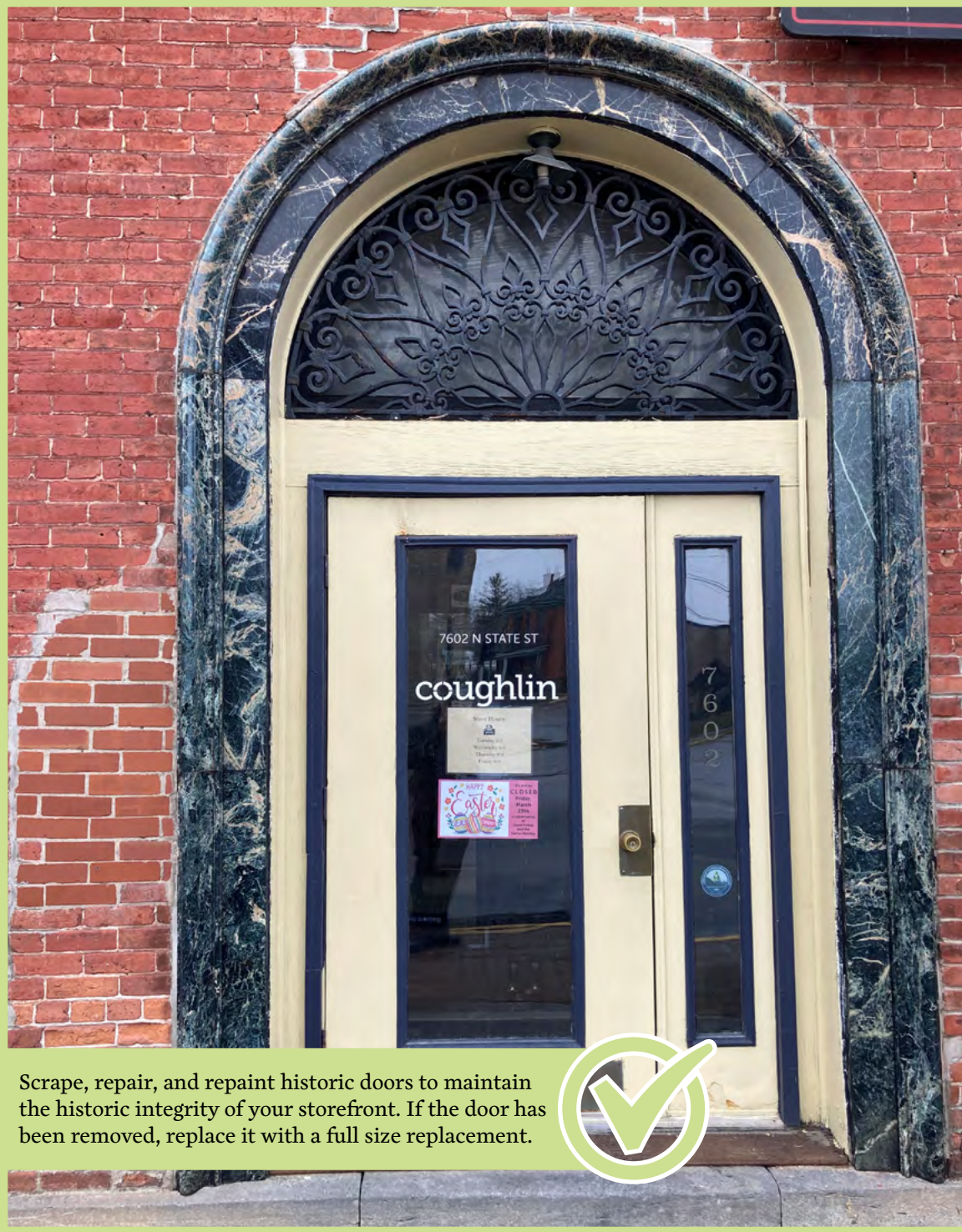
Transoms above doors should be restored to allow for light to enter into the stairway or storefront.

For standard commercial storefronts, doors should be wood or steel, and match the building in profile and character. Vinyl is not an acceptable alternative.

Under no circumstances should doors be covered by exterior rolling shutters or gates of any kind. These "safety" solutions only increase the appearance of crime without any regard for real statistics of commercial break-ins. Security alarms, cameras, and guards can offer alternative methods of alleviating crime that do not detract from the appearance or perceived safety of the area.

Commercial and residential entries should be different enough to distinguish their use.





Avoid inappropriate residential styled doors you would see in a suburb for upper floor apartments.



SECTION 3

SIGNAGE

Signage is one of the most constantly changing elements of a building, being added and removed with each new commercial tenant. At its best; signage has the ability to enhance the existing architectural character of a building, showcase branding elements of the tenant, and communicate to customers where to go. At its worst; signage can cover up and detract from architectural characteristics, have too much cluttered branding, and confuse customers.

Before you begin to design your signage, you should step back and look at your building facade to begin to answer the following questions:

- What kind of space for signage is there on the building currently? Is there a signboard zone above the storefront? Do you only have large windows to use? Is there space for a projecting sign?
- How could my choice of signage enhance the architectural character of the building? Would a vintage carved sign be more fitting than modern back-lit lettering? Is there a historic sign that needs repair/re-purposing? What style and time period is your building?
- What elements of my branding or business can be reflected in the design? Could one of your brand colors be used in a new color scheme for the facade? Is there a logo that would make an amazing window decal? What's the least you can get away with?
- What do I need to actually communicate to my customers? Keep it simple! We live in a digital age - a good website and Google listing is much more important today than putting your phone number in bold on a sign. Try to keep things basic and stick to your name, tagline, and address if necessary.



GENERAL PROVISIONS

The zoning laws of the villages of Lewis County provide general guidance for the following types of signage:

Wall Signage

Building mounted signage is a sign mounted to and parallel to the surface of a building.

Awning Signage

Awning signage is applied to a fabric or metal awning over windows or entry doors to a building.

Projecting Signage

Projecting signs are attached to the underside of existing canopies, or perpendicular to the face of a building.

Window Signage

Window signage is typically applied as a vinyl window decal or hanging sign.

Freestanding Signage

A freestanding sign is a self-supported sign attached to a pedestal, posts, or a perimeter wall.



DOWNTOWN SIGNAGE GUIDANCE

Review this summary of the existing signage laws found in your current zoning.
N/A squares had no specific legal guidance within their zoning code.
Red squares specifically prohibit specific types of signage due to zoning provision.

VILLAGES OF LEWIS COUNTY ZONING LAW REVIEW FOR SIGNAGE

	LOWVILLE	HARRISVILLE	CASTORLAND	COPENHAGEN	CONSTABLEVILLE	TURIN	LYONS FALLS	PORT LEYDEN	CROGHAN
GENERAL PROVISIONS									
NUMBER OF SIGNS PERMITTED	1 of each signage type per frontage	N/A	One sign per 500' of frontage, OR two signs if the overall area is <10% of frontage		N/A	N/A	N/A	N/A	N/A
WALL SIGNAGE	LOWVILLE	HARRISVILLE	CASTORLAND	COPENHAGEN	CONSTABLEVILLE	TURIN	LYONS FALLS	PORT LEYDEN	CROGHAN
Number Allowed	One per business	N/A	One per frontage, OR two if <10% of frontage area		N/A	N/A	N/A	N/A	N/A
Maximum Height	N/A	20' - 0"	20' - 0"		May not be taller than building UNLESS mounted on roof			N/A	N/A
Maximum Area	1sf per linear foot of frontage	48 square feet	Not to exceed 10% of the building frontage (when combined with others) or 32 square feet		32 square feet			N/A	N/A
PROJECTING SIGNAGE	LOWVILLE	HARRISVILLE	CASTORLAND	COPENHAGEN	CONSTABLEVILLE	TURIN	LYONS FALLS	PORT LEYDEN	CROGHAN
Number Allowed	One per business	N/A	One per frontage, OR two if <10% of frontage area		N/A	N/A	N/A	N/A	N/A
Maximum Height	N/A	20' - 0"	20' - 0"		May not be taller than building UNLESS mounted on roof			N/A	N/A
Maximum Area	16 square feet	80 square feet	Not to exceed 10% of the building frontage (when combined with others) or 32 square feet		32 square feet			N/A	N/A
Minimum Clearance from grade	8'-0"	N/A	N/A		N/A			N/A	N/A
Maximum projection from building	N/A	N/A	N/A		No sign shall project into the public right of way			N/A	N/A
AWNING + CANOPY SIGNAGE	LOWVILLE	HARRISVILLE	CASTORLAND	COPENHAGEN	CONSTABLEVILLE	TURIN	LYONS FALLS	PORT LEYDEN	CROGHAN
Number Allowed	One per awning or canopy	N/A	One per frontage, OR two if <10% of frontage area		N/A	N/A	N/A	N/A	N/A
Maximum Height	N/A	20' - 0"	20' - 0"		May not be taller than building UNLESS mounted on roof			N/A	N/A
Maximum Area	1sf per linear foot of canopy	80 square feet	Not to exceed 10% of the building frontage (when combined with others) or 32 square feet		32 square feet			N/A	N/A
WINDOW SIGNAGE	LOWVILLE	HARRISVILLE	CASTORLAND	COPENHAGEN	CONSTABLEVILLE	TURIN	LYONS FALLS	PORT LEYDEN	CROGHAN
Number Allowed	Allowed without a permit	N/A	One per frontage, OR two if <10% of frontage area		N/A	N/A	N/A	N/A	N/A
Maximum Area	N/A	80 Square Feet	Not to exceed 10% of the building frontage (when combined with others) or 32 square feet		32 square feet			N/A	N/A
FREESTANDING SIGNAGE	LOWVILLE	HARRISVILLE	CASTORLAND	COPENHAGEN	CONSTABLEVILLE	TURIN	LYONS FALLS	PORT LEYDEN	CROGHAN
ON PREMISES Maximum number per lot	One on premises sign per business	N/A	One per frontage, OR two if <10% of frontage area		N/A	N/A	N/A	N/A	N/A
Minimum Setback from property boundary	10'-0"	N/A	15' from any designated road		N/A	N/A	N/A	N/A	N/A
ON PREMISES Maximum Height	20' - 0"	32' - 0"	20' - 0"		May not be taller than building UNLESS mounted on roof			N/A	N/A
ON PREMISES Maximum Area	80 square feet	40 square feet	Not to exceed 10% of the building frontage (when combined with others) or 32 square feet		32 square feet			N/A	N/A
ILLUMINATION	LOWVILLE	HARRISVILLE	CASTORLAND	COPENHAGEN	CONSTABLEVILLE	TURIN	LYONS FALLS	PORT LEYDEN	CROGHAN
Flashing, pulsating, or moving lights	Prohibited in the village	N/A	Prohibited in the village					N/A	N/A

Wall Mounted Signage

Building mounted signage is defined as a sign mounted to and parallel to the surface of a building. Typically, an establishment only has one frontage - and needs only one wall sign. Buildings that contain multiple frontages may provide signage on both frontages.

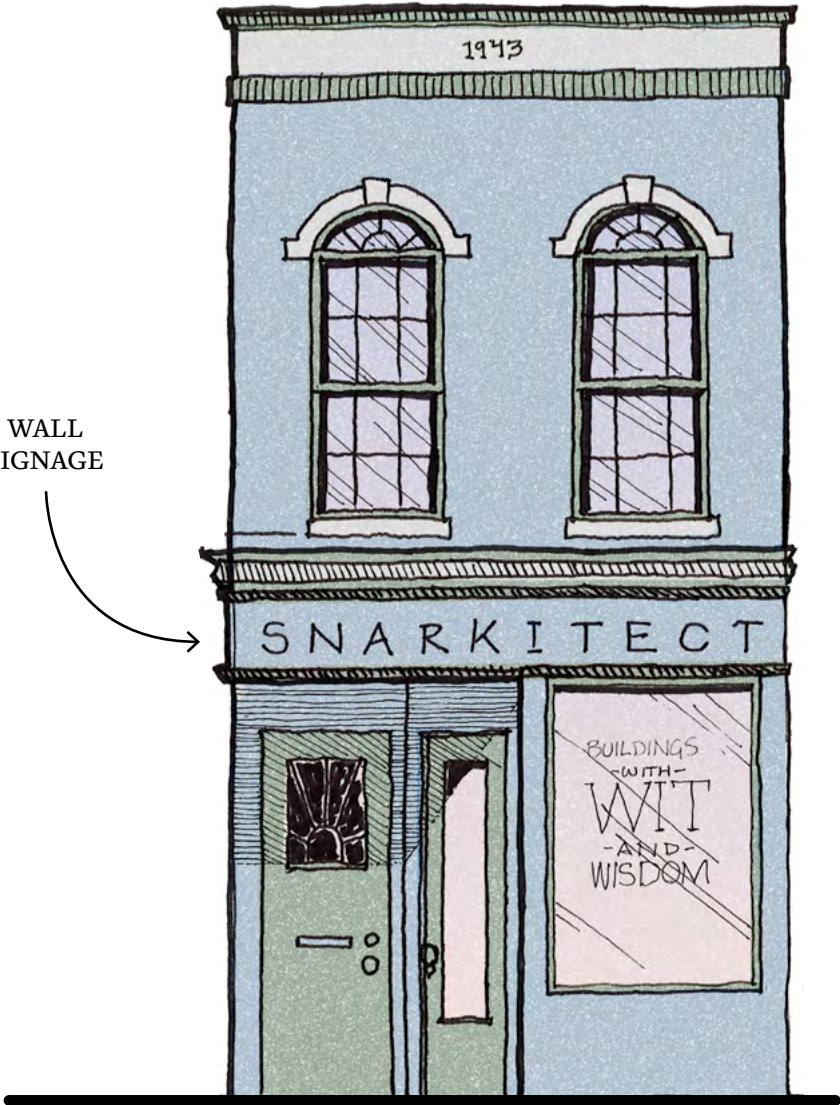
The scale and placement of the lettering and sign board is important. Signboards above storefront windows or awnings should not cover second floor windows and should be in proportion with the overall height of the building. Signboard materials should be uniform with the storefront, with colors contrasting the lettering for legibility.

Only the business name should fit within the allotted signboard space; additional words and descriptions can appear as lettering on awnings or valances, window lettering, and perpendicular signs.

Do not place lettering or signboards within the second floor portion of the façade, and do not use lettering or signage that is over-sized for the particular façade.

Internally lit, plastic signage is discouraged, however raised letters can be back-lit. Raised, back-lit sign letters are allowed, however they should only be used if appropriate for the facade. Typical fascia signs should be lit from above via downlighting, spotlighting, or linear fixture. Fixtures should be directed away from upper floor residential windows, and avoid overlighting and glare.

WALL SIGNAGE



WALL SIGNAGE	LOWVILLE	HARRISVILLE	CASTORLAND	COPENHAGEN	CONSTABLEVILLE	TURIN	LYONS FALLS	PORT LEYDEN	CROGHAN
Number Allowed	One per business	N/A	One per frontage, OR two if <10% of frontage area		N/A	N/A	N/A	N/A	N/A
Maximum Height	N/A	20' - 0"	20' - 0"		May not be taller than building UNLESS mounted on roof			N/A	N/A
Maximum Area	1sf per linear foot of frontage	48 square feet	Not to exceed 10% of the building frontage (when combined with others) or 32 square feet		32 square feet			N/A	N/A



Remember to coordinate colors, fonts, and styles among all of the different components of your signage.

Size your signage and lettering to appropriately fit the unique design of your building storefront. This example fits the lettering neatly on their cornice.



Develop signage proposals that match and enhance the existing architectural features.

Get creative! Unused openings or covered windows can become signboards when necessary.



Do not use oversized signs that cover upper floor windows or original architectural features.



Some patterns and symbols are universal, and can make great signage in a simple and fun kind of way.

Projecting Signage

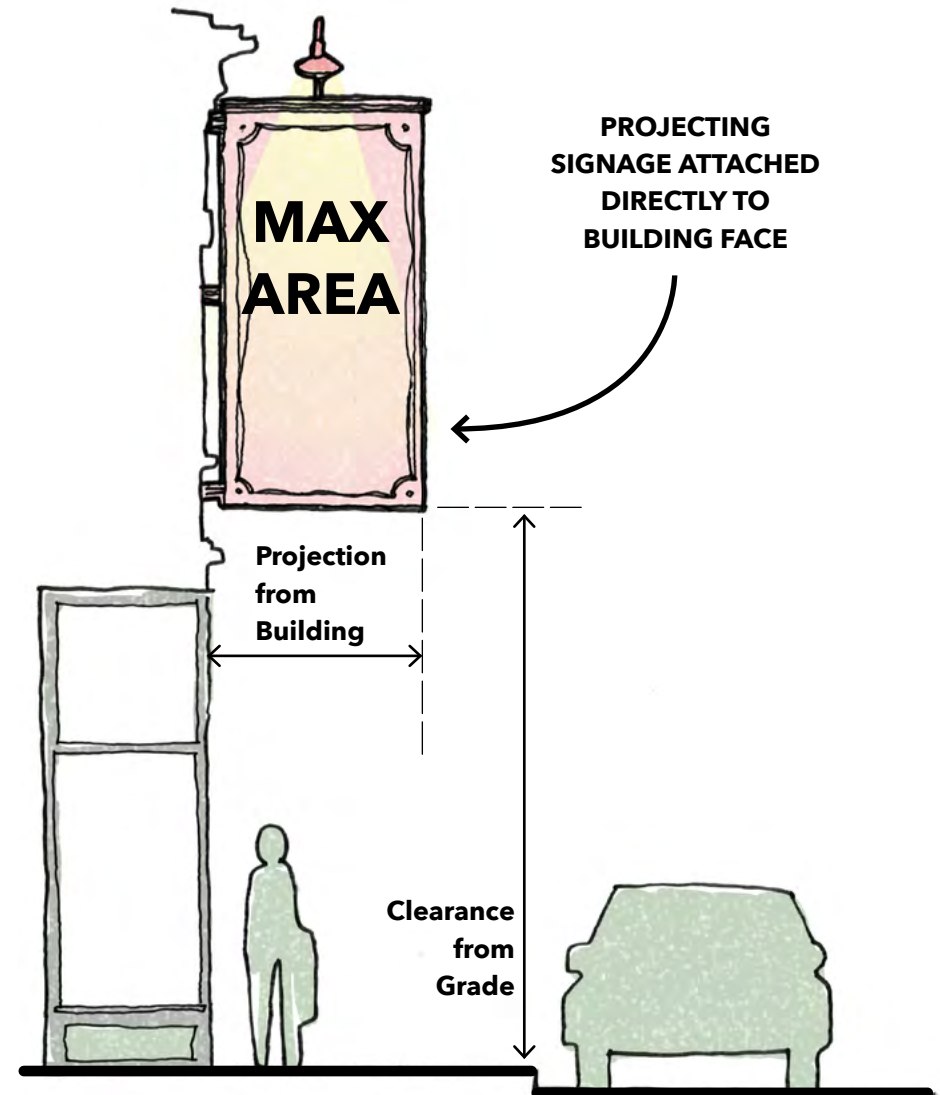
Projecting signs are two-sided signs that project outward from the exterior wall of a structure. They provide a great opportunity for pedestrian focused signage that can be seen as people approach a storefront from the sidewalk.

Projecting signage should only be used on ground floor commercial spaces, with a maximum of one per tenant. If you choose to propose a projecting sign, remember that the square footage cannot exceed 6sf.

The mounting point of a projecting sign needs to be below the window sill level of the second story. A strong, durable mounting bracket or arm must be used to avoid damage during high winds. For signs that swing freely and are hung, it is suggested that nylon washers (or similar) are used to avoid squeaking during movement. It is best to avoid signage that is overly heavy and strains the mounting arm under load.

Projecting signs should never be internally lit, and should only be lit from exterior fixtures. Dimensional carved signage is preferred for its historic appearance and legibility. The interplay of light and shadow on the depth of a dimensional sign provides more visual interest than a flat surface.

Care should be taken to not oversize signs - remember that the bigger you make the sign, the bigger your neighbor has to make theirs. Keeping signage at a smaller, more pedestrian oriented scale is highly encouraged. Perpendicular signage should also be coordinated with awnings to avoid collision.



PROJECTING SIGNAGE	LOWVILLE	HARRISVILLE	CASTORLAND	COPENHAGEN	CONSTABLEVILLE	TURIN	LYONS FALLS	PORT LEYDEN	CROGHAN
Number Allowed	One per business	N/A	One per frontage, OR two if <10% of frontage area		N/A	N/A	N/A	N/A	N/A
Maximum Height	N/A	20' - 0"	20' - 0"		May not be taller than building UNLESS mounted on roof			N/A	N/A
Maximum Area	16 square feet	80 square feet	Not to exceed 10% of the building frontage (when combined with others) or 32 square feet		32 square feet			N/A	N/A
Minimum Clearance from grade	8'-0"	N/A	N/A		N/A			N/A	N/A
Maximum projection from building	N/A	N/A	N/A		No sign shall project into the public right of way			N/A	N/A



Coordinate your branding so that it is consistent among all of your signage. Use decorative brackets and playful shapes.

Use sculpted signage to show your business in a more symbolic way.



Dimensional signage reads well in most lighting conditions, and enhances historic character by referencing past eras of craftsmanship.



Use gold leaf to catch light and improve legibility while providing a timeless look.



Small, pedestrian scaled open flags provide a visual cue shops are open.



Don't use internally lit plastic signs or signs with 3rd party branding as the primary focus.



Awning Signage

Awnings provide an opportunity to extend the storefront into the pedestrian realm and engage passers-by. It can be fixed, or operable - allowing for it to be rolled up during inclement weather or when not needed. It can even signify to the public that your shop is open, much like a welcome flag.

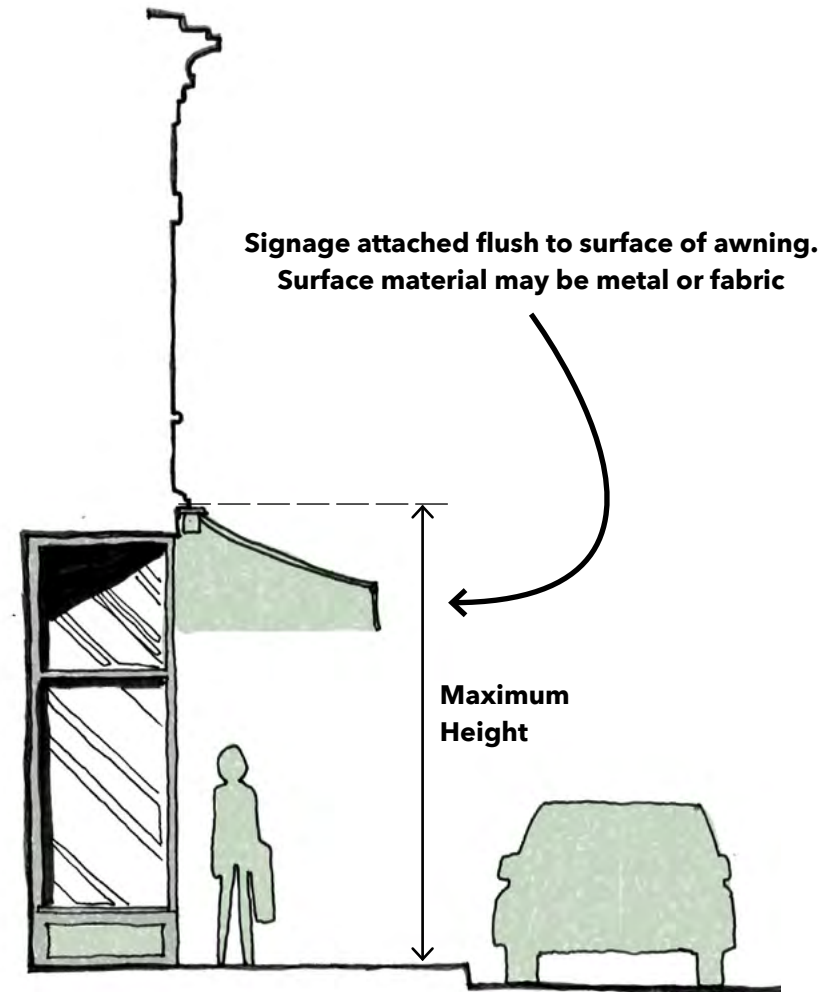
An awning sign is a sign printed on any of the surfaces of an awning, and is typically made of fabric. Lettering is most effective when printed on the valance or fringe of the awning.

It is encouraged to use fabrics and surfaces that are easy to clean - such as coated fabrics or contemporary metal canopies and awnings if a permanent solution is required.

Awnings are most useful on storefronts that face east, west, and south with regards to shading and protecting from glare. Depending on the season and time of day, you may want to shade your storefront from direct sunlight to avoid heating the space or causing visual discomfort to employees and customers.

Awnings should be sized relative to the openings they cover, and may have a triangular or curved profile. Avoid materials that simulate others, such as aluminum or plastic awnings that mimic fabric. Coordinate fabric awnings with the building's color scheme to highlight storefronts.

Awnings can be used to provide shelter for outdoor seating from both rain and sun, and is encouraged to provide a cozy, comfortable pedestrian environment.



AWNING + CANOPY SIGNAGE	LOWVILLE	HARRISVILLE	CASTORLAND	COPENHAGEN	CONSTABLEVILLE	TURIN	LYONS FALLS	PORT LEYDEN	CROGHAN
Number Allowed	One per awning or canopy	N/A	One per frontage, OR two if <10% of frontage area		N/A	N/A	N/A	N/A	N/A
Maximum Height	N/A	20' - 0"	20' - 0"		May not be taller than building UNLESS mounted on roof			N/A	N/A
Maximum Area	1sf per linear foot of canopy	80 square feet	Not to exceed 10% of the building frontage (when combined with others) or 32 square feet		32 square feet			N/A	N/A



Structured awnings and balconies can provide more permanent outdoor seating opportunities in places with a setback.

Use the valance of an awning as a substitute for wall signage if a signboard is unavailable.



Don't use backlit or vinyl awnings



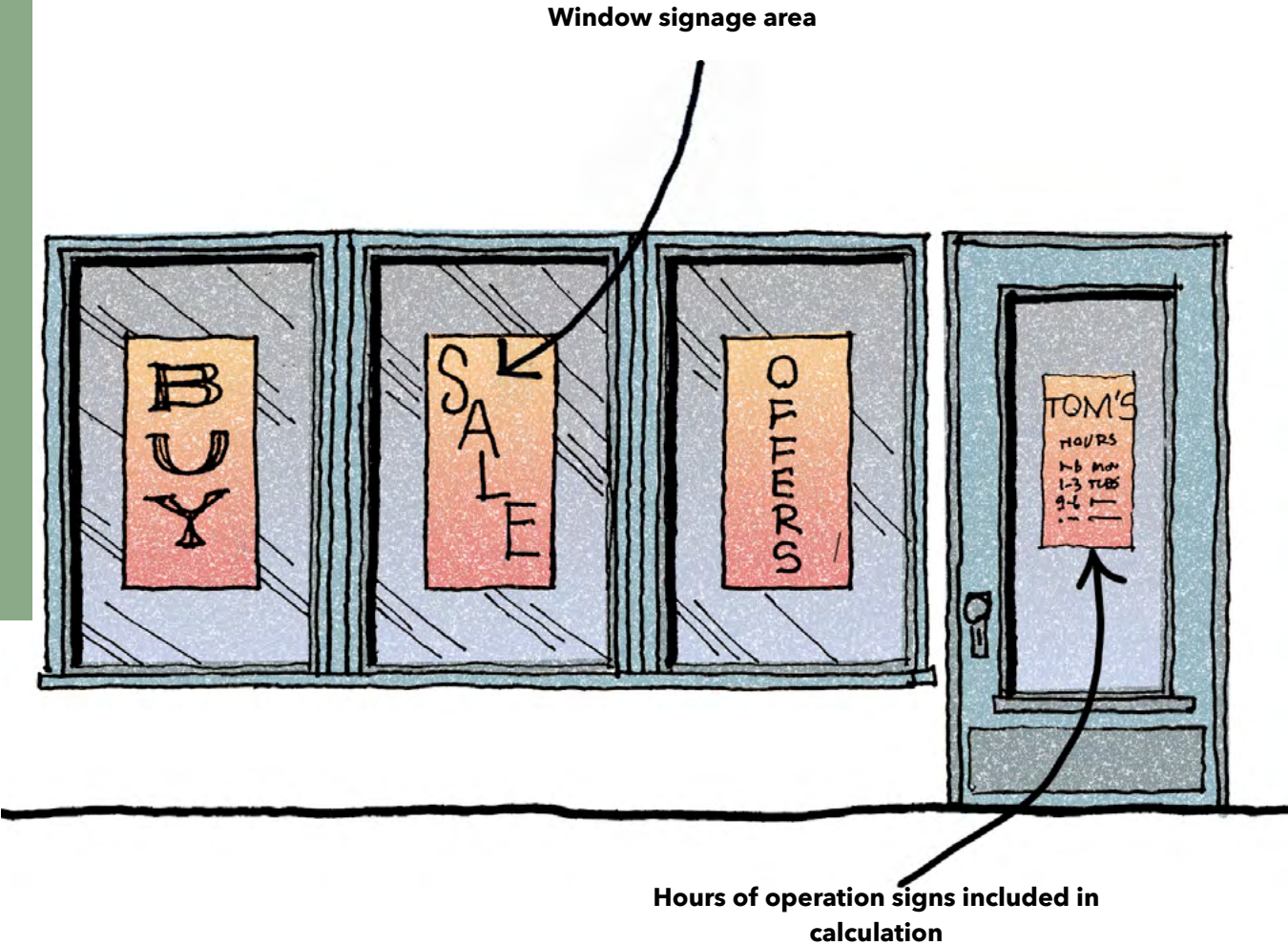
Use awning colors to tie branding into the facade design with low impact to the building.

Window & Door Signage

Windows and transparency in and out are the most crucial elements of any storefront from a safety perspective. Window and door signage and lettering should be carefully organized and applied so as to not clutter or prohibit viewing into the business at any time. Branding, style, color, and font should be coordinated with the building to ensure a proper fit.

Window and door lettering can be painted, gold leaf, or applied vinyl. Window signage should ideally not be more than 50% of the overall window area, and should try to find creative ways to play with transparency and graphics to maintain visual interest.

Window signage is the most high impact, low cost signage solution available to most businesses. When combined with clear views into a clean, orderly establishment - window signage can draw the eye into a shop and attract customers. It is also a very appropriate substitution for wall signage when a storefront has no signboard zone.



WINDOW SIGNAGE	LOWVILLE	HARRISVILLE	CASTORLAND	COPENHAGEN	CONSTABLEVILLE	TURIN	LYONS FALLS	PORT LEYDEN	CROGHAN
Number Allowed	Allowed without a permit	N/A	One per frontage, OR two if <10% of frontage area		N/A	N/A	N/A	N/A	N/A
Maximum Area	N/A	80 Square Feet	Not to exceed 10% of the building frontage (when combined with others) or 32 square feet		32 square feet			N/A	N/A



Coordinate the color of your awning fabrics, facade color scheme, and signage to appear as a cohesive package. Utilize inviting exterior spaces to attract customers.



Our small downtowns have a long legacy of commercial storefronts that use transparent lettering to showcase products.



Combine logos with hand painted elements in windows to showcase local artistic talent and add a touch of personality.



Apply vinyl window decals on the interior of the window to allow them protection from elements.



Freestanding Signage

A freestanding sign is a self-supported sign attached to a pedestal, posts, or a perimeter wall. A maximum of one freestanding sign is permitted per business or multi-business complex.

No part of a freestanding sign may encroach upon a public right-of-way. Signage must be attached firmly to posts or a perimeter wall that is integral to its structure, with materials selected to match or enhance the existing architectural character.

Freestanding signs can be a great signage option for businesses with large parking lots or setbacks that may need help drawing attention from the right-of-way. Large setbacks can often decrease visibility.

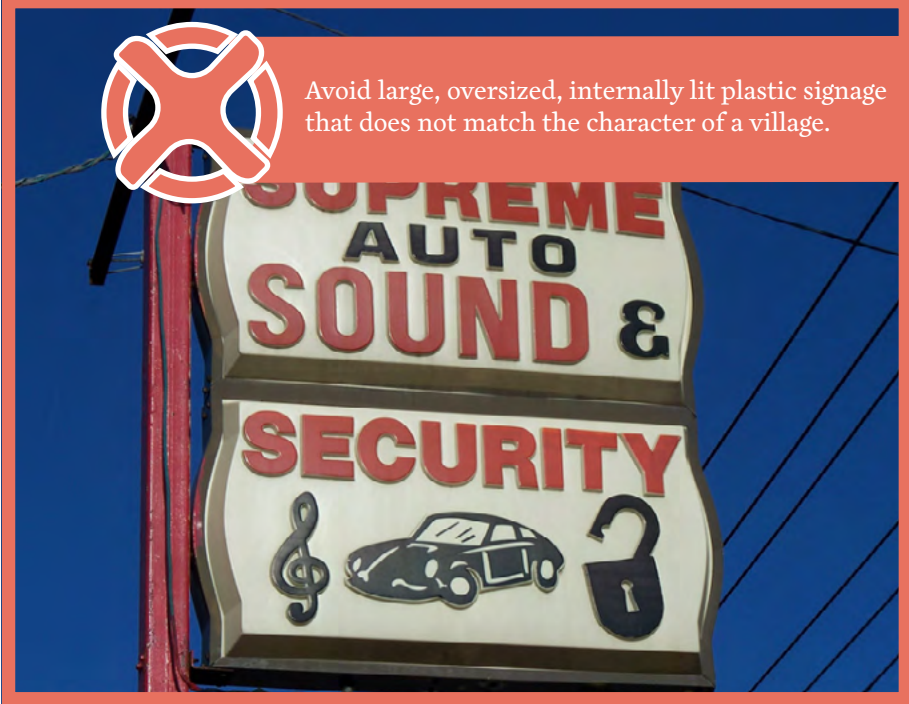
Care should be taken to ensure lighting is appropriate for the location. Signage can utilize raised planter beds to help provide visual interest - however they should be maintained to be free of debris and weeds.



FREESTANDING SIGNAGE	LOWVILLE	HARRISVILLE	CASTORLAND	COPENHAGEN	CONSTABLEVILLE	TURIN	LYONS FALLS	PORT LEYDEN	CROGHAN
ON PREMISES Maximum number per lot	One on premises sign per business	N/A	One per frontage, OR two if <10% of frontage area		N/A	N/A	N/A	N/A	N/A
Minimum Setback from property boundary	10'-0"	N/A	15' from any designated road		N/A	N/A	N/A	N/A	N/A
ON PREMISES Maximum Height	20' - 0"	32' - 0"	20' - 0"		May not be taller than building UNLESS mounted on roof			N/A	N/A
ON PREMISES Maximum Area	80 square feet	40 square feet	Not to exceed 10% of the building frontage (when combined with others) or 32 square feet		32 square feet			N/A	N/A



Ground signs can also be a great opportunity to show multiple tenants within a small shopping area.



Avoid large, oversized, internally lit plastic signage that does not match the character of a village.



Ground signage can help draw the eye to your business when you have a large setback from the road.



Use carved dimensional signage with simple, lightly decorated posts for a clean historical look.

SECTION 4

MATERIALS

A typical issue occurring in older commercial buildings is that they show the scars of decades of business. Years of signage being taken down and put up. Windows covered up with siding instead of replaced. Brick buildings covered up with stucco and then later stone veneer...

The following guidelines will help you to determine the appropriate materials to use during your building renovation.

DESIGNING FOR LONGEVITY

Whenever possible; repair original materials before replacing them or covering them up.

If replacement is required, only use materials that don't require replacement as their only option for maintenance. (example: fiber-cement clapboard would be an acceptable wood substitute because it is dimensional, and can be manipulated and finished similarly to wood.)

Products simulating wood can be painted and are easily maintained - colors for painted surfaces can be changed as required.

Look for products that can be recycled at the end of their lifespan.

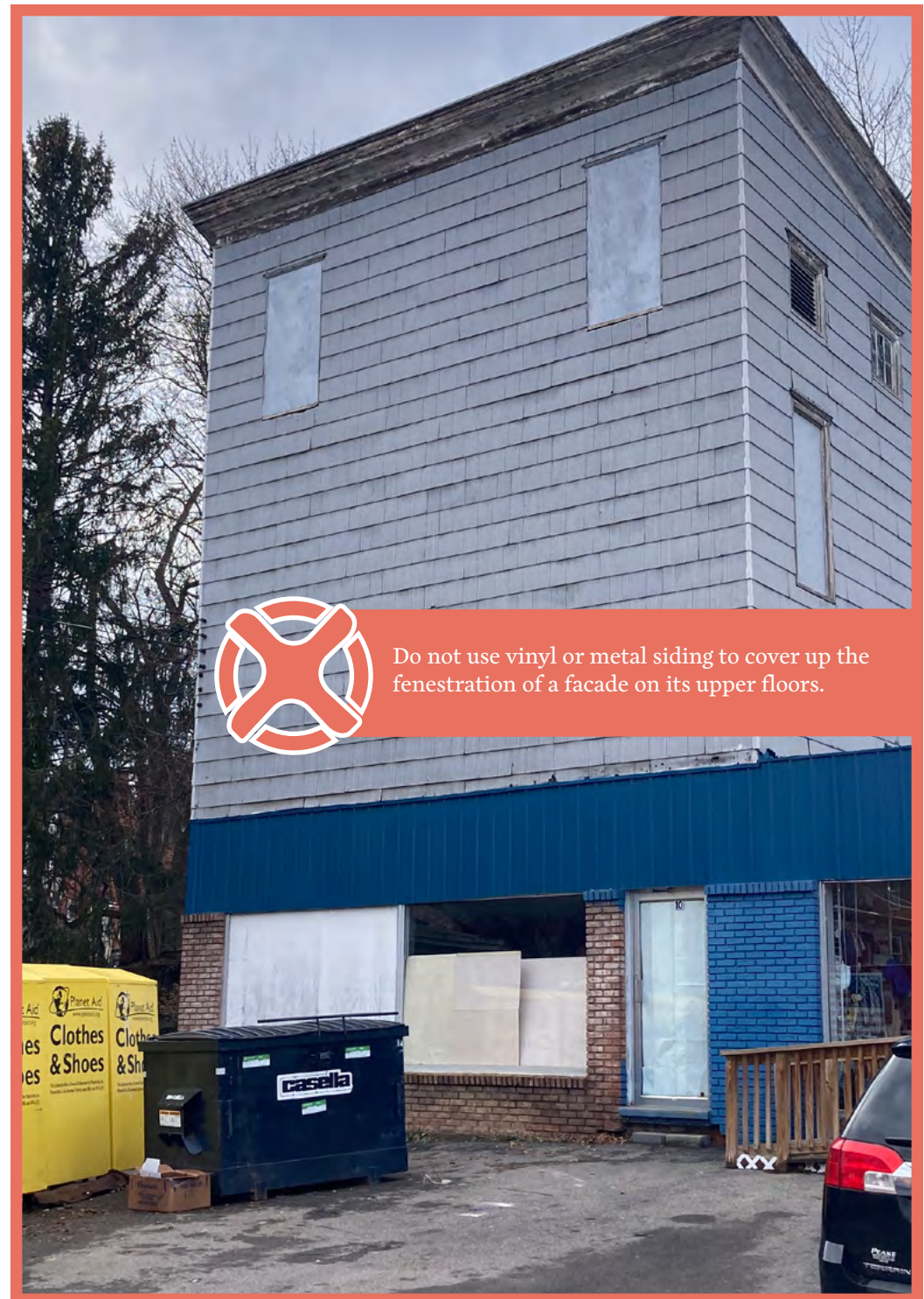
Avoid products that contain or produce harmful pollutants, off-gas, or chemicals during their lifespan; as they lower the quality of air inside the building and out. When feasible; local, natural materials and durable composites are best choices.

Do not use new masonry or stone veneers, or new siding applications when they do not accurately represent the original materials or history of the structure.





Preserve and maintain original exterior cladding systems and storefronts.





Do not cover original materials such as masonry or wood cladding with inappropriate materials such as stone veneers or vinyl siding. Do not cover up original storefront openings or details.



Repair original wood door and window framing, siding, and cornices when feasible. When replacement is necessary, suitable dimensional composites that simulate lumber can be substituted.

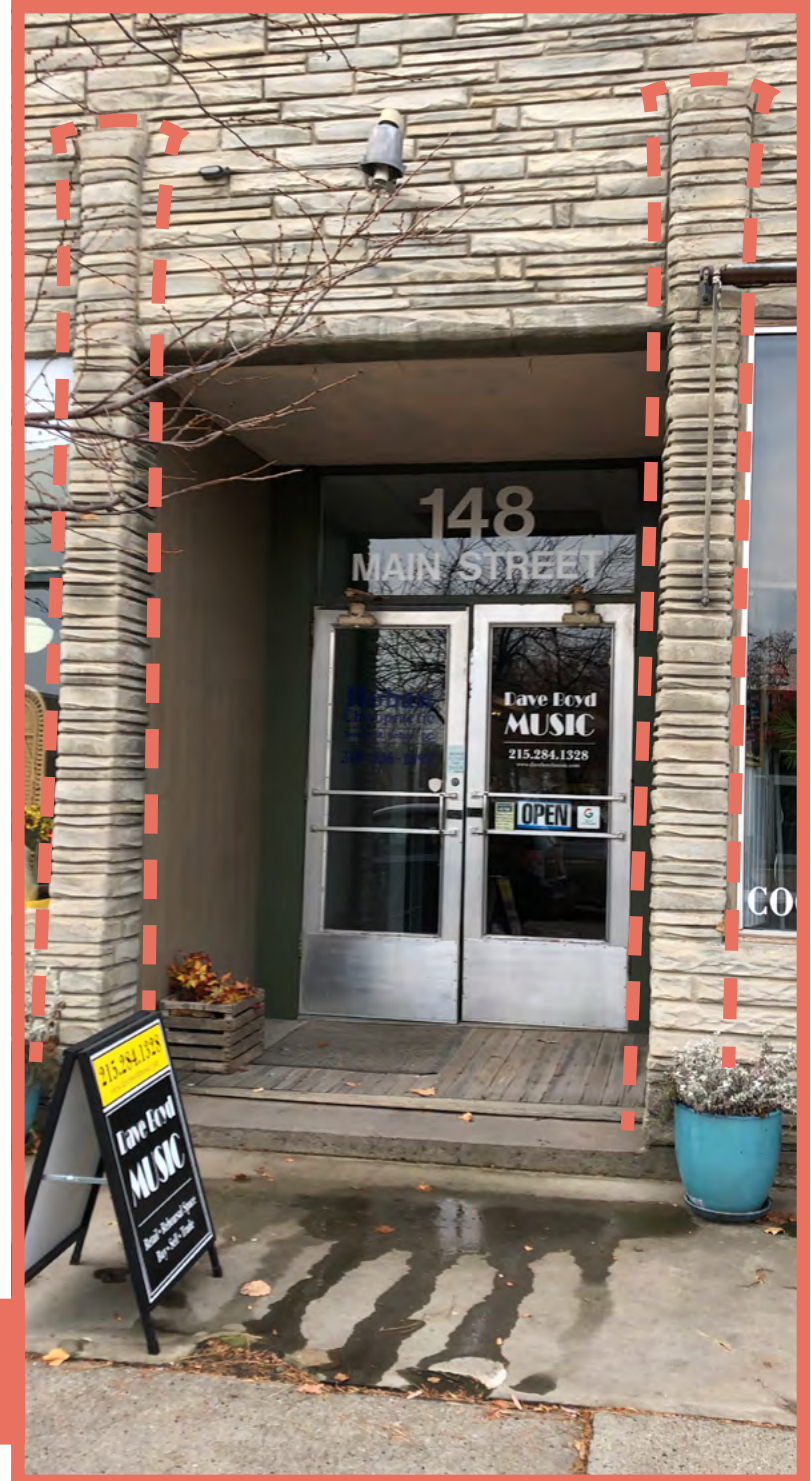


During construction, vinyl siding was removed from this facade to reveal the original wood storefronts, cornice, and shingles at the gable end. Some repair, scraping, and repainting will bring this facade back to life.

Do not cover original materials such as masonry or wood cladding with inappropriate materials such as stone veneers or vinyl siding. Do not cover up original storefront openings or details.



Do not cover up original storefront elements such as wood millwork and steel columns with veneers or inauthentic materials.





Masonry

In some cases, older masonry buildings will require repairs to the brick and mortar. Brick, stone, and concrete block restoration requires differing treatments for repair. Simply power-washing can damage the surface of the masonry. After the surface has been cleaned of debris or old paint, bricks may need replacing and mortar joints repaired. Brick sealer can be applied to protect the restored brick if its kiln dried outer layer has been compromised.

Always consult a professional before performing any masonry and brick work. Reference the National Parks Service, Technical Preservation Services - preservation briefs for more information on brick, mortar types, and restoration practices. Mortar used in restoration work should match the original.

Historic bricks were designed to breathe through their kiln dried outer layer, allowing humidity to pass through the skin of the building and keep wall cavities dry. When bricks are painted, the moisture builds up within wall cavities - leading to peeling paint and humidity that damages the lifespan of the wall.

Do not use thin veneer/fake brick or stone applications when they do not accurately represent the building or the material.

Do not use residential styled vinyl or metal siding. Many of these materials have unnatural trim, lintel and edge conditions that cause the facade to look too uniform and massive.

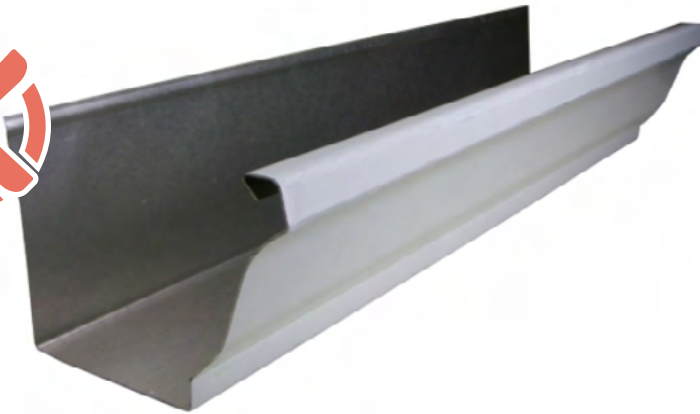
Facade design proposals should never include covering original materials or column, cornice, sill, lintel, window, or panel detailing.



Repair and replace damaged masonry with as close a match as possible. Avoid mismatched brick repair.



Do not use residential, K-style gutters on commercial buildings.



Gutters

Some buildings may require gutters and downspouts on their street sides. For these buildings, all gutters and downspouts should be galvanized steel, aluminum, copper or an approved substitute with a period and style-correct shape, such as “half-round.” Residential “K-style gutters” create unwanted horizontal lines that may detract from the building trim and detailing, and should not be used.

Ensure that gutters and downspouts are of adequate size to manage the volume of water that flows from the roof that it serves. Coordinate with the municipality to ensure that collected rainwater is conducted safely to storm drainage and not across the sidewalk where it becomes a safety hazard when temperatures drop.



Use box or half round style gutters in a variety of finishes to suit your project.



Roofing

Special consideration should be given to roofing materials that are visible from the street. Whenever possible, it is preferred that period-correct materials are used, such as real cedar, slate, or standing-seam metal. Standing-seam metal roofing has a long life span when properly installed and will help maintain cooler roof temperatures, helping to reduce mechanical cooling costs.

Asphalt shingles are less durable, will produce more heat, and depending on the age of your building's construction may not be appropriate for use - especially for commercial buildings.

- Low slope and flat roofs should take due care to provide adequate roof drainage, and mitigate the effects of settling that can occur on historic buildings over time.
- Original features such as skylights should be repaired or replaced when possible.



Replace asphalt shingles that are past their lifespan with a more durable alternative.

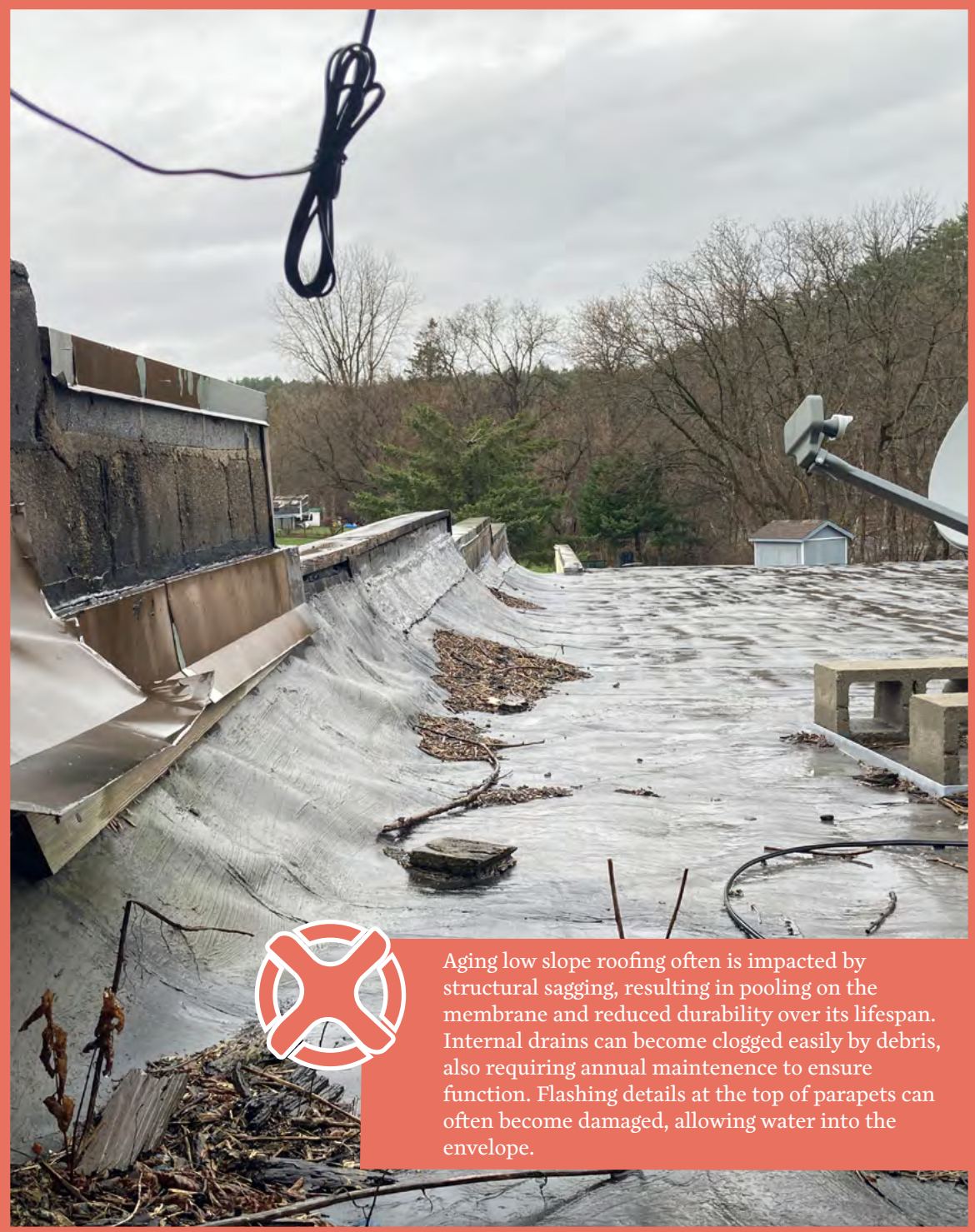


When possible, restore or repair original rooftop features like skylights.



A standing seam metal roof makes a great, long lasting replacement.

Do not replace flat and low-sloping roofs with gable styled residential roofs and siding materials.



Aging low slope roofing often is impacted by structural sagging, resulting in pooling on the membrane and reduced durability over its lifespan. Internal drains can become clogged easily by debris, also requiring annual maintenance to ensure function. Flashing details at the top of parapets can often become damaged, allowing water into the envelope.

Restore original window openings that have been covered over. Previously painted masonry can be repainted to highlight details.



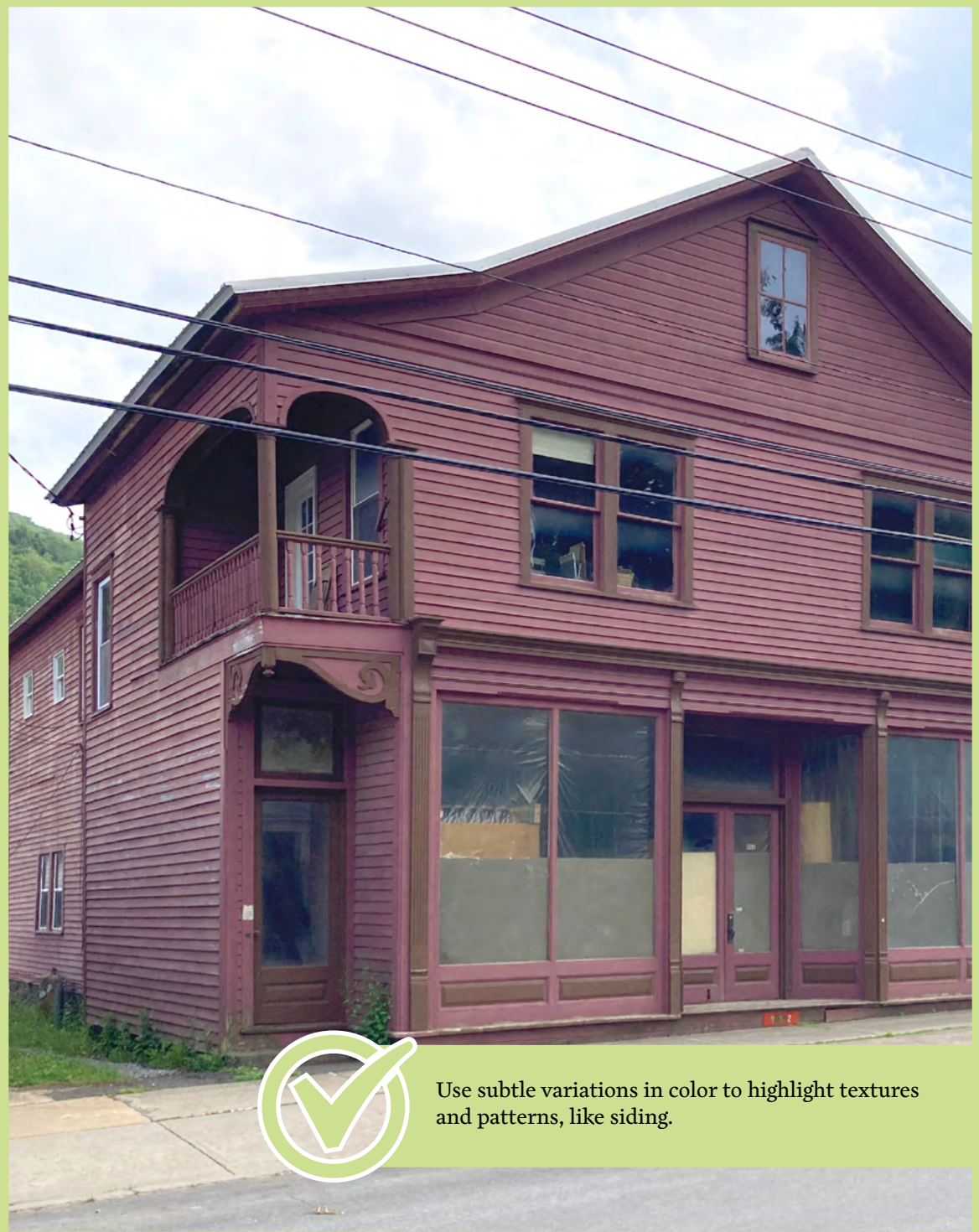
Reference Original Materials

When feasible, a proposal should reference original fragments of the existing facade in order to re-establish its own recognizable, authentic identity. Details should be highlighted through careful color selection. Do not cover or remove column, lintel, or parapet details that provide historic character and address human scale.

Wood-framed buildings may require different approaches to detailing. Unlike their brick counterparts, they are more likely to have the eave side of a gable roof facing the street. Special attention should be given to how trim is treated around eaves and gutters. Restore original trim detailing when possible.



Repair and maintain floor or ceiling finishes that retain historic character.



Use subtle variations in color to highlight textures and patterns, like siding.

SECTION 5

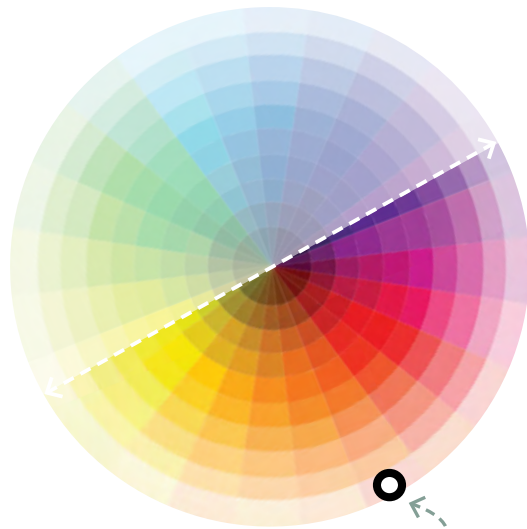
COLOR

Color and paint selection can be the most cost effective way to breathe new life into a facade that needs an update. This section will give you some general guidelines as well as provide numerous examples of well coordinated schemes to choose from. Some general color selection guidelines:

- Look for interesting details - What is your building made out of? Are there any interesting masonry details or decorative elements? Columns or overhangs? Parapets or window sills? Keep them in mind - color can be used to enhance their shape or form in the overall composition.
- Start with the existing color of materials - Paint color schemes should coordinate with natural tones and colors found in masonry or existing materials present on the facade. Where the brick condition allows, the brick should not be painted on these buildings. The natural color of the brick should be considered in the overall color scheme. Some brick restoration may be required. National Park Service's preservation briefs discuss masonry sealers in greater detail.

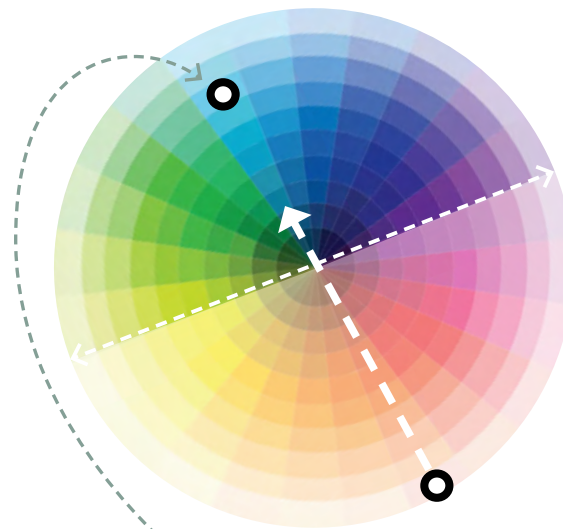


THE 60 : 30 : 10 RULE



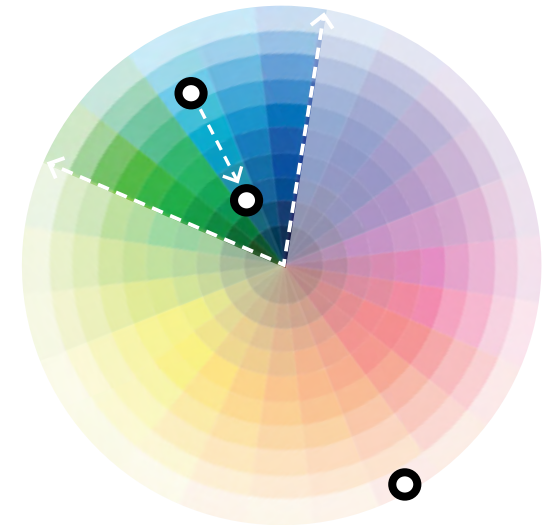
1. Base Color

(a warm gray brick)



2. Accent Color

(complimentary to base color)



3. Secondary Color

(analogous to accent color)

The 60:30:10 rule - A Simple but effective rule of thumb for choosing a 3 color scheme is to use the 60:30:10 rule.

- First, choose a base color to take up around 60% of your facade area. Typically, one should use a somewhat muted mid-tone color for the base so that it allows the interesting elements to contrast and “pop out” more. If you have a masonry facade the color of the material can count for this.
- Second, choose a color complimentary (opposite side of the color wheel) to the base as an accent color to take up around 10% of the facade and provide a highlight interesting features or forms.
- Last, pick a color that is analogous (nearby on the color wheel) to your accent color to be the secondary color for the remaining 30% of facade area. Remember - you want a variety of dark and light colors so if your accent color is dark, choose a light secondary color for more contrast.

Be a good neighbor - Design proposals should also consider the colors of adjacent buildings or buildings shared between multiple tax parcels to ensure that complementary colors are being used across the streetscape. Avoid duplicating the colors of adjacent buildings

PAINTING COMMERCIAL STOREFRONTS

For buildings with multiple commercial tenants, there are a variety of unique, acceptable ways to paint a building so that individual businesses are highlighted and easily recognizable to passers-by. There are two main approaches that one can take: the unified approach, or the independent approach.

It should be noted that there are no hard and fast rules regarding which method you choose, and that the most successful downtowns are comprised of buildings taking both views. This guide will outline the pros and cons of both approaches, and allow you to decide which course is right for your project.



Unified Building Method

Uniformity of color across storefronts and building details are used to full effect here, where the individual storefronts are all matching with the building. This scheme works incredibly well in high-turnover markets where tenants are often coming and going, as it keeps the building looking nice regardless of occupancy.



Independent Storefront Method

The independent storefront method is used here to help the shop owners visually stand out to potential customers. Each storefront is color coordinated to look good within the building and its neighboring businesses. This color scheme works well in buildings with franchises, where businesses can paint their storefronts to suit their individual branding or colors.



Use this painting method for building shells with interesting or significant details to prevent storefronts and visual clutter from overpowering the building. This also works well for groups of offices or businesses that aren't competing for pedestrian attention.



Unified Building Method

Matching storefront colors create a simple visual harmony by regulating a color scheme to be used by all commercial tenants. Typically, a base color or material is chosen for the building shell, with detailing, trim, doors, framing, and awnings given 1-3 other colors, depending on complexity and need.

Pros

- Building has a neat and orderly appearance and composition.
- Appearance of building can be determined by landlord, not tenants.
- Draws visual interest to the building shell's materiality and form.
- Building is relatively unchanged when tenants move in/out.

Cons

- A simple or modest building may appear uninteresting.
- Tenants are not as quickly distinguished.
- Less customization of storefronts for tenants.
- Larger buildings utilizing this painting technique may appear monotonous.



This example uses the unified building method of painting its facade.

Independent Storefront Method

The independent storefront method can create dynamic and engaging streetscapes by permitting the creativity of tenants to paint their storefronts. When done properly, these buildings create immense visual interest through engaging with the street not just with color that can draw attention to and distinguish the businesses there.

Pros

- Building has a dynamic and interesting composition.
- Draws visual interest to individual storefronts while keeping the building in the background.
- More appealing to commercial tenants with brand standards or color requirements such as franchises.
- Tenants are easily distinguished within a building.
- Very effective at breaking up long building facades.

Cons

- Can appear cluttered and unorganized if tenants choose clashing colors.
- More obvious whenever there are vacancies in the building.



This painting approach is best used on large blocks with multiple storefronts that may confuse visitors as to which entry is which.





Monochromatic color schemes use light and shadow to create depth in a contemporary way.



Paint can be used to add visual interest to an otherwise simple facade.





This large block uses different coordinated storefront colors for their tenants.

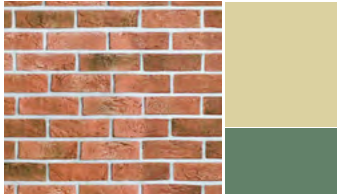
Avoid using overly bright or garish colors that clash with the colors of your building.



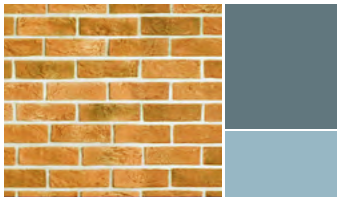
Simple two color schemes with a singular base color and white trim can create a timeless look.

SAMPLE PAINT SELECTIONS:

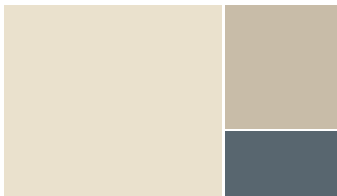
Disclaimer: When printed/viewed on a screen, some discrepancy may occur when viewing final colors.
This is by no means a comprehensive list of colors, and creativity is encouraged.



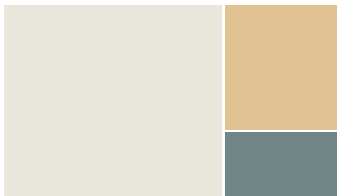
Base (60%) - BRICK
Analogous (30%) - SW 6701
Accent (10%) - SW 6453



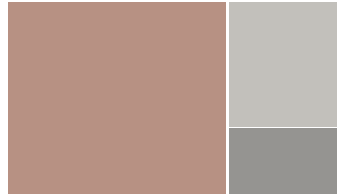
(60%) - BRICK
(30%) - SW 9141 Waterloo
(10%) - SW 9147 Favorite Jeans



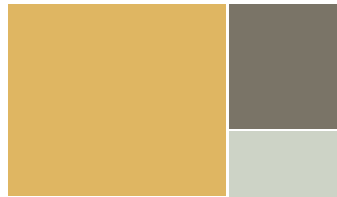
(60%) - SW 2829 Classical White
(30%) - SW 2822 Downing Sand
(10%) - SW 0032 Needlepoint Navy



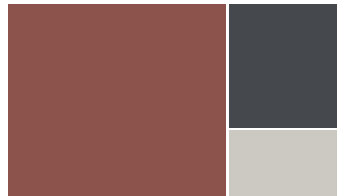
(60%) - SW 7008 Alabaster
(30%) - SW 6387 Compatible Cream
(10%) - SW 6221 Moody Blue



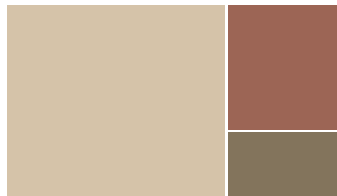
(60%) - SW 0034 Roycroft Rose
(30%) - SW 7649 Silverplate
(10%) - SW 7669 Summit Gray



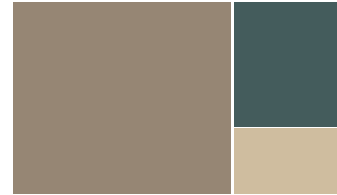
(60%) - SW 6395 Alchemy
(30%) - SW 0038 Library Pewter
(10%) - SW 0059 Frostwork



(60%) - SW 0033 Rembrandt Ruby
(30%) - SW 7076 Cyberspace
(10%) - SW 7015 Repose Gray



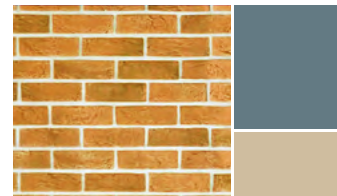
(60%) - SW 0036 Buckram Binding
(30%) - SW 0040 Roycroft Adobe
(10%) - SW 9124 Verde Marron



(60%) - SW 2820 Downing Earth
(30%) - SW 0016 Billiard Green
(10%) - SW 2822 Downing Sand



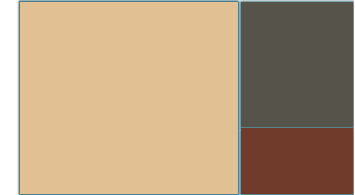
(60%) - SW 6162 Ancient Marble
(30%) - SW 6442 Supreme Green
(10%) - SW 6467 Kendal Green



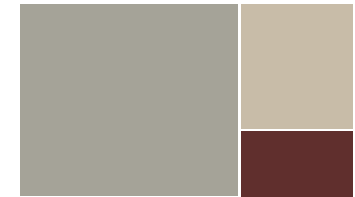
(60%) - Existing Brick
(30%) - SW 2819 Downing Slate
(10%) - SW 0036 Buckram Binding



(60%) - SW 2812 Rookwood Jade
(30%) - SW 6460 Kale Green
(10%) - SW 6205 Comfort Gray



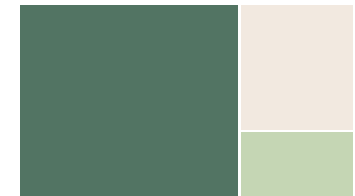
(60%) - SW 0044 Hubbard Squash
(30%) - SW 2846 Roy. Bronze Green
(10%) - SW 2839 Roy. Copper Red



(60%) - SW 2821 Downing Stone
(30%) - SW 2822 Downing Sand
(10%) - SW 7585 Sundried Tomato



(60%) - SW 6461 Isle of Pines
(30%) - SW 9154 Perle Noir
(10%) - SW 7005 Pure White



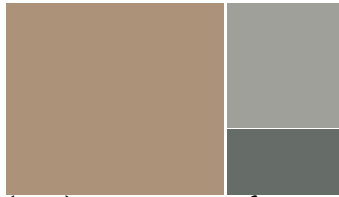
(60%) - SW 6459 Jadite
(30%) - SW 7004 Snowbound
(10%) - SW 6730 Romaine

SAMPLE PAINT SELECTIONS:

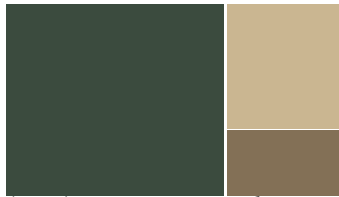
Disclaimer: When printed/viewed on a screen, some discrepancy may occur when viewing final colors.
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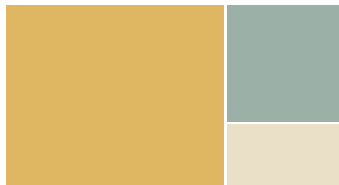
(60%) - SW 2803 Rook. Terra Cotta
(30%) - SW 2857 Peace Yellow
(10%) - SW 0050 Classic Light Buff



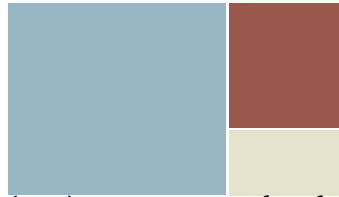
(60%) - SW 2835 Craftsman Brown
(30%) - SW 7655 Stamped Concrete
(10%) - SW 7622 Homburg Gray



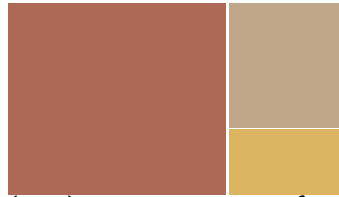
(60%) - SW 0041 Dard Hunter Green
(30%) - SW 6121 Whole Wheat
(10%) - SW 6145 Thatch Brown



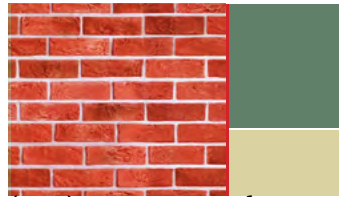
(60%) - SW 6689 Overjoy
(30%) - SW 9050 Vintage Vessel
(10%) - SW 6392 Vital Yellow



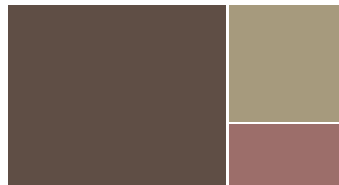
(60%) - SW 2863 Powder Blue
(30%) - SW 0040 Roycroft Adobe
(10%) - SW 2829 Classical White



(60%) - SW 0040 Roycroft Adobe
(30%) - SW 7714 Oak Barrel
(10%) - SW 6395 Alchemy



(60%) - Existing Brick
(30%) - SW 6467 Kendal Green
(10%) - SW 0073 Chartreuse



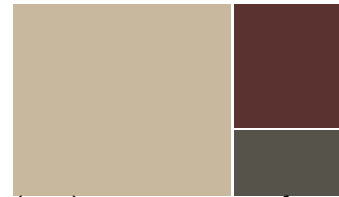
(60%) - SW 2808 Rook. Dark Brown
(30%) - SW 0024 Curio Gray
(10%) - SW 0004 Rose Brocade



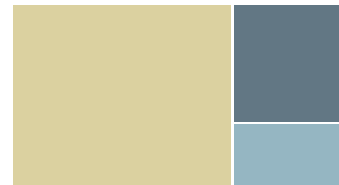
(60%) - SW 2846 Roy. Bronze Green
(30%) - SW 2845 Bunglehouse Grey
(10%) - SW 2844 Roycroft Mist Gray



(60%) - SW 2839 Roy. Copper Red
(30%) - SW 2831 Classical Gold
(10%) - SW 2844 Roy. Mist Gray



(60%) - SW 0011 Crewel Tan
(30%) - SW 2808 Rook. Dark Brown
(10%) - SW 2846 Roy. Bronze Green



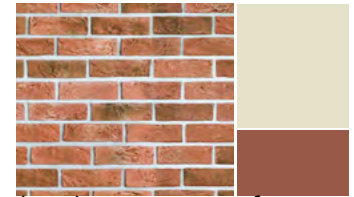
(60%) - SW 6422 Shagreen
(30%) - SW 6530 Revel Blue
(10%) - SW 6808 Celestial



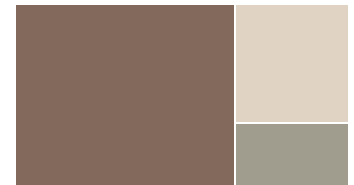
(60%) - SW 2863 Powder Blue
(30%) - SW 0032 Needlepoint Navy
(10%) - SW 0073 Chartreuse



(60%) - SW 0016 Billiard Green
(30%) - SW 0011 Crewel Tan
(10%) - SW 2814 Rook. Antique Gold



(60%) - Existing Brick
(30%) - SW 2829 Classical White
(10%) - SW 0040 Roycroft Adobe



(60%) - SW 2836 Quartersawn Oak
(30%) - SW 7596 Only Natural
(10%) - SW 7746 Rushing River

EXISTING DOWNTOWN COLOR SAMPLE

Not a comprehensive list of materials - see previous chapters for more.



SECTION 6

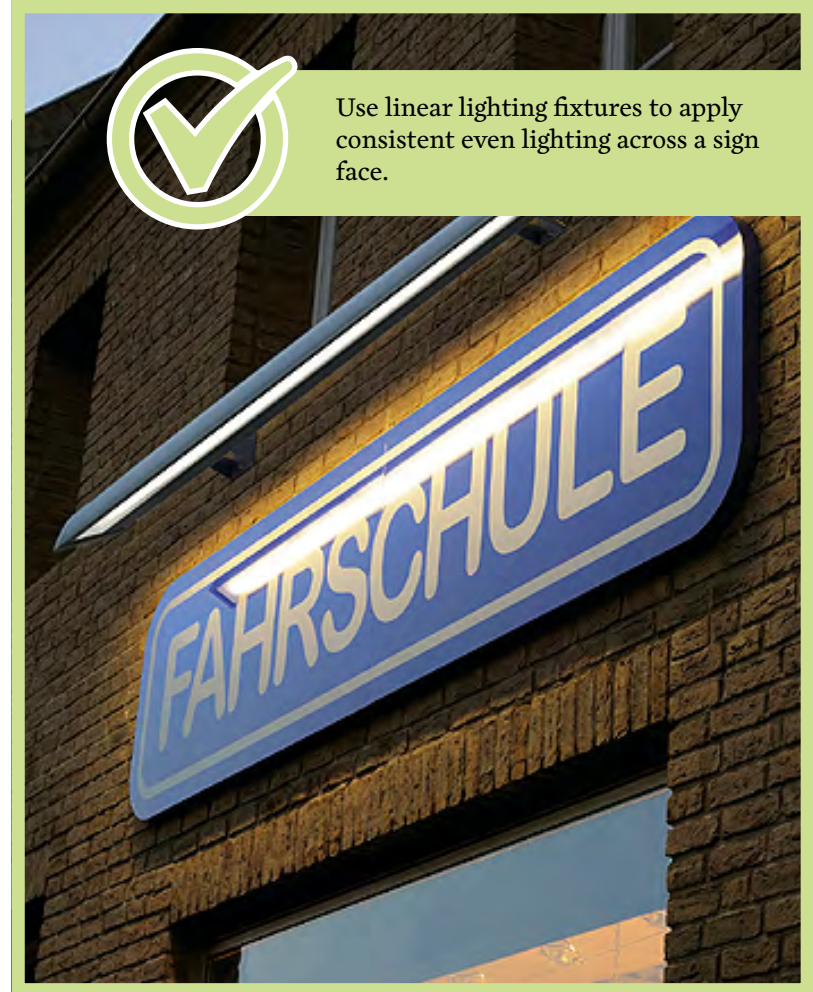
LIGHTING

Signage can be lit with a variety of lights and fixtures, however lights should be selected to enhance the exterior appearance of the building and improve legibility of the sign. Linear lighting fixtures can be used for lighting up long narrow sections of wall sign. Goose neck lights can help create repetition and provide safety on large uninterrupted surfaces. Back-lit letters can provide a modern and bold illumination for signage.

Lamp types may vary, but color rendering should be in the traditional incandescent range of warm, consistent colors (2,000K-3,500K). Consistency among multiple properties in terms of warm color light can have a big impact on the nighttime character of a commercial corridor.

Avoid internally-lit plastic signage lighting. Lighting should only be lit from the exterior. For some storefronts, neon signs may be appropriate, however novelty fixtures (ex. Miller high-life, cigars, open, etc.) are discouraged.





Signage should use exterior lighting - such as halo lit signage mounted on existing masonry



Use subtle lighting to highlight signage at night without over-lighting the surrounding.



Internally lit lettering is inappropriate for a historic downtown and discouraged.



Use mounting arms to direct lights onto signage and avoid shining directly into the public right of way.



Lighting in the 2,500k range provides a warm, cozy glow when used during the evening hours.

Match color schemes with original materials - such as stained glass transom windows.



Do not use exposed LED strips to avoid harsh, unfocused, glaring light.



SECTION 7

MAINTENANCE

The following recommendations will help to avoid blight:

[A] Ensure that any exterior lighting lamps are not blown out and replace when required

[B] As paint begins to deteriorate, scrape clean and apply a fresh coat of primer and paint. When painting masonry – repair masonry, allow for the masonry to dry out before applying fresh coats of paint. Multiple applications may be required due to moisture escaping the brick until fully dried out.

[C] For brick buildings, over time the brick and mortar joints may need repair. By keeping the brick and mortar joints in good condition you will extend the overall life of the building while keeping the building looking clean

[D] EIFS: Unfortunately, false stucco products such as EIFS (Exterior Finish and Insulation Systems) lack durability and are easily damaged. When damage occurs the section should be replaced. EIFS should be installed with thoughtfully distributed construction joints, in a manner that allows portions to be replaced in a neat and seamless way.

[E] Windows should be kept clean. When windows crack or break they should be replaced. Verify that caulking around windows and other openings is in good condition to extend the life of the windows and adjacent building materials.

[F] Lettering should be replaced if letters are missing or damaged.

[G] Do not board up damaged windows, repair them.

[H] Do not leave scattered, disorganized, or abandoned utilities attached to buildings.

[I] Fabric awnings will age and deteriorate over a long period of time. As the fringe or body become damaged beyond repair, the fabric should be replaced. The supporting structures can often remain in place. If there is lettering on the fringe for a particular business, the information should be kept up to date if the business changes. Any other awning types should be regularly inspected to ensure safety, cleanliness, and upkeep of finish materials

[J] Miscellaneous Items:
Plantings in flower boxes and planters should be attentively maintained.

Seasonal decorations should be placed and removed when appropriate and kept neatly organized while displayed.

Outdoor seating should be robust, heavy enough to withstand winds, and able to be easily moved by patrons. Provision for accessibility should be made when laying out outdoor seating areas.

SECTION 8

GLOSSARY

- **Composition** - The placement and arrangement of visual elements on a building.
- **Cornice** - An ornamental molding on a building above the storefront, typically adjacent to the signboard area and made of either wood or metal.
- **Datum Line** - a horizontal or vertical line overlayed on the facade of a building to help identify and organize the form and composition.
- **Fascia** - A wooden board or flat piece of material covering the ends of rafters.
- **Fenestration** - The arrangement of windows and doors on the elevations of a building
- **Frame and sash profile** - The thickness of a window and it's framing in relationship to the trim elements on a building.
- **Infill** - New construction that fills an existing hole in the urban fabric.
- **Lintel** - A horizontal support of timber, stone, concrete, or steel across the top of a door or window.
- **Massing** - The general shape and form of a building, or elements of a building.
- **Proportion** - The size relationship between elements within a building.
- **Scale** - The size relationship between a building or its parts and the human body
- **Sill** - A shelf or slab of stone, wood, or metal at the foot of a window or doorway.
- **Stile-and-rail** - A door typically used for residential applications that consists of horizontal (rail) and vertical (stile) framing members surrounding either wood or glass panels.
- **Transom Windows** - A window set above the top of a door or storefront.
- **Valance** - the fringe that hangs from the front of an awning, sometimes used as signage.