

# Cape Girardeau, Missouri

DOWNTOWN  
REVITALIZATION &  
ECONOMIC  
ASSISTANCE FOR  
MISSOURI

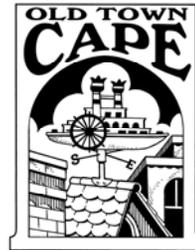


BUILDING  
DESIGN GUIDELINES  
JANUARY, 2010





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## I. INTRODUCTION

### A. BACKGROUND

The Old Town Cape District encompasses a very large area that is highly diversified. The size of the area creates a challenge to develop guidelines that would be useful for the entire area; therefore, the district is broken into two groups: residential and commercial.

The residential area covers most of the Old Town Cape Historic District and has many repeated styles. The most common styles are highlighted in the guidelines.

The buildings in the commercial areas often do not fit into a particular style, but rather exhibit façades that have different stylistic influences. Many of the same façade styles are seen in each of the four commercial areas (Good Hope/Harrig, Upper Broadway, Lower Broadway, and Riverfront). Therefore, the commercial areas are grouped together to reduce the amount of repetitiveness. This allows each area to have specific guidelines that will allow it to develop and nurture its own unique features.

In the years, after World War II many people looked at their downtown buildings, considered them old, and sought to replace them with something new and modern. In the intervening years, subtle and not-so-subtle changes took place that have had an effect on the entire architectural environment of Downtown. Original glass storefronts were removed and replaced with smaller, economical windows and entrances. Upper façade windows were removed or covered up completely. Building cornices and ornaments were removed in an attempt to “clean-up” the old looking façade. Historic character and qualities were removed and replaced with new and inappropriate materials and design. In some cases, entire buildings have been removed and replaced with new buildings that fail to account for the rhythm and scale of the surrounding buildings and street. The streetscape was not spared either. Historic light poles and fixtures were removed and replaced with out-of-scale “cobra-head” fixtures and poles. Over the years, these changes added up and the character of America’s main streets was lost. Design Guidelines can help communities retain their historic character and revitalize their sense of place.

## **B. INTENT OF GUIDELINES**

The Cape Girardeau Downtown has many outstanding attributes to build upon. Beginning with an appreciation of the original architecture in the Downtown and with the introduction of new buildings and structures into the downtown fabric and streetscape, all elements should have the look and feel of belonging in the same composition. This document is a guide to recapturing the charm and historic feel of Cape Girardeau while promoting appropriate new development.

The first step is to conduct a Historic Resources Survey, updating the available information about the current building stock in the Historic Downtown. This will essentially be an update to the information contained in the registration form of the Cape Girardeau Commercial Historic District on file with the National Register of Historic Places. This update process should be conducted annually and ask a variety of questions, including but not limited to; What is the current condition of the building? Have any buildings been torn down and if so, what has replaced them? A search for historic photographs or drawings will be useful as they provide a great resource in illustrating the history of the Downtown determining what is appropriate for the Downtown.

The next step is to develop a plan to accomplish the renewal of the Downtown. First and foremost, this means improving the design guidelines that will guide new development and rehabilitation of existing buildings to bring back the vitality of the district and restore a sense of civic pride. In order for the Downtown to be a success it must respect the tradition of rhythm and unity that existed

before; not to create an exact copy of the historic past. Working within the existing fabric of downtown buildings the community should develop a sensible approach to the renewal of the Old Town Cape District.

The building façades, along with the sidewalks and streets, make up the outdoor living room of the city. This space is at the center of the community, alive with activities and events. As such, the responsibility of redevelopment falls to the city, community, and property owners. The individual building façades are owned and maintained by the property owners. The street improvements, utilities and sidewalks are the responsibility of the city. An individual owner cannot be expected to invest in redeveloping his building without the city commitment to restore the streetscape, just as the city cannot be expected to make these investments without commitment from the property owners. Both areas must be redeveloped at the same time and pace for a successful redevelopment of the Downtown.

Since 2001, in an ongoing effort to revitalize Downtown Cape Girardeau, through both private and public means, portions of the historic district have undergone restoration and renovation efforts including: new street lights, renovated storefronts and new sidewalks.

The guidelines of this report are a product of the Downtown Revitalization Economic Assistance for Missouri (DREAM) Initiative program of 2006-2009. The local DREAM committee of Cape Girardeau requested that the existing Old Town Cape Architectural Design Guidelines be updated. These guidelines developed in 2002 serve as the basis of this report.

## II. HISTORIC LANDSCAPE OF OLD TOWN CAPE: COMMERCIAL

### A. DISTRIBUTION OF COMMERCIAL AREA

The buildings closest to the river and those in the Good Hope/Harrig district are the oldest in the Downtown. Although the number of buildings in the Good Hope/Harrig district has been reduced, those that remain are in steady use. Broadway has the greatest variety of buildings and most are in continuous use as well. The riverfront's buildings are almost always in use.

### B. NEIGHBORHOOD "FEEL"

#### 1. *UPPER & LOWER BROADWAY DISTRICT*

Much of the Broadway area was developed commercially c. 1850. The buildings reflect the common building forms and designs prevalent from the late 19<sup>th</sup> century until the 1920's. Lot sizes are regular from Spanish St. to Pacific St.; however, from Pacific St. to West End Blvd. lot sizes increase in size and vary greatly. In addition, structures between Pacific St. and West End Blvd. are both commercial and residential, with setbacks of approximately six feet and 20 feet, respectively, and a zero-lot line. Moreover, the one-part and two-part commercial buildings usually have the open-front style (p. 5). A great deal of parking for this area is street parking with a few private parking lots located between buildings. In this area the buildings have a zero-lot line.

#### 2. *GOOD HOPE/HARRIG DISTRICT*

The vast majority of the buildings that make up the Good Hope/Harrig district of today are the remnants of the bustling commercial district that once dominated the area from the 1880's into the 1930's and 1940's. The main

area of concentration that is known as the Good Hope/Harrig district is on the 600 and 700 block of Good Hope St. and the cross street of Sprigg St. Buildings that remain from the prosperous era of the Good Hope/Harrig district conform to a relatively standard form of early 19<sup>th</sup> century commercial design. Virtually all of the standing structures on Good Hope St. and Sprigg St. have a five to six ft. setback; are one-part and two-part commercial buildings that share common architectural styling; and have a large store front and adjacent doorway leading to upper residential and office space. A few residential structures remain on the 600 block of Good Hope with 15 to 20 ft. setbacks and are basic bungalow-type homes. The parking along Good Hope St. and Sprigg St. is primarily street parking with several gravel lots on the south end of Good Hope.

#### 3. *RIVERFRONT DISTRICT*

The area is mostly one-part and two-part block buildings. The one-part block buildings have one storefront with one large display window; while the two-part block buildings have two store entrances and a door leading to the upper stories. This area is made up of primarily two and three story brick buildings, built between 1880 and 1920. The area that is considered the Riverfront district consists of Spanish, Main, and Water streets between Broadway and Independence. There is very little off street parking in this area, relying mostly on street parking and parking lots on the north and south ends of the area. In this area the buildings have a zero-lot line.

**C. DOWNTOWN FABRIC OF BUILDINGS**

While these guidelines are written for the Downtown, the design recommendations are sound advice that might be applicable elsewhere in the community. These guidelines are written primarily for commercial areas. Guidelines for residential areas are also included in this report. The principles to be discussed, in many cases, can be altered and adapted to apply to an aspect of the entire town or a specific neighborhood, but care should be taken that the Downtown and the overall Downtown area should remain unique in character.

To successfully support the revitalization of Downtown Cape Girardeau, the downtown property owners, City staff, elected officials, and other community organizations must be committed to a high standard of design, construction and maintenance. This process will not happen overnight, in a week, nor in a month or a year. Cape Girardeau will not wake up one morning and be “finished” with the establishment of the Downtown place. This will be an ongoing effort that will require long-term support. The one constant should be the desire to slowly adjust the Downtown core to an atmosphere that is attractive to Cape Girardeau residents and its visitors. In this overall “Fabric of Downtown” there will be 3 types of structures; those that contribute, those that detract, and those that do neither. The objective is to maximize contributing elements and minimize detracting elements, over time.

Downtown Cape Girardeau is mostly comprised of commercial buildings. The following pages describe the typical styles of commercial buildings.



Existing house in The Old Town Cape District.



Existing commercial building on Broadway.

**1. ONE-PART COMMERCIAL BLOCK**

“One-part Commercial Building/ Block” is a term for a commercial style that usually has large plate glass storefronts detailed with ornamental framing.

**Local Characteristics:**

***Plan / massing***

1 story.

***Material***

Brick or stone.

***Roof***

Low-pitched or gabled.

***Windows***

Single pane display windows. The use of Carrara glass panels for storefront remodeling in the 1930s and 1940s is prevalent along Broadway. Many of the buildings have brick piers or cast iron pilasters at the storefronts.

***Doorway***

Single or double doors in a central, recessed entry is common.

***Trim***

Decorative brick or galvanized sheet metal cornice.



## **2. TWO-PART COMMERCIAL BLOCK/ TWO-PART VERTICAL BLOCK**

“Two-part Commercial Building/ Block” is the most common type of composition used in small and moderate sized buildings. The façade is often separated into a commercial or retail use on the first floor and office or residential use on the upper floors. The first floor indicates a public space and is designed to be inviting with large picture windows and doors to display what the store has to offer. The upper floors are often not as decorative and suggest more private spaces.

“Two-part Vertical Block” is similar to the two-part commercial block in that it has two distinct zones and is typically three or more stories in height. The bottom portion can be one or two stories but the rest of the floors take on a uniform appearance. The upper portion often receives more attention to detail.

### **Local Characteristics:**

#### ***Plan/massing***

2 or more stories.

#### ***Materials***

Brick or stone.

#### ***Roof***

Many masonry upper façades are embellished with brick corbelling at the rooflines, which are either low-pitch or gabled.

#### ***Windows***

Single pane display windows. The use of Carrara glass panels for storefront remodeling in the 1930’s and 1940’s is prevalent along Broadway. Many of the buildings have brick piers or cast iron pilasters at the storefronts. The upper façades have arched or rectangular one-over-one sash windows. The arched or flat lintels are typically brick or stone.

#### ***Doorway***

Single or double doors in a central, recessed entry.

#### ***Trim***

Decorative brick or galvanized sheet metal cornices.



**D. FAÇADE STYLES**

The various elements of a façade must be balanced. Appropriate massing, building and floor heights, proportions, roof lines, materials, and setbacks are some critical considerations in new construction. Any future development should be encouraged to implement a design that contributes to the fabric of Downtown. Any future design that will detract from the fabric should be denied.

Other aspects like architectural details, colors, and cornices are more important to the restoration of historic buildings, but can be used effectively in new construction as well. Developing a well-balanced character between all elements can allow a building to be very individual in its character, but at the same time be a complementary thread woven into the overall fabric and feel of Downtown. The following façade styles exist in the three commercial areas of Cape Girardeau:

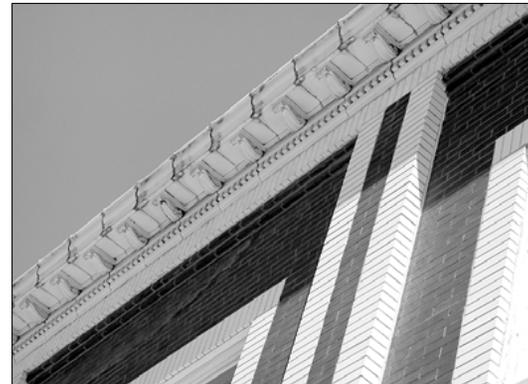
- Italianate:
  - Segmented arched windows
  - Window hoods
  - Cornice brackets
  - Corbelled brick rooflines
  - Smooth finish
- Spanish Colonial Revival:
  - Clay tile roof
  - Smooth stucco or brick walls
  - Wrought iron work
  - Arched windows
  - Spiral columns
- Colonial Revival:
  - High-style details
  - Classical design, i.e. columns, dentils, pilasters



ITALIANATE



SPANISH COLONIAL REVIVAL



COLONIAL REVIVAL

- Renaissance Revival:
  - Very detailed façades, usually rendered in sheet metal
  - Multiple columns near windows
  - Ornate
- Tudor Revival:
  - Wooden timbers with stucco infill
  - Steeply pitched roof
- Art Deco/Streamline Moderne:
  - Aluminum paneling
  - Very horizontal / “blocky”
  - Vertical fluting
  - Smooth wall finish
  - Glass Blocks



RENAISSANCE REVIVAL



TUDOR REVIVAL



ART DECO/STREAMLINE MODERNE

### III. HISTORIC LANDSCAPE OF OLD TOWN CAPE: RESIDENTIAL

The residential section is by far the largest of the four historic areas in the Old Town Cape District. Therefore, the area was broken into four quadrants:

1. South – East: Bounded by: Hwy. 74 to the south, the Mississippi River to the east, Merriwether St. to the north, and Sprigg St. to the west
2. North – East: Bounded by: Merriwether St. to the south, the Mississippi River to the east, North St. to the north, and Sprigg St. to the west.
3. North – West: Bounded by: Merriwether St. to the south, Sprigg St. to the east, North St. to the north, and West End Blvd. to the west.
4. South – West: Bounded by: Hwy. 74 to the south, Sprigg St. to the east, Merriwether St. to the north, and West End Blvd. to the west.

There is a general counter-clockwise trend of the age of homes for the entire district; the homes in the South-East quadrant are the oldest, with more mixture of older and newer homes in the North-East and North-West quadrants. The South-West quadrant has a wide variety of older and newer homes.

**A. NEIGHBORHOOD "FEEL"**

1. The South-East quadrant has the oldest homes of the area. Many homes have a setback that only goes to the end of the sidewalk, as in the Old World style. There is some infill in this area, but there are still a substantial number of homes from the pre-Civil War era. These homes are simple in layout and in exterior decoration.
2. The North-East quadrant has a considerable number of Civil war era homes as well, however, there is also a good deal of later homes, such as Queen Anne, showing the growth and development of not only the town but of the people who lived in such homes. This area has regular set backs throughout, and typically the houses have more exterior decoration than in the South-East quadrant.
3. The North-West quadrant is an area that shows the development of Cape Girardeau into the 20<sup>th</sup> century. This area was developed as planned subdivisions, whereas the first two quadrants were not planned, allowing for the wide variety in setbacks, design and size. The setbacks in this quadrant are the same with similar looking homes. There is some infill, but this area has been able to keep the feeling of an early to mid 20<sup>th</sup> century neighborhood.
4. The South-West quadrant has the most variety. This is the area of town that has the least amount of economic stability, allowing for the wide variety of styles of homes and the number of open lots. This is a working class neighborhood, therefore the homes are smaller, with little ornamentation.

Following, are shown the historic architectural styles which exist in the neighborhoods, and the common characteristics of each.

**1. TUDOR REVIVAL (1890-1940)**

Roof is steeply pitched, usually with side gables. Decorative half timbering common on gables. Windows are tall and narrow, usually in groups with multiple panes. The chimney is very big, commonly found with decorative chimney pots.

**Local Characteristics:**

***Plan/ massing***

1-½ stories with the typical asymmetrical form. Massing can vary from the simple to the complex. Porches are almost always absent.

***Materials***

Brick is the most common, however clapboard is also common.

***Roof***

Steep pitched and gabled with little or no overhanging eaves.

***Windows***

Almost always double hung, often paired, with the top sash divided into rectangular panes to emphasize the vertical. The bottom sash is a single pane. Stained glass is almost never present.

***Doorway***

Usually asymmetrically placed. Doors have a medieval look, being composed of large vertical flat boards and wrought iron hardware.

***Trim***

Minimal ornamentation, false half timbering is most common.



TUDOR REVIVAL

## **2. CRAFTSMAN (1905-1930)**

Roof is low pitched or gabled with wide overhanging, exposed eaves. False beams or braces may be added under the gable. The porches are either full or partial width with tapered square columns that usually extend to the ground.

### **Local Characteristics:**

#### ***Plan/ massing***

1-½ stories are most common. There are two primary forms: a long, narrow rectangular plan with the narrow gable end facing the street where the entrance is located; the second form is box-like with the entrance across from the gable end. Porches are extremely common.

#### ***Materials***

Brick, clapboard, and asbestos shingles, stucco, or a mixture of these.

#### ***Roof***

Gabled, often with a reduction in pitch over the roof; asbestos shingles or clay tiles. Roof eaves usually have exposed rafters.

#### ***Windows***

Almost always double hung with the top sash, divided into rectangular panes to emphasize the vertical, with a single pane in the bottom sash. Front windows may be grouped into threes with a non-movable “picture” window in the middle. Higher style examples will have prairie-style stained glass windows.

#### ***Doorway***

Placed either symmetrically or asymmetrically under a porch.



CRAFTSMAN STYLE

**3. FOUR-SQUARE (1890-1930s)**

Large, square floor plan with square windows that are multi-paned, usually separated. The roof is usually hipped with closed overhanging eaves.

**Local Characteristics:**

***Plan/ massing***

2 ½ stories with a simple square vertical form.

***Materials***

Clapboard is most common, followed by brick.

***Roof***

Hipped, with composite asphalt shingles or asbestos shingles.

***Windows***

Almost always double hung, paired, typically with top sash divided into rectangular panes with an emphasis on the vertical with a single pane in the bottom sash.

***Doorway***

Placed symmetrically or asymmetrically.

***Trim***

Minimal ornamentation with Craftsman or Colonial Revival influences in high style homes.



FOUR-SQUARE

#### **4. COLONIAL REVIVAL (1880-1955)**

This style is a mixture of traditional Colonial styles and more contemporary elements. Either the size of features will be different from the traditional form or there will be two features from two different times that would not have been found together. For example, a historic detail such as a Flemish brick bond will be mixed with late nineteenth century bevel siding.

##### **Local Characteristics:**

##### ***Plan/ massing***

1 ½ to 2 ½ stories. Overall form is box-like (rectangular or square). Porches are common.

##### ***Materials***

Clapboard is the most common, followed by brick.

##### ***Roof***

Gabled or hipped. Gambrel (i.e., “Dutch”) roofs are common. Shingles can be asphalt composite or “French cut” asbestos.

##### ***Windows***

Almost always double hung, sometimes paired, with both the top and bottom sashes divided into multiple panes; typically six, can be nine, twelve is rare.

##### ***Doorway***

Always placed symmetrically, usually flanked by columns and underneath a classically inspired entablature.

##### ***Trim***

Consists of dentils in the roof eaves, Roman or Greek inspired columns and entablatures.



COLONIAL REVIVAL

**5. NATIONAL VERNACULAR (1860-1900)**

“Pre-Civil War” are similar to Post-Civil War style with simple layout and square windows and small overhanging eaves, if any. The homes are usually set next to the sidewalk in the traditional, Old World fashion.

“Post-Civil War” homes have a simple floor plan whose exterior walls have a smooth finish. The windows are usually square under a gabled roof with small overhanging eaves. The set backs are similar to the surrounding homes, not right up to the sidewalk like the pre Civil War style.

**Local Characteristics:**

***Plan/ massing***

“Pre-Civil War” - 1 and 1 ½ stories. Rectangle form. Porches are absent.

“Post-Civil War” - 1 to 2 stories. Rectangular or square form. Porches are common.

***Materials***

“Pre-Civil War” - Brick

“Post-Civil War” - Composite asphalt shingles.

***Roof***

“Pre-Civil War” - Gabled; Composite asphalts singles or asbestos shingles.

“Post-Civil War” - Often gabled, hipped is also common.

***Windows***

“Pre-Civil War” - Double hung, single spacing, same number of panes per sash (generally two to six panes)

“Post-Civil War” - Almost always double hung, usually single. Top and bottom sashes usually have the same number of panes. The panes are usually one per sash, but can be divided into two.

***Doorway***

Placed symmetrically.

***Trim***

Minimal and often consist of designs made in brick.



NATIONAL VERNACULAR—pre Civil War



NATIONAL VERNACULAR—post Civil War

**6. QUEEN ANNE (1880-1910)**

This is a style that allows a lot of variation through form, texture, materials and colors. Towers, turrets, and other projecting pavilions, porches, etc are common. Stained glass windows are common as well. The roof can be complex or a rather simple hipped roof. This style has the widest variety of decorative materials, such as shingles, gingerbread, etc.

**Local Characteristics:**

***Plan/ massing***

1 ½ and 2 ½ stories are the most common. Form is always asymmetrical with irregular massing. Porches are an integral part of the style.

***Materials***

Brick and / or clapboard.

***Roof***

Complex with a mixture of hipped and gabled. “French cut” asbestos shingles are the most common.

***Windows***

Almost always double hung, sometimes paired. The top and bottom sashes have a single pane. The high style homes have a complex array of divided panes that are often stained glass.

***Doorway***

Placed asymmetrically under a porch.

***Trim***

Ornamentation can be quite complex, however most are quite simple. Patterned shingles, spindles, scroll and beadwork are common. A mix of classical styles is incorporated into the design, especially porches.



QUEEN ANNE

**7. NEO-CLASSICAL (1895-1950)**

This style is based on the Roman and Greek styles of large buildings with columns and smooth finish with asymmetrical windows. What sets it apart is the symmetrical arrangement with a smooth stone finishes. Large pediment porticos dominate the façade with large pilasters. Large, single pane windows are the most common. The attic level is common, but not highlighted in this style.

**Local Characteristics:**

***Plan/ massing***

2 stories. Symmetrical rectilinear form. Two story porches are the hallmark of this design.

***Materials***

Brick.

***Roof***

Usually hipped. Most common materials are tile, composite asphalt or "French cut" asbestos shingles.

***Windows***

Almost always double hung, sometimes paired. The upper and lower sashes are usually divided into six panes per sash.

***Doorway***

Placed symmetrically.

***Trim***

Dentils, entablatures, roman columns (usually Corinthian or Ionic).



NEO-CLASSICAL

**8. SPANISH COLONIAL REVIVAL/MEDITERRANEAN  
(1915-1940)**

Red tiled hipped roofs and arcaded porches are common. The exterior walls are made of stone or brick, sometimes covered in stucco. Windows can be either straight or arched; iron bars are common. Eaves are highlighted by molded and arcaded cornice.

**Local Characteristics:**

***Plan/ massing***

1 to 2 stories. Form is usually asymmetrical without porches.

***Materials***

Stucco or Brick

***Roof***

Gabled and tiled.

***Windows***

Double hung or casement with divided panes.

***Doorway***

Placed asymmetrically.

***Trim***

Wrought iron, stylized window surrounds and quoins.



SPANISH COLONIAL REVIVAL/MEDITERRANEAN

**9. MINIMAL TRADITIONAL (1935– Present)**

Roofs have steep pitches. Eaves are rare; there are usually front facing gables. Can be built of many materials such as stone, wood, brick, or a mixture of these. The style is often one story, but it can be two stories as well. This style allows a house to take on elements of other styles easily.

***Local Characteristics:***

***Plan/ massing***

1 to 1 ½ stories. Asymmetrical form, rectilinear, usually in box-like or “L” shape. Porches are absent.

***Materials***

Clapboards or bricks.

***Roof***

Gabled, often with a very steep pitch.

***Windows***

Double hung or casement. One pane of glass per sash.

***Doorway***

Placed asymmetrically.

***Trim***

Minimal, sometimes found with Colonial Revival-type detailing.



MINIMAL TRADITIONAL

**B. EXTERIOR WALLS & SURFACE TREATMENT**

The exterior wall surface of a building is a major element in defining its overall historic character. Retaining, protecting, and repairing historic wall surfaces are particularly important in rehabilitation projects.

Wooden siding is one of the most prevalent exterior surfaces on older homes in the Old Town Cape District. Wooden siding materials may be clapboard, weatherboard, or shingles. Masonry walls commonly found in this area include brick, stone, stucco, terra cotta, and concrete.

Guidelines for the treatment of wooden wall surfaces are as follows:

- The original exterior walls and siding material should be retained and repaired, rather than replaced, whenever possible.
- If a wall surface or siding material is too deteriorated to repair, replace it with material of like construction, matching as near as possible in size, shape, texture, and color.
- Do not resurface buildings with inappropriate new materials such as artificial stone or artificial brick veneer. In general, plastic, concrete, or asphalt singles should not be used to replace earlier surfacing materials. If a building was sheathed in asphalt shingles more than fifty years ago, new asphalt shingles of similar design and color may be used to replace damaged shingles. If a building was sheathed in asbestos shingles, shingles of a similar design and color may be substituted for exact replacements.
- Metal, vinyl, cement fiber board or aluminum siding may be used to resurface wood-sided structures only if the substitute siding is well designed, in keeping with the width and texture of the original clapboard, and will not endanger the physical condition and structural life of the building. Architectural trim must also be retained whenever possible.
- When removing deteriorated paint from wood siding, the recommended methods are hand scraping, hand sanding, and electric hot-air guns. Avoid destructive removal methods such as sandblasting and water blasting.
- Historically painted wood siding should not be stripped and stained to create a "natural" wood finish.



House with a stucco finish in the Riverfront District.



Existing house in the Good Hope/Harrig District with exterior siding.

### C. WINDOWS

Windows are a major feature of the building exterior and vary with each building style. Windows have a proportional relationship to the structure as a whole, and also have a decorative function. The shape and glazing pattern of windows on a building may be one of the principle characteristics in identifying its historic period and style. Thus if original windows are removed and replaced with incompatible modern windows the basic character of the building will be altered substantially.

- The number, size and locations of existing window openings should be retained. Do not “block-in” windows to reduce the size of the window opening or to fit stock window sizes. New window openings should not be added on elevations that are subject to view from a public street.
- Retain and repair window frames, sash, decorative glass, panes, sills, heads, hoodmolds, moldings, and exterior shutters and blinds whenever possible. If replacement of any window part is necessary due to deterioration, the replacement should duplicate the material and design of the older window. Replacement sash of wooden windows, for example, should be made of wood. If duplication of the original window or window part is not technically or economically feasible, a simplified version of the original may be acceptable as long as it has the same size and proportion.
- Modern window types that are inappropriate include large picture windows, casements and bow windows, unless they are original to the building.
- Do not install shutters on windows that did not originally have them. Replacement shutters or blinds should be sized to cover the entire window when closed. In other words, the shutter should measure the full height of the window and half its width. Fasten shutters to the window frame and not to the siding.



Building which has preserved the upper floor windows and adapted the first floor windows in the Riverfront District.  
(Cape Girardeau, Missouri)

#### **D. ENTRANCES & PORCHES**

Entrances and porches are often the central focus of historic buildings. Each house style has a distinguishable type of entryway that directly relates to the overall building design. Likewise, roofed front porches are important features on most nineteenth and early twentieth century houses. These porches are a consistent element in Old Town Cape's district area.

- Maintain the size, shape, and location of door openings and porches. Primary entrances should not be moved. New entrances should not be added to the façade. Do not "block down" entryways in order to reduce the size of the door opening or to fit modern stick door sizes. Porches, which are appropriate to the building, should not be removed.
- Retain the original features of entrances and porches whenever possible. These include; doors, fan-lights and lights, sidelights, pilasters, entablatures, hardware, columns, balustrades, and steps. Do not discard elements if they can be repaired and re-used.
- If deterioration makes it necessary to replace part or all of an entrance or porch, the replacement should be similar in material and design. Avoid using modern doors that are inappropriate to the historic period of the house. Simplified versions of original features (such as porch posts) may be acceptable as long as they are of the same size and proportion.
- Some later doorways and porches may have acquired significance in their own right (such as Colonial Revival elements on older houses) and should be respected because they are evidence of the building's history.
- Do not enclose open front porches with opaque walls or materials. Screened or glassed-in porches may be acceptable if well detailed and well proportioned.



Existing house in the Good Hope/Harrig neighborhood.



Existing business in the Riverfront District.

## **E. ROOFS**

The roof—its shape, functional and decorative features, and roofing material—is an important identifying element of a building’s historic character. A sound roof is also essential to maintaining the soundness of the entire structure, so the protection and repair of the roof is fundamental to rehabilitation projects.

- Retain the original shape (pitch, configuration) of the roof.
- Preserve the functional and decorative features of the roof, such as eaves, cornices, chimneys, dormers, cupolas, gutters, and flashing. If a particular feature is too deteriorated to repair, replacement should be of like construction, matching as near as possible in material, size, shape, texture, and color.
- Retain the original roofing material unless it is deteriorated. When partially re-roofing, deteriorated roof coverings should be replaced whenever possible with new materials that match the old in composition, size, shape, and texture. When entirely re-roofing, new materials need not replicate the old (especially when using the same kind of material is not economically feasible) but should be compatible substitute materials.
- Additions to roofs such as dormers, skylights, solar collectors, mechanical and service equipment should be placed so that they are inconspicuous from public view. Roof additions should not damage or obscure the historic character of the roof.

## **F. TRIM**

“Trim” refers to the ornamental details applied to a building such as cornices, brackets, pilasters, railings, corner boards, finials, bargeboards, and window and door casings. Historic trimming materials may include wood, cast iron, terra cotta, stone, tile, or brick.

Architectural trim elements are indicators of a building’s historic period and style, and may exemplify skilled craftsmanship that can not be duplicated today.

- Trim elements should be retained and repaired, rather than replaced, wherever possible.
- Where necessary, replace deteriorated architectural features with materials which are similar in composition, size, shape, texture, and color. Synthetic or substitute materials may be used in some instances where they are compatible.

## IV. REHABILITATION, MAINTENANCE & GUIDELINES

Old Town Cape would like to thank the New Jersey Historic Preservation Office for graciously allowing us to use the “Plainfield Design Guidelines for Historic Districts and Sites” as a template in preparing this section of the Old Town Cape Design Guidelines.

### A. REHABILITATION & MAINTENANCE

A rehabilitation project involves any alteration or repair in the design or exterior appearance of a building. The types of rehabilitation issues addressed here include building form, materials, and architectural elements as well as signs, fences, and walkways.

Old Town Cape uses the Secretary of the Interior’s Standards for Rehabilitation (Appendix A) to promote and evaluate rehabilitation projects. These standards seek to maintain the historic integrity of buildings while balancing the need for modern uses and conveniences. The federal government originally developed the Standards for Rehabilitation in order to determine the appropriateness of proposed work on National Register of Historic Places properties within federally-funded historic preservation programs. The Standards are used by all levels of government and many historic preservation and planning commissions in the United States have adopted them for their own use.

### B. DIFFERENCES BETWEEN REHABILITATION, RESTORATION, & RENOVATION

The Standards for Rehabilitation define *rehabilitation* as “the act or process of returning a property to a state of utility through repair or alteration which makes possible an efficient contemporary use while preserving those portions or features of the property which are significant to its historical, architectural and cultural values.” Rehabilitation should be distinguished from *restoration*, which is “the act or process of accurately recovering the forms and details of a property and its setting as it appeared at a particular period of time by means of removal of later work or by the replacement of missing earlier work.”

As opposed to rehabilitation and restoration, *renovation* seeks to modernize a building. Little attention is paid to retaining historically significant architectural features of a building. Renovation, by its very nature, destroys the historic integrity of a building. Once a building is renovated it may no longer be eligible for rehabilitation tax credits or listing on national or local historic registers.

**C. MAINTENANCE OF FAÇADES**

Façades, particularly restorations, may need extra care and maintenance. The city should encourage proper maintenance through code and nuisance enforcement. In addition, if the city has implemented any sort of incentive for façade work a requirement should be proper maintenance according to city standards. An example would be the ability to utilize a revolving loan should the façade be in disrepair.



Tile mural detail of the Southeast Missourian Newspaper Building on Broadway.



Front porch column detail of Arts & Craft Style Cottage house in the Riverfront District.

#### D. MASONRY

Masonry is the typical façade material in Downtown Cape Girardeau. Most existing construction will utilize some masonry. In most instances metal and wood siding are not a comfortable choice for the Downtown building fabric. These types of siding provide harsh lines, stark contrast, and no relief or sense of warmth to the buildings. If wood was the historic material, it may be restored.

- Maintain the original color and texture of masonry walls. Stucco or paint should not be removed from historically painted or stucco masonry walls. Likewise, paint or stucco should not be applied to historic masonry walls.
- Clean masonry and mortar only when necessary to limit deterioration or to remove heavy soiling. Sandblasting, caustic solutions, and high-pressure water blasting should not be used. These methods erode the surface and accelerate deterioration.
- Masonry restoration, particularly on historic structures, should be done with great care.
- If the masonry has been painted or stained, a minimally intrusive removal process should be used.
- Never resort to sandblasting, as this will permanently damage the brick.
- Unpainted masonry should remain natural, not painted or sealed.
- Damaged masonry should be repaired or replaced with similar color, texture, and style masonry products. Re-point masonry walls when there is evidence of disintegrating mortar, cracks in mortar joints, loose bricks, or moisture retention in the walls. The new mortar should duplicate the old mortar in composition, bonding strength, profile, color, and texture. Do not use cement mortar in brick construction; cement is far too hard and will cause spalling and cracking of the softer bricks.



Inappropriate patching to cheaply repair brickwork.



Repointing with an appropriate mortar material.

- Re-pointing should be done with an appropriate mortar material with a consistent color across the entire façade and all elevations.
- Masonry replacement and/or repair should only be done with appropriate materials.
- Portland cement as a patch for masonry is unacceptable.
- If a historic façade has been covered with metal or wood siding, the siding should be removed if possible. Exposing the original façade will help re-establish the character of the building and contribute to the visual continuity of the block.
- Cladding also hides interesting details that can enhance the building's identity. If, after removing the covering material, portions of the original must be replaced, use a material that is similar to the original in color and texture.



Existing commercial building on Broadway.

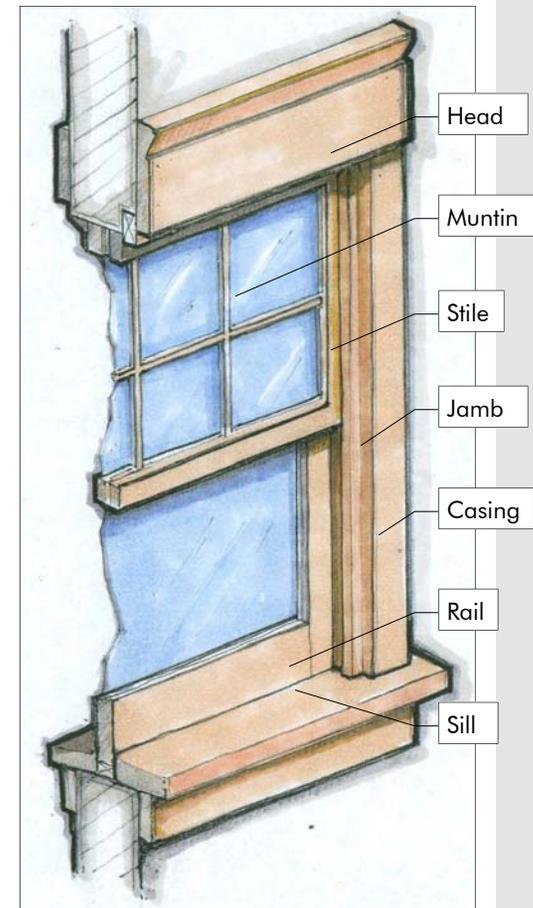


Existing house in the Good Hope/Harrig District

## E. WINDOWS

Windows are a major feature of the building exterior and vary with each building style. Windows have a proportional relationship to the structure as a whole, and they also have a decorative function. The shape and glazing pattern of windows on a building may be one of the principle characteristics in identifying its historic period and style. Thus, if original windows are removed and replaced with incompatible modern windows, the basic character of the building will be altered substantially.

- The number, size and locations of existing window openings should be retained. Do not “block-in” windows to reduce the size of the window opening or to fit stock window sizes. New window openings should not be added on elevations that are subject to view from a public street.
- Retain and repair window frames, sash, decorative glass, panes, sills, heads, hoodmolds, moldings, and exterior shutters and blinds whenever possible. If replacement of any window part is necessary due to deterioration, the replacement should duplicate the material and design of the older window. Replacement sash of wooden windows, for example, should be made of wood. If duplication of the original window or window part is not technically or economically feasible, a simplified version of the original may be acceptable as long as it has the same size and proportion.
- Modern window types that are inappropriate include large picture windows, casements and bow windows unless they are original to the building.
- Do not install shutters on windows that did not originally have shutters. Replacement shutters or blinds should be sized to cover the entire window when closed. In other words, the shutter should measure the full height of the window and half its width. Fasten shutters to the window frame and not to the siding.



- Inappropriate modern window features such as plastic and metal awnings or fake, non-operable, synthetic shutters and blinds distract from the historic appearance of a building and should not be used.
- Storm windows should have wooden frames, or if metal, should be anodized or painted to blend with the trim. Interior rather than exterior storm windows are recommended.
- Typical upper windows are vertically oriented and uniformly spaced across the building front. This rhythm of upper story windows is an important unifying feature of Downtown.
- Masonry infill, wood panels, or mismatched windows should be removed and replaced with appropriate materials.
- If the original window still exists, it should be restored to serviceable condition when possible.
- Replace only missing portions of original elements where feasible. Sometimes trim elements and other materials must be removed for repair. Always devise methods of replacing the disassembled materials in their original configuration.
- Installation of interior storm windows should be considered.
- If the existing window is beyond repair an appropriate replacement window of the same size and profile should be installed.
- If the ceiling is lower than the window head, pull the ceiling back from the window to keep the original height at the window.



Shutters (or blinds) are encouraged on upper level windows. They should be proportioned so that if closed, they would completely cover the window. (Washington, Missouri)



Building which preserves significant window features. (Hannibal, Missouri)

**F. CORNICE & ARCHITECTURAL DETAILS**

- Replacement of missing cornices or architectural elements should be based on accurate duplications of original features. In some cases, an entire detail must be reconstructed. In the event that replacement is necessary, the new material should match the original in design, color, texture, and other visual qualities. Photographic evidence is a good source for research.
- If the cornice is missing, a similar cornice of like size and scale should be installed.
- If no evidence exists as to form and detail, the reconstructed cornice should be as simple and non-intrusive as possible.
- If the cornice is intact it should be repaired and maintained as required.
- Where architectural details have been removed, refer to historic photos for details to use as patterns for new designs.
- Where exact reconstruction of details is not feasible, consider developing a simplified interpretation of the original, in which its major forms and lines are retained.

**G. ENTRANCES**

- Recessed entries help invite customers into the store.
- Maintain recessed entries where they exist. These areas provide protection from the weather, and the repeated rhythm of these shaded areas along the street helps to identify business entrances.
- Avoid doors that are flush with the sidewalk.
- If the original recessed entry has been removed, consider establishing a new one. Use doors with large panes of glass where feasible, these will improve the visibility of the business to outside viewers.
- Consider using an accent color on the door.
- Center signs over door.



Building rehabilitation that preserved the ornamental cornice at the top of the building. (Neosho, Missouri)



Recessed entrance with detailed bulkheads creates an inviting experience for the consumer. (Washington, Missouri)

## H. REAR ELEVATION

The rear elevation typically faces an alley or parking lot and provides access for deliveries and maintenance. In some cases customer parking is provided behind a building and entry to the business through the rear is desirable. Attention to the appearance of the rear elevation can be extremely important to the quality of the customers' shopping experience. Consider how image can be improved here, while accommodating service functions.

### I. ENTRY DOOR

- The rear door will no longer be just for service but should project a sense of openness and welcome.
- Customers might also feel a loyalty or sense of 'special access' by using this door and the business can build on this loyalty by catering to that customer and improving that experience.
- A new door and hardware with a large area of glass may be considered.
- A small canopy or awning can provide some of shelter.

### J. FENCES

Victorian and early twentieth century grounds were often fenced. Constructed fences and natural forms of enclosure were used to define the boundary of the yard or to enclose a garden, and served an ornamental function as well. Remaining historic fences contribute to the overall character of a district.

- Historic fencing should be retained and repaired, rather than replaced wherever possible. Replacement of deteriorated fencing should be of similar material, matching as near as possible in size, shape, texture, and color.
- Historically appropriate enclosures include wrought-iron fencing, painted picket fences, low hedges or low retaining walls of concrete or stone.
- Inappropriate enclosures include opaque fencing such as tall board-on-board wooden fences, high berms, and modern fence types such as split-rail, chain-link, or contemporary metal railings. These enclosures should only be used when not conspicuous to the public view.



Well maintained rear entrance & upper rear façade. (St. Charles, Missouri)



Rear Entrance with good variety of landscape. (St. Charles, Missouri)

**K. WASTE RECEPTACLES ANCILLARY STRUCTURES & UTILITIES**

Sensible, yet firm enforcement of the city's building and nuisance codes will be required and should be a priority throughout the Cape Girardeau Downtown.

- Waste receptacles should be placed in an enclosure or behind a screen.
- Enclosures and screens should be harmonious with the surrounding buildings in scale and color.
- Landscaping can also be used to screen air-conditioning condensers and utility transformers.
- Use solid wood or masonry partitions, lattice screens, or hedges to screen trash areas.
- Any ancillary structures should match the surrounding buildings' style, scale and color scheme. These structures must be well-maintained.
- Keep electrical service boxes and conduits painted and in good repair.



Screen waste receptacles or large dumpsters



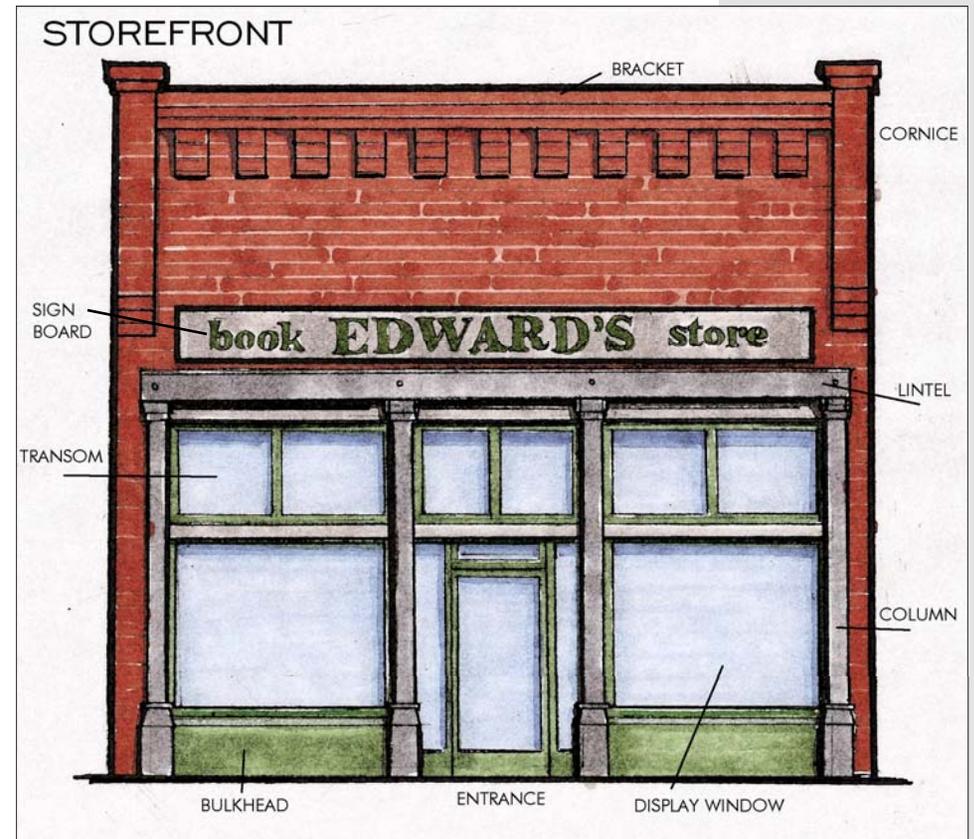
Regulations for refuse haulers should be established and enforced to prevent situations as shown above.

## L. STOREFRONTS

An attractive storefront will always reinforce the historic character of a commercial building, and is also an important variable affecting business. The storefront's original design is the best guide for a rehabilitation project, whether one is repairing an older storefront or designing a contemporary one.

The following guidelines pertain to the commercial buildings near the riverfront, along Broadway Street, Sprigg Street, and the Good Hope/Harrig neighborhood. They should be considered in addition to the other guidelines pertaining to walls, windows, signs, walkways, etc.

- Maintain the size, shape, spacing patterns, and alignment of openings on the façade.
- Design the storefront in relation to the building as a whole. Relate the storefront design to the composition, materials, style, and detailing of the upper floors.
- The functional and decorative features of historic storefront design should be retained and repaired rather than replaced whenever possible. These include display windows, entrances, transoms, bulkheads, rooflines, cornices, corner posts and signs. Replacement features should be compatible with the size, scale, materials and color of the original.
- Do not alter storefronts so that they appear residential in character rather than commercial (unless a home has been converted into a business).
- Do not introduce modern features, that have no historical basis, to storefronts. Examples include: mansard roof overhangs, wood shakes, coach lanterns, and non-operable shutters.



## **STOREFRONTS (Con't)**

### **1. ENTRANCE:**

- The entrance door should be recessed to emphasize the entry, provide a bit of shelter and remove the open door from the path of pedestrians on the sidewalk. These areas also create a rhythm of shaded areas along the street to help to identify business entrances.
- If the original recessed entry has been removed, consider establishing a new one.
- The recessed entrance door should also be ADA compliant.
- The door should provide a view into the building as well as a sense of openness. Solid doors should be avoided.
- Consider using an accent color on the door.

### **2. WINDOWS:**

- Preserve any of the large panes of glass that make-up the original store front, if they still exist. These transparent surfaces allow pedestrians to see goods and activities inside.
- Any new or replacement storefront should be built of similar materials compatible with the original façade design and craftsmanship.
- Wood framing similar to the original is preferred but metal framing with the appropriate historic profile is acceptable.
- Clear insulated glass with 'Low-E' coating is a good choice for replacement storefronts.
- Tinted or reflective glass and interior reflective films should not be used on the storefront.

### **3. SPANDREL PANELS:**

- Maintaining the original spandrel panel, if it exists, is preferable, but if the panel is missing, reconstruction using old photographs as a guide is acceptable.
- Coordinate the color scheme of the spandrel panel with other façade elements.
- If original design information is not available, another option is to design a simplified panel using appropriate materials such as painted wood or metal.



Storefront with good composition, color and visibility.  
(St. Charles, Missouri)



Building which preserves the transom windows and original window fenestration. (Cape Girardeau, Missouri)

**4. TRANSOMS:**

- These bands of glass are found on many buildings and often align at the same height in a block. Maintaining this line will help to reinforce a sense of visual continuity for the street.
- When transoms are covered and original moldings and window frame proportions are concealed, the impact of the store front is weakened. If the interior ceiling is now lower than this glass line, move the dropped ceiling back from the window to maintain its historical dimensions.
- Some transoms have hinged panels to allow natural ventilation. Restore these to working order where feasible. Used in combination with ceiling fans these operable transoms can be very effective in improving comfort levels when full air-conditioning is not as necessary.



Buildings which preserve the transom.  
(Cripple Creek, Colorado)

## **M. SIGNS**

For a successful business environment each shop must have its own identity while at the same time maintaining the continuity of the district. Appropriate signage identifies the business without detracting from the architecture of the building and the fabric of downtown. Sign types and their locations should be kept simple and consistent for ease of public awareness. Signage should be restricted to the storefront or rear entrances of a building. The following guidelines will help enhance this aspect of Cape Girardeau's Downtown:

### **1. GENERAL SIGN DESIGN ISSUES**

- The sign should be a part of the building design. Do not hide building features. Find an element or space that will naturally accommodate the sign.
- The size of the sign should be of an appropriate scale for the building and street. Large signs should not be needed as the signage in a downtown area is more oriented to the pedestrian than the motorist.
- Flush-mounted signs positioned to fit within architectural features is preferred. This type of signage will help reinforce horizontal lines along the street.
- Locate flush signs so they do not extend beyond the outer edges of the building front.
- The material and color of the sign should complement the building materials and color scheme.
- The message of the sign should be simple and easy to understand. The name of the business and type of business should be sufficient. A logo or symbol of the type of business could substitute for a "type of business" message.
- Rooftop, blade, pole, abandoned, neon, electronic message boards, and billboard signage should not be allowed or severely restricted.
- Place signs near the business entrance, to guide a customer's eyes to the door.



Examples of good building signage in the Riverfront District. (Cape Girardeau, Missouri)

- Where several businesses share a building, coordinate the signs by aligning several smaller signs or grouping them onto a single panel as a directory to make them easier to locate. Use similar forms or backgrounds for the signs to tie them together visually and make them easier to read.
- Mount signs so they will not obscure any architectural details.
- Sign materials should be compatible with the façade materials.
- Good craftsmanship will pay off in longer service for a sign, and will convey a stronger image to the public. Select high quality materials. Signs are exposed to extreme weather conditions, and a deteriorating sign presents a poor image to customers.
- Encourage the use of “custom” designs that portray a business as being unique. Mass-produced signs, especially rectangular plastic panels with internal lighting, fail to make a lasting impression.
- Illuminate signs in such a way as to enhance the overall composition of the façade.
- External lighting cast from period style, non-intrusive fixtures is preferable to internal sign lighting.

## 2. *STYLE & LOCATION OF SIGNS*

- a. **Projecting Signs:** Projecting wall signs that give the name or the logo of the business or product sold, such as a watch for a jeweler or a drug company logo. These signs should have the following characteristics:
- **Material:** Unframed painted wood or metal panels hung from a painted wall bracket. Wood signs with carved or sandblasted designs that are painted are also appropriate.
  - **Color:** Sign colors should complement the paint scheme and masonry color of the building.
  - **Lighting:** Non-illuminated or externally illuminated with spotlights. Some signs also have the letters outlined in neon.
  - **Location:** Bottom of sign should be 8'-0" above the sidewalk and below the building parapet or the second floor windows.
  - Locate projecting signs along the first floor level of the façade.
  - Use symbols in projecting signs; these are more easily identified and remembered and will add interest to the building.



Example of projecting sign with simple and legible composition of letters, graphics and color. (Washington, Missouri)



Example of projecting sign with an ornamental bracket. (Clarksville, Missouri)

- If the ceiling is lower than the window head, pull the ceiling back from the window to keep the original height at the window.
- b. **Wall Signs:** Painted signs on the brick wall above the windows or on the side of the building. The old faded signs on the sides of the buildings are commonly called “ghost signs” and should be preserved wherever possible. Wall signs should have the following characteristics:
- **Material:** Painted on brick wall or on wood or metal panels. The signs painted on brick were usually white lettering on black backgrounds unless they advertised a product, such as Coca Cola or Wrigley’s, which were multi-colored.
  - **Lighting:** Natural light or externally illuminated with spotlights.
  - **Location:** Many of these signs were in recessed brick panels above the storefront windows. There are many examples of these in the historic photos and they still exist beneath paint and metal or wood panels. Wall signs should not be located above the building parapet.
- c. **Window Signs:** Painted or foiled lettering on the display window glass. These often advertised a doctor, dentist or attorney. Window signs should have the following characteristics:
- **Material:** Painted lettering, or gold or silver foil lettering. Lettering colors should complement the paint scheme of the building.
  - **Lighting:** Natural lighting or the inside lights of the building.
  - **Location:** On the glass of the entry door or the display window at eye level. These signs were fairly simple and did not attempt to dominate the window. The merchandise inside is what you are trying to sell. Window signs are also appropriate in second floor windows to identify second floor businesses.



Examples of existing wall signage with good composition, scale and legibility. (Cape Girardeau, Missouri)

- d. **Awning and Canopy Signs:** Awning or canopy signs should have the following characteristics:
- Material: Lettering silk-screened on awning fabric or painted on wood or metal sign panels.
  - Location: Six to eight inch high lettering on the front valence of a fabric awning or a hung sign panel. These panels should be a maximum of twelve inches high.
  - Mount the top edge to align with the top of the transom, or to align with the framing that separates the transom from the main display window. This will help strengthen the visual continuity of store fronts.
  - Roll-up awnings were a common sight on historic storefronts and can be used following a similar approach to the original application. If a roll-up awning is not operable, the awning should at least follow the shape of an operable awning.
  - As with the storefront, awnings should be confined to the extent of the original storefront opening.
  - Awnings should be trapezoidal in profile with closed ends, not rounded or curved, and a consistent color.
  - Awning colors should coordinate with the color scheme for the entire building.
  - Awning signage or lettering should be limited to the hanging vertical flap of the awning and be complementary in color to the building.
  - Awning signage or lettering should not be allowed where another flush faced sign exists.
  - Awning signage or lettering should not be allowed where another flush faced sign exists.
  - Awnings will wear and should be acknowledged as an operating cost of doing business. They can be changed every few years for a fresh look.
  - Aluminum and/or steel awnings and structures are not original building elements and typically detract from the overall appeal of downtown façade. These awnings should be removed and points of attachment repaired on the building façade.



Examples of existing canopies and awnings with good legibility, graphics and composition. (Cape Girardeau, Missouri)

- e. **Sidewalk signage:** Symbolic signage, such as barber poles, were often set on the sidewalk. Sidewalk placards were also used to advertise merchandise. Sidewalk signage should have the following characteristics:
- Material: Painted wood or metal.
  - Lighting: Natural illumination. Do not internally illuminate.
  - Location: At the edge of the sidewalk or at the building face. Most signs of this type should be portable so that they can be taken inside at night or during special activities such as parades.
  - Signboards under the awning intended to assist pedestrians should be a limited, uniform size and complement the awning and building.

f. **Signs to Avoid:**

- Flashing or animated signs, or signs with moving parts or the effect of movement
- Internally illuminated signs or awnings.
- Signs that make sounds or music

3. **NUMBER AND AREA OF SIGNS**

1. Principal Business Signs: Signs that identify the name and nature of the principal business should be limited to two per building storefront. These signs could be any combination of the sign types discussed above.
2. Auxiliary Signs: In addition, each business could have a sign stating hours of business and an "open" sign. These should be limited to two square feet each.
3. Side Street Directories: Side walls of corner buildings could be used for directions to side street locations such as parking, churches and businesses. These signs should be of uniform size and design, and be mounted below a directional arrow. A suggested sign panel size would be 12 inches high by 48 inches long with 6 inch high lettering.

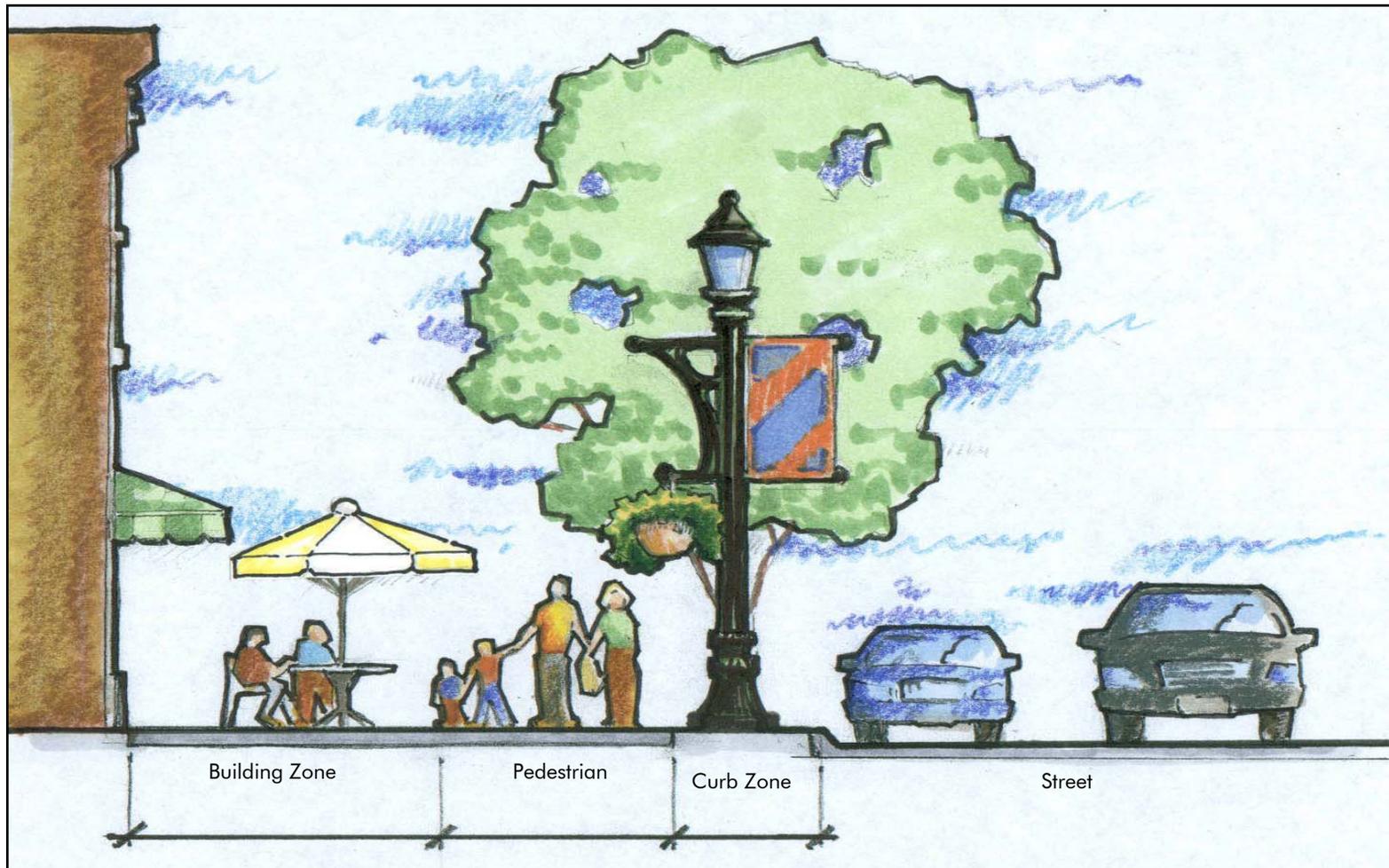
4. Sign Area: The aggregate area of all principal signs should not exceed 100 square feet, except buildings with front wall area of 1000 square feet or less, where the aggregate sign area should not exceed approximately 10% of the front wall area.
5. Lettering Size: The size of lettering or any sign type should not exceed 12 inches high, except for the first letter of each word, which should not exceed 18 inches high.
6. Lettering Style: Because the historic signs spanned a long time period, a variety of lettering styles existed together. Lettering style for new signs could be either simple block letters or more elaborate lettering styles. Each business should express their individuality in their sign design.



Sidewalk signage with good color, legible lettering and composition. (Hannibal, Missouri)

**N. SIDEWALK ZONES**

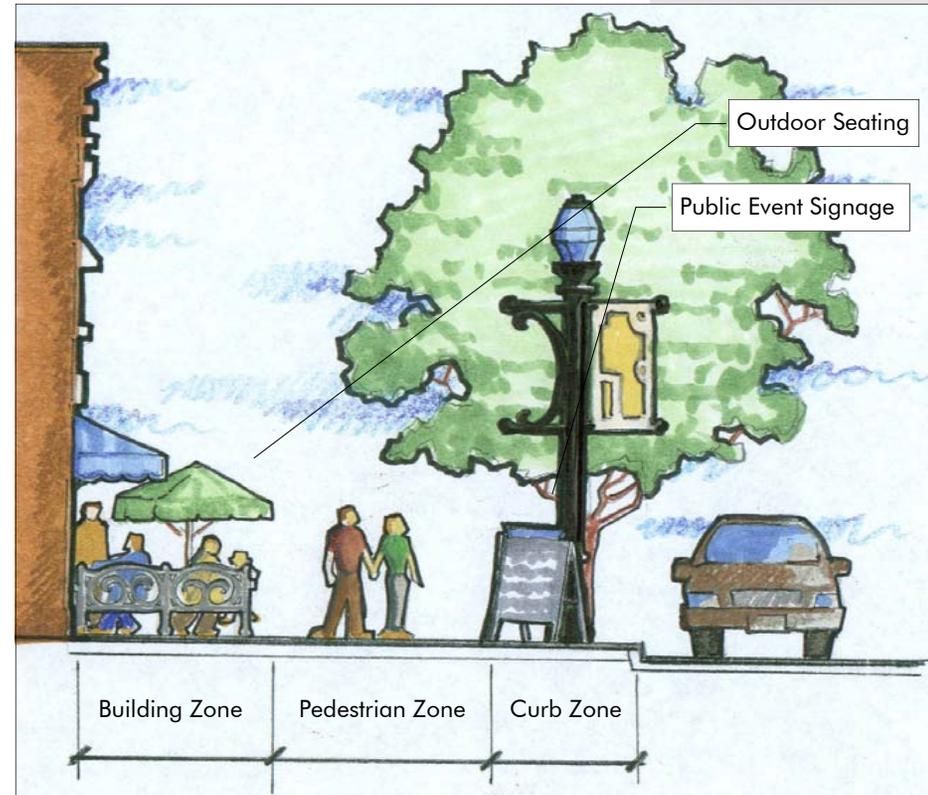
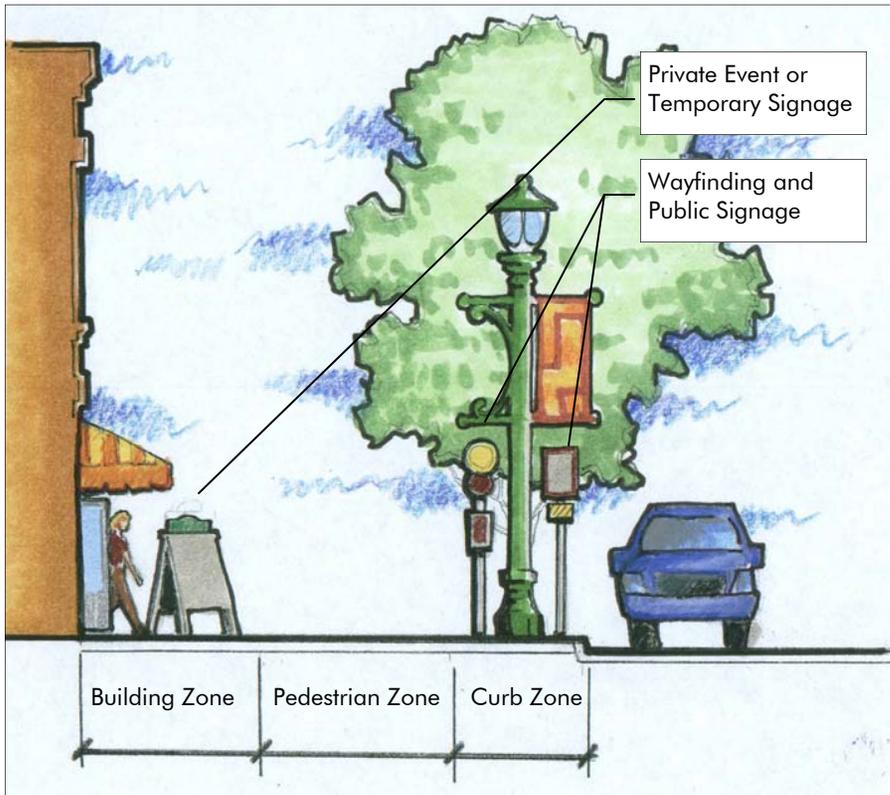
Appropriate zones in front of a building should be maintained. The Building Zone, Pedestrian Zone, and Curb Zone all have unique characteristics that should be regulated to ensure that private elements do not adversely impact public improvements. These are also important aspects of the streetscape plan to be discussed later in this document.



**SIDEWALK ZONES (Con't)**

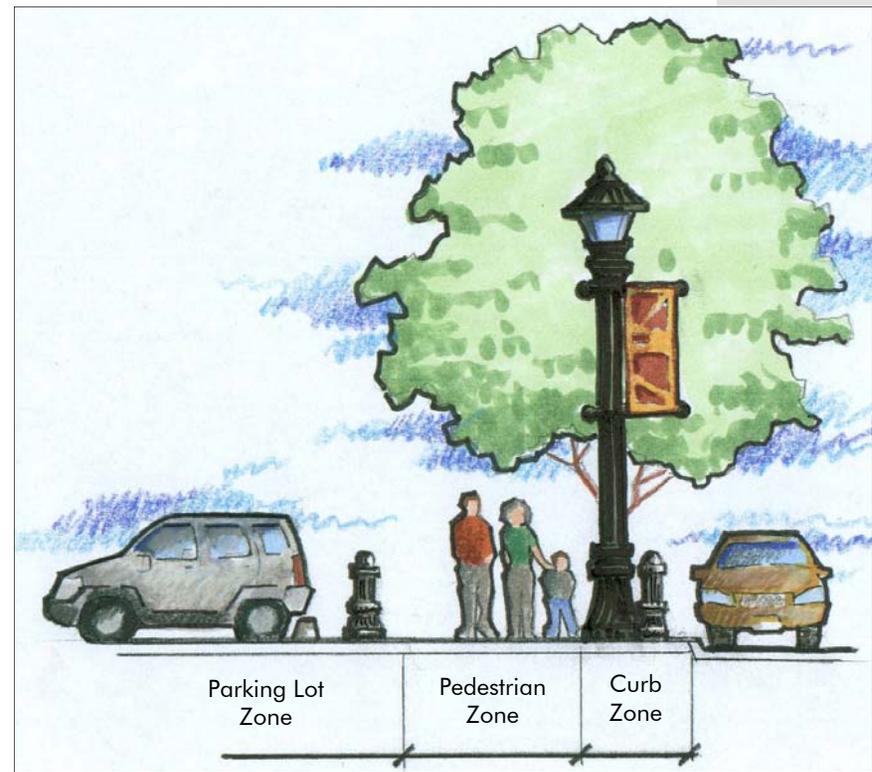
- Aside from ADA accessible pavement improvements, Streetscape Amenities should remain clear of the Pedestrian Zone and allow for free movement of pedestrians. These elements will enhance the pedestrian experience, but must not obstruct them.

- Businesses should be informed on the importance of maintaining Sidewalk Zones. Each business should care for the zones within their building's street frontage.



**SIDEWALK ZONES (Con't)**

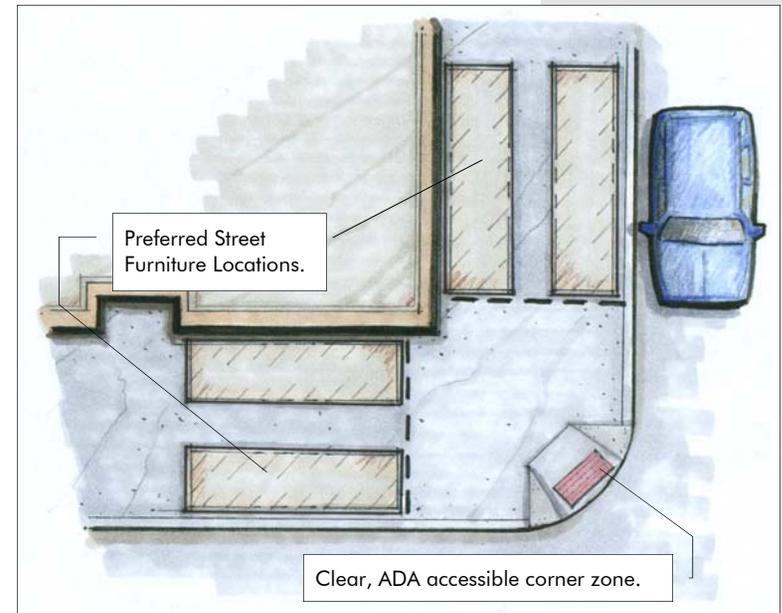
- Items such as bicycle racks, bollards, and benches can add to the streetscape.
- Businesses should consider providing and maintaining such elements within their Building or Parking Lot Zones to enhance service to their patrons.



### O. OUTDOOR CAFÉ SEATING

Outdoor Café (or sidewalk) seating is an exciting tool that adds to a vibrant impression of Downtown. Seating areas for restaurants should be encouraged, but monitored by the City. Guidelines for proper arrangement include:

- Locate in the sidewalk area fronting the restaurant.
- Allow a clear and unencumbered path along the sidewalk for pedestrian traffic, or be located close enough to the building. In either case, the sidewalk must maintain ADA compliance. The restaurant owner is responsible for keeping the sidewalk and this pathway clear at all times.
- Areas adjacent to the building should not block entrances or exits to the building.
- Provide a clearly defined area connected with the restaurant.
- Utilize appropriate umbrellas or other patron covering of a uniform color, matching the building colors, and with only the restaurant name. Any other wording or message should not be allowed.
- Temporary outdoor seating material must be kept in top condition to provide an attractive image for the restaurant and all of Downtown. Such furnishings should be durable, weatherproof, and sturdy enough to prevent movement by winds.
- Furnishings should be stored in a secured location.



Proper location of café elements is important for function and safety.



Examples of outdoor café seating.  
(University City, Missouri)



**P. BICYCLES**

A downtown area should not only be pedestrian friendly, but bicycle friendly as well. The City of Cape Girardeau is a major destination, and the scale of the Downtown makes bicycle travel an enjoyable means of transportation in the Old Town Cape District. Downtown plans should implement bicycle facilities which can be used by local citizens and tourists. The city should identify opportunities for future bicycle facilities in Downtown and throughout the community. Such facilities may include the following:

- Bicycle racks which should have a uniform design of materials, color and style as other site furnishings.
- Directional and regulatory street signage which identifies local streets as bike routes and “share the road” routes.
- Wayfinding signage to direct cyclists to various destinations within Downtown.
- Public restrooms and drinking fountains.
- Dedicated bicycle lanes on streets, where feasible and possible.

The City of Cape Girardeau should promote the use of cycling to and through the town. Developing a bicycle network plan which would identify local streets as the defined bike routes of town would provide a safe and well organized plan for cyclists and automobile drivers to understand. Implementing bicycle facilities will provide an alternative means of transportation and another recreational experience for visitors and locals.

**Q. WALKWAYS**

- Retain bluestone, slate, brick, patterned concrete and other historic types of walkways whenever possible.
- When replacing concrete with concrete, match texture, pattern and color.



Bicycle rack which is also a sculpture on the street.  
(Webster Groves, Missouri)



Bicycle network signage.  
(St. Louis, Missouri)

**R. EXTERIOR PAINTING**

Some of the most noticeable improvements are achieved simply with a fresh paint job. The most effective and economical schemes often start with the natural colors of the building materials themselves as a base, such as the native red of many brick buildings. The following techniques should be encouraged:

- Choose exterior colors that are appropriate for the time period. Some, but not all, historic buildings used bright colors. If in doubt, a paint analysis is recommended to determine original colors.
- Use only one base color for the majority of the background wall surface, but use a different color for accents. Do not paint a building entirely one color.
- Base colors should be muted earth tones or pastels.
- Look for “built-in” features of the facade that can be highlighted with an accent color.
- Window frames, sills, moldings, and cornices are potential elements to dramatize with a contrasting color.
- Use bright colors only in small amounts. Place them at the first floor level to direct the customer’s eyes to the business.
- Consider accent colors for signs, awnings, and entrance doors.

**S. LEAD PAINT**

Old paint often contains lead, an environmental hazard. Care should be taken to avoid inhaling or ingesting paint dust and chips. Old paint should not be allowed to contaminate soil or water and should be removed from the site and disposed of safely.



Example of a good use of color which accents the building entrance. (Washington, Missouri)



Exterior Painting with cohesive color palette. (Hannibal, Missouri)

**T. EXISTING NON-HISTORIC BUILDINGS**

Some buildings in the Downtown do not have historic features or ornamentation. Many were built with simple fronts. These buildings and any new construction should implement the following standards:

- Encourage highlighting a simple cornice, a band of color, a sign panel or an awning edge that can line up with similar elements on the street nearby.
- Some newer buildings Downtown are set back from the street, with space in front for parking. These buildings are intended to relate to cars more than pedestrians. Landscaping elements that will enhance the rhythm and front position of adjacent buildings should be encouraged.

**U. ALTERATIONS**

Encourage removal of inappropriate alterations or additions that disrupt the fabric of the Storefront Zone. It is possible that non-historic and new construction can complement the building fabric that has developed, therefore some alterations may not need to be removed. Decks, ADA structures, and other 'detachable' alterations can be utilized, but should be as unobtrusive as possible and located on the rear or sides of the building.

As a rule, any and all alterations or additions to the Upper Façade zone should be removed. Alterations in this zone can significantly change the appearance of the face of the building. This includes any and all signs and lighting, as these should be restricted to the Storefront Zone. Avoid removing or altering any historic material or significant architectural features. Care should be taken during the removal process due to the possibility of damaging original elements hidden behind the alterations. When disassembly of a historic element is necessary, use methods that minimize damage to the original materials.



Original design.



Minor alterations.



Storefront is lost.



Significant alterations.

## V. SUSTAINABLE DESIGN

### A. INTRODUCTION

The construction of sites and buildings have a significant impact on the natural environment. The operations of a site and a building can also affect the air, land and soil of the Downtown. Sustainable Design measures seek to lessen the impact on the natural and built environment. Such design efforts also aim to increase the efficiency at which buildings operate, in regard to energy use and operating costs. The design process is comprehensive, beginning with site selection and orientation, through specification of sustainable materials, to energy efficient operating systems.

Downtown Cape Girardeau is a built environment of many historic buildings, modern buildings, public streets, parking lots, a few vacant lots and open space. Sustainable Design measures can be applied to both existing buildings and new buildings. The U. S. Green Building Council (USGBC) has become the leading organization in developing standards for sustainable design and operations of buildings. The U. S. Green Building Council's certification system is known as Leadership in Energy and Environmental Design (LEED). The majority of LEED designated buildings are new construction projects, however the USGBC has also developed standards for the upgrade of existing buildings.

Sustainable design is a broad and encompassing initiative which strives to create a built environment which is good for both man and nature. The following recommendations only introduce the basic fundamentals of sustainable design regarding downtown buildings and environments. For additional information beyond these guidelines, numerous resources exists, such as the following:

- U. S. Green Building Council (USGBC) [www.usgbc.org](http://www.usgbc.org)
- Whole Building Design Guide [www.wbdg.org](http://www.wbdg.org)
- American Society for Testing and Materials International (ASTM)  
ASTM E2432— Standard Guide for General Principles of Sustainability  
Relative to Buildings [www.astm.Standards.e2432.htm](http://www.astm.Standards.e2432.htm)



Permeable pavers for parking area allow stormwater to percolate back into the soil and groundwater.



Interior flooring fabricated from bamboo, a rapidly renewable resource.

## B. FUNDAMENTALS

Sustainable design measures are constantly changing, however there are six fundamental principles which constitute sustainability.

- 1) **Optimal Site Potential:** Consider site selection, building orientation and existing natural features of a site including topography, drainage, landscape and natural habitats. The rehabilitation and reuse of existing buildings should always be evaluated as an alternative to new building construction.
- 2) **Efficient Use of Water:** The design and use of water systems in a building maximize efficiency and recycle water for on-site use when feasible. Site design should seek to reduce stormwater run off from the site. Use best management practices (BMP) to limit stormwater run off, clean storm water and trap pollutants in the water before discharging into the sewer system.
- 3) **Environmental Materials and Resources:** Utilize building materials with a high percentage of recycled content or contain rapidly renewable materials such as cork flooring, bamboo cabinetry, wool carpeting, etc. Specify or use materials or items which are manufactured within proximity to the project site. Ideally, this proximity is no more than 500 miles.
- 4) **Optimal Energy Use:** The operation of a site and building identify methods for increased energy efficiency or use renewable resources such as solar or geo-thermal energy.
- 5) **Interior Environmental Quality:** Identify methods for creating a healthy environment and increasing the comfort of building users. Proper ventilation, use of natural light and moisture control are a few methods employed to ensure a quality interior space.
- 6) **Optimal Operations and Maintenance Methods:** Utilize building systems, furnishings and finishes which will have minimal operations and maintenance needs. Such systems will require less energy, less water and can be maintained with natural cleaners which are not toxic to the environment or occupants.



"Green Roofs" reduce stormwater runoff, reduce heat gain and provide an aesthetics viewing experience for building users.



Solar panels provide an additional energy source for building power needs.

### C. ELEMENTS

Sustainable design elements are extensive. The following list seeks to introduce only a few recommendations which are applicable to Downtown Cape Girardeau.

- 1) **Parking and Service Areas:** Minimize stormwater runoff by using pervious pavement materials such as pervious paver systems or pervious concrete. Such systems will allow stormwater to percolate into the soil and not into the public stormwater sewer system.
- 2) **Building Materials:** Utilize materials which are composed of recycled materials or manufactured from rapidly renewable materials; those which are made from plants that are typically harvested within a 10 year cycle. Examples include; bamboo flooring, linoleum flooring (made of wheat flour and linseed oil), cotton batt insulation and wheatboard cabinetry. Recycled bricks from demolished buildings should also be used for new building construction or restoration projects.
- 3) **Alternative Transportation:** Promote by providing secure bicycle storage and changing/shower facilities for employees.
- 4) **Solar Energy Alternatives:** Install solar panels to supplement the power system for commercial and residential buildings. Utilize prefabricated solar water heaters to provide the majority of the hot water needs for buildings.
- 5) **Stewardship:** New wood products, including construction lumber, should be certified by the Forest Stewardship Council, which promotes responsible forest management.
- 6) **Lighting:** Develop a lighting plan for public spaces to minimize excessive lighting, which affects night sky viewing and the migratory patterns of birds. Flags which require lighting should be lit from the top, shining down on the flags, instead of being lit from the ground and projecting light into the sky.
- 7) **Operations:** Use timers on public fountains and lights in non-essential areas to shut off lights after 1:00 a.m., in order to reduce energy consumption.
- 8) **Landscaping:** Plant native landscape materials which can survive on natural rainfall once established.
- 9) **Street Furnishings:** Specify site furnishings such as benches, waste receptacles, bollards and planters which are made from recycled plastic materials.
- 10) **Water Conservation:** For building exteriors capture rain water runoff from roofs in rain barrels for irrigation use or direct to rain gardens on site. Consider waterless urinals or low flow water closets to reduce potable water use inside buildings.



Permeable pavement system installation.



Rain garden with native landscape plants.



Solar water heater.

## VI. NEW CONSTRUCTION GUIDELINES

### A. NEW CONSTRUCTION

The design of any new structure within areas of historic construction is of great importance because it must be compatible with existing structures and must harmonize with the visual characteristics of the neighborhood.

The following guidelines for new construction cover additions to existing buildings as well as entirely new infill buildings within the historic districts. These guidelines are not intended to dictate particular architectural styles or features. They are intended to identify a range of design options that will encourage new development that is harmonious with the character of the districts. The important elements to consider in new construction are scale, design quality, and relationship to neighboring buildings, rather than the degree to which new construction imitates an historic style or period.

It is best to avoid recreating historical styles or themes in order to avoid a “theme park” type of atmosphere. While new buildings can be inspired by past design, creating a false past should be avoided.

- New construction should be of design considerate of traditional storefront elements described in these guidelines or on nearby historic buildings that contribute to the fabric of Downtown.
- Use a simple design, complementary to the Downtown, with three basic elements; a unified paint and color scheme, an awning, and non-intrusive signage.
- Emphasize horizontal features that can align with other buildings.



New construction should be evaluated in terms of the following: siting, massing, rhythm and directional emphasis, materials, and building elements.

**B. SITING**

The setback and orientation of new buildings in historic districts should align with neighboring historic buildings. Within the Old Town Cape service area, principal elevations of buildings characteristically face the street with a strong sense of entry. New buildings with main façades and entrances oriented to the side yard, or new buildings having a courtyard arrangement are not appropriate.

**C. SIZE & SCALE**

New construction should conform to the massing proportion, volume, scale, and height of neighboring buildings. The bulk and area requirements in the zoning ordinance regulate the specific height and area coverage of buildings allowed in the historic districts.

**D. RHYTHM & DIRECTIONAL EMPHASIS**

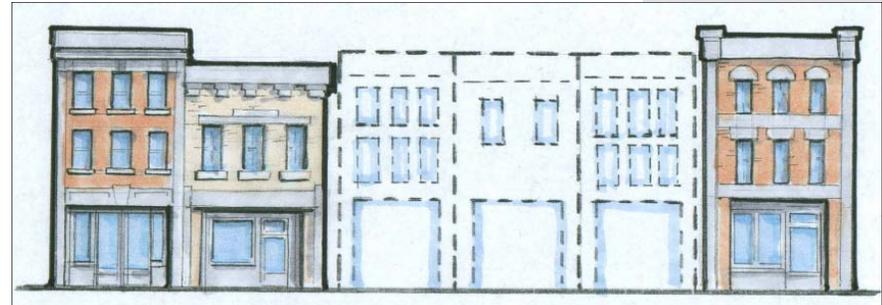
New construction should be compatible with the rhythm of neighboring buildings along the street. Rhythm is defined by the relationship of buildings to open space along the street, the relationship of solids to voids on building façades, and the relationship of entrance and porch projections to the street. The directional emphasis—whether vertical or horizontal in character—of new construction should relate to that of neighboring buildings.

The defined rhythm of Cape Girardeau should be maintained along a street frontage by adhering to uniform lot widths, building widths, and window spacing.

- New infill buildings and structures should maintain the rhythm through proper repetition of details and orientation to the street.
- Vertical elements, entrances, lighting and other street furnishings can also develop the rhythm of a specific block.



New buildings are same in scale and are aligned with sidewalks



New buildings follow the rhythm of existing buildings

**E. MATERIALS**

The exterior materials used in new construction should be compatible with historically appropriate materials of neighboring buildings or the district as a whole.

**F. BUILDING ELEMENTS**

The various individual elements of a building—the roof, windows, doors, porches and trim—should be carefully integrated into the overall design of new construction. These elements also should complement those on neighboring buildings. The shape and pitch of the roof should be considered. Window and door proportion, size, design, and pattern of spacing between the openings should be compatible with historic treatments of windows and doors in the district. Although the front porch is uncommon in modern construction, the inclusion of porches may be important in new construction within the Old Town Cape District.

## VII. IMPLEMENTATION PROCESS

### A. IMPLEMENTATION

The general purpose and intent of the building design guidelines is to promote the rehabilitation and preservation of historic buildings and the development of appropriate new construction within The Old Town Cape District.

The existing architectural character of The Old Town Cape District must be preserved and enhanced for the future stability of Downtown Cape Girardeau. The historic buildings, density and open space helps to define Downtown. The Downtown gives identity to the City of Cape Girardeau and to the region.

The Building Design Guidelines were developed as a resource for property owners to utilize in the rehabilitation of existing structures and the development of new buildings. The long term goal of these guidelines is to develop a higher standard of quality for rehabilitation and new construction in The Old Town Cape District.

Implementation of the guidelines and developing an appreciation for preservation and quality design will help to sustain the character of The Old Town Cape District. Important implementation measures include the following:

#### 1. ***OLD TOWN CAPE OVERLAY DISTRICT***

- **Establish an overlay district for The Old Town Cape District:** The Old Town Cape Overlay District will be the defined area for the supplemental design standards. The Overlay District should be the same boundaries of any community improvement district. The intent of the overlay district is to ensure the correct preservation and rehabilitation of existing structures, and that new infill construction adheres to the higher standards.

#### 2. ***SUPPLEMENTAL DESIGN STANDARDS***

- **Develop supplemental design standards:** The existing building and zoning codes should be supplemented with design standards for the overlay district. The supplemental design standards should be specific enough to describe what is acceptable, or not acceptable, regarding design, materials, means and methods of the construction of exterior architectural



Existing business in rehabilitated building on Main Street in Downtown Cape Girardeau.



The Southeast Missouri newspaper building on Broadway in Downtown Cape Girardeau.

features. An example of the text and graphics for the supplemental design standards is on the following pages. The standards should establish a concise and easy to understand direction for property owners and contractors involved in the rehabilitation and construction of new buildings in the overly district. These design standards will supplement the building code of the City of Cape Girardeau. The supplemental design standards should not be interpreted as superseding, nor an abandonment of, the existing building code of the City.

**3. ARCHITECTURAL REVIEW BOARD**

- **Establish an architectural review board for The Old Town Cape District:** An Architectural Review Board (ARB) should be established to interpret and help enforce the supplemental design standards. The ARB would be an official board of the City of Cape Girardeau. The ARB would review all projects in The Old Town Cape Overlay District which require building and occupancy permits. The decisions of the ARB should be binding and be integrated into the permitting process within the overlay district. The City of Cape Girardeau should write an ordinance as part of the zoning code. The Architectural Review Board will provide site plan review and architecture design review for rehabilitation and new construction projects within the overlay district. The ARB review should be integrated into the review processes of the Development Services Department including: the Planning Services department, Inspection Services, the Historic Preservation Commissions and the Planning and Zoning Commission. The ARB should be comprised of 3-5 individuals with preservation, design and construction experience. Consideration should be given to include members of the Planning and Zoning Commission and the Historic Preservation Commission on the Architectural Review Board. Such individuals would serve to explain the decisions of these respective boards to the Architectural Review Board members. A process should be defined to allow property owners to appeal the decisions of the Architectural Review Board to the City's Board of Appeals. A graphic of the project review process is illustrated on page 58.



Existing home in the Good Hope/Harrig neighborhood.



Detail of window fenestration and masonry on building located in the Riverfront District.

## B. EXAMPLE OF TYPICAL DESIGN STANDARDS

The following text and graphics are an example of a set of design standards which supplement existing building codes. The design standards are written to give specifics in regard to design, dimensions, materials and methods. The following text is listed as an example for windows.

### 500 Windows

#### 500.1 Windows at Public Façades

1. Windows in Public Façades shall be one of the following (Refer to Figure A):
  1. The existing window repaired and retained.
  2. A replacement window which duplicates the original and meets the following requirements;
    - A. Replacement windows or sashes shall be made of wood or finished aluminum.
    - B. The profiles of muntins, sashes, frames and moldings shall match the original elements in dimension and configuration.
    - C. The number of window lites, their arrangement and proportion shall match the original or be based on a Model Example.
    - D. The method of opening shall be the same as the original with the following exception; double-hung windows may be changed to single-hung.
2. Reconstructed windows and sashes in a Public Façade shall be based on the following;
  1. An adjacent existing window in the same façade which is original; or
  2. If all windows on a façade are being replaced than they shall be based on a Model Example or the window detailed in Figure B.
3. Glass Types at a Public Façade
  1. Glass in historic windows on a Public Façade shall be one of the following:
    - A. Clear glass or other original glazing;
    - B. Glass based on a Model Example; or
    - C. Insulated glass with its exterior face set 3/8" back from the exterior face of the sash.

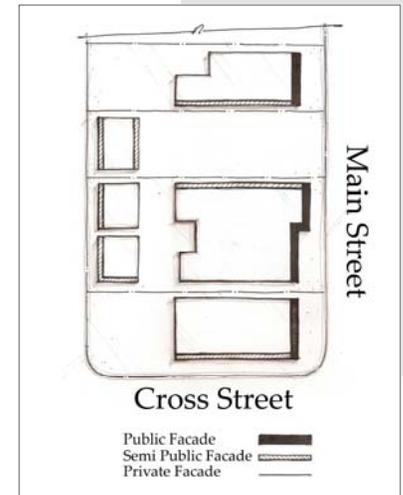


Figure A

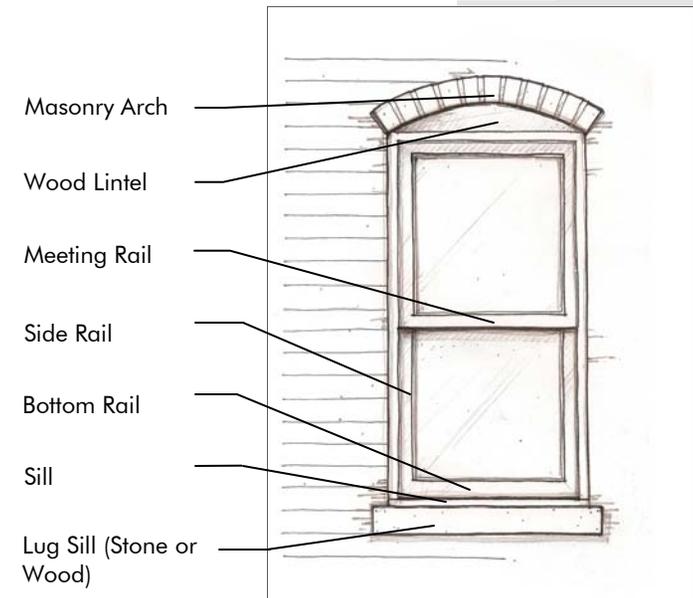


Figure B

2. The following glass types are prohibited in Public Façades:
  - A. Tinted glass;
  - B. Reflective glass;
  - C. Glass block; and
  - D. Plastic (plexiglass) except Lexan or an equivalent.
  
4. Abandoned Windows in a Public Façade Windows which are to be abandoned on the interior shall be infilled by closing them with wooden shutters set ½" back from the face of the wall with the window opening left intact including the frame, sash, sub-sill and lintel.
  
5. Storm Windows and Screens at a Public Façade *Comment: Storm windows and screens may be installed at the interior or at the exterior. Interior installation is preferred because of the increased visibility of the exterior of the window and its details.*
  1. Materials
    - A. Exterior storm windows and screens shall be made of wood, aluminum or plastic. Wood shall be painted; aluminum shall be factory or field painted. Clear anodized aluminum is prohibited.
    - B. Interior storm windows and screens are not regulated by these Standards.
  2. Storm windows and screens shall also meet the following requirements:
    - A. The dimensions of the area of glass or screen shall be the same as the area of glass in the window being protected.
    - B. The meeting rail of the storm or screen window shall be In line with the meeting rail of the window being protected. Additional meeting rails are prohibited.
  
6. New Window Openings Are Prohibited in a Public Façade, except as required by City Health and Safety Codes,
  1. No new window openings shall be created in a Public Façade.
  2. No existing window opening in a Public Façade shall be altered in length or width.

**C. PROJECT APPROVAL PROCESS**

The goal of the Old Town Cape Overlay District is to develop a higher standard regarding design, preservation and maintenance. The method to assist in achieving the higher standards for the overlay district, is a simple and well defined project approval process. The process should be easy to understand for developers, property owners and the City staff overseeing building and zoning codes

A graphic illustrating the potential process is illustrated, at right, and described in detail below.

**STEP 1: Development Services Department:** Property owners should meet with the departments of the Development Services Department for their respective review of the project plans. The project plans, should include drawings of a site plan, elevations and details regarding building materials, colors, accessibility, and dimensions. The plans should also list the proposed use of the site and building and whether such use complies with existing zoning codes. The property owner and Development Services staff will determine if the proposed site and building are listed on the National Historic Register or local historic district. Upon classifying if the building is historic or not, will determine the next steps in the project approval process. If the property is determined to be historic, the project plan review should next be reviewed by the Historic Preservation Commission (HPC). If the property is determined to not be historic, the project plan review proceeds to the Architectural Review Board (ARB).

**STEP 2: Architectural Review Board:** The Development Services Department submits the project resolution and their staff recommendation to the Architectural Review Board. The Architectural Review Board should meet monthly to review project resolutions.

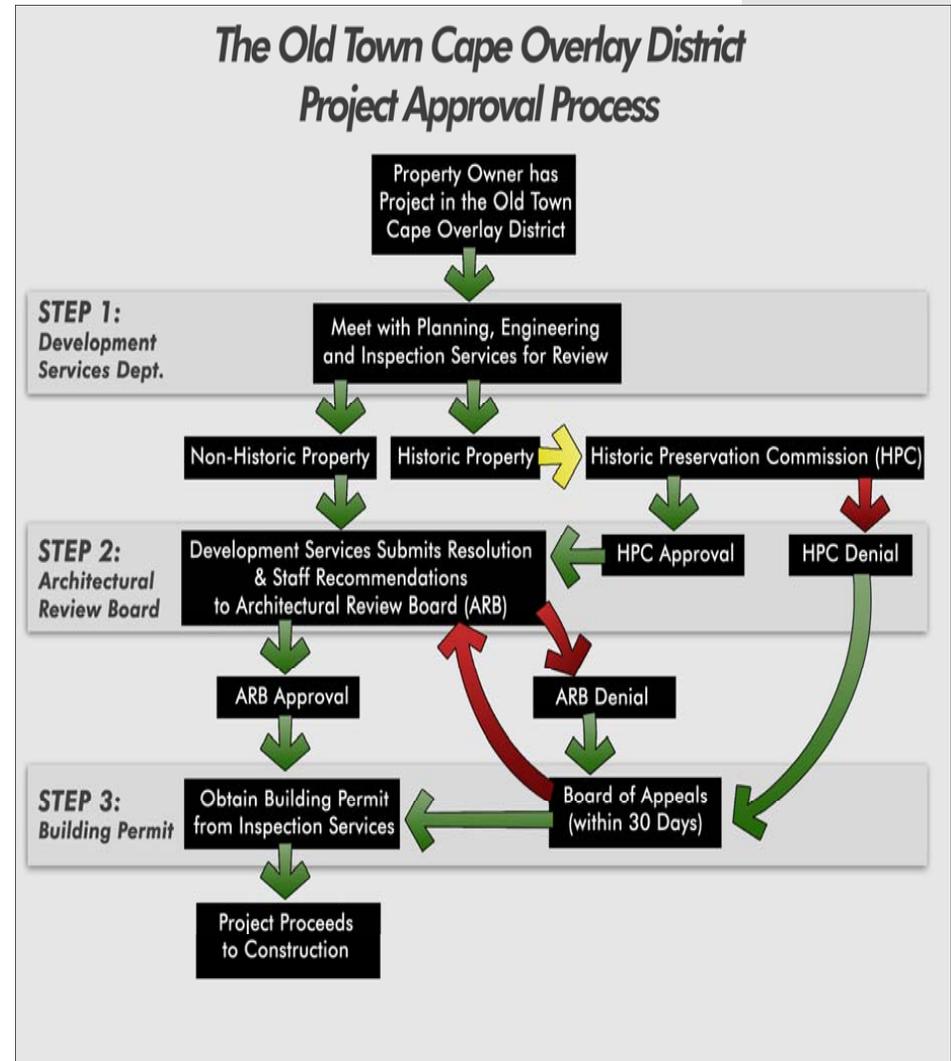


Illustration of the proposed project approval process for The Old Town Cape Overlay District.

The Architectural Review Board (ARB) would review the resolution as prepared by the Development Services Department, which could include site plans, building elevations, cross sections and illustrations. The Development Services Department should present their findings and recommendations to the Architectural Review Board. The property owners should be given the opportunity to present and answer questions regarding their project. Adjacent property owners, business/neighborhood associations and the general public should also be allowed to speak on proposed projects at the board meetings. The Architectural Review Board will approve or deny the resolution of the project plans based on staff recommendations and their professional acumen.

Denials from the Architectural Review Board could be appealed to the City's Board of Appeals. The Board of Appeals should review the denied resolution, from the ARB, within thirty days, so as to not hinder the progress of the project and property owner.

**STEP 3: Building Permit:** Project resolutions approved by the Architectural Review Board would then proceed to the Inspections Department for a building permit. Inspections during construction, for compliance to the approved plans would allow for a final occupancy permit. The occupancy permit would only be issued once final construction is complete.

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## APPENDICES

### APPENDIX A: SECRETARY OF THE INTERIOR STANDARDS FOR REHABILITATION

#### (36 CFR Part 67)

1. A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.
2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.
3. Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.
4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.
5. Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a historic property shall be preserved.
6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.
7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.
8. Significant archeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.
9. New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.
10. New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

## **APPENDIX B: GLOSSARY**

**WEATHERBOARDS:** Long, thin horizontal boards with a square cross section that are overlapped and applied as the exterior surfacing material on homes and buildings.

**BASE:** The lowest part of a column, below the shaft; the supporting, or lowest, part of a building.

**BALUSTRADE:** A railing or low wall consisting of a handrail on balusters (vertical posts) and a base rail.

**CAP:** The top member of a column or pilaster.

**CLAPBOARDS:** Long, thin horizontal boards with a triangular cross section that are overlapped and applied as the exterior surfacing material on homes and buildings.

**CLERESTORY:** An upper portion of a wall which has windows for the purpose of admitting light into a large room.

**CONTEXT:** The surrounding environment (streets, buildings, landscape, etc.) in which a building or site exists.

**COPING:** A covering (or capping) course on the top of a wall or parapet.

**CORBEL:** An architectural member (of stone, wood or metal) which projects from the side of a wall to serve as a support for another element, such as: a cornice, the spring of an arch, a balustrade.

**CORNICE:** A projecting ornamental molding which caps the top of a building.

**DORMER:** A window set vertically in a small gable projecting from a sloping roof; the roofed projection in which this window is set.

**ELEVATION:** A scaled, non-perspective drawing of a building façade.

**FACADE:** An exterior face of a building, usually the front.

**FASCIA:** A horizontal band of vertical face trim.

**FREESTANDING SIGN:** A sign which is detached from the building, and is mounted to columns, posts, or any upright member that is supported from the ground or other object; or a detached sign which is erected on the ground.

**GABLE:** The triangular wall section, formed by ends of a sloping roof.

**HOOD MOLDING:** A projecting molding on the face of a wall, over an opening (doorway or window), to deflect the rain.

**INDIRECT LIGHTING:** Light from a concealed source, which reflects onto the sign face.

**INTERNAL ILLUMINATION:** The means of lighting from a concealed or contained source within the sign, which becomes visible through a translucent surface.

**KICK PLATE:** A solid panel beneath a storefront display window.

**LANDMARK:** A prominent building or feature officially designated as having special status and protection.

**LATTICE:** An openwork screen or grill made of interlocking or overlapping strips.

**LINTEL:** A horizontal structural member (such as a stone or beam) which spans an opening.

**LUMINAIRE:** A complete lighting unit or the housing for a light bulb or lamp.

**MOLDING:** A decorative, or shaped strip of wood, metal, brick, etc., usually mounted horizontally, and used to ornament or finish the surface of a structure.

**MOTIF:** A significant, repeated element of design in a composition.

**MONUMENT SIGN:** A free-standing sign, generally low to the ground with a continuous connection to the ground (as opposed to being supported on a pole).

**PARAPET:** The top section of a wall which projects above the roof line.

**PRESERVE:** To protect and keep in an unaltered condition. Preservation usually includes the overall form of the building, its structural system and finishes, decorative details, and even landscaping. Preservation may also include keeping alterations and additions that have become important.

**RECONSTRUCT:** To reproduce, in detail, a structure as it existed at some time in the past, either through the original construction methods, or other methods which produce the same visual result. Accurate reconstruction requires knowledge and evidence of the original design.

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

**REMODEL:** To remake; to make over. In remodeling, the appearance is changed by removing original detail and altering spaces. New materials and forms are installed. Applying a modern front to an older building is an example of remodeling. Often, these changes are not reversible.

**RENOVATION:** The act or process of modernizing a building without making an effort to retain historically significant architectural features. Renovation permanently destroys the historic integrity of a building.

**RESTORATION:** The act or process of accurately recovering the forms and details of a property and its setting as it appeared at a particular period of time by means of removal of later work and/or by the replacement of missing earlier work.

**SHAFT:** The main portion of a column, between the base and capital.

**SILL:** The bottom horizontal member of a window or door frame.

**STABILIZE:** To make resistant to change in condition. A building is usually stabilized to retard deterioration until it can be repaired. A weather-resistant closure and a safe structural system are minimum stabilization efforts.

**STRING COURSE:** A thin projecting horizontal strip of masonry on the facade of a building.

**TERRA COTTA:** A decoratively molded ceramic material, often glazed, used for architectural motifs or ornamentation on a building.

**TRANSOM:** A horizontal cross bar in a window, over a door or between a door and the window above it. This also refers to the window (often hinged) above a door.

**VOUSOIR:** One of the wedge like stones of which an arch is composed.

**APPENDIX C: BIBLIOGRAPHY & REFERENCE**

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