CITY OF GRANDVIEW, MISSOURI

DESIGN GUIDELINES

Downtown Grandview
Main Street Conservation District

TO ASSIST IN THE REHABILITATION AND NEW CONSTRUCTION OF BUILDINGS AND INFRASTRUCTURE IN DOWNTOWN GRANDVIEW, MISSOURI

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For
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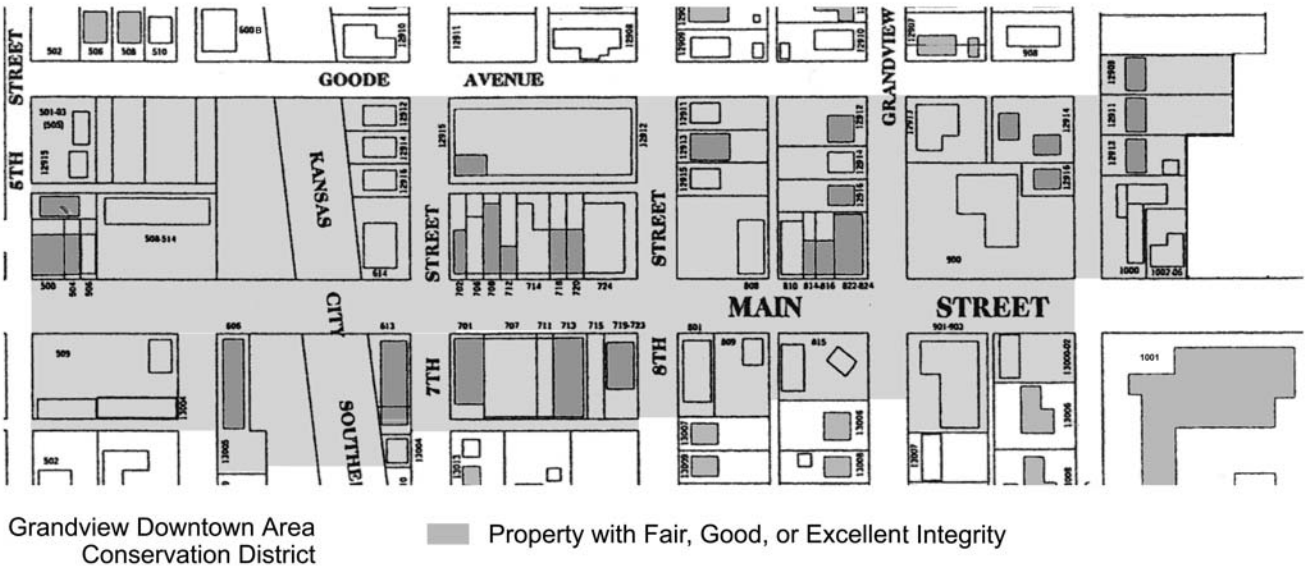
Cover Image: Main Street, Grandview, Missouri, circa 1942, Harry S. Truman Presidential Museum and Library

MAP OF GRANDVIEW MAIN STREET CONSERVATION DISTRICT



INTRODUCTION

Downtown Grandview is composed of buildings and streetscapes that developed over a period of time. Although many of the older buildings have their own distinct character and identity, their design patterns also contribute to the overall appearance of the downtown. These patterns and their relationship to each other give Grandview's Main Street its unique form and identity.

As in many communities nationwide, new residential and commercial growth presents unique challenges for older commercial centers and residential neighborhoods. While new businesses may be interested in locating on Main Street, some downtown services and businesses will relocate to new areas. If Grandview's Main Street commercial district is to remain viable, it must compete with other local and regional commercial centers. Experience demonstrates that whether old or new, the commercial areas that create or retain a unique visual character — "sense of place" — are the most successful competitors.

The City of Grandview initiated a strategy to conserve and enhance its historic neighborhoods and commercial centers through a strategic plan to identify and evaluate historic resources and to establish ordinances to protect historic resources through the use of special zoning overlay districts with design guidelines specific to the zone. This effort is based on the following rationale.

- The physical appearance of Grandview's buildings and streetscapes reflect the community's overall vitality and economic health.
- Maintaining the vitality of Grandview's older commercial and residential areas, including rehabilitating older buildings and designing quality new buildings, can attract larger commercial ventures to the community, even if these ventures do not locate in the historic core of the city.
- Rehabilitation of individual buildings is often more attainable and stabilizing to a local economy than a single large economic development project
- Cultural resources most clearly reflect a community and region's evolution, history, diversity, and differentiation from other areas.
- Rehabilitating older buildings and sites distinguishes one community from another by preserving the unique character of each.
- The value of a property is determined by the buildings, public improvements, and activities around it.
- Rehabilitation of a historic property directly benefits adjacent property owners and nearby businesses.
- The value of rehabilitated properties in a city's historic core increases more rapidly than the real estate market in the larger community
- Older buildings with easy access to professional and support services are ideal for many smaller and start-up businesses, which typically generate a majority of new permanent jobs.

The designation of a Conservation District with design guidelines is to provide direction to property owners to ensure that changes to properties enhance and compliment the unique character of Grandview's Main Street commercial center.

Similar approaches taken in cities like Grandview proved to be successful in revitalizing and maintaining the economic health of those communities. By identifying the important physical features that define and distinguish the unique character of a specific place, design guidelines help owners rehabilitate, maintain, and construct new buildings and infrastructure that enhance those qualities.

The following guidelines incorporate some of the basic elements of the *Secretary of the Interior's Standards for the Rehabilitation of Historic Properties*. When applied in a consistent manner in a defined area, these guidelines have proven to stabilize and increase property values. During a series of public workshops, participants identified issues particular to Grandview's Main Street commercial area and modified the Secretary's Standards. The guidelines do not advocate a theme approach. Nor is the intent to reproduce a historical period. The goal of the design guidelines is to identify and utilize common patterns that will contribute to downtown Grandview's sense of place, retain and enhance its historic visual character, and aid property owners in preparing appropriate plans for rehabilitation or new construction.

APPLICATION OF THE DESIGN GUIDELINES

Design guidelines serve as a communication tool in educating property owners and developers as to community expectations for new construction and renovations of existing buildings. They also serve as a guide for local, state, and national agencies in reviewing various types of applications for alterations prior to the issuance of permits, as well as for utilizing local incentive programs or federal and state programs such as rehabilitation tax credits.

These guidelines are not meant to serve as a checklist for "good' design. Nor are they meant to be applied in such a stringent manner as to prevent creative design alternatives. However, it is the intent of these guidelines to provide the regulatory authority to ensure that new construction and renovation is consistent with the character-defining elements identified in the guidelines.

REVIEW PRINCIPLES

These guidelines shall apply only to the exterior of buildings and to portions of existing and proposed buildings that would be visible from the pedestrian level from public rights-of-way.

Two types of properties are found in the Historic District — historic properties more than fifty years in age or that have associations with President Harry S. Truman and non-historic properties. Although non-historic properties do not add directly to the historic character of Main Street, changes to these buildings can alter the overall feeling of the streetscapes. Therefore, design guidelines apply to non-historic buildings and structures as well as new construction. And the same review procedures and basic standards apply to both types of properties.

While economic costs are not a primary factor in the review process, economic costs may be considered in relation to the adherence of these guidelines.

It is not the intent of these guidelines to require existing buildings, structures, and sites to be in full compliance with these guidelines. Existing buildings that contain non-conforming elements are encouraged to make alterations that will improve the overall appearance of a given building. Therefore, as non-conforming buildings are voluntarily altered, the proposed alterations shall comply with these guidelines.

REHABILITATION OF EXISTING BUILDINGS

Commercial buildings and the streetscape they create in downtown Grandview determine both the functional and visual character of the city's Main Street Conservation District. Their appearance and physical condition play a significant role in the future of this conservation district.

822-824 Main Street

Most of Grandview's commercial buildings are simple structures of one or two stories. Dating from the late nineteenth century, they include examples from almost every decade up to the present. Unfortunately, many of the façades have been inappropriately altered, have dated and ineffective signage and lighting, and unsuitable awnings. Several buildings built after the 1950s introduced a different scale and new materials. Demolition opened vacant spaces that impact the cohesiveness of the business district.

702 Main Street

The first step in creating an attractive, cohesive sense of place is to take advantage of the existing character-defining elements in the commercial streetscapes and to enhance them through rehabilitation.

Rehabilitation begins by recognizing the style and character of an existing building. The goal of rehabilitation is to preserve or recapture the original character of the building, by adapting proposed changes to the building's basic features.

814-816 Main Street

The design guidelines for Grandview's Main Street Conservation District respect the fact that the design of all buildings, whether historic or contemporary, has value as products of their own time period. In Grandview's business district, many buildings retain original design elements while others have treatments, alterations, and additions that are inconsistent with their date of construction. The following guidelines provide direction to preserve and recapture their original integrity.

EXTERIOR MATERIALS

The traditional building materials found in downtown Grandview are dark brick and stone. Paint, stucco, and synthetic materials cover some of the early brick buildings. A few of the most recent buildings introduce new materials. Care of historic materials is an important component of rehabilitation.

Exposed Brick and Stone Masonry

Recommended:	**Avoid:**
1. Retaining and preserving masonry features that are important in defining the overall character of a building such as walls, brackets, cornices, window surrounds, door surrounds, steps, columns and details.	1. Removing or radically changing important masonry features. Applying paint or other coatings for purely cosmetic purposes, such as applying stucco to masonry that was originally unpainted or uncoated.
2. Providing proper drainage so that water does not stand or accumulate on masonry surfaces.	2. Failing to treat causes of mortar joint deterioration such as leaking roofs or gutters, settling of the building, capillary action, or extreme weather exposure.
3. Cleaning only when necessary to halt deterioration or to remove graffiti or bad stains with the gentlest method possible, such as using low-pressure water (<400 psi), mild detergents, and natural bristle brushes. Conducting masonry surface cleaning tests over a sufficient period of time so that both immediate and long-term effects are known to enable selection of the gentlest method possible.	3. Cleaning masonry surfaces when they are not heavily soiled to create a new appearance and needlessly introducing chemicals or moisture into original materials. Using abrasive or mechanical cleaning methods such as sandblasting that damages the masonry so that water will penetrate the masonry and cause damage. Cleaning masonry surfaces without testing or allowing sufficient time for the testing results to be evaluated.
4. Repairing cracks or missing bricks to prevent water infiltration and further damage by: (1) removing only deteriorated portions of masonry or mortar by hand; (2) using new mortar that has the same strength, color, and texture as the original mortar (the mortar should be tested to determine its original composition); and (3) applying new mortar so that the joints match the original joints in width and profile.	4. Removing mortar from sound joints then repointing the entire building to achieve a uniform appearance. Avoid using ready-mix mortars that have a high Portland cement content, which is stronger than old brick and will cause shifting and cracks.

Recommended:

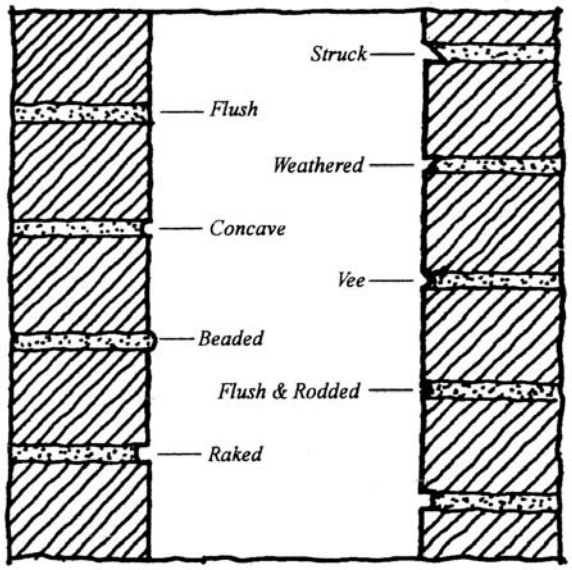
5. Applying surface treatments such as "breathable" water-repellent coatings to masonry only after re-pointing and only if masonry repairs have filled to arrest water penetration.

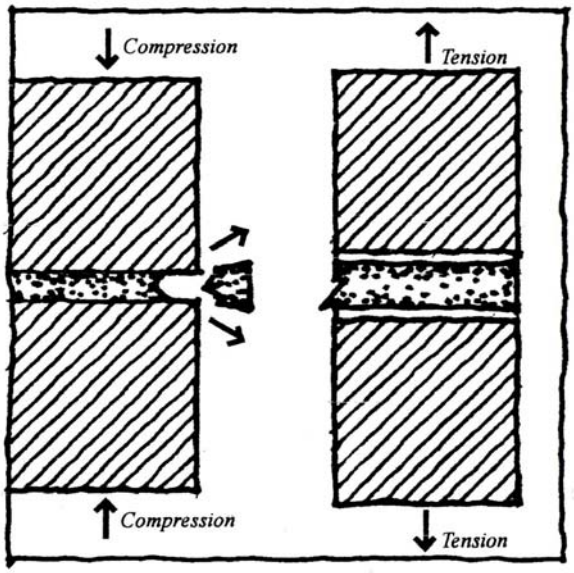
6. Repairing masonry by patching or piecing in. Replacing original material with the same material or compatible substitute material.

Avoid:

5. Applying waterproof or water-repellent treatments as a substitute for masonry pointing and repairs, or covering brick or stone with stucco or non-porous coatings. Brick and stone are porous and "breath." Coatings are frequently unnecessary and expensive. They act as sealants that block the transfer of water and will eventually cause problems.

6. Replacing an entire masonry feature when limited replacement of deteriorated or missing parts is appropriate. Do not use a substitute replacement material that does not match the original.





Above left: **New Mortar should be applied so that the new joints match the original in width and profile**

Above right: **In compression, mortar with a high content of Portland cement will spall or break off; in tension, the mortar will crack and allow water penetration**

Painted Masonry

Recommended:

1. Inspecting painted masonry surfaces to evaluate the overall condition of the masonry and to determine whether repainting or masonry repair is necessary.

2. Removing loose or deteriorated paint only to the next sound layer using the gentlest method possible (hand scraping) prior to repainting.

3. Applying a compatible paint coating following proper surface preparation. Repainting with colors that are appropriate to the building and surrounding buildings.

Avoid:

1. Removing paint from painted masonry. Some older masonry buildings have been painted to halt deterioration. For example, if the "skin" of a brick was lost, exposing the softer inner brick, painting may have been the only method to halt deterioration.

2. Removing paint that firmly adheres to and, thus, protects masonry surfaces. Many methods of paint removal harm the masonry (i.e., sandblasting, the application of caustic solutions, and high pressure water blasting).

3. Radically changing the type of paint or coating or its color. Failing to follow the manufacturer's product and application instructions. Using new paint colors that are inappropriate to the building or surrounding buildings.

Concrete

Recommended:

1. Cutting damaged concrete back to remove the source of deterioration (i.e., corrosion on metal reinforcement bars). The new patch should be applied carefully so that it will bond satisfactorily with and match the original concrete.

Avoid:

1. Patching concrete without removing the source of deterioration.

Left: Deterioration requiring removal of concrete and possible treatment of metal reinforcement

Stucco or Masonry Covered with Stucco

Recommended:

1. Maintaining and preserving stucco. Removing loose or damaged areas and patching with a mixture that duplicates the original as closely as possible in appearance and texture.

Avoid:

1. Attempting to remove stucco from masonry buildings, even if the brick was originally exposed. The stucco may be correcting a past problem. Removing stucco usually causes severe damage to the underlying masonry surface. If stucco must be removed for structural repairs, conduct a test patch out of public view to assess potential damage.

Some recent synthetic stucco coverings may have been applied over smooth surface panels attached to brick buildings. It may be possible to remove the stucco and the panels. Again, a test patch is needed to assess potential damage.

Replacement of Missing Masonry Features

Recommended:

1. Designing and installing a new masonry feature such as steps or a door surround using accurate documentation of the appearance of the original feature. When there is no documentation, using a new design that is compatible in size, scale, material, and color.

Avoid:

1. Creating a false historical appearance by using historical treatments based on other buildings or conjecture. Introducing a new feature that is incompatible in size, scale, material, and color.

Synthetic Siding

Recommended:

1. When it will not damage the original wall beyond repair, removing all siding on original building walls and design elements.

Avoid:

1. Covering original building wall material with inappropriate siding such as barn siding, aluminum, imitation rock, plastic, and synthetic "stucco."

Note: Synthetic siding such as aluminum, vinyl, or synthetic stucco alters the original appearance of a building and may damage the underlying structure. At a minimum, it is an undesirable treatment because it hides damage from view, thus allowing deterioration to continue unchecked.

Architectural Metals

Recommended:	**Avoid:**
1. Retaining and preserving architectural metal features that are important in defining the architectural character of a building.	1. Removing or radically changing important metal features. Removing a major part of the metal feature instead of repairing or replacing only the deteriorated metal. Removing metal features and then reconstructing the façade with new material in order to create an "improved" appearance.
2. Providing proper drainage so that water does not accumulate on surfaces.	2. Failing to treat the causes of corrosion, such as moisture from leaking roofs or gutters. Placing incompatible metals together without providing a reliable separation material to prevent galvanic corrosion. For example, copper corrodes cast iron, steel, tin, and aluminum.
3. Cleaning architectural metals to remove corrosion prior to repainting or applying other appropriate protective coatings. Identifying the type of metal prior to cleaning, and cleaning with the gentlest method possible as determined by research or testing. When appropriate, applying an appropriate protective coating.	3. Exposing metals originally intended to be protected from the environment. Applying paint or other coatings to metals such as copper, bronze, aluminum, or stainless steel that were originally exposed. Using cleaning methods that alter or damage the color, texture, and finish of the metal; cleaning when it is inappropriate for the metal. Removing the patina that a metal acquired over a period of time — the patina may be a protective coating on some metals.
4. Repairing metal features by patching, splicing, or otherwise reinforcing the metal. When damaged beyond repair, replacing damaged portions to match the original.	4. Replacing an entire feature when repair or replacement of only the damaged element is possible. Removing a metal feature that is un-repairable and not replacing it. Replacing a metal feature with a new metal feature that does not have the same visual appearance.
5. Reproducing in kind a missing feature or, when there is no documentation of the original, replacing a missing feature with a new design that is compatible with the size, scale, material, and color of the building.	5. Creating a false historical appearance by designing a feature that is based on conjecture. Introducing a new metal feature that is incompatible in size, scale, material, and color.

Roofs

While the primary purpose of a roof is to shed water away from a building, a roof is also a major design element. Its shape, features (dormers, cresting, chimneys), size, color and patterning, and materials are important character-defining elements.

Recommended:

1. Retaining the shape, materials, and colors of the original roof that are visible from the public right-of-way. Maintaining architectural details such as parapets and cornices.

Above: Retention of the original roof configuration and materials helps retain the unique "sense of place" of the commercial district

2. Designing and constructing a new feature based on visual documentation when a historic feature is completely missing. Using a new design for a missing feature that is compatible with the size, scale, material, and color of the building.

3. Installing mechanical and service equipment on the roof such as air conditioning, transformers, or solar collectors to minimize as much as possible their visibility from the public right-of-way and so that they do not damage or obscure important building features.

Avoid:

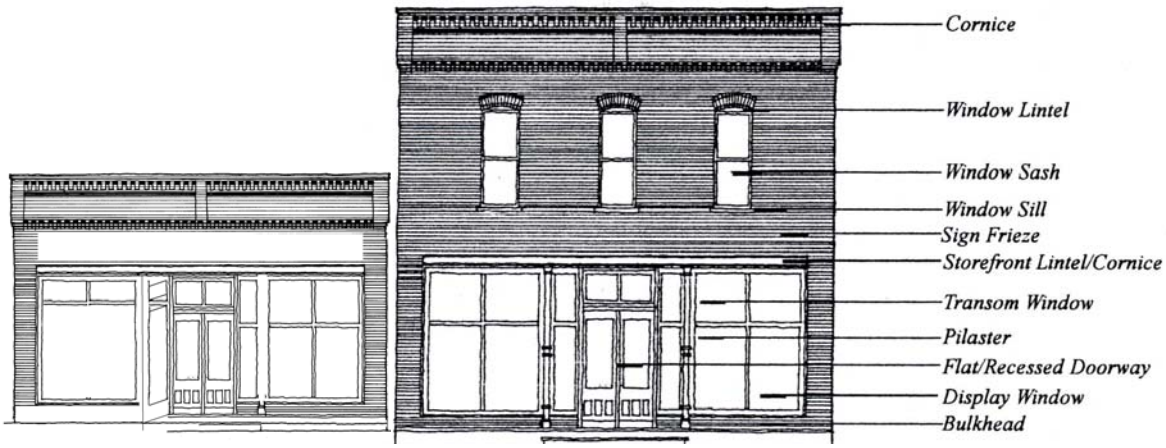
1. Introducing new roof forms, materials, colors, or elements visible from the public right-of-way when repairing or replacing a roof.

2. Creating a false historical appearance or introducing a new feature that is incompatible, in size, scale, material, and color.

3. Installing mechanical or service equipment so that it damages the building elements or obscures important building features.

Storefronts

The storefront is the most prominent and important feature of a commercial building and is an important merchandising element. Although it does not usually extend beyond the first story, the rest of the commercial building's important design elements visually relate to it. Important character-defining elements are display windows, signs, doors, transoms, kick plates, corner posts, and entablatures.



Consider the architectural features, materials, and proportions of historic commercial structures when rehabilitating existing structures or designing new construction

Recommended:

1. Retaining original character-defining elements. Removing inappropriate non-original cladding, false mansard roofs, and other later alterations to reveal the original design and character of the storefront.

2. Repairing storefronts by reinforcing the original materials. Repairs usually include limited replacement in kind or with compatible substitute materials of deteriorated parts when there are surviving examples (i.e., transoms, kick plates, pilasters, or signs.)

Avoid:

1. Removing or radically changing original storefronts and their character-defining features. Changing the location of a storefront's main entrance. Changing a storefront so that it appears residential rather than commercial in character. Removing original material cannot be documented as an original design treatment.

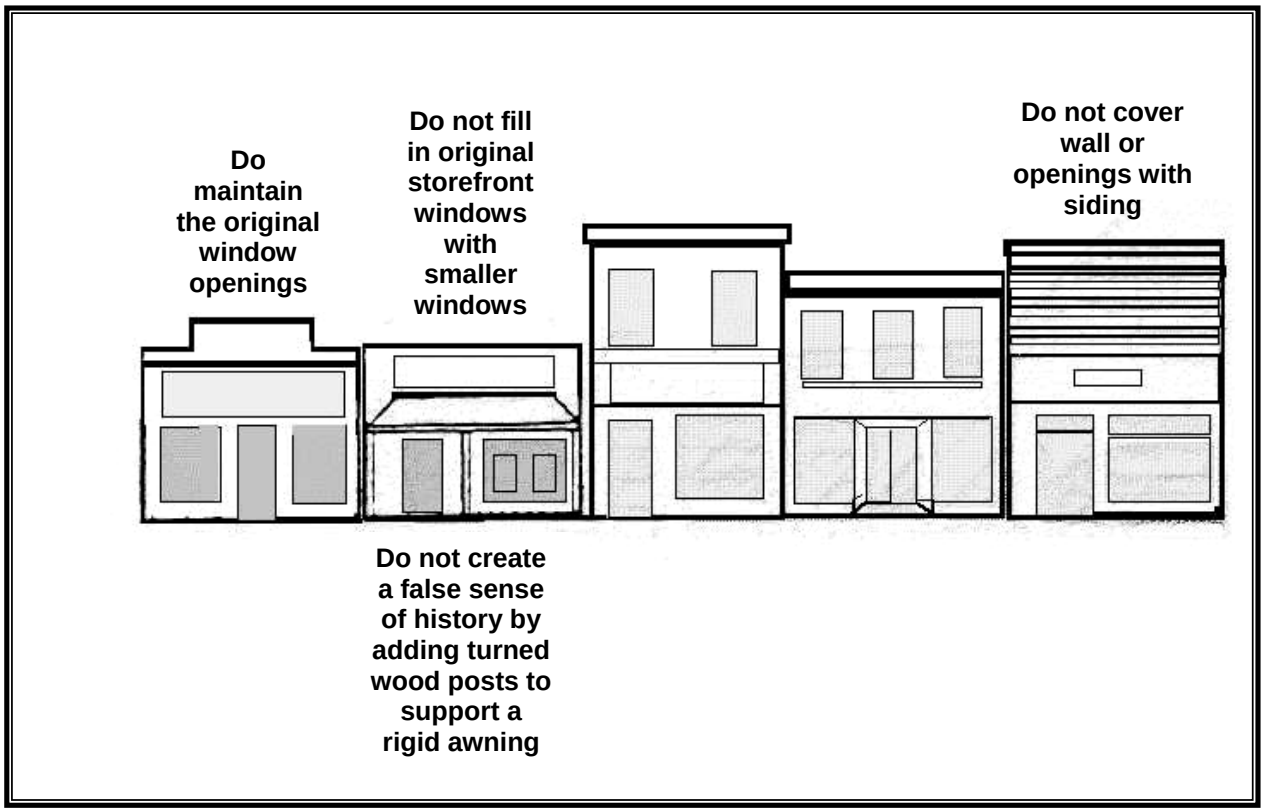
2. Replacing an entire storefront when repair of materials and limited replacement of its parts can be accomplished. Using substitute materials for replacement parts that do not convey the same visual appearance as the original.

Recommended:

3. Replacing in kind an entire or major portion of a storefront that is too deteriorated to repair. Using the physical evidence as a model if the overall form and detailing is still evident. If the original storefront is missing, replicating it based on historical, pictorial, and physical documentation. When there is no such documentation, using a new design that is compatible with the size, scale, material, and color of the building.

Avoid:

3. Removing a storefront that is repairable, and replacing it with a new storefront that does not have the same visual appearance. Using a new design that creates a false historical appearance or introducing a design that is incompatible in size, scale, material, and color.



Doors and Entrances

Attractive entrances are essential in making customers feel welcome. Entrances to business establishments are often the focus of the building's design. As such, they can have both decorative and functional features that include doors, sidelights, transoms, pilasters, entablatures, columns, and steps. Most of Grandview's downtown buildings also have secondary doors permitting access to upper floors and/or a rear door used as a service entrance. Some of the stores utilize their rear doors as a customer entry from parking areas. Compared to the storefront entry, these entrances are modest in design.

Rehabilitation Strategy

- **Removal of shingled awning**
- **Retention of original double entrance door doors and window openings**

Recommended:

1. Retaining original entrances and their functional and decorative character-defining elements. Maintaining the original size, shape, and placement of door openings that face the street.

2. Maintaining original doors and transoms when possible. Using a door design that reproduces the original when there is documentation of its original appearance or, if unknown, a new door that is a simple design that is compatible in size, scale, and color.

Above: Example of a simple commercial door that will blend in rather than compete with the historic streetscape

Avoid:

1. Removing or changing entrances. Removing historic material such as wood, tile, and brick. Cutting a new entrance into the front of the building.

2. Replacing a door with a "reproduction" design that is different from the original or using a new design that is incompatible with the building's period of construction. Using residential doors. Replacing tall doors with shorter ones and filling in the remainder of the opening. Using mirrored or tinted glass in doors.

Above: Example of a residential door that is an inappropriate replacement door

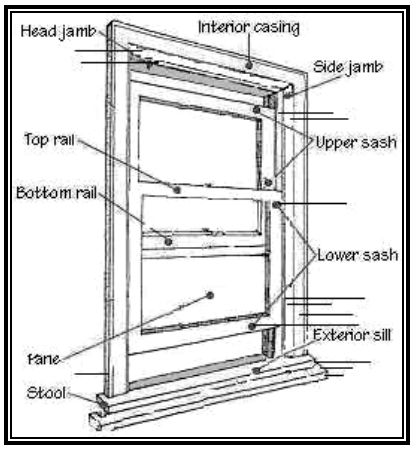
Recommended:	Avoid:
3. Using simpler secondary entrance doors. Incorporating simple glass panels in secondary doors that are not used purely as service entrances.	3. Using highly decorative doors on secondary and rear entrances, such as paneled doors, fanlights, and sidelights so that they appear to be formal entrances.

Windows

As one of the few parts of a commercial building that serves as both an interior and exterior feature, windows are always a key element in the building's character. They are an important design element that reflects changes in technology and periods of time. Their functional and decorative features include frames, sashes, muntins, glazing, sills, heads, and moldings. The dimensions and proportions of window parts greatly influence the overall appearance of the window.

Recommended:

1. Retaining and repairing, when possible, original windows and their character-defining elements. When damaged beyond repair, replacing with windows that match the original in profile, size, color, configuration, materials, and glazing. When original window openings are altered, restoring them to their original configuration and detail.



Above: Typical features of double-hung windows found on the second story of commercial buildings

Avoid:

1. Replacing windows that can be repaired. Removing or radically changing windows. Changing the number, location, size, and glazing pattern of windows by cutting new openings, blocking-in windows and installing replacement sashes that do not fit the original window openings. Changing the appearance of windows through the use of inappropriate designs, materials, and finishes that notably change the sash, depth of reveal and muntin configuration, the use of mirrored or tinted glass), or the appearance of the frame.

Recommended:	Avoid:
2. Using aluminum replacement windows that have a permanent colored enamel finish. Installing storm windows that resemble the size, shape, color, and design of existing windows and that minimally obscure the exterior visibility of the windows they cover and protect.	2. Using storm windows that are smaller than the window opening. Using storm windows that allow moisture to accumulate and damage the window frame.
3. Removing all boards and other materials used to cover upper story façades and windows.	3. Obscuring original window elements with signs, metal, or other materials.

Commercial Garage and Loading Door Openings

Commercial streetscapes include a number of manufacturing or service buildings that include loading bay doors or vehicular entrances. These openings were commonly fitted with roll-up metal doors or with wood or metal segmental doors that rode on overhead tracks. Other types were hinged or sliding door systems. One of the most frequent alterations to commercial buildings is the enclosure of vehicular entrances to create retail storefronts.

Recommended:	Avoid:
1. Retaining loading and dock doors unless a new use requires changes.	1. Boarding up entrances or filling them with concrete block or brick.
2. Using replacement windows and/or door systems that reflect the design of the original vehicular doors and thus maintain the original character of the building while servicing a new use.	2. Creating a residential or traditional storefront design that detracts from the original function and design of the building.

Left and Center: **New infill doors and window systems used to create commercial entrances reference the horizontal lines and original opening of a garage and a loading dock door**

Right: **Residential French doors, fixed sidelights, transom windows, and a shingled overhang depart from the original functional design of the building and disguise rather than reference an original vehicular opening**

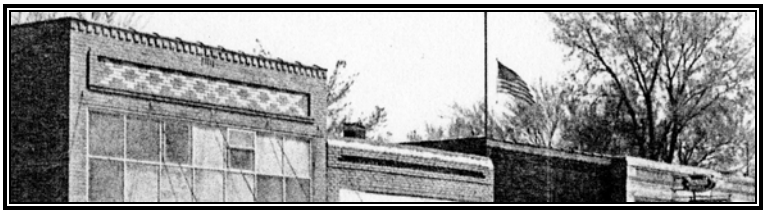
Decorative Ornamentation

The commercial buildings of Grandview, as a whole, have very restrained ornamentation. And yet, when present, this ornamentation plays a very important role in defining the overall character of the building.

Recommended:

1. Repairing deteriorated details, decorations, and cornices whenever possible. If replacement is absolutely necessary, selecting materials that match the original in composition, design, color, and texture. Basing all repairs and replacements on accurate historical, physical, or pictorial evidence.

2. The cornice defines the top of a building and whether ornate or very restrained is an essential character-defining element of a building. If the original cornice has been removed or altered, replace or restore it with a duplicate of the original. Where this is not possible, design a simplified version of the original.



Left: Subtle variations in cornice brickwork combine to establish character-defining elements of the commercial streetscape

Avoid:

1. Adding false "historic" details, decorations, cornices, and permanent awnings; using decorative details secured from other buildings; using designs based on conjecture or historic reproductions of a different era.

Above: The Colonial American eighteenth century style multi-pane windows and pilasters around the entrance, sign, and multi-pane residential door replaced an original storefront and create an eighteenth century design that while attractive, does not contribute to Grandview's historic sense of place dating to the Truman era.

Color

Color is used to enhance the decorative features of buildings. Not only can it be a practical way to visually tie together individual building elements, it can also unify individual building façades along a street.

Recommended:

1. Using paint colors based on a building's historical appearance. Contrasting colors may be appropriate for storefronts dating to the late nineteenth and early twentieth centuries. If the original color treatment cannot be determined, the color palette should complement the traditional character of the buildings in the downtown. Many paint companies have a line of historic exterior paint colors that provide an appropriate range of colors for Grandview's downtown. Earth tones are very compatible with the downtown buildings. Generally, medium to dark colors in earth tones should be used on the main part of the building, with compatible lighter or darker colors for details. The color of the cornice should offset the color of the sky. The color combination should tie all the building's elements together — cornices, decorations, signs, and storefront. Only two colors for detail in addition to the color of the body of the building should be used.

2. A building should be visually consistent on all sides and use a consistent color palette throughout the upper and lower portions of the building's façade. The building color should be complimentary with adjoining buildings.

Avoid:

1. Painting wall surfaces and architectural details that have never been painted. Painting brick buildings that have not been previously painted.

2. Using large areas of bright primary or pastel colors. Using more than three colors.

3. Painting different sides or portions of the building different colors. Painting a building a glaringly different color and hue than that of adjoining buildings.

NEW CONSTRUCTION AND ADDITIONS

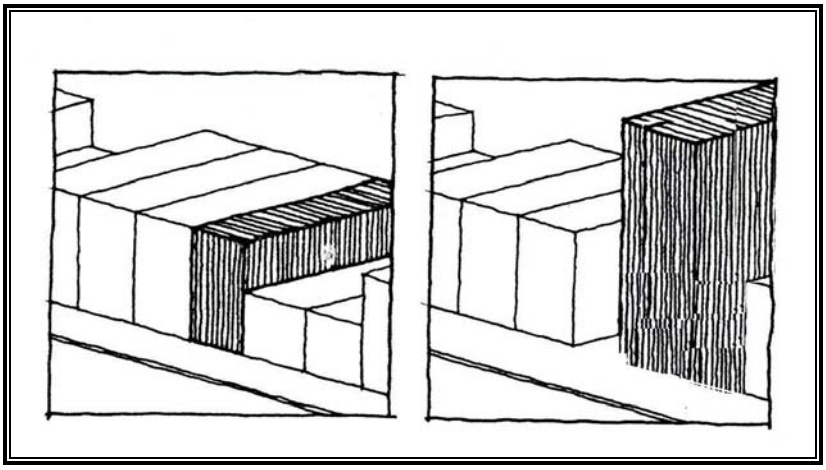
ELEMENTS OF DESIGN

The elements that define a streetscape give an area its own unique "sense of place." These elements depend upon several factors such as mass, pattern, alignment, proportion/scale, predominant building materials, color, and placement of buildings or parts of buildings. To preserve these special qualities, new construction should respect and be compatible with the existing character-defining architectural and landscape elements of Grandview's Main Street Conservation District. At the same time, new construction can and should be differentiated from older buildings, because it has its own contemporary stylistic elements.

New construction includes new buildings erected on vacant ground; "infill" (replacement) buildings; and additions to existing buildings. It should be compatible with existing streetscapes in the following ways:

Mass

Mass includes the **size** of a building or building part as well as its **form**. The dimensions of **height, width, and depth** contribute to a building's overall **volume** (the amount of space a structure occupies). The form of a building gives shape to a building's volume. The height and scale of new building designs should roughly equal the average height of existing historic buildings on and across the street, and should relate to the scale of adjacent buildings in size and proportion.



RECOMMENDED **AVOID**

Pattern

Pattern is the arrangement of similar objects in a regular and repetitive manner. Patterns can be found within individual buildings, such as in the arrangement of windows, or in groupings of buildings along a street. Pattern includes:

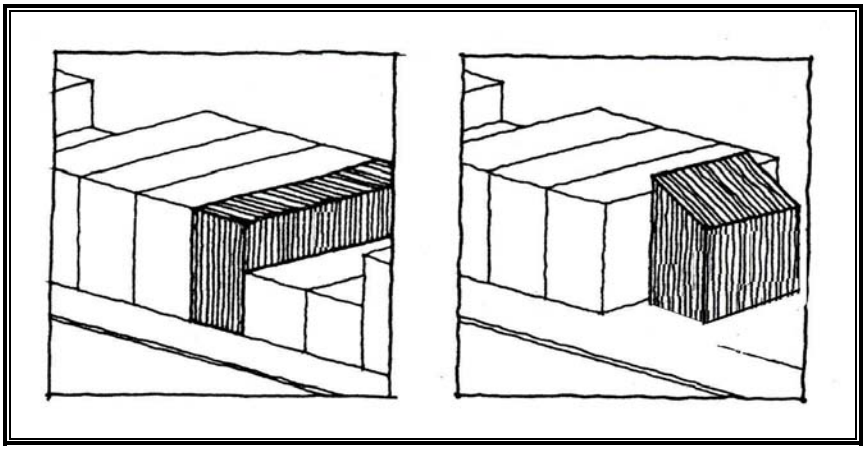
Rhythm of Openings — designs that replicate the recurrent alteration of wall areas found in the streetscape. For example, the plan of the upper stories should have a pattern of windows positioned at regular intervals on a plane with existing second-story windows in the streetscape.

Relationship of Materials, Texture, and Color — treatments that relate to those on existing nearby structures.

Roof Shapes — designs that duplicate existing or traditional roof shapes, pitches, and materials found in the area. For example, the "top" of the building should have roofline ornamentation to provide a visual cap or termination to the vertical composition of the façade.

Walls of Continuity — building façades and appurtenances, walls, fences, and landscape masses.

Rhythm — the arrangement of solids to voids in the primary retail façades, including the percentage of vacant space to be occupied on a lot.

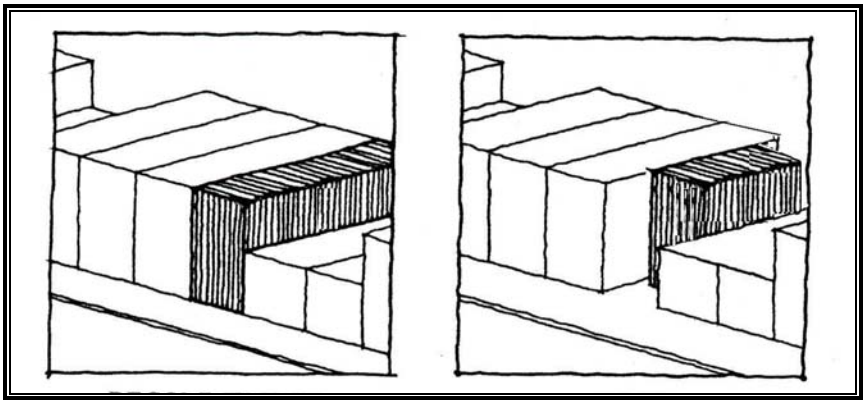


RECOMMENDED **AVOID**

Alignment

Alignment is the arrangement of objects in a straight line. The directional emphasis of those objects is horizontal, vertical, north/south, and so forth. Alignment may also refer to how a building is sited on a lot and how the setbacks relate to other buildings along the street. Alignment is the directional expression of the front elevation. New construction should relate to the vertical, horizontal, or non-directional character of the façades of nearby buildings. For example, designs of new infill retail buildings should have the same setback and a clear system of base, middle, and top.

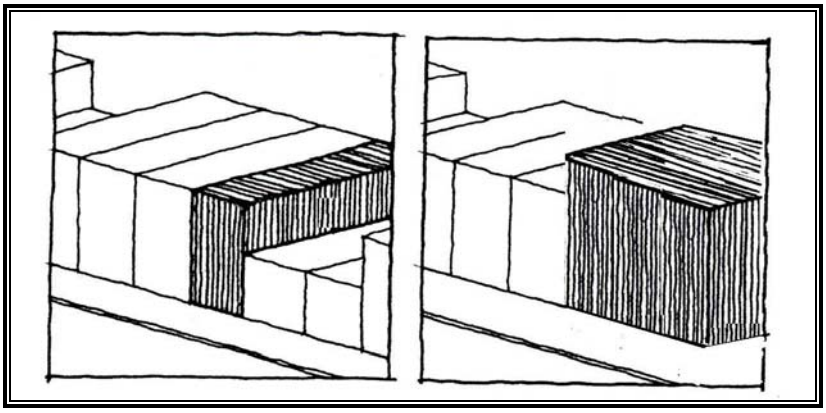
Setback and Spacing: the front walls of new buildings should have the same setback from the street as the façades of adjacent buildings and should match the rhythm of spacing (or lack thereof) between buildings and the rhythm of entrances and other projections or recesses to the sidewalks.



RECOMMENDED **AVOID**

Proportion/Scale

Proportion is a ratio that compares the dimensions of one object to another. Proportion can be used to relate elements of a building such as windows, porches, and cornice to the building as a whole, or it can relate one building to another. When the dimensions of an element or a building are too small or too large, it is described as being "out of scale."



RECOMMENDED **AVOID**

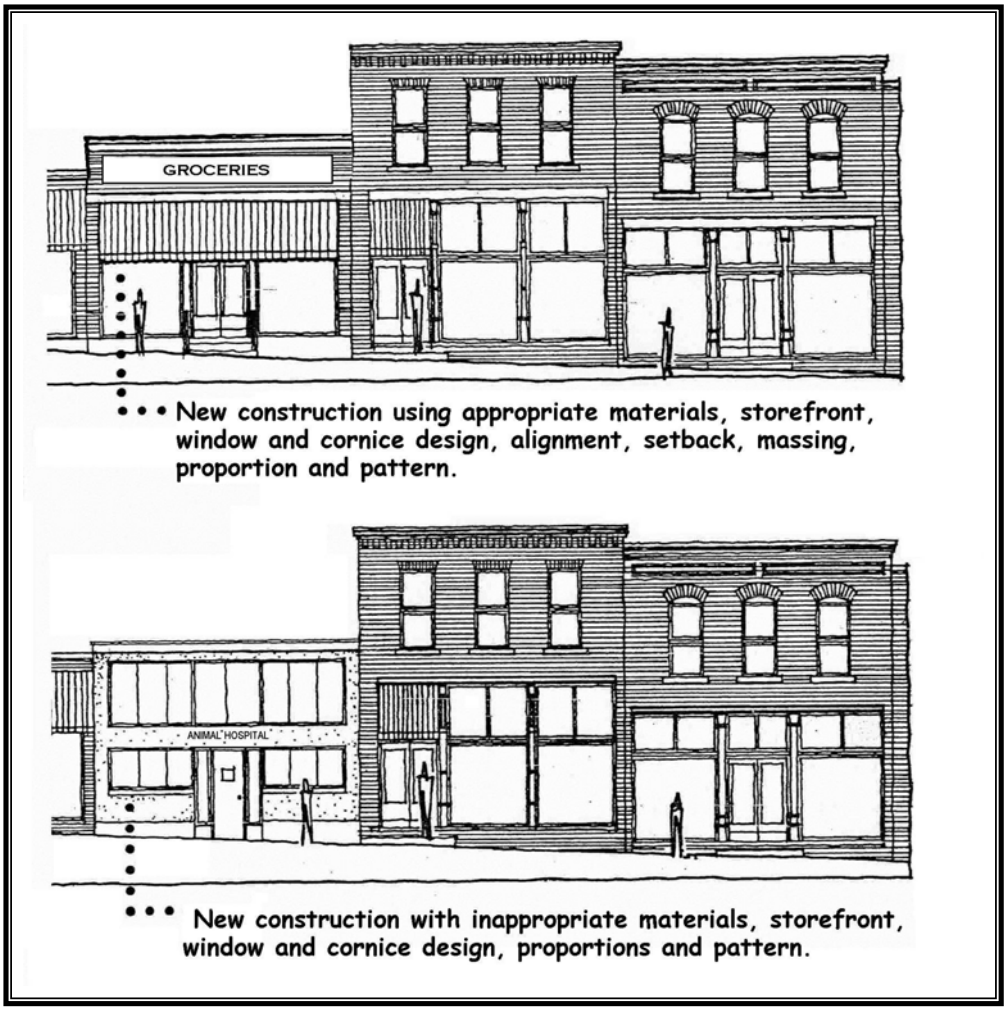
Materials

Materials and color can be a practical way to visually tie together individual building façades — the new, contemporary, and the old.

Brick should be used as the primary exterior cladding in new construction. Acceptable materials traditionally used for ornamentation such as window and door trim include wood, metal, concrete, stone, and brick. Mirrored or tinted glass should be avoided.

Colors of new buildings should harmonize with the traditional colors of buildings along Main Street. There are a variety of brick and paint colors found in traditional downtowns. Most paint companies have a historical color collection that provides a number of appropriate selections. A building should be visually consistent on all sides and use a consistent color palette throughout the upper and lower portions of the building's façade.

Generally, medium to dark colors in earth tones should be used on the main body of the building, with compatible lighter or darker colors for details. The color of the cornice should offset the color of the sky. The color combination should tie all the building's elements together — cornices, decorations, signs, and storefront. A building should not use more than three colors.



NEW ADDITIONS

It may be necessary to add extra space to a historic building that is being rehabilitated to satisfy new use requirements. The best adaptive use design is always one that requires the least amount of change to the historic building. However, new spaces to house certain practical functions that were not part of the historic use, such as mechanical equipment, an elevator shaft, or a stair tower, or even new spaces to provide more space to make the project economically viable may be acceptable reasons for new additions.

Recommended:

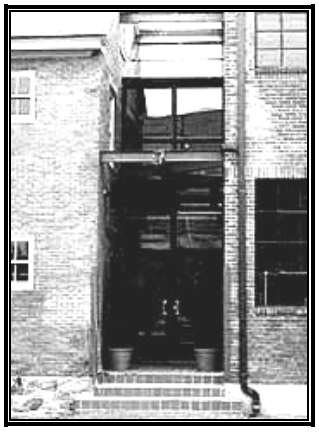
1. Designing and constructing new additions that preserve the historic character of the building by visibly retaining significant historic materials and features.

2. Determining if the building can meet new use requirements by altering non-character-defining interior spaces rather than by constructing a new addition to the building.

3. Utilizing a design that is visually distinguishable from the historic building, but that is clearly subservient to the historic building.

4. Locating an attached exterior addition at the rear or on an inconspicuous side of a historic building.

5. Using small, recessed, transparent connector "hyphens" that expose original materials and features and distinguish the historic building from the new addition.



Above: This small glass connector between a historic building and an addition is appropriately set back.

Avoid:

1. Designing and constructing new additions that result in the diminution or loss of the historic character of the resource, including its design, materials, workmanship, location, or setting.

2. Whenever possible, avoid utilizing designs and plans that cannot accommodate new uses without exterior additions.

3. Designing and constructing additions that create a false sense of history by closely replicating the exact historic form, material, and detailing in such a way that the new addition appears to be a historic building.

4. Designing and constructing additions that are highly visible from the public right-of-way.

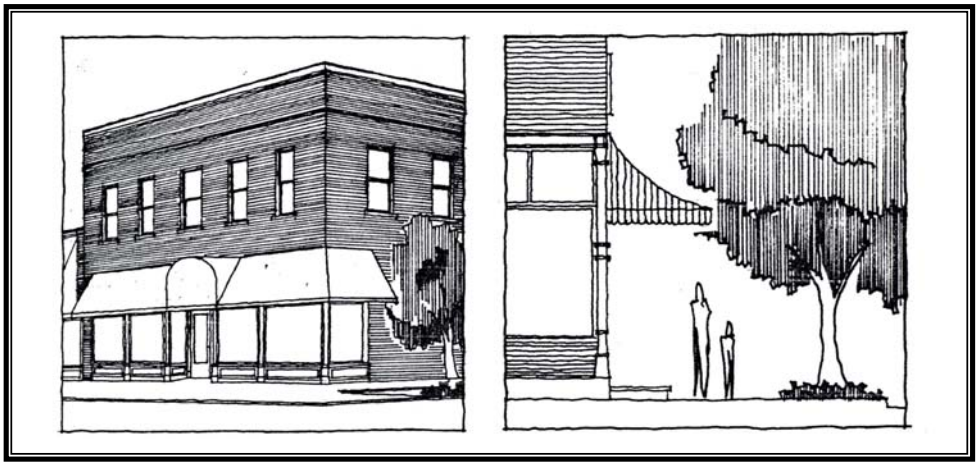
EXTERIOR FEATURES AND OPEN SPACE

Commercial streetscapes include not only a unique collection of buildings that provide a definable character; they also contain an interrelated arrangement of special features and spaces. Although some features are often more important than others, they should never be viewed in isolation, but instead should be viewed in relationship to the streetscape as a whole. Common features found in Grandview's Main Street Conservation District include the buildings, structures, objects and spaces; topography (height and depth and shape of the land); vegetation (trees and plant groupings); circulation features (paths, alleys, walks, streets, parking lots); and site furnishings (lights, signs, awnings, trash receptacles, planters).

Awnings

The use of awnings with appropriate design, color, and materials in Grandview's downtown can provide attractive additions to buildings, introduce continuity, and contribute to business identity. Awnings and canopies, even of different designs and colors, enhance and unify the streetscape by providing visual continuity. They create a shared space between the shops and the street while providing shelter and protection for pedestrians. They also add human scale to the building façade. In some cases, awnings can inexpensively disguise inappropriate building alterations.

Recommended:	**Avoid:**
1. Using retractable awnings made of fireproof cloth, canvas, or soft vinyl. Using individual boxed awnings on upper-story windows and slanted awnings on the storefront that match in color and design. Installation that does not damage the building or visually block or impair distinctive architectural features.	1. Using fixed awnings made of wood, metal, or plastic; using canopies or Mansard roof awnings. Using materials, colors, and designs that detract from the character of the building.



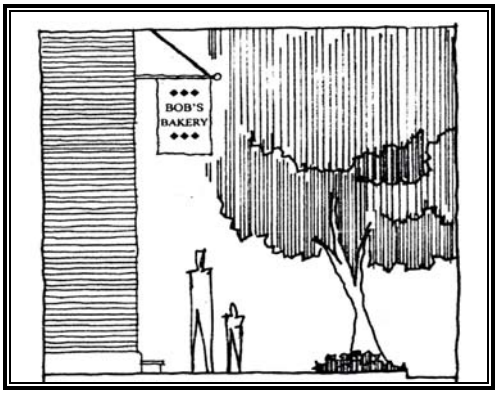
RECOMMENDED

Signage

Signs are one of the most prominent visual elements of any downtown. They provide businesses with an individual image as well as contribute to the overall appearance of downtown. Signage identifies a business, gives information about the products sold, and conveys a particular image. Historically, businesses along Grandview's Main Street commercial area used a variety of types of signage, all of which contributed to the downtown's visual character.

The types of signs appropriate for Grandview's pedestrian-oriented downtown today are not what is appropriate for modern highway commercial strip shopping centers. It is important that each business sign not only enhance the image of the individual business but also be a contributing element to the image of the downtown business district. A variety of different types of signs are appropriate in downtown Grandview: (1) individually mounted wayfaring signs along the public right-of-way; (2) primary signs attached to walls on the primary façade or "blade" projecting perpendicularly from the facade; (3) signs on or in windows; and (4) signs on awnings. The choice of signage should be based on how best the design can communicate its message, its compatibility with its surroundings, and its location in relation to the architectural character of the building. Simply put, the sign and the façade should work together to advertise the business inside. See city codes relating to signage.

Recommended:	**Avoid:**
1. Using signs that in size, color, and design relate to a pedestrian-scaled downtown and to the scale of the building to which they are attached.	1. Installing large, flashy signs designed to attract automobiles from a distance. Using small, poorly proportioned signs that are poor in quality of design, materials, and execution.

Recommended:	**Avoid:**
2. Attaching signs that are integrated into the frieze area above the storefront cornice that use a horizontal format in a manner that enhances prominent building features. Lettering styles and sign materials that relate harmoniously to the façade on which the sign is placed.	2. Using inappropriately scaled signs and logos or other types of signs that obscure, damage, or destroy character-defining features of a building. Mounting signs on a roof.
3. Using small hanging signs that project from the masonry wall between the entablature of the entrance and the second story or cornice that are in scale and proportion to the building.  	3. Applying vinyl letters on glass in windows and doors.
4. Incorporating signs into awnings that include only the name of the business.	4. Using signs on windows or doors that overpower the other building signs.
5. Using signs painted on windows and doors that do not obscure visibility from inside or outside the store. Using permanent window and door signs that do not occupy more than 25 percent of the total glass area on which they are displayed. Window and door signs should complement other signs on a building's façade. 	5. Using several signs and messages that compete with one another. Using signs located inside windows.

Recommended:	**Avoid:**
6. Installing simple signs that express an easy-to-read direct message and identify the business rather than the product. Placing no more than two signs per building that complement each other in shape, color, size, and lettering style.  	6. Using nationally distributed heat-formed signs
7. Selecting colors, material, and a lettering style that relates to and complements surrounding downtown buildings. In general, each sign should contain a maximum of three colors, two materials, and one lettering style.	
8. Using Neon signs and custom designed painted signs.  	8. Using prefabricated back-lit plastic or metal signs.

Street and Building Lighting

Proper lighting encourages nighttime shopping. It is an important component of advertising, drawing the attention of potential customers. Together with street and pedestrian lighting, accent lighting can be used to enhance building features after dark and to make Main Street a safer place for pedestrians at night. Lighting should consist of artificial sources of illumination, particularly street lighting, pedestrian-level lighting, and lighting of signs and architectural features. Lighting should:

- Enable people passing by to see well enough to find their destination and to conduct their activities safely;
- Enliven and set the overall mood of downtown Main Street; and
- Increase the sense of security without negatively impacting surrounding residences.

Recommended:	**Avoid:**
1. Consistent use of street light fixtures with zero "*up light*" or "*dark sky*" fixtures in simple designs with no references to a particular historic era.	1. Using fluorescent or high intensity discharge street lighting. Installing street lights with a historic appearance.
2. Designing the light source for signs as a part of the sign such as neon lighting. Using incandescent lighting to illuminate small projecting and flat signboards. Using new lighting to accentuate the shape or form of the sign.	2. Using exposed lights that produce glare, or lighting with exposed electrical fixtures, conduit, or wire. Using internally lit signs.
3. Using light fixtures that are as inconspicuous as possible with the exception of ornamental lighting.	3. Using conduits that are visible form the public right-of-way.
4. Using accent lighting to display architectural features. Using accent lighting to outline architectural features of all the buildings on a block or a streetscape.	4. Using accent lighting to outline architectural features on individual of discontiguous buildings

Rear Façades

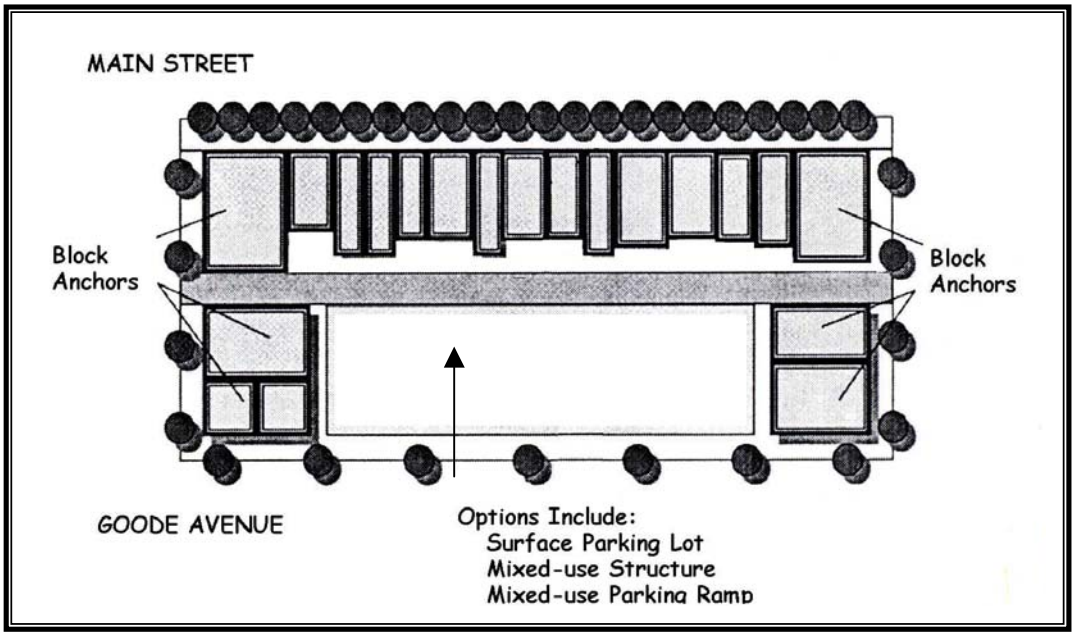
Rear façades of Main Street buildings are very utilitarian. Materials and designs are plainer, window placement is often irregular, ornament is seldom used, and the façade's division into base, middle, and top is less clear. All this gives the rear elevations a kind of unity different in nature from that of the streetscape. In Grandview, this side of the building often faces parking lots and is used as pedestrian space with customer entrances. Their design and treatment should present the identity, merchandise, and image of the store and of the downtown area in general. The following general design treatments for rear façades in rehabilitation and new construction include:

Recommended:	**Avoid:**
1. Maintaining consistent patterns and materials between the ground floor and upper stories and incorporating a simple definition of the roofline.	
2. Maintaining a clear separation between truck loading areas and pedestrian access for the sake of both appearance and safety and a uniform setback from the rear property line.	
3. Utilizing simple texture masonry materials, minimal ornamentation, and informal door and window placement.	
4. Designing and locating security gates, grilles, and alarm boxes out of sight or in such a way that after hours the building and surrounding area maintain their appearance as a safe and attractive pedestrian environment.	
5. Locating or screening air conditioning equipment so that sign, sound, and exhaust air are not intrusive.	
6. Minimizing intrusion of trash receptacles, utility lines, meter boxes, downspouts, and other functional hardware. Use screening devices or storage units that visually blend into the rear façades.	

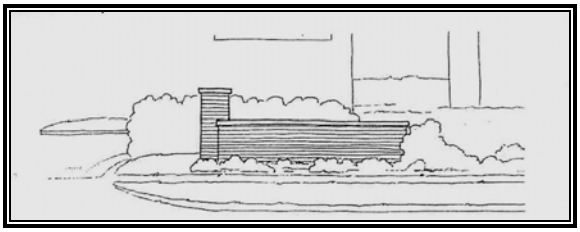
Setting

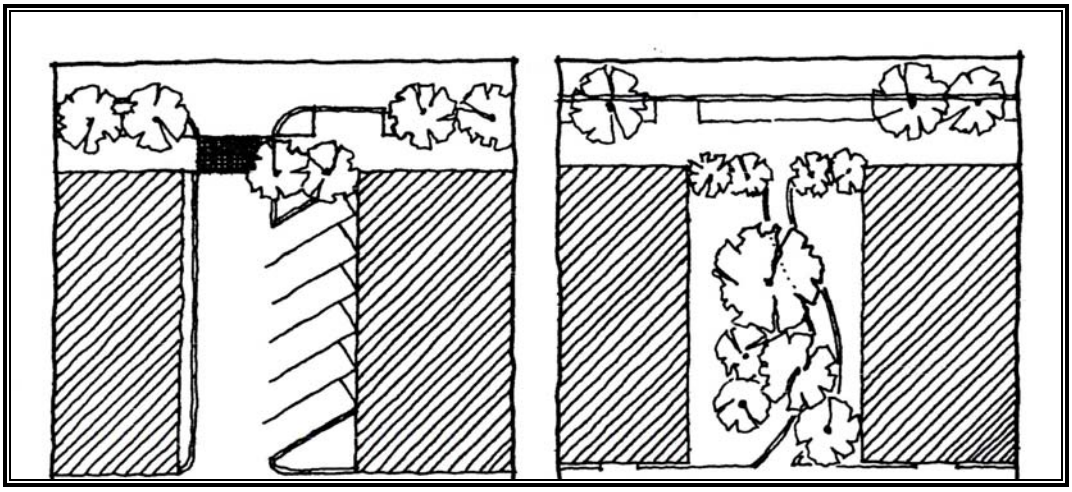
The setting is the visual environment of buildings. The most common elements that contribute to setting and create a "sense of place" are the relationship of buildings to each other, setbacks, fence patterns, views, streets, driveways, walkways, parking lots, street trees, and open space.

Recommended:	**Avoid:**
1. Retaining the traditional relationship between buildings and landscape features.	1. Destroying or altering the traditional relationship between the buildings and streetscape features by widening streets, changing traffic patterns, and constructing inappropriately located new streets and parking lots.
2. Designing necessary new parking that is as unobtrusive as possible and provides shared parking with several businesses	2. Introducing random multiple lots or large parking blocks. Placing parking facilities directly adjacent to buildings and destroying paths and walkways.



Schematic Design Rear Parking Lot

Recommended:	Avoid:
3. Visually and spatially separating on-street parking from pedestrian walkways through the use of additional site elements, including landscaping and special pavement.  ***Above: The wall provides a separation between the parking area and the sidewalk***	
4. Visually and spatially separating off-street parking lots from pedestrian walkways through the use of additional landscaping elements such as walls, fences, and landscaping. Maintaining and delineating the setback of adjacent buildings by fencing, walls, and landscaping.	



Left: **Parking in existing open space and maintaining the street wall through landscaping and curb cut**

Right: **Green space and pedestrian access to rear parking area in existing open space. Maintaining the street wall through landscaping.**

Landscape

Landscaping contributes variety and attractiveness to downtown commercial centers. Properly designed, landscaping masks clutter, provides shade, minimizes glare and heat from reflective surfaces and vehicles, and assists in cleansing the air of pollution. Trees, flowers, and other plantings help define a positive sense of enclosure without restricting light and air as well as defining pedestrian spaces from vehicular traffic.

Recommended:	**Avoid:**
1. Landscaping the perimeters of parking lots with trees and low plantings to provide pedestrian linkages and restrict views of vehicles and surface paving. Incorporating benches and pedestrian lighting into this perimeter screening.	1. Using chain link or wood fences and other devices that discourage encroachment and reinforces an image of isolation.
2. Planting trees and shrubs at the peripheral edges of a vacant lot creating "soft" edges. The edges should coincide with the setback and configuration of adjacent buildings, continuing the existing alignment and setback and mitigating the void created by the vacant lot.	2. Using vacant lots for unauthorized or spontaneous automobile parking.
3. Providing greenspace at the rear of buildings between commercial and residential areas. Using groundcover and plantings that require minimal maintenance.	3. Introducing exotic landscape designs that are inappropriate to the traditional landscape of the neighborhood.
4. Maintaining at least ten feet (10') between trees and buildings and a mature branching height of at least twelve feet (12') above the street. Planting trees large enough to add substantial greenery and shade. Planting trees in wells.	4. Planting trees that produce large amounts of fruit or flowers. Planting small trees that will be less than thirty-six feet (36') tall at maturity. Planting trees that are native to the area and that have branches that break easily. Installing artificial trees, shrubs, turf, or plants.

Accessibility

Private businesses that provide goods or services to the public are covered by the Americans with Disabilities Act (ADA). The ADA is a federal civil rights law that prohibits the exclusion of people with disabilities from everyday activities. Existing facilities (altered or unaltered) as well as new construction are obligated by federal law to comply with the ADA as long as the cost of compliance is not so excessive that it harms the business. This is called the "readily achievable" requirement. While it is not possible for many businesses to make existing facilities fully accessible, especially small businesses, there is much that can be done without much difficulty or expense to improve accessibility. The following is a brief review of the *ADA Standards for Accessible Design* and **addresses only the exterior of buildings**. A business should look at the *ADA Standards for Accessible Design* in full when evaluating what barriers need to be removed throughout the interior and exterior of a building. An easy-to-follow ADA guide for small businesses is available on the Internet at www.usdoj.gov/crt/ada/smbusgd.pdf.

Doors at Entrances to Buildings

1. Most entrances to stores and businesses use doors that are thirty-six inches (36") wide, which is wide enough to be accessible. However, some older doors are less than thirty-six inches (36") wide and may not provide enough width (thirty-two-inch clear width when fully opened). Door openings can sometimes be enlarged. It may also be possible to use special "swing clear" hinges that provide approximately one-and-a-half inches (1½") more clearance without replacing the door and door frame.

2. Inaccessible door hardware can also prevent access to the business. Lever handle or loop-type handles are recommended replacements for panel-type handles, door knobs, or handles with thumb latches.

Accessible Parking

1. Where parking is provided for the public, designated accessible parking must be provided. Spaces must be at least eight feet (8') wide. There should be a clearance of at least ninety-eight inches (98") at the parking space, the adjacent access aisle, and along the vehicular route to the space and vehicular exit. Accessible car spaces require an access aisle that is at least five feet (5') wide.

2. One of eight spaces must be designated as van accessible. Accessible van spaces require an access aisle that is at least eight feet wide.

3. Accessible spaces must be located as close as possible to the accessible entrance of the building.

4. A sign with the international symbol of accessibility must be located in front of the parking space and mounted high enough so it is not hidden by a vehicle parked in the space.

5. Parking spaces and access aisles must be located so that they are relatively level (1:50 maximum slope in all directions is recommended).

6. Provide an accessible route to the accessible entrance(s) of the building. Install a curb ramp where an accessible route crosses a curb — the curb ramp does not extend into the access aisle.

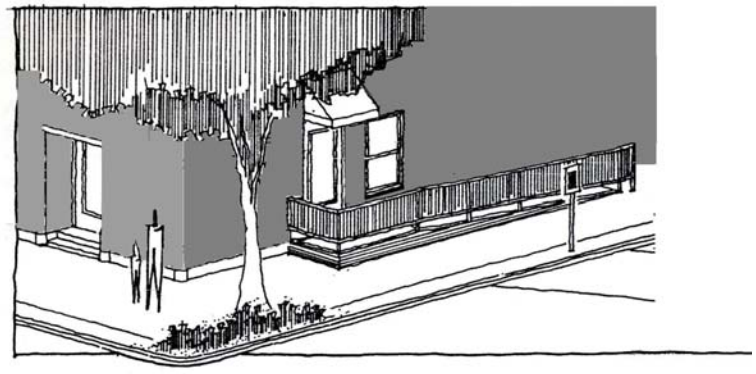
Accessible Entrance

1. Where one or two steps exist at an entrance, access can be achieved in a variety of ways. For example, an alternate accessible entrance can be used, a short ramp can be added, the area in front of the building or to the side of the entrance can be modified, or a lift can be installed.

2. When a business has two public entrances, in most cases, only one must be accessible. When one entrance is accessible and another is not, a sign must provide direction to the accessible entrance. The alternative entrance must be open during store hours.

3. When a ramp is added to provide an accessible entrance, the slope of the ramp should be as shallow as possible, but not more than a 1:12 slope. It is also important to provide handrails whenever the slope is more than 1:20 and the vertical rise is greater than six inches (6”). If a drop-off exists, then a barrier such as a raised edge or railing must be installed to prevent people from accidentally rolling off the edge of the ramp.

4. Lifts can be installed where little space exists for a ramp or when an entrance serves more than one level.



ACCESSIBLE ENTRANCE AND PARKING AT THE SIDE OF THE BUILDING

GLOSSARY

Alignment — A linear relationship between structures fronting a public way. A sense of continuity created when these structures are similar in scale and placement

Americans with Disabilities Act (ADA) — Federal Act (1991) that mandates reasonable access and accommodation of the needs of all individuals, regardless of the presence of a handicap or disability.

Character Defining — Visible and tangible attributes that define the architectural character of a property or a group of properties.

Cladding — Material applied to a wall forming the outer finish such as brick, vinyl, aluminum, wood lap siding.

Contemporary — A term sometimes used to describe architecture from recent decades.

Cornice — Any ornamental molding along the top of a building; the exterior trim at the meeting of the roof and wall.

Dark Sky Light — Exterior street, parking, or building lighting fixture designed to cast light downward, not horizontally or upward.

Design — The combination of elements that create the form, plan, space, structure, and style of a property.

Design Guidelines — Criteria developed to identify design concerns in a specific area and to help property owners ensure that rehabilitation and new construction respect the character of that area.

Design Review — The process of ascertaining whether modifications to historic and other structures, settings, and districts meet standards of appropriateness established by a governing or advisory review board.

District — A concentration, linkage, or continuity of sites, buildings, and structures united historically or aesthetically by plan or physical development.

Elevation — Any one of the external faces of a building.

Entablature — The horizontal beam carried by a column, it is horizontally divided into three parts.

Façade — The front or principal face or elevation of a building; any side that faces a street or open space.

Frieze — The middle horizontal section of an entablature or stringcourse.

Glazing — Window glass.

Greenspace — Land not available for construction and designated for conservation, preservation, recreation, or landscaping.

In-kind — A term used to describe replacement elements for a building that are identical to the original in material, size, color, texture, and so forth.

Integrity — A property's intact original architectural characteristics.

Mansard Roof — A roof having a double slope on all four sides, the lower slope being very steep and the upper slope being very shallow.

Mass — The measure of scale that refers to the amount of space occupied by a structure or its elements.

Molding — A decorative band or strip with a profile.

Muntins — Thin members that divide window glass into smaller panes within a sash.

Parapet — A low protective wall at the edge of a roof.

Pattern — A sense of continuity. The rhythm or arrangement of similar features in a building or between adjacent properties.

Pilaster — A square or half-round column attached to a wall.

Pointing — The outer, visible finish of the mortar between the bricks or stones of a masonry wall.

Profile — The appearance of a tooled mortar joint, the side view of trim elements such as the profile of a window's sashes and muntins.

Proportion — The relationship between buildings or elements in a building. For example, the combination of elements in one building is said to be proportionate if they are of like size or dimension to those of an adjacent or neighboring structure.

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

Sashes — The units of a window that move within a fixed frame.

Secondary Entrance — Building entrances providing access to and from upper floors, rear or side service doors. Compared to the primary storefront entrance, secondary entrances are modest in design.

Setting — The physical environment of a property.

Sidelights — A fixed window along one side of a doorway or a pair of fixed windows flanking a doorway.

Siding — Any material that can be applied to the outside of a building as a finish.

Sill — The lowest horizontal part of a frame or opening for window or door.

Spalling — the flaking-off of a brick or stone's protective outer layer. This is often caused by the freezing and thawing of water or the expansion and contraction of mortar joints.

Streetscape — The distinguishing character of a particular street created by its width, degree of curvature, paving materials, design of the street furniture and surrounding buildings, structures, and objects.

Stringcourse — A projecting or flush horizontal band or molding set in the face of a building as a design element.

Style — A type of architecture distinguished by specific characteristics of structure and ornament often related in time; also, a general quality of distinctive character.

Stucco — A durable exterior finish for masonry or frame walls, usually composed of cement, sand, and hydrated lime mixed with water that is applied while wet.

Transom — A window above a door or other window that allows for additional light and ventilation.

Up Light — Exterior street, parking, or building lighting fixture designed to shed light upward but not horizontally.

RESOURCES

The Preservation Assistance Division, National Park Service, conducts a variety of activities to guide federal, state, and local agencies as well as the general public in rehabilitation of older structures. These books, handbooks, technical leaflets, and databases are available through sales from several outlets including the U.S. Government Printing Office, National Technical Information Services, American Association for State and Local History and Historic Preservation Education Foundations. A catalog of Historic Preservation Publications with stock numbers, prices, and ordering information may be obtained by writing: National Park Service, Preservation Assistance Division, P.O. Box 37127, Washington, DC 20013-7127 or http://www2.cr.nps.gov/freepubs.htm. A few of the basic resources include:

The Secretary of the Interior's Standards for Rehabilitation and Illustrated Guidelines for Rehabilitating Historic Buildings. Washington, DC: U.S. Department of the Interior, National Park Service.

Preservation Tax Incentives for Historic Buildings. Explains federal tax incentives available to owners who rehabilitate commercial historic structures.

Anne E. Grimmer. *A Glossary of Historic Masonry Deterioration Problems and Preservation Treatments*.

Charles Parrott. *Access to Historic Buildings for the Disabled: Suggestions for Planning and Implementation*.

J. Henry Chambers, AIA. *Cyclical Maintenance for Historic Buildings*.

Morgan W. Phillips and Dr. Judith E. Selwyn. *Epoxies for Wood Repairs in Historic Buildings*.

Anne E. Grimmer. *Keeping it Clean: Removing Dirt, Paint, Stains, and Graffiti from Historic Exterior Masonry*.

Margot Gayle and David W. Look, AIA. *Metals in America's Historic Buildings: Uses and Preservation Treatments*.

Baird M. Smith, AIA. *Moisture Problems in Historic Masonry Walls: Diagnosis and Treatment*.

PRESERVATION BRIEFS

Preservation Briefs assist owners and developers of older properties in recognizing and resolving common rehabilitation and repair problems. Those that apply to Grandview's business district are:

Preservation Brief 1: *The Cleaning and Waterproof Coating of Masonry Buildings*. AIA

Preservation Brief 2: *Repointing Mortar Joints in Historic Brick Buildings*

Preservation Brief 3: *Conserving Energy in Historic Buildings*

Preservation Brief 4: *Roofing for Historic Buildings*

Preservation Brief 6: *Dangers of Abrasive Cleaning to Historic Buildings*

Preservation Brief 9: *The Repair of Historic Wooden Windows*

Preservation Brief 10: *Exterior Paint Problems on Historic Woodwork*

Preservation Brief 11: *Rehabilitating Historic Storefronts*

Preservation Brief 13: *The Repair and Thermal Upgrading of Historic Steel Windows*

Preservation Brief 14: *New Exterior Additions to Historic Buildings*

Preservation Brief 16: *The Use of Substitute Materials on Historic Building Exteriors*

Preservation Brief 17: *Architectural Character — Identifying the Visual Aspects of Historic Buildings*

Preservation Brief 22: *The Preservation and Repair of Historic Stucco*

Preservation Brief 27: *The Maintenance and Repair of Architectural Cast Iron*

APPENDIX

CITY OF GRANDVIEW, MISSOURI COMMERCIAL DISTRICT

DESIGN REVIEW APPLICATION

To be Used in Evaluation of Compliance with the Design Guidelines for Grandview's Commercial District

APPLICANT FORM

Address of Property

Approximate Date of Construction

Name and Address of Property Owner of Record

Telephone (Day) **(Evening)** **(FAX)**

Description of Proposed Changes:

[ ] Description Attached
[ ] Photographs Attached
[ ] Drawings Attached
[ ] Other Information/Exhibits Attached

Written Description (use back page of this form to continue)

REMAINDER OF FORM FOR CITY USE ONLY

Type of Change (check more than one box if needed)

[ ] New Construction	[ ] Rehabilitation/Renovation	[ ] Demolition
[ ] Addition	[ ] Significant Repair/Maintenance	[ ] Partial Demolition
[ ] Reconstruction	[ ] Alteration	

REVIEW CRITERIA

NEW CONSTRUCTION / ADDITIONS	**YES**	**NO**	**NOT APPLICABLE**
Appropriateness of Materials			
Appropriateness of Proportion and Scale			
Appropriateness of Size			
Appropriateness of Massing — Height and Scale			
Appropriateness of Alignment, Setback, and Spacing			
Appropriateness of Relationship to Existing Buildings/ Structures and Setting			
Appropriateness of: Pattern Rhythm of openings Relationship of materials, texture, and color to other buildings Roof shapes Walls of continuity			
Appropriateness of Color			

ALTERATION / RENOVATION / REHABILITATION / MAINTENANCE	**YES**	**NO**	**NOT APPLICABLE**
Preserves distinguishing qualities by avoiding removal or alteration of important exterior materials or features			
Avoids alterations to historical and older buildings that have no historical bases or seek to create an earlier appearance			
Treats with sensitivity important stylistic features or examples of skilled craftsmanship			

ALTERATION / RENOVATION / REHABILITATION / MAINTENANCE	YES	NO	NOT APPLICABLE
Repairs, when possible, rather than replacing damaged features			
Replacing missing features with new ones that replicate the original or, if unknown, uses new features that are compatible in size, scale, and materials			
Use the gentlest means possible in surface cleaning. Avoid sandblasting and other methods that damage building materials.			
Construct new additions or alterations that, if removed in the future, would leave the essential form and integrity of the historic structure unimpaired.			

EXTERIOR FEATURES AND OPEN SPACES	YES	NO	NOT APPLICABLE
Awning Material and Installation			
Signage: Size, Color, Design, Location			
Building Lighting			
Entrances: Alley and Rear Parking			
Setting			
Landscape			
Accessibility: Entrances, Parking			

STAFF COMMENTS AND RECOMMENDATIONS

APPLICANT PROJECT DESCRIPTION CONTINUED