

DOWNTOWN DESIGN GUIDELINES

1. TITLE: _____
2. VILLAGE/TOWN: MALONE
3. COUNTY: FRANKLIN
4. TELEPHONE: _____

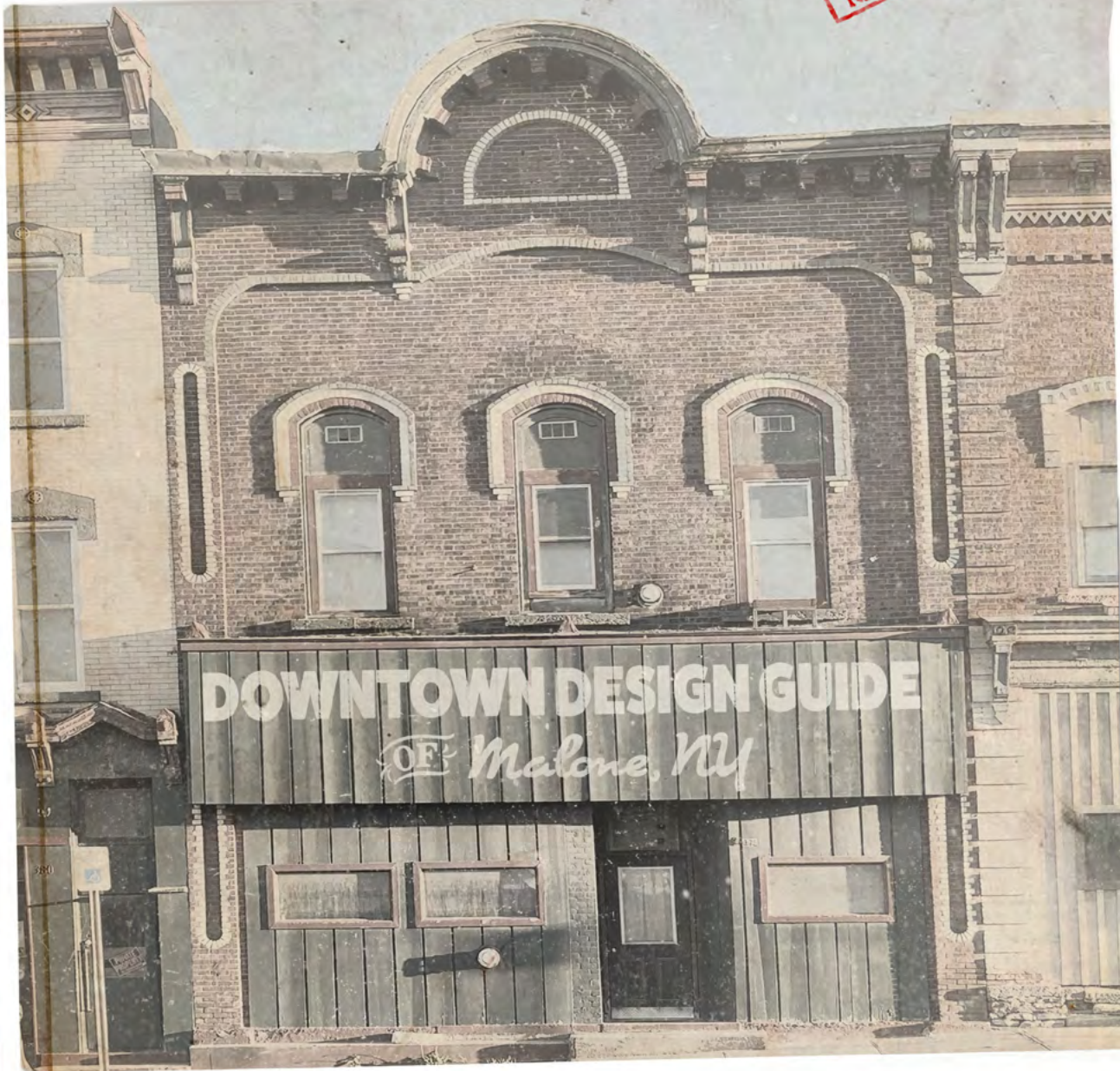
5. DATE: 2020

DESCRIPTION

6. GUIDEBOOK CHAPTERS

- a. materials
- b. storefronts
- c. signage
- d. awnings
- e. lighting
- f. maintenance
- g. STREETScape

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SERIES _____
NEG. NO. _____



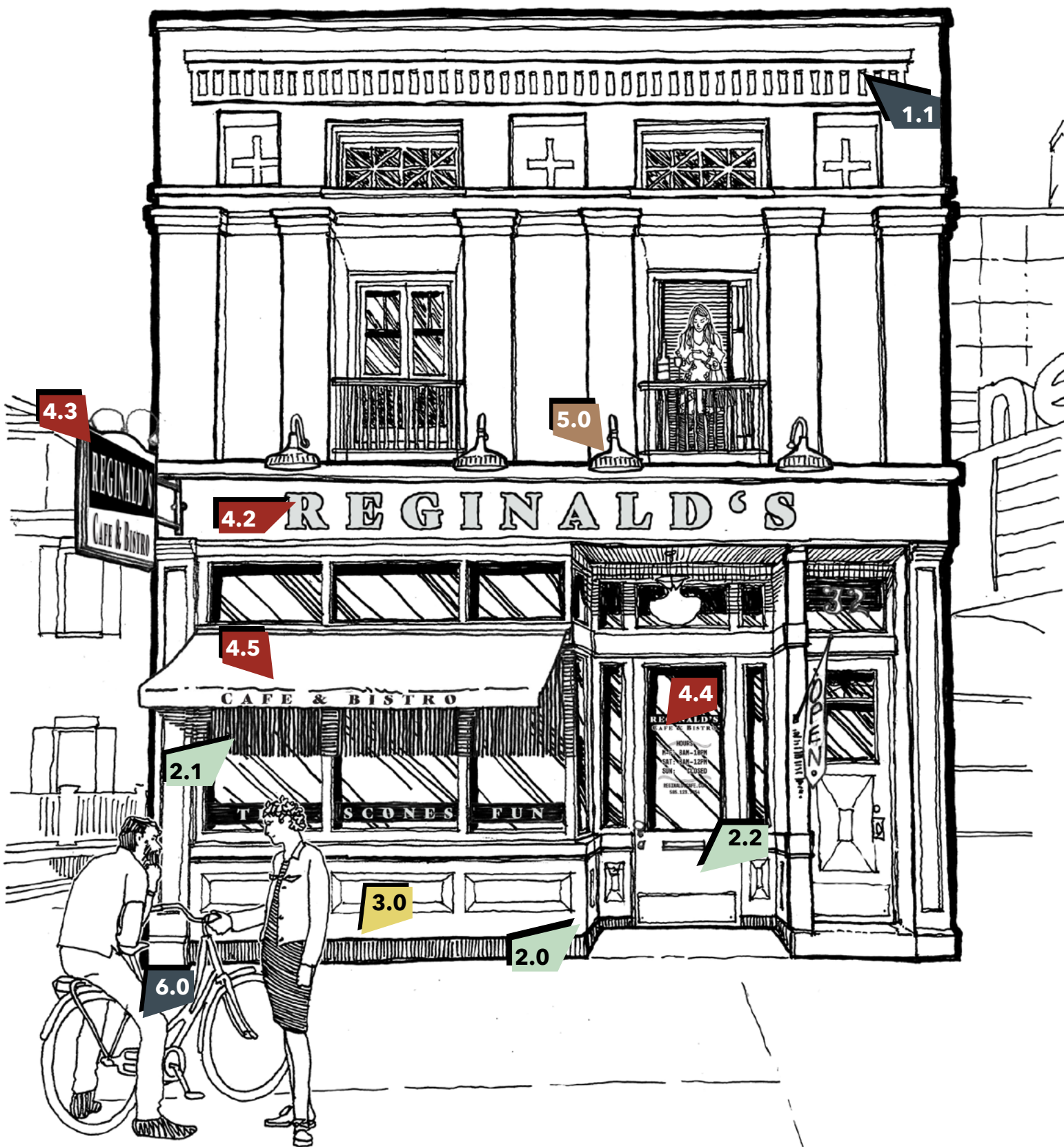
The Village of MALONE

Downtown Design Guide

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CONTEXT AND HISTORY

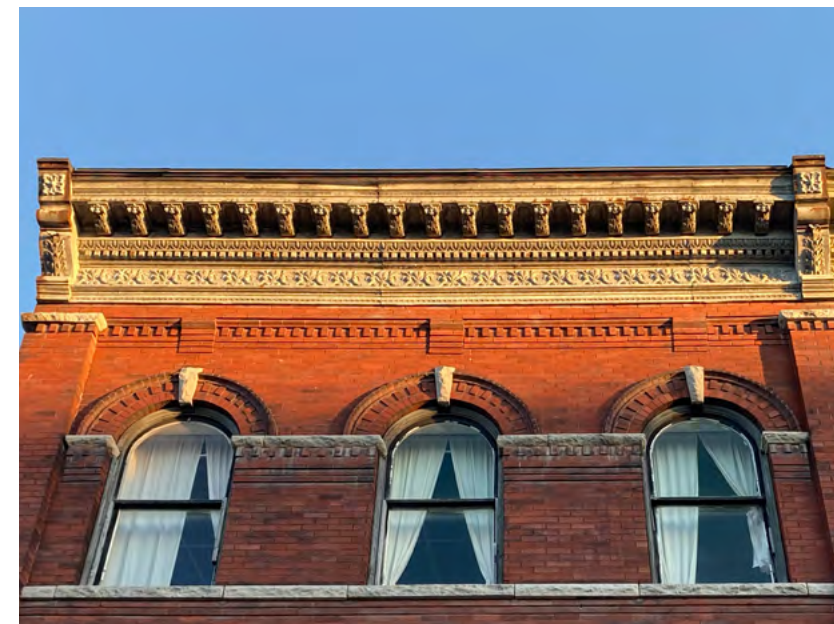
1

After its inception in 1805, Harison was a loose collection of North Country milling and logging homesteads centered around the Salmon River as an industrial hub. The town was briefly attacked by British troops by way of Canada in the war of 1812 - the same year it was officially incorporated and renamed Malone. Although primarily regarded as a puritan village, incorporation ushered in a new wave of Irish and Quebecer immigrants that brought the Catholic religion to the village.

The 1840s brought about the growing railroad industries that helped expand and shape the downtown into many of the patterns still visible today - further expanding the population of French and Irish immigrants into the region and supplying the area with ample job prospects. By the early 1900s, hops increased in price as a cash-crop and farming became a major economic staple for the area as well. The majority of the buildings downtown were built during this area of economic prosperity between the 1860s and 1920s that ended with the great depression and a steady decline in industry and wealth in the area.

During the 1950s and 60s, the new prisons adjacent the town represented the main source of employment, and the population and wealth of the area had one final short-lived bump before ultimately declining into the present situation. The gluttonous, sprawling construction of this time period represented a departure from the walkable and relatively dense multi-story mixed use downtown cores in favor of large parking lots, big box stores, and drive-thru fast food chains. Traditional downtown buildings that did remain were often renovated with little regard to their historic architectural styles and materials.

It is the aim of this guideline to give you the knowledge you need to make appropriate choices on how to renovate your downtown building - while highlighting and emphasizing the historical character and context of the area.



SECRETARY FOR 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.**

A BUSY DAY AT MALONE, N. Y.

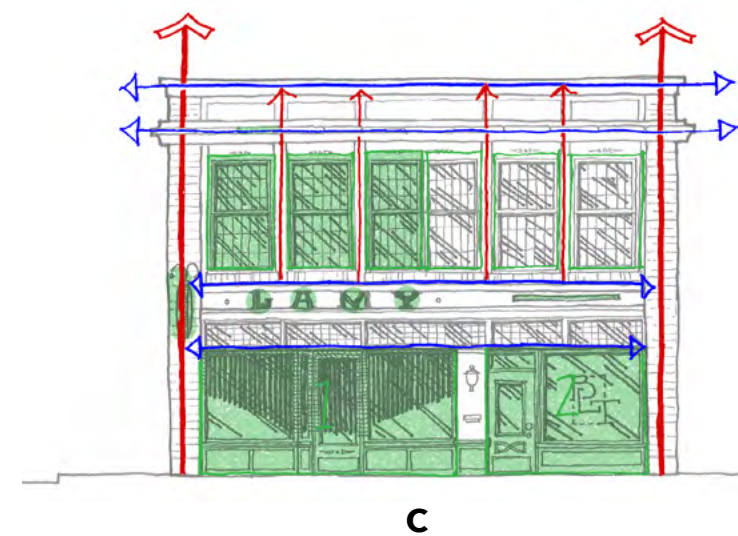
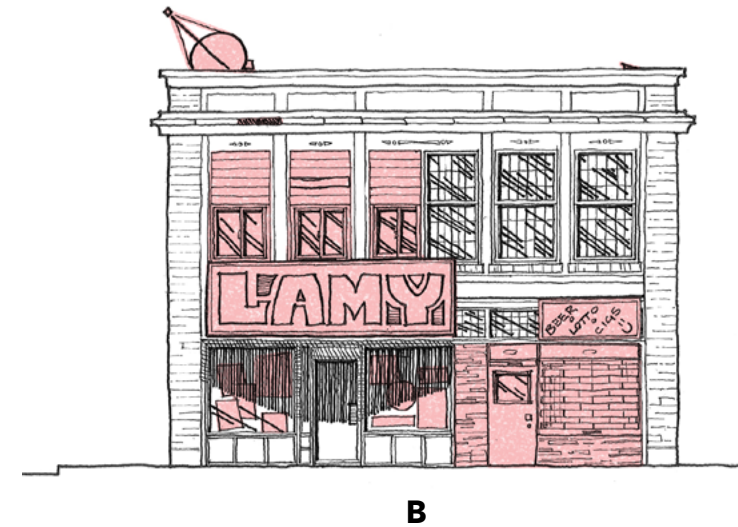
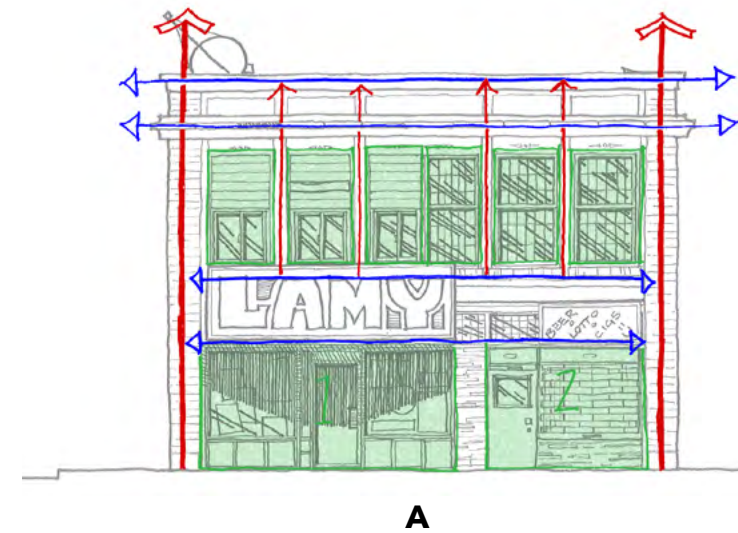
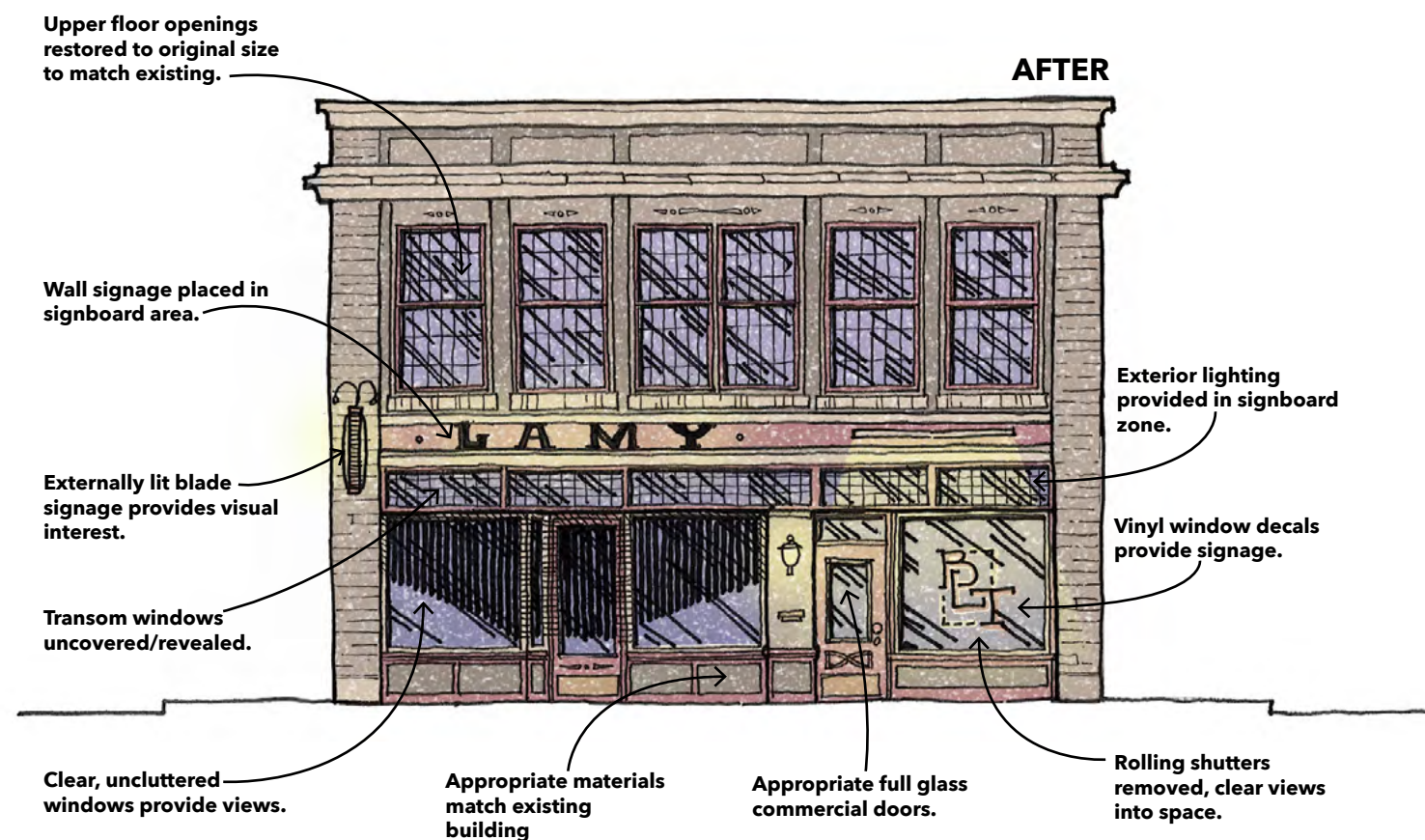
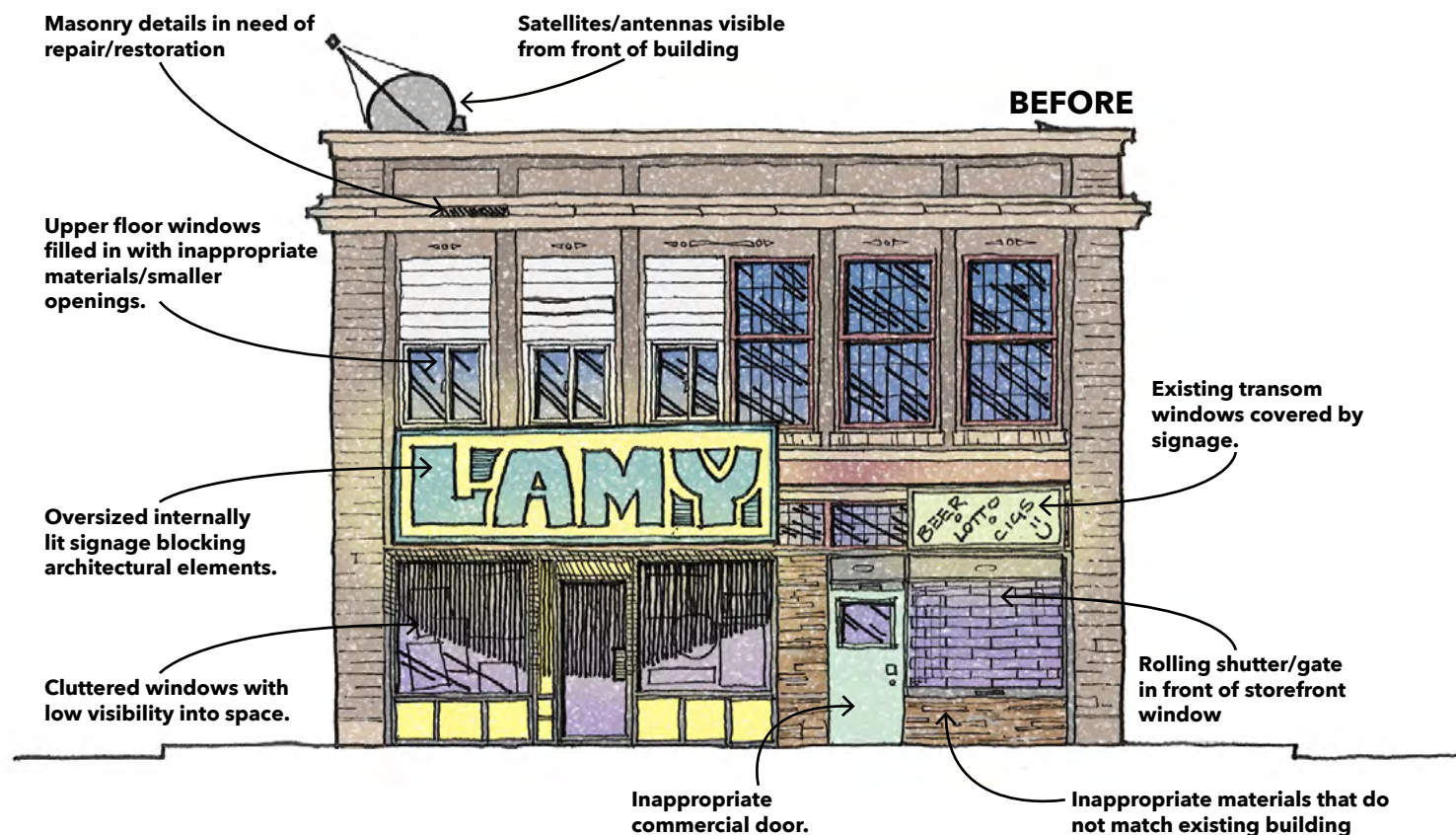
In order to protect the historic integrity still preserved (and often hiding) in places all across the United States, the Secretary for Interior has developed a set of standards. These are used by the state preservation office when assessing projects proposed to receive funding. These guidelines are 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.***

DOWNTOWN BUILDING TYPOLOGY



The downtown building typology presents an exaggerated storefront showcasing many of the characteristics and problems common to many of the underutilized properties 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.

A: EVALUATE THE BUILDING'S ORIGINAL FORM

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. Do you have any historic photographs showing how the original storefront was designed? Were there different openings or windows in the past? Different materials? Different signage?

B: FIND OPPORTUNITIES FOR REPAIR/ RESTORATION

Once you've evaluated the building for its original form and composition, you will clearly see how past renovations have covered up or altered the original design elements. What changes could be made to restore some of the original design intent? Are there unique elements that need to be repaired? Original materials that need maintenance? How can these changes help meet current occupant needs?

C: REPAIR AND RESTORE ORIGINAL FACADE INTENT:

Highly impactful renovations don't have to utilize flashy new materials or try to recreate historic detailing - especially when budget is concerned. A successful project is one where the original building forms and details are respected, and the functions of the building are optimized for customers, owners, and the general public.

In this example, cluttered storefronts, mismatched materials, and oversized signage detract from the original features of the building - which can be easily restored to dramatic effect.

1.1 MATERIALS

A typical issue that occurs with 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 replacement. Brick buildings covered up with stucco and then later stone veneer. Perceived safety measures such as overhead rolling shutters added to otherwise inviting entryways. The following guidelines will help you to determine how to handle 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 such as brick or 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, offgass, 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.



Don't use inauthentic materials on your storefront such as this stone veneer.



Do not use vinyl or metal siding to cover up a facade.



Do not use EIFS to cover original materials or in places requiring durability.



Use and maintain wood details when appropriate, such as at storefronts, windows, and doors.



Use materials that can be repaired and maintained similarly to the original - such as fiber cement in place of wood.



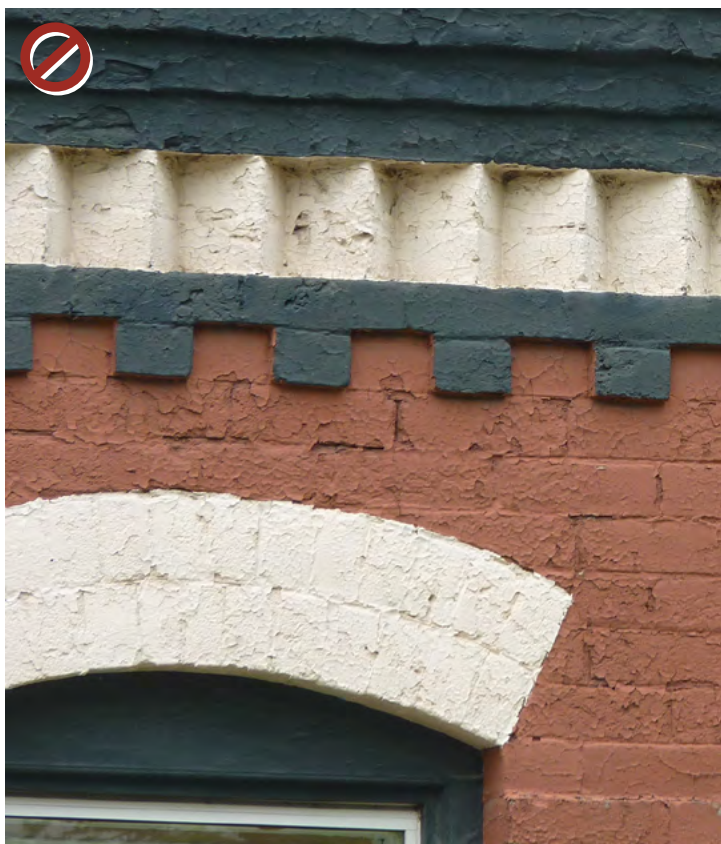
Do not use vinyl siding or paint a fake wood grain on it to simulate wood siding. Use fiber cement or similar.



Siding replacement should match the materiality of the original building. Wood with wood. Masonry with masonry.



Use box or half round style gutters in a variety of finishes to suit your project. Avoid residential styled vinyl K gutters or similar.



Flaking paint on masonry surfaces may be indicative of moisture buildup within a wall.

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. 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.

- Some brick types are required to be sealed or painted. Buildings may already have painted brick. In these instances it would be appropriate to repaint the existing brick.
- 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.
- Façade design proposals should never include covering original materials or column, cornice, sill, lintel, window, or panel detailing.

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.



Do not fill in original openings with undersized windows, doors, or siding.



Uncover and maintain historic cast iron columns and other original facade elements.



Restore and maintain historic transom windows, cornices, and masonry detailing when possible.



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 and details.



Do not cover upper floor window openings with large expanses of repetitive materials. Avoid large monotonous surfaces of just one material without articulation, depth, or color variation.

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.

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.



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



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



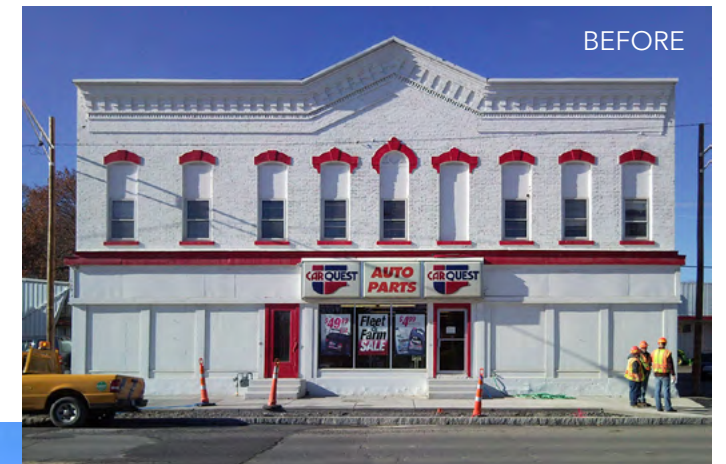
When possible, restore or repair original rooftop features such as skylights.



Restore and paint original columns and detailing to fit into the overall storefront design.



Restore and paint original pressed metal cornices to highlight detailing.



Restore original window openings that have been covered up over time. Highlight original masonry details with contrasting paint color schemes.



Restore original siding and trim profiles on wood structures and storefronts.
Modest agricultural and industrial buildings can be re-purposed into commercial.



Do not cover up original cornices or transom windows with structured awnings or oversized signage areas.
Do not place residential vinyl windows and doors on commercial storefronts.



Original steel columns and cornices can be uncovered and restored to provide authentic character to a storefront.



Restore and uncover steel headers. Use paint to highlight interesting details or connections.

STOREFRONTS

2

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. Anywhere from 50-80% of the ground floor level should be clear glass.

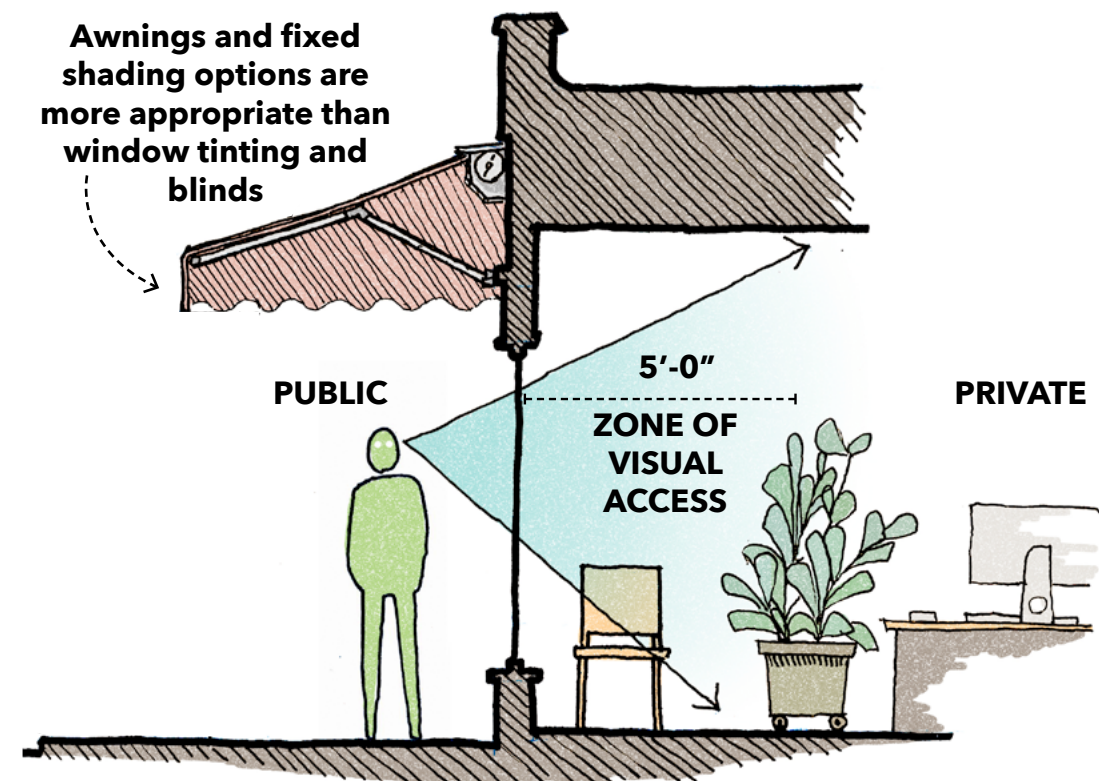
By maintaining a 5' minimum zone of visual access into storefronts, you can quickly communicate to the public your shop is safe, open, and inviting. Avoid using displays and signs that prohibit views in and out, including large shelving units with their backs facing the window. Blinds and window tinting should be discouraged over the use of awnings and fixed shading options.

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 lit from the interior to provide 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 50-80% or more of their area open. Limit window obstructions to de-clutter windows and provide interior views. Recessed entryways offer protection from the elements.



Using privacy panels and screening can allow visual access into the public areas of an office, with private areas hidden from view. Make sure panels are 5' or more from windows.



Historically, storefronts enticed window shoppers by having intricate displays of goods and services behind uninterrupted panes of glass. Often, awnings were used to shade the front of the shop.



Buildings with multiple storefronts can be combined to make one business (as shown) and later converted into separate businesses to maintain flexibility for the needs of local commercial tenants.



Today, contemporary window displays can still bring in customers while simultaneously providing a better pedestrian experience within the streetscape.



Large street level windows and warm, ample lighting draw views into a commercial space.



Avoid long, uninterrupted, plain surfaces that don't establish a rhythm.
Do not interrupt an existing horizontal or vertical pattern.



Use transom windows to add horizontal lines that break up the height of window openings.
Establish a rhythmic pattern to break up storefronts with horizontal and vertical patterns.



Historic wood windows can have a long lifespan if properly maintained.



Use a variety of window sizes and patterns on new windows to reduce scale.



Do not use floor to ceiling tinted glass or prefabricated metal storefronts

2.1 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 all commercial renovations. 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 prohibited. 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.



New storefront replacement windows should be sized to match existing openings and have similar sash profiles to the original windows if possible.



Restored transom window zones can be utilized as a unique signage opportunity.



Do not replace upper floor windows with undersized vinyl replacements. Provide upper floor tenants with windows sized to the original openings.

2.2 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.

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 goal is that half-glass doors, and doors without glass should appear as "secondary" doors to pedestrians as compared to the full glass doors that lead to ground floor businesses.

Transoms above doors to second floors should be restored to allow for light to enter into the stairway.

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

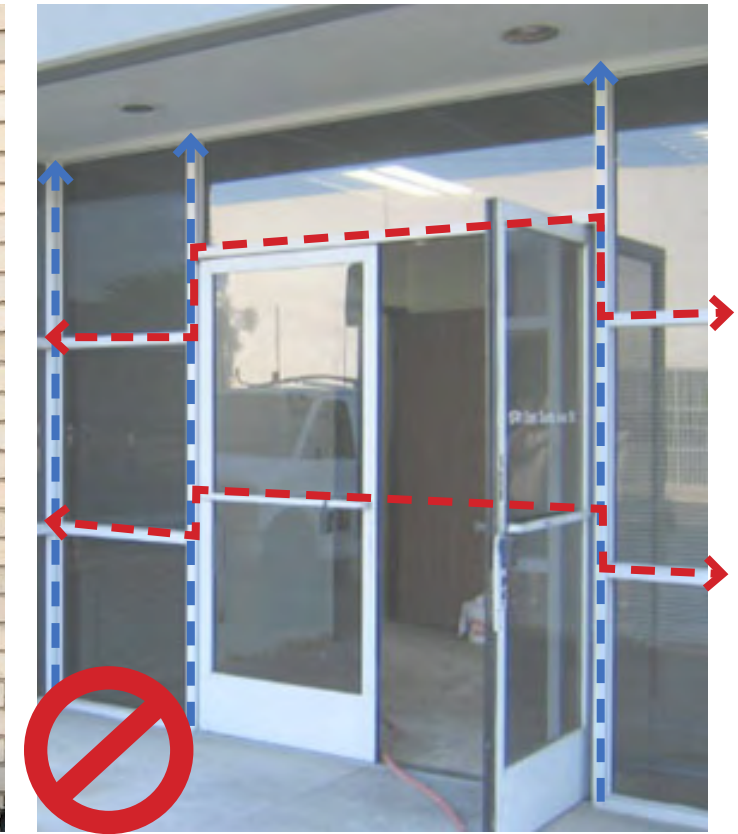
Under no circumstances should doors be covered by exterior rolling shutters or gates of any kind. These "safety" solutions only increase the appearance of crime without any regard for real statistics of commercial break-ins. Security alarms, cameras, and guards can offer alternative methods of alleviating 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 inappropriately styled residential doors for upper floor apartments



Don't use aluminum storefront and door systems with different size profiles, or blackout windows.



Restore historic detailing on and around doors and openings. Use color to highlight detail.



When half-glass doors are used for apartments, use an address number to help indicate residential use.



Do use full glass entry doors for storefronts and half glass doors for residential upper floors.

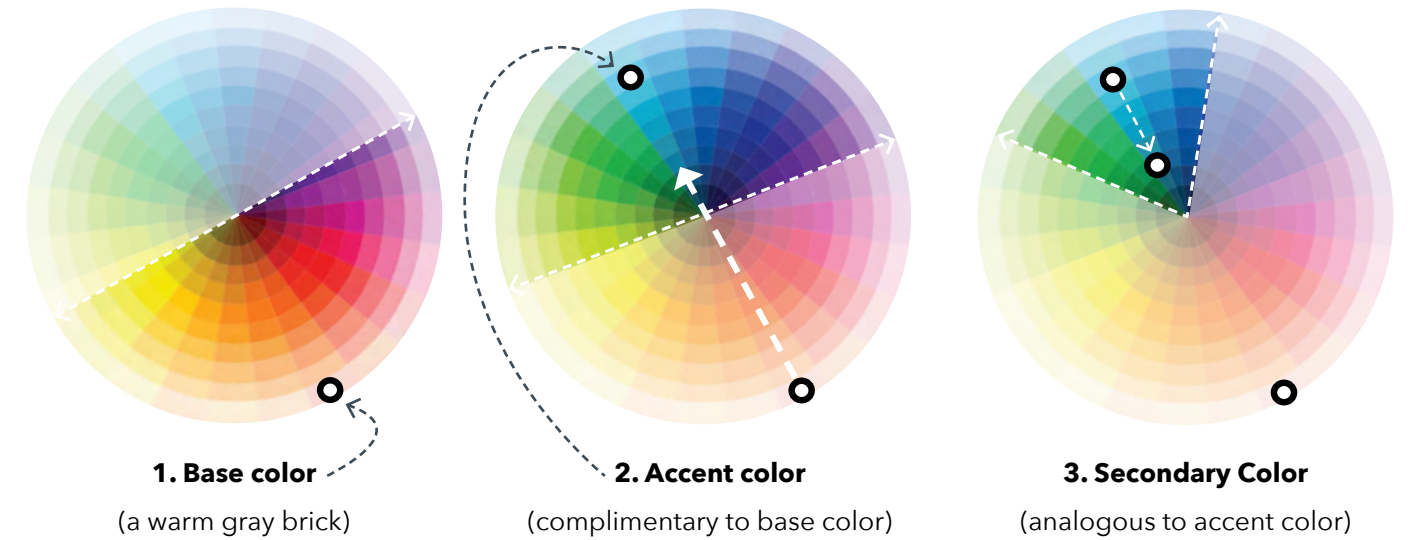
COLOR

3

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** - A Simple but effective rule of thumb for choosing a 3 color scheme is to use the 60:30:10 rule.
 1. **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.
 2. **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.
 3. **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

The 60:30:10 rule:



[EX1]

Existing Masonry (base)
SW6789 Blue Mosque (secondary)
SW9049 Skyfall (accent)



[EX2]

Existing Masonry (base)
SW6740 Kilkenny (secondary)
SW6731 Picnic (accent)



[EX3]

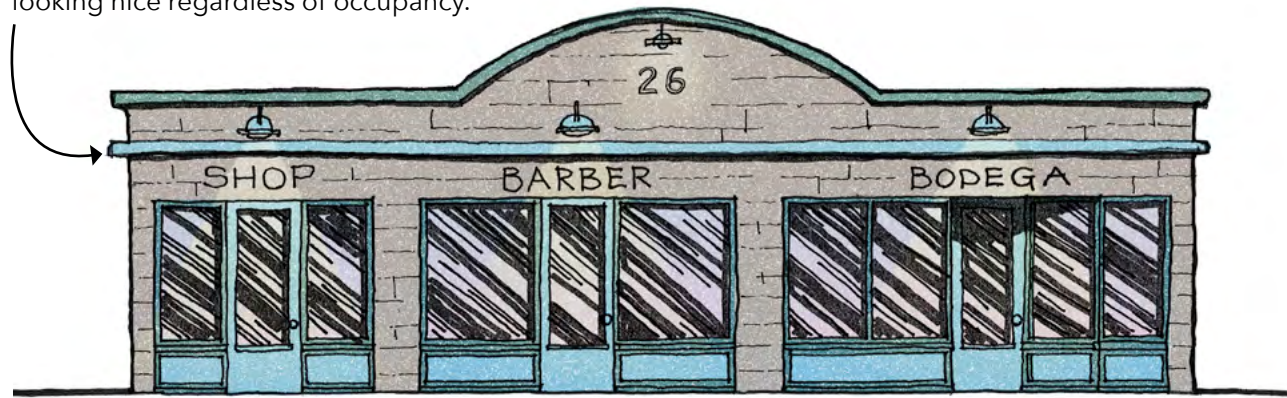
Existing Masonry (base)
SW9030 Limon Fresco (secondary)
SW6655 Adventure Orange (accent)

CONCEPTS FOR 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 building method, or the independent storefront method.

It should be noted that there are no hard and fast rules regarding which method you choose, and that the most successful urban spaces 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.

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.



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.

Suggestion

- 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.

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.



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

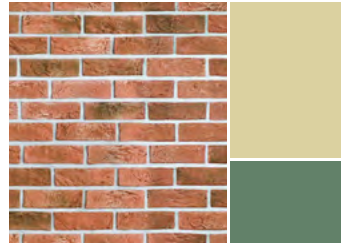
- Can appear cluttered and unorganized if tenants choose clashing colors.
- More obvious whenever there are vacancies in the building.

Suggestion

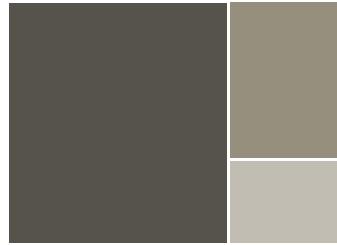
- This painting approach is best used on simple and modest building shells that lack significant architectural detail or feature.

3.1 SAMPLE PAINT SELECTIONS

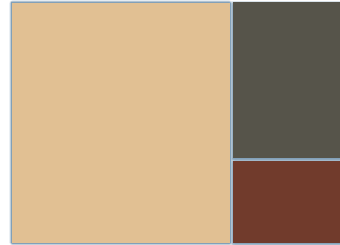
Disclaimer: When printed, These colors may vary from paint swatches in store. This is by no means a comprehensive list of colors, and creativity is encouraged.



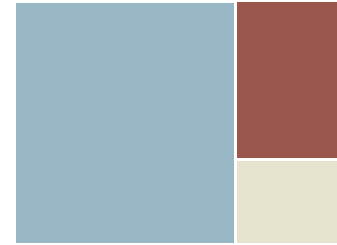
Base (60%) - BRICK
Analogous (30%) - SW 6701
Accent (10%) - SW 6453



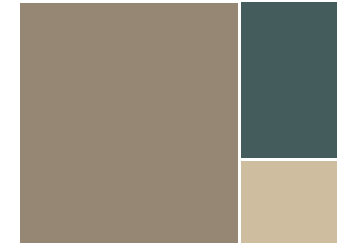
(60%) - SW 2846 Roy. Bronze Green
(30%) - SW 2845 Bunglehouse Grey
(10%) - SW 2844 Roy. Mist Gray



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



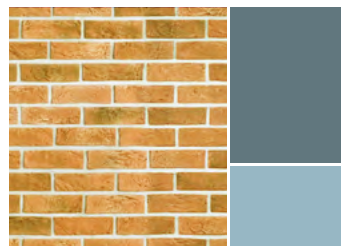
(60%) - SW 2863 Powder Blue
(30%) - SW 0040 Roycroft Adobe
(10%) - SW 2829 Classical White



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



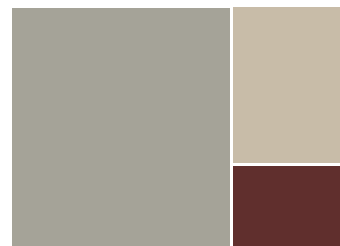
(60%) - SW 2863 Powder Blue
(30%) - SW 0032 Needlepoint Navy
(10%) - SW 0073 Chartreuse



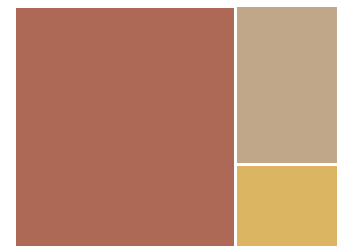
(60%) - BRICK
(30%) - SW 9141 Waterloo
(10%) - SW 9147 Favorite Jeans



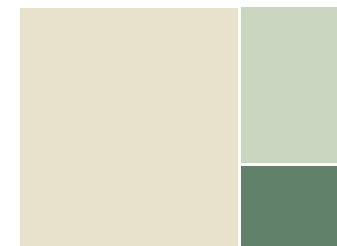
(60%) - SW 2839 Roy. Copper Red
(30%) - SW 2831 Classical Gold
(10%) - SW 2844 Roy. Mist Gray



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



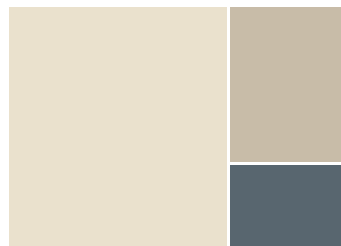
(60%) - SW 0040 Roycroft Adobe
(30%) - SW 7714 Oak Barrel
(10%) - SW 6395 Alchemy



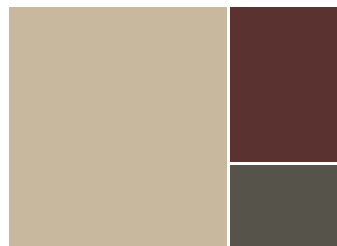
(60%) - SW 6162 Ancient Marble
(30%) - SW 6442 Supreme Green
(10%) - SW 6467 Kendal Green



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



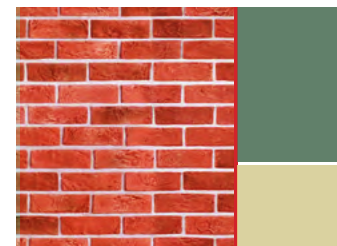
(60%) - SW 2829 Classical White
(30%) - SW 2822 Downing Sand
(10%) - SW 0032 Needlepoint Navy



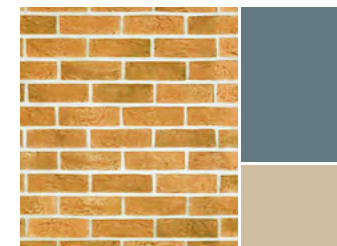
(60%) - SW 0011 Crewel Tan
(30%) - SW 2808 Rook. Dark Brown
(10%) - SW 2846 Roy. Bronze Green



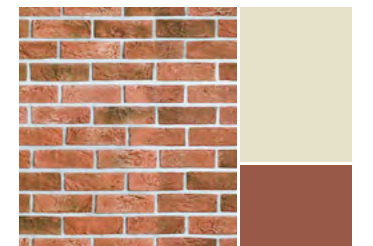
(60%) - SW 6461 Isle of Pines
(30%) - SW 9154 Perle Noir
(10%) - SW 7005 Pure White



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



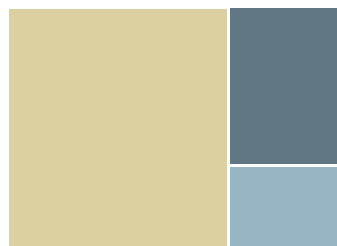
(60%) - Existing Brick
(30%) - SW 2819 Downing Slate
(10%) - SW 0036 Buckram Binding



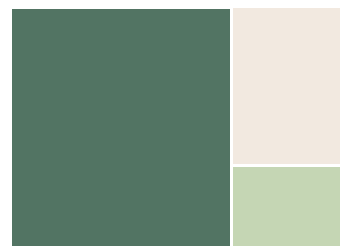
(60%) - Existing Brick
(30%) - SW 2829 Classical White
(10%) - SW 0040 Roycroft Adobe



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



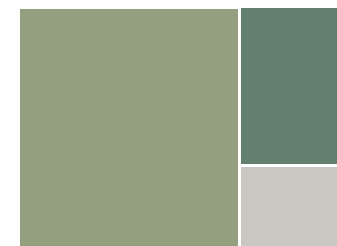
(60%) - SW 6422 Shagreen
(30%) - SW 6530 Revel Blue
(10%) - SW 6808 Celestial



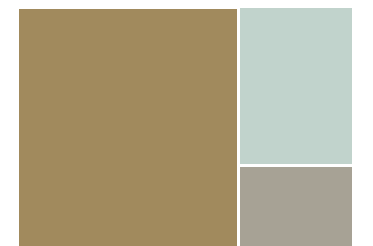
(60%) - SW 6459 Jadite
(30%) - SW 7004 Snowbound
(10%) - SW 6730 Romaine



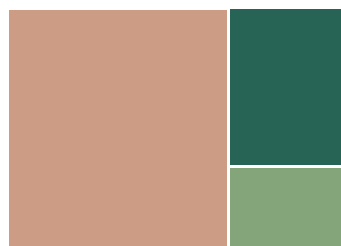
(60%) - SW 2808 Rook. Dark Brown
(30%) - SW 0024 Curio Gray
(10%) - SW 0004 Rose Brocade



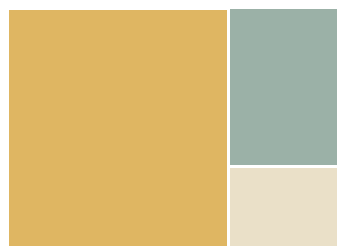
(60%) - SW 2812 Rookwood Jade
(30%) - SW 6460 Kale Green
(10%) - SW 6205 Comfort Gray



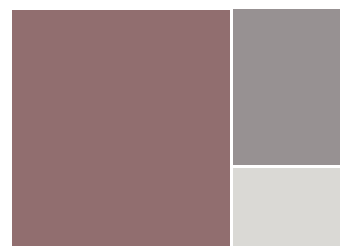
(60%) - SW 0043 Peristyle Brass
(30%) - SW 0068 Copen Blue
(10%) - SW 2850 Chelsea Gray



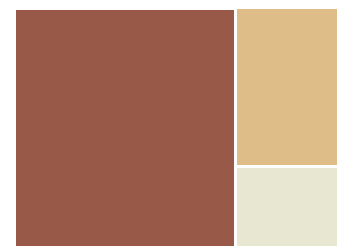
(60%) - SW 6339 Persimmon
(30%) - SW 6481 Green Bay
(10%) - SW 6444 Lounge Green



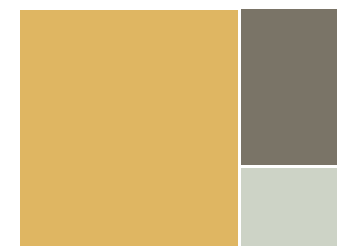
(60%) - SW 6689 Overjoy
(30%) - SW 9050 Vintage Vessel
(10%) - SW 6392 Vital Yellow



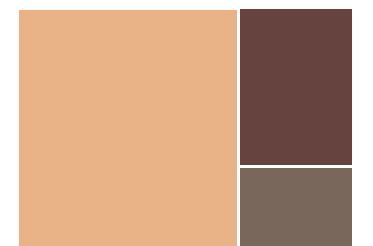
(60%) - SW 0004 Rose Brocade
(30%) - SW 7650 Ellie Gray
(10%) - SW 7006 Extra White



(60%) - SW 2803 Rook. Terra Cotta
(30%) - SW 2857 Peace Yellow
(10%) - SW 0050 Classic Light Buff



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



(60%) - SW 2853 New Colony Yellow
(30%) - SW 2802 Rookwood Red
(10%) - SW 0038 Library Pewter



Use contrasting colors on your siding and trim to highlight details unique to wood construction.



Look for paint colors that match the tones and hues of existing masonry.



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



Use vibrant historic color palettes to call out existing columns and cornice detailing.



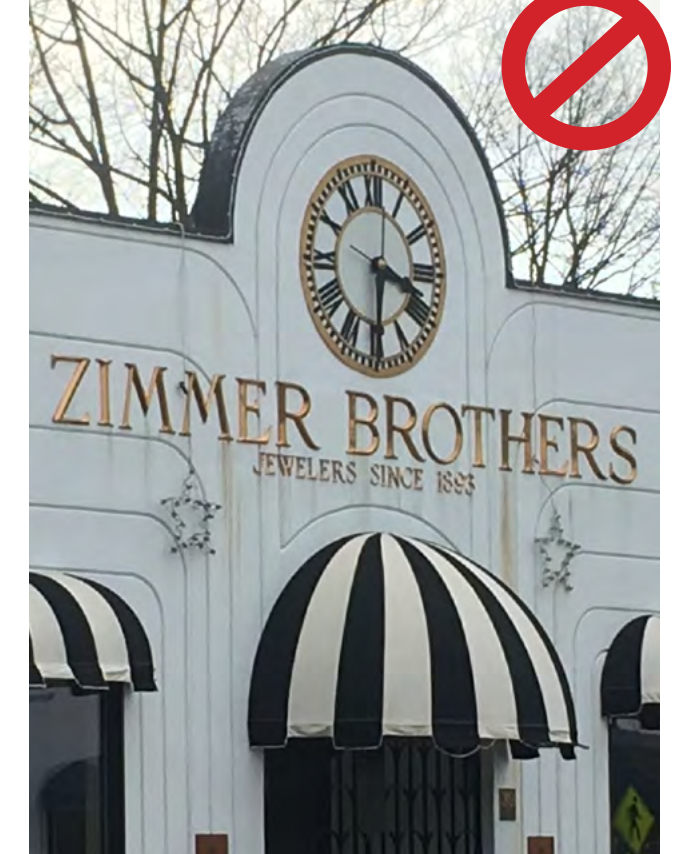
Color can be applied to new window and door finishes to breathe new life into a historic facade.



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



Use a color scheme on all levels of a building - from the storefront all the way to the roofline.



Remember that light colors are subject to staining and may need more maintenance than darker ones.

ZONING SUMMARY of SIGNAGE

4

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 repaired/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 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 the sign. Try to keep things basic and stick to your name, tagline, and address if necessary.

GENERAL SIGNAGE GUIDANCE

The Village of Malone has signage regulations within the zoning code that have been summarized in the following section to assist you in adding new signage to your building. Each type of sign has been broken into its own section with examples of what to and not to do, as well as tips and best practices.

To begin, start by determining how much total signage area you have based on your occupancy. Zoning allows all buildings to use ≤36sf of total signage space, however you may be obligated to spread that square footage among multiple tenants depending on the configuration of your storefront.

General Requirements	(a) 2sf total sign area per 1 linear foot of store frontage - OR	S 48-8 A(1)
	(b) total signage area does not exceed 75% of store frontage - &	S 48-8 A(1)
	(c) total signage area shall not exceed 200f	S 48-8 A(1)

GROUND MOUNTED SIGNS

Number permitted per lot	1 freestanding sign permitted per lot	S 48-9 C(1)
Max Height (freestanding)	25'-0" maximum height	S 48-9 C(7)
Max Height (ground)	4'-0" maximum height	S 48-9 C(8)
Max allowable area (business)	32sf maximum area	S 48-9 C(2)
Max allowable area (residential)	16sf maximum area	S 48-9 C(2)
Distance from property line	Minimum 5'-0" from property line	S 48-9 C(2)
Minimum Clearance	10'-0" minimum clearance	S 48-9 C(4)

WALL & WINDOW SIGNS

Mounting constraints	Level of 2nd floor or ends/top of wall	S 48-9 A(1)
Maximum Projection	9 inches - OR - 15 inches if copy sign for theater	S 48-9 A(2)
Minimum Clearance	7'-6" minimum clearance above grade	S 48-9 A(3)
Copy changing sign	Only allowed at theaters	S 48-9 A(4)

PROJECTING SIGNS

Maximum number of faces	2 faces maximum	S 48-9 B(1)
Maximum projection	5'-0" from building -OR- 1/3 sidewalk width; whichever less	S 48-9 B(2)
Vertical clearance	7'-6" minimum clearance above grade	S 48-9 B(3)
Mounting Height	No mounting at 2nd floor level, max height 12'-0"	S 48-9 B(4)
Distance to intersection	if within 15'-0" of corner; sign must be at 12'-0"	S 48-9 D(2)a

AWNING SIGNS

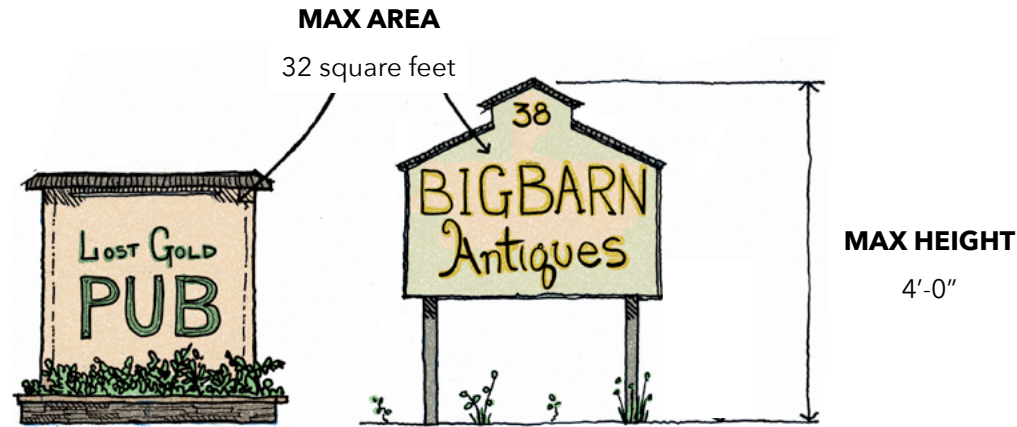
Requirements	(a) No signage can be attached to an awning	S 48-9 D(2)a
Awning signage	(b) signage can only be affixed to the surface or painted on the surface, and can only have the name and address of the business displayed.	S 48-9 D(2)a

OTHER PROVISIONS

Group Signage	Common freestanding signs shall not exceed 100sf	S 48-8 A(2)
Representation Signage	Shall not exceed 15sf, 1 per shop, subtract from overall sf	S 48-8 A(3)
Copy Change Signage	Total size < 32sf and must have <60% changing	S 48-8 A(4)
Directory Signage	Sign directories cannot contain any advertising	S 48-8 D(1)b

GROUND MOUNTED SIGNS

Number permitted per lot	1 freestanding sign permitted per lot	S 48-9 C(1)
Max Height (freestanding)	25'-0" maximum height	S 48-9 C(7)
Max Height (ground)	4'-0" maximum height	S 48-9 C(8)
Max allowable area (business)	32sf maximum area	S 48-9 C(2)
Max allowable area (residential)	16sf maximum area	S 48-9 C(2)
Distance from property line	Minimum 5'-0" from property line	S 48-9 C(2)
Minimum Clearance	10'-0" minimum clearance	S 48-9 C(4)



4.1 GROUND MOUNTED 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 premises in Penn Yan. There is a requirement of at least a 5'-0" setback from the public right-of-way.

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. Ground signs may be a maximum of 20 square feet and 6'-0" tall from grade.

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.

Illumination of signage is permitted if it meets zoning criteria, chiefly to ensure it does not distract or harm circulation. 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. Landscaping is not required but highly encouraged.



Signage can help reinforce attributes of your brand - such as craftsmanship, integrity, and strength.



Use ground signage as an opportunity to incorporate planters and lighting into your landscape.



Do not use changing or LED signage. It is ahistoric and unnecessary - use the internet for changing events.



Use paint color and style to help tie signage into a building's overall character.



Do not use plastic internally lit signage - it is incompatible with the historic character of downtown.



On storefronts with multiple tenants, use group signs that display all of the different businesses.

4.2 WALL AND WINDOW SIGNAGE

WALL SIGNAGE:

A wall sign 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. In some villages however, provision allows for buildings with two separate frontages to have wall signs at both.

The scale and placement of the lettering and sign boards 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 canvas 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.

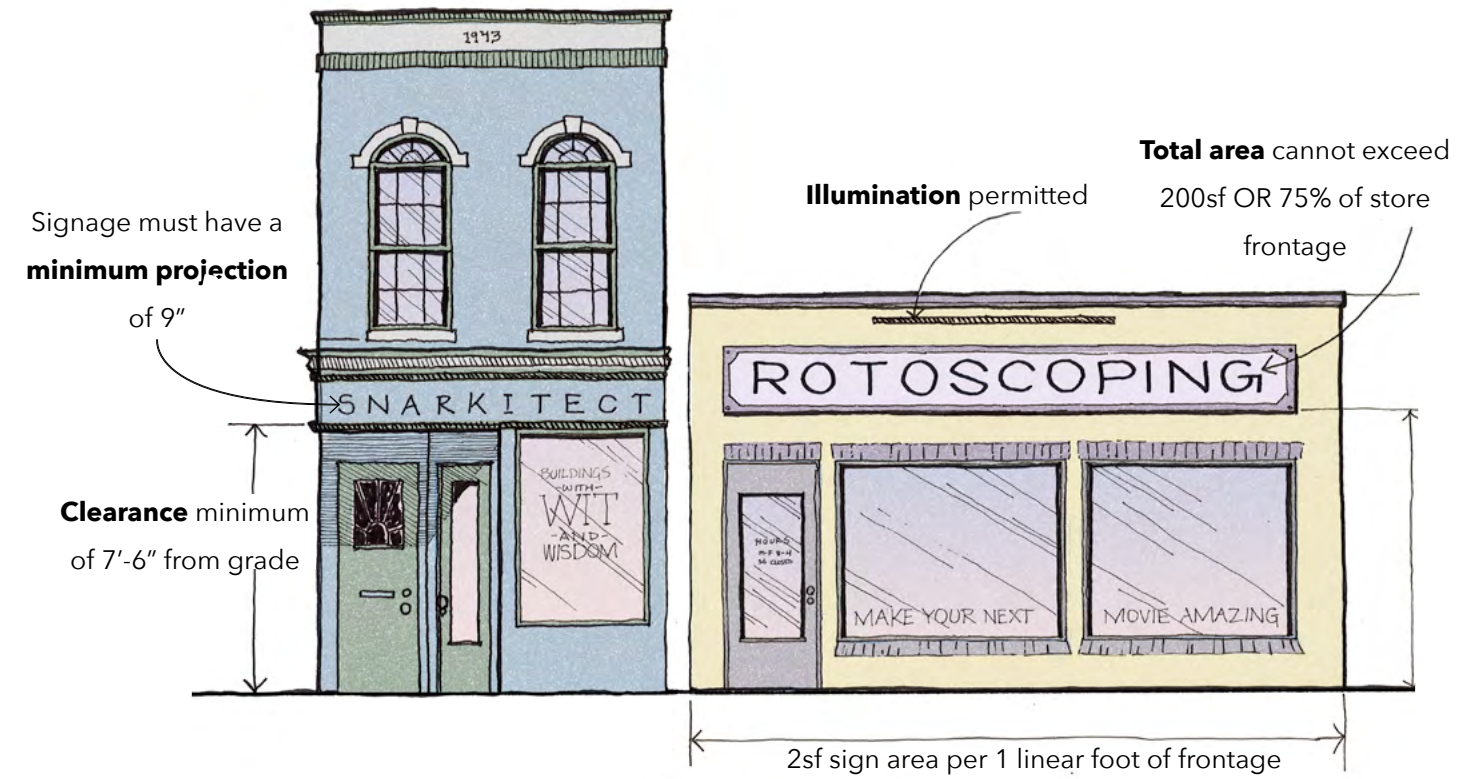
Internally lit signs are prohibited, however raised letters can be back-lit. Raised, back-lit sign letters are allowed in some villages, however they should be only be used if appropriate for the facade. Typical wall signs should be lit from above via downlighting, spotlighting, or linear fixture. Fixtures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



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



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



WALL MOUNTED SIGNS

Mounting constraints	Level of 2nd floor or ends/top of wall	S 48-9 A(1)
Maximum Projection	9 inches - OR - 15 inches if copy sign for theater	S 48-9 A(2)
Minimum Clearance	7'-6" minimum clearance above grade	S 48-9 A(3)
Copy changing sign	Only allowed at theaters	S 48-9 A(4)

General Requirements	(a) 2sf total sign area per 1 linear foot of store frontage - OR	S 48-8 A(1)
	(b) total signage area does not exceed 75% of store frontage - &	S 48-8 A(1)
	(c) total signage area shall not exceed 200sf	S 48-8 A(1)



Wall signage should be legible, but not overshadow the architectural character of the facade.



Find creative locations for signage when no signboard zone is provided on the building.



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



Use materials and colors on your sign that tie back into the building.
Here, rusty gray steel and brick blend seamlessly together.



Use transparent lettering on windows to allow views inside to products on display.



Size decals appropriately so they are legible but not oversized.



Do not clutter windows with posters, art, or other objects that obstruct views inside the establishment.

WINDOW SIGNAGE

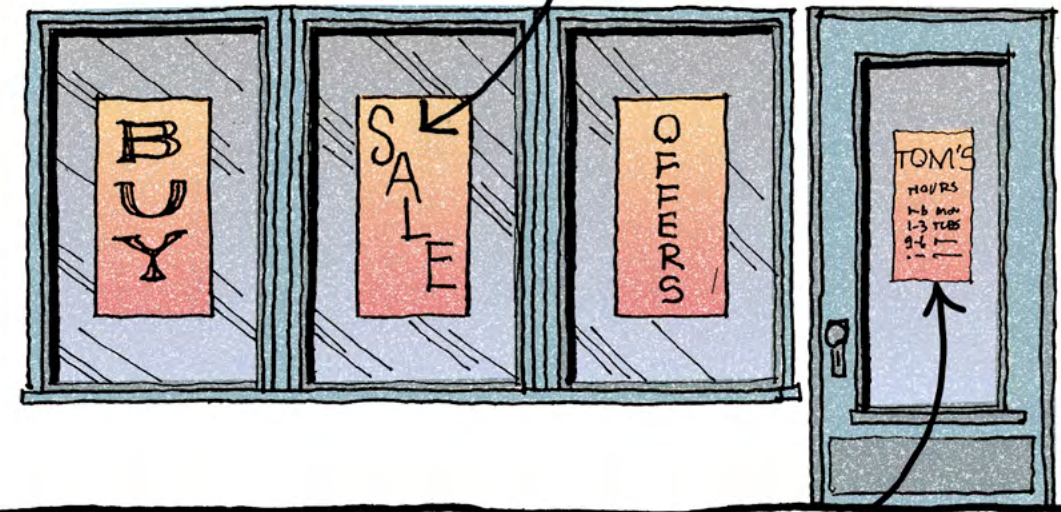
Windows and transparency in and out are the most crucial elements of any storefront from a safety perspective. Window and door signage and lettering should be carefully organized and applied so as to not clutter or prohibit viewing into the business at any time. Branding, style, color, and font should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

Window and door lettering can be painted, gold leaf, or applied vinyl. Window signs can take up between 20% - 50% of a window depending on your village's zoning - allowing for multiple signs and design options.

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.

Maximum Window Area

It's suggested window decals do not take up more than 50% of window area, and is transparent.



Max Door Area

50% of window

General Requirements

(a) 2sf total sign area per 1 linear foot of store frontage - OR	S 48-8 A(1)
(b) total signage area does not exceed 75% of store frontage - &	S 48-8 A(1)
(c) total signage area shall not exceed 200f	S 48-8 A(1)

4.3 PROJECTING SIGNAGE

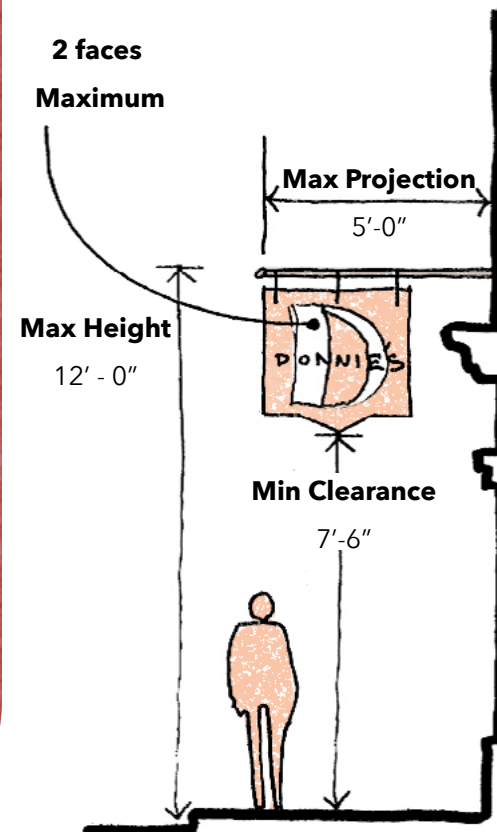
Projecting signs are two-sided signs that project outward from the exterior wall of a structure. They provide a great opportunity for pedestrian focused signage that can be seen as people approach a storefront from the sidewalk.

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 is subtracted from your total signage area allotment.

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.

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.

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. Blade signage should also be coordinated with awnings to avoid collision.



PROJECTING SIGNS		
Maximum number of faces	2 faces maximum	S 48-9 B(1)
Maximum projection	5'-0" from building -OR- 1/3 sidewalk width; whichever less	S 48-9 B(2)
Vertical clearance	7'-6" minimum clearance above grade	S 48-9 B(3)
Mounting Height	No mounting at 2nd floor level, max height 12'-0"	S 48-9 B(4)
Distance to intersection	if within 15'-0" of corner; sign must be at 12'-0"	S 48-9 D(2)a



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



Carved signage reads well in all lighting conditions, and enhances historic character.



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



Use branding colors that are complimentary to the color scheme of your storefront.



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



Do not use internally lit plastic signage or signs with 3rd party branding on them.



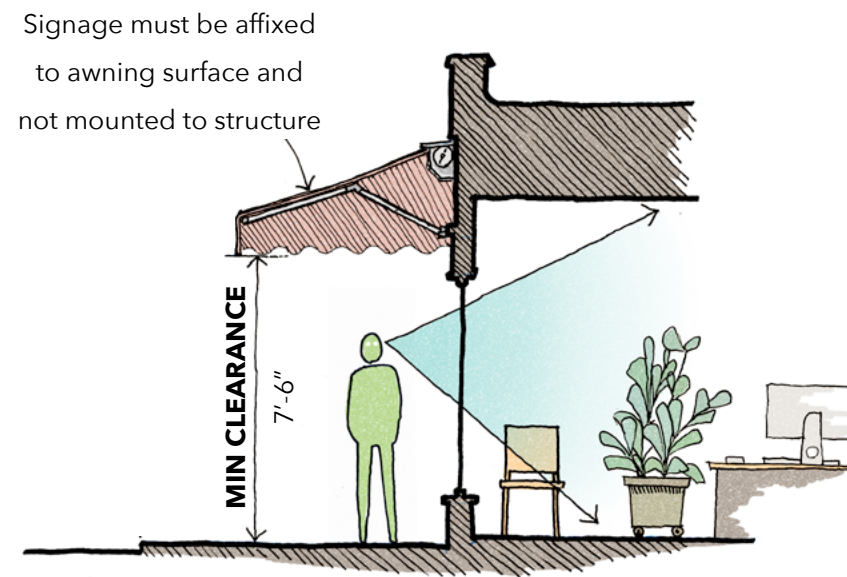
Do not use backlit vinyl awnings.



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



Modern retractable awnings come in a variety of sizes, styles, and lengths.



Signage must be affixed to awning surface and not mounted to structure



Structured awnings can provide outdoor seating opportunities in places with a setback.



Use the valance of an awning as a substitute for wall signage if a signboard is not available.

4.4 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.

Internally illuminated or back-lit vinyl awnings should be discouraged as they detract from the historic character of a downtown. Printed and solid fabrics are preferred.

Awnings are most useful on storefronts that face 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 SIGNS

Requirements	(a) No signage can be attached to an awning	S 48-9 D(2)a
Awning signage	(b) signage can only be affixed to the surface or painted on the surface, and can only have the name and address of the business displayed.	S 48-9 D(2)a

LIGHTING 5

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.



Use linear light fixtures for wall signs and other horizontal surfaces that need even lighting.



Light up storefronts, vestibules, and entry ways for security at night and marketing of products in the windows.



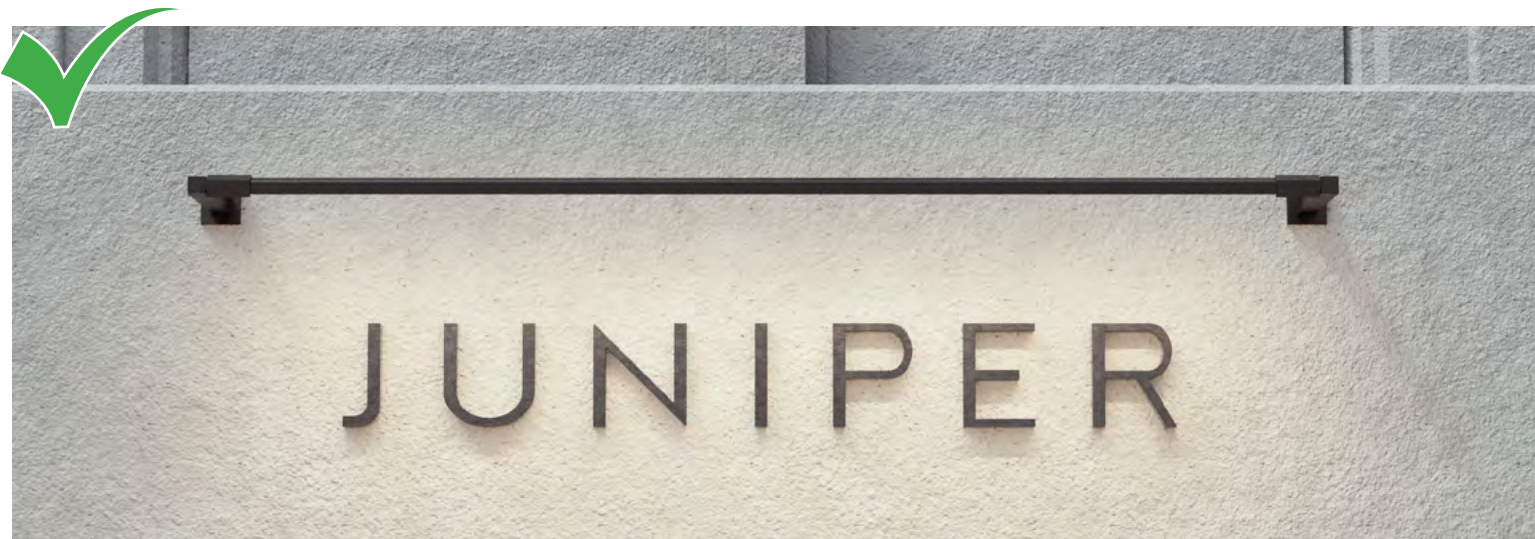
Do not use large, internally lit surfaces as lighting.



Lighting fixtures can share the same materials or color as a storefront - creating a sense of harmony.



Space fixtures apart to create an even level of lighting across a signboard.



When space to mount lighting is at a premium, there exist many minimal linear lighting fixtures that can highlight architectural features with minimal clutter and a clean look.



Restore historic neon and illuminated signage when practical.



Do not use internally lit "lightbox" style signs.



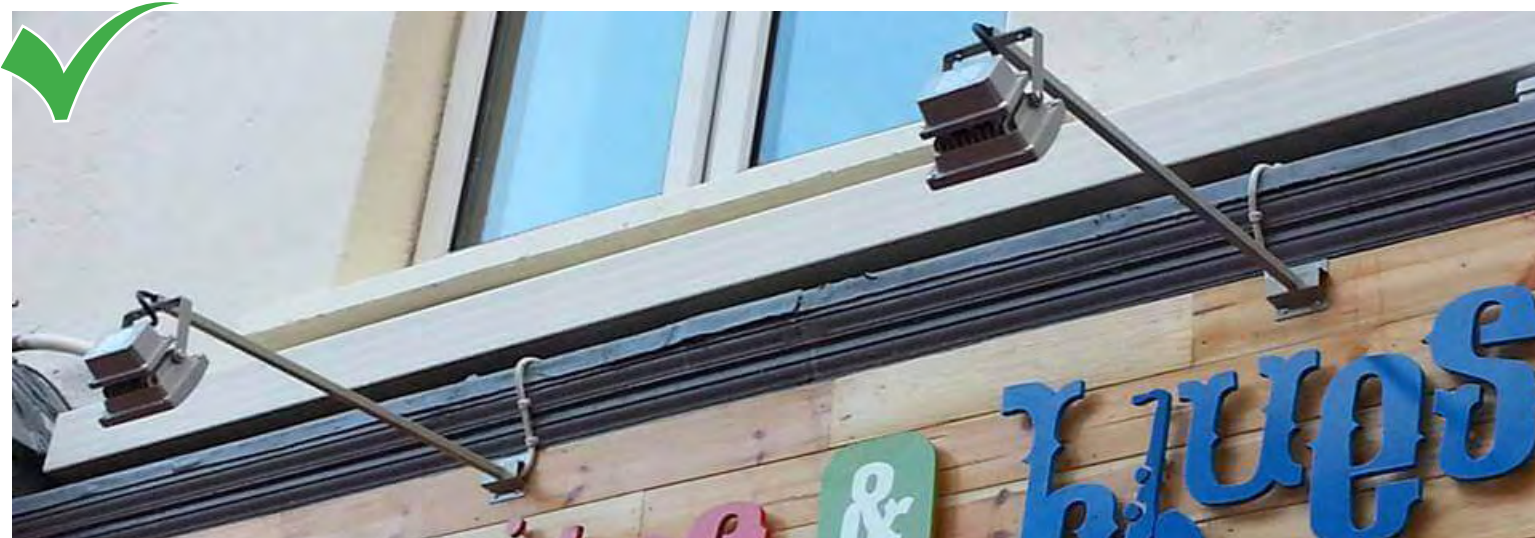
Use subtle lighting to highlight signage at night without over-lighting the surrounding area. This is particularly good advice for buildings with upper floor tenants that will not want light coming into their windows.



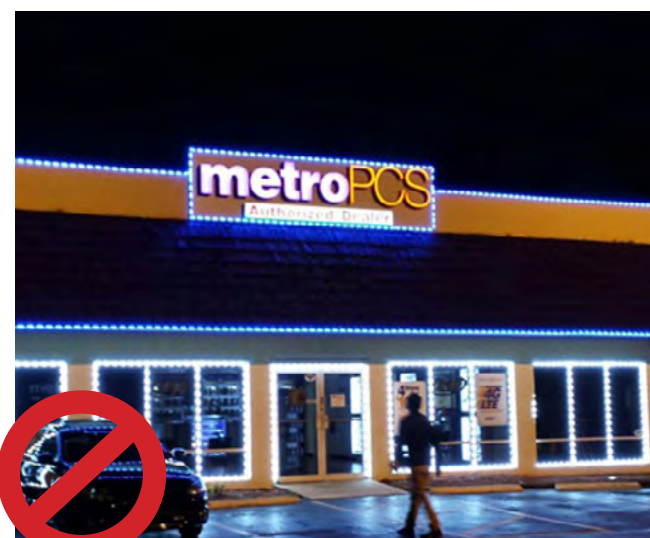
Letters can be backlit if they are illuminated only on their exterior.



Do not use internally lit letters.



Use mounting arms to direct light at signage and avoid uncomfortable glare for pedestrians and customers.



Do not use LED strip lighting in downtown - it creates harsh unfocused lighting conditions and is not historically contextual.



STREETSCAPE

6

A downtown must do more than have beautiful buildings to create a vibrant setting, it must also support the basic functions of its people. The street is a public living room for all nearby residents and businesses who must take partial ownership to ensure it is well cared for.

A pedestrian oriented street invites business owners to do their part in enhancing the streetscape by stepping outside of their buildings and taking responsibility for the circulation space in front of their building. There are many options available, from planters and benches to garbage bins and public art. This handbook will demonstrate methods for commercial tenants to provide these amenities to the public realm as well.

The following questions should help owners assess their business’s potential impact:

1: How can my business positively impact the public realm? Can I provide curbside seating or pickup for my customers? Can my goods be placed outside for enhanced visibility? Could there be some way to provide a unique experience to those passing by?

2: Is there anything missing on the street that would benefit pedestrians that my business could sponsor or provide? A pedestrian friendly public realm benefits businesses and citizens alike -- How can I contribute positively? Is there an excess of trash in and around my area? Is there a need for bicycle parking for my clients or tenants? Does my street need shade or seating for people to rest?

3: How can engaging the streetscape be an opportunity to promote my brand without excessive logos or audacious branding. Is there a creative way to showcase my goods or services by adding value to the community? Word of mouth can outperform media in small communities, and how you engage the public face of your business can be as targeted and impactful as any media focused ad campaign.

- **How can my business impact the public realm?**
- **Is there anything missing in the streetscape that I could provide?**
- **How can engaging the streetscape help promote my business?**

Streetscape Elements

- A** Wayfinding & Signage
- B** Public Street Furniture
- C** Plantings & Trees
- D** Garbage Receptacles
- E** Murals & Public Art
- F** Commercial Overflow



[A] WAYFINDING & SIGNAGE

While commercial tenants are unable to directly use public infrastructure for advertising, way-finding can still effectively be used to impact businesses. Way-finding could call attention to specific historic areas or events, and parking areas or public seating shared by multiple adjacent businesses.

Examples could be: The Main Street Historic Quarter, Railroad street industrial corridor, etc... Having a community poll or branding competition may be a great way to get local buy-in for names and zones. These districts can have unique identities within the larger downtown and be shown on banners and flags. Often communities will have unified open flags to do a similar job.

Another opportunity for commercial way-finding is sandwich board style signage to call attention to individual storefronts - with due care not to infringe on circulation of the sidewalk. It is advised not to use low-quality plastic boards that are knocked over at the slightest breeze. Temporary signage should be made of durable materials that reflect well on the business and are durable, weighted, and secure.



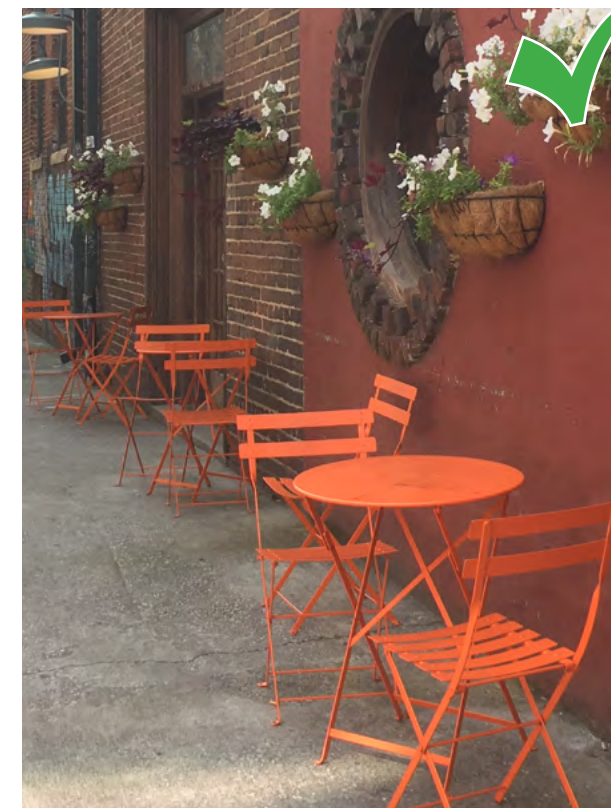
Street furniture can be visually tied to the storefront via color, decoration, or material.



Don't place objects into the flow of pedestrian traffic.



Do use banners as corridor wayfinding.



Do use durable street furniture.

[B] STREET FURNITURE

When appropriate and where sidewalks 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 and metal are preferred as they are durable and repairable. When in the public right-of-way, all street furniture must be issued a permit.

The street can be further activated with elements such as awnings, perpendicular signs, seating, and other three-dimensional elements that interact with streetscape. Owners are encouraged to use elements that best fit their storefront's particular aesthetic, marketing, or functional needs. A variety of durable options are available.

[C] PLANTINGS & TREES

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 can sponsor and donate to local tree planting/gardening groups, as well as provide additional plantings when appropriate. Large and medium sized potted plants can emphasize entry spaces, and hanging baskets add depth and repetition between storefront windows and under awnings. Mounted flower baskets under windows are another common choice for upper and lower windows.



Emphasize your entryway with potted and hanging plants.



Don't leave garbage bins overflowing



Do supplement existing garbage bins when needed.



Do use plantings to add visual interest to your commercial storefront.

[D] GARBAGE RECEPTACLES

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

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.



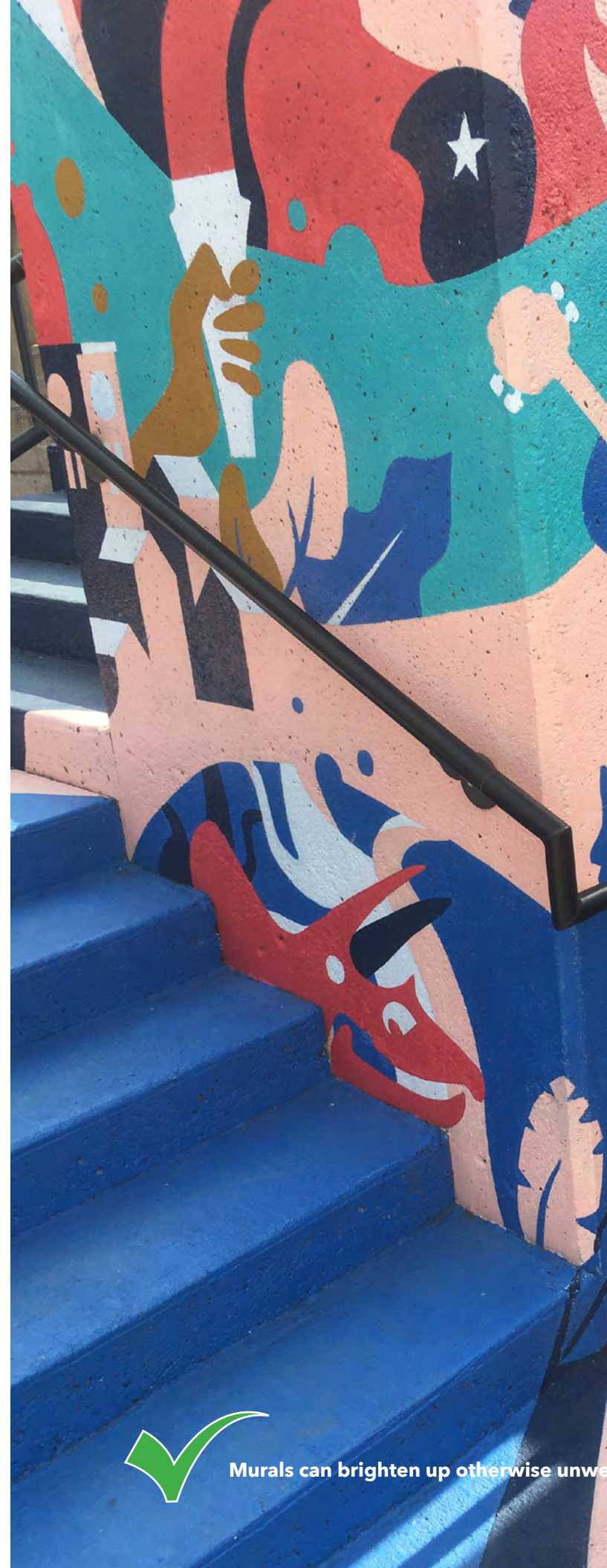
Do restore historic signage.



Don't use untested methods or materials.



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



Murals can brighten up otherwise unwelcoming infrastructure such as this concrete staircase.

[E] 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.

[F] 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.



Art can make the mundane eye-catching.



Public art can be practical as well as playful.

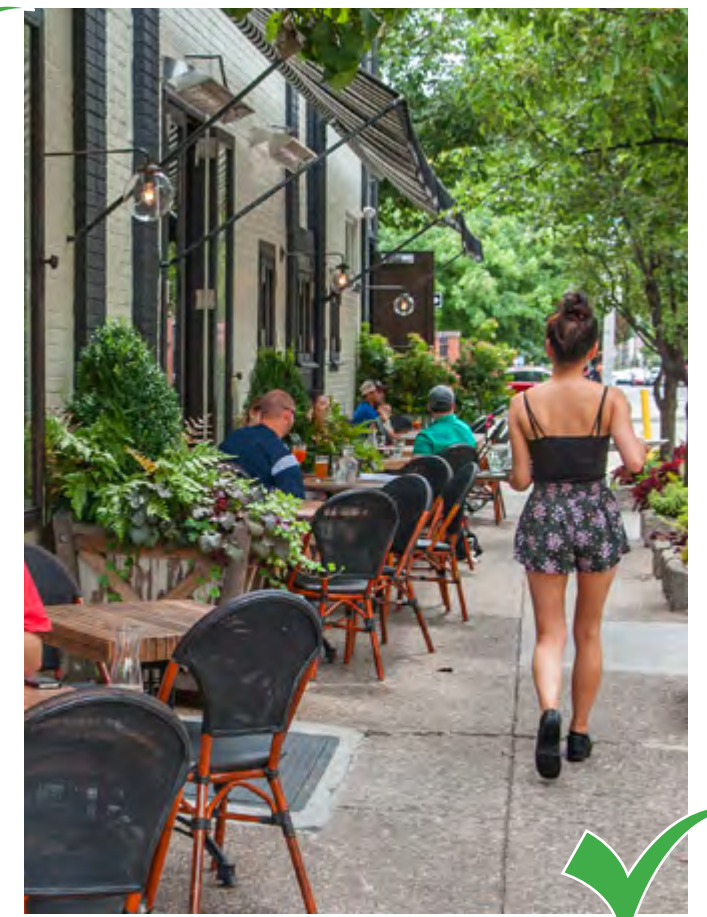




Do encourage businesses to utilize bumpouts and oversized sidewalks for sales, specials, and events.



Do display products on the street to attract customers.



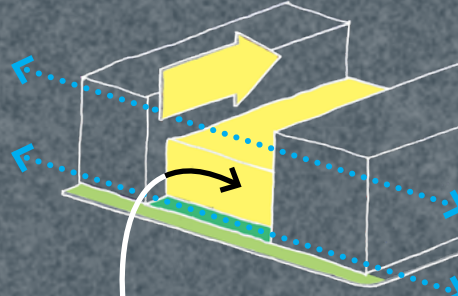
Do use available space to provide outdoor seating.



Do keep and maintain the public right of way so that pedestrian circulation is maintained.

[G] COMMERCIAL OVERFLOW

Finding ways to use the space in front of your storefront can have a benefit for both your business, and the surrounding area.



For retail spaces, consider the feasibility of outdoor displays of goods, or engaging the public with free samples or hands-on displays. Not only is it great marketing, but it provides an opportunity to respond to customer feedback.

For restaurants and cafes, consider providing outdoor seating for customers to enjoy themselves during the warmer times of year. It allows you to increase the number of occupants dining, and is effective advertising - suggestive of a successful destination.

Regardless of how you choose to engage the street, due care should be taken to not infringe the public right of way. When in the public right of way, all encroachments must be issued a license by the municipality when required.

Existing buildings with extra setbacks are encouraged to fill the space with commercial overflow - maintaining the street edge of the surrounding buildings.

MAINTENANCE

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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.

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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 overlaid on the facade of a building to help identify and organize the form and composition.
- 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.



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