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Introduction

New Port Richey's downtown shopping areas are in need of restoration. These areas, just starting to rebound from years of decline, are an important part of the city's image. They serve as front doors to the city's residential neighborhoods. When poorly designed and poorly maintained, they threaten investment in neighborhoods and suggest a pattern of decline and disinvestment that hurts both business and residential communities.

Many historic properties are found in New Port Richey's downtown. These properties are an important part of the City's heritage, to be valued and conserved for future generations.

These design guidelines focus on the design aspects and character detail of downtown properties. It outlines the opportunities for improving the function, operation, and design of downtown commercial areas. The report recommends that new commercial developments, as well as improvements to existing developments, be analyzed in terms of the existing characteristics of the street (e.g., building orientation, setbacks, heights, and architectural in other details).
The guidelines recommend that new development and improvements to existing buildings be analyzed in terms of the characteristics of the area and be compatible with existing development.

The guidelines include recommendations and design standards for the location and layout of parking, orientation of buildings on a lot, type and size of commercial uses, and design of building entrances and related features.

These guidelines are intended for use on a voluntary basis by property and business owners in the downtown district.

Using These Guidelines

Whether redesigning your storefront or starting an infill project on a vacant lot, this document is intended to be a source of ideas for your overall approach. Many of the suggestions in this document are standard guidelines that are being used in many commercial redevelopment districts in Florida, as well as in other parts of the country. These guidelines serve to further our goals, as property owners, business owners, and residents to create and maintain a thriving downtown business district.

NOTE: As you begin planning your project, keep in mind that there are mandatory regulations set forth in the New Port Richey Code of Ordinances that may apply in your property. A visit to the City’s Building Department is recommended first step in the design stages of your project. The City’s Building Official will provide assistance in identifying and explaining regulations which relate to your project.
Pedestrian-Oriented Streets vs. Streets in Transition

Property in the Downtown Zoning District is classified in this document according to the type of street on which it is situated. The downtown has two types of streets in which retail and commercial shops are located. They are:

- pedestrian-oriented; and
- streets in transition (i.e., pedestrian-oriented transitioning into an automobile-oriented).

The pedestrian-oriented portion of the downtown area where buildings meet the street properly lies. This forms what is termed the streetwall. For example, a streetwall is formed by the buildings at the crossroads of Main Street and Grand Boulevard. The streetwall is one of the elements which makes an environment hospitable to pedestrian traffic.

Guidelines specific to pedestrian-oriented development in the downtown are listed under Chapter Ten, Pedestrian-Oriented Streets.

Main Street, west of the bridge to U.S. 68, is characteristic of the transition zone. The streetwall concept has not been consistently applied as parking lots in many...
Guidelines applicable to building on the transitional street are found in Ginger Three, Transitional Streets.

Goals

These guidelines promote quality standards for owners and businesses to follow as a means of achieving the following goals:

- To create a “small town environment” that provides a pleasant living, working, and shopping atmosphere and experience;

- To create an environment that preserves, encourages, and attracts additional investment in the area;

- To preserve and maintain historic features. Older buildings possess character, tradition, workmanship, and a pedestrian scale that are not often found in modern development;

- To encourage new development to be sensitive to adjacent existing developments in scale, character, and design. These design guidelines endeavor to promote future development that does not compromise the quality of surrounding conditions;

- To maintain visual interest through the effective use of architecture, color, bulk, and scale. As the downtown begins to experience renewal, each renovation should contribute to the overall image and character of the area;

- To protect and encourage core public investment in the area. The City shall make a substantial commitment to the revitalization of downtown New Port Richey through investments in streetcape, parking sites, and the New Port Richey City Hall and Library building.
Chapter One

History of Commercial Development in New Port Richey

Early Development

The New Port Richey commercial district is a small urban assemblage of early twentieth-century commercial buildings and adjacent parkland. This district is nationally significant for its association with the settlement and development of this community during the 1920s, Florida Land Boom era. The buildings and landscapes of the district retain sufficient physical integrity to convey the appearance and feeling of that town during the 1920s.

The 100' grid of New Port Richey divided the city into a grid plan of rectangular blocks with the standard block being 400 feet long east-west and 300 feet long north-south, at 80 feet that runs east-west. Buildings were generally all feet wide and 100 feet deep. Along Grand Boulevard, the main, historic, commercial street, are usually 50 feet of business sidewalks, and 100 feet deep, east-west. Streets are plotted for a 50 foot right of way, except for Main Street and Grand Boulevard with 90 and 90 feet rights of way, respectively.

In the early years, commercial buildings were designed to bring the front door and the shop windows right out to the street and to close contact with passing pedestrians. The design was intended to draw customers in and to extend the duration of vehicular traffic. Thus, commercial architecture in this era was characterized by the installation of large display windows.

Post-World War II Era

In the 1950s and 1960s another boom was experienced in Florida. Cheap land, air conditioning, and the automobile changed the pace market for housing in during this era. As outlying areas of the City were developed, new forms of retailing emerged in the form of shopping malls, supermarkets, and large national chain stores. The constant mobility of consumers and changing demographics
of city residents resulted in a declining demand for the goods and services of neighborhood retailers. The decrease in consumer buying power, combined with changes in market demand, contributed to the commercial blight this period.

The pattern of commercial blight was only partially reversed in the 1980s. Areas of the downtown, where businesses have closed or moved out, are under served by retailers. Furthermore, many retailers have simply abandoned downtown locations for newer sites on automobile-dominated streets like U.S. 10.

The Present

Perhaps Marilyn could do a paragraph or two of encouraging words on the revitalization efforts here.
Architectural Styles

Because development in downtown New Port Richey did not follow a continuous pattern, the district is a mixture of styles, sizes, ages, and lot layouts. Building in the early part of the century represented a variety of revival styles. A random pattern of development resulted with roughly 16 different architectural styles identified on parcels with varying building layouts.

The stylistic influence in downtown New Port Richey ranges from revivals (Classical, Colonial, and Mediterranean) to new directions in architecture (Bungalow, International, and Modernist). Along with these styles, the vernacular examples which mix academic influences and eclectic examples which exhibit a mixture of influences.

Some earlier buildings (residential commercial) of the district may be described as vernacular or bungalow styles. Typically one to two story wood frame, these structures are often distinguished by carpentry details such as decorative entryways, brackets, and eaves. The commercial office at the southwestern corner of Main and Jefferson streets is representative of the bungalow style.
The typical example of late-19th century Neo-Classical Revival style is characterized by symmetry, a tall, narrow portico entry, and classical details such as entablatures, columns, and pediments. The Casen Engineering building (formerly the First State Bank) at Main Street and Grand Boulevard is an example of the Neo-Classical Revival style.

A style which adapted readily to the cultural heritage and the climate of Florida and became a visual history of the Florida Coast was the Mediterranean Revival Style. The stucco, tile, and woodsy, asymmetrical compositions interpreted Mediterranean architecture from Italian Villas (Tuscan Revival) to Iberian Spanish Palaces (Spanish Revival). In the missions of Spanish Colonial America (Mission Revival) Turrets, arches, decorative stucco, terra-cotta, grills, decorative ceramic, and exposed beams may be found in all styles of residential and commercial buildings.

Buildings downtown representative of this architectural style are the Flamingo Hotel at Main and Bank Streets, the Bishop Sunshine Theatre (now Weigher Theatre) at Grand Boulevard and Nebraska Avenue, and the Pass Block Building across Grand Boulevard from the theatre building.

The Colonial Revival style, a gesture to the domestic architecture of the past leading to the American Independence, emerged from the 1876 Centennial Exposition in Philadelphia. The elements range from Early Colonial with gabled roofs to the dignified simplicity of the rectangular two-story American Georgian. The plain lines of the symmetrical plan and facade may be broken by dormers, finials, a Palladian, and a single story entry step. The City Hall and Library, as well as the residential conversion of the Algood Gallery on the north side of Main Street near Jefferson Street, are examples of the Colonial Revival style.
Chapter Two

Pedestrian-Oriented Commercial Streets

General Characteristics

Pedestrian-oriented streets are characterized by narrow right-of-way, numerous storefronts, pedestrian traffic, relatively few breaks in the streetscape, and ease of access to store entryways from the sidewalk.

The principal goal of urban design guidelines for pedestrian-oriented streets is to maintain the continuous pattern of retail along the street, and to preserve the pedestrian environment by controlling new development from being too far away from the pedestrian traffic.

A. Land Use

Maintaining a continuity of retail at street level is the primary goal of land use guidelines for pedestrian-oriented streets. Uses that complement and strengthen the retail character are encouraged.
LAND USE GUIDELINES

- Ground-floor retail and neighborhood-oriented service uses are encouraged. These may include bakeries, banks, beauty shops, book stores, dance shops, dry cleaners, florists, hardware stores, and restaurants.

- Uses that conflict with pedestrian activity or that compromise the existing pattern of streets built out to the property line should be strictly limited.

- The use of sidewalk space for outdoor sales and merchandising contributes to a lively and interesting pedestrian environment. Such uses, however, should be limited to wide sidewalks (approximately 15 to 20 feet), and they should always maintain at least 6 feet of clear sidewalk area for pedestrians.

- The use of upper floors for retail, office, or residential uses is encouraged in order to maintain economically viable commercial buildings and to increase the pedestrian activity at the street level.

- The use of vacant or unused space for community services and uses, such as community centers, classrooms, art galleries, or exhibitions, is encouraged.
B. Site Planning and Building Design

Pedestrian-oriented commercial streets are usually lined with one to two story, multi-precedented buildings that clearly define the street and create a sense of enclosure. The design objective for both renovation and new construction infill projects is to preserve this sense of enclosure and to enhance the architectural character of the street.

Overwhelmingly, the buildings on the best streets get along well with each other. They are not the same but they express respect for one another, most particularly in height and in the way that they line.

In New Town, Pikesville, development and change have been self-regulating. It is not necessarily true of building or similarity of style that accounts for the design self-regulation of building along the best streets. Rather, it is a series of characteristics all of which are rarely present on any one street, but enough of which are always there to express regard and respect for one another and for the street as a whole. The variable materials are brick, stone, terracotta, and lead pipe, flagstone, building slate, window openings and their details, cornices, bay windows, porches, cladwall and window trim, and details like downspouts. Each characteristic-defining feature is discussed later in greater detail under Chapter Four, Character-Defining Features.

SITE PLANNING GUIDELINES

- New construction cannot be built in the property line where the existing sidewalk is intact.

- New construction may be setback up to 15 feet from the property line where this setback area is to be used for pedestrian activities such as outdoor cafes or landscaped open space, or where such a setback is consistent with the prevailing pattern of development.
At corner locations, new construction should be tied to the property line on both the primary commercial street and the secondary side street.

Parking should be located behind buildings and not adjacent to the property beyond side of the sidewalk.

Principal door entrances should be located along the commercial street. Secondary entrances may be located near parking or at the sides of buildings to provide access from a side street.

Buildings should not be used to create surface parking lots on pedestrian-oriented streets.

BUILDING DESIGN GUIDELINES

Buildings should be conserved and renovated where economically feasible, particularly within the commercial area where the existing streetwall remains intact.

The architecture, scale, rhythm, cornice height, and orientation of new or renovated buildings should be compatible with the design character of surrounding structures.
- New construction at the front property line should be no more than 50 percent higher than the average street-wall height so as to maintain the general height and scale of buildings.

- Where zoning allows buildings to be higher than 50 percent of the average street-wall height, upper floors above the prevailing surface line should be set back a minimum of 10 feet.

- Showcases' windows should be clear glass. Tinted or reflective glass is undesirable.

- At least 75 percent of the land area between two feet and eight feet above sidewalk level should be clear windows.
- The pedestrian is inherently repelled by any continuous stretch of blank or uninteresting building walls. To enhance the pedestrian experience in the downtown, and increase its visual interest to both the pedestrian and car passenger, buildings should be articulated in both plan and section. Buildings should include a reasonable number of active visual opportunities.

- windowless walls (front or side walls) along the sidewalk should be designed to add visual interest, when possible. For example, artistic variation of materials, piece, colors, or patterns could add visual interest to otherwise blank walls.

- Metal garage doors, building security screens, or other security features which detract from the overall street appearance should be avoided along the primary commercial street. In private, retractable security gates or shutters are preferred.

- New buildings should be constructed of durable and easily maintainable materials which are consistent with materials of surrounding buildings.

- Awnings which complement the architectural character of the building or store-front are encouraged.

- Continuous awnings which extend or frame with the architectural character of buildings, such as awnings which obscure important architectural elements, are encouraged.

- Exterior-service, trash, and storage areas should not be visible from the street and sidewalk.
C. Parking

The principal goal of these guidelines are to maintain the appearance of the streets, to avoid conflicts between pedestrians and vehicles, and to improve the appearance of parking lots.

PARKING GUIDELINES

- Where a business requires accessory parking, parking should be located at the rear of the building or side of a building. It is best not to locate parking areas at the front or at the side where an entrance. Where parking is located at the side of a building, it should be limited to a maximum which along the sidewalk of 60 feet (i.e., the width of a standard parking module).

- Parking areas screened with architectural walls, fencing, or other design treatments will maintain a sense of streetwall.

- The use of landscaping in parking areas provides visual relief from large expanses of pavement.

- Where feasible, parking should be shared and located to one parking lot on each side of a block. Shared parking will maximize the benefits of land devoted to parking and minimize the visual impacts of parking lots.

- Owners and employees should park on adjacent streets rather than use parking spaces along the primary commercial streets.
D. Signs

Signs play an important and obvious role in establishing the visibility of individual businesses. Viewed together, signs affect the image and character of a commercial district. The goal of sign guidelines is to minimize visual clutter and enhance the visual and spatial characteristics of the street.

The pace of the environment is unique factor in the design of signs. Traditionally, businesses lying for the attention of the fast-paced motorist have opted for a larger, more flashy neon sign to capture interest. On the other hand, the slower paced, pedestrian-oriented business district requires a legible, yet less pronounced sign program. The principle, suburban and business district attracts more people, customers, drivers, and return more often. The main function is to the total experience of the street.

SIGN GUIDELINES

- Signage should be subservient to the architecture of the building and compatible with the building’s design. It should be sized for legibility, but not dominate the building or site. On historic commercial structures, signs are appropriate within the labeled space above the entrance, on the facade below the windows, or on the valence of awning.

- Business signs should not be placed above the vertical line of commercial buildings.

- Billboards should not be placed on rooftops or in vacant lots, they should not be located within 250 feet of properties zoned for residential use.

- Signs placed over the sidewalk should extend no further than 50 percent of the distance from the face of the building to the curb.

- The scale of signs should be in proportion to the building’s frontage. Where a business has a large frontage, the design of signs should be posed to the neighboring traffic common to those streets. Generally, the
Signs should be limited to no more than one or two square feet of signage for every linear foot of building frontage.

- Signs should not obscure architectural details, windows, entrances, or other important architectural features of commercial buildings.
- A storefront should have no more than two signs—one primary and one secondary.
- A flush-mounted sign board may extend the width of the storefront but should not be more than two and a half feet high. The sign should be mounted somewhere above the storefront display windows and below second story window sills. Generally, lettering should be eight to 16 inches high and be eye level only about 65 percent of the sign board.
- A hanging sign should be mounted at least eight feet above the sidewalk and should project no more than five feet. The size and location of a hanging sign should be carefully considered so that it does not interfere with neighboring signage.
- Window signs should not obscure the display area. The color of the letters should contrast with the display background. Light colored letters or gold leafed letters with dark backgrounds are effective.
- In commercial areas that were originally residential, small yard signs of uniform character are most appropriate. Materials, colors, and design should be compatible with the residential character of the district. Custom signs which incorporate architectural styles of adjacent historic structures are encouraged. They should be located outside the public right-of-way and placed in uniform locations to provide consistency in the streetscape.
- Awning signs can also be an asset with matching lettering down onto the column. Usually, six to eight inch letters are sufficient.
- There are hundreds of letter styles available. A letter style should be chosen that is easy to read and that reflects the image of the business it represents.
- Letters can be painted or mounted directly on a sign board, storefront, or wall. Three-dimensional letters are available from sign makers in wood, marine plywood, metal, and plastic. Remember, letters should not be too large.

- Sign colors should complement the color of the building. Light-colored letters on a dark background are easiest to read.

- Illuminated signs can be appropriate downtown if they match the proportions of the structure and the guidelines outlined above. Painted signs can be directly illuminated with fixture or incandescent lights. Internally lit signs are more effective with light letters on a dark opaque background. Exposed neon letters can also be effective, adding color and visibility to the street.

- Choose a sign maker carefully. Quality of workmanship and construction is as vital as any of the considerations just discussed. Ask where you can see examples of previous work.
Chapter Three

Transitional Streets

General Characteristics

Transitional streets share characteristics of both pedestrian-oriented and automobile-dominated commercial streets. Transitional streets have a mix of small retail establishments serving the neighborhood and larger stores serving a regional market. These streets have high volumes of both pedestrian and automobile traffic.

Transitional streets have a mix of buildings and parking lots located near the sidewalks, as well as buildings set back from the sidewalks with parking lots in front. Generally, 50 to 70 percent of the streets' commercial space is occupied by commercial buildings located next to new, larger retail and foodrial outlets.

The primary challenge presented by transitional streets is to balance the demands of retailers with the City's interest in maintaining attractive and pedestrian-friendly street scenes.

Urban design guidelines for transitional streets encourage commercial development which respects the scale and character of older buildings and the pedestrian environment. The primary objective is to permit modern building types while maintaining pedestrian amenity. These standards include landscaped parkways, wide sidewalks, and pedestrian amenities between the sidewalks and buildings.
A. Land Use

Land use guidelines for transitional streets encourage mid-rise ground-floor stores or businesses, serving both walking and driving customers, and the underdevelopment of underused land and buildings for a variety of commercial uses.

LAND USE GUIDELINES

- Neighborhood-oriented, small-scale retail uses should be maintained.
- Vacant and underused commercial buildings should be redeveloped for commercial use where economically feasible.
- Vacant land should be redeveloped with a mix of small-scales, neighborhood-oriented retail and larger, distinct commercial uses.
- Parking should not be oversaturated and should be designed to serve the customers of the principal business or commercial uses.
- Libraries, health clinics, community centers, and similar institutions that serve the needs of the adjacent neighborhood are appropriate land uses.
- Automobile-oriented facilities, such as car sales and rental lots, drive-through businesses and carwashes, and maintenance facilities may be inappropriate and should be subject to site plan and other zoning reviews.

B. Site Planning and Building Design

The objective of the site planning and building design guidelines are to maintain and strengthen the street's commercial character and to minimize physical and visual interruptions to retail activity along the street.
SITE PLANNING GUIDELINES

- New buildings should respect the architectural character of surrounding buildings and the streetscape they define. Where feasible, buildings should be sized so that 50 percent or more of the property frontage is occupied by buildings continuous to the lot line.

- New buildings on corner lots should be located on the property lines along the principal commercial street and the secondary street.

- Wherever possible, main, main street entrances should be located at the property line along the principal commercial street; secondary entrances may be located adjacent to parking.

- Where store entrances cannot be located at the property line along the principal commercial street, such entrances should be placed no more than 10 to 15 feet from the sidewalk.

- Where commercial development is set back from the principal street by parking, a walkway should provide a direct link between the principal sidewalks and storefront entrances.

- Gas stations that include convenience retail should locate the rear portion of the development at the corner or along the sidewalk of the principal commercial street to maintain some continuity of businesses along the street.

- Service, trash, and storage areas should be located within the building, where possible, or at the rear of the lot.

BUILDING DESIGN GUIDELINES

- Renovation of existing buildings is encouraged where economically feasible.

- New buildings should be consistent in height with surrounding commercial buildings.
- New and renovated buildings should respect the architectural character of surrounding buildings.

- Buildings should have clear glass windows on the first floor that allow views into the building interior from the street and sidewalk.

- Windowless walls facing the commercial streets should be treated architecturally or with plantings to add visual interest and enclosure to the street.

- Buildings should be constructed of durable and easily maintained materials consistent with older commercial buildings in the neighborhood.
C. Parking

Traditional streetscapes provide convenient automobile access, adequate levels of parking, and attractive pedestrian links between the sidewalk and commercial developments.

PARKING GUIDELINES

- Businesses are encouraged to develop shared parking lots in order to maximize the use of land devoted to parking and to minimize the visual impact of parking lots.
- Parking areas should not be located at the front property line of corner properties.
- Parking lots should be screened from the street and sidewalk with landscaping, walls, or fencing.
- Driveways should be located away from entries of buildings to increase pedestrian visibility and safety.
- Sidewalks and avenues along the front of shopping centers and malls should connect to the sidewalk or adjacent streets.

COMMERCIAL BUILDING ORIENTATION
D. SIGNS

The uncontrolled placement and design of signs can result in a visually confusing and cluttered street environment, particularly where signs are used to attract both automobile and pedestrian traffic. The design objective should be to strengthen the image of a retail district through some basic limits on the size, placement, height, and other features of signs.

SIGN GUIDELINES

- Business signs should be oriented for viewing by both pedestrians and automobile traffic.
- Business signs should not be placed above the cornice line of multi-story buildings.
- Where buildings are set back from the right-of-way, signage should incorporate architectural elements of the commercial development and be placed close to the property line.
- Free-standing signs may vary in height from 20 to 30 feet.
- Billboards and outdoor advertising should be strictly limited so as not to obstruct or compete with business signs. No advertising sign should be located within 200 feet of property lines for residential use.
- Business signs should not be placed above the cornice line of commercial buildings.
- Signs placed near the sidewalk should extend no farther than 50 percent of the distance from the face of the building to the curb.
- The scale of signs should be in proportion to the building's frontage. Even where a business has a large frontage, the design of signs should be geared to the pedestrian traffic rather than the street. Generally, the size should be limited to not more than one or two square feet of signage for every linear foot of building frontage.
- Signs should not obscure architectural details, windows, entries, or other important architectural features of monumental buildings.

- A signboard should have no more than two signs: one primary and one secondary.

- A flush-mounted sign board may exceed the width of the storefront but should not be more than two and a half feet high. The sign should be mounted somewhere above the display windows and below second story window sills. Generally, lettering should be eight to 10 inches high and occupy only about 50 percent of the sign board.

- A hanging sign should be mounted at least eight feet above the sidewalk and should project no more than five feet. The size and location of a hanging sign should be carefully considered so that it does not interfere with neighboring signs.

- Window signs should be clean and the display clear. The color of the letters should contrast with the display background. Light colored letters on gold leafed letters with dark borders are effective.
In commercial areas that were originally residential, even yard signs are most appropriate. Materials, colors, and design should be compatible with the residential character of the district. Custom signs which incorporate architectural styles of adjacent historic structures are encouraged.

Signs can also use contrasting letter sizes within the valance. Usually, six to eight inch letters are sufficient.

There are hundreds of letter styles available. A letter style should be chosen that is easy to read and that reflects the image of the business it represents.

Letters can be painted or mounted directly on a sign board, poster, or wall. Three-dimensional letters are available from sign makers in wood, marquee plywood, metal, and plastic. Remember, lettering should not be too large.

Sign colors should complement the colors of the building. Light colored letters on a dark background are easier to read.

Illuminated signs can be appreciated downtown if they respect the proportions of the storefront and are guideline outlined above. Illuminated signs can be directly illuminated with fluorescent or neon/ed lamp lights. Internally lit signs are most effective with light letters on a dark opaque background. Request these letters can also be effective, adding color and vitality to the street.

Choose a sign maker carefully. Quality of workmanship and construction is as vital as any of the considerations just discussed. Ask where you can see samples or previous work.
Chapter Four

Character-Defining Features

The character-defining features outlined in this chapter can serve as guidelines for improvements ranging from the design of simple enhancements of building facades, to building additions, to new site development and building construction in the downtown district of New York City. It is not intended that new development mimic historic, but rather that it is sensitive to its historic environment, and contributes to its character.

Character-defining features serve to create qualities in the downtown that engage the eye, evoke the interest of the visitor. Visual complexity is desired but it must not become excessive or to become chaotic and overwhelming. For example, the covering of windows can be demanding and insufficient to provide the entire street and create an environment that is welcoming.

Under the following subheadings, it was also posed to provide illustrations of character-defining features typical in specific architectural styles found in the downtown district. However, since it is not possible to fit every building into a particular style of architecture, some creativity and good taste may be called for when selecting features. Remember, an aesthetic style, if well executed, can be very charming.

With regard to style considerations for the features of your building, formative and originality are hard to come by. Decision and individual assessment are the best ways of determining which style to work for your building and toward its positive contribution to the downtown.
A. Color Palette

Paint colors are easily changed, and therefore there are no hard and fast rules on what color to paint a building. Historically, however, different styles were painted particular colors. Generally, the number of colors for the exterior should be in keeping with the original style and with other buildings within the downtown commercial district.

- In selecting paint andACTION colors with in the downtown district, it is important to consider how the color selected will blend with other buildings on the street.

- By using paint colors from the body, trim, and details of the building, a paint analysis may be done to determine the historic colors of the building.

- When choosing colors, try to select a combination that will highlight the architectural details of the building. Typically, three colors are chosen, one for the body, one for the trim, and a third for the roof, with each color shade being particularly popular.

- Mediterranean Revival buildings were often painted in soft pinks and beige.

- Light colors usually reduce the massiveness of a wall and absorb less heat. However, it is suggested that white be avoided as a primary building color.

- Avoid bright or brilliant colors as dominant building colors.

- Use color in several important details.

- Painting can be one of the most dramatic improvements you make to your building. Choosing the right combination,
of color can unify the building elements within the facade as well as relate the building to others on the street. These colors are sufficient to highlight any facade.

- The base color appears on the upper wall and piers forming the cornice. Often this color will be natural brick and will not require paint. If the building has been painted, the color should be selected that relates to the surrounding buildings.

- The major trim color defines the decorative elements of the building, lining against the upper facade trim and the cornice. The trim color should complement the base color. If there is a neutral stone or terrazzo trim on the facade, it should serve as the trim color. Major trim elements include the building cornice, sunburst cornice, window frames, sills, and doors, and decorative frames, columns, and bulkheads (including aluminum framing).

- The minor trim color should enhance the color scheme established by the base and major trim. Often a darker shade of the major trim can be used to highlight the window and door trim and selective ornate and bulkhead details. Care should be taken not to ever dent the facade.

- Color can also be used to minimize facade problems visually. A properly patched and repainted wall is not as noticeable when it is painted; a missing upper cornice can be replaced with a matching cornice and painted; and inappropriate materials can be made more compatible with paint color.

A selection palette of a wide range of suggested colors is included in this chapter.
B. Signs

The signs should be so designed as to interact with the pedestrian, but should also be legible to vehicular passengers.

- The object of the sign is to clearly communicate a message. Do not provide more information than necessary to identify a business. The lettering that is easily readable, but creative. Do not give an individuality for corporate policy. Sometimes simple symbols are more and may be better.

- Usually one sign is sufficient to identify a business. Choosing a facade with signs is confusing to the viewer. However, sometimes more than one sign is appropriate. In the case of pedestrian-oriented areas, one main sign may identify the business through its orientation toward the street, while a less prominent secondary sign such as a "blind" sign may be oriented perpendicularly to the course of pedestrian traffic.

- Design individual sign's design and placement should consider its relationship to the entire facade. The position and personality of the sign should be in concert with the building. Placement of the sign is important. Signs should not obscure architectural elements. Find the logical place for the sign. Relate the size of the sign to the pedestrian and the scale of the building facade. Think of the sign as part of the building — part of the architecture. Let the building shine through.

- A diversity of styles make an area unique. They add visual richness and personality to the whole experience of the street. There is enormous range of decorative signage. Plaque signs, awning signs, blade signs, panel signs, individual letter signs, neon signs, wall signs, fiber optic signs, and window signs are all appropriate. Materials such as steel, stained glass, painted glass, concaved glass, metal, reeded glass, and man are all acceptable in outdoor applications. Plastic signs are discouraged.
C. Lighting

In general, lighting on buildings is low in intensity and is used for accent or ornament, entrances, and signs. Lighting is a very important element in building design. Night appearance of a building needs to be carefully considered.

- Use lighting efficiently and sparingly to highlight display windows, entrances, signs, and architectural details.

- External light sources should be shielded (enclosed) and should produce colors which are as close to daylight colors as possible. Consider lighting that matches the display windows.

- Avoid high intensity flood lights or light sources directed at the viewer or clutter. Lighting the exterior of buildings within the district should be accomplished without detracting from the harmony and the unity of the street.

- Buildings should be lit internally at night for both interest and security.

- Light fixtures that are indicative of the period and style of architecture for each building are encouraged. Contemporary light fixtures may be used, however, they should not detract from historic details. Light sources may be recessed in ceilings or concealed.

- Exterior wall brackets or self-contained lights provide light and decoration along the streetscape. Maintain and restore the original decorative fixtures whenever possible.

- Moving, banking, and multi-channel lights are considered inappropriate for buildings in the downtown district.
D. Awnings and Canopies

Awnings are a common feature on historic commercial structures. Canopy awnings were an important design element in the traditional storefront. They softened the hard lines of commercial buildings, added color and vitality to the street, and served as a transition between street and the upper building facade. Most importantly, awnings provided cover. Today, retractable awnings can be used for climate control, allowing the sun's warmth in the winter, blocking the sun's rays in the summer, and providing rain protection when closed. Most commercial awnings were also in common on commercial buildings.

- A standard street level awning extends from the roof to about seven feet above the sidewalk and projects out between four and seven feet from the building. A 15 inch volume gap is usually included at the awning bar and can serve as a sign panel. Awnings are an appropriate location for signage.

- The design for a new commercial awning should first consider the historic evidence of former awnings, the color, shape, and height of adjacent awnings, and the type of other awnings create.

- Awnings can be extended above the display windows and below the cornice or sign panel. Sometimes it is mounted between the tower and the display window, allowing light into the stores while masking the merchandise and pedestrians from the sun.

- Awnings should reinforce the frame of the storefront and should not cover the years or the space between the second story window sills and the storefront cornice.

- Inappropriate storefront alterations can be effectively disguised by mounting an awning over the alterations while maintaining the proportions of a traditional storefront.

- Aluminum awnings or canopies generally detract from the historic character and should not be created. If a new canopy exists, it can be dressed up with a 15 to 24 inch awning valance.
- Various awning materials offer different colors and finishes. There are several to choose from: canvas, vinyl-coated canvas, and terralon, a synthetic material. Each varies in cost and relative durability.

- The front panel of an awning may be used for a sign when appropriate. Letters may be sewn on or silk screened on to the front drop (valance) of an awning when it is a part of an overall and coordinated scheme.

- Avoid hand painted or mechanically made fabric letters that are not professionally applied to the awning.
E. Windows and Doors

The best streets have a quality of transparency at their edges where the public realm of the street and the base public, semi-private realm of property and building meet. Through the presence of windows and doorways, one can see to have a sense of what is behind whatever it is that defines the street. One senses and invitation to view, if only in the mind, what is behind the street wall.

Doors and windows invite you in, show you what is there, and if there is something to sell or buy, invite you. Therefore, storefront windows and doorways are combined the largest and most important elements of the traditional street wall design.

- The emphasis is on transparency. Being able to see into the building makes it warm and inviting to pedestrians and visitors. It is important for the person on the street to have a sense of habitability and possible comfort or refuge inside. It is also important for the inhabitant of the building to know visual access to the street.

- Windows enable the interior to be extensively lit at night.

- Windows of buildings at street level which offer nothing but winds to those on the street, that the sense have never been opened and never will be, are just as mysterious as any dark mysterious wall.

- Often conversions should still retain the traditional street wall design. Eliminating window area appears as if the building has turned its back on the public.

- Maintain original doors in storefronts. Maintain original size and shape of door openings. Replacement of a door or window as necessary, select a duplicate of the original and, in a last resort, one as close as possible to the style of the original.

- Doors operate the same effect with or without glass. To ask you let only psychologically, the lets you know even if you can see, but something is inside. The more
F. Building Materials

G. Storefront Display

H. Roofs

I. Porches, Veranda, and Balconies

J. Shutters
K. Railings and Ramps

MEETING CONTEMPORARY NEEDS

When a historic building is subjected for contemporary use, often changes are required to bring the building up to code. Talk with the City's building inspector and look for mandated plans in beginning the project to determine what those needs are.

When a residential building is converted to commercial use, sometimes it is necessary to install a fire escape or hand-ramped accessibility ramp. Those additions should be designed in a way that preserve the building's character-defining features and do not detract from the overall character of the building. Where possible, add these features to the side or rear of the building so they are close to the parking lot and away from the primary view of the building. Do not attempt to make them look historic, by using elaborate railings or trim. Rather, design them to be as visually unobtrusive as possible.

I. Columns and Pilasters

M. Ornamentation and Decorative Trim
- A small sign at the rear door should identify the store.
- An awning or canopy can be added for visual identification, color, and shelter.
- Back windows can serve as secondary display windows.
- To encourage accessibility, the rear entry door should have a 30 percent minimum of glass to frame.
- Personalized landscaping in the form of platters or flower boxes is encouraged.
- Rainwater containers should be hidden with a tent, screen, or buffer, or simply enclosed.
N. Rear Facades and Entrances

Due to the nature of pedestrian-oriented development, the base and sides of buildings are visually important. By improving the appearance and developing rear entrances, rear facades and entrances can serve more than just the stores. A rear entrance may provide direct customer access to your store from parking areas as well as improve circulation between the parking lot and the street.

In considering rear entrances, think about some of these ideas:

- You may have to rearrange your display and storage areas to handle the change in line location.
- The rear facade should be clean and well maintained, showing a welcoming entrance, not throw on them.
Chapter Five

Rehabilitation and Maintenance

When rehabilitating a building, be aware of both the building materials and the architectural features that make the building distinctive. The materials and architectural features set historic buildings apart from contemporary construction, and give them their unique character.

There are methods to repair and maintain historic building materials that preserve materials and ensure proper maintenance of the building over the long run. Therefore, there are ways to effectively adapt historic buildings for contemporary purposes without destroying the unique character of the building.

A. Building Materials

Among building materials in New York City, wood, masonry, and stucco are most required. Each requires special treatment, and each should be preserved and maintained as an important component of the building.

WOOD

Because of the ready availability of lumber, many of the older buildings of New York City are constructed entirely of wood. Floors, roofs, details, and structural members are of wood, and they are covered in wood siding.

- Moisture Damage: Moisture penetration is a serious threat to wood because it can decay. In areas with a higher than average humidity level, like New York City, wood is likely to absorb water to the point where decay can begin. Any preservation project should repair or replace lumber features that have been damaged, and ensure that the source of the problem is properly eliminated.

Water consumption can be detected through loose material, peeling paint, warped boards, cracks in the siding, or missing shingles. To discover other potential areas, probe the wood with a small ice pick. If the ice pick goes more than 1/4 of an inch, there may be a problem.
After repairing the damage, make sure the original cause of the moisture problem has been eliminated, or the problem will occur again. Typical sources include leaking gutters, downspouts, roofs, especially in valleys and near chimneys, and leachings.

- Termite Damage. Signs of termite infestation include seeing small flying insects with wings, piles of wings, and excrement tunnels leading from the soil to the wood. Termite damage may also be present if an insect easily penetrates the wood.

First, seek the help of a professional in termite control to evaluate the problem. This may involve testing the building, or treating the soil and wall surfaces below the building with residues that attack the termite. Evaluate the various options to find the one that is the least damaging environmentally. Next, remove all infested wood, and replace with pressure treated wood. To prevent further infestation, remove all excess wood in close proximity to the building, take care to prevent moisture penetration, as termites are attracted to moist wood, and have yearly inspections and treatment by a pest control specialist. The specialist should also be asked to look for signs of beetle and carpenter ant infestation.

- Repair Techniques. When wood has been damaged by moisture, insects, or other problems, the preferred preservation method is to remove it either than repair it. If the damage is so extensive that repair is not an option, replace only those portions that require replacement, and match the original features in design, color, texture, and when possible, materials.

If the damaged wood is in trim or small areas of siding, it may be possible to repair it through use of putty or semi-solid epoxies. It is essential that all the pieces be removed, and the wood is thoroughly cleaned, and the area is patched with a fungicide. Otherwise, the putty or epoxy will trap moisture in the wood and create greater problems.

If using an epoxy, make sure it is formulated for wood. Wood impregnates and expands, and the epoxy needs to be flexible or it will cause the wood and epoxy to split. The two basic types of epoxies are composites, which are liquid and mixed into the damaged wood, and paste fillers.
which can be used to fill cracks and holes. Marine suppliers are a good source of various epoxies.

Epoxies are especially effective for decorative trim and fibre reinforced plastic construction. Generally, avoid using epoxy on structural columns such as the bases of columns because the epoxy may crack before the lead. However, there are low-strength epoxies available for structural use.

As always, follow manufacturer’s directions carefully, and remember that epoxies are toxic chemicals. Work quickly with epoxies since they set quickly. It is possible to inadvertently glue pieces of wood together such as a window sash to a frame if the epoxy is not allowed to completely dry. Experiment with the lowest visible and safest to replace pieces of wood first.

■ Replacement Techniques. If it is necessary to replace a portion of the siding or trim, it should replicate the look in design, texture, and other visual qualities. Pressure treated wood is recommended only for those areas that experience prolonged exposure with moisture, such as porches. Wear a mask and gloves when working with this wood, as it is treated with chemicals. Read the manufacturer’s instructions closely, as some pressure treated wood needs at least up to a year before painting. When replacing wood, use galvanized nails. If existing nails are not galvanized, it may be necessary to treat the nail heads for rust.

Millwork can often be replicated. It may also be possible to find historic replacements through architectural salvage companies, local contractors, and antique dealers. Avoid adding architectural details which give the building a shiny historical appearance.

If the damaged wood is a structural member, it should be replaced or supplemented using wood should be added. Be sure to seek professional advice when making structural repairs.

■ Cleaning Wood Surfaces. Especially downtown buildings accumulate grime and mildew. Water pressure under 600 psi may be used to clean the building. Inspect the project frequently to make sure the water pressure is not pitting or damaging the surface of wood. Also, make sure
The under is not penetrating between or under the wood siding.

Areas with - How may be washed periodically with a mild mixture of bleach, detergent, and water. The Old House Journal recommends using one quart of household bleach (not per cent sodium hypochlorite), 1/8 cup household detergent (make sure it does not contain ammonium), and three quarts warm water. Use mild treatment sparingly because of environmental concerns.

- Removing the Paint: Preparing the building is one of the most important steps for a good paint job. First, loose and damaged paint should be removed. It is not necessary to go down to bare wood, but it is important to go to a stable paint surface that is not chalking, peeling, or flaking.

Paint removal should be done with care. "Abrasive" techniques such as sandblasting, high pressure water cleaning, sanding with a rotary sander, and some chemical treatments generally are not recommended. Not only do they remove the paint, they also remove the surface of the wood. The allows water to penetrate the wood more easily, leaving it much more vulnerable to serious moisture problems. Additionally, they give the surface of the wood a grooved effect, and can destroy architectural details.

Always use the most gentle means possible to clean the building, as this lowers the likelihood of irreparable damage. Recommended techniques for paint removal on historic wood surfaces include hand scraping, heat gun, and low water pressure under 600 psi. Some forms of chemical stripping may be appropriate for small areas of the building, such as recesses and ornamental details.

- Hand scraping involves removing loose paint with a wire brush and then hand sanding to "touch" the original surface. If done with care and a fine grain of sandpaper, a hand sander may be used on siding as long as it follows the grain of wood. Rotary sanders are not recommended as it is easy to gouge and damage the surface of the wood.

Use of a heat gun is recommended for surfaces with excessive paint buildup. This is not made up of peeling. No
open fires should be used. These can not be used in multi-story buildings.

As noted, chemical stripping is only recommended for small areas such as trim and metal woodwork where the crevices are too small for other methods of paint removal. Under no conditions should chemical stripping be used where in the siding or on large portions of the building. Chemical stripping will cause irreparable damage to the wood by softening it and eating the grain, making it more vulnerable to water penetration. Follow the manufacturer's instructions carefully.

Most types of chemical strippers are very damaging to the environment. Basically, however, new chemical strippers have been introduced which take longer to work, but are water-based, non-toxic, and non-foaming.

■ Painting the Building. After removing moss and damaged paint, the next step is to caulk gaps in joints and seams to prevent water penetration. Next was the building as insulated surface, because if the surface is dry, with prime and fill the area paint will not properly adhere to the surface. Make sure the surface is dry before applying the primer.

Prime provides the topcoat better adhesion to the building. Allow the primer to dry before applying the topcoat, but do not wait longer than two weeks as the primer will start to undergo chemical changes and the topcoat will not adhere as well.

Usually, do not use a latex paint over an oil-based paint, and vice versa. They do not work well together, and the paint job may not last long. To find out what type of paint has been used in the past, take a piece of cloth with a paint dealer to identify what type of paint to use.

■ Aluminum and Vinyl Siding. In some instances, people install aluminum or vinyl siding in the hope they can avoid the problems of wood siding and the need for painting. In reality, aluminum and vinyl siding do introduce three problems, and may in fact create more.

Aluminum and vinyl siding are not suitable for preservation projects. One problem is that when plant
directly over existing wood siding. Lacy trap moisture in the wall, enhancing the opportunity for decay and causing earlier deterioration of the building.

A second problem is that the use of this siding often results in the removal or covering of significant architectural details of the building. Decorative trim at the gable ends, eaves, windows, porches, or other areas may be permanently removed or damaged in the process of installation. Originally siding will be obscured, and the replacement material may completely change the character of the building; hence the "board-on" is different, and the sense of the new siding is artificial in appearance.

Some property owners install aluminum or vinyl siding in the belief that it will save them money over the long run. Compare the cost of installing this siding with the cost of four-point jobs and routine maintenance over a twenty-year period. Often, aluminum and vinyl siding are more expensive, and are not sensitive to the historic character of the property.

MASONRY

Most older New York City buildings are masonry, and many include masonry elements such as foundation piers and chimneys. Masonry also needs to be treated with care.

1. Moisture Damage. Moisture penetration causes deterioration in masonry. A brick wall with high moisture content will deteriorate over time. Moisture penetration can result from foundation cracks and brick areas with deteriorated mortar, at all points where different materials and planes meet, such as in the sills of windows, and in faulty gutters and downspouts.

Moisture in the ground traveling into the wall can cause a problem known as "drying down." A sign of this problem is a change in color or a washout line just past a masonry wall. Check to see if the ground slopes down toward the foundation, as this can cause problems. If the slope, build the earth back up so it slopes away from the foundation. Also, maintain space between planting and the foundation to allow air circulation.
Repointing. If the mortar between the bricks is crumbling, it should be replaced to prevent moisture penetration. The new mortar should match the old in both composition and color. It must always be softer than the mortar it is replacing, otherwise the new mortar will crack and cause the old bricks to split and swell. Most turn-of-the-century buildings have Portland cement-based mortar.

It is very important to know what type of mortar is original in the building, because using the wrong type can cause irreparable damage to the bricks and original mortar. Lime-based mortar "blows" as the older bricks expand and contracts. Portland cement-based mortar is harder than many older bricks and lime-based mortar and does not flex. Under no condition should Portland cement-based mortar be used to replace lime-based mortar.

Test the mortar to find out if it is lime-based by brushing with vinegar on several samples of the mortar. The mortar is usually lime-based if it flakes, and Portland cement-based if it does not. Make sure the samples used are original mortar, and not from later repointings.

If the mortar is lime-based, a mix which is often acceptable is one part hydrated lime and three parts sand. A Portland cement-based mortar consists of one part Portland cement, one part lime, and six parts sand. To match the color of the mortar, experiment with using several different types of sand. Be sure to wash the sand to remove impurities.

Repointing requires a good amount of hard labor, and sufficient time should be set aside for the project. Gently remove old mortar by hand with a chisel. Bury the joints to a depth of one inch, as shown in some mortar. Clean the area with a stiff bristle brush and water before repointing. Do not use a metal brush as it will cause rust spots on the brick.

Plan on repointing the repointing within two hours of mixing the mortar. Pre-hydrate the mortar by mixing it with just enough water to make it pliable. Mix in milk for at least three minutes, and dampen the bricks before beginning repointing. Fill the joints with mortar, leaving no air pockets. Painting should be covered entirely, and
no mortar should extend out over the edge of the brick. Once the mortar is initially set, but the joint is not at its original configuration. Once applied, the mortar should stay damp for 12 to 72 hours.

- Cleaning Masonry. As with wood, care must be taken in cleaning masonry. The most gentle cleaning method possible should be used. Again, abrasive methods can be very damaging. Under no condition should sandblasting be used to clean brick. It will cause permanent and irreversible damage to the brick by destroying its surface and permitting water penetration.

An acceptable method to clean masonry is with a low pressure water wash. High pressure water (2000 psi) can result in damage similar to those treated by sandblasting.

- Painting Masonry. A general rule of thumb is if masonry has been painted in the past, continue to paint it. If it has not been painted, do not paint it. Lately brick was often of poor quality, and paint was a method used to protect brick from the elements and prevent moisture penetration. Do not try to remove the paint from such masonry, as it will accelerate the deterioration of the building.

Generally, it is not recommended to apply waterproof or water-repellent coatings to masonry. These coatings can actually trap water in the masonry and cause other problems. Instead, eliminate the source of the moisture problem by repairing the roof gutters, or repainting the brick.

STUCO

A number of new Post-World War II structures are affected. Stucco deteriorates because of weathering, rain, age, and lack of maintenance. Before removing stucco, be sure that the underlying cause of the problem has been solved.

- Repair of Stucco. As with mortar, stucco is usually lime-based on nineteenth century structures, and Portland cement-based on twentieth century structures. As described in the section on repairing masonry, cast br...
determine the base of the stucco, and mix the replacement stucco accordingly.

Portland cement-based stucco is not appropriate for replacing lime-based stucco as it is different in consistency and color. Portland cement-based stucco can cause serious damage to the underlying brick and lime mortar because it does not allow water to escape, but rather traps it in the wall. It also has a different expansion coefficient than lime-based mortar, so the new stucco will readily separate from the historic stucco and underlying brick.

To repair large cracks in the stucco surface, remove loose stucco by hand using a chisel and mallet. Next, clean the exposed mortar surface underneath with a stiff brush with nonmetallic bristles. Then, dampen the mortar backing and surrounding stucco.

Stir the appropriate lime-based mortar, using a bond joint between the old and new stucco so that no-mix occurs. Keep the stucco damp for 40 to 72 hours to prevent it from drying too quickly. This is especially important in hot weather.
B. Building Features

ORNAMENTATION AND DECORATIVE TRIM

The unsung heroes within the Downtown district of New Port are the ornamental details that give much of their character to the preserved architecture. Attention to detail by craftsmen is evident in the brickwork, carved wooden brackets, ornamental stonework and plaster, and other embellishments throughout the district. These items should be carefully preserved or rebuilt to match the original ornamentation as closely as possible.
Appendix Two

Glossary

A

- *Accessory Parking*: Parking dedicated to a particular building or use.

- *Arcades*: A series of arches supported by columns or piers; a building or part of a building with a series of arched roofed passageways, generally with shops located along one or both sides.

- *Arched*: A structural member shaped in the arc of a curve.

- *Architectural Character*: The overall effect of elements which encloses a building or series of buildings, including style, materials, color, construction, height, site, and other building design details.

- *Architrave*: 1. The part of the composition of the Classical Orders, where an upright member meets a horizontal, such as a frieze. 2. The base, or base division of a classical entablature, resting directly on the capital of a column. 3. The decorative molded or extended strips of a window or door at the head and jambs.

B

- *Balcony*: A platform extending from the facades of a building and surrounded by railing.

- *Balustrade Framing*: A type of lightweight construction consisting of two thin beams of varying widths held together by nails and sometimes extending through two stories.

- *Baluster*: A vertical, often ornamental, support spindle or post for the railing of a balustrade.

- *Balustrade*: A series of balusters with a top and lower rail.

- *Barrel Tile*: A long cylindrical tile used for roofing.

- *Bas Relief*: Sculpture or figurine projecting from a wall.
Bays: One unit of a building that consists of a series of similar units, commonly the number of windows or door openings per floor or by the number of spaces between columns or piers.

Balustrade: A thin, horizontal member of relatively slight projection, marking the division of a wall plane.

Brackets: A support, usually under soffit, shelves, or overhang, often more decorative than functional.

Building Orientation and Bellhooks: Refer to the directional placement of the building on a site and how far back the building is from the street and adjacent structures. Typically, historic areas had many prominent ori-entations and setbacks.

C

Canopy: An ornamental roof-like structure, or a cloth covering held horizontally over and entrance.

Cantilever: A projecting beam or part of a structure supported only at one end.

Capital: The decorative top of a column or pilaster which supports the entablature.

Casement Window: A window with the sash hung vertically and opening inward or outward.

Cast Iron: Iron shaped in a mold. It is built, hard, and not workable.

Circular Block: A hollow, concrete building block made with concrete.

Column: Projecting concrete, masonry, along the top of a building or wall.

Crown: The crowning or upper portion of the entablature, also used as the term for any crowning projection.

Cupola: A small, vaulted structure attached to itself...
of a building and supported either upon solid walls or four piers, usually used for ventilation.

D

- **Depth Aisle:** A narrow corridor occurring originally in Ionic and Corinthian orders, usually occurring at the entablature line.

- **Design Guidelines:** Recommendations detailing general design criteria for urban development.

- **Details:** Porch, stair, door, cornice trim, porch railings, interior, and other decorative elements to provide a pattern and scale for historic buildings and areas.

- **Directional Expression or Frontal Elevation:** Most buildings use either vertical or horizontal in their directional emphasis. The shape of the building and elements such as windows, doors, and details, give the building its directional emphasis.

- **Dormer:** A structure projecting from a sloping roof. Usually housing a window or ventilating louvers.

- **Dormer Window:** A window used for lighting the space in a roof in the same plane as the wall (wall dormer) or projecting from the slope of the roof (roof dormer).

- **Double-Hung Window (Sash Window):** A window with two sashes, one above the other, arranged to slide vertically past each other.

E

- **Eave:** The projecting overhang at the lower edge of a roof.

- **Elevation:** A two-dimensional representation or drawing of an exterior face of a building in its entirety.

- **Elli:** A wing or addition extended from the back of a house, containing full-sized rooms.
Entablature: Beam member carried by columns, containing architrave, frieze, and cornice, supported by a substructure.

Facade: The face or elevation of a building.

Fanlight: Semi-circular window over a door or window with area radiating like the ribs of an open fan.

Fascia: The flat slab or horizontal member of band in the cornices of columns or other parts of a building or at the edge of the nave, especially a horizontal division or an architrave.

Fenestration: The arrangement of windows and doors of a building, particularly along the front or side elevation of a building facing the street.

Frize: The member of the entablature between the architrave and the cornice.

Gable: A triangular wall section at the end of a pitched roof.

Gabled Roof: A double pitched roof with pitches opposite but equal angles meeting at the roof's ridge.

Gable End: A porch or expanse.

Gutter: A framework of metal, brick, or other material, or the form of bars.

Ground sign: Any sign which is supported by structures or supports independent of support from any building.

Hipped Roof: A roof with four unternally pitched sides.
J
- Jalousie: A type of window or door with numerous horizontal slats, usually of glass or wood, operated by a crank mechanism.

K
- Kiosk: A small freestanding structure used as an information center.

L
- Lath: A narrow, thin strip of wood or metal used as a backing for plaster or stucco.
- Latticework: A network of diagonally interlocking rods or other materials used as a screen.
- Ledge: A window or opening in a wall that admits light, also, a pane of glass.
- Lintel: The horizontal piece over the opening of a door or window.
- Loggia: A gallery behind an open colonade or colonnade.

M
- Mass: Mass relates to height, width, and depth of a building, and its elements. A building mass is composed of several different masses. For example, the body of a building, the roof, projecting bays, and additions are masses. Think of a building as a combination of various building blocks. If there are similar types of masses in the case, or if irregular masses are the norm, this should be taken into account.
- Mullions: The vertical members given to projecting members windows or screens, not to be confused with muntins.
- Muntins: The small members that divide glass in a window frame; vertical separators between panels in a panel door.
**N**

- **Niche**: A cavity in a wall to receive a statue or other ornament.

- **Nonessential Parking**: Public parking or parking for a general use, e.g., New Port Richey parking lots.

**P**

- **Parapet**: The portion of wall above the roof of a building.

- **Pedestrian-Oriented Street**: A street characterized by a narrow right-of-way, multiple storefronts, pedestrian traffic, and relatively few breaks in the streetwall. These streets generally house smaller retail establishments which serve the local neighborhood.

- **Pedestrian-Scaled**: Buildings or spaces in the urban environment which are composed of elements which are approximately the size of a human being, i.e., buildings or spaces which do not dwarf the pedestrian.

- **Proportion**: The ratio of one dimension to another; for example, the relationship of the length to the width of a building, or the height and the width of windows and doors. Individual elements of the building, such as windows, doors, and additions, should be proportioned to each other and the building.

**R**

- **Rhythm**: The recurrent allocation of strong and weak, or soft and hard, elements. On the facade of an individual building, a rhythm can be created by the alternating of wall (solid) and window (void). On the streetscape, a rhythm can be created by the alternating between building (solid) and open space (void). It is important to be sensitive to these patterns.
S

- Scale: The apparent relationship between two objects, such as the relationship of a building's height to human height, the relationship between different buildings' heights, or the relationship between the size of an addition and the building to which it is attached.

- Setback: The distance between the face of a building and the property line.

- Streetwall: The vertical plane created by building facades along the street.

- Streetwall Pattern: The design characteristic of a streetwall. An intact streetwall has few gaps, and a consistent alignment of buildings located along the front property line; a weak streetwall in one with many gaps under an inconsistent alignment of buildings along the front property line.

- Streetscape: The design elements along the public right-of-way, including street lights, sidewalks, landscaping, furniture, and signage.

T

- Transitional Commercial Street: A street characterized by a mix of both small scale, neighborhood-oriented retail and larger spaces serving a regional market. These streets have high volumes of both pedestrians and automobile traffic, and the streetwall pattern is frequently broken by pedestrian use.

- Transom: The horizontal division or transom bar in a window. A window opening above a door.

- Trellis: A small tower, often containing a staircase.