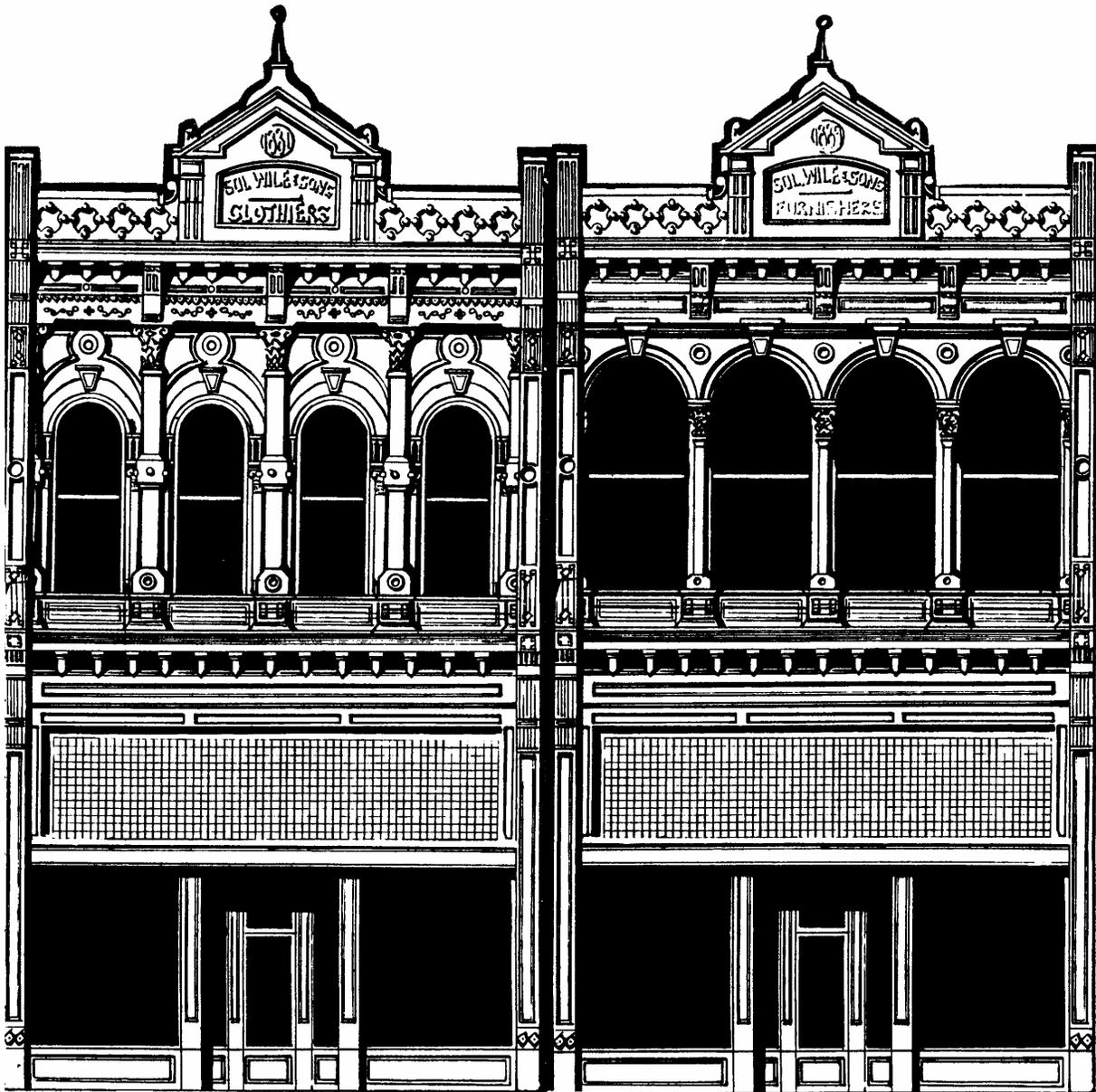


Downtown Design Guidelines



Owensboro, KY

**DOWNTOWN DESIGN GUIDELINES
OWENSBORO, KENTUCKY**

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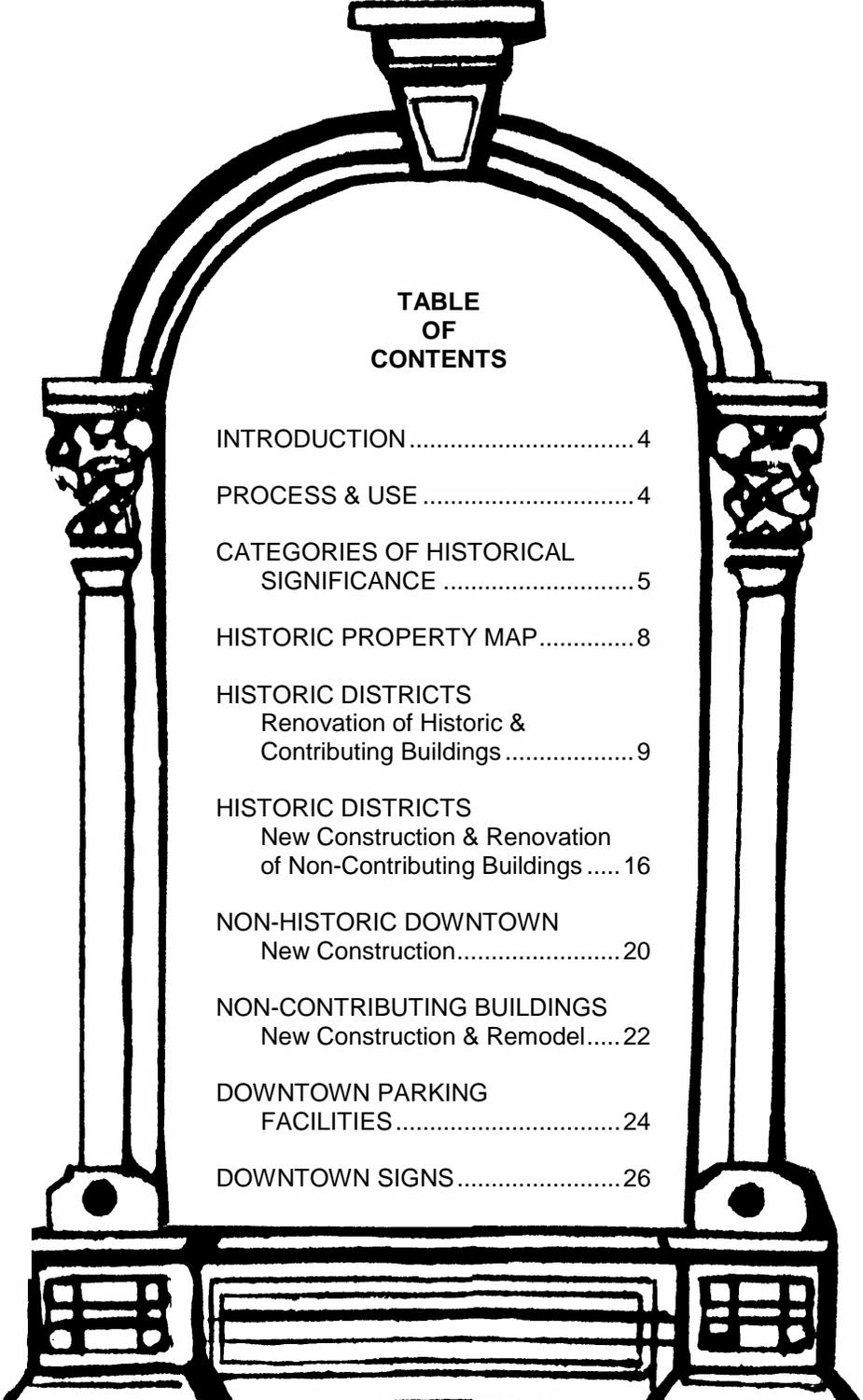
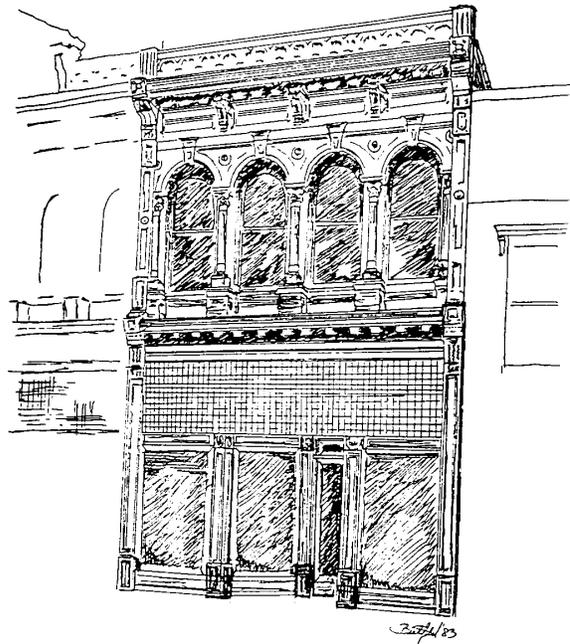
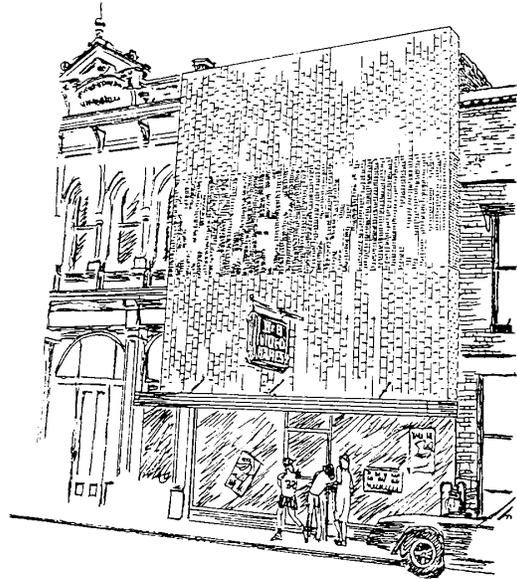


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Downtown Design Guidelines establish a special commitment to visual quality in the downtown area. They put in one place an explanation of the desired design standards for downtown private and public development projects in order to promote the economic betterment of the community.

Many cities generously shared their urban design guidelines with us as we prepared this document. As those were shared with us, we encourage other communities to use ours.

The Sol Wile Building, constructed in 1888, was covered with green aluminum in the 1960s in an attempt to make the building look more modern. With assistance from Downtown Owensboro, Inc. and the Kentucky Heritage Council, the present owners renovated the significantly historic building a few years ago. They removed the aluminum, repaired the pressed metal, exposed the transom glass, and restored the kickplates.



Introduction

The 20th century brought many changes to Owensboro. The automobile brought new competition to the downtown from commercial strips and shopping centers. Downtown merchants tried to compete for the attention of the passing cars by imitating the look of the shopping centers, erecting shiny new aluminum storefronts and eye-catching signs.

In many ways, the result has been a sorry one. Downtown now appears as a curious cross between neglected historic buildings and a commercial shopping strip. It presents a confused image to the shopping public and tourists. In recent months, as public attention is turning to the revitalization of the downtown, it seems wise to provide assistance to property owners who are interested in making quality improvements to their buildings.

All across the country, community leaders are working on the revitalization of their downtowns. The cities who are successful are the ones who recognize and respect the special urban character of their downtowns.

The idea of visual relatedness is crucial to the goal of this plan. Historically Main Street facades complemented and reinforced one another. Compare the drawings on this page. Notice how the remodeling of the old facades has destroyed their continuity. They are no longer visually tied together. Each facade is unrelated to the next, and the character of the building group as a whole suffers.

With its buildings, history, setting and place within the community, downtown is unique and special. It makes sense to acknowledge these resources and take full advantage of them to develop the qualities that are already present downtown.



The Downtown Design Guidelines propose to establish a plan for the downtown that integrates recognized urban design policies with the Secretary of Interior's Standards of Rehabilitation of Historic Buildings. Many cities in Kentucky have regulations for their historic districts and most cities have ordinances that protect and promote orderly downtown development. This plan will attempt to blend the two into one.

Process and Use of the Guidelines

The Downtown Design Guidelines are the direct result of Mayor David Adkisson's request to Downtown Owensboro, Inc. to study ways to improve the appearance of the downtown. Their broad charge was to establish a program to assist development projects through the use of written standards for renovation and new development that would enhance the positive qualities of the commercial downtown. D.O.I. coordinated a planning committee which was selected for the diversity of their perspectives and the knowledge and skill they would bring to the development of this final product.

Design review programs from other Kentucky cities were studied and guidelines from all over the country were used as resources. All organization involved with the downtown have been involved in the development of this plan.

The guidelines which follow are to be used as an advisory tool. They can't be used as a checklist but generally require interpretation. The process planned - mandatory review but voluntary compliance with the commission's recommendations is experimental. The hope is that a well trained commission, carefully crafted guidelines and constructive discussion between



a property owner or designer and the commission will lead to a positive new downtown look. Cooperation and understanding on both parts will be required.

All public and private projects visible to public view must be submitted for review. This review period will allow the commission or their administrator to provide information to the project manager on economic development incentives which could assist the project. The review of design plans would open a dialogue between developers, designers, property owners, and community representatives about the appropriateness of specific design proposals.

The City Commission has adopted Ordinance No. 50-89 which outlines the duties and responsibilities of the Design Guideline Commission. These written guidelines are the "handbook" of this commission. The guidelines and the application form have been approved and adopted by the city Commission and any subsequent changes need their approval.

The Design Commission is a five member group appointed by the mayor and approved by the City Commission. They are appointed for rotating terms of office and use Downtown Owensboro, Inc. as their administrator.

Applications are available at Downtown Owensboro, Inc. or the City Building Inspector's office. Completed applications should be submitted to Downtown Owensboro, Inc. who provides staff assistance to the Design Commission. All projects will be reviewed within ten days of submitting a completed application form. At this time a letter of procedural compliance will be provided so that any necessary permits can be issued by the building inspector.

The Design Commission may allow their administrator to process applications that clearly comply with the spirit of this program without the commission's direct review and involvement. This would include, but not be limited to, projects subject to the Section 106 Review process or projects utilizing the 20% investment tax credit. These are subject to review by the U.S. Department of Interior.

The design guidelines are proposed with different standards. The Main Street Historic District and the Doctor's Row Historic District have one standard, while the remainder of the downtown core has another. The core is defined as the area bounded by Walnut on the west, the river on the north, Crittenden St. on the east, and 5th St. on the south.

All buildings within the two historic districts have been evaluated for historic significance by Preservation Alliance and Downtown Owensboro, Inc., based on the survey of historic sites done by the Kentucky Heritage Council in 1977. A corresponding rating has been assigned to each building.

There are four categories of design criteria to use to determine the level of concern with keeping historic features and blending with adjacent property. These are:

NATIONAL REGISTER OR NATIONAL REGISTER ELIGIBLE BUILDINGS

These buildings have been either listed on the National Register or identified by the Kentucky Heritage Council as being individually eligible for the National Register prior to the designation of the two historic districts. In addition, it is the consensus of the two before mentioned groups that the Walgreen Building should be placed in this category.

Renovation work on these buildings should preserve all important elements. In addition to the guidelines within this urban plan, the Secretary of Interior's Standards for Rehabilitation should be used.

Buildings within this category are identified on the map on page 5.

KENTUCKY LANDMARK BUILDINGS

These buildings are individually important to the community, and retain a substantial amount of their original facade elements, enabling the viewer to interpret the character of the building as it would have been at an earlier stage in its life. The guidelines in the renovation section also apply to these buildings. As



with the National Register eligible buildings, all elements of a facade that contribute to its character should be preserved. Those elements are defined in the guidelines.



Oddfellows & Breedenback Buildings



Miller Building
1887



First Baptist Church
1924

CONTRIBUTING BUILDINGS

These are buildings that are located within one of the historic districts and contribute to the character of the district in style and sense of place. Individually, these buildings may not be considered historically significant. In the context of other historic structures, however, they help to complete the street scene and establish a general sense of scale and character that is evocative of earlier times. This section of renovation

guidelines also applies to these buildings, but with more flexibility than the previous categories. In these cases, designs that compromise some historic elements may be appropriate if basic urban design objectives are met.

NON-CONTRIBUTING BUILDINGS

These buildings do not add to the historic character of the district. These may be more recent buildings that do not exhibit basic design elements familiar to the historic structures, or they may be older buildings that have been so substantially altered that no historic significance remains. When these buildings are renovated, the designs should improve the overall pedestrian-oriented urban design objectives. In this instance, the guidelines for new construction apply, instead of those for renovation.

NON-HISTORIC DOWNTOWN CORE

The non-historic downtown includes a broad spectrum of development and a variety of opportunities. These guidelines encourage a focus on street level interest and promote an attention to massing, scale and alignment of building features. Urban design concerns are paramount.

Within the non-historic core area are individual buildings which are either on the National Register, have been identified as being eligible for the National Register or they have been given a Kentucky Landmark status. These buildings should be renovated with the same level of sensitivity as those within the historic districts.

UTILITIES

All buildings undergoing changes which affect the electrical facilities should contact an engineer at Owensboro Municipal Utilities for directions. Long range plans for the downtown include efforts to place utilities underground. It may be a cost savings to provide for this as you renovate.

MAIN STREET HISTORIC DISTRICT AND DOCTOR'S ROW HISTORIC DISTRICT

The two historic districts within the downtown core are the Main Street Historic District and Doctor's Row Historic District. The Main Street Historic District is located on 2nd Street between St. Ann and Lewis Streets. Doctor's Row Historic District contains the Raines Building on Frederica St., and the Wible Building on St. Ann Street and all buildings on the north side of 4th Street between Frederica St. and St.

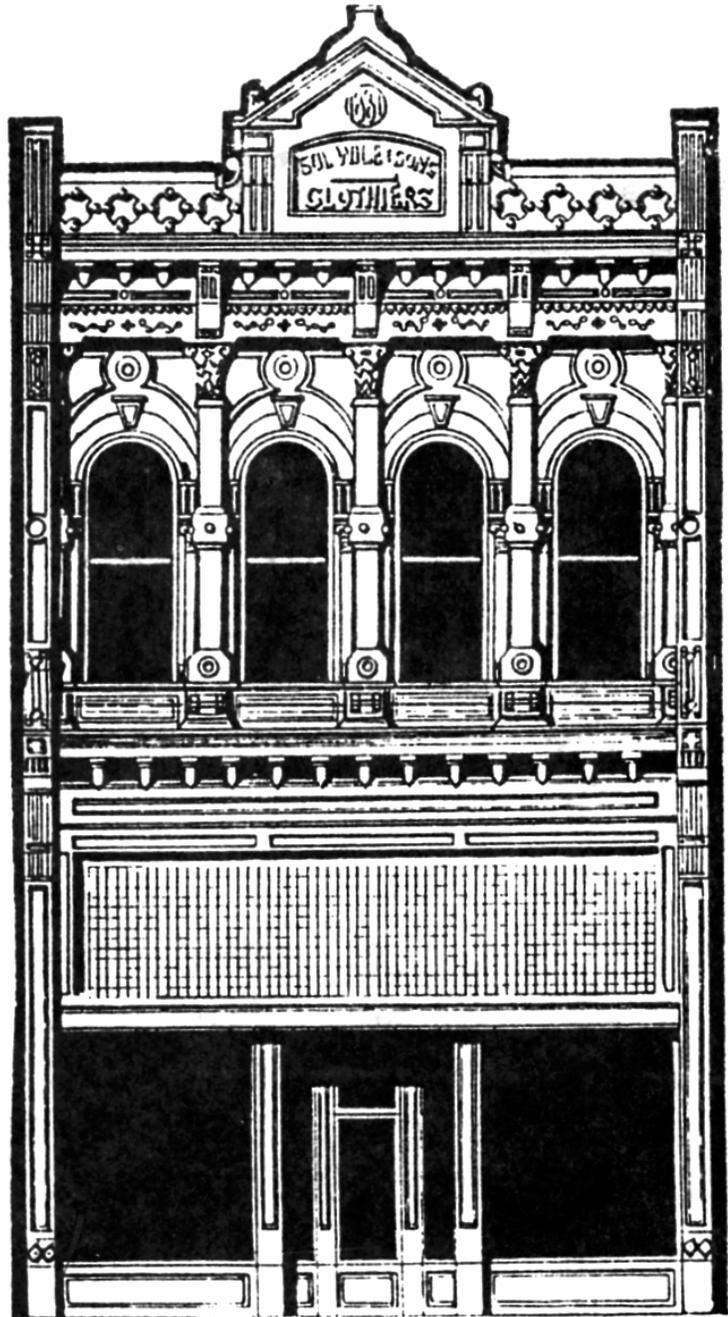
Ann St. These are the boundaries of the areas which are listed on the National Register of Historic Places.

These two areas contain the city's greatest concentration of historic commercial buildings and serve as a link with our cultural heritage. Some buildings are significant because of their rich architectural design, others are significant because of the role they have played in the community's economic development.

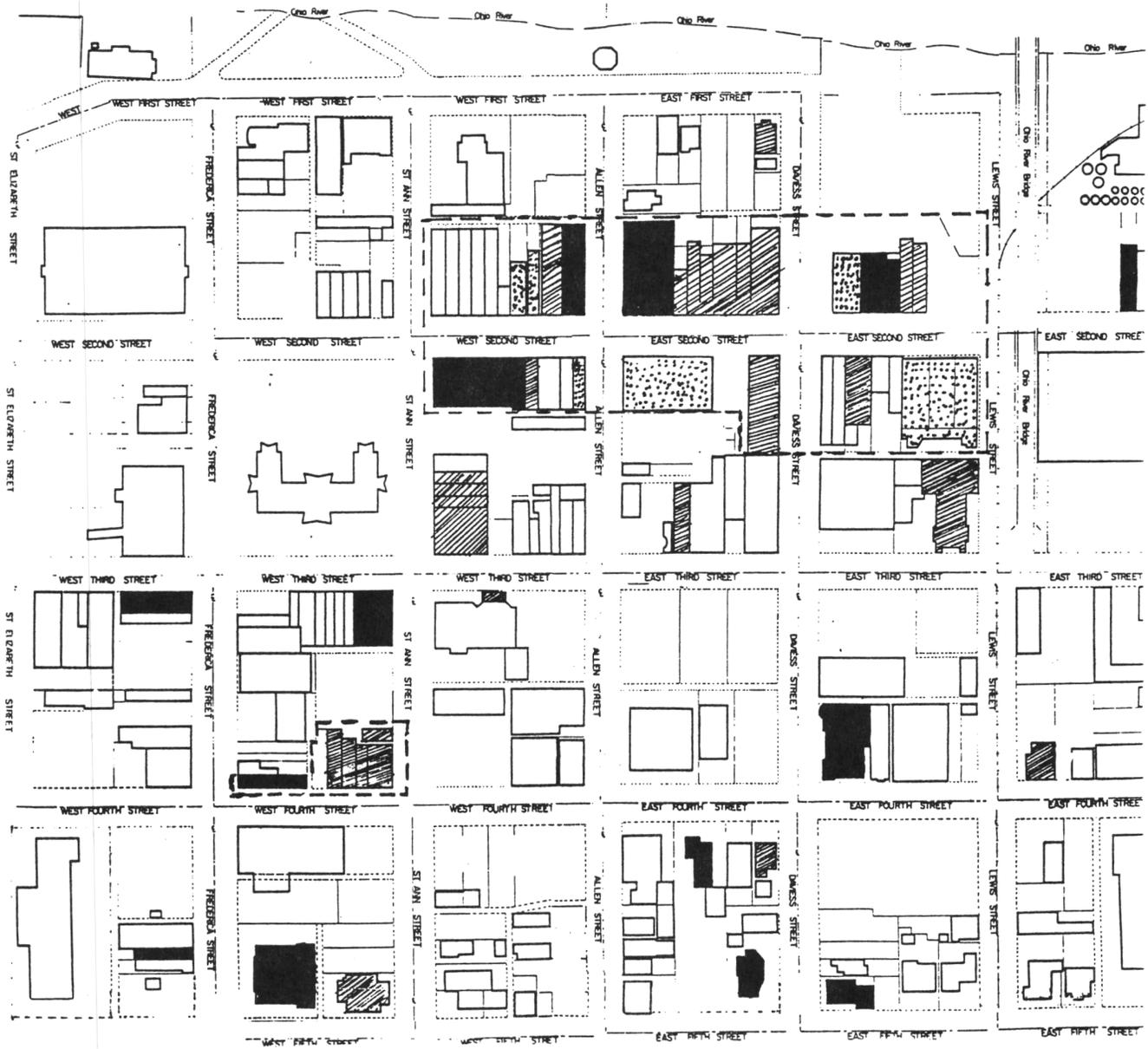
Development and change within these areas should be managed in a way that protects the city's heritage and enhances its economic viability. Development in these areas must be especially sensitive to issues of compatibility. Indeed, the economic success of the downtown is in many ways dependent on maintaining the character and quality that sets the downtown apart from other commercial areas. For this reason, architectural guidelines for new buildings are proposed in the Urban Design Plan. Preservation and restoration of the inventory of older buildings in these districts are of importance as well. Standards for building renovation are also provided.

OBJECTIVES OF DESIGN GUIDELINES

- * Preserve the integrity of historic architectural features of individual buildings.
- * Minimize alterations and new construction that weaken the historic integrity of individual buildings and of the area at large.
- * Encourage new development that respects and enhances the visual character of the area.
- * Enhance the retail focus of the area.



-  National Register or eligible buildings
-  Kentucky Landmarks or buildings which contribute to the historic character of a National Register District
-  Non-contributing buldings within an Historic District
-  Boundaries of a National Register District



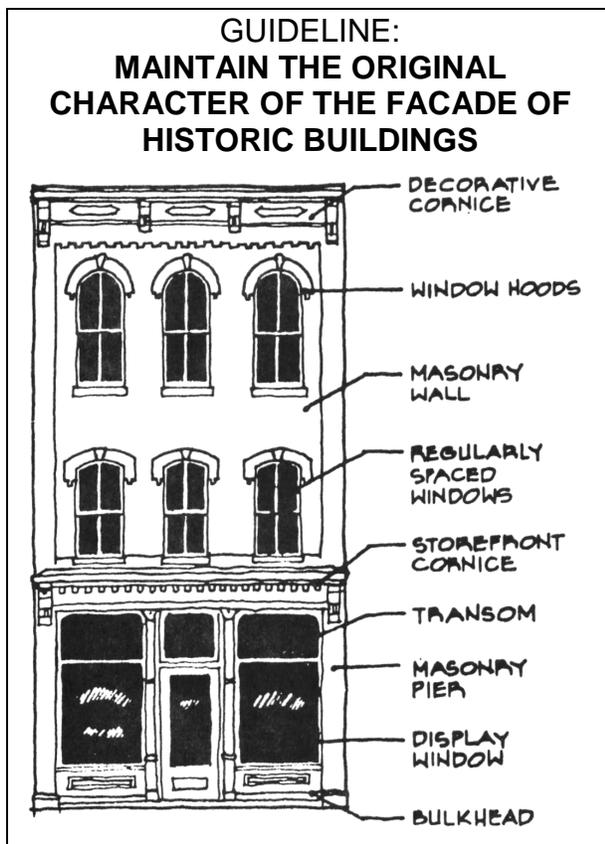
Renovation of Historic and Contributing Buildings

HISTORIC DISTRICTS

The purpose of guidelines for the renovation of historic structures is to define and encourage respect for basic architectural similarities that contribute to the character of the area.

Historically, building modifications were made as needs changed. Many of these alterations were sympathetic to the original character of the structure and may take on significance themselves. Others were unsympathetic changes that eroded the historic integrity of the facade.

In general, it is acknowledged that changes to structures will occur over time. The concern is that these changes not damage the historic building fabric and overall design integrity.



Analyze the building for its essential elements. Respect the original design of the building. Don't apply theme designs that alter the original character.

**GUIDELINE:
REINFORCE THE ESTABLISHED
HORIZONTAL LINES OF FACADES ON
THE BLOCK**

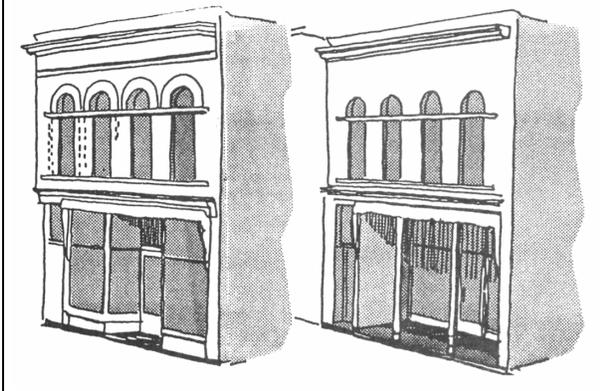


Vertical and horizontal alignments of architectural features occur along traditional streets. This results because most buildings were constructed using standard dimensions for storefronts, windows, and floor heights.

Some elements that typically align are the cornices at the tops of buildings, upper story windows which are often defined by window sills and moldings that separate storefront windows from upper stories. These lines unify the streets visually.

Restore or recreate the historic horizontal alignment of architectural features.

**GUIDELINE:
MAINTAIN THE LINE OF THE STORE
FRONT AT THE SIDEWALK EDGE**



Preserve the glass at this line where feasible.

If the alignment of the store front wall at the sidewalk is not essential to its historic character, it may be recessed. In these cases, the line at the sidewalk should be retained by the use of other elements such as planter, columns or railings.

**GUIDELINE:
MAINTAIN THE ORIGINAL SIZE AND
SHAPE OF THE STOREFRONT
OPENING**



Appropriate

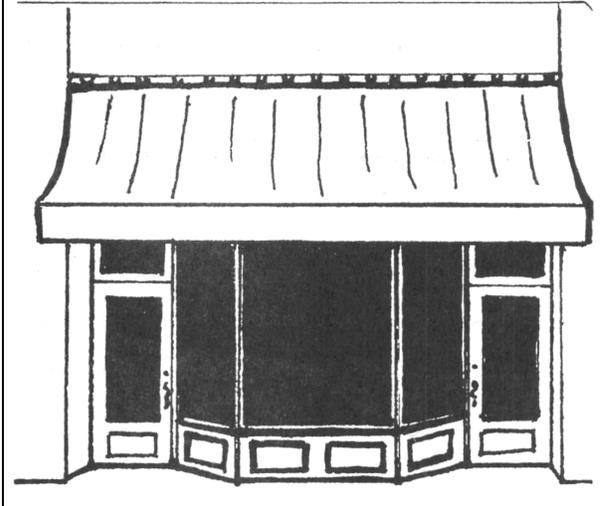
Inappropriate

For most historic buildings, large window panes at the first floor level are advisable for both retail and office use.

In historic buildings, avoid multi-pane designs that divide the storefront window into small components. This look is not typical of most downtown buildings.

Tinted glass is generally discouraged except for decorative transoms.

**GUIDELINE:
MAINTAIN TRADITIONAL RECESSED
ENTRIES WHERE THEY EXIST**



The rhythm of recessed entrances on the street contributes to visual continuity and is encouraged on all buildings. Recessed entries identify the entrance and provide shelter.

Avoid doors swinging out into pedestrian pathways along the street sidewalks.

Use doors with large areas of glass and a painted frame.

Avoid unfinished bright aluminum or stainless steel frames.

Avoid residential type doors, including those from historic residences.

Finished frames may be metal with anodized or painted finish or varnished or painted wood.

**GUIDELINE:
PRESERVE PRIMARY FACADE
MATERIALS**



Inappropriate use of materials.

Avoid concealing original facade materials.

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

If portions of the original material must be replaced, duplicate the material or use a material similar to original.

Avoid use of shiny, reflective materials such as mirror glass, baked enamel and plastic panels as primary facade materials. These contrast too much with the established materials and increase heat and glare on sidewalks.

Avoid rough sawn "barn wood" or other boarded surfaces which are inconsistent with original building design.

Materials that are similar in texture and pattern to those of the dominant brick work found in the district are encouraged.

**GUIDELINE:
IMPROVE THE REAR OF BUILDINGS
TO ENHANCE PUBLIC ACCESS FROM
PARKING LOTS AND ALLEY**

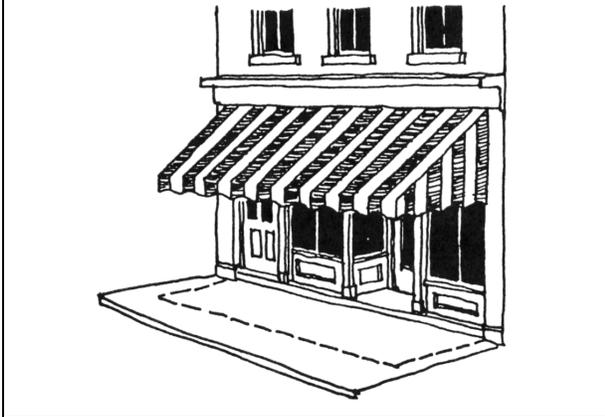


Design concepts should be used that relate to the front of the building.

Signs should be designed with the same quality as the front.

Service equipment, including dumpsters, should be screened.

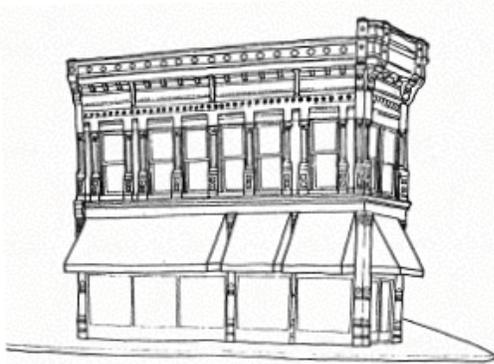
**GUIDELINE:
CONSIDER FABRIC AWNINGS TO
PROVIDE DEPTH AND COLOR AND
TO SHADE THE STOREFRONT GLASS**



A canvas awning can be an important element in providing color. Since awning colors are more limited than paint colors, it is advisable to select the awning first.

A standard street-level awning should be mounted so that the valance is about 7 feet from the sidewalk and projects out between 4 and 7 feet from the building. A 12-inch valance flap is usually attached at the awning bar and can serve as a sign panel.

An awning can be attached above the display windows and below the cornice or sign panel. Sometimes it is mounted between the transom and the display windows, allowing light into the store while shading the merchandise and pedestrians from the sun.

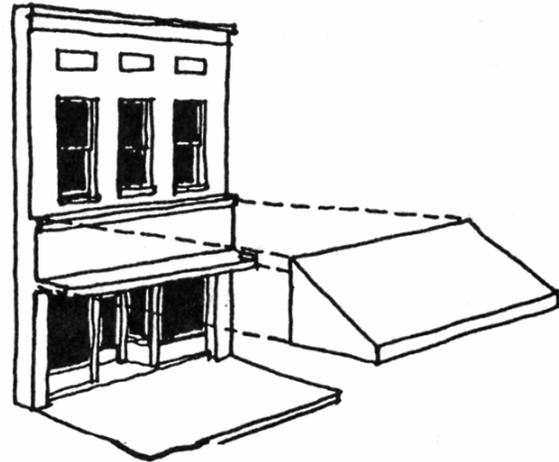


An awning should reinforce the frame of the storefront and should not cover the piers or the space between the second story window sills and the storefront cornice.

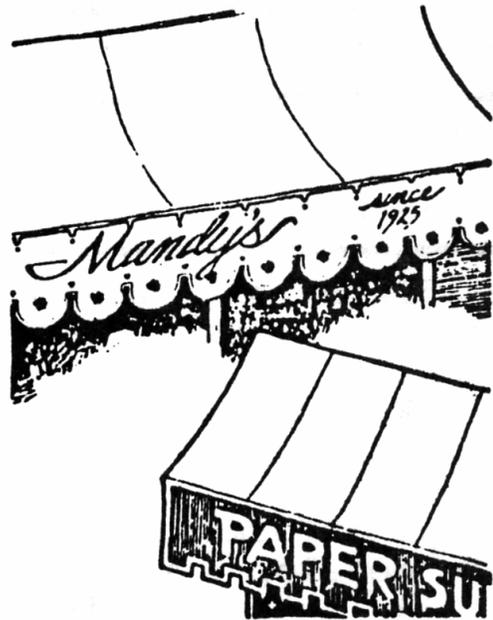
Aluminum and wood awnings or canopies generally detract from the historic character and should not be

erected. If a flat canopy exists, it can be dressed up with a 12 to 24 inch awning valance.

Align awnings with others in the block where appropriate. This particularly applies to the bottom line of the awning. Mount the top edge to align with the top of the transom or to align with the framing that separates the transom from the main display window.



The awning may be used for a sign as long as the copy does not exceed 20% of each plane of the awning surface. Symbols or logos are encouraged on the main surface of the awning.



Coordinate the color for the awning with the color scheme of the entire building front and with other buildings on the block.

**GUIDELINE:
PRESERVE ORIGINAL
ORNAMENTATION AND DETAILS OF
THE FACADE**



Where portions of details have been removed, refer to photographic evidence of the earlier condition, and look for details that may have been removed and stored in the building.

Where exact reconstruction is not practical, simplified contemporary interpretations of the original details are encouraged.

Maintain the major lines of the original detail.

New trim materials should be visually compatible with the original.

Preservation or restoration of ornamental cornices is especially encouraged. Other decorative elements to be respected include belt cornices, pilasters, window arches and frames.

**GUIDELINE:
MAINTAIN THE KICKPLATE BELOW
THE DISPLAY WINDOW**



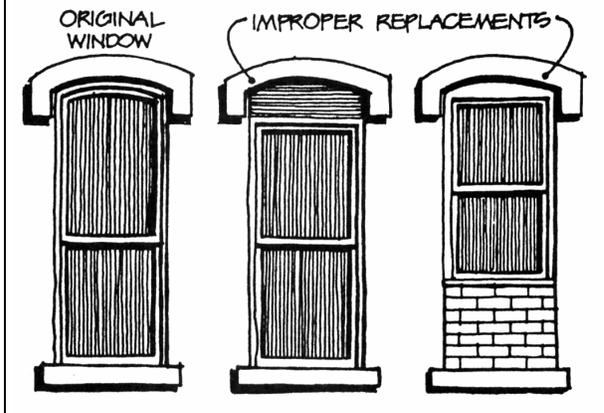
For buildings of historical significance, use historic photographs to document the original kickplate and duplicate it if possible.

If original information is not available, develop a new simplified design that retains the original character of the kickplate.

For renovations where there is no documentary evidence, appropriate kickplate materials are: painted wood, glazed tile or painted metal in muted tones.

Where adjacent kickplates align in appropriate position, align the kickplate with those of other buildings in the block. This element is essential on most historic buildings and is encouraged on all other buildings.

**GUIDELINE:
PRESERVE THE SIZE AND SHAPE OF
UPPER STORY WINDOWS**



Consider reopening upper story windows if they are presently blocked.

If lowered ceilings are necessary, pull the dropped ceiling back from the window.

Maintain the original spacing patterns of the windows.

**GUIDELINE:
PRESERVE THE TRANSOM IF IT
EXISTS**



Use glass if possible, preferably clear glass.

Use the panel as a place for a sign or decorative panel if the use of glass is not feasible.

Retain the original proportions of the opening.

If the framing that defines the transom is removed, consider reestablishing it in a new design.

If the interior ceiling is now lower than the transom line, pull the dropped ceiling back from the window to maintain its historical dimensions.

Where adjacent transoms align in the appropriate position, align the transom framing with others on the block.

Keep the overall character of the transom area as a dark panel, similar to glass.



Traditionally, entrance doors were made of wood with a large panel. Many original doors have been replaced by standard aluminum and glass commercial doors. Although lacking in historic character, they are generally unobtrusive.

Aluminum doors and storefronts can be made more compatible by painting them a dark color.



Have a new door built with the same design and proportions of the original.

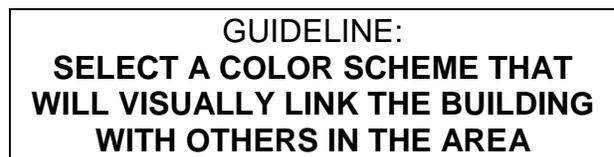
Find a manufactured wooden or steel door that resembles the traditional store door.

Use a standard aluminum commercial door with wide stiles and a dark anodized or baked enamel finish.

Do not use doors with moldings, cross bucks or window grills.



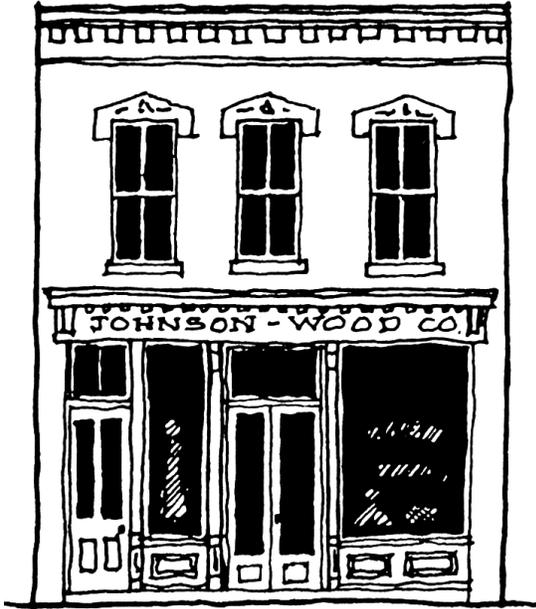
If the brick is painted, avoid paint removal or sandblasting that damage the finish which could lead to the decomposition of brick. Consider repainting the brick rather than stripping down to bare material.



Consider colors found in natural surroundings because they relate well to the established masonry tones of downtown.

Consider the established colors of the brick and stone when selecting a color. Look also to paint colors already used in the block that may be repeated or complemented.

**GUIDELINE:
DEVELOP A COMPREHENSIVE
COLOR SCHEME FOR THE ENTIRE
BUILDING FRONT THAT WILL
CONVEY A UNIFIED IMAGE**



BASE COLOR

- WALL SURFACES
- STOREFRONT PIERS

MAJOR TRIM

- CORNICE
- WINDOW CAPS
- WINDOW FRAMES
- STOREFRONT CORNICE
- STOREFRONT COLUMNS
- BULKHEADS

MINOR TRIM

- WINDOW SASH
- DOORS
- STOREFRONT
FRAME
- SMALL DETAILS
ON CORNICES,
WINDOW
HOODS AND
BULKHEADS

As colors are chosen, it is important to consider the building as a whole, as well as which details to emphasize.

Generally three colors are sufficient to highlight any facade.

The **BASE COLOR** is that on the upper wall and piers flanking the storefront. Often this color will be natural brick and not require paint. If the building has been painted already, a color should be selected that relates to the surrounding buildings.

The **MAJOR TRIM** color defines the decorative elements of the building, tying together the upper facade trim and the storefront. The trim color should complement the base color. If there is a natural stone or terra-cotta trim on the facade, it should serve as a trim color. Major trim elements include the building cornice, storefront cornice, window frames, sills and hoods, and a storefront frame, columns and bulkheads (including aluminum).

The **MINOR TRIM** 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 sashes, doors and selective cornice and bulkhead details. Care should be taken not to over decorate the facade.

Color can also be used to minimize facade problems visually. A poorly patched and re-pointed wall is not as noticeable when it is painted; a missing upper cornice can be recreated with a one dimensional paint scheme; and inappropriate materials can be made more compatible with paint color.

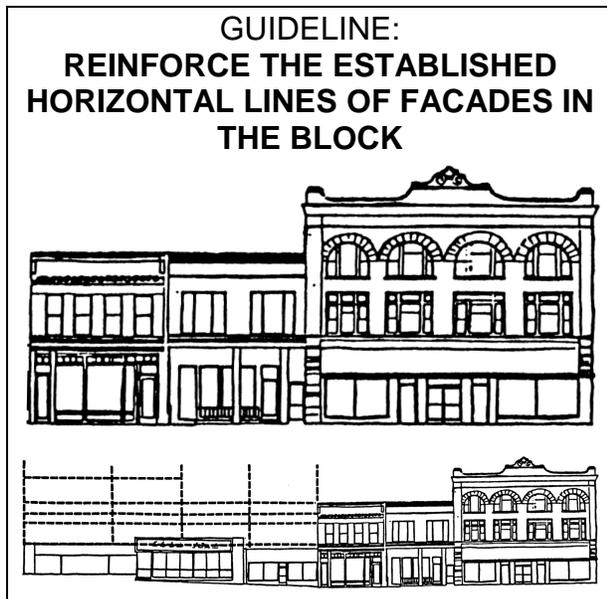
New Construction and Remodel of Non-Contributing Buildings in a Historic District

The purpose of these guidelines is to establish standards for the fitting of new development into the historic commercial area. This requires a careful assessment of each site's context and it means making a conscious effort to achieve compatibility with the surroundings.

ALIGNMENT OF ARCHITECTURAL FEATURES

The horizontal alignment of architectural features occurs on consecutive sets of building fronts. The line may be created by cornices, window sills, decorative moldings and transoms. In plan, most building fronts in the downtown align at the sidewalk edge with no setback. All efforts should be made to reinforce these lines on building fronts.

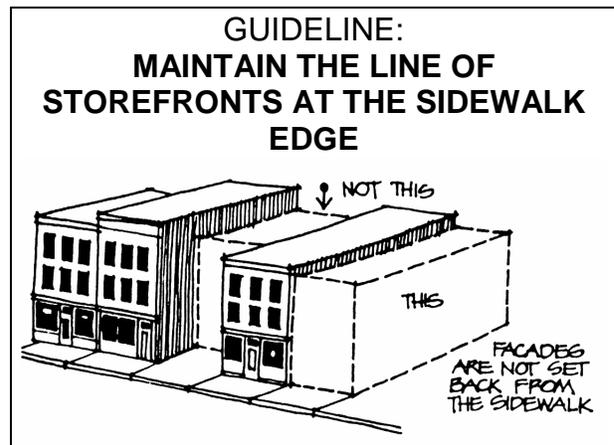
Repetition of similar building widths and alignment of horizontal elements are basic characteristics that should be expressed in new construction.



Where feasible, align cornices, upper story windows and storefront windows.

Express the position of each floor with horizontal elements.

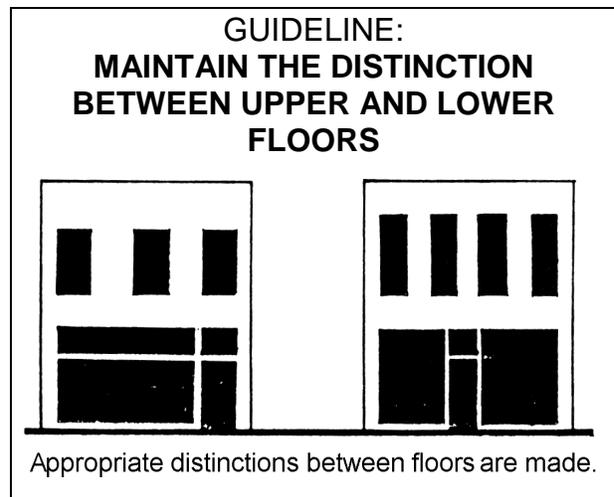
Align storefront heights with others on the block.



Placing the storefront at this line is the preferred design, although a three foot setback may be required for new buildings.

If the building wall is to be set back from the sidewalk such as for a plaza, maintain the line with planters, railings or similar features.

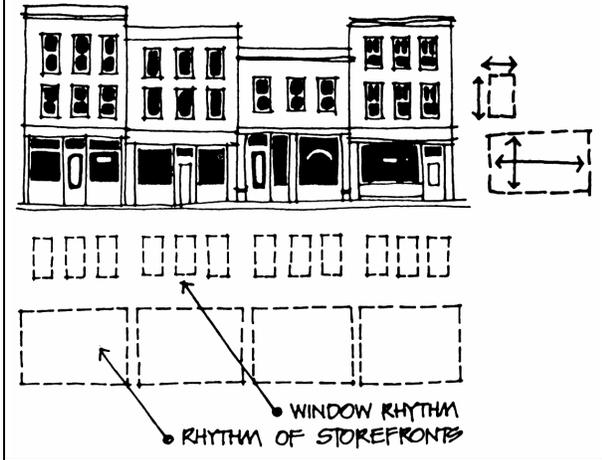
Projections forward into the public right-of-way are not allowed except for awnings or canopies.



This difference is expressed in the proportions of storefront windows to upper story windows. The first floor is primarily transparent, whereas the upper floor is traditionally more solid with smaller openings.

On streets which are more pedestrian orientated, a minimum of 65% of the first floor should be glass.

**GUIDELINE:
REINFORCE THE ESTABLISHED
PATTERN OF UPPER STORY
WINDOWS**



Use vertically proportioned windows similar in size and shape to those used historically or consider using other architectural elements to establish a similar rhythm.

**GUIDELINE:
MAINTAIN THE RHYTHM
ESTABLISHED BY THE REPETITION
OF STANDARD FACADE WIDTHS**



The dominant proportion is a 20 to 22 foot facade width, established by the traditional lot dimensions. This should be expressed in new design.

Maintain this rhythm in buildings for a single lot, and for those that extend over more than one lot.

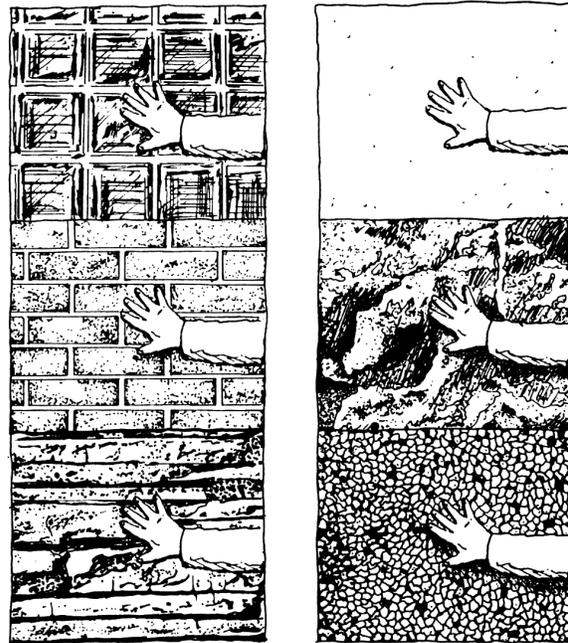
Try not to eliminate traditional established breaks that occur between buildings, such as alleys.

Direct access to shops and offices from the street can help maintain the established street rhythm, as well as support interested street activity.

SCALE OF BUILDING MATERIALS

Building materials in units that are similar to human proportions help people interpret the size of a building. The standard sizes of brick and uniform building components help the viewer establish the size of a building. Perceiving the scale of the building is important as it enhances the pedestrian's ability to relate comfortably to the buildings, spaces, and walking distances downtown.

**GUIDELINE:
USE BUILDING MATERIALS THAT
ARE FAMILIAR IN THEIR DIMENSIONS
AND THAT CAN BE REPEATED TO
HELP ESTABLISH A SENSE OF
SCALE FOR NEW BUILDINGS**

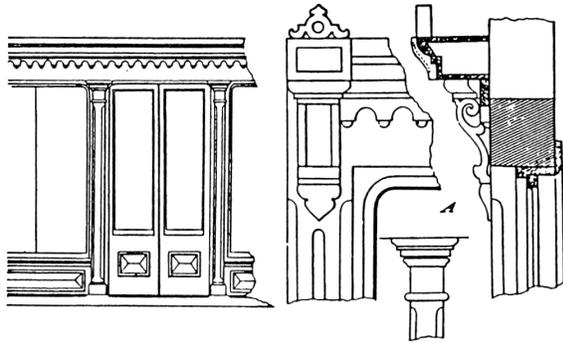


Appropriate

Inappropriate

Buildings conveying a smaller scale are most suitable to the atmosphere of downtown. Human-scaled buildings are comfortable and create a friendly atmosphere that respects the historic scale of the district while also enhancing its market-ability as a special business area.

**GUIDELINE:
USE STANDARD-SIZED BUILDING
COMPONENTS THAT HELP
ESTABLISH APPARENT SCALE**

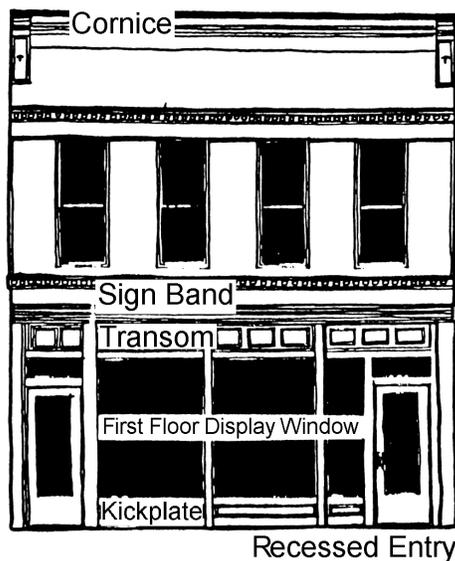


Doors, hardware, roof overhangs, siding, moldings, light fixtures and details easily affect the scale of the buildings and should be considered carefully.

Avoid attempts to make a small building look larger.

Repetition of traditional facade components on existing buildings creates patterns and alignments that contribute to the character of the historic commercial area. In general, using these traditional elements, interpreted in new ways, is encouraged in the historic commercial area. These elements are more strongly desired in this area than in other parts of the downtown.

**GUIDELINE:
INCORPORATE TRADITIONAL
FACADE COMPONENTS IN NEW
DESIGNS**



Consider some or all of these elements:

Use a kickplate as a base to the store front. Align the height with others in the block when possible.

Align first floor display windows with height of others in the block when others are appropriately placed.

Align transoms with others when they are appropriately placed.

Align sign bands and awnings with others in the block.

ARCHITECTURAL STYLE

If an overall positive ambience is to be created and if historic integrity is to be preserved, downtown redevelopment must be respectful of its surroundings. The guidelines do not dictate the use of any specific style. Contemporary designs are encouraged when the essential substance of nineteenth-century architecture is used to guide the designer in massing, proportion, scale, texture, pattern and line. New creative interpretations of traditional design variables are particularly encouraged.

**GUIDELINE:
A RANGE OF ARCHITECTURAL
STYLES MAY BE CONSIDERED AS
LONG AS THE RESULTS DO NOT
CONFUSE THE HISTORY OF THE
AREA**



The RiverPark Complex uses a blend of architectural styles.

Theme designs, such as Colonial Williamsburg or rustic are inappropriate in the historic district.

Architectural styles that directly copy those used historically in Owensboro are discouraged. Even though they may be visually compatible with their surroundings, they will confuse the authentic history of the district. Designs that are compatible, but distinguishable from their historic neighbors are preferred. Some designs may use historic ornament in new "revival" interpretations of older styles. These may be appropriate as long as the result is visually compatible with its surroundings and the design is distinguishable as new.

**GUIDELINE:
USE MATERIALS THAT ARE SIMILAR
IN TEXTURE TO THOSE
ESTABLISHED IN THE DISTRICT**



Appropriate

The following materials are compatible with the historic commercial area and are encouraged:

- Brick and stone masonry.
- Finished lumber, applied to achieve traditional patterns, i.e., horizontal siding rather than diagonal.
- Finished painted metal and sheet metal.
- Clear untinted glass.
- Brick, clay and ceramic pavers.
- Slate, finished metal, glazed ceramic and tile roofs.
- Concrete as lintels and columns.

**GUIDELINE:
THE FOLLOWING MATERIALS ARE
GENERALLY CONSIDERED TO BE
INAPPROPRIATE IN THE HISTORIC
COMMERCIAL AREAS:**



Inappropriate Materials

- Indoor-outdoor carpeting.
- Corrugated metal.
- Corrugated fiberglass.
- Moss rock.
- Mottled light variegated brick, oversized brick, white or black brick mortar, "antique" or old brick with partial paint.
- Ornate wrought-iron, "New Orleans" style grille and rail work.
- Stucco, treated as "hacienda" or "Mediterranean" texture.
- Astroturf.
- Expanded metal.
- Silver or clear aluminum extrusions for windows and doorways.
- Residential type sliding glass doors.
- Imitation wood siding.
- Flat or molded plastic sheeting when used as primary facade materials.
- Imitation metal "rock work".
- Imitation masonry of any kind.
- Plastic molded imitations of any conventional building material.
- Mirror or metallic reflective glass in quantities exceeding ten square feet.
- Coarsely finished, "rustic" materials such as wood shakes, shingles, barn wood or stained fir plywood.

The Non-Historic Downtown – New Construction

The Non-historic Downtown Area's boundary includes all property outside the two Historic Districts, but within the downtown core. This is the area bounded by the Ohio River on the north, Crittenden St. on the east, Walnut St. on the west, and 5th St. on the south.

The basic principle of the design guidelines for the Non-historic Downtown Area is to stimulate development that reinforces the downtown as a pedestrian environment by encouraging architectural solutions that are interesting in their designs and that will house interesting activities. This is particularly true of the street levels of new buildings.

Buildings should be designed so that they are easy to "read" in terms of understanding the activities offered and also temper the climate in favor of walking. The guidelines discourage buildings that may create harsh sidewalk experiences, and they seek to minimize the visual and functional impacts of automobiles.

Downtown is a place where the pedestrian should feel welcomed and comfortable. The guidelines reflect this attitude in the policies on massing, siting, architectural

components and materials.

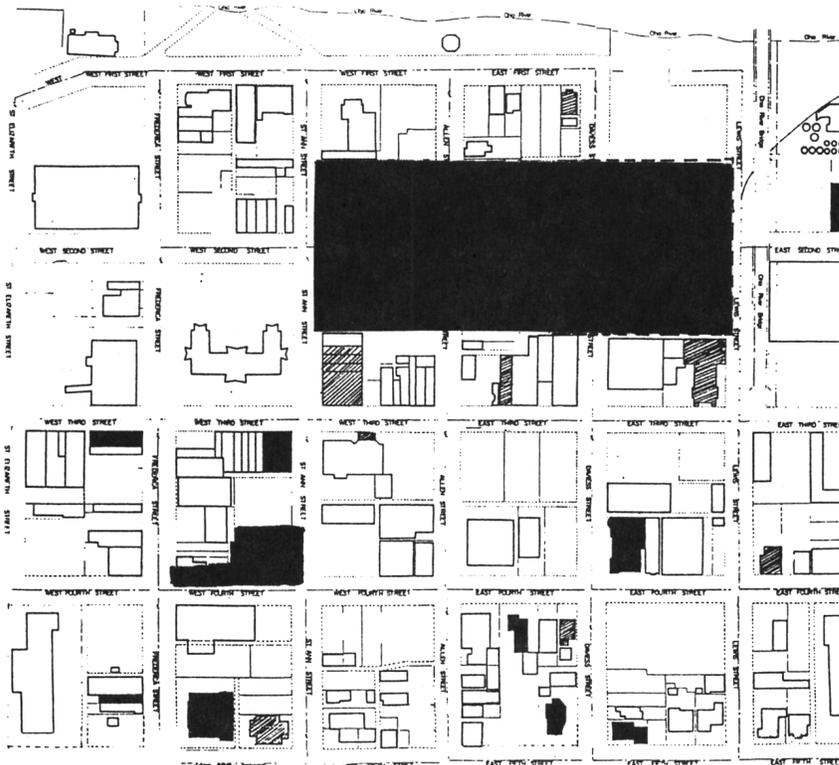
The objectives of the guidelines for the Non-historic Downtown Area are to:

- Strengthen the identity of the pedestrian zone.
- Encourage new infill development that will generate pedestrian activity.

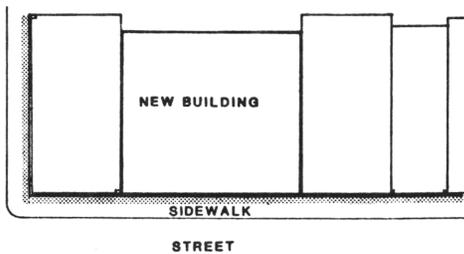
The purpose of these guidelines for new construction is to define and encourage respect for basic architectural similarities that contribute to the character of the area.

Horizontal alignment of architectural features occurs among building fronts in the form of cornices, window sills, and moldings. In plan, building fronts often align at the sidewalk edge. These lines enhance the visual continuity of the street and establish a comfortable sense of enclosure for the pedestrian.

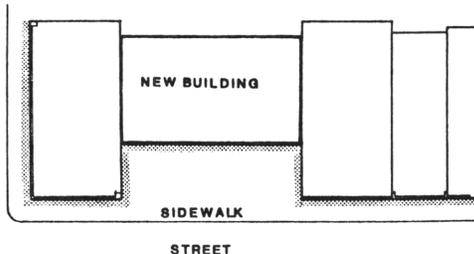
All efforts should be made to reinforce these lines on building fronts. New forms and massings are expected, but these should still relate to the established visual image of downtown. Facades should be articulated to repeat the standard heights of building components, such as floor levels and cornices, albeit at times using new elements to do so.



**GUIDELINE:
MAINTAIN THE LINE OF THE
STOREFRONT AT THE SIDEWALK**



Recommended



Not Recommended

If the building wall is to be set back from the sidewalk such as to create courtyards or arcades, maintain the sidewalk line with planters, columns, portals, railings or similar features.

Development of this first floor as "pedestrian-interesting" is strongly encouraged.

Access to parking facilities should be from side streets (St. Ann, Daviess, Allen) or alleys.

**GUIDELINE:
ALTHOUGH GENERAL SIMILARITY IN
BUILDING HEIGHTS AT THE
SIDEWALK IS ENCOURAGED,
VARIETY IN BUILDING FORM IS
OFTEN DESIRABLE**



For large projects that occupy several lots, variation of building height within the project is encouraged.

For smaller projects, consider variation of the overall height in relation to its neighbors.

Slender forms such as towers and turrets may add variety an interest.

**GUIDELINE:
DEVELOP THE FIRST LEVEL OF
BUILDINGS TO PROVIDE VISUAL
INTEREST TO PEDESTRIANS**



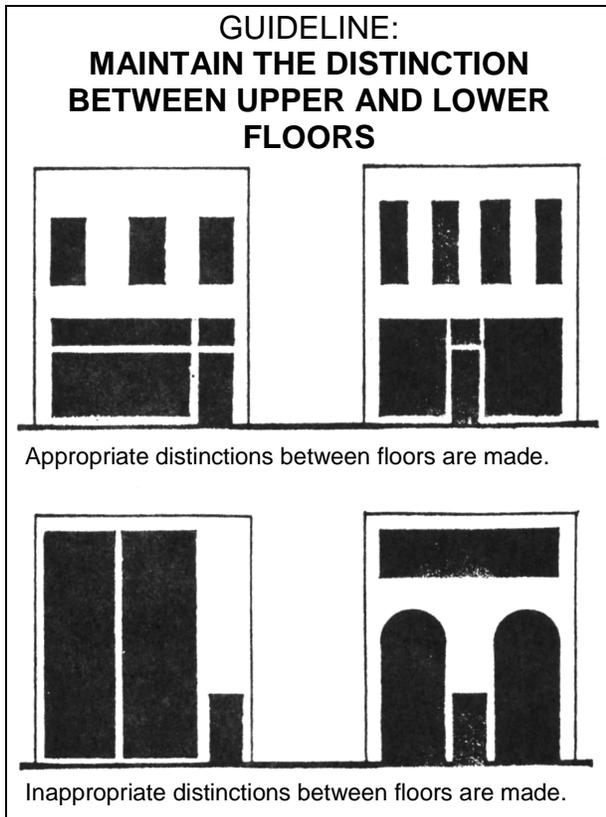
The development of the first floor level as an area that is interesting to the pedestrian is a primary objective downtown.

**GUIDELINE:
TO ALLOW GOOD VISIBILITY INTO
STOREFRONT WINDOWS AND TO
CREATE PEDESTRIAN INTEREST,
SHADE THE STOREFRONT GLASS BY
APPROPRIATE MEANS**

Use awnings or, for new recessed buildings, consider arcades with storefront glass recessed.

**DISTINCTION BETWEEN UPPER AND LOWER
FLOORS**

Typically, the first floor of commercial buildings is predominantly transparent with a large proportion of void to solid. This distinction helps to define the first floor as more open to the public in general. The line established by uniform storefront heights helps to establish a sense of scale for pedestrians.



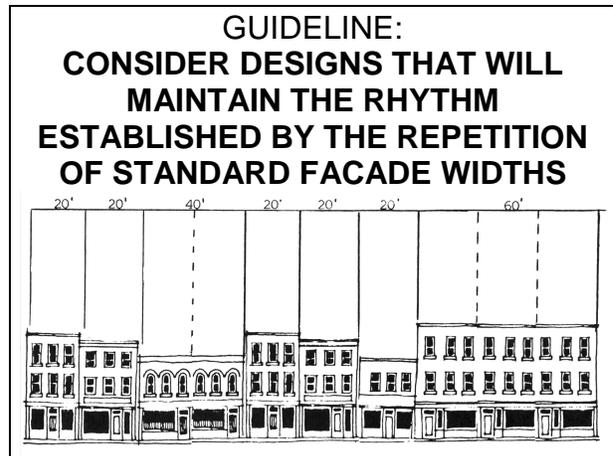
Develop the first floor primarily transparent.

On upper floors, consider using windows or other architectural features that will reinforce the typical rhythm of upper story windows found on traditional commercial buildings.

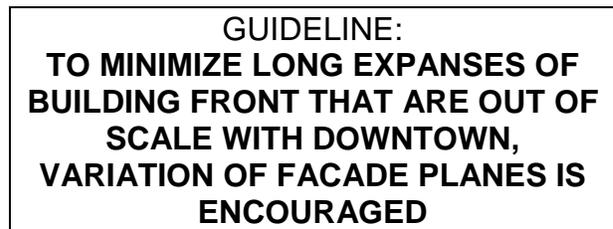
New Construction and Remodel of Non-Contributing Buildings

RHYTHM AND FACADE WIDTHS

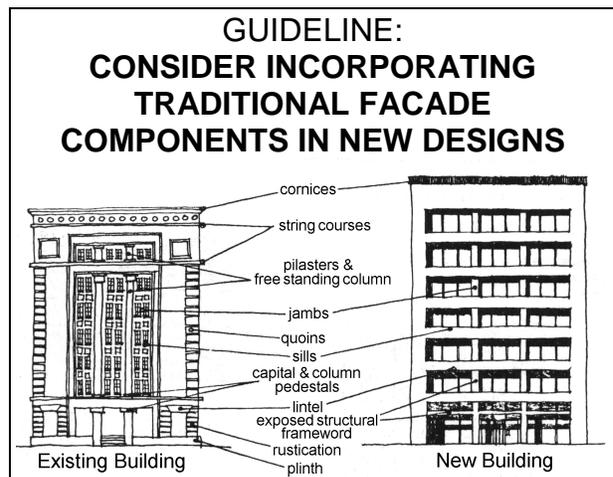
The traditional lot width of 20 feet has generated buildings of uniform width which are repeated along many downtown streets in a familiar rhythm. This pattern helps to tie the street together visually and provides the pedestrian with a standard measure of his progress. Reinforcement of this 20 foot facade rhythm is encouraged.



This rhythm may be expressed by changing materials or color, by using design elements such as columns and pilasters, or by varying the setback of portions of the building facade.



Maintain traditional breaks in the street wall for alleys and walkways.



Repetition of traditional facade components creates patterns and alignments that visually link buildings within a block, while allowing individual identity of each building. These elements are familiar to the pedestrian and help establish a sense of scale.

The use of traditional facade components is encouraged, with the understanding that these elements may be reinterpreted in a variety of creative ways.

Consider the following elements:

- Parapet cap or cornice.
- Sign band above the store front.
- Awning or canopy.
- Transom.
- First floor display window to expose the activity within.
- Recessed entry.
- Kickplate as a base to the storefront.

PERCEIVED SCALE OF BUILDING MATERIALS

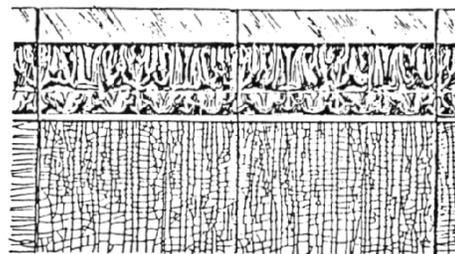
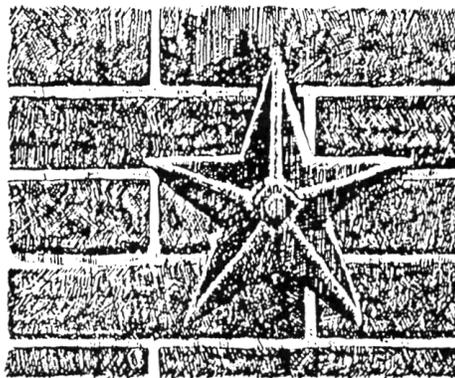
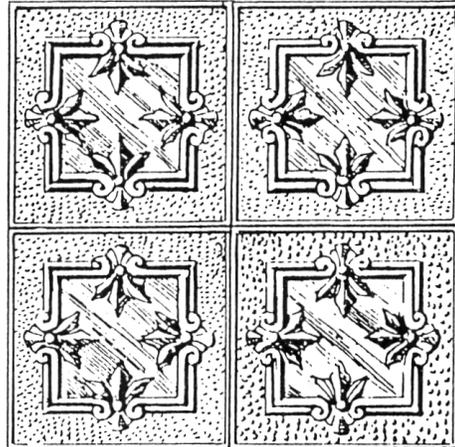
Building materials manufactured in units that are in familiar human proportions help people to interpret the size of a building. The standard size of brick and uniform building components, such as typical windows, help the viewer establish the size of a building. Perceiving the scale of the building is important in terms of the pedestrian's ability to relate comfortably to the downtown buildings, spaces and walking distances.

**GUIDELINE:
USE BUILDING MATERIALS THAT ARE FAMILIAR IN THEIR DIMENSIONS AND THAT CAN BE REPEATED. THIS HELPS TO ESTABLISH A SENSE OF SCALE FOR NEW BUILDINGS**

Use familiar building components in traditional sizes.

Combine building materials in modules that can be visually measured to gain a sense of scale. Avoid large featureless surfaces.

GUIDELINE: THE USE OF TRADITIONAL MATERIALS AS THE DOMINANT MATERIALS IN NEW BUILDINGS IS ENCOURAGED



For basic wall materials, use materials that are muted in texture and tone, such as brick and stone.

Reserve the use of strongly contrasting materials for accents. Where smooth, featureless panels are contemplated, design them into modules that can be related to human scale.

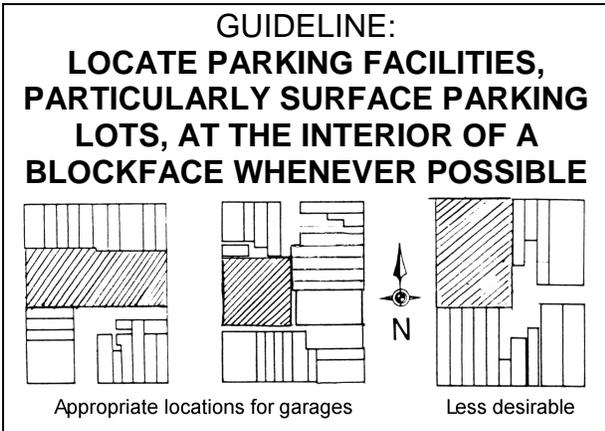
Avoid using highly reflective surfaces that will generate glare, especially at the sidewalk level.

Downtown Parking Facilities

The purpose of these guidelines is to set standards for public and private parking facilities.

Parking lots and garages are necessities for the central business district. These necessary elements often detract from the appearance of and have a negative effect on businesses downtown. Numerous design techniques to soften the effect of parking facilities are available.

The primary elements to consider in planning for the appearance of parking facilities include the following: the size of the facility; its relationship to abutting buildings and land uses; the location of the facility within the district; construction techniques; security; maintenance; and beautification elements such as landscaping, pavement, and lights.

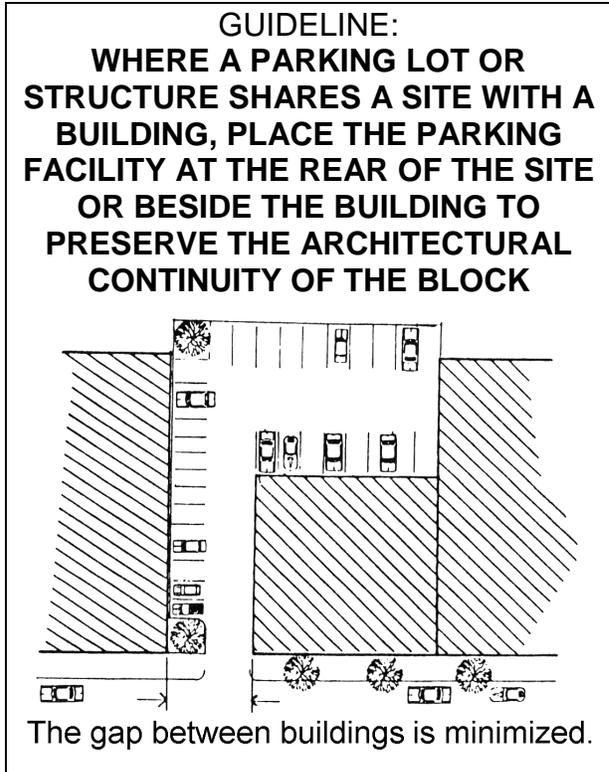


This retains the continuity of the east-west running streets as major business districts. Location of a parking facility within one of these blocks creates a "dead space" for pedestrian traffic.

Location of a parking garage on a major commercial corner is underutilizing a corner which should be the site of a business.

Location within the center of a block will allow the exterior treatment of a parking garage to be less costly.

When possible, access to parking facilities should be off north-south streets.

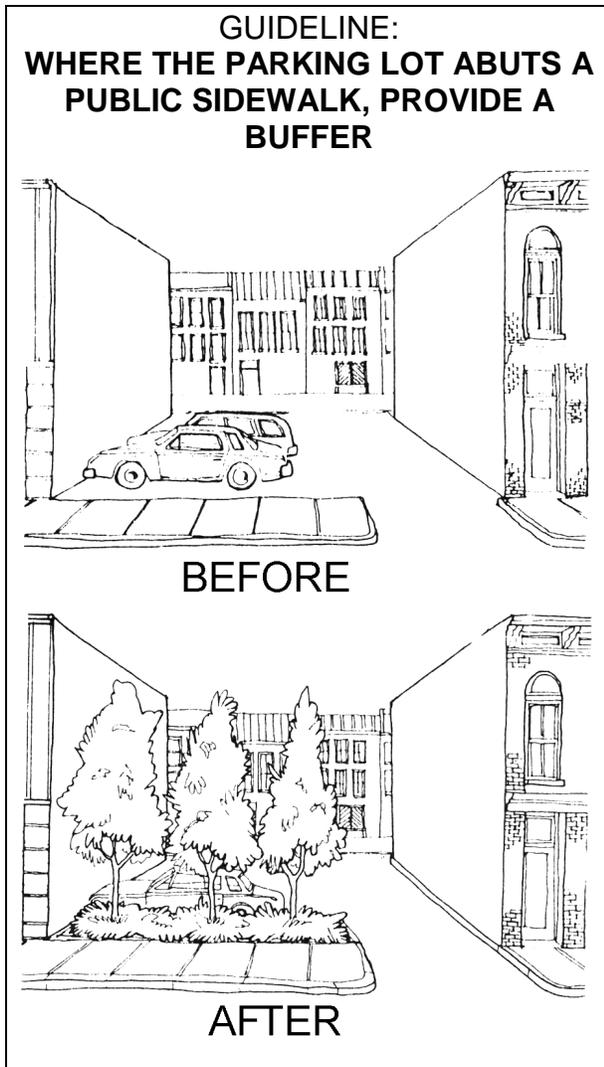


Site parking lots so they will minimize gaps in the continuous building wall of the block.

The preferred configuration is to place a lot or structure behind a building and access it from an alley or side street.

REDUCTION OF VISUAL IMPACT SURFACE PARKING

To reduce visual impact, a privately owned surface parking lot should, as a rule, be limited to a maximum capacity of 50 cars. Other ways of visually scaling down a large parking lot are to divide it into a number of smaller parking lots or to make it look smaller through the use of landscaping. In addition, dispersion of smaller parking areas is beneficial, not only esthetically but also functionally by dispersing parking facilities throughout the downtown area, thereby maximizing shopper convenience.



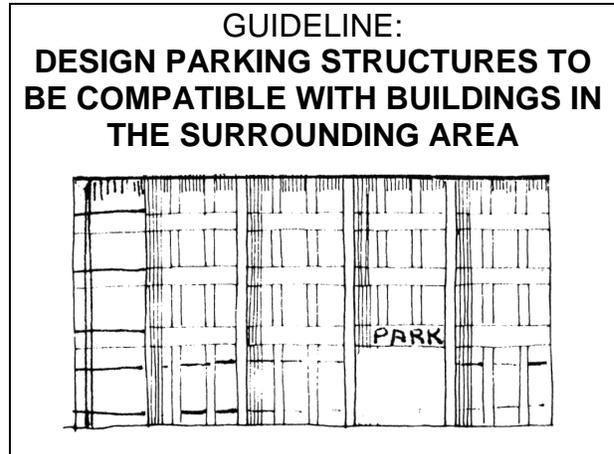
This may be a wall, planting strip, or landscaped berm if wide enough. Refer to zoning regulations.

Consider the planting of shrubs, vines, and small trees of at least four feet. They can aid in the circulation of pedestrians and vehicles by demarcating boundaries and aisles and drawing attention to desired openings and paths. Planting islands for flowers, ground cover, or shrubs should be used at entrances, exits, internal turns, and to separate double rows of cars. Planting islands break up the expanse of pavement and help establish the direction of circulation. Greenery must be decorative, require little care, and be able to survive soot and gas fumes.

Consider the use of fences and walls as screens for the edges of lots. Ideal materials for downtown fence and walls include brick and stone. Avoid unfinished wood fences. Materials selected for barriers should be

complementary to the character and materials of adjacent buildings.

Allocate a minimum of 10% of the lot area for landscaping. Of all forms of greenery, trees are the most essential since they screen cars, guide traffic, provide shade, and frame views. Tree trunks must have the protection of curbs to prevent cars from driving into them. Trees with low growing branches should be avoided as well as trees with gum or moisture which may drop on cars.



Consider incorporating, at a minimum, an equal proportion of vertical and horizontal architectural elements.

Consider replicating the regular window pattern and other architectural elements of adjacent buildings.

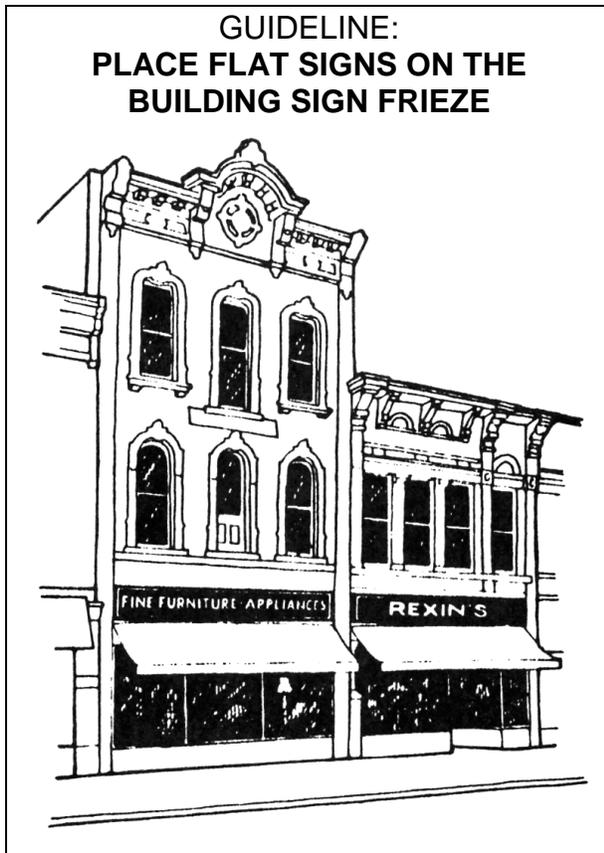


This may be accomplished by designing retail or personal service space along the street.

Downtown Signs

The character of a street is established as much by signage as by the structures themselves. The prominent locations and design characteristics of signs strongly influence people's perceptions of the downtown and its individual businesses. When well designed and properly maintained, signs can enhance the unique image of an area. When they are designed without regard for the surrounding architecture, and haphazardly placed, signs can detract from the district's overall appearance.

All new signs in the downtown must be designed in compliance with the city's sign regulations which are part of the Zoning Ordinance Article 9.



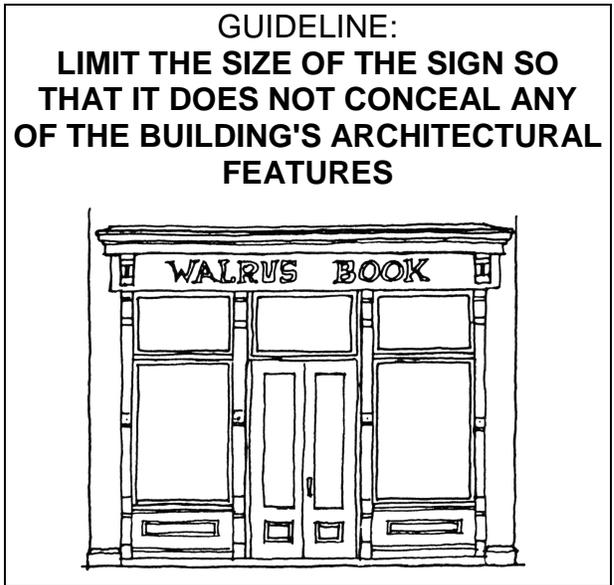
Signs should be placed on the horizontal flat bank above the store windows on a flat signboard or made of individual letters attached to the sign frieze.



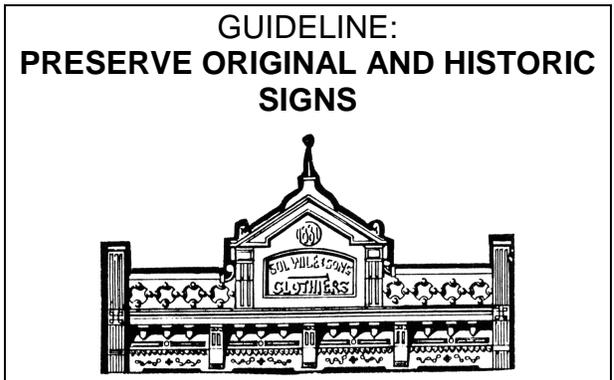
Signs should never be placed above the sills of the second-story windows so that they will be at a reasonable height for pedestrian viewing. Professional offices located on the second floor of a building can be identified with hand-painted lettering on the window glass.



Signs that hang over the sidewalk can be counterproductive to business because they often obscure individual buildings and interrupt the visual harmony of the street. If projecting signs are to be used, it is essential that they be small in scale and not project more than 24" from the building surface to which they are attached.



Signs and lettering should be only large enough to be clear and legible to pedestrians. Large signs, designed to be seen from automobiles at high speed are inappropriate for urban commercial settings.

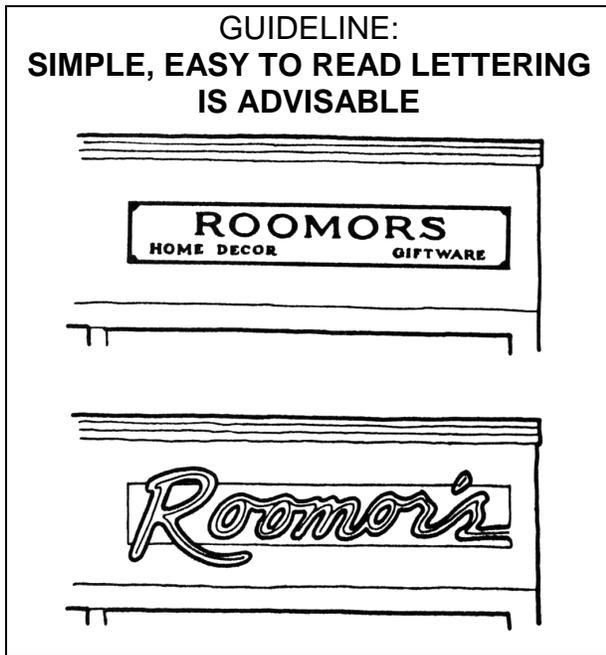


Preserve original building names such as "Sol Wile" which are part of the buildings.

Old signs if well designed originally, such as the neon sign on Nick T. Arnold Jewelry Store, may identify a store as an established anchor of the downtown. Occasionally, even a well-designed projecting sign, in good condition, may be retained for its artistic or historic value.

**GUIDELINE:
USE MATERIALS AND COLORS THAT
ARE COMPATIBLE WITH THE
BUILDING AND THE STREETScape**

The simple signs that were originally used downtown serve as the best example for new signs. Individual letters, made of wood or metal can be mounted directly on the frieze are always appropriate, as are small letters painted on or applied to the window glass. Raised letters or painted letters can be applied to flat panels that can be mounted on the sign frieze. The panel can be made of wood or metal, but it is important that its size and shape correspond to the space it will occupy above the storefront.



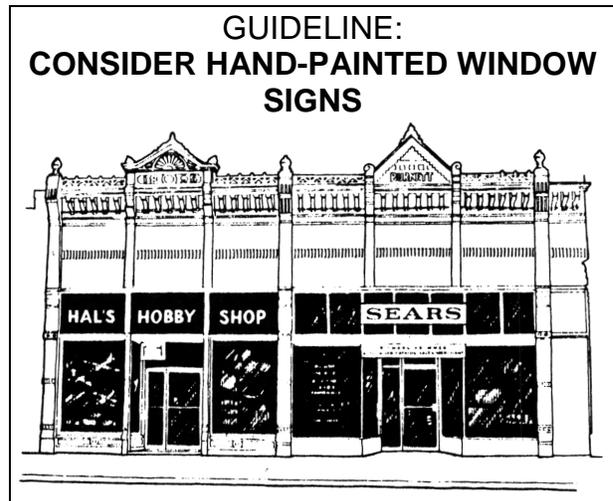
A good sign should communicate its message quickly and easily with clear typestyle. In addition to conveying the sign's message, the lettering itself also imparts an image of the business, depending on the typestyle chosen.

Typically, signs applied directly to storefront and lower building surfaces should contain letters that are at least nine to fourteen inches high. While there is no universal formula for determining the proportion of lettering to background, a good rule of thumb is to use no more than 60% of the sign surface for lettering.

**GUIDELINE:
USE LIGHTS CONSERVATIVELY**

While flashing signs or moving signs are prohibited by ordinance, lighted signs identify businesses at night and can encourage evening window shopping. Take care not to overdo because it takes very little light to illuminate a sign. Separate and brighter lights can be placed on a building to identify businesses at night and to illuminate interesting architectural features.

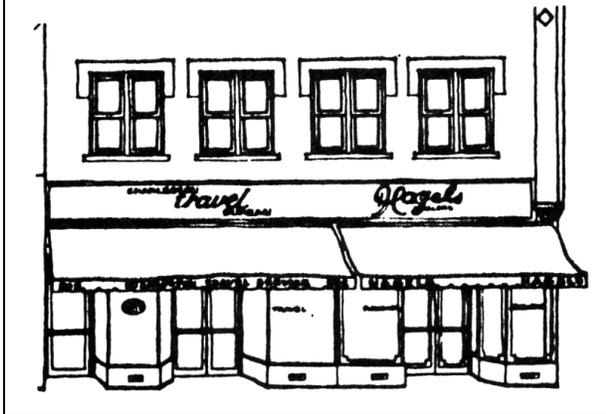
Internally lit signs can be effective when properly designed. Unfortunately, in their most common form -- the commercially produced plastic sign -- dark letters are applied to a white background, making a glaring white box with a difficult-to-read message. Reversing the contrast between background and lettering can make the sign more legible and less intrusive in the downtown environment.



Painted signs on the store window are highly visible to pedestrians, inexpensive, and can be more decorative and detailed than traditional signs.

If the transom glass has been covered, it should be exposed. This is an ideal area for a sign if it covers a minimum of the transom area.

**GUIDELINE:
PLACE SIGNAGE ON THE AWNING**



Awnings can be used as signs, either with the business's name and graphic image painted or silk-screened on the material, or with individual canvas letters sewn onto the valance, side panels or sloping surface of the awning.

**GUIDELINE:
LIMIT INFORMATION ON SIGNS**



The shortest message on a sign has the most impact on pedestrians. The name of the business is essential and a description of the product or services are optional. When designed well, symbol signs convey their messages quickly and effectively because they are immediately recognizable as bold graphic descriptions of the goods or services offered.

Secondary information can be painted on the window, awnings, or kickplates.

**GUIDELINE:
FRANCHISE SIGNS SHOULD BE
ADAPTED TO FIT DOWNTOWN
DESIGN GUIDELINES**

Nationally franchised companies are accustomed to adapting their regular signs to local design guidelines and should be expected to comply in every way. Generally they need only to change the scale and shape to fit into a traditional business district.

**GUIDELINE:
LARGE BUILDINGS WITH MULTIPLE
BUSINESSES SHOULD HAVE SIGNS
THAT RELATE TO EACH OTHER**



When a large building contains more than one storefront and each houses a different business, the signs should relate well to each other in terms of height, proportion, color and background value. Maintaining uniformity among these characteristics reinforces the building's facade composition while still retaining each business's identity.