



**THE WEST CHICAGO
HISTORICAL PRESERVATION
COMMISSION**

**COMMERCIAL STOREFRONT
DESIGN GUIDELINES**

TURNER JUNCTION HISTORIC DISTRICT



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ACKNOWLEDGEMENTS

These design guidelines were compiled by the West Chicago Historical Preservation Commission to serve as an aid to the historic district building owner when an alteration to the facade of the building is being considered. It will be used by the City of West Chicago as a guide for reviewing the appropriateness of building alterations within the Turner Junction Historic District. Reference material pertaining to many of the topics discussed in this guidebook are available at the West Chicago City Museum, 132 Main Street. These are non-lending materials. Please call for an appointment (231-3376) so that the staff can assemble all relevant material for you.

The staff liaison for the City of West Chicago is LuAnn Bombard, West Chicago City Museum Director. Members of the West Chicago Historical Preservation Commission are appointed by the Mayor. The Commission meets on the first Tuesday of the month at 7:30 p.m. at the West Chicago City Hall.

West Chicago Historical Preservation Commission Members:

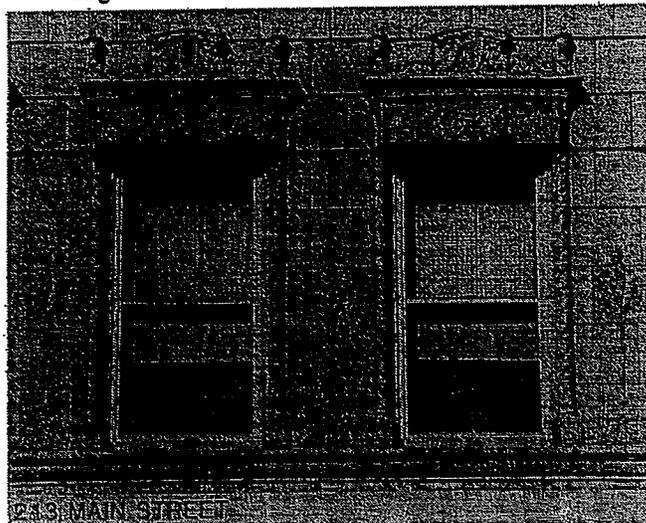
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The West Chicago Historical Preservation Commission thanks the National Main Street Center of the National Trust for Historic Preservation for the use of their resources. Much of the following information, both text and graphics, was gathered from the following publications: Keeping Up Appearances, Main Street Project, Galesburg, IL, Main Street Libertyville, Inc., Design Guidelines, and Galena's Historic Preservation Guidebook.

Special thanks to Michael Dixon, AIA of Dixon Associates/Architects for his work as architectural consultant to the West Chicago Historical Preservation Commission in the production of this document.



INTRODUCTION

The traditional commercial storefront can be considered the cornerstone of Main Street. Dating from the 19th and early 20th centuries, these buildings share a remarkable similarity and consistency that creates a strong visual image for the downtown.

Many store owners seem to regard appearance as secondary to the more immediate concerns of running a business. Too often, a building is neglected or mishandled.

Experience shows, time and again, that appearance is important to a healthy downtown business. If we work together to create an attractive image, downtown as a whole will benefit.

The 20th century brought changes for Main Street. The automobile brought new competition from commercial strips and shopping centers. Downtown merchants turned their attention to passing cars, erecting shiny new storefronts and eye-catching signs. Main Street stores tried to imitate their modern competitors.

Until recently, downtown West Chicago appeared as a curious cross between neglected historic buildings and a commercial strip, but that image is changing.

What improvements can make your building work better for you?

How can you make it more attractive to shoppers?

What makes for a successful West Chicago Main Street business?

The following pages are guidelines for enhancing the appearance and use of downtown buildings. There is no single formula for success. Product, price, display, service, location and market all play a part in business. So, too, does the appearance of the storefront and the projected image of the business.



TYPICAL COMMERCIAL ROW

CHAPTER I
TURNER JUNCTION HISTORIC DISTRICT
CERTIFICATE OF APPROPRIATENESS



100 BLOCK - EAST SIDE - MAIN STREET

**TURNER JUNCTION HISTORIC DISTRICT
and the
CERTIFICATE OF APPROPRIATENESS**

One method of protecting West Chicago's architectural legacy was established in 1991 with the creation of the Turner Junction Historic District.

The nineteenth and early twentieth century character of the District is maintained by requiring that individuals obtain a "Certificate of Appropriateness" before proceeding with construction, alteration, removal or demolition, all which require a building permit, as well as for tuckpointing, painting or masonry cleaning of a facade of any property within the Historic District. This also includes any construction, alteration, removal or demolition affecting a significant exterior architectural feature or colors of a building.

An exterior architectural feature is defined in Ordinance 2749 as "the architectural character and general composition of the exterior of an improvement, including, but not limited to, the kind, color, and/or texture of the building material and the type, design and character of all windows, doors, light fixtures, ornamental details, signs and appurtenant elements."

The following material should be included when submitting a "Certificate of Appropriateness" application form:

New construction, Additions and Alterations

- site plan, drawn to scale, including landscaping, parking and other elements
- elevations (exterior views) drawn to scale, showing proposed changes to the property
- photographs showing existing conditions
- a list of exterior materials to be used, including product sources

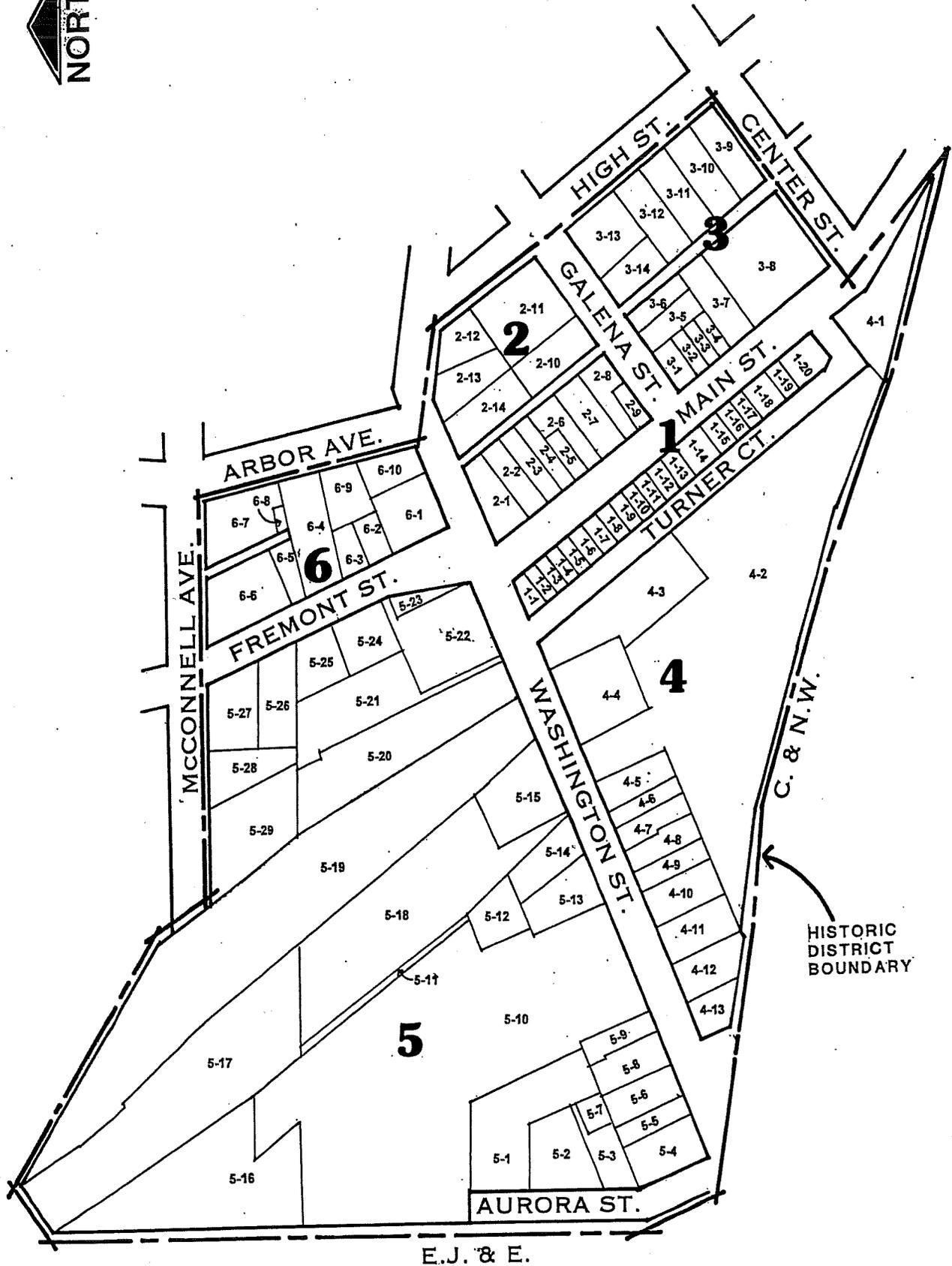
Demolition (complete or partial)

- floor plans, drawn to scale, showing existing conditions and proposed demolition
- photographs of the entire building exterior and interior views showing the general condition of the property

Upon review of the application, the Preservation Commission may desire additional information. Please consult with the staff of the West Chicago Historical museum to determine requirements for specific projects.

TURNER JUNCTION HISTORIC DISTRICT

City of West Chicago

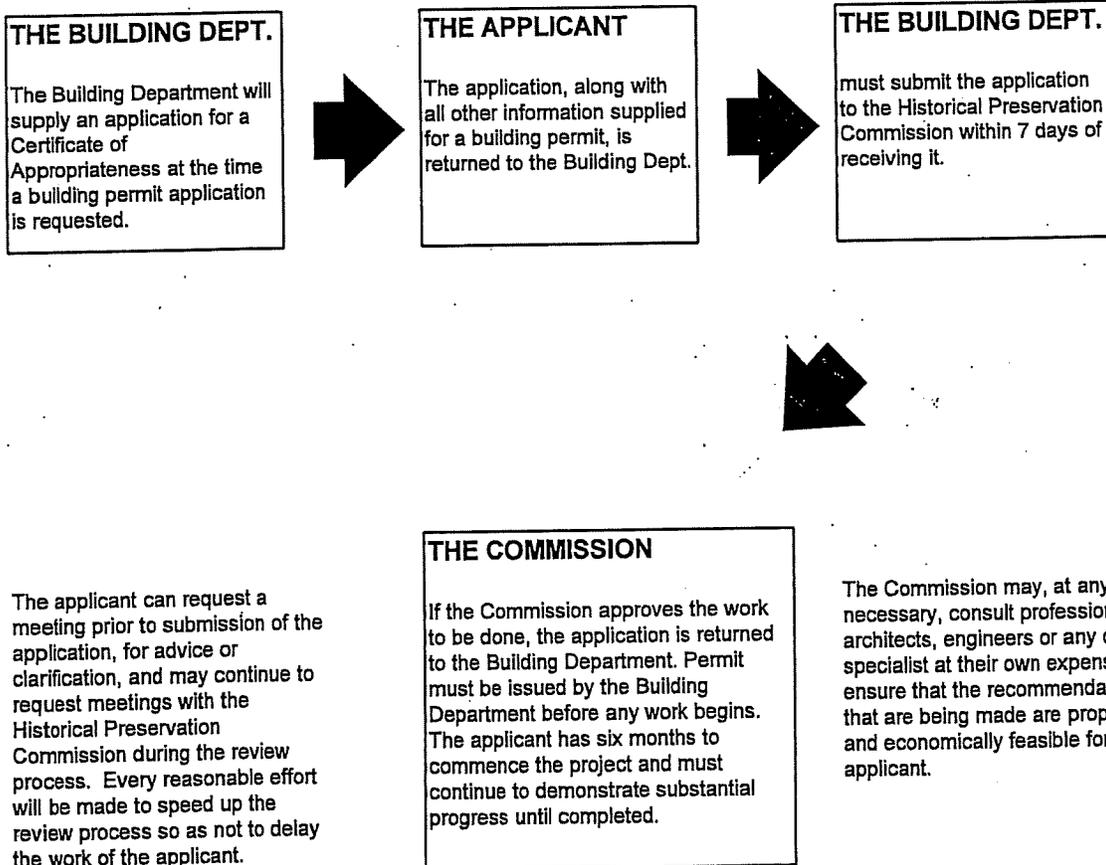


WEST CHICAGO HISTORICAL PRESERVATION COMMISSION

CERTIFICATE OF APPROPRIATENESS REVIEW PROCESS

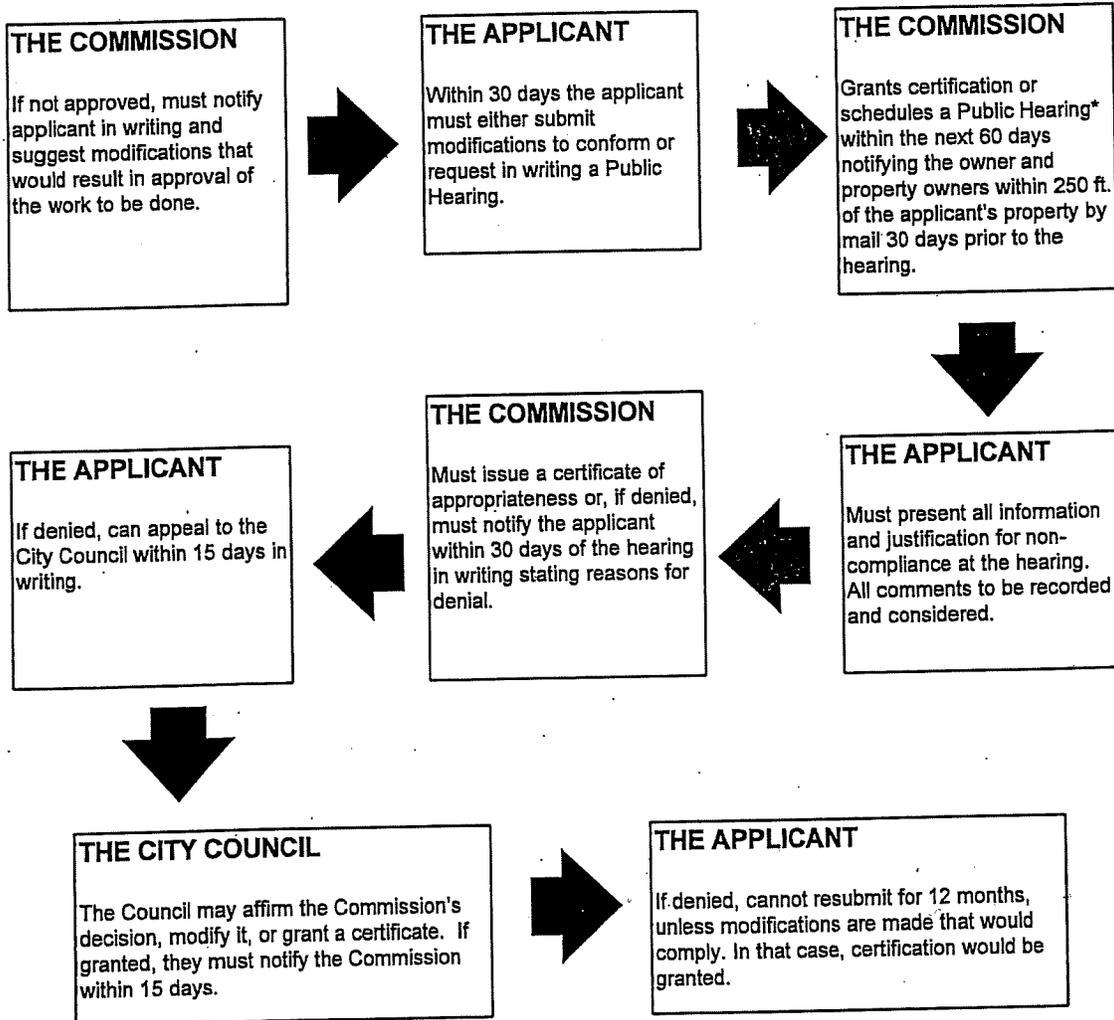
A certificate of appropriateness is required before the following actions affecting the exterior architectural appearance of any property within a Historic District or designated landmark may be undertaken:

1. Any construction, alteration, removal or demolition requiring a building permit.
2. Construction, alteration, removal or demolition affecting any significant architectural feature of the exterior of the building.



WEST CHICAGO HISTORICAL PRESERVATION COMMISSION

CERTIFICATE OF APPROPRIATENESS APPEAL PROCEDURE



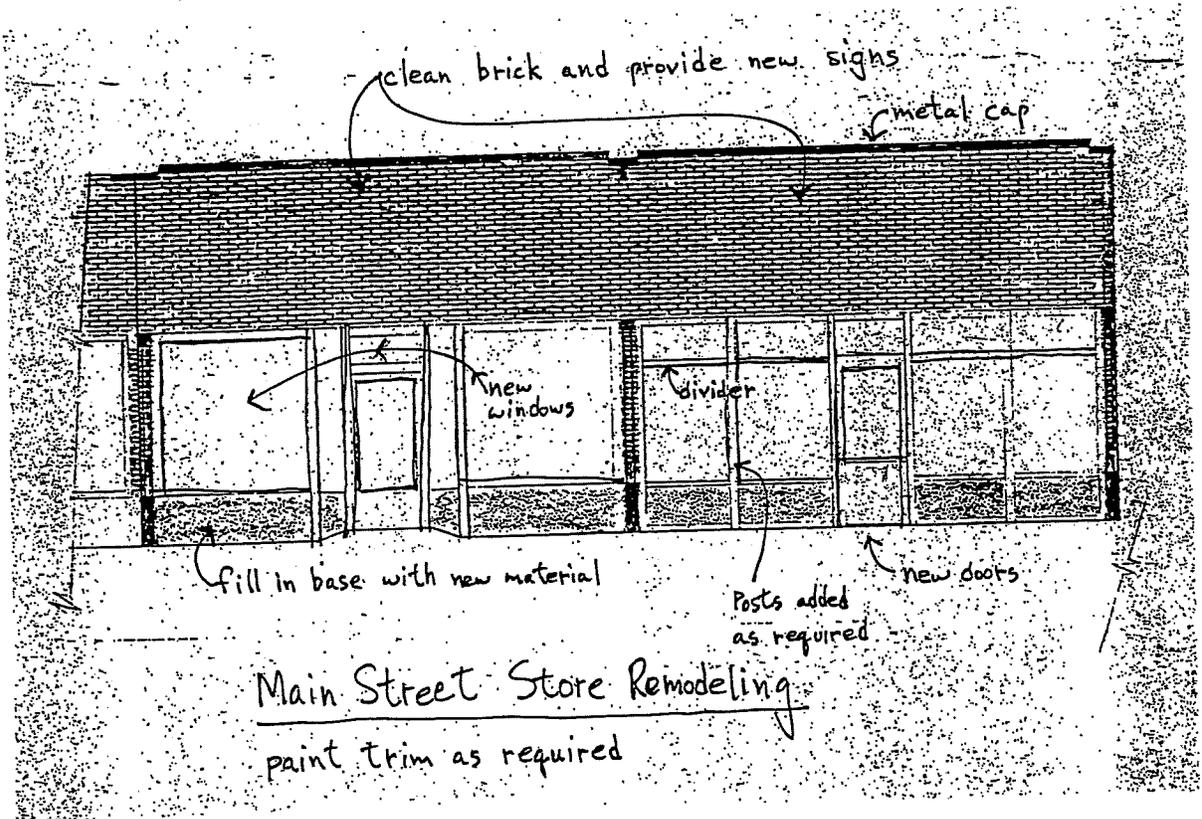
*The applicant will be responsible for all costs incurred by the City relating to the appeal.

WEST CHICAGO HISTORICAL PRESERVATION COMMISSION

CERTIFICATE OF APPROPRIATENESS APPLICATION

Contact the Community Development Department before you proceed with any exterior alterations.

To pick up a current application form, please stop by the Community Development Dept. at the West Chicago City Hall, 475 Main St.



NEW CONSTRUCTION PROPOSAL

Note: This is not an acceptable submittal for a Certificate of Appropriateness.

UNITED STATES SECRETARY OF INTERIOR'S STANDARDS FOR REHABILITATION

The Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings is published by the National Park Service, Preservation Assistance Division, to assist in the long-term preservation of a property's significance through proper treatment of historic materials and features.

1. Every reasonable effort shall be made to provide a compatible use for a property that requires minimal alteration of the building, structure or site and its environment, or to use a property for its originally intended purpose.
2. The distinguishing original qualities or character of a building, structure, or site and its environment shall not be destroyed. The removal or alteration of any historic material or distinctive architectural features should be avoided when possible.
3. All buildings, structures and sites shall be recognized as products of their own time. Alterations that have no historical basis and that seek to create an earlier appearance shall be discouraged.
4. Changes that may have taken place in the course of time are evidence of the history and development of a building, structure or site and its environment. These changes may have acquired significance in their own right, and this significance shall be recognized and respected.
5. Distinctive stylistic features or examples of skilled craftsmanship that characterize a building, structure or site shall be treated with sensitivity.
6. Deteriorated architectural features shall be repaired rather than replaced, whenever possible. In the event replacement is necessary, the new material should match the material being replaced in composition, design, color, texture and other visual qualities. Repair or replacement of missing architectural features should be based on accurate duplication of features, substantiated by historic, physical or pictorial evidence rather than on conjectural designs or the availability of different architectural elements from other buildings or structures.
7. The surface cleaning of structures shall be undertaken with the gentlest means possible. Sandblasting and other cleaning methods that will damage the historic building materials shall not be undertaken.
8. Every reasonable effort shall be made to protect and preserve archaeological resources affected by, or adjacent to, any project.
9. Contemporary design for alterations and additions to existing properties shall not destroy significant historical, architectural or cultural material, and such design should be compatible with the size, scale, color, material and character of the property, neighborhood or environment.
10. Whenever possible, new additions or alterations to structures shall be done in such a manner that, if such additions or alterations were to be removed in the future, the essential form and integrity of the structure would be unimpaired.

CHAPTER 2
STOREFRONT DESIGN

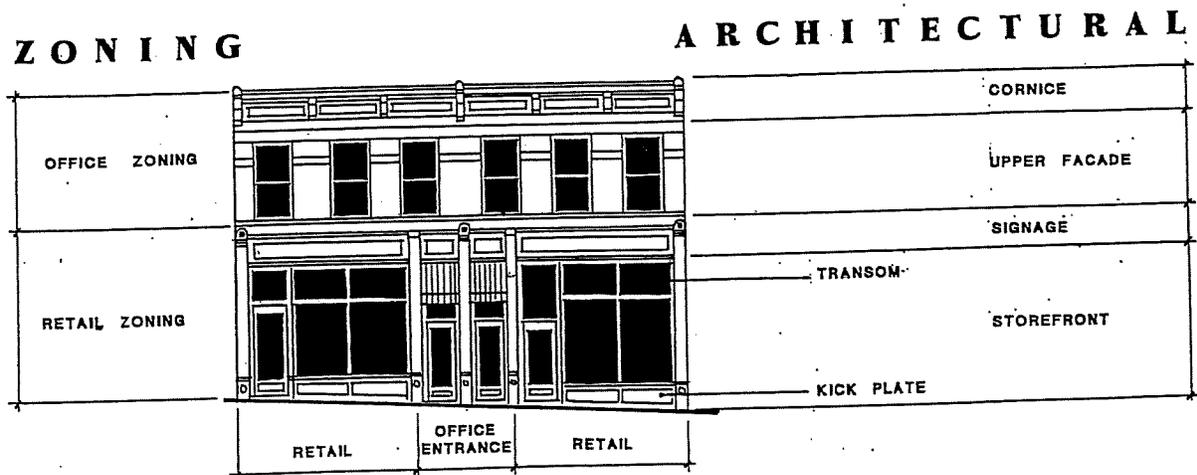


100 BLOCK - EAST SIDE - MAIN STREET

STOREFRONT DESIGN

The goal of these guidelines is not to prevent or control change, nor is it necessary to return a facade to its original appearance. Rather, the goal is to encourage sensitive and appropriate alterations and rehabilitations, following the guidelines of the Secretary of the Interior's Standards (see Chapter 1).

The basic commercial facade consists of three parts: I. The store front with an entrance and display window; II. The upper facade usually with regularly spaced windows; and III. The cornice that caps the building. These components appear in many shapes, sizes and styles but result with essentially the same basic elements.



COMMERCIAL ELEMENTS

DEFINITIONS OF SOME COMMON ARCHITECTURAL TERMS

Awning: A framework covered with fabric or metal projecting from the facade of a building located on a storefront or individual window openings. The primary purpose is to shade the interior of the building and provide protection to pedestrians. Awnings can be supported by poles or brackets.

Bulkhead/Kickplate: The wood or metal panel located beneath the display window in a typical storefront.

Canopy: A flat metal and/or wood structure used to shelter pedestrians on the sidewalk that projects out from a storefront at a right angle, and is usually suspended with chains or rods.

Cornice: A projecting molding that crowns the top of a storefront or facade.

Double Hung Windows: A window with two sashes that slide up and down.

Facade: The front face of a building.

Lintel: A horizontal structural element over a window or door opening which supports the wall above.

Parapet: The portion of the wall of a facade that extends above the roof line.

Sash: A frame designed to hold the glass in a window.

Sign Board/Fascia: A horizontal panel either of wood or an inset in a brick wall located immediately below the cornice. It is usually an ideal location to place a sign.

Storefront: The first story of a facade of a commercial building, usually having display windows.

Transom Window: A small horizontal window located above a door or display window.

Window Hood: An exterior projecting molding on the top of a window, located in the upper facade.

STOREFRONT DESIGN

The appearance of downtown is the result of an evolutionary process in which buildings either stay the same, are altered or are completely replaced. This process is continuous and inevitable. Its success or failure depends on how sensitive these changes are to the existing framework of buildings.



STOREFRONT EVOLUTION

The typical Main Street facade inherently exhibits some basic qualities resulting from its architectural style, construction materials and composition.

Sensitive change accepts these facade qualities and builds on them. The result is a harmonious blending of new design elements within the existing facade. Insensitive change, on the other hand, ignores and often eliminates the design qualities of the original building and creates an unnecessary clash between new and old.

Changes happen gradually and have a cumulative effect on a building's appearance. While some alterations are hardly noticeable, change upon change over the years can completely ignore the original facade.

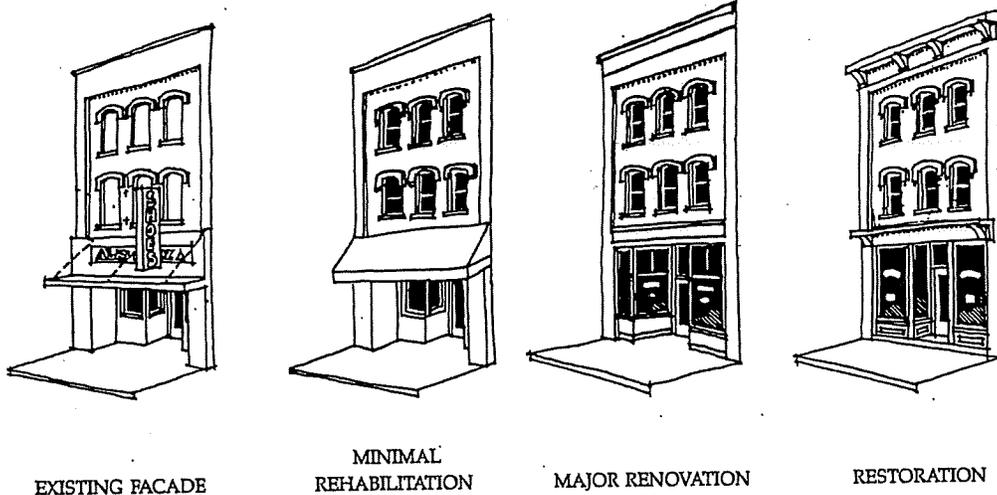
In considering each of the approaches outlined below, always remember to retain as much of the original facade as possible and to analyze carefully the effects of any improvement both to your building and to the streetscape.

1. A general rule for future remodeling can be stated as follows: A storefront should be designed to fit inside the original framework of the building and not extend beyond it.
2. To emphasize this feeling of containment, a storefront might be set back slightly (6 to 12 inches) from the front.
3. The traditional storefront was composed almost entirely of windows, providing maximum light and display. This large glass area creates a visual openness that is part of the overall proportional system of the facade and is as valid today as it was in the past. Generally there should be more glass and less wall at the storefront level, balanced by more wall and less glass on the upper facade.
4. The color and texture of the storefront materials should be simple and unobtrusive: (a) The storefront frame can be wood, cast iron or masonry; (b) the display windows should be clear glass; (c) transom windows can be clear, tinted, stained, beveled, lead or etched glass; (d) the entrance door should have a large glass panel and can be made of wood, steel or aluminum; (e) the bulkheads can be wood panels, polished stone, glass, tile or aluminum-clad plywood panels; (f) the storefront cornice can be made of wood, cast iron or sheet metal or sometimes the horizontal supporting beam can serve as the storefront cap; (g) the side piers should be the same material as the upper facade, or stuccoed and painted to look the same.

5. Certain materials and design elements should never be used on a traditional commercial building. A mansard roof with wooden shingles, rough textured wood siding, fake bricks or stone and gravel aggregate materials are not appropriate.

FACADE IMPROVEMENTS

FACADE IMPROVEMENTS



What to Do?

If you wish to improve your storefront, a good place to start is by finding old photographs of the building and studying how it originally looked. The photographic archive at the City Museum has many views of the buildings in the Turner Junction Historic District which would be available to the building owner. Determine what changes have been made and how they have affected the appearance of the facade. Investigate to see if the original storefront and facade elements have been covered over or removed. (Sometimes parts may have been removed and stored in the basement or on the upper floors.)

Depending on the condition of the building and the amount of money you have budgeted, there are three basic approaches you may want to consider.

Minimal Rehabilitation

This preservation approach to rehabilitation requires basic maintenance, necessary replacement (missing windows), removal of extraneous materials (over-sized signs, and tacked-on storefront coverings) and simple design improvements (properly proportioned sign, new paint scheme and new awning). Cosmetic treatments can help to unify the building by covering over a blocked down storefront with an awning or painting a contemporary storefront a dark receding color to minimize its effect.

Major Renovation

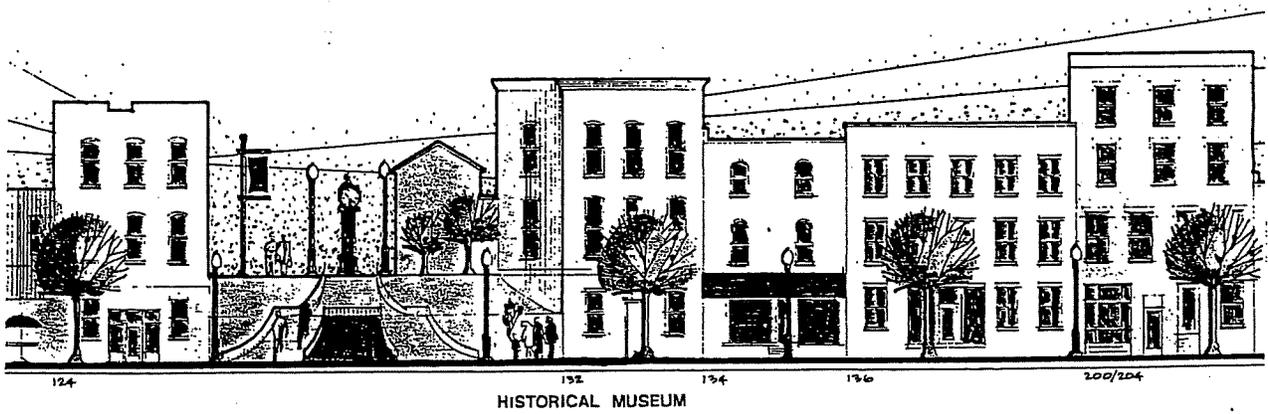
This approach retains the existing original elements of the facade while using contemporary as well as traditional design and materials for replacement of inappropriate elements. For instance, when installing a new storefront any of these three alternatives would be appropriate: (1) a contemporary design constructed in wood or anodized aluminum; (2) a simplified version of a traditional storefront in wood or aluminum; or (3) a traditional period storefront constructed in wood. In all major renovations, care must be exercised to insure that the design of any improvement is understated so as not to compete with the overall character of the facade.

Restoration

This approach requires that the facade be brought back to its original condition. It involves the exact duplication of the original storefront, detailing color schemes and sign placement. If a building has undergone only minor alterations, restoration may be inexpensive and desirable.

CHAPTER 3

REAR FACADES



TURNER COURT

REAR FACADE

Areas behind buildings are often forgotten. Customers tend to avoid them because they are usually unkempt and unattractive. The rears of most West Chicago buildings have been commonly thought of as service areas, where deliveries are made or the garbage is picked up. However, a large percentage of existing and developing parking lots in West Chicago are in these same areas. The rears of the buildings are coming into full and open view. This suggests two things:

- The appearances of rear areas are especially important to downtown West Chicago because of high visibility.
- Rear entrances can potentially benefit all business, since they allow direct entry from the parking lots to the stores.

If you do not have an attractive rear entrance to your store, but are considering improvements, ask yourself these questions:

"How would added walk-through traffic help business? Would a rear entrance be an added convenience for customers?"

What changes to my store would I have to make for an attractive rear entry?

How would I handle the security, displays, and circulation through the building?"

1. Like the storefront, the rear entry should respect its neighbors. Try to make your entrance compatible with surrounding businesses. Look at the back entrances next to yours before you make any changes. Work with your neighbors to create unity in this all too often ignored area.
2. Although the two are similar, the rear entry should not compete with the storefront in importance, but like the storefront, the back entry requires identification. A window panel in the back door is one way to open your store to potential customers. A small sign on or near the door is another way to identify your store. Be sure to keep it small and do not clutter the area with too many signs. An awning can be a pleasant addition and a convenience to shoppers during inclement weather.



3. Normal service activities, such as trash collection, loading and shipping must also occur with ease. It is possible to accommodate these functions and at the same time make the rear spaces more enjoyable people places. Pick a central location for trash collection which will serve several stores efficiently. Simple enclosures can be readily constructed to hide dumpsters and to prevent clutter. Before construction, be sure to consult the collection agency to ensure that your design will not disrupt pick-up services. A neutral color should be used to paint or stain these enclosures. Choose colors that blend in with those of the rear facade.

4. Plantings can add or detract from a rear building area. If there is enough sun, planter boxes might be an added touch, but only if you plan to care for them properly. Weeds are a detracting fact in poorly paved and unattended areas. Planting ground cover in exposed soil areas can help choke out weeds. For a better image, keep all plantings under control.

5. Snow removal is as important to a rear entrance as it is to a front entrance. Customers are unlikely to come into a business that does not take the time and care to shovel all walkways.

CONCLUSION

The rear facades of commercial buildings have been ignored and neglected for a long time. Masonry has been left to deteriorate or has been poorly patched. Windows are ill-kept, boarded up or unwashed. With good design and proper maintenance, these rear entrances can become attractive and convenient for West Chicago shoppers.

CHAPTER 4

WINDOWS



100 BLOCK - WEST SIDE - MAIN STREET

WINDOWS

Windows give buildings an appearance of vitality and use, even if the upper floors are vacant. They create a repeated pattern that helps tie together the facades. Often, deteriorated upper-story windows have been inappropriately replaced or simply neglected. This treatment cheapens not only the character of the building but the streetscape as well -- a negative image that can be avoided through proper maintenance.

1. Window Maintenance Checklist

A. Check the wood parts of the window. Are there portions that are soft, cracked or split? Pay particular attention to the window sills and bottom of the window sashes where water has collected. If sashes or frames are deteriorated, window glass can fall out and endanger pedestrians below. To maintain the windows properly, all deteriorated wood should be replaced, cracks should be filled with caulk or wood putty and the surfaces sanded.

B. All bare wood should be primed with a good quality oil-based primer and painted with one or two coats of latex or oil-based paint. Loose or broken window panes can be easily fixed by any qualified glazier.

TYPICAL UPPER FACADES



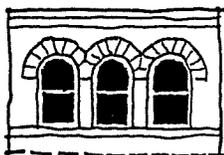
Early to Mid 1800s

- SIMPLE CORNICE
- LINTELS OVER WINDOWS
- SMALL WINDOW PANES



Mid to Late 1800s

- BOLDLY DECORATED CORNICE
- WINDOW HOODS
- 2 OVER 2 WINDOWS



Late 1800s to Early 1900s

- COPBELLED BRICK CORNICE
- LARGE, ARCHED WINDOWS



Early 1900s to 1930s

- SIMPLE BRICK CORNICE
- LARGE WINDOW OPENINGS WITH MULTIPLE UNITS

TYPICAL STOREFRONTS



Early to Mid 1800s

- POST AND BEAM FRAME
- DIVIDED DISPLAY WINDOWS
- SIMPLE DECORATION



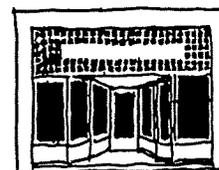
Mid to Late 1800s

- BOLDLY DECORATED CORNICE
- CAST IRON COLUMNS
- LARGE DISPLAY WINDOWS



Late 1800s to Early 1900s

- SIMPLE CORNICE
- TRANSON WINDOWS
- RECESSED ENTRANCE



Early 1900s to 1930s

- METAL WINDOW FRAMES
- STRUCTURAL GLASS
- RECESSED ENTRANCE

2. Window Replacement

If a window is missing or has deteriorated beyond repair, the replacement should match the original window. Replacement windows should always fill the entire opening and duplicate the original pattern. For example, a double hung sash window should not be replaced by a single fixed pane of glass. Avoid the use of windows and shutters that are not in keeping with the style of the building. Match the materials as well as the design of the original windows, including muntin and mullion patterns, so that the scale of the windows is not changed.

When was the last time you took a good look at your windows?!

In some instances double-glazed aluminum frame windows may be desired. If aluminum must be used, it should duplicate the design of the original window. The color should be chosen as appropriate to the original architectural appearance.

3. Window Dressing

Simple curtains can enhance the visual effect of upper story windows, whether or not the space is occupied. Old shades that are torn or greatly discolored should be replaced. Shades that do not fit the window size should not be used as replacements.

4. Storefront Windows

The open quality of continuous glazed storefronts on the commercial street is desirable and conducive to a good shopping experience. When interruptions are introduced, the continuity disrupted by "closed" storefronts, the window shopping mood is disturbed. New uses need not result in incompatible alterations. A new restaurant can utilize the same storefront glass as its retail neighbors.

Do not cover storefront glazing to accommodate any new use, retail or otherwise. If blinds, drapery, shutters, constructions or devices are employed to conceal the activities within an existing storefront, they shall be confined to the interior of the building behind the glass surface and shall not be permanent. The height of the bulkhead in any alteration shall not be raised above that of neighboring properties. Painting or otherwise rendering glass fronts opaque shall not be permitted.

Window displays communicate important information to potential customers. Display windows are as essential a part of a store's image as a sensitively rehabilitated and well maintained facade. Simplicity generally insures successful displays. Good color schemes and lighting are important. A display which changes periodically can convey more information about available products than any number of signs. The windows should attract shoppers' attention and create interest; a preview of what can be found inside, not a complete inventory.

5. Skylights

The use of skylights which are visible from a street is discouraged.

CHAPTER 5

DOORS



200 BLOCK - EAST SIDE - MAIN STREET

DOORS

Every storefront has a door or pair of doors that enter into the place of business. Traditionally, the entrance door was made of wood with a large glass panel. Every effort should be made to maintain and repair an original door.

1. Painting Aluminum

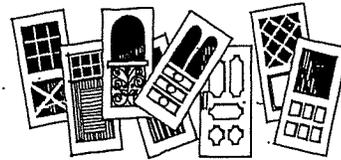
Many original doors have been replaced by standard aluminum and glass commercial doors. Although lacking in historical character, they are generally unobtrusive. Aluminum doors and storefronts can be made more compatible by painting them a dark color. An exposed aluminum surface must be cleaned and prepared for a zinc chromate primer or metal primer, followed by appropriate finish coats as recommended by the primer manufacturer. New aluminum should be exposed to weather for at least two months before painting.

2. Door Replacement

If a door is to be replaced there are three basic options:

- Have a new door built with the same design and proportions of the original.
- Find a manufactured wooden or steel door that resembles the traditional store door.
- Use a standard aluminum commercial door with wide stiles and a dark anodized or baked enamel finish.

EXAMPLES OF INCORRECT DOORS

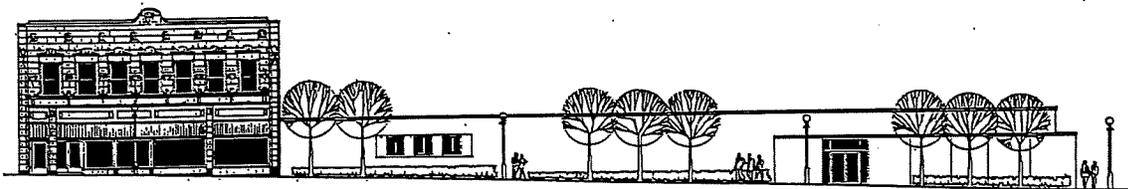


Do not use doors decorated with moldings, cross bucks or window grills. These doors are residential in character and look out of place on commercial buildings.

CONCLUSION

An appealing attractive door will invite customers to step in and see what your business has to offer. The proper door, designed to enhance your storefront, is an essential part of any business image. Remember this is a customer's first and last interaction with your business as they enter and leave.

CHAPTER 6
AWNINGS & CANOPIES



200 BLOCK - EAST SIDE - MAIN STREET

AWNINGS AND CANOPIES

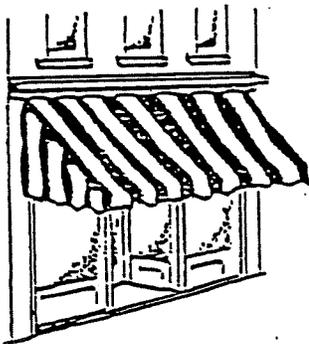
1. Where possible, retain and repair awning fixtures and canopies that originate from earlier historical periods of the building.
2. New awnings should be complimentary in placement proportion and color with the historical design precedents of existing building facades to which they are applied. New awnings should be a cloth material. The use of vinyl or plastic awnings is discouraged.
3. The over-all appearance of the combined building facades of the street should be considered in the design and placement of new awning and canopy structures to individual building facades. Individual awnings and canopies should be complimentary through design, proportion and color to existing awnings and canopies of adjacent buildings where appropriate and possible.

The use of well designed awnings and canopies may help to give "new life" to unarticulated existing building facades and to visually unify inconsistent or incompatible building facades of adjacent buildings.

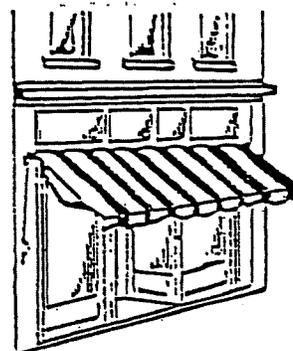
4. Avoid stock, unpainted metal canopies and awnings which are inappropriate to the historic character of a building facade. Consider replacing or painting existing canopies and awnings that fit this description.
5. If signs are to be part of an awning, the message should be simple and directed toward identification of the storefront business. Avoid signs on upper facade awnings. Signs on canopies should be limited to vertical surfaces.
6. Refer to the standard building code for criteria relating to installation and maintenance of awnings and canopies.

HISTORIC PRECEDENTS FOR AWNINGS

FIXED, BRACKET SUPPORT
FABRIC AWNING

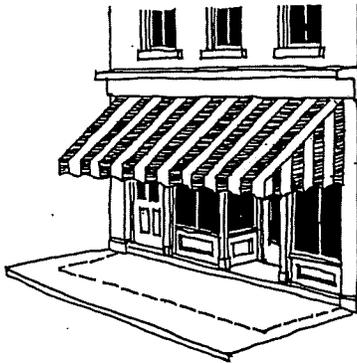


RETRACTABLE
FABRIC AWNING

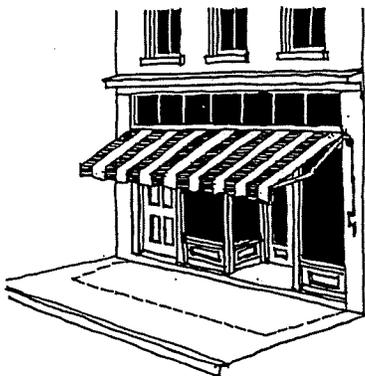


The canvas awning was an important design element in the traditional storefront. It provided cover, added color and served as a transition between the storefront and the upper facade. Most buildings that face the sun had awnings. Look at old pictures of your building to see how awnings were used.

A standard street-level awning should be mounted so that the valance is a minimum of 7' 6" above the grade and projects no closer than 48" from the curb. A 12-inch valance flap is usually attached at the awning bar and can serve as a sign panel.



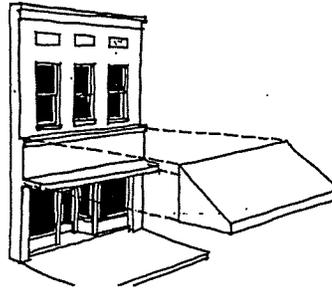
An awning can be attached above the display windows and below the cornice or sign panel. Sometimes it is mounted between the transom and the display windows, allowing light into the store while shading the merchandise and pedestrians from the sun.



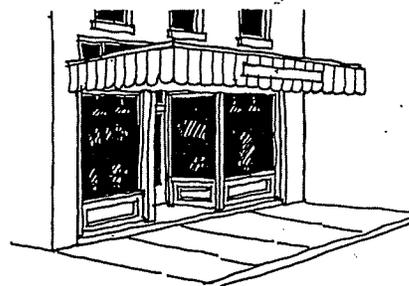
An awning should reinforce the frame of the storefront and should not cover the piers or the space between the second-story window sills and the storefront cornice.



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



Aluminum awnings or canopies generally detract from the historic character and should not be erected. If a flat canopy exists, it can be dressed up with a 12 to 24 inch awning valance.



Various awning materials offer different colors and patterns. There are several to choose from: canvas, vinyl-coated canvas and acrilan, a synthetic material. Each varies in cost and relative durability.

CHAPTER 7

SIGNS



200 BLOCK - WEST SIDE - MAIN STREET

CHAPTER 8

PAINTING



200 BLOCK - WEST SIDE - MAIN STREET

EXTERIOR SURFACE TREATMENTS

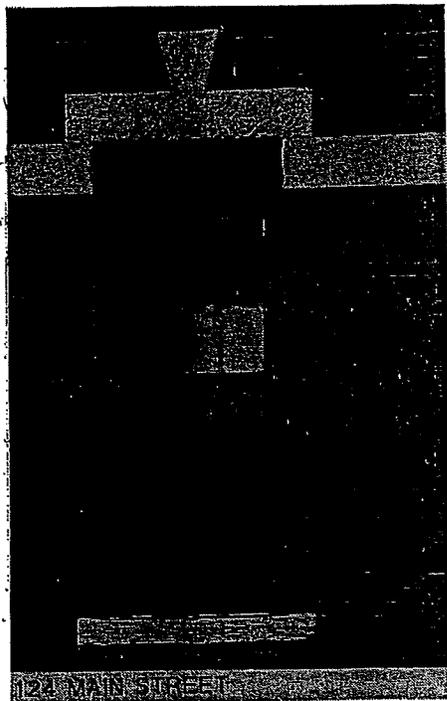
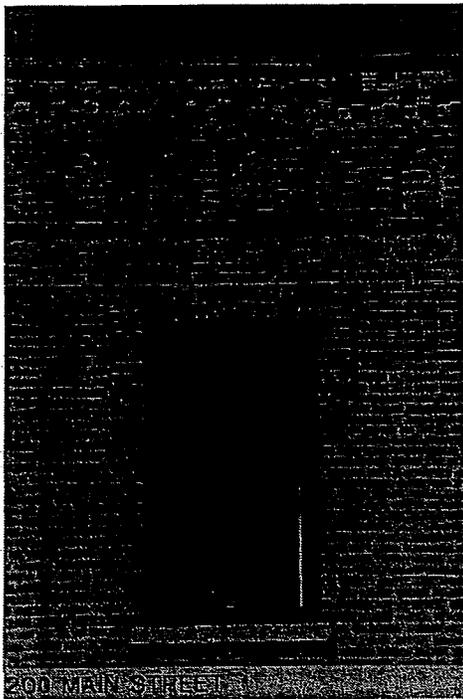
Surface Preparation

1. Wall surfaces that have not been painted should remain unpainted. Generally, tile, brick or terra cotta features should not be painted.
2. If a brick facade was originally painted, a soft brick was probably used in construction. These surfaces should remain painted.
3. Sandblasting, high pressure water washes, and other abrasive cleaning methods should not be undertaken because of the potential to damage the structural integrity of the building.
4. When repairing masonry, such as repointing brickwork, use an approved mortar mix and method. The use of Portland cement is not recommended for repairing masonry on historic buildings.
5. Peeling or blistering paint should be carefully removed. The surface to be painted should be clean and dry. If a painted surface has cracks or fissures, the old paint should be removed before new paint is applied. Caulk joints between wood trim and masonry before painting.

Painting

1. When repainting, consider using the original painting scheme and color palette.
2. The color palettes and paint schemes on surrounding and adjacent buildings should be compatible.
3. Color should be used to tie building elements such as details, decorations, cornices, signs and storefronts, together. This is usually most successful when a maximum of three colors is used.
4. The color palette should be consistent throughout the upper and lower portions of the buildings' front facade.
5. Color palettes should generally be lighter on the south side of the street, which is normally in shadow, than on the north, which is normally in sun.
6. Normally, the previous paint type (oil or latex base) should be used in repainting. If possible, use oil base paint for wood or metal and latex base paint for masonry.
7. Avoid the use of bright primary colors, which are usually incompatible with the buildings downtown. Bright colors are also highly susceptible to fading.
8. Avoid the use of very dark colors, which are usually incompatible with the buildings downtown, except where historically appropriate.

CHAPTER 9
MASONRY CLEANING



MASONRY CLEANING

Cleaning the surface of your building has both functional and esthetic values. Three examples of why it is good to clean your building's brick are:

1. Cleaning can give new visual life, restoring the natural qualities of brick or stone.
2. Dirty areas on brick or stone remain wet for a longer period of time. This dampness promotes deterioration of the brick and mortar.
3. Cleaning can reduce the maintenance burdens for an owner. If a building is cleaned to remove paint, the cost and hassle of repainting has been eliminated.

Caution - Improper cleaning can have devastating results on the stability of your building. Sandblasting is never recommended because it will permanently damage the brick or stone.

Each part of the building surface plays an important role in the stability of the structure. The mortar is the sacrifice material that will give as the building shifts. If the brick is weakened by sandblasting it will become the sacrifice material, harming the building. The same results will occur if an inappropriate mortar type is used in building redevelopment.

Two methods for cleaning masonry are water pressure and chemicals. Work with a professional to find the method that is right for your building.

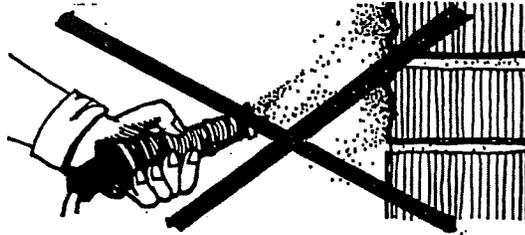


SOUND MORTAR

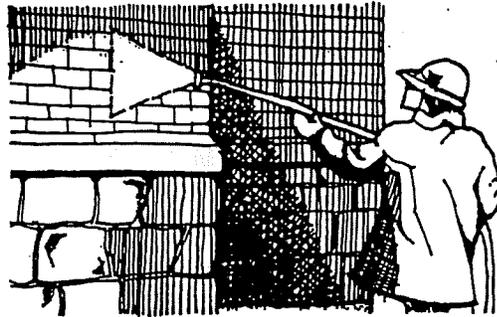
DETERIORATED
MORTAR JOINT

REPOINTED MORTAR
MATCHING ORIGINAL
STYLE, SIZE, COLOR
AND COMPOSITION

ABRASIVE CLEANING



LOW-PRESSURE WATER CLEANING



Masonry Repair

1. Retain original materials.
2. Repoint mortar only when there are moisture problems or where mortar is missing. Do not rout mortar with electric devices – damage to adjacent masonry will occur.
3. Duplicate original mortar in terms of composition, color, texture and hardness.
4. Retain original mortar joint profiles in all weathering joints.
5. Duplicate original materials when replacing deteriorated masonry.

INFILL CONSTRUCTION

The construction of new buildings on vacant lots in downtown should be encouraged. The design of a new infill building, particularly its front facade, is a special problem. The new facade should be designed to look appropriate and compatible in the midst of the surrounding buildings.

What is good infill design? There is no absolute answer; a good design will vary according to its setting. Because an infill building is new, it should look new. However, its appearance must always be sensitive to the character of its neighbors without mimicking them.

There are several ideas that should govern the visual relationship between an infill building and its neighbors.

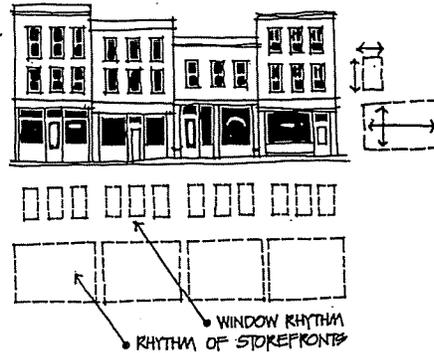
- **Proportions of the Facade**
The average height and width of the surrounding buildings determines a general set of proportions for an infill structure or the bays of a larger structure.



The infill building should fill the entire space and reflect the characteristic rhythm of facades along the street. If the site is large, the mass of the facade can be broken into a number of smaller bays, to maintain a rhythm similar to the surrounding buildings.

- **Composition**
The composition of the infill facade (that is, the organization of its parts) should be similar to that of surrounding facades. Rhythms that carry throughout the block (such as window spacing) should be incorporated into the new facade.

- **Proportions of the Openings**
The size and proportion of window and door openings of an infill building should be similar to those on surrounding facades. The same applies to the ratio of window area to solid wall for the facade as a whole.



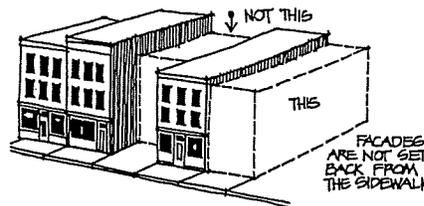
- **Detailing**
Infill architecture should reflect some of the detailing of surrounding buildings in window shapes, cornice lines and brick work.

- **Materials**
An infill facade should be composed of materials similar to the adjacent facades. The new building should not stand out against the others.

- **Color**
The colors chosen for an infill facade should relate to the building's neighbors.

- **Building Setback**
The new facade should be flush to its neighbors.

- **Roof Forms**
The type of a roof used should be similar to those found on adjacent buildings. Usually the upper cornice will cover the visibility of a flat roof from the front facade.



SITE AMENITIES

- **RETAINING WALLS**

Retaining walls shall be constructed of materials of a quality and appearance compatible to the Turner Junction Historic District. The use of standard concrete block or creosote and preservative treated railroad ties will not be permitted. Natural stone and commercially manufactured retaining wall block systems with a rock face appearance are preferred.

- **PORCHES and DECKS**

Porches and decks must be compatible with main building structures in material use and scale. Railings and balusters should be finished to be compatible with the main structure. Decking may be stained or painted to match the railings or main structure as appropriate.

- **FENCES**

The style of fences must be compatible with and appropriate to the historic character of main buildings. The use of chain link fences is discouraged. If used when deemed appropriate, chain link fences are to be painted black or dark green and made as unobtrusive as possible.

- **RAMPS and EXTERIOR STAIRS**

Railings for ramps installed to provide handicapped accessibility should match similar elements and character of the structure.

APPENDIX

TURNER JUNCTION HISTORIC DISTRICT

Legal Boundaries

Beginning at the point where the Chicago and Northwestern Railroad property adjoins the Elgin, Joliet and Eastern Railroad property and Aurora Street:

Thence northerly along the eastern boundary of the Elgin, Joliet and Eastern Railroad property;

Thence northeasterly along the southeastern boundary of the Chicago and Northwestern Railroad property;

Thence southeasterly along the northeastern boundary of Jacobson's Assessment Plat;

Thence easterly along the south line of McConnell Avenue;

Thence southerly along the west line of Arbor Avenue extending to a point on the south line of Washington Street;

Thence easterly along the south line of Washington Street;

Thence southeasterly along the southwest line of High Street;

Thence southwesterly along the northwest line of Center Street extending to a point on the southwest line of Main Street;

Thence southeasterly along the southwest line of Main Street;

Thence northwesterly along the northern boundary of the Chicago and Northwestern Railroad property to the point of beginning.