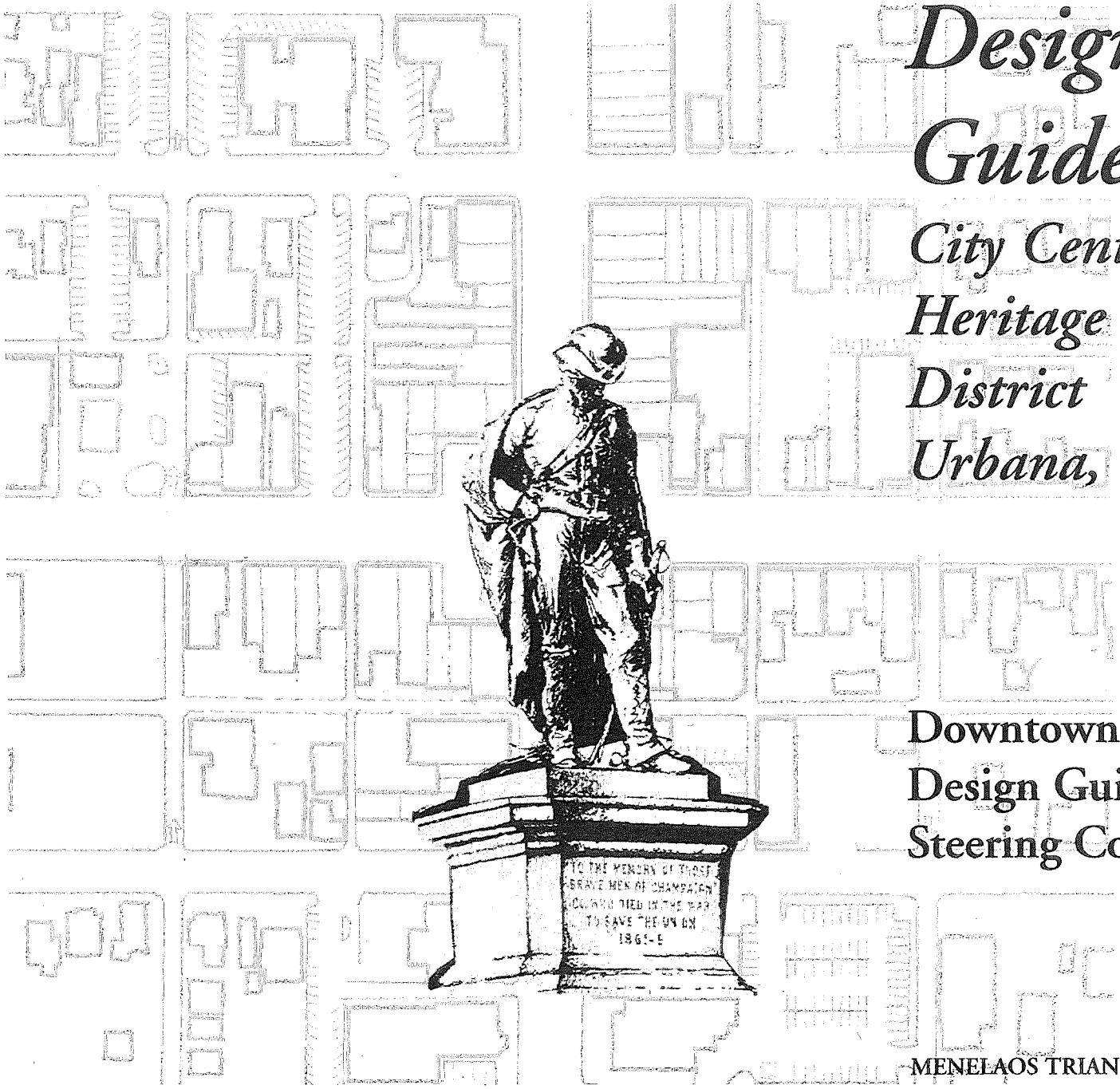
Design Guidelines

City Center Heritage Overlay District Urbana, Ohio



Downtown Design Guidelines Steering Committee

MENELAOS TRIANTAFILLOU & ASSOCIATES

DESIGN GUIDELINES

City Center Heritage Overlay District Downtown Urbana, Ohio

Prepared for:

City of Urbana, Ohio

Prepared by:

Menelaos Triantafillou & Associates
Planning, Urban Design, Landscape Consultants
2400 Gilbert Avenue, Cincinnati, Ohio 45206
513/281-5355

May, 1999

"The downtown is to be a thriving focus for the community with a viable mix of quality retail shops, offices and entertainment opportunities, while also retaining its architectural and historical significance and small town atmosphere. Revitalization is a process that must be initiated and supported by all residents and businesses. You are invited to participate!"

Downtown Urbana Vision Statement, Downtown Revitalization Committee

Application of Design Guidelines - Illustration of Facade / Streetscape Improvements
Northwestern Corner
Monument Square, City of Urbana, Ohio

Menelaos Triantafillou & Associates

City of Urbana Design Guidelines Steering Committee

Gina Adkison
Linda Cosby
Dave Faulkner
Demora Holcomb
Mary Lee Gecowets
Mike Major
Ed McCall
John McLaughline
Cyndi Parcels
Georgia Paulig
Julie Smith
Pam Smith
Pat Thackery

Joe Smith, Assistant Director of City Administration

City of Urbana City Council

David Martin, President
Milan Carnes
Nancy Cordial
Earl Evans
Eugene Fields
Grover Foulk
Marton Hess
Steve Moore
Ruth Zerkle

Thomas J. Crowley, Mayor

City of Urbana Planning Commission

Charles Pendleton, Chairman
William Edwards, Vice-Chairman
William Denkewalter
David Richards
James Shaloo
Bernard J. Ray, Sr.
Thomas J. Crowley

City of Urbana Administration

Bernard J. Ray, Sr., Director of Administration
Joseph Smith, Assistant Director of Administration

TABLE OF CONTENTS

	Page
Introduction	1
Role	1
Purpose	4
City Center Heritage District: Visual Character and Image	6
City Center Heritage District: Urban Design Guidelines	12
General Building Design Guidelines	14
Building Rehabilitation and Alteration	17
New Construction	26
Building Additions	30
Demolition	31
Non-Contributing Buildings	32
Site Improvements	34
Signs	36
Streetscape Improvements	41
Alleys	46
Glossary	49
Illustration 1: City Center Heritage Overlay District Boundary	3
Illustration 2: Sequence of Storefront Changes	16
Illustration 3: Sign Placement and Size	40

INTRODUCTION

The Design Guidelines for downtown Urbana are an integral element of the *City Center Heritage Overlay District,* Section III, Chapter 1112 of the Zoning Code. The overlay district is shown in Illustration 1 in this document. The Guidelines are applicable only to the properties included in the overlay district

The Guidelines were prepared through the participation of the Downtown Design Guidelines Steering Committee as they appear in this document in their final adopted form.

If a change such as additions to existing structures, rehabilitation, new buildings, and other improvement, as defined in Section IV of Chapter 1112 is proposed within the overlay district, it will be reviewed by the Design Review Board on the basis of these Guidelines and a Certificate of Appropriateness must be obtained, prior to the issuance of building permit and/or zoning certificate.

When applicable, for properties in the overlay district, Site Plan Review by the Planning Commission as required by Chapter 1110 of the Zoning Code shall not commence, unless the applicant has secured a Certificate of Appropriateness by the Design Review Board.

ROLE

The Design Guidelines comprise the minimum design criteria and range of performance standards suggested for the overlay district, which exemplify the design direction which the City of Urbana recommends as appropriate.

The Guidelines orchestrate two dominant design themes: the need for preservation, and the need for business development and expansion on the basis of diverse but coherent overall design for existing structures and improvements, public streets, and public spaces.

The role of the Design Guidelines is different from the more precise regulations found in zoning codes.

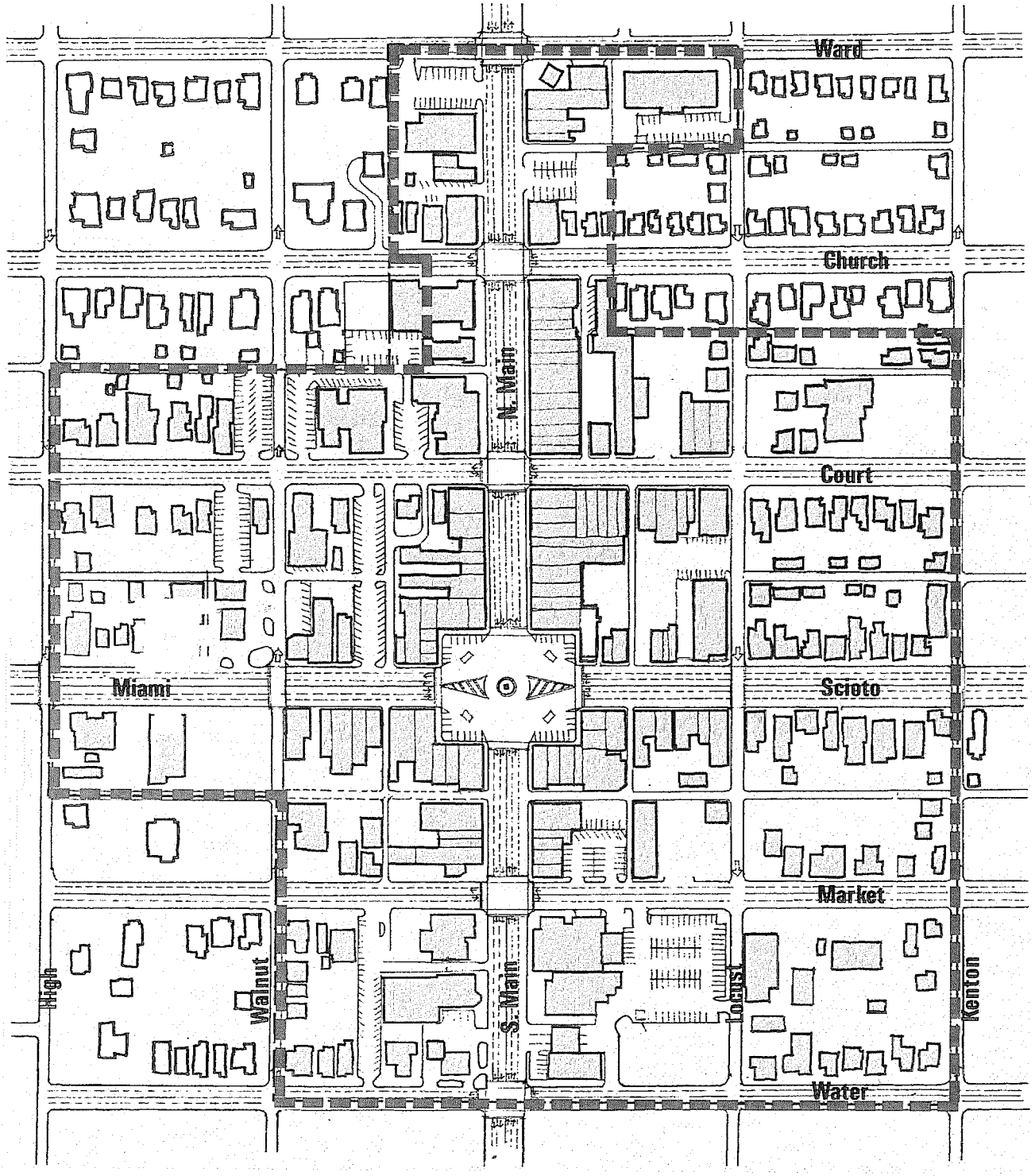
The Design Guidelines:

- do not dictate specific limits, nor does strict adherence to them necessarily assures approval of an application from a property owner;
- are not rigid sets of rules, but rather a guide on how to make improvements

- are not rigid sets of rules, but rather a guide on how to make improvements in the overlay district which are compatible with its character;

- give building owners advice on how to undertake work in the district, and they give the Design Review Board a way to determine, after careful review of the application material and interaction with the applicant, whether the proposed work is appropriate; and

- set broad parameters within which changes should occur in order to achieve business and economic development, while maintaining ample opportunity for design creativity and individual choices and tastes.



Overlay District Boundary Line

Illustration 1

City Center Heritage Overlay District
City of Urbana, Ohio

Menelaos Triantafillou & Associates

Consistent with Section IV of Chapter 1112, the following projects and activities are exempt from the design review:

1. Changes in occupancy not involving structural or exterior work;

2. Interior work such as VAC or plumbing, electrical wiring on an existing building or structure;

3. Interior building renovations which will not alter or affect the exterior elevations and facade of the building or structure or any architectural feature that is visible from the outside;

4. Ordinary repair and maintenance which does not result in an exterior change; and

5. Interior or exterior work on existing structures which are solely used for residential purposes and maintain their residential use as their principal use at the time of the enactment of Chapter 1112.

PURPOSE

The purpose of the Design Guidelines is to:

1. Assist Urbana to enhance downtown's image. This, in turn, will promote economic development and business expansion through new mixed-use development and redevelopment, and help make the downtown into a viable civic and retail center.

2. Protect and promote the special identity of the city's center.

3. Direct private and public initiatives for development and redevelopment, building rehabilitation and new construction, and make sure that the improvements are integrated in the downtown's character and historic fabric.

4. Define the architectural, urban form, and streetscape characteristics that give downtown Urbana its unique identity.

5. Assist the Design Review Board to work with property and business owners to undertake changes and improvements consistent with the scale, form, and historic character of the downtown.

The consistent and effective use of the guidelines will:

- Halt visual deterioration
- Prevent the further loss of architectural resources
- Protect the special identity of the city's historic commercial and civic center
- Improve the quality of physical changes
- Protect the value of investment
- Promote economic and business development
- Protect existing architectural character
- Promote the city's center history and heritage tourism potential

- Act as a base for objective decision-making
- Increase public awareness of architectural history, quality, and character
- Prevent incompatible new construction

The Design Guidelines will not:

- Require that an owner make improvements to his/her property.
- Force an owner to "take the property back to the way it was."
- Regulate growth.
- Control non-exterior changes.

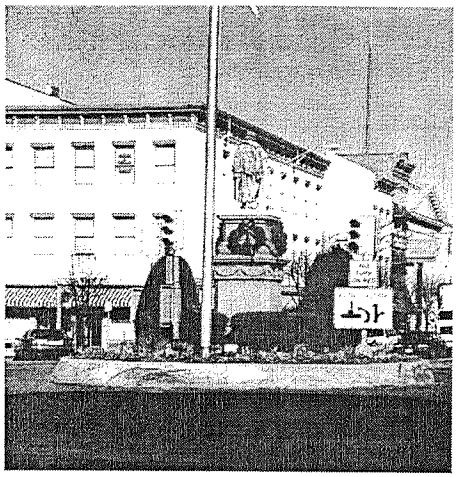
The Guidelines, are geared toward negotiating solutions which will give the owner substantial benefit without causing substantial harm to the district.

CITY CENTER HERITAGE DISTRICT: VISUAL CHARACTER AND IMAGE ANALYSIS

This section provides for a summary discussion of key existing conditions in the overlay district and how they influence visual character and image. The discussion serves as a departure point for understanding the issues that need to be addressed through the application of the Design Guidelines.

The continuous building form around Monument Square and along Scioto, Miami, and Main Streets, is the single most important feature contributing positively to the downtown's image and visual character. For the most part, scale and continuity of the street scene are still preserved and give the downtown its character.

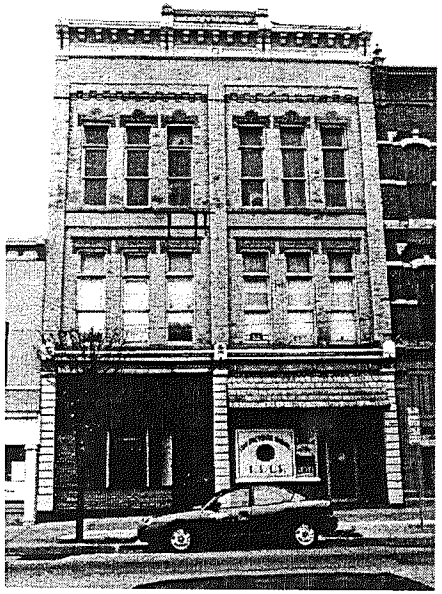
Building Form Articulation and Scale



The positive and negative aspects of downtown's visual character and image are the combined results of certain existing physical elements in the urban landscape and as they have been respected and maintained, or have been modified through incompatible changes over time. These are:

- buildings and structures and how they relate to each other, to their site, the street and the area as a whole;
- building form and massing;
- harmonious building height and skyline created by roofline contour and cornice;
- architectural character, facade pattern and rhythm;
- details, materials and colors;
- uniform building setbacks;
- streetscape character, scale, and elements; landscaping and green spaces;
- signs;

- utility poles, street lighting and traffic signals.



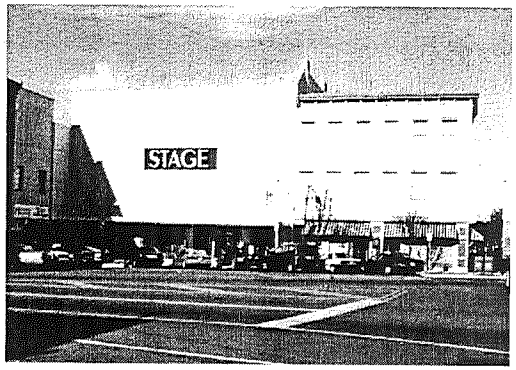
A Good Example of Building Facade Subdivisions

Most historic buildings in the downtown are built with the principal facade having three traditional subdivisions such as the *base, a middle and top,* and are parallel to the street it faces. The most important features of buildings are the arrangement of openings on the principal facade and an overall vertical emphasis of the whole design. Each building provides its own variations, but collectively they share many basic features.

In many cases, where the original subdivisions of the building's facade have been preserved, the presence of shopfronts along the base of the facade strengthen the sense and role of the downtown as a commercial center.

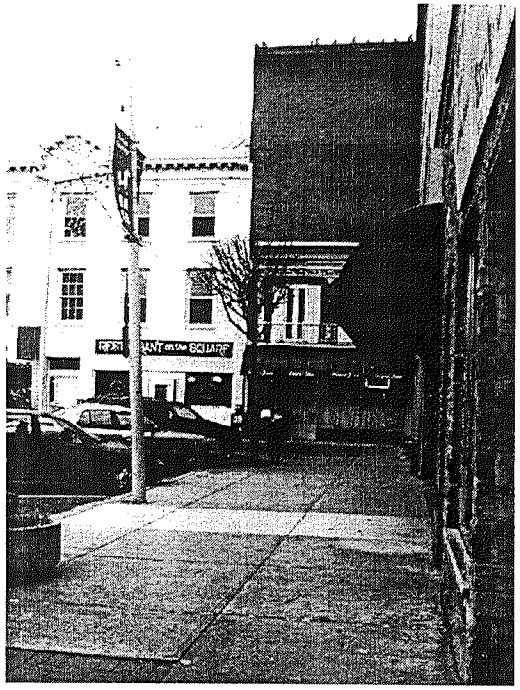
In contrast, in cases where the shopfronts have been altered in terms of character and land use, the integrity of the building has been violated, resulting in a lost opportunity for maintaining a strong commercial sidewalk space.

Inappropriate Building Base; No Storefront Access



Completely Altered Middle and Upper Building Subdivisions; Inappropriate Sign

When the middle and top subdivisions of the building have also been altered, the historic building is "lost", it adversely affects adjacent historic structures, and no longer serves to inform the public about Urbana's heritage



Completely Altered Upper Building Subdivision

Urban Design Principles

To the visitor of downtown Urbana, the experience of its unique sense of place can be described on the basis of the following five urban design principles. The evaluation and analysis of the downtown's spatial structure and form on the basis of these principles has revealed that the opportunity is there for utilizing its resources and reclaiming its role as a business and civic center.

Identity, the extend to which a visitor can recognize or recall the downtown as being distinct from other places. The downtown has it own character.

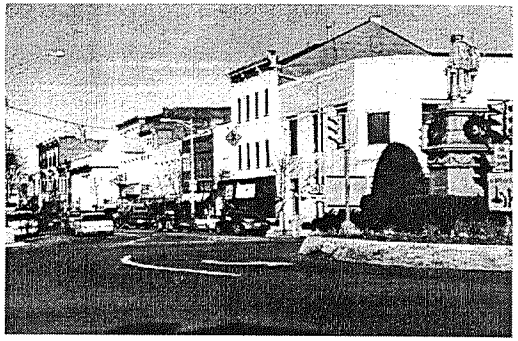


Image Specific to Urbana Fosters Identity

Spatial Structure, the sense of how the physical parts fit together and offer a sense of orientation.

Congruence, the degree to which the physical form and strong visual character directly relate to the downtown's historic past and its continuous role as Urbana's center and Champain County seat. Even though there has been suburban commercial development and county administrative facilities have moved away from the downtown, the character of

Historic Identity Forming Building

downtown showcases its role as the city's center.

Legibility, the degree to which the physical form and character serve to identify the downtown.

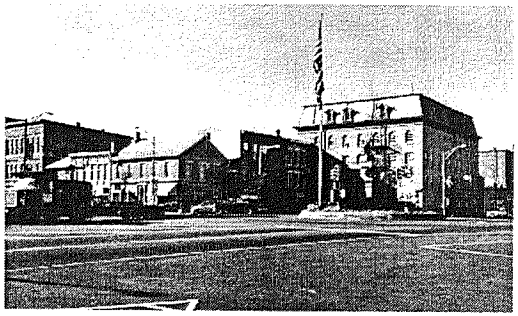
<u>Significance,</u> the degree to which the downtown is a symbol of local history, events, local achievements and status.

Monument Square

Monument Square is Urbana's most important physical attribute. The square gives Urbana *identity* and *visual significance*, two very important elements for effective urban design.

Monument Square Looking Southeast

The protection of its existing scale, character, and continuous building form, and its enhancement through the application of the Design Guidelines are necessary so that Monument Square becomes the focus of a viable business and civic center.



Monument Square Looking Southwest

For the most part, the square has been able to maintain its original building massing and details. However, with few exemptions, where changes took place either in the construction of new buildings and/or in facade/signs additions, the changes are noticeable for their incompatibility with the original form and character.

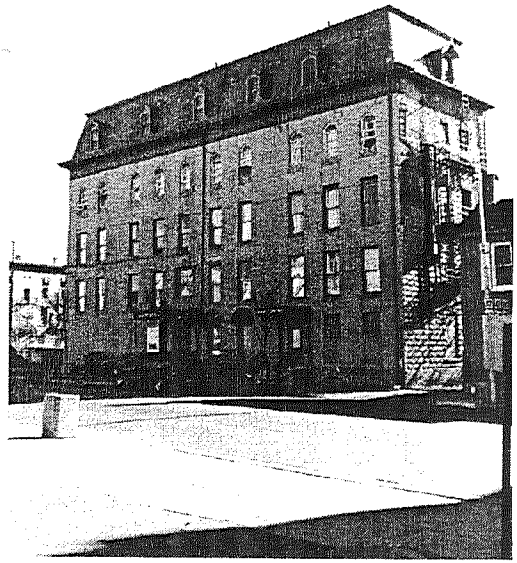
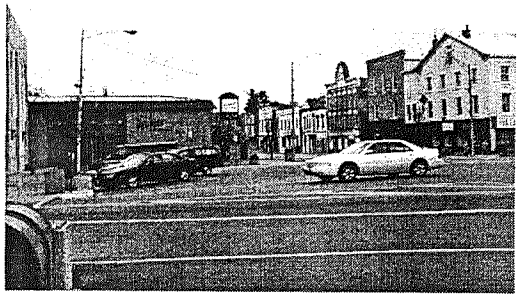


Image Unique to Urbana: Douglas Inn

With respect to new buildings, the northeastern section of the square has changed significantly from its original configuration, through the addition of two new structures. This change serves as an example to illustrate why its is important to maintain the remaining buildings, and, if change is the only

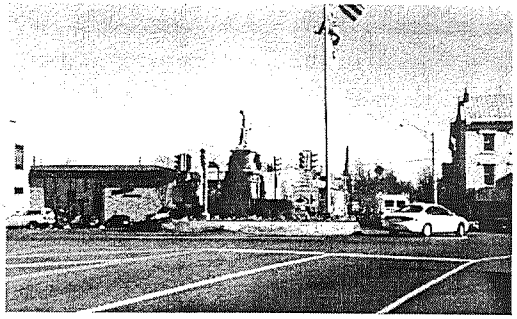
available choice, how the new structures must be compatible in scale, character and relationship to the public space with the remaining buildings.



Incompatible New Building Addition - Scale, Character and Materials

Changes in the original building facades and their three subdivisions has also resulted in adversely affecting the character of the square and adjacent historic structures. The facades of "Stage" department store and the building at the southwestern corner of the square (Catfish Jones) are examples of such incompatible changes. The blank large area covering the original building details and character is immediately noticeable in contrast to the adjacent and surrounding buildings. Throughout the downtown there other such changes and they all contribute to weakening its historic architectural character. The Design Guidelines address this issue and require that changes to the facade of historic and contributing structures, must maintain the original details and character of the facade.

With the advent of the automobile the square lost its original function and its space was gradually consumed by the need for accommodating traffic. The square became a traffic junction with the bronze "Man on the Monument" statue marginally demarcating its center.
As a commercial area, Monument square has a very unique and important physical form. The user of the square is enclosed by the surrounding buildings and it has visual access to all the shops and the pedestrians. As a shopping space it has stronger potential for creating a focus than the conventional linear street space.

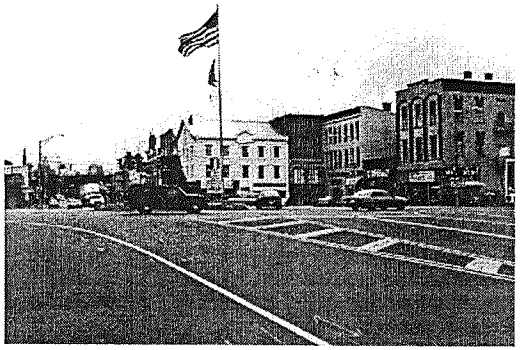


Monument Square Looking Northeast

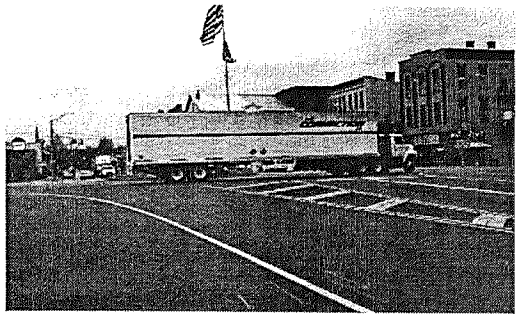
Currently, the potential commercial uniqueness it can offer as a focus of activity, has been diminished as it is continuously affected by continuous traffic, especially heavy truck traffic. During a 24 hour period, approximately 27,400 vehicles cross the square.

Trucks not only result in continuous noise and reduce the ability of the square to function as a unified space, but they are also visually incompatible with the square's scale and character. Without the resolution to this major problem, the ability of downtown Urbana to reclaim its role as a viable business and civic center will be continuously hindered. The statue has gradually lost its presence

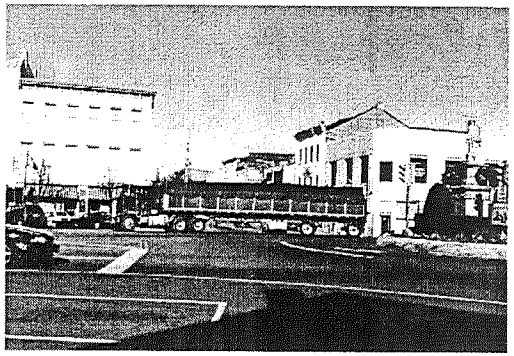
and role, and it appears to be "in the way" of traffic. The installation of traffic signals and traffic signs, the addition of the concrete wall and the plants have further reduced the presence of the "Man on the Monument" to an incidental item, making it difficult to see and to claim its place.



"Man on the Monument" View Looking East



"Man on the Monument" View Looking East With Truck Crossing the Square



Visual Incompatibility of a Truck Crossing Monument Square with The Historic City Form and Character

CITY CENTER HERITAGE DISTRICT URBAN DESIGN GUIDELINES

This section lists several key urban design guidelines which help to inform on the special attributes and sense of place of the overlay district.

1. Maintain the visual prominence of the remaining historic buildings.

2. Reduce the visual incompatibility of modified and/or incompatible additions through the use of selective facade and sign improvements.

3. Define and visually contain the overlay district. Provide for a demarcation between the district and areas outside the district in the form of entrances and/or gateways.

4. Provide for appropriate improvements and street tree planting in order to achieve a continuous linkage between the district and the adjacent residential areas.

5. Pay attention to the quality and character between buildings and to the rear of buildings.

6. Emphasize the special nature of the overlay district as a town center by strengthening its special qualities, and by preserving and enhancing its architectural integrity and its streetscape character.

7. Strengthen the sense of place .

8. Introduce local historically known physical and visual characteristics in the improvements of public spaces, streetscape, Monument Square, and structures.

9. Improve the quality of signage.

10. Establish an orientation, directional, and informational system for the district.

11. Provide for areas where public life and activity such as festivals, events, and celebration are able to gather and concentrate.

12. Make the necessary changes and improvements to reestablish the importance of Monument Square and reclaim its role as a historical focal space and a catalyst for business expansion and tourism.

13. Strive to make the pedestrian environment more comfortable and safe.

14. Identify and implement a permanent solution to alleviate Monument Square from the adverse effects of through truck traffic.

15. Establish coordinated downtown business parking facilities and make them welcoming.

16. Visual clutter and visual confusion from regulating signs and ad-hoc street furniture within the right-of-way should gradually be diminished and, eventually, eliminated.

17. Improve building facades and shop fronts.

GENERAL BUILDING DESIGN GUIDELINES

From the survey and analysis of the downtown, certain building elements and patterns emerge. These patterns give the area its character, individuality, and sense of being a special place.

The following guidelines pay attention to these special characteristics:

1. Maintain height and shape as represented by existing buildings.

2. Maintain existing skyline created by roofline contour and cornice

3. Maintain existing rhythm of facade pattern and detail.

4. Building setbacks are to be based on those of abutting properties.

5. Use construction materials appropriate to the district.

6. Use paint colors appropriate for the district to ensure compatibility.

7. Use landscape elements and street furniture appropriate to the district.

8. Use sign design appropriate to the district.

In addition, the following *Secretary of the Interior's Standards* should be utilized in assisting with the review of changes in the overlay district:

1. Every reasonable effort shall be made to provide a compatible use for a property that requires minimal alteration of the building, structure, or site and its environment, or to use a property for its originally intended purpose.

2. The distinguishing original qualities or character of a building, structure, or site end its environment shall not be destroyed. The removal or alteration of any historic material or distinctive architectural features should be avoided when possible.

3. All buildings, structures, and sites shall be recognized as product of their own time. Alterations which have no historical basis and which seek to create an earlier appearance shall be discouraged.

4. Changes which may have taken place in the course of time are evidence of the history and development of a building, structure, or site and its environment. These changes may have acquired significance in their own right, and this significance shall be recognized and respected.

5. Distinctive stylistic features or examples of skilled craftsmanship which characterize a building, structure, or site, shall be treated with sensitivity.

6. Deteriorated architectural features shall be repaired rather than replaced, wherever possible. In the event replacement is necessary, the new material should match the material being replaced in composition, design, color,

texture, and other visual qualities. Repair or replacement of missing architectural features should be based on accurate duplications of features, substantiated by historical, physical or pictorial evidence rather than on conjectural designs or the availability of different architectural elements from other buildings or structures.

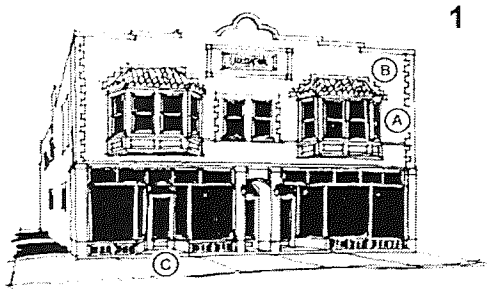
7. The surface cleaning of structures shall be undertaken with the gentlest means possible. Sandblasting and other cleaning methods shall not be undertaken.

8. Every reasonable effort shall be made to protect and preserve archeological resources affected by, or adjacent to, any acquisition, protection, stabilization, preservation, rehabilitation, restoration or reconstruction project.

9. Contemporary design for alterations and additions to existing properties shall not be discouraged when such alterations and additions do not destroy significant historical, architectural or cultural material, and character of the property, neighborhood or environment.

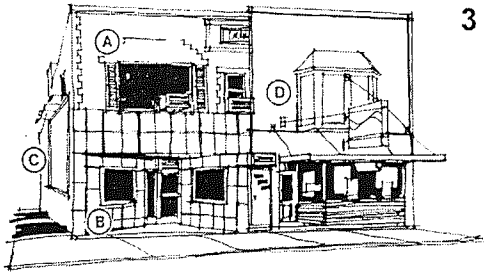
10. Whenever possible, new additions or alterations to structures shall be done in such a manner that if such additions or alterations were to be removed in the future, the essential form and integrity of the structure would be unimpaired.

Following, Illustration 2, demonstrates a generic sequence of change to historic building facades and storefronts. Its objective is to show how a building has been modified, and, by following the process in reverse through guided rehabilitation, how it can be "rediscovered" and be brought-back to its original integrity.

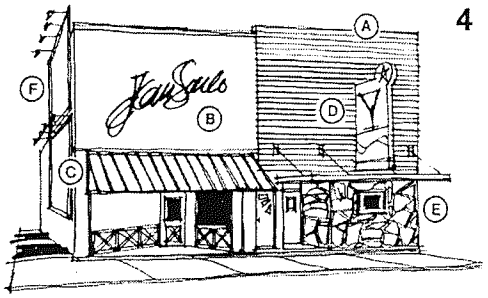


1. The Original Facade

2. Major Storefront Changes



3. Two Separate Facades Are Created



4. The Original Facade is Now Gone

1. The Original Facade: The most prominent feature of this structure were its bay windows (A), topped by tile roofs (B) signage, display windows and entrance (C). All elements were in proportion to each other.

2. Major Storefront Changes: Transom areas (A) and a bay window (B) have been boxed. Projecting signs (C) and a metal canopy have visually split the structure. Bulky air conditioning units (D) have been placed in upper floor windows.

3. Two Separate Facades Are Created: Replaced by a single window (A), a void has been created by the loss of the bay window. Display window has been blocked in (B). Side windows have been blocked by a billboard (C), and new facing material has been extended over half of the structure.

4. The Original Facade is Now Gone: The uppermost trim has been removed (A). New fascia (B) and a mansard canopy (C) have been added. The remaining window has been covered (D). False stonework (E) has added more texture. A second billboard has also been added.

Illustration 2: Sequence of Storefront Changes

(Source: "Lakewood Architectural Standards Workbook", Lakewood, Ohio)

BUILDING REHABILITATION AND ALTERATION

General Guidelines:

The appropriateness of design solutions will be based on the program needs of the applicant with 1) how well the proposed design relates to the original building and neighboring buildings and 2) how closely the proposal meets the intent of these general guidelines and the specific guidelines for new construction.

1. Avoid removing or altering historic material or distinctive architectural features: if it's original and in good shape, try to keep it.

2. Repair rather than replace wherever possible. If replacing, replicate the original based on existing materials. Do not invent something new that "might have been."

3. When extensive replacement of missing or severely deteriorated materials is necessary and replication to exactly match the original is not feasible, the new work should match the character of the original in terms of scale, texture, design and composition.

4. Avoid making the building look older than it really is. Rehabilitation work should fit the character of the original building. If the building has been substantially altered, nearby buildings of similar age and style may indicate what its original character was.

5. The building may contain clues to guide the rehabilitation: Original detailing may be covered up with other, later materials, or there may be physical evidence of what original work was like and where it was located.

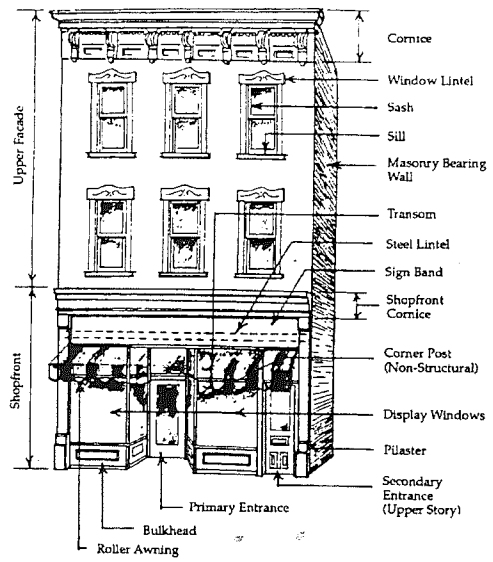
6. Surface cleaning should be done by the gentlest means possible. Never sandblast or use other abrasive methods. Cleaning or paint removal may not be necessary at all.

7. If no evidence of original materials or detailing exists, alterations should be simply detailed and contemporary in design, yet fit the character of the building.

Specific Guidelines:

1. Materials: Missing or deteriorated materials should be replaced with recycled or new materials that match the original as closely as possible with regard to the following: type, color, style, shape, and texture of material. The composition, type of joint, size of units, placement and detailing should be appropriate for the building. Imitation or synthetic materials such as aluminum or vinyl siding, imitation brick or stone or similar plastic materials are inappropriate. Some vinyl clad window replacements might be considered at the discretion of the Design Review Board.

2. Door and Window Openings: Among the most important features of any building are its openings - its



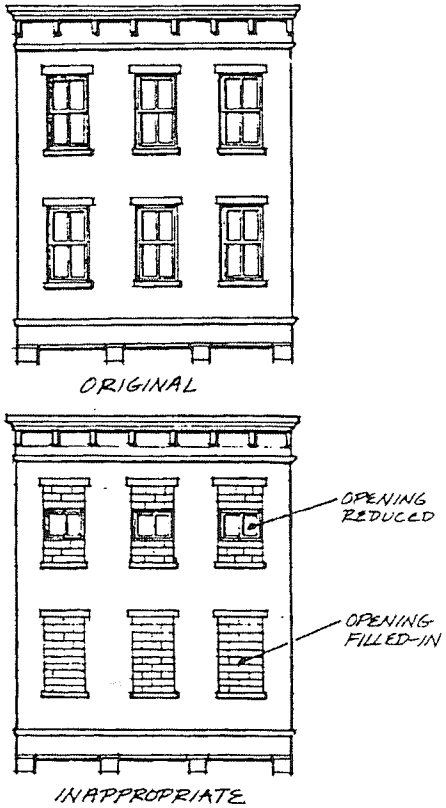
Typical 3-Storey Building Facade and Storefront Elements
(Source: "Victorian Village Handbook", Victorian Village Commission)

windows and doors. The size and location of openings are an essential part of the overall design and an important element in the building's architecture. Original openings should not be altered. Closing window openings makes the face of the building appear to have lost its "eyes". Reducing or enlarging window openings makes the "eyes" appear too small or too large for the face of the building.

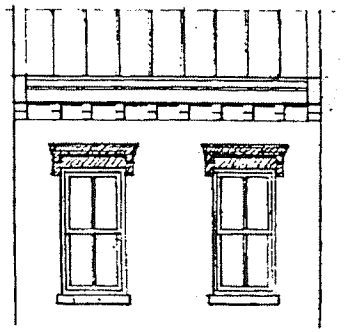
Original window trim should not be removed. Removing window trim, such as window heads, removes the sense of depth and definition a window has.

Window replacements should match the character of the original. Replacing original windows with an entirely different type of window, can appear out-of-place given the type of window commonly found on buildings of particular styles and particular time periods.

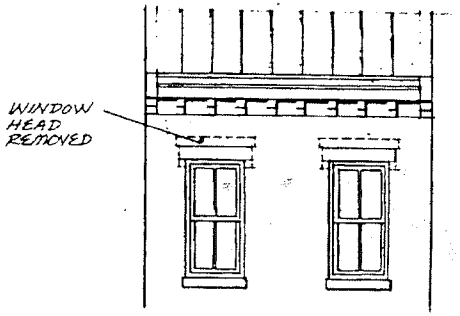
3. <u>Door and Window Sash</u>: Original doors and window sashes should be repaired rather than replaced whenever possible. If replacement is necessary, the new door or window sash should match the original in material, size and style as closely as possible.



(Source "Court Street Historic District", City of Cincinnati, Ohio) (*)

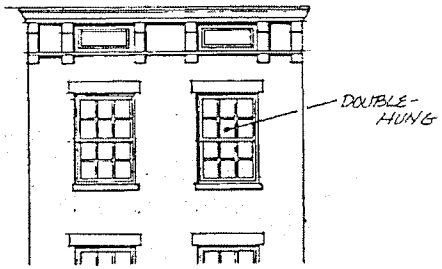


ORIGINAL

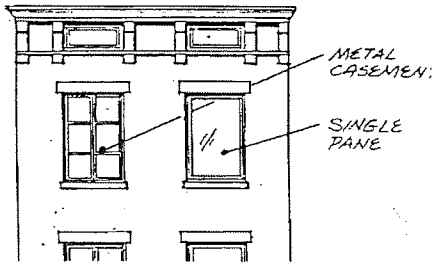


INAPPROPRIATE

(*)



ORIGINAL

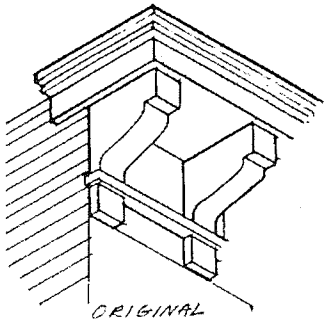


INAPPROPRIATE

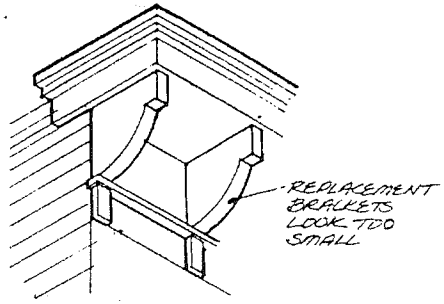
(*)

4. **Ornamentation:** Significant architectural features such as window hoods, decorative piers, quoins, bay windows, door and window surrounds, porches, cast-iron storefronts and other ornamental elements should be preserved. These distinctive features help identify and distinguish the buildings in downtown Urbana.

Ornamentation should not be removed and/or replaced with substitutes that are of an unlike material or of a different scale or design. Replacement ornamentation should match the character of the existing features as closely as possible with respect to type, color, style, shape and texture of material.



ORIGINAL

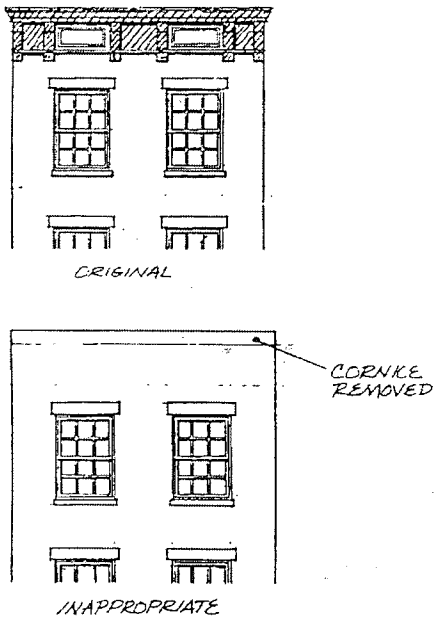


INAPPROPRIATE

(*)

5. **Cornice:** Cornices should not be removed. Reducing the depth of a

cornice or parapet or removing the cornice makes the building look like it has lost its top.



(*)

6. Roofs: Chimneys, dormers or towers and other architectural features that give the roofline of an existing building its identifying character should be preserved. The addition of vents, skylights, and roof top utilities should be inconspicuously placed or screened where necessary. Wood shakes and plastic roofing products, which are inappropriate materials should not be used.

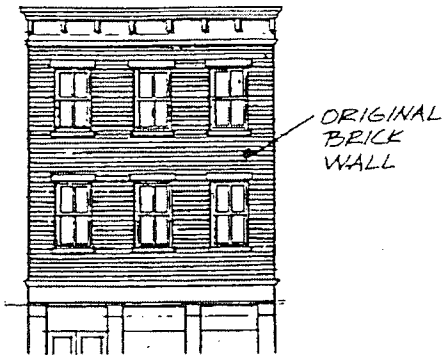
5. Cleaning: Exterior surfaces should be cleaned with the gentlest method possible. For masonry structures, the process should begin with scraping by hand or scrubbing with a bristle brush and mild detergent. Some types of chemical cleaning can be used, but test patches should be carried out in inconspicuous areas first. Sandblasting or use of other abrasive cleaning methods that destroy the surface of brick and stone and shorten the life of the building should not be permitted. Wire brushes should not be used because they can also damage masonry surfaces.

7. Repointing Masonry: Historic masonry should be repointed with mortar that matches the existing in color, content and texture and with joints that match in type and thickness. The mortar joints in masonry construction deteriorate for a variety of reasons. Repointing these joints can significantly aid the rehabilitation of a structure. Generally, buildings built prior to 1900 used a lime-based mortar. A typical lime-based mortar has the following formula: 8 parts sand, 2 parts lime, and 1 part portland cement. This mortar is softer than the portland cement-based mortar of today. Hard modern mortar used on historic masonry causes bricks to crack during the freeze-thaw cycle.

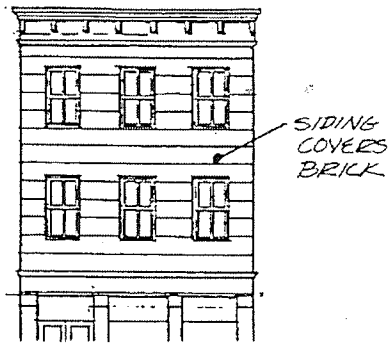
Covering brick or stone walls with wood siding or aluminum or other artificial material alters the scale and appearance of the wall, and adds no real insulation value and is not acceptable..

8. Water-Repellent Coatings: Water-repellent coatings should not be used on historic masonry. Most historic structures have survived without the need of water-repellent coatings. Water-related damage on the interior of the buildings is usually a result of a failing roof, deteriorated or faulty gutters and

downspouts, deteriorated mortar, rising damp or condensation. Water- repellent



ORIGINAL



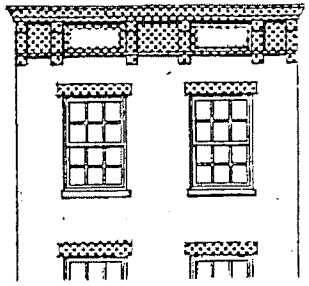
INAPPROPRIATE

coatings will not solve these problems and may make them worse.

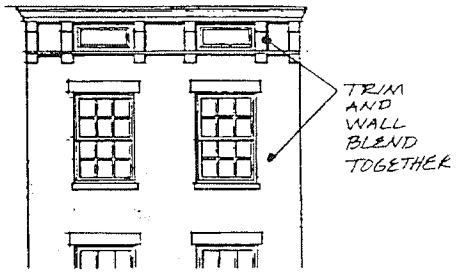
9. Painting: Repaint buildings that were historically painted. Paint is part of the aesthetic design of these buildings and should be maintained. Paint also protects porous nineteenth century masonry and masks alterations and inappropriate repairs. Masonry that has not been painted in the past should not be painted. Because color can have a significant impact on the downtown area, use paint colors that are appropriate to building's age and style. Historically, most paint schemes were relatively simple.

Architectural trim and decorative features should be painted in a color or shade which contrasts with the wall color to enliven the facade. Painting hard face brick (on buildings built after 1895) and painting stone is unnecessary for the protection of the surface and is historically inappropriate. The contrast of early, painted buildings, and later, unpainted buildings, adds to the liveliness of the street.

10. Wood Siding: Original wood siding should be maintained and repaired. When replacement is necessary, the new wood should match the original in size, shape, profile and detail. All wood siding should be painted. Aluminum or vinyl siding is not appropriate for replacing or



ORIGINAL



INAPPROPRIATE

(*)

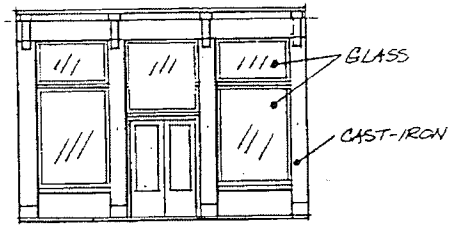
covering original wood siding. Artificial stone, asbestos, asphalt siding and other similar resurfacing materials are not acceptable.

11. Shutters and Other Outside Attachments: Original shutters should

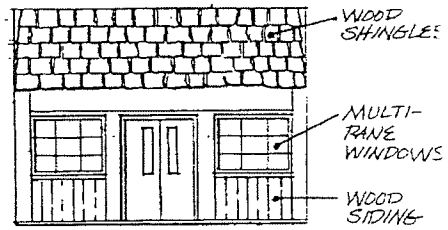
be repaired and retained. Reintroducing missing shutters must be based on physical evidence and the shutters must fit the opening and be operable. Exterior light fixtures should be appropriate to the style of the building.

12. <u>Storefronts</u>: The design and materials of storefronts in historic buildings should be retained and repaired, and should be in character with the building. First-floor storefronts are common in downtown Urbana and are found in all types of architectural styles. Detailing and materials vary considerably. Each design should be considered individually and original materials should be retained.

Introducing designs and materials not found in the district or in buildings of a particular time period appears incongruous, and often creates a hodgepodge of building materials and a mixture of images.



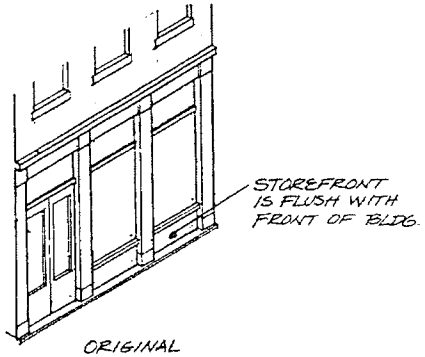
ORIGINAL



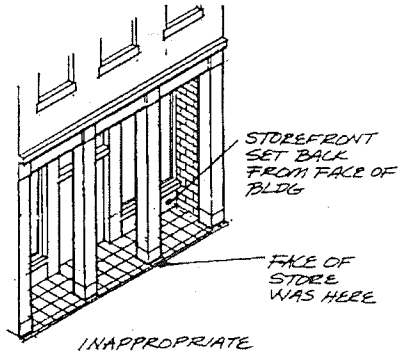
INAPPROPRIATE

(*)

If the storefront has been altered or if none of the original materials remain, old photographs may indicate the original design. Original masonry storefront materials should be cleaned with the gentlest method possible. Cast-iron storefronts may be cleaned by abrasive methods including sandblasting. Adjacent materials must be protected and the pressure should be less than 100 p.s.i.

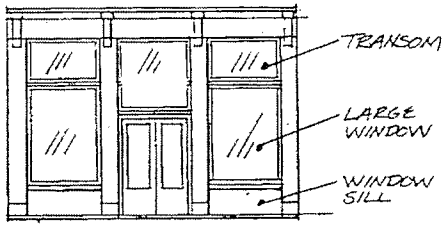


ORIGINAL

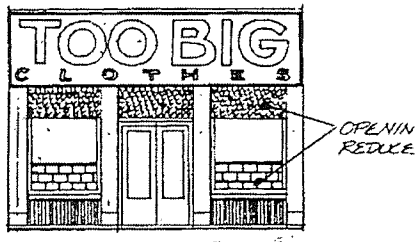


INAPPROPRIATE

(*)



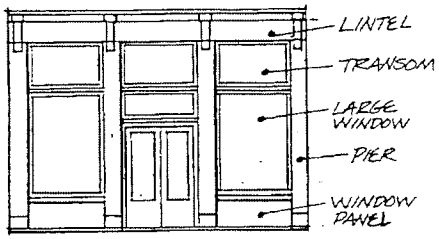
ORIGINAL



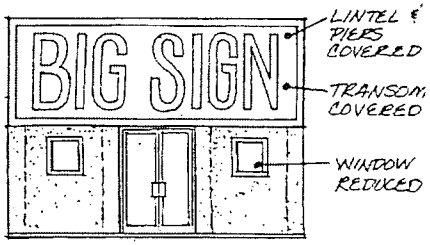
INAPPROPRIATE

(*)

The size of storefront openings should not be reduced. Transparency and scale are very important to storefronts and their relationship to the remainder of the building as well as to the streetscape. Significant elements such as piers, lintels, transoms, original doors or other similar details should not be covered or removed.



ORIGINAL



INAPPROPRIATE

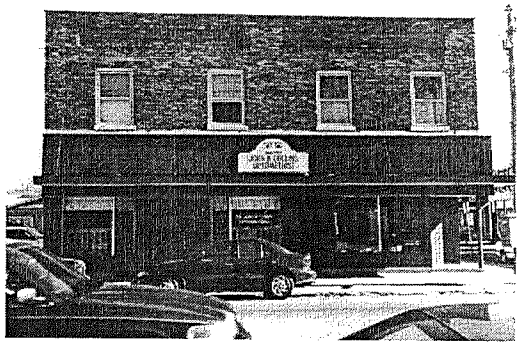
(*)

Reducing the size of window openings, often by raising the window sill or filling in the transom, cuts down on transparency which is important to store windows, and eliminates the vertical emphasis to the first floor.

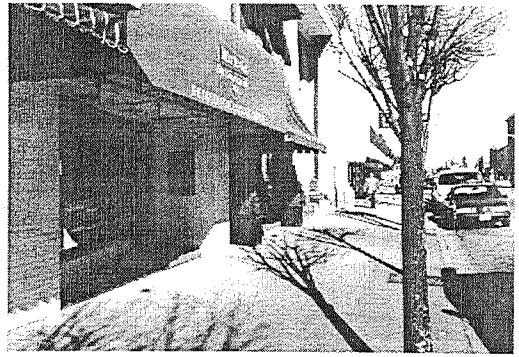
Incompatible Change to the Original Storefront

Incompatible Change to the Character of the Building through the Addition of Picket Fence

Arcading storefronts (setting them back from the face of the building) is inappropriate. Significantly setting back the storefront from the face of the building should not be confused with recessed entrances which are very common. Arcading alters the historic



Complete Change to the Original Storefront. Introduction of Incompatible Materials and Design; Emphasis on the Horizontal Dimension

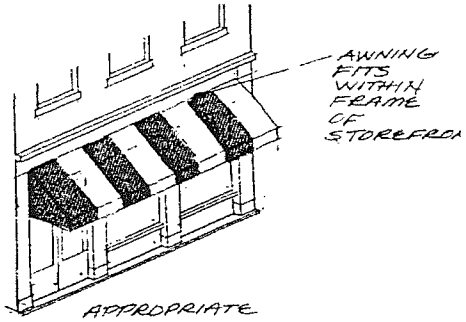


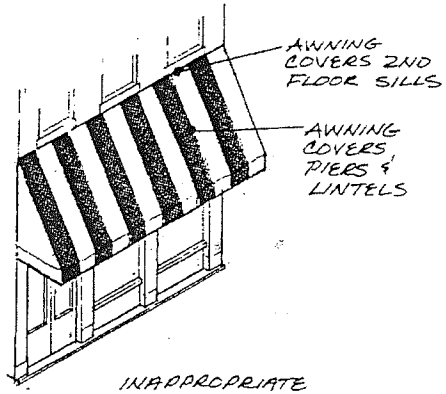
Inappropriate Recessed Doorway Treatment

character of the building and the continuity and storefront rhythm of the street.

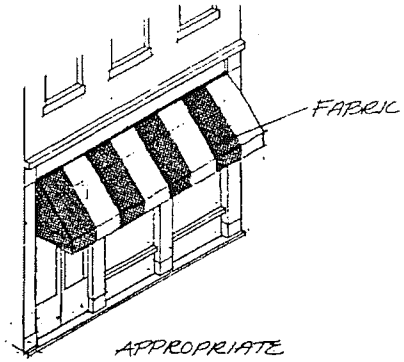
The installation of fabric awnings on storefronts is encouraged. Awnings add color and variety to commercial buildings and highlight the businesses. Awnings should be installed so they do not cover or require the removal of any original architectural feature. Awnings of metal, plastic, vinyl (not vinyl coated fabric) or wood are inappropriate.

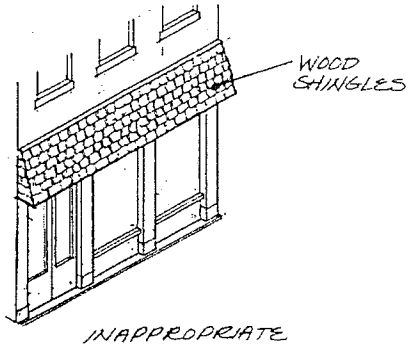
Internally illuminated awnings are not acceptable.


AWNING FITS WITHIN FRAME OF STOREFRO
APPROPRIATE


AWNING COVERS 2ND FLOOR SILLS
AWNING COVERS PIERS & LINTELS
INAPPROPRIATE

(*)


FABRIC
APPROPRIATE


WOOD SHINGLES
INAPPROPRIATE

(*)

NEW CONSTRUCTION

General Guidelines:

Guidelines must adapt to specific site considerations, to each owner's individual needs, and to the particular design features of nearby buildings.

The intent of these guidelines for new building construction is to encourage design creativity rather than "appropriate prototypes." Consequently the guidelines do not attempt to suggest solutions to specific problems.

Infill construction is encouraged on vacant sites in the downtown area. Strong, cohesive block faces are weakened by gaps between buildings, New construction will improve the physical quality and economic health of the district and will strengthen the streetscape.

1. New construction should appear new. The intent of the overlay and the historic district is not to "freeze" an area in time, but rather to encourage new, complementary buildings which allow for changing needs and tastes. The high quality of the older preserved historic structures in the downtown area demands excellence in design for new buildings. New construction should not attempt to replicate the old or to introduce a false "historic" appearance.

2. The review of new construction by the Design Review Board will focus on design compatibility with older structures. Proposals for new buildings will be reviewed within the context of the existing buildings in the area, which provide an outstanding framework for new construction.

3. The review by the Design Review Board of new construction will focus on the design compatibility with the surrounding structures. The appropriateness of design solutions will be based on the programmatic needs of the applicant with 1) how well the proposed design relates to neighboring buildings and 2) how closely the proposal meets the intent of the guidelines.

4. New construction proposals should pay particular attention to *composition, openings, rhythm, proportion and height, and materials.*

Specific Guidelines:

Specific guidelines for judging compatibility are listed next in this section. These specific guidelines should not be interpreted as hard-and-fast rules.

1. Composition:

Buildings in the downtown area share common materials and common methods of organizing parts of the facades. These factors help shape the architectural character of the district.

Facade Subdivision: New buildings should respond to the traditional subdivisions found on historic property: a base, a middle and a top. Most historic buildings in the downtown are built with the principal facade parallel to the street it faces. The most important features of buildings are the arrangement of openings on the principal facade and an overall vertical emphasis of the whole design. Each building provides its own variations, but collectively they share many basic features,

Base: New buildings should have a well defined base. Within the downtown most buildings have a base that is distinguishable from the rest of the building, This is accomplished through a change of materials, a change of scale, and/or a lintel or other type of horizontal banding, In larger buildings the original base may include more than the first floor,

Middle: Details on new buildings should relate to the detailing of adjacent or nearby buildings. Buildings in the downtown often incorporate architectural details such as changes in plane or changes in materials on their upper floors, Decorative, horizontal bands indicating the floor lines, sill heights or lintel heights should not overpower the vertical emphasis of the design,

Top: New construction must employ a strong element that terminates the uppermost part of the building, Distinctive elements in the architecture of historic buildings are elaborate projecting cornices, decorative parapets and the expressive use of materials.

Roofs: Roofs for new construction should be similar to roofs of adjacent and nearby buildings of similar size and use, In the downtown, buildings of three or more stories generally have low-pitched shed roofs that are not visible above the principal facade. Smaller buildings in the district typically have simple gable roofs on which the gables are perpendicular to the principal facade. Institutional buildings have a variety of roof shapes.

2. Openings:

The design, scale, and placement of openings and storefronts in buildings give the unique character to the district, and establish a visual rhythm. Windows are like the "eyes" of a building. Storefronts are the lifeblood of the district and largely create the image of the street.

Window Openings: Window openings are extremely important. The openings of new buildings should be related to the size and placement of openings found on historic structures of similar use in the district. In residential buildings, window openings are typically found individually rather than in pairs or grouped. The openings are taller and wide, typically in a proportion of 2:1. Window sash are set back from the wall surface, and openings have some form of definition, such as lintels, sills or decorative surrounds. Window openings, which are typically aligned vertically, usually occupy between 20% and 50% of the principal facade.

If muntins are used in new window sash, they must provide true divided lights. Within the individual opening, window sash are usually divided into two or more lights. In all cases the glass must *be* clear: tinted or reflective glass is not acceptable.

Storefronts: New storefronts should relate to the characteristics of existing storefronts on historic buildings. Storefronts in the district are emphasized, and have a lintel separating them from the upper floors. Their facade is divided into bays which increases their verticality and provides a pedestrian scale and proportion, and have large, fixed expanses of clear (not tinted or reflective) glass.

The storefront lintels are 12 to 18 feet above grade; the window sill height is between 18 inches and 3 feet above grade; and storefront windows are set back from the structural elements.

3. Rhythm:

Consistent patterns of setback, window placement, and wall treatment establish an architectural rhythm to the street.

Rhythm: New buildings should incorporate design features, such as window groupings, articulation of wall surfaces, and decorative elements such as columns or piers in an effort to maintain the rhythm that already exists in the district. New construction should avoid creating long unrelieved expanses of wall along the street by maintaining the rhythm of facades found on the district. Most commercial buildings are relatively narrow, 25 to 50 feet in width. A building facade typically displays vertical subdivisions that establish a visual rhythm

Setback: Setback is an important issue in a dense urban area downtown Urbana. The setback for new construction should be consistent with the buildings of similar use on adjacent and nearby sites. Most commercial buildings are built up to the property line, with the sidewalk extending from the building to the street curb. Some residential property, especially detached buildings, have shallow setbacks but retain an "edge" at the property line with a fence, landscaping or a combination of both. The institutional buildings in the downtown are setback from the street to provide public space and to add to their monumentality. In most cases new construction on corner sites should be built up to the edge of both outside property lines.

4. Proportion and Height

Vertical Emphasis: New construction should have a vertical emphasis, because in downtown Urbana buildings are taller than they are wide, window openings are tall and narrow, and storefronts have slender elements, which emphasize verticality.

Height: The height of new construction should not vary more than one story from adjacent contributing buildings. With the exception of the Douglas Inn, most buildings in this area are between 2- and 3-stories.

5. Materials:

Materials: New construction should use materials that are found on the historic buildings in downtown Urbana. Clearly the dominant material in this neighborhood is brick, but other materials such as limestone, sandstone, cast-iron, slate, wood and sheet metal are important as well. Materials such as concrete block, stucco, synthetic stucco and plastic are not appropriate and should not be considered as exposed finish materials for new construction in the overlay district.

BUILDING ADDITIONS

Appropriate additions are encouraged as a means of providing for current and future needs and providing for continued use of existing district buildings.

The appropriateness of design solutions will be based on balancing the program needs of the applicant with 1) how well the proposed design relates to the original building and neighboring buildings and 2) how closely the proposal meets the intent of these general guidelines and the specific guidelines for new construction.

1. In general, additions should follow the guidelines for new construction in terms of materials, form, scale, height, detailing and siting.

2. Additions should be compatible with the existing structure. They should appear contemporary but compatible in character with the original. They should be sympathetic but not imitative in design.

3. The design of an addition should refer specifically to the architecture of the original building. While the addition should be compatible with the existing building, it should not try to duplicate its style or appear to have been built at the same time as the original building. The design should also be compatible, in a more general way, with adjacent buildings.

4. If the original building is architecturally significant, the addition should take a respectful "back seat" to it. The addition should not overpower the original. An addition may be taller than the original building if site considerations and careful design still allow the old building to remain dominant.

5. Additions should be designed to relate architecturally to adjacent buildings in general and to the building they are a part of in particular.

DEMOLITION

Demolition of existing structures is prohibited unless one of the following conditions exists:

1. Demolition has been ordered by the City Building Inspector for public safety because of an unsafe or dangerous condition that constitutes an emergency.

2. The owner can demonstrate to the satisfaction of the Design Review Board that the structure cannot be reused nor can a reasonable economic return be gained from the use of all or part of the building proposed for demolition. The applicant should provide the Review Board with a list of information that may be necessary to satisfy the Board that the subject building cannot be reused.

3. The owner is a non-profit corporation or organization and can demonstrate to the satisfaction of the Design Review Board that the denial of the application to demolish would also deny the owner the use of the property in a manner compatible with its organizational purposes and would amount to a taking of the owner's property without just compensation.

4. The demolition request is for a non-significant portion of a building, and the demolition will not adversely affect those parts of the building that are determined to be significant by City plans and/or other documentation.

5. The demolition request is for a building of a later period (constructed after 1950) and the demolition will not adversely affect the character of the district.

NON-CONTRIBUTING BUILDINGS

Intent and General Guidelines:

A number of buildings in the overlay district do not contribute to the historic character of the area. The Design Review Board will review the proposed alteration or demolition of these buildings based on the guidelines in this section. These guidelines encourage changes in the district that will reinforce its historic and architectural character, but acknowledge that some buildings are of a different age or architectural period.

Buildings that do no contribute to the historic character of the district fall into two general categories:

Newer buildings: Most buildings that were built within the past fifty years do not fit the historic or architectural context of the district. The majority of these newer buildings differ architecturally from the district's historic buildings, especially in scale, building materials, and detailing.

Significantly Altered Buildings: Some older buildings have lost the integrity of their original design due to substantial, incompatible exterior alterations. Buildings in this category not only have been stripped of architectural details, but have been altered completely in their appearance. The basic design, scale, and rhythm of these buildings no longer relate to the historic buildings of the district.

Specific Guidelines:

1. Rehabilitation: The rehabilitation of non-contributing buildings should comply with the guidelines for rehabilitation, as outlined in the Rehabilitation section of this document. These rehabilitation guidelines provide a framework for maintaining a building's basic architectural character; they do not suggest that a building be redesigned or altered to appear older than it is. Alterations to a newer building should be compatible with the original architectural character of that structure or should help the building to relate better architecturally to the surrounding historic district. The rehabilitation of an older, altered structure should restore elements of the building's historic character, whenever possible, based on remaining physical evidence, historic documentation, or similar buildings nearby. Alterations to non-contributing buildings should not create a false sense of history. In many cases it is preferable to rehabilitate and reuse a non-contributing building than to have a vacant parcel or parking lot.

2. Additions: Additions to non-contributing buildings should comply with the guidelines outlined in the "Additions" section of this document. Additions should be designed

to relate architecturally to adjacent buildings and to the building of which they are a part. Additions should not overpower the original building.

3. Demolition: Non-contributing buildings may be demolished if the demolition will not adversely affect the character of the district. The Design Review Board's review of an application to demolish a non-contributing building will include an evaluation of plans for the redevelopment of the cleared site, based on the "New Construction" and "Site Improvements" sections of this document.

SITE IMPROVEMENTS

1. Site improvements, such as parking lots, parking pads, paving, fences, decks, and landscaping, should be in character with the contributing buildings in the overlay district, and should respond to the colors, textures, materials and scale found in the area of the improvement.

2. The design of any site improvement should be compatible with district buildings and not detract from the character of the district.

3. The design of site improvements should capitalize on the unique character of the area but should not incorporate elements from an earlier or different period. Site improvements should enhance the experience of pedestrians in the district.

Specific Guidelines

1. Parking Lots: Cars in parking lots should be screened from public view. Appropriate screening includes low masonry walls in conjunction with planting areas and landscaping, low masonry walls with wrought-iron fencing and planting areas with landscaping and wrought-iron fencing. Chain link fence along side walks is inappropriate.

Parking lots with a capacity of ten or more cars should contain trees within the lot as well as around the perimeter of the lot. Concrete curbs, not rolled asphalt bumpers, are appropriate edges for parking lots.

2. Parking Pads: Parking pads (parking for one or two cars) are permitted at the rear of the property, with access at alleys or existing curb cuts whenever possible. Parking pads in areas other than the rear shall be judged on a case-by-case basis and judged by their impact on the property and on the district,

3. Fences and Walls: Wrought-iron or cast-iron fences that are less than three feet in height are encouraged along the sidewalks of vacant lots or where buildings are setback from the sidewalk. Fencing may be set between wrought-iron and cast-iron posts, natural stone posts or precast concrete posts. Fencing may also be set on a concrete curb or on top of a low wall. Plain board fences (vertical boards nailed side-by-side on horizontal stringers) or wire fences are appropriate at the rear of the property or along the side of the property. Wood fences should be painted or stained but not left to weather naturally. Chain link, stockade, basket weave, lattice and other contemporary designs are not appropriate.

4. Decks: Decks should be placed at the rear and/or side of the buildings. Wood decks that are built on the ground should be stained or painted. Decks accessed above the first-floor are discouraged, as are rooftop decks that can be seen above the principal facade.

5. Paving for Sidewalks, Patios and other Similar Areas : Materials used for paving should have the appearance of individual units to give the surface scale. Appropriate materials include brick, stone, scored concrete and unit pavers.

SIGNS

All signs within the overlay district shall be reviewed by the Design Review Board based on these guidelines and the City's Sign regulations.

General Guidelines:

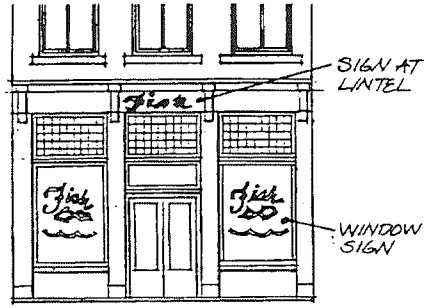
1. Signs should be located at the top of the storefront and should not cover or require the removal of significant architectural elements of the building. Signs are most successful visually when they work with, not against the architecture. The are usually attached to or at the height of the storefront lintel. Signs should not project above second floor window sill or above the floor line where it would overpower the building.

2. Signs should not overwhelm, oversize or clutter the storefront or the building itself. Simple, bold designs on a minimal number of signs communicate more clearly than many competing signs. Signs should not significantly reduce storefront transparency.

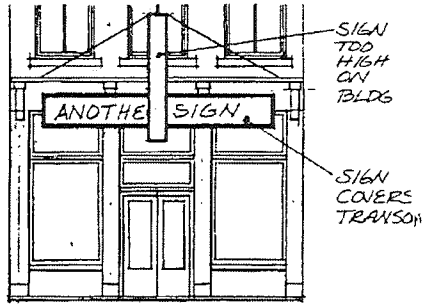
3. Signs should be in scale and direct proportion with the size and form of the building, and should not or overpower the architecture of the building in terms of size and number of signs and/or in the ornateness of the sign design.

4. Signs should be as distinctive as the businesses they identify. They should capitalize on the special character of the building and the district and reflect the nature of the business they are identifying. Small projecting signs such as symbol signs are appropriate. Signs painted on windows and signs on awnings are also appropriate.

(



APPROPRIATE



INAPPROPRIATE

(*)

5. Signs should be oriented toward pedestrians along the sidewalk rather

than toward vehicles moving at higher speeds.

6. Wall and projecting signs are preferable but ground signs may be utilized if no other solution is feasible and/or available, and they are designed and placed appropriately.

7. Temporary, standard real estate signs should be permitted without review and approval by the Design Review Board.

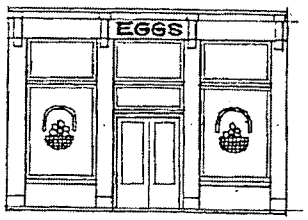
8. The following signs should not be permitted in the overlay district: *billboards, roof-top signs, sandwich boards which obstruct pedestrian flow, temporary illuminated free-standing signs, and off-premises signs.*

Following are specific guidelines for sign types that may be used for business.

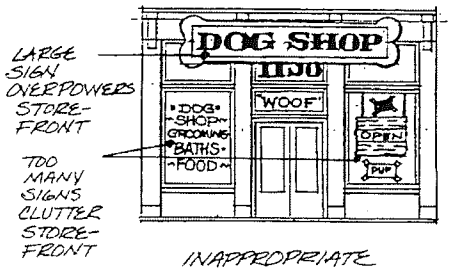
Specific Guidelines:

Flat Wall signs attached parallel to the building:

1. The entire sign should be affixed to one continuous, flat, vertical, opaque surface or the sign may consist of individually mounted letters.



APPROPRIATE



INAPPROPRIATE

(*)

2. Sign cannot project more than 6" from the building's surface.

3. Sign cannot extend higher than the bottom of the sill of the second story window, or above the lowest point of the roof, or over 25' above grade (whichever is lowest).

4. Sign cannot be attached to roofs, chimneys, smokestacks, or stair towers.

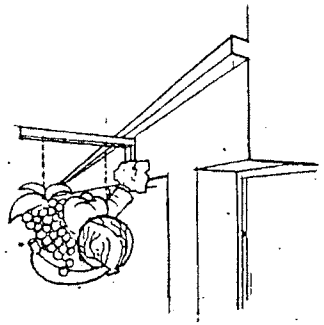
5. Sign must be at least 6" from the lintel or other trim of the window above or below it.

Projecting Signs attached at right angles to a building

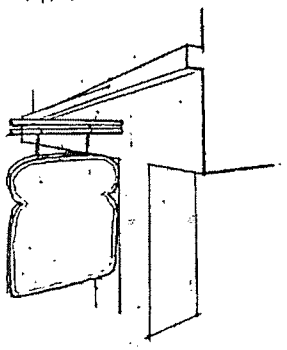
1. No more than one right angle sign is allowed for each business establishment.

2. Sign can have no more than two faces.

3. Sign can project no more than four feet from the building.



APPROPRIATE



APPROPRIATE

(*)

4. The bottom of the sign must be at least seven feet above ground level(sidewalk).

5. The top of the sign may not extend higher than the lowest of: a) the bottom of the sills of the second story window; b) the lowest point of the roof ; c) 25' above grade.

6. Signs may not be attached to roofs, chimneys, smokestacks, stair towers or penthouses.

7. No exposed guy wires or turnbuckles allowed.

Free-standing signs:

1. Free-standing signs should have only two sides.

2. Ground mounted signs shall be limited to 30 square feet per side. Yard arm signs may have no more than 6 square feet per side.

3. Sign setback should be no less than 50% of building setback from edge of pavement but never within the public right-of-way.

Awning Signs:

1. Awning signs should be displayed primarily on the front of the awning (the drop flap).

2. Signs may be displayed directly above a plain awning as long as it still clears the bottom lintel of the second story by 6".

Window signs:

1. May only be applied directly to the inside surface of the window glass.

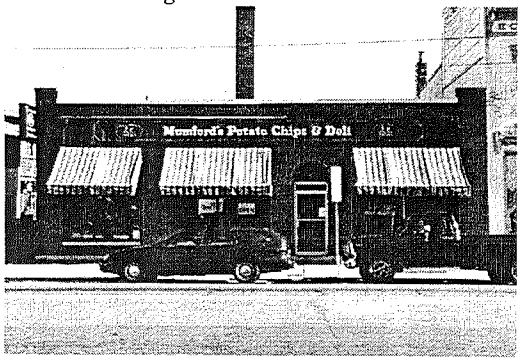
2. Must be in scale with window size and proportion, and should not mask storefront transparency.

Signs Identifying Upper Story Tenants:

1. For buildings with two tenants, one sign should be utilized designed as described previously.

2. When there are more than two tenants, each may use one identifying sign located at the place of building access. Height of sign should be according to the guidelines of this section. Maximum sign area should not exceed five square feet.

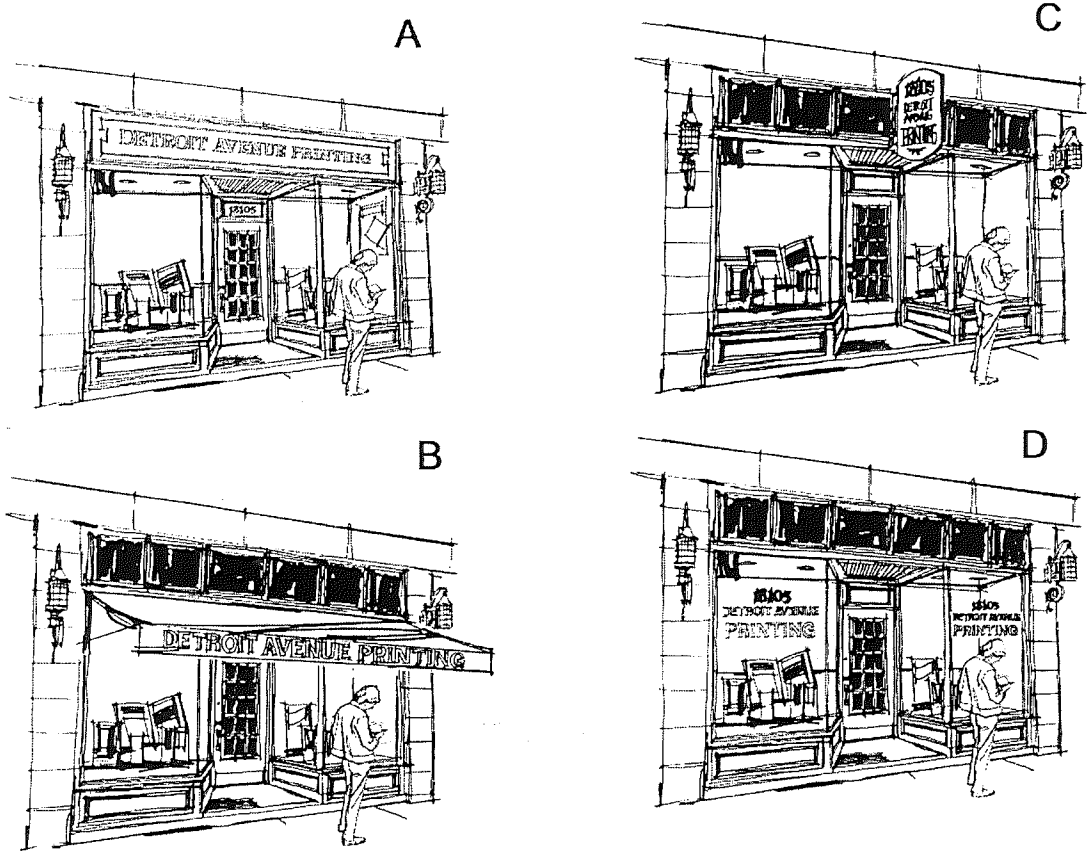
Weak Sign Design; Signs Adversely Affect the Historic Building



Sign in Proportion to the Storefront's Elements

Effective Design but Signs Too Large in Proportion to the Scale of the Historic Building

Visually Clattered Storefront as a Result of Many Different Signs Placed Along the Glass Front. The Base of the Building is Visually Separated from the Upper Parts.



Illustrated are four possible directions that signage could take. The most basic approach (A) is that of the sign placed within the transom space directly above the entrance and display areas. For many shopfronts, signage placed on the valance of a canvas awning (B) becomes a possibility. A simple sign board (C) placed above the entrance, would be particularly effective for pedestrian traffic. Graphics, when placed on display windows (D) can also be an attractive possibility, if they are designed effectively with respect to the number, material, colors, fonts, and lighting.

Signage, however, should be limited to only one of the examples shown. This eliminates the unnecessary clutter thereby making the sign(s) used more effective. It is also important to note that, the effectiveness of the selected approach, will depend on the high quality used in the sign's construction, design, materials, lighting, and painting.

Illustration 3:
Sign Placement and Size

(Source: "Lakewood Architectural Standards Workbook", Lakewood Ohio)

STREETSCAPE IMPROVEMENTS

General Guidelines:

1. All designs of the streetscape, specific sidewalk elements, and public/private spaces should reflect the unique physical, historic, business and social characteristics of the overlay district.

2. All sidewalks and public spaces should be designed in such a manner so that they provide both security and safety to pedestrian users and to minimize conflict with vehicular traffic.

3. All materials used in construction of street elements must be as vandal resistant as possible. Materials should also be fade and bleach resistant.

4. All elements and components will be maintenance free or designed for low cost maintenance, ease of replacement and repair.

Specific Guidelines:

The following guidelines establish design requirements and the desired character of the streetscape environment. Their purpose is to guide public and private improvements, in an effort to create a coordinated streetscape and public amenity environment in the downtown area.

Sidewalk Zones:

Improvements of sidewalk surface materials and location of elements onto the sidewalk should take place on the basis of four sidewalk zones as follows:

Curb Side Zone

This is the area of the sidewalk immediately behind the face of the curb. Its use is primarily for vehicular related elements such as parking meters, regulatory signage, fire hydrants, etc.

Design Requirements:

Width: 2'-0" to 3'-O" where space allows.

Paving: Concrete and/or special paving material.

Amenity Zone

The primary function of this zone is to reinforce the separation of pedestrians from vehicular traffic. This zone contains pedestrian-related elements such as street trees, special paving, transit shelters, kiosks, movable planters, telephones, and where conditions are optimum, street lights.
Design Requirements:

Width: 4'-O" minimum

Paving: Special pavers and design to emphasize the zone and its visual importance.

Pedestrian Zone

This is the area of primary pedestrian traffic. No surface obstructions should be allowed in this zone (i.e., movable planters, temporary signs, street furniture, etc.).

Design Requirements:

Width: 4'-O" minimum where space permits.

Paving: Special pavers end design to emphasize the zone and its visual importance.

Shopping Zone

This is the area along the sidewalk closest to the building when the building has no front yard setback and sits up to the right-of-way line. Window shopping, sidewalk display and movable signage are the types of activities that take place in this zone.

Design Requirements:

Width: Will range from O'-O" to 3'-0" depending on available space.

Paving: Preferably concrete pavers as an extension of the Shopping Zone to visually coordinate both zones and match irregular building lines and setbacks at ground level.

Parking/Loading Zone

Under certain conditions, this area may be required as a mid-block inset lane to accommodate loading zones or short-term parking.

Design Requirements:

Width: 9'-0" minimum

Sidewalk Paving Design:

Sidewalk pavers should be used to provide for a background of color and pattern in harmony with the historic character of the district. Furthermore, the paving material will serve to unify the many diverse elements of the streetscape and variations in building setbacks.

The paving material will extend across driveways for the purpose of unifying the sidewalk zones. Also, pavers will be extended to the designated pedestrian urban spaces for the purpose of visually and functionally connecting such places with the sidewalk zones.

Wherever possible, the paving material should extend to the door threshold at recessed building entries in order to provide continuity of the paving material and to emphasize the relationship of the building to the sidewalk.

Sidewalk/Curbs:

Street curbs should be an integral part of the streetscape and should provide adequate grade separation between streets and sidewalks as well as will be able to meet street drainage requirements. In addition, curbs should clearly determine the pedestrian

vehicular space and provide for a contrast between sidewalks and streets, and create a barrier-free environment for the physically handicapped.

Curbs should be constructed in accordance with the City's design/construction standards and standards of the Ohio Department of Transportation.

Crosswalks:

Crosswalks should be utilized in order to clearly identify and delineate a controlled pedestrian movement and minimize conflict with vehicular traffic. Through proper placement and markings, crosswalks will define the visual and physical continuity of the pedestrian system between opposite sides of the street.

Seating Facilities:

Seating materials should have minimum absorption characteristics for heat or cold. Seating should have a minimum depth of 16". Ledge seating should have a maximum height of 36" and a maximum low of 12".

Benches should be selected for their durability, low maintenance and ability to be replaced, and should be visually compatible with the district's character.

Lighting:

Throughout the district, a hierarchy of lighting design components should be utilized in order to address pedestrian and vehicular needs.

Lighting should strengthen the district's historical character, should increase safety and comfort, and should help enrich the urban experience of the streetscape environment.

Lighting fixtures and location of lighting poles and luminaries in the streetscape should be based on creating a consistency in lighting levels and appearance. Furthermore, lighting fixtures should be utilized in order to visually unify the streetscape.

Three types of lighting design should be considered:

Intersection/Roadway Lighting:

Overhead roadway lighting should be incorporated with the traffic signal posts. The traffic signal/roadway lighting poles should have visual priority in scale, and should be visually compatible with the district's character.

Pedestrian/Roadway Lighting:

Lighting poles and luminaries of similar design should be utilized for lighting the sidewalk and roadway. Based on the manufacturer's design and specifications, a spacing of 60 feet between poles placed in a staggered pattern on both sides of the street will provide for the necessary illumination.

The location of the poles should be coordinated with the planting of street trees in order to minimize shadows and to organize the street appearance. Spacing should be midway between street trees, a distance of 15'-17' from the light pole to the tree. Light poles will be

placed 2'-6" back from the face of the curb.

Street Trees:

Street trees should be planted directly in-ground in wide planting beds to provide for their health and for space for additional landscaping. An investigation of the exact location of basements, vaults, and utility lines should be undertaken in order to determine the location for each tree planting in the streetscape.

Street trees should not be permitted to be planted in above-ground containers. The following design requirements should be utilized in locating and planting street trees:

Plant trees at a minimum distance of 4'-6" to 5'-O" back from face of curb to tree trunk.

If utilities are less than a minimum of 4'-O" from ground surface, keep trees away from space directly over the utility lines for permitting future access to the lines.

Typical street tree spacing should be determined after careful assessment of existing conditions.

In general, street trees should be planted in proper size for immediate effect. The size of the tree should be such that an average person can view underneath the canopy. A 3" minimum tree caliper size is recommended.

Within the district, the functional and visual effectiveness of the height of street trees should be measured against the scale and proportions of the urban environment.

The preferred street tree species should be determined after careful review of the streetscape character, the building character and facade, pedestrian needs, and the existing trees.

Transit Shelters / Information Kiosks:

Transit shelters and kiosks should be located at designated urban spaces. Kiosks should be able to provide for public and civic event advertising and information.

Transit shelters and kiosks should not be located closer than 3'-6" from the curb and should not impede pedestrian traffic.

The design and materials of transit shelters and kiosks should be compatible with the architecture and streetscape character and will be vandal resistant, including wood, cast iron, metal and plastic.

Bicycle Racks:

Bicycle racks should be located in clearly visible and lighted areas to maximize security, and should not impede pedestrian pathways.

Waste Receptacles:

Waste receptacles should be located throughout the district, and particularly at pedestrian concentration nodes such public spaces, corners, transit stops and seating areas.

Waste receptacles should not be attached to street lights and traffic signals.

Waste receptacles should be visually compatible with the historic theme of the district and the streetscape design.

Design/selection of waste receptacles should be based on: a) minimizing maintenance requirements; b) preventing rainfall from collecting in the container; and c) preventing wind from blowing trash.

District Signs/Orientation:

This sign and information system should be permanent and/or temporary for the announcement of events in the district, and for directing the public. Through a coordinated graphic image incorporating the logo of the district, this system should provide for information concerning business and civic activities.

The district signage should include a well-designed system of banners able to reinforce the identity of the district. Three series of banners should be utilized:

Banners installed on lighting poles:

These banners should present the downtown's identity as a historic center and as a business district, and announce several annual business and civic events; exhibit the commemoration of a special historic date; give orientation to specific events; etc.

Banners hanging over the street:

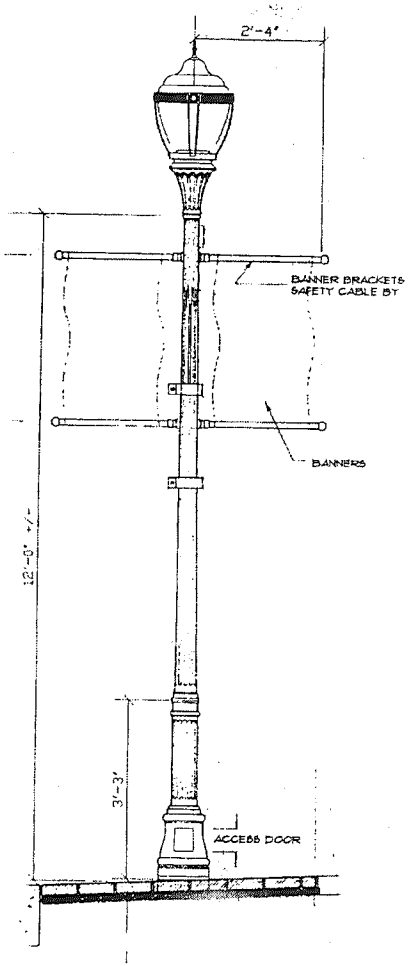
Special shopping district announcements; special promotional activities.

Banners hanging from side of buildings:

Special banners hanging from the street facing side of selected historic buildings.

Orientation Signs:

A system of signs readily identifiable by size, color and location at key locations. This system should be able to convey information and direction to the users of the district and to facilitate decisions by motorists.



Recommended Pedestrian Light Fixture With Banner and Hanging Flower Basket Attachment

ALLEYS

The alleys in the city center hold a very important place in the viability of the downtown. As a result of the grid pattern of development in downtown Urbana, alleys are effective means for vehicular and pedestrian access to business parking areas to the rear of buildings.

The existing conditions along alleys, rear parking lots, and the rear of buildings are for the most part unattractive and in need of major improvements. While the primary emphasis is on the historic character of the building facades in the overlay district, the reclaiming of the downtown as a viable business and civic center must also address the quality of the rear of buildings. As new parking areas to serve the business city center are being developed, the character of the environment behind the buildings, where such parking areas will be possible, must be improved in terms of character and safety. Alleys should be maintained and should be improved in order to serve as key access for vehicular and pedestrian movement.

The guidelines in this section are intended to provide direction to private and public improvements, and to emphasize the need for upgrading the existing alleys, especially in coordination with an overall downtown redevelopment plan.

1. Ensure that the alley right-of-way remains open and free from development.

2. Improve the quality of alleys with respect to paving, drainage, lighting and architectural details. Adjacent walls should be repaired and/or painted.

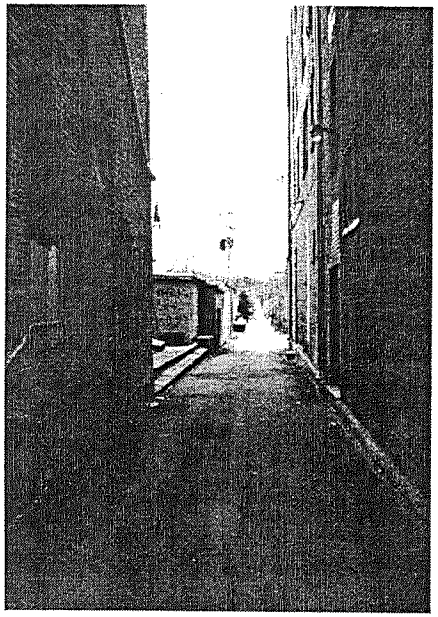
3. Require that dumpsters and waste collection areas are screened from view and are placed at appropriate locations.

4. Provide defined spaces for deliveries and loading/unloading areas so that they do not hinder parking and pedestrian access.

5. At appropriate locations, consider the creation of pedestrian access from the rear parking areas and/or alleys through buildings to connect with the street. This can be accomplished through the use of easements to create "pedestrian arcades" .

6. At selected locations at the entrances to alleys, consider the installation of well-designed overhead canopies to create orientation, interest, and convenience to pedestrians. Appropriate signage may also be incorporated to define rear parking areas and/or business side entrances.

7. Side entrances to buildings will be permitted as long as the movement of vehicles and pedestrians is not inhibited.



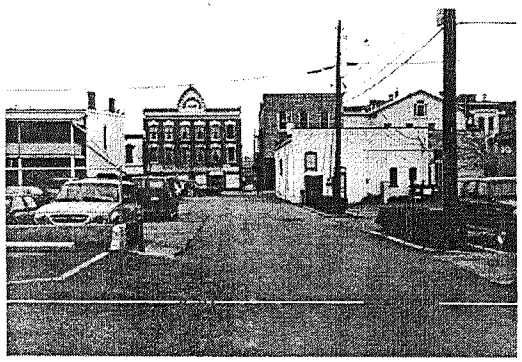
Mid-block alley off S. Main Between Market and Monument Square Looking East. This alley has high potential for serving as a vehicular access to rear parking areas, as well as for pedestrian access and linkage to the residential neighborhoods.

8. The rear facades of buildings should be improved and should become more inviting to the public.

9. Rear building areas and alleys should be safe through lighting, signage orienting to buildings, and definable openings to buildings.

Alley providing access to adjacent businesses and residential neighborhood. Excellent opportunity for improving building walls, introduction of appropriate signage, lighting, landscaping and screening.

Substantial improvements to the rear facades of buildings will be required in order to make this area attractive and serve as a business area parking lot.



The vista created by the presence of the historic Sowles Hotel landmark offers visual and orientational opportunity to this alley. Improvements to building rear facades, landscaping, signage, and lighting will enhance the downtown user's experience and comfort. The rear parking areas and alleys will be integrated with the historic facades and the street to unify the district.

GLOSSARY

This Glossary provides short descriptions of many terms used in the Design Guidelines and, in general, in building rehabilitation and historic preservation.

ALTERATION —Any act or process that changes one or more of the exterior architectural features of a structure, including, but not limited to, the erection, construction, reconstruction, or removal of any structure.

ANNULAR NAILS—Nail with circular ridges on the shank to give it greater holding power.

APPEARANCE— The outward aspect visible to the public.

APPROPRIATE —Sympathetic, or fitting, to the site, its context, and the district.

APPURTENANCES— The visible, functional objects accessory to and part of building;

ARCHITECTURAL FEATURE— A prominent or significant part or element of a building, structure, or site.

ARCHITECTURAL STYLE— The characteristic form and detail of buildings of a particular historic period.

ARCHITRAVE—The bottom-most member of a 3-part, classical entablature. Also refers to a molded window or door enframement.

ARTICULATION—The giving of emphasis to architectural elements (like windows, balconies, entries, etc.) that create a complementary pattern of rhythm, dividing large buildings into smaller, identifiable pieces.

ASHLAR—A squared or rectangular building stone.

BACK PLASTERING—Plastering that is applied within wall cavities or rafters to make the building warmer and keep out the cold. (See Energy Conservation and Insulation chapter for illustration.)

BACK-SET—Distance from the outside edge of a lock to the center of the door knob.

BALLOON FRAME—Type of wood frame construction with wall studs extending in uninterrupted lengths from the foundation to the top of a wall. (See Wood, Siding and Trim chapter for illustration.)

BALUSTER—An upright member supporting a railing or banister.

BALUSTRADE—A railing composed of a handrail supported by balusters.

BARGEBOARD—A wide ornamented fascia board hung from the eaves or in a gable.

BATTEN—A narrow vertical wooden strip installed to cover the joint between two larger boards. Used in "board and batten" exterior siding.

BAY WINDOW—A polygonal window unit that projects from of an exterior wall and extends to the ground level. A rectangular-shaped bay window is called a "box bay window."

BELT COURSE—A continuous horizontal band on an exterior wall. Also called a "string course," it can be made of brick, stone or wood.

BEVEL SIDING—A traditional wooden siding material made of overlapping horizontal wedge-shaped boards. Commonly called clapboard siding.

BOWER-BARFF PROCESS—Named after its two English inventors, it is a heat and chemical surface treatment used on iron hardware that produced a blue-black finish without paint or stain.

BRACKETS—Supporting members of wood, stone or metal often used for both decorative and structural purposes and generally found under projecting features such as eaves or cornices. Also, the supports for a balcony.

CAME—Channel-like strips of lead or zinc that are used to join the individual pieces of glass in a leaded glass window.

CAPITAL—The decorative head or top of a column or pilaster.

CASEMENT—A window that is hinged on one side and swings open like a door. (See Wooden Windows chapter for illustration.)

CERTIFICATE OF APPROPRIATENESS—A certificate issued by the Design Review Board indicating its approval of plans for alteration, construction, removal, or demolition of a landmark or of a structure within the City Center Heritage Overlay District.

CHAMFER—A beveled edge

CLAPBOARDS—See "Bevel siding."

CLERESTORY —An upper windowed portion of a building designed to provide natural light to a high-ceilinged room.

COHESIVENESS—Unity of composition between design elements of a building or a group of buildings and the site.

COMPATIBILITY—Harmony in the appearance of two or more external design features of a building or group of buildings, and/or building(s) and the site, in the same vicinity.

CONSERVATION—The protection and care that prevent destruction or deterioration of historical or otherwise significant structures, buildings, or natural resources.

COPING—A protective cap, top, or cover of a wall, chimney, or pilaster

CORBELING—A series of stepped or overlapping pieces of brick or stone, often forming a support.

CORINTHIAN—A classical style of architecture characterized by columns

with capitals that are adorned with acanthus leaf ornament.

CORNER BOARDS—Vertical trim boards installed at the outside and inside corners of a wall covered with wooden siding.

CORNICE—Generally refers to the horizontal, projecting molding that crowns the top of a wall. In classical architecture, it is the uppermost part of the entablature.

CRESTING—Wood or metal ornament used to trim the ridge on a roof.

CRICKET—See "Saddle."

CUPOLA—A small, domed or pointed - roof structure located at the top of a roof; it often has louvered sides and may be used to ventilate the interior of a structure.

CUT NAIL—The correct name for an old fashioned, "square" nail.

DENTIL BLOCKS—A molding composed of a series of regularly spaced small blocks usually placed under a cornice or overhang.

DESIGN GUIDELINES—A standard of appropriate activity that will preserve the historic and architectural character of a structure or area

DORIC—A style of classical architecture characterized by columns with simple round capitals without carving.

DORMER—A window projecting from a roof.

DOUBLE HUNG WINDOW—Most common type of wooden window in older houses. Composed of two glazed units, each called a sash, that slide vertically by each other in separate channels.

DOWNSPOUT—Vertical pipe that carries run-off water from a gutter.

DROP SIDING — Sometimes called "shiplap," it is a type of interlocking, horizontal board siding, usually at least 3/4" thick, with a decoratively machined edge. (See Wood, Siding and Trim chapter for illustration.)

DRY ROT—Traditionally refers to a type of wood decay caused by moisture. Today the term is often used to describe rotted wood in a soft, dry, crumbly condition.

EAVE—The part of a roof that projects beyond the side walls of a building.

EAVES TROUGH—A half-round gutter.

EFFLORESCENCE—White, powdery substance sometimes found on mortar joints and brick.

ENTASIS—A very slight bulging or convex curve incorporated into the shaft of a column that serves as a visual correction to make the column appear straight.

EPOXY—A modern plastic-like material used to repair wood or stone that results from the chemical reaction caused by mixing a catalyst with a resin or paste.

ENTABLATURE—The horizontal architectural component at the top of a wall in classical architecture. The

architrave is the bottom-most part, the frieze is located in the middle, and the cornice is at the top.

ESCUTCHEON—Decorative metal plate on which a door knob is mounted.

EXTERIOR BUILDING COMPONENT—An essential and visible part of the exterior of a building.

EXTERNAL DESIGN FEATURE—The general arrangement of any portion of a building, sign, landscaping, or structure, including the kind, color, and texture of the materials of such portion, and the types of roof, windows, doors, lights, signs, or other fixtures appurtenant to such portions as will be open to public view from any street, place, or way.

EYEBROW DORMER—A low curvilinear dormer window that has no distinct side-walls because the roofing material gently curves over the window. Common to Queen Anne, Shingle and Craftsman style houses.

FACADE—The main elevation or entrance front of a building.

FANLIGHT—A curving window over a door, usually semicircular or semi-elliptical in shape with radiating spokes or muntins that give it the appearance of a fan.

FASCIA BOARD — A finish board attached to the ends of roof rafters.

FENESTRATION—The arrangement of windows and doors on a wall

FINIAL—A carved, turned, or sawn ornament made of wood, metal, or stone that crowns a gable, gatepost, or some other peaked element.

FISHSCALE SHINGLES—Wood or terra cotta shingles with rounded butts.

FLASHING—Strips of metal or other material installed on architectural features that project from walls or roofs to prevent water leakage. Typically found at dormers, valleys on roofs, around chimneys, and at the top of belt courses, window and door openings.

FLUE—Hollow shaft in a chimney that conducts fumes, heat, and other products of combustion from heating equipment out of a building.

FLUTING—Shallow vertical grooves on a column.

FOOTIING—The lowest part of a foundation system that rests directly on the soil and serves as a base for the foundation wall. Footings are usually made of concrete or limestone and are located several feet underground.

FRIEZE—The middle element of a classical entablature. It is usually plain, but sometimes features decorative carving. See "Entablature" for illustration.

GABLE—The triangular upper portion of a wall beneath a peaked roof.

GABLE ROOF—A roof composed of two sloping planes that meet at a ridge.

GABLE ORNAMENT—ornamental trim beneath the peak of a gable.

GALVANIC ACTION—Chemical corrosion caused by the meeting of two dissimilar metals in a moist or wet environment.

GALVANIZING—A coating of zinc to prevent iron or steel from rusting.

GAMBREL ROOF—Roof composed of two sloping planes of differing pitches on either side of a ridge; the lower plain is the steeper one.

GLAZING—The transparent or semi-transparent glass or plastic in a window.

GRADE—Surface level of the ground.

GU'ITER—Horizontal metal trough at the edge of a roof used for conducting water to downspouts.

HARMONY—A quality that represents an appropriate and congruent arrangement of parts, as in an arrangement of varied architectural and landscape elements.

HEMACITE—A type of composition material used for making door hardware invented during the late nineteenth century that is made from a tightly compressed mixture of sawdust and animal blood.

HIGH-BACK GUTTER—A traditional type of rain gutter that is attached to the roof by means of a continuous, integral metal flange that extends up the roof a few inches beneath the first row of roofing

HIP ROOF—A roof with sloping planes on all four sides that meet at a central ridge or point.

HOOD—A small, projecting roof often supported by brackets that shelters a door or window.

HOOD MOLD—A projecting molding made of wood, brick or stone above an arch, door, or window.

INSULATING GLASS—A factory-prepared "sandwich" of two sheets of glass with a sealed air space in between that reduces heat loss.

IONIC—A style of classical architecture characterized by columns with capitals ornamented with large spiral scrolls, called volutes.

JAMB—The top and side members of a door or window frame.

JOIST—A structural member which supports a floor.

KEYSTONE—The topmost or center brick or stone in an arch.

LANDMARK—A property or structure designated as a "landmark" by ordinance of the City Council, that is worthy of rehabilitation, restoration, and preservation because of its historic and/or architectural significance to the City of Urbana.

LATH—Perforated expanded metal sheets or thin strips of wood that serve as a base for plaster or stucco. (See Brick, Mortar, Stone and Stucco chapter for illustration.)

LATTICE—An openwork grille produced by lapping or weaving strips of wood.

"LEXAN"—The brand name of a popular, break resistant, clear, polycarbonate (plastic) glazing material that is sometimes used in place of glass.

LINTEL—A horizontal beam bridging a window or door opening to carry the weight of the wall above the opening.

LUNETTE—A crescent shaped window opening or panel.

MANSARD ROOF—A type of roof with a steeply pitched, nearly vertical, lower plane topped by a low sloping or flat deck.

"MARGARD"—The brand name of a special type of Lexan (plastic) glazing material that is scratch-resistant.

MASONRY—Wall construction of materials such as stone or brick.

MECHANICAL EQUIPMENT—Equipment, devices, and accessories, the use of which relate to water supply, drainage, heating, ventilating, air conditioning, and similar purposes.

MEETING RAIL—The bottom horizontal member of the outer sash and top horizontal member of the inner sash of a double hung window. (See "Double Hung Window" for illustration.)

MINERAL FIBER—Formerly called cement asbestos, it is roof and siding material made from Portland cement, and asbestos or another mineral fiber which is molded under intense pressure to make thin, slate-like shingles or sheets.

MINERAL WOOL—Term used to collectively describe insulation materials made of fiberglass, rock wool or slag wool, all of which have a soft, wool-like texture and composition.

MITER BOX—A tool for cutting precise angles in wood

MITER CUT—A bevel cut used to join two pieces of wood together at an angle.

MOLDING—Decoration that is either carved into or applied to a surface.

MORTAR—Mixture of sand, cement, water and, usually, lime used for bonding together brick or stone.

MORTISE LOCK—A metal locking mechanism that is made to fit into a pocket, called a "mortise," cut into the edge of a door. Mortise locks were used for most interior and exterior doors made before 1 93s.

MULLION—The vertical dividing members between multiple grouped windows. Sometimes used to describe vertical muntin bars.

MUNTIN—The strips that separate panes of glass in a sash.

NEWEL POST—Main upright member that supports the handrails of a staircase, especially the post found at the foot of a staircase handrail.

OCULUS—A round or oval ,window without tracery or muntins, sometimes called a bull's eye window.

OLD GROWTH—Refers to mature virgin timber that was very old when it was harvested and has superior durability and working qualities.

ORIEL—A multi-sided window unit that projects from the surface of an exterior wall that does not extend to the ground level, but rather is supported by means of brackets or corbeling.

OUTSIDE BLINDS—A frame with movable or fixed horizontal wooden slats called louvers that is installed on hinges at either side of a window and that closes over the window opening to regulate the flow of light and air. See also "Shutters."

PALLADIAN WINDOW—An ornamental window unit composed of a central, roundhead window flanked on either side by a separate, smaller, rectangular window.

PARAPET—A low, solid wall or railing along the edge of a roof or balcony.

PARTING STRIP—The thin vertical piece of wood that separates the tracks that the upper and lower sash of a double-hung window move in. (See Wooden Windows chapter for illustration.)

PEDIMENT—The enclosed triangular space in the gable of a classical style building or any similar form above a door, window, or portico.

PENDANT—A suspended or hanging ornament used in roof gables, often tear-shaped.

PENNY—A measure of nail size that is abbreviated by the letter "d."

PILASTER—A shallow rectangular pier articulated like a column that is mounted on a wall surface.

PLATES—Horizontal pieces of framing lumber at the top and bottom of wood-framed walls to which the studs are fastened.

PLATFORM FRAMING—Wood framing method in which each story of the building is framed as a unit with the wall studs only extending the height of one-story. The floor of each story serves as a "platform" for the construction of the story above it. (See Wood, Siding and Trim chapter for illustration.)

"PLEXIGLAS"—The brand name of a popular clear acrylic (plastic) sheet material often used as a substitute for glass. Although many times stronger than glass, it is breakable. See "Lexan".

PLUMB—Term used to describe an object, such as a post or wall, is perfectly vertical and stands at a 90 degree angle to a level surface.

PORTICO—A projecting, classical style porch supported by columns.

PRIME WINDOW—Refers to a built-in window that is permanently attached to a house as opposed to a storm window.

PROPORTION—Balanced relationship of parts of a building, landscape, structures, or buildings to each other and to the whole.

PUTTY—A mixture of calcium carbonate, linseed oil, and other ingredients historically used for filling holes and installing a window glass. This material is not the same a: as modern glazing compound which is often called putty.

QUATREFOIL—A circular ornamental shape or window with four intersecting lobes also called "foils." Associated with Gothic Revival, Victorian Gothic, and Italianate style architecture.

QUOINS—Slightly projecting ornamental stone blocks, sometimes simulated in brick or wood, used to accentuate the corners of buildings.

RABBET—A lip or groove cut into the edge of a piece of wood.

RAFTER—Usually the sloping or horizontal structural framing member to which the roof sheathing and roofing materials are attached.

RAIL—A horizontal member in a door or window.

RAKING MOLDING—Exterior trim or molding on a wall or fascia that is applied parallel to the roof slope. See "Ridge Cap" for illustration.

REHABILITATION — Renewing old buildings for modern living while preserving original architectural features and character.

REMODELING—Rehabilitating an old building by removing or destroying its original features and substituting new features to give it a new appearance unlike its original look.

RESTORATION — The rejuvenation and/or replication of historic architectural features to match exactly the original appearance.

RETAINING WALL—A wall built to hold back a bank of earth.

RETURN—A molding or cornice carried around a corner and then stopped. Typically found on the gable end of a building.

RIDGE—The peak of a roof. Also the horizontal framing member at the peak to which the rafters are attached.

RIDGE CAP—A metal or wood cap that tops the ridge of a roof.

RIM LOCK—A surface-mounted, box-like door locking and latching mechanism popular in the 18th and early 19th centuries. (See Doors and Hardware for illustration.)

RISER—The vertical face of a step.

R-VALUE—Measure of a building material's ability to resist heat transmission. The greater the R-value, the better a material will insulate.

ROUND HEAD WINDOW—A window with a semicircular top.

SADDLE—Small, inverted, V-shaped assembly placed at the back side of a chimney rising from a sloping roof to divert water away from the chimney. Also called a "cricket." (See Roofing Systems chapter for illustration.)

SASH—Wood or metal frame composed of rails and stiles into which glass window panes are set. See Double Hung Window for an illustration.

SASH LOCK—Hardware used to lock two window sash together.

SASH WEIGHT—An iron weight used to balance a sash so that it can be opened to any desired extent. (See Wooden Windows chapter for illustration.)

SCAFFOLDING—Temporary work platform, usually made of steel, set up in, or around, a building to reach work areas high above the ground or floor level.

SCALE—Proportional relationship of the size of parts to one another and to the human figure.

SCREENING—A method of visually shielding or obscuring one abutting or nearby structure, mechanical equipment, refuse collection containers, incompatible land uses, from another and from public view by fencing, walls, berms or densely planted vegetation.

SHEATHING—Boards applied over the wall studs or rafters to which the finish wall or roofing material, such as bevel wood siding, brick, stucco or roofing shingles, is applied.

SHED ROOF—A roof type composed of a single sloping plane.

SEGMENTAL ARCH—A shallow curved arch formed by the segment of a circle.

SHAKE—A thick, rustic-looking wooden roofing material made by splitting, rather than sawing, a log. Not suitable for use on Milwaukee's existing historic housing stock.

SILL—The bottom member of a window frame. Also the heavy timber member resting on the foundation to which the wall studs are attached.

SOFFIT—Refers to the exposed and finished underside of a roof overhang, staircase, arch, or box beam.

SHUTTERS — Solid wooden panels installed on hinges at each side of a window that cover the window openings when closed. Shutters should not be confused with outside blinds that feature movable or fixed slats called louvers. See "outside blinds."

SPANDREL — The triangular space between the curve of an arch and an enclosing right angle. Also commonly used to describe a panel below a window.

STANDING GUTTER—See "Yankee gutter."

STILE—The vertical side member of a door or window sash. See "Rail" for illustration.

STOP—A strip on a window frame against which the sash slides.

STORY POLE—A stick marked off in carefully calculated units that is used to properly align courses of siding or masonry.

STREET FURNITURE—Man-made -objects other than buildings that are part of the streetscape Examples are: lamp posts, utility poles, traffic lights,

traffic signs, benches, litter containers, planting containers, letter boxes, fire hydrants, bicycle racks, parking meters.

STREETSCAPE—The scene as may be observed along a public street or way composed of natural and man-made components, including buildings, paving, planting, street furniture, and miscellaneous structures.

STRINGER—Sloping wooden structural members that provide the main support for a staircase.

STUCCO—An exterior finish plaster material that is rich in Portland cement.

STUDS—Vertical framing members in a wood-framed building.

SURROUND — An enframement, as around a window or door.

SWALE—A small depression in the earth designed to divert surface run-off water.

TERRA COTTA—A fired clay building material.

THRESHOLD—The bottom door frame.

TRANSOM —Small window, sometimes movable, located over a door or another window.

TREAD—often called a step, it is the horizontal part of a staircase.

TREILLAGE FENCE—A traditional style of fence that features a band of lattice work atop a solid, vertical board base.

TUCKPOINTING—Refilling deteriorated mortar joints with fresh mortar.

VAPOR BARRIER—Moisture-resistant material installed in a wall or on the ground to retard the passage of moisture.

WATER TABLE—A molding or projecting sloping shelf located at the bottom of a wall that is designed to divert run-off water away from the masonry foundation below it.

WINDOW CAP—Decorative element that trims the top of a window surround.

WYTHE — one unit thickness of a masonry wall.

YANKEE GUTTER—Also called a standing gutter. A surface mounted V-shaped trough located about a foot above the edge of a roof to conduct run-off water to a downspout. A Yankee gutter allowed an unobstructed view of decorative or ornamental woodwork mounted on a fascia. (See Roofing Systems chapter for illustration.)

ZINC—A silver gray, rust-resistant metal. Sheet zinc was a popular building material for ornamental metal work 100 years ago. Zinc is also used as a thin coating or plating over steel nails or thin sheet steel to prevent rust. See "Galvanizing."