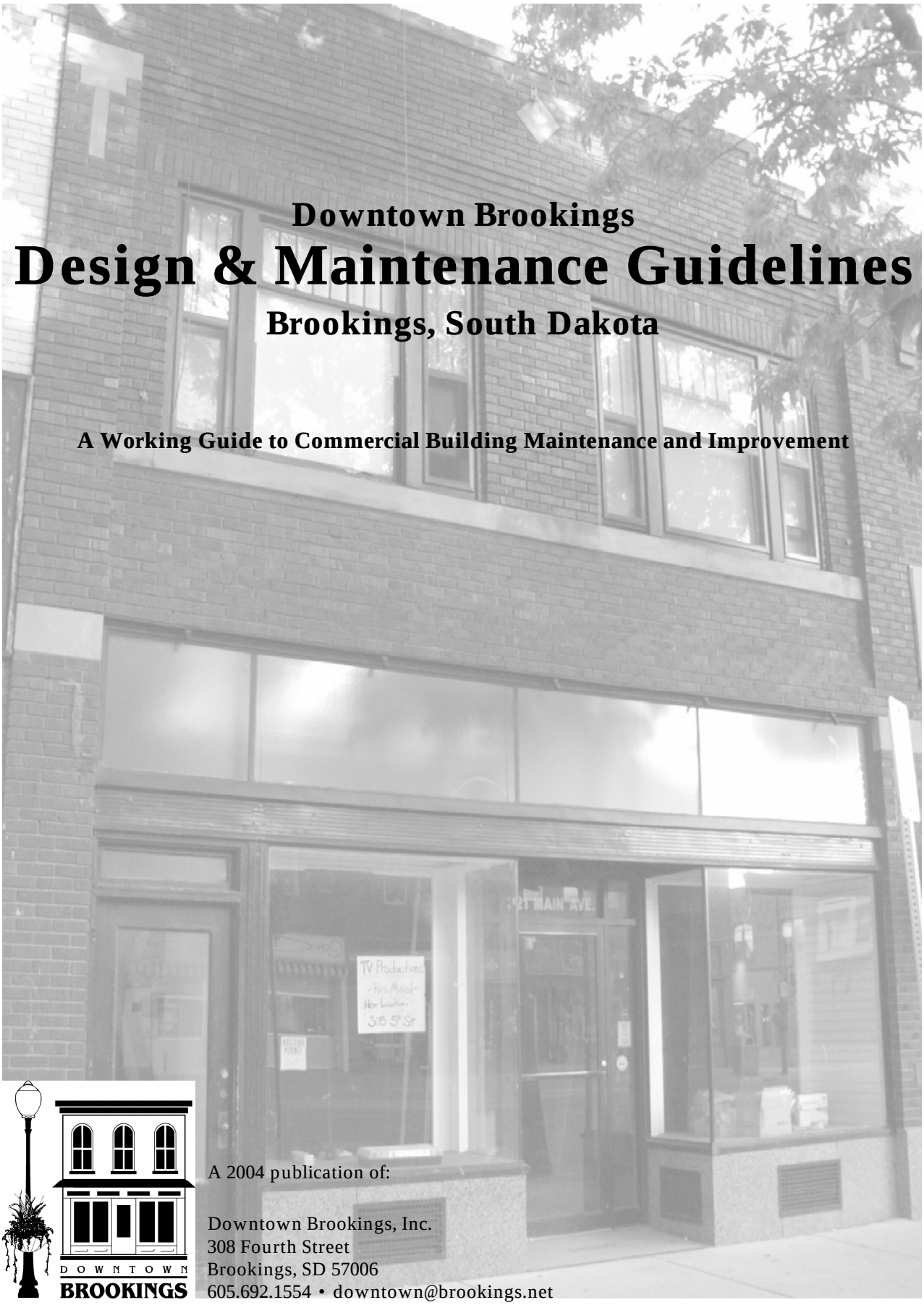

Downtown Brookings

Design & Maintenance Guidelines

Brookings, South Dakota

A Working Guide to Commercial Building Maintenance and Improvement

A 2004 publication of:

Downtown Brookings, Inc.
308 Fourth Street
Brookings, SD 57006
605.692.1554 • downtown@brookings.net

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1. INTRODUCTION

What makes a Main Street business successful? Product, price, display, service, location and market all play a part. So does the outward appearance of the business.

Many store owners regard appearance as secondary to the more immediate concerns of price, product and service. Too often, the building itself is neglected or mishandled.

Yet experience shows, time and again, that appearance is important to a healthy commercial district. With merchants working together to create an attractive image, the downtown as a whole can benefit.

Through the National Main Street Center, the National Trust for Historic Preservation has demonstrated the value of keeping up appearances. Without gimmicks or themes, it has shown how to build on resources and strengths that already exist in traditional commercial centers across the country. Time-tested methods for keeping appearances are presented in this publication.

With its buildings, history, setting and place within the community, downtown is unique. It makes sense to acknowledge these resources and take full advantage of them, to develop the qualities that are already present downtown—qualities a mall or strip will never have.

These design and maintenance guidelines are not meant to be read cover-to-cover, but are to be used as a reference. Scan the Table of Contents to find the section that is of interest to you.

Involve the Downtown Brookings, Inc. (DBI) office early in your decision to makes changes to your property. DBI can provide valuable information for your project and can guide you to financing, tax credits, and technical assistance.

1.1 Historic Background

Brookings County was created in 1862 and organized in 1871. Brookings, the county seat, was surveyed and platted on October 3 and 4, 1879, with the first train arriving on October 18, 1879. Pioneers settled in the area simultaneously with the siting of the railroad, and entrepreneurs quickly established a variety of commercial services for incoming settlers. Merchants and pioneers from Medary, Ada and Fountain abandoned their businesses and residences and moved to the newly platted area.

The village was incorporated as a city in 1881, with approval for the status granted by the legislature in 1883. Historic records indicate that 70 firms were in business on Main Street in 1881. Main Street became the single axis that dominated the town, symbolizing one of the most vital elements in the development of small towns.

Trees, hitching rails, and telephone poles with cross-arms framed the business district in early 1900 historic photos. Illumination was provided for each block with a street light suspended from a metal arch. Streets were renamed in 1901, and 31 blocks of concrete and street paving were installed in 1919.

The city of Brookings, 2000 population 18,504, is the center of an agricultural trade area with an approximate radius of 35 miles. In 1900, the population of the city was 2,345. There were about 4,500 inhabitants in 1919, and 7,764 residents in the 1950 census, which included college students for the first time.

The Brookings Commercial Historic District was placed on the National Register of Historic Places on April 19, 1988. Authorized under the National Historic Preservation Act of 1966, the National Register is part of a national program to coordinate and support public and private efforts to identify, evaluate and protect our historic and archaeological resources.

The Brookings Commercial Historic District (BCHD) is composed of 59 buildings that are located on low-lying, level land in the heart of the central business district. Eighty-three percent of the district construction took place between 1894 and 1928, with the last major commercial construction activity in 1940 with the building of the Woolworth / Stratton building and the College Theatre. As commercial structures were rebuilt to replace simple wooden frame structures built at the village's inception, brick and concrete became the primary building materials, with fireproofing a primary consideration. Six buildings were constructed between 1930 and 1936, and a new business was added each year between 1937 and 1940. There were no more major commercial additions within the district until 1952.

Predominantly influenced by the Early 20th Century Commercial Brick-front style, the District also contains vernacular examples of Late 19th Century Commercial, Beaux-Arts Classicism, and Art Deco styles. Currently and historically, the district has provided commercial goods and services for the residents of the community.

Note: The above information was obtained from the National Register Nomination of the Brookings Central Historic District (1988).

1.2 Purpose of Guidelines

The purpose of the *Downtown Brookings Design and Maintenance Guidelines* is to provide an illustrated guide to assist with decisions regarding changes in design, material or external appearance to historic buildings within the Brookings Commercial Historic District (BCHD).

The document is available as a tool for:
- anyone (property owners, tenants, contractors, Realtors®, design professionals) planning a change that will affect historic resources within the District and
- the Downtown Brookings, Inc. Board of Directors, Economic Enhancement committee and Design committee for approval of business projects that apply for Downtown Economic Development Incentive Funds.

If you have questions about your facade improvement process, please contact Downtown Brookings, Inc. at (605) 692-1554.

1.3 Goals

The goals of the *Downtown Brookings Design and Maintenance Guidelines* are to:
1. Promote successful revitalization of the Brookings Commercial Historic District.
2. Provide customers an attractive and inviting environment.
3. Enhance revenue for property owners and merchants.
4. Enhance the overall economic success of Brookings.
5. Encourage maintenance, adaptive use and enhancements of buildings and streetscape contained within the Brookings Commercial Historic District.
6. Assist property owners, merchants, Realtors®, architects, designers, building contractors, vendors, craftsmen and others with rehabilitation of existing buildings and as a standard for new infill construction.

7. Promote sound architectural design practice that respects existing structures.
8. Enhance the atmosphere of downtown for pedestrians.
9. Promote the downtown as a lively, pedestrian-oriented commercial center.
10. Reinforce the character inherent in the existing structures of the downtown.
11. Encourage signage that is a communication tool and is compatible with the commercial historic district.
12. Assist as a planning tool for improvements to the public right-of-way of the downtown area.
13. Give the downtown area a stronger, recognizable physical image and identity.
14. Preserve Brookings architecture by encouraging quality rehabilitation based on the "Secretary of the Interior's Standards for Rehabilitation."
15. Educate and assist residents and professionals who are engaged in activities that affect historic property in the Brookings Commercial Historic District.
16. Serve as a resource guide for those interested in learning more about Brookings' historic architecture and relevant rehabilitation standards.

1.4 How the *Downtown Brookings Design & Maintenance Guidelines* Work

The *Downtown Brookings Design and Maintenance Guidelines* is intended to be used as an voluntary, rather than a mandatory, document. Decisions are influenced by a number of contributing factors:

- the scope of the proposed change
- the relationship of the property under discussion to its neighbors
- the cumulative effect of the proposed changes in relation to past changes, and
- many other variables relating to specific projects and the BCHD in general.

The *Downtown Brookings Design and Maintenance Guidelines* is intended as a framework on which decisions are based that protect the historic resources of the BCHD against adverse effects. The guidelines cannot be written in the complexity and foresight required to cover all situations that are likely to be experienced in the BCHD. Additional resources are available at the Downtown Brookings, Inc. office.

1.5 Organization of the Design & Maintenance Guidelines

The *Downtown Brookings Design and Maintenance Guidelines* is organized along the lines of the Secretary of the Interior's "Guidelines for Rehabilitating Historic Buildings." In general recommendations under individual topics are listed in order, from the type of work that has the least impact on historic character to the type of work that presents the most challenges in terms of preserving historic materials and features.

1.6 Laws and Policies

The *Downtown Brookings Design and Maintenance Guidelines* contains written and graphic descriptions of performance recommendations for changes to historic buildings within the BCHD. The *Downtown Brookings Design and Maintenance Guidelines* also supplements information presented by the Department of Interior in the Secretary of the Interior's "Standards for Rehabilitation" and "Guidelines for Rehabilitating Buildings." The *Downtown Brookings Design and Maintenance Guidelines* are not a substitute for the *Brookings Historic Preservation Ordinance,* and do not eliminate requirements specified in the Ordinance.

Property owners are responsible to comply with all local, state and federal laws and policies. On a local level, projects must comply with all building code regulations, the Brookings Historic Preservation Ordinance, and all pertinent zoning regulations.

Brookings Historic Preservation Ordinance: The City of Brookings has determined that the historical, architectural, archaeological, and cultural heritage of this community is among its most important assets. The purpose of this ordinance is to allow the city to engage in a comprehensive program of historic preservation to promote the inspiration, pleasure, and enrichment of the citizens of this city and to preserve, promote and develop the historical resources of the city. Authority for this ordinance is derived from SDCL 1-19B.

Federal and State Incentives: If property owners are interested in obtaining the Historic Rehabilitation Tax Credit or SD State Property Tax Moratorium, please contact the State Historic Preservation Office. Under these programs any modifications to the building would be subject to review and prior approval is strongly recommended.

Americans with Disabilities Act: The Americans with Disabilities Act (ADA) calls for businesses to make their facilities, good, and services accessible to all people with disabilities. This civil rights law went into effect on January 26, 1992. All new construction or alterations must comply with the ADA. The ADA is good business because access for everyone is the key to attracting new customers and retaining those now served. Many obstacles are readily achievable, for assistance and suggestions, please contact the Brookings Committee for People who have Disabilities at 605-692-6281. For assistance in developing a plan that provides accessible design while retaining your building's historic integrity, please contact the State Historic Preservation Office or the Brookings Historic Preservation Commission.
Sources of information: ADA Resource Guide, National Park Service, and ADA Contractor's Guide, Brookings Committee for People who Have Disabilities

If property owners wish to apply for funding from the Downtown Economic Development Incentive Fund (DEDIF), then the proposed project will be reviewed by the Downtown Brookings, Inc. (DBI) Design Committee. The Design Committee will provide their recommendation to the DBI Board of Directors for final approval of the project for DEDIF funding.

1.7 Resources

There are references to resource materials under specific topics within this guideline. These resource materials are available from the Downtown Brookings, Inc. office on a limited basis.

It is generally recommended that design decisions be based on historic documentation. Photographs and other historic documents exist. Contact the Downtown Brookings, Inc. (DBI) office to see what historic documentation for your building is on file. If documentation is unavailable at the DBI office, DBI staff can help facilitate documentation from other sources, including:

- the George and Evelyn Norby Historic Collection at the Briggs Library on the South Dakota State University campus, (available May 2005**),**
- the South Dakota Agricultural Heritage Museum,
- the State Historic Preservation Office,
- Preserve SD "Historic Property Owners' Guide"
- State Archives
- Brookings Historic Preservation Commission
- publications that focus on Brookings written and photographic history (i.e. newspapers, history books), and
- private collections.

1.8 Historic Rehabilitation Tax Credits

Contact the State Historic Preservation Office at (605) 773-3458 for free technical assistance.

A building owner may choose to pursue a Certified Rehabilitation for a federal tax credit. To obtain the tax credit, a building must be a certified historic structure. If it is not yet a certified historic structure (i.e. either individually listed in the National Register of Historic Places or located in a registered historic district and certified by the National Park Service as contributing to the historic significance of that district), the first step of the process for pursuing tax credits is to present the building to the National park Service through the SHPO for a preliminary determination of whether or not it has a reasonable expectation of being considered a certified historic structure. The building must be certified within 30 months of the date that it is placed in service following the rehabilitation.

In addition, the Internal Revenue Service has a list of requirements. For example, the rehabilitation must exceed $5,000.00 (or the adjusted basis of the building and its structural components, whichever is greater.) A 20% tax credit is available for properties rehabilitated for commercial, industrial, agricultural, or rental residential purposes. It is not available for properties used exclusively as the owner's private residence. A 10% tax credit is available for the rehabilitation of nonresidential buildings constructed before 1936 which are not eligible to be certified historic structures. A State Historic Preservation property Tax Moratorium is available. If a historic building qualifies for the tax benefit, an eight-year moratorium is placed on the property tax assessment of certified improvements. Contact the State Historic Preservation Office for more information.

1.9 South Dakota Estate Property Tax Moratorium

The South Dakota Legislature has provided for certain property tax benefits for the rehabilitation of historic structures in SDCL 1 19A 20. If you have a contributing building in the BCHD and qualify for the tax benefit, an eight-year moratorium is placed on the property tax assessment of certified improvements. Property tax assessments may not be increased due to certified rehabilitation of the building. This covers work on your building from top to bottom, inside and out that meets the Secretary of the Interior's Standards for Rehabilitation.

If you are interested in applying for the SPTM, you are strongly encouraged to contact the SHPO as soon as possible to discuss your building improvements or rehabilitation. The application can be accessed on at http://www.sdhistory.org/HP/hp_txmor.html or from the SHPO at 605-773-3458.

1.10. Professional Assistance

If a building owner is interested in applying for a Federal Historic Rehabilitation Tax Credit, they must contact the State Historic Preservation Office (SHPO). This is a cooperative program of the National Park Service and the Internal Revenue Service. Depending on the complexity of the project, you may wish to consult with an accountant, tax attorney or other professional tax advisor, or legal counsel.

In some cases, there are recommendations within the *Downtown Brookings Design and Maintenance Guidelines* to obtain professional or technical assistance because older buildings present special challenges in the design and construction process. Recommendations within the *Downtown Brookings Design and Maintenance Guidelines* do not take the place of professional or technical assistance.

1.11 The Secretary of the Interior's "Standards for Rehabilitation"

"Rehabilitation" is defined as "the 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 and features of the property which are significant to its historic, architectural, and cultural values."

The Secretary of Interior's "Standards for Rehabilitation" are important basic principles for guiding changes to historic resources. They are excerpted and reproduced here to place special emphasis on their importance.

The following Standards are to be applied to specific rehabilitation projects in a reasonable manner, taking into consideration economic and technical feasibility.

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 of 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. When the severity of deterioration requires replacement of a distinctive feature, a 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.

1.12 Availability of Local Funding Assistance

The Downtown Brookings, Inc. Downtown Economic Development Incentive Fund (DEDIF) is designed to leverage existing public and private investment capital to enhance and expedite the continuing revitalization of downtown Brookings.

DEDIF is a Revolving Loan Fund that makes low-interest (3.0% below the New York Prime Rate at the time of closing but no less than three percent) and long-term (up to 10 years) subordinated loans available to downtown property owners. Applicants must be located in the Downtown Brookings, Inc. Program Area. Proposals targeting undeveloped areas of downtown may be given preference as well as proposals involving structures of historical significance. Eligibility for DEDIF

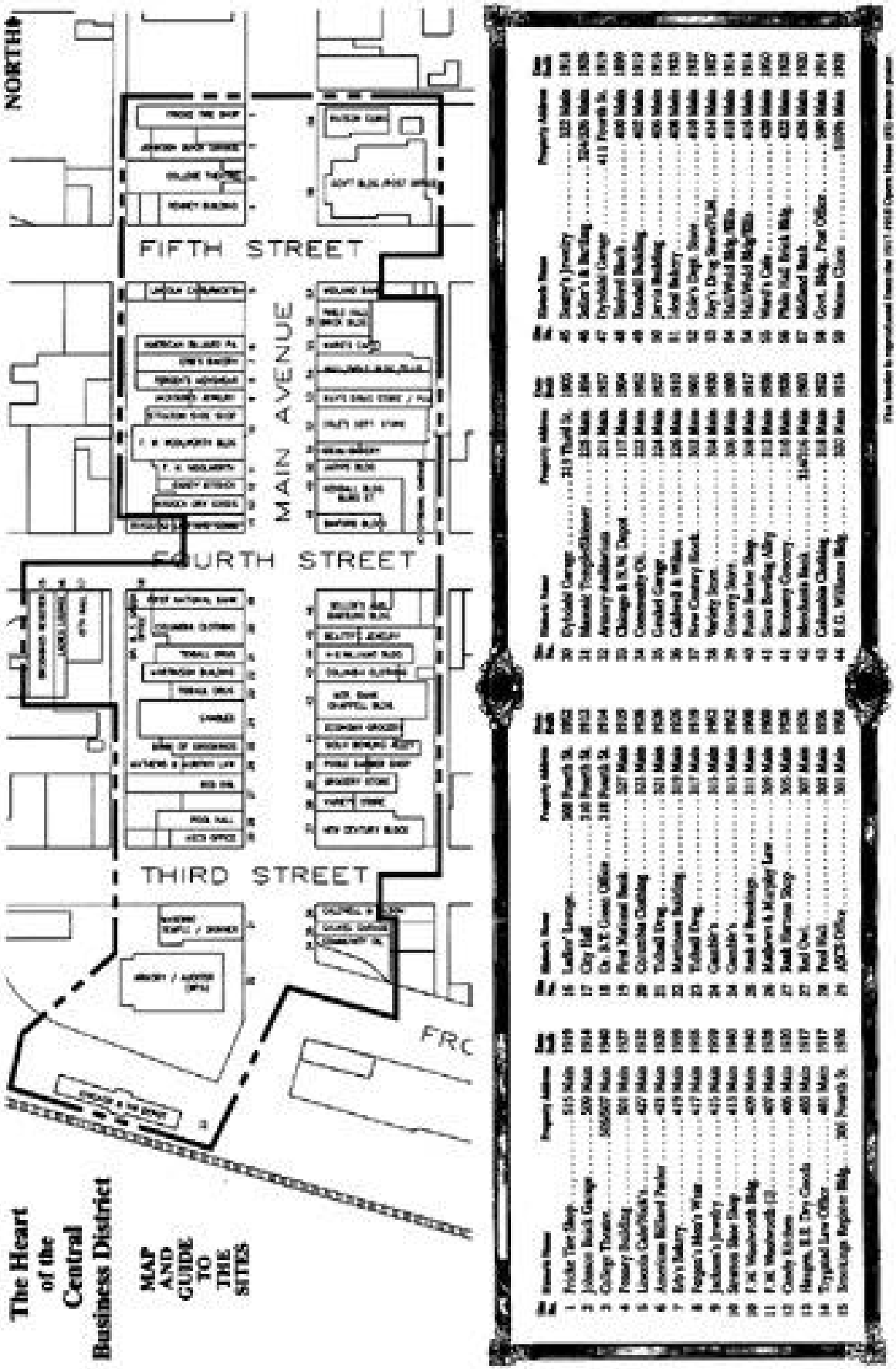
assistance is based on the financial strength of the applicant; the feasibility and economic viability of the project; and finally, whether the project or proposal is consistent with the goals and objectives of Downtown Brookings, Inc. Applicants must have secured the commitment of a qualified private lender before requesting financing assistance from DEDIF. This commitment may be contingent on DEDIF participation.

The principal advantage of DEDIF is that it will enable the continual reutilization of a single "pool" of money. As with most successful economic development financing programs, DEDIF is designed to fill a financing gap. "Gap" financing means that DEDIF will only fund enough of a project to make that project financially feasible for both the borrower and the private lender. The gaps in existing financial markets inhibit economic development activities important to downtown Brookings. Thus, the effectiveness of the DEDIF funds will be maximized.

2. THE DOWNTOWN AREA

The area outlined on the adjacent map, also known as the Brookings Commercial Historic District, is the focus of these design guidelines. The area encompasses Main Avenue, between the railroad tracks on the south, and the alley north of Fifth Street on the north. It includes all the buildings and public space along Main Avenue, and east and west one-half block from Main Avenue, except for those properties noted on the map.

Within this district were the original primary financial institutions, specialty retail and dining establishments, city government facilities, cultural and entertainment venues, a diverse business sector and increasing residential development. It currently serves as the site for major civic events (i.e. the Hobo Day Parade, History and Garden Festival, Crazy Days, Thumpin' Thursday, Parade of Lights).


NORTH
FIFTH STREET
MAIN AVENUE
FOURTH STREET
THIRD STREET
FRC
The Heart of the Central Business District
MAP AND GUIDE TO THE SITES

2.2 Basic Parts of a Commercial Building Front Elevation

Parapet above cornice.

Cornice: Ornamental stone ledge supported by stone brackets.

Second Story Windows: Usually operable.

Pier: A structurally supporting column serving a decorative and/or functional purpose.

Transom: Located between horizontal structural elements below second story and above storefront glazing; contains windows for lighting the interior.

Door with Transom: Coordinates with storefront.

Storefront Glazing System: Large panes of glass for display above the base; between walls, pilasters, or columns; and below a horizontal structural element.

Base: A consistent horizontal line across the width of a building that may incorporate the glazing sill line and masonry elements.

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

Foundation: A horizontal band that follows the floor and ground lines.

3. TYPES OF WORK

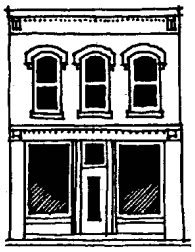
Correct evaluation of the type of work required and the impact of changes on an historic building and its neighbors is the first step in the work process. Contact the State Historic Preservation Office (SHPO) at 605-773-3458 for information. The SHPO conducts site visits to evaluate a proposed project and to respond to questions.

There is a hierarchy of acceptable types of work on historic resources. These are listed below in order, from the type of work that has the least impact on historic character to the type of work that presents the most challenges in terms of historic preservation concerns.

1. **Identify, retain and preserve** character-defining materials and features.
2. **Protect and maintain** character-defining materials and features in reasonably good condition.
3. **Repair** character-defining materials and features when normal maintenance procedures fail to address a problem. Patching or limited replacement with replicated parts may be necessary.
4. **Replacement** may be warranted if an entire feature is so deteriorated that repair is impossible. Replacement is only to be attempted if form and detailing can be accurately replicated through careful documentation.
5. **New design** of a feature may be required if the historic form and detailing cannot be accurately replicated. The new design is to be compatible with, but clearly differentiated from, the historic fabric.
6. **New construction** in the form of additions or alterations to existing resources or infill:
   - must not radically change, obscure, or destroy character-defining spaces, materials, features, or finishes.
   - must be compatible with the BCHD's historic architecture.
   - must be in harmony with the BCHD's historic surroundings, without creating a false historical appearance.
   - must take into account important design considerations, including materials, height, rhythm, setting, proportion and scale.

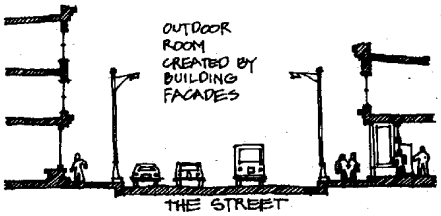
4. GENERAL DESIGN CONSIDERATIONS

Taken from the National Main Street Program Design Guidelines.



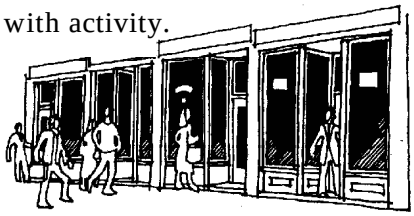
This is the basic building block of Main Street—the traditional streetfront commercial facade. Although built in many sizes, shapes and styles, it was always essentially the same facade.

Facades of this type lined Main Street on both sides. One next to another, they formed strong, solid blocks, marked by the rhythm of repeating parts.



Because it was composed of similar facades, the block had a consistent, organized and coordinated appearance. Facades were related to each other through compatibility in height, width, setback, proportions of openings, composition and rhythm.

With these blocks facing each other, the street took on a distinct character. Main Street created a feeling of containment. The street became an outdoor room, filled with activity.



The sidewalk (or the "pedestrian street") was a window-shopper's delight. One after another, the store windows formed a continuous display case of Main Street merchandise.

Thus the appearance of Main Street today is largely a result of a strong architectural tradition. Beginning with the early buildings of the 1800s and continuing through the 1930s, this tradition controlled how Main Street looked.

The consistency of this building tradition brought about a unity that strengthened Main Street as a whole. If traditional business districts today are to benefit from this unity, changes to buildings must respect this tradition.

The idea of visual relatedness is crucial to the goal of an integrated Main Street. Historically, Main Street facades complemented and reinforced one another.

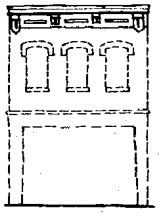
Compare the drawings below. Notice how the remodeling of old facades has destroyed their continuity. They are no longer visually tied together because their rhythms and proportions have been altered. Each facade is now unrelated to the next, and the character of the building group suffers.

The Traditional Facade

We have looked at the facade as the building block of Main Street. Now let us consider the individual building facade itself. Aside from consistency, there are typical characteristics of the traditional facade.

Essentially, the building facade has three parts.

1. **Building cornice.** The traditional building cornice, made of brick, wood, metal or other materials, serves to visually cap the building, completing its appearance.



2. **Upper facade.** The upper facade, constructed of brick, stone, wood, stucco or pressed metal, almost always contains regularly spaced window openings surrounded by decorative details.

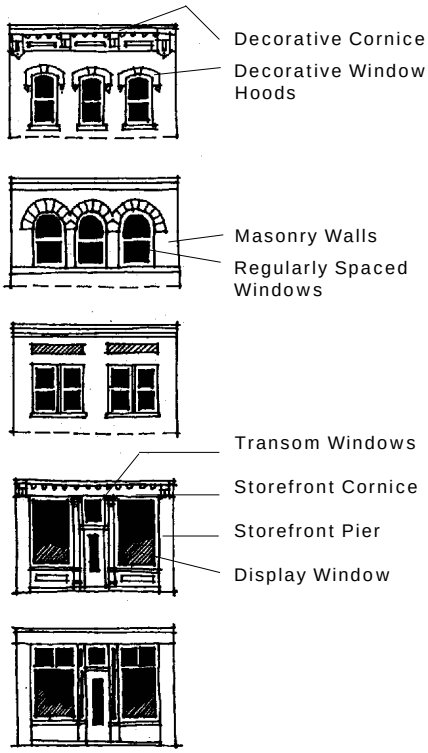
3. **Storefront.** The traditional characteristics of the storefront contrast markedly with the more substantial upper facade and building cornice. The storefront is rather delicate in appearance and is composed primarily of large display windows surrounded by enframing piers and a storefront cornice.

Typical Building Cornices & Upper Facades

Typical building cornices and upper facades in the mid to late 1800s were characterized by boldly decorated cornice and window hoods and narrow window openings.

In the late 1800s to early 1900s, these areas of the facade were mostly highlighted by corbeled brick cornices and large, arched window openings.

By the early to mid 1900s, typical upper facades were marked by corbeled brick cornices and large window openings with multiple window units.

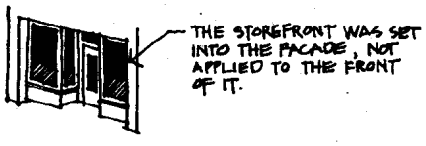


Typical Storefronts

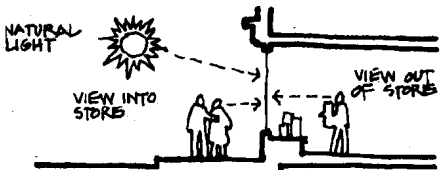
In the mid 1880s to early 1900s typical storefronts were characterized by boldly decorated cornices, cast-iron columns and large display windows. From the early to mid 1900s typical storefronts had simplified cornices, transom windows over display windows and metal window frames.

Another Note of Emphasis

Sensitive storefront change is essential to improving the appearance of downtown. The following qualities are important to the traditional storefront:

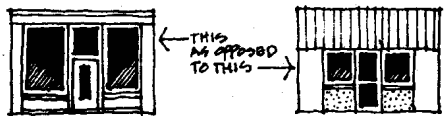


• The storefront was usually slightly recessed behind the enframing storefront cornice and piers.

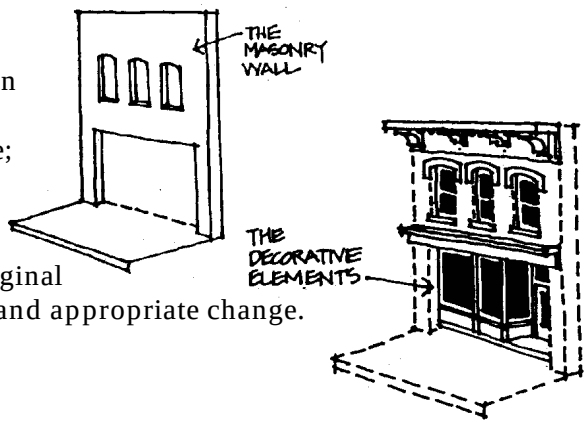


• The storefront was almost all glass.

• The storefront emphasized the display windows.



Facade Change as Evolution

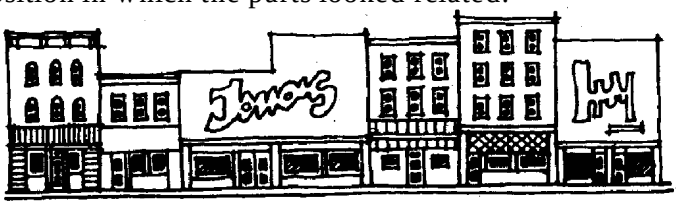


The existing Main Street environment is a product of an evolution that began with the construction of the first building and has continued ever since. Facades change; this is natural, inevitable and often desirable.

The goal of this article is not to prevent or control change, nor is it necessarily to return a facade to its original appearance. Rather, the goal is to encourage sensitive and appropriate change.

The Quality of Change

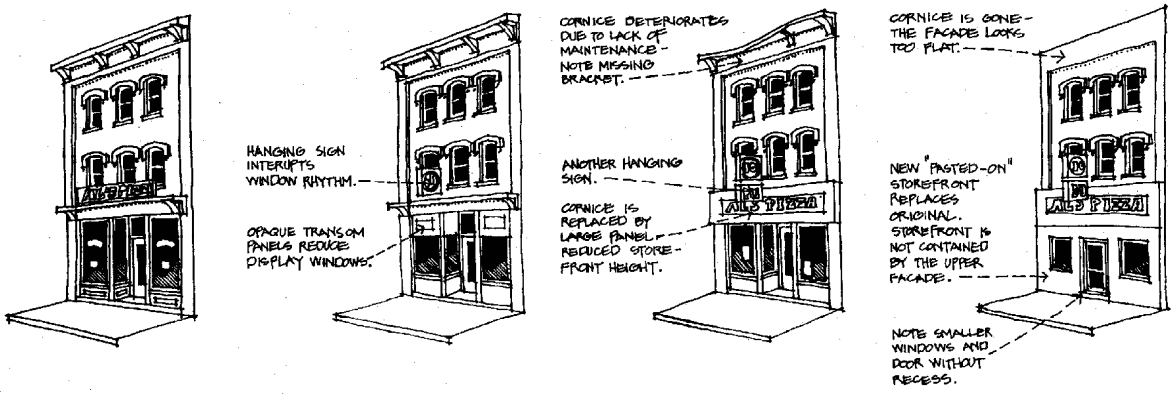
When it was first constructed, the typical Main Street facade exhibited some basic inherent qualities: (1) an architectural style characterized by its decoration; (2) certain construction materials; and (3) a unified visual composition in which the parts looked related.



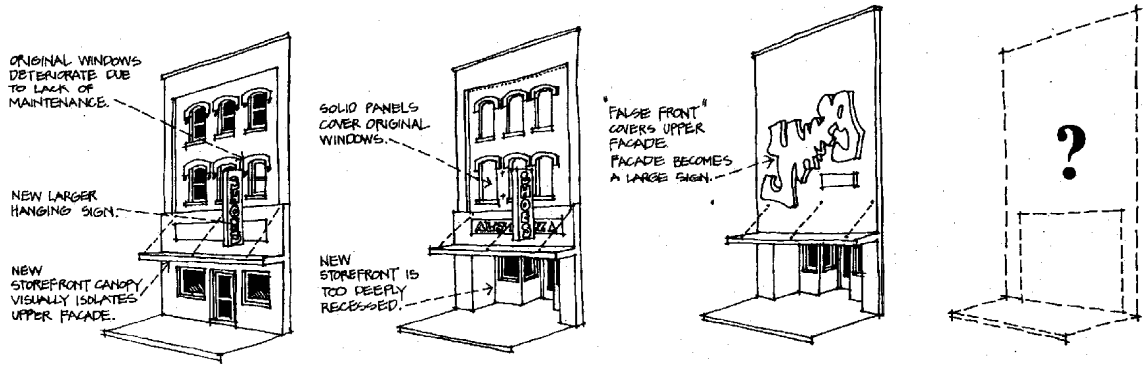
These qualities came together to form a visual resource. *Sensitive change* accepts these facade qualities and builds on them. The result is a harmonious blend of changes and existing elements. *Insensitive change*, on the other hand, ignores and often negates the qualities of the original resource. The result is an unnecessary clash between new and old.

The series of drawings (below) shows how one typical facade might have changed over time. Consider the effect that changes have had on the original facade.

1. The Original Facade – The Original Resource
2. Minor Facade Change
3. More Minor Facade Change
4. Storefront Remodeling – Facade Looks Cut in Half



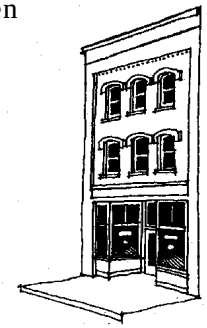
1. More Storefront Change
2. Another Storefront Remodeling
3. Drastic Facade Change - The Original Facade is Gone
4. The Future - What Direction Will Future Change Take?



Changes to the facade happen gradually and have a cumulative effect on its appearance. While some are hardly noticeable on their own, change upon change over the years has completely transformed the original facade.

Note the changes in signs and the effect on the facade. As they get bigger and more numerous, signs begin to dominate the facade. Eventually the whole facade becomes a sign, obscuring the familiar building pattern.

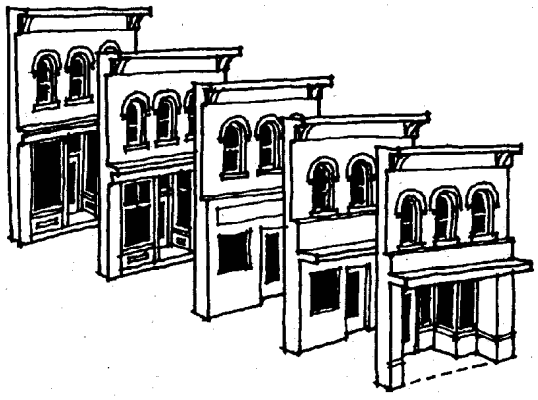
Throughout the series of facade evolution drawings, note how the qualities of the original facade — its rhythms, proportions, materials and composition — have been ignored. Various new storefronts, extending beyond the enframing piers and storefront cornice, and signs have been applied without respecting the original resource.



An Example of Sensitive Change

The facade drawing at right shows the same building facade as in the sequence above. In both, the existing facade has been remodeled, But here, unlike the others, change has complemented the qualities of the old facade.

The upper facade retains its traditional character and window openings. Signs are subtle and well placed. The new storefront fits within the original storefront opening and is enframed by the storefront cornice and piers. It is also similar in design to the original storefront retaining a recessed entry, large display windows and kickplate.



Storefront Design

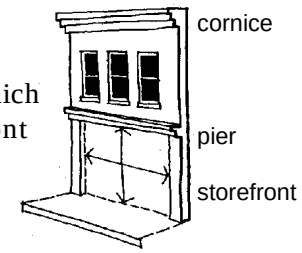
We have looked at the evolution of the traditional Main Street facade and seen the changes that have been, and will continue to be made. Many are concentrated on the storefront. Generation after generation, storefronts change while upper facades and building cornices remain the same, deteriorate or disappear behind cover-ups.

Because of their relatively permanent nature, the upper facade and the building cornice are primarily maintenance and repair problems. The appearance of the storefront, on the other hand, is a design issue.

If you wish to restore the original storefront, a little research can be invaluable. Contact the Downtown Brookings, Inc. office for historical documentation. Ask previous owners if they have the original plans. Look for old maps or lithographs of your town; they often contain drawings of downtown buildings. Or your building may have been depicted in an old newspaper advertisement. Finally, examine the facade itself, you may find evidence of its original appearance.

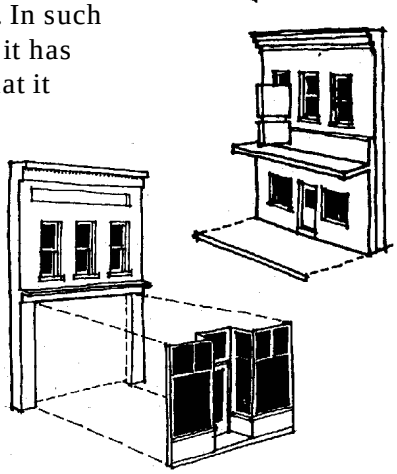
However, you don't necessarily need to recreate the storefront's exact historic appearance. The following are ideas to consider if you are planning to change your storefront. Although each is founded on the traditional storefront, these ideas are not "historic" in nature. They are functional and designed to make the storefront more attractive and accessible to shoppers.

Keeping the Storefront in Its Place



Every traditional Main Street building facade has a well-defined opening which the original storefront filled. It is the area bounded by the enframing storefront cornice and piers on the sides and top and by the sidewalk at the bottom.

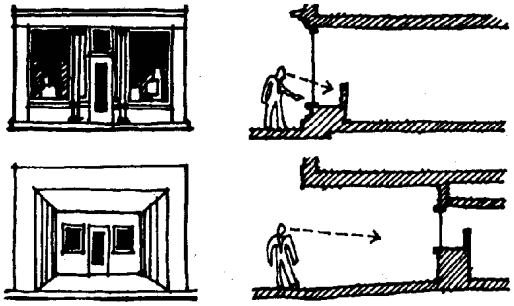
Many problems with facades today arise from remodelings in which the storefront has been allowed to stray out of its natural surroundings. In such cases, the storefront no longer looks contained; instead it looks as if it has been pasted on. One senses that the storefront is "out of control," that it dominates the building facade as a whole.



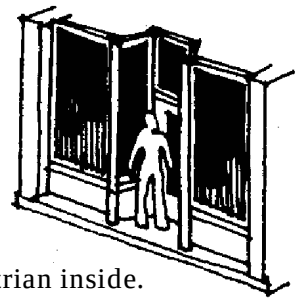
A general rule for future renovations can be stated as follows: The storefront should be designed to fit within the opening originally intended for it and not extend beyond it.

The Slightly Recessed Storefront

To emphasize the feeling of containment, a storefront might be set back slightly (six inches to a foot) from the front of the building.



It is common to see a remodeled storefront recessed as a whole, punched far back (3 to 15 feet) into the facade. Except for buildings constructed in the 1920s and 1930s, this treatment is almost never historically accurate. Unless specifically designed to lure customers to the entry, deep recesses tend to isolate the storefront from the street. The pedestrian is not so tempted to stop, look at the window, and enter the store.

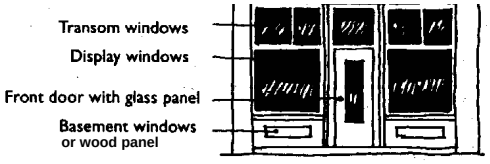


The Recessed Entry

The traditional storefront had a recessed entry at the front door. This configuration accomplished two important things. First, it kept the display windows right next to the sidewalk, in full view of passerby. And, because the entry was recessed, this design emphasized the door. The intimacy of the enclosed and sheltered doorway seemed to invite the pedestrian inside.

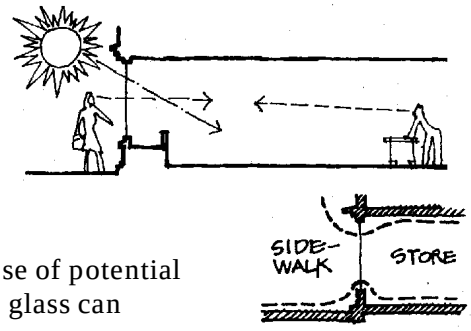
The Storefront Windows

The traditional storefront was composed almost entirely of windows.



For very functional reasons, the storefront was designed to be as transparent as possible; this allowed a maximum of natural light into the typically narrow, otherwise windowless store space and relieved the closed-in feeling.

It also gave the potential customer a good view into the store.



With this minimal barrier between store and sidewalk, the two seemed to merge into one. The store space became part of the public street, readily accessible to shoppers.

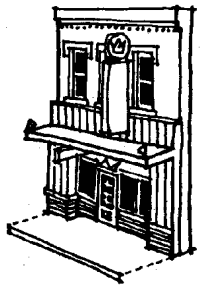
Many owners shy away from large storefront windows because of potential glass breakage. But the use of modern tempered or laminated glass can substantially reduce this problem.

Although often ignored, the idea of a transparent storefront is as valid today as it was in the past. For this reason, it is recommended that future storefronts, whether in new or existing buildings, be designed with the largest possible window area.

Many original storefronts also contain transoms above the display windows. When used in conjunction with white painted ceilings, these windows permitted sunlight to penetrate deep inside the shop, helping to illuminate merchandise displays and giving a pleasing quality of light. In many buildings, these windows have been covered, darkening the store's interior and changing the proportion and composition of the storefront. Often, simply removing the covering material will reveal intact transom windows.

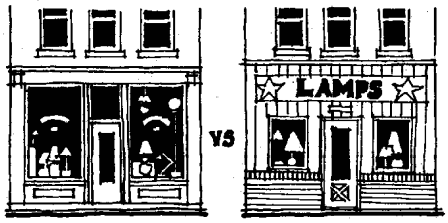
Storefront decoration

The design of the traditional storefront emphasized the display windows and entry door. Consequently, the storefront usually had only simple decoration. Shoppers were supposed to look through rather than at it.



At odds with this traditional concept, many remodeled storefronts were inappropriately decorated. Loud colors, patterns, textures and signs all clamor for the customer's attention. They fight with one another and clash with the upper facade and building cornice. With all this decoration, a shopper hardly notices the display windows.

Merchants are encouraged to adopt a traditional strategy for storefront design, based on the attraction of the goods and services inside. Less emphasis should be placed on decoration for decoration's sake and more on the potential of the display window.



Choosing materials

The choice of materials can be critical to the overall success of your storefront design. Again, take a cue from the traditional storefront, whose simple and unobtrusive materials emphasized display windows and the entry door.

Today, many remodeled storefronts are made of materials that look out of place on Main Street because of color, texture or a combination of the two, Not only do they clash with traditional commercial building facades, often they are unattractive designs for any building. As significant as the materials themselves is the way they are used. It is common to see a renovated

facade that appears sloppy and disorganized because the materials have been carelessly applied. Haphazard combinations can destroy an otherwise pleasing design.

This problem is particularly evident at the "edges" — where the storefront touches the cornice and piers.

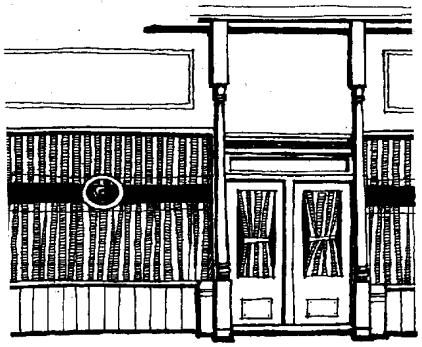
In addition, the joint between your storefront and those adjacent buildings should have a neat, controlled appearance. Remember that the visual impact of your facade design extends well beyond your building.

The Front Door

Historically, the storefront entry was more than just a door. Its design and appearance reflected its commercial importance. Tall and stately in proportion, and built of wood with a large glass panel, the traditional storefront door looked substantial yet inviting to the customer.

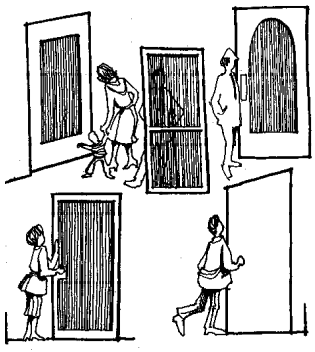
The idea of making the front door special is one that you should remember today. Entering your store should be a pleasant experience. You want your customers to feel a special invitation as they approach and open the door.

Original storefront doors along Main Street have become scarce. They have been replaced by the standard aluminum and glass commercial doors, or by doors more appropriate to residential buildings. Although modern aluminum doors lack historic character, this type of door cannot always be considered inappropriate. Its simple appearance makes it unobtrusive. However, if you want to enhance the personality of your store, you should consider other options.



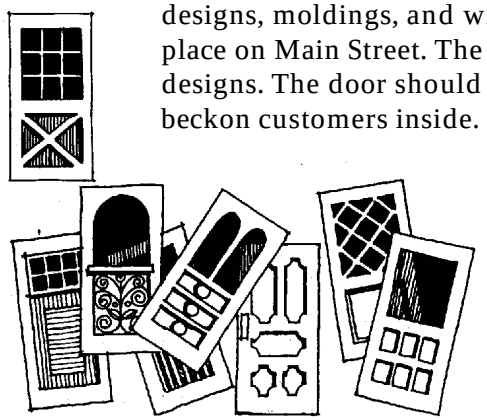
1. Your front door should be compatible with the rest of your storefront. It should be significant but not outspoken.

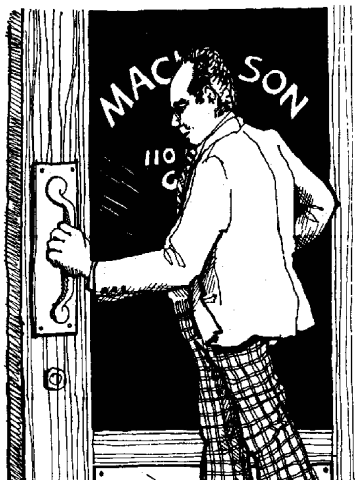
2. If your storefront retains its original character, a traditional wood door with a glass panel (as tall as possible) will reinforce the building's design. Try to find a salvaged older door to fix up or purchase a new door that fits the storefront's appearance.



3. If traditional appearance is not a concern, choose a door based on total design of your storefront. Many door sizes and designs are available in both wood and metal. If you choose the standard aluminum and glass door, consider a Kynar or enameled finish rather than a light, metallic color. The illustration shows some new door designs that may be appropriate.

4. Avoid overdecorating the entry door. Most fake "historic" doors are decorated with designs, moldings, and window grilles that look residential, and thus out of place on Main Street. The same holds true for many contemporary door designs. The door should reinforce the character of your building as well as beckon customers inside.





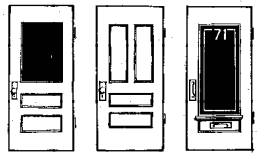
Consider the use of subtle decorations on the door. A handsome door knob or pull, a brass kickplate, or attractive painted sign on the glass is enough to turn your door into a special door.

The Secondary Doors

The typical Main Street building often had an additional door on the front to permit access to the upper floors.

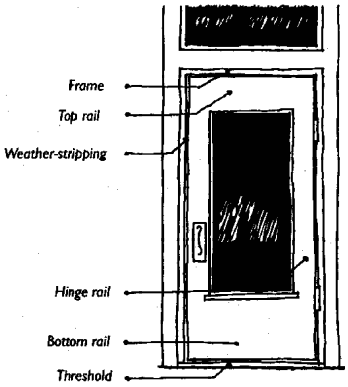
Compared to the storefront entrance, this second door was slightly more modest in design and usually not recessed as deeply. If you are selecting a new door for this location, you may find the following ideas helpful:

1. If you choose to maintain a traditional storefront design, an old solid or glass-paneled wood door is most appropriate.
2. Whatever your choice, this door should be less prominent than the storefront door. The second front door should fit into the overall facade without drawing undo attention to itself. A door that is too fancy would look out of place in these surroundings.



A Note on Maintenance

If the doors in your building are old but workable, you should consider keeping them. If the doors are made of wood, maintenance is very important. Keep them clean and in good working order.

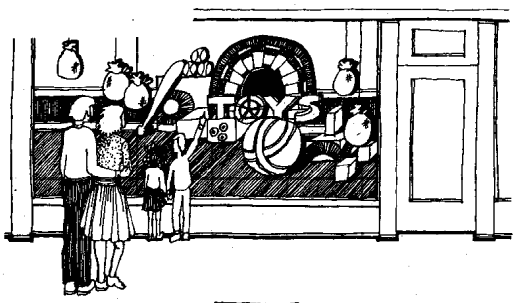


Check the wood for problems. Are portions of the wood soft, cracked or split? Does the door have insect damage? Pay particular attention to the threshold, bottom rail, and hinge rail.

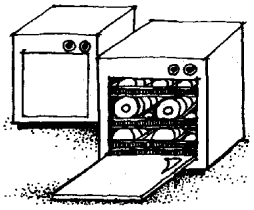
Is the weather-stripping in good repair? Does the door fit snugly in the frame, or is it too tight? Check the hardware. Are the locks, hinges, and closer in working order? Remember, it is often less expensive to repair a door than replace it.

Window Displays

Window displays should be a well-designed part of your storefront—a pedestrian-level sign—that draws customers into your store. However, to create a window display that really works for your business, you must expend a little thought and effort.



1. First, define your buying audience. Who are your customers: businesspeople? women? homeowners? gardeners? Your display should attract the attention of those important people on the other side of your window.



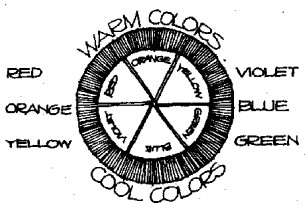
2. Now consider the merchandise you sell. Is it colorful or bland? Intricate or simple? Large or small? Does your product have "eye appeal"? Use your imagination to give your merchandise life. For example, try opening the door of a dishwasher to show what it looks like inside. Look at your product in different ways for new ideas.

3. Think of the display window as a large picture framed by your storefront. Step back; observe how they relate. The building and window should create a single unit that is complimentary in color and proportion.

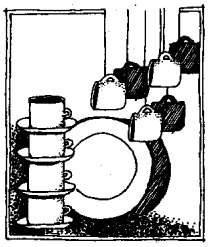
4. What message do you want to communicate? What is the most effective way of saying it in your "picture window"? Your window invites people to come in and shop, but it can present more specific information about your products and services as well.

Develop a clear idea of what you want to show your consumer audience. Decide on the most important concept and limit yourself to a single theme. Don't confuse people with too much. The idea is to entice people in, not to display every product you sell.

5. Let your product speak for itself. Displays that exhibit actual products provide immediate communication without words. Color, shape, size, material, texture—and, in some cases, smell, taste, and sound—are subtle ways to get your message across.



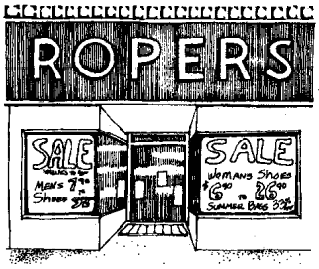
6. Color can help pull the display together. Think about colors that go with the building and product, then decide on a color scheme. Too many colors can be confusing; too few will make a dull display. Accents like red or yellow can brighten, but don't overdo them.



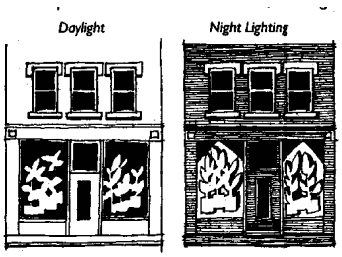
7. Look at your window display as a composition—as if it were a sculpture or oil painting. Emphasize the window shape by using vertical or horizontal elements. Group similar elements to convey a message that's easy to "read." Consider size. A large object can balance several smaller items and create depth.

8. If words or prices are part of your display, signs should contribute to your overall theme. Select an appropriate typeface and color that doesn't overwhelm your products. For professional

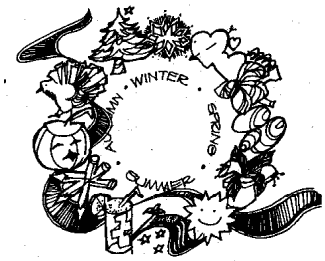
quality, hire an experienced signmaker. Do not overwhelm your window displays with signs.



9. An attractive, well-lit display can entice nighttime window shoppers to return during business hours. Incandescent spot lighting, mounted on ceiling tracks or recessed into the ceiling, can highlight products and provide overall lighting. Halogen bulbs last longer and use smaller fixtures. A well-lit window display allows police to see inside your shop at night.



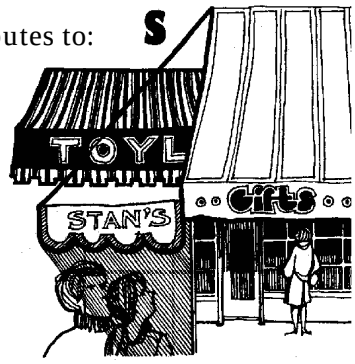
10. To keep customers interested, change displays often. Our windows can change with the seasons, to reflect holidays, sales and special events.



11. Consider investing in reusable seasonal displays. Properly stored and protected, a sturdy display can be used for many years. A memorable display for Easter, Christmas, or Halloween will be anticipated by shoppers each year as a holiday tradition.

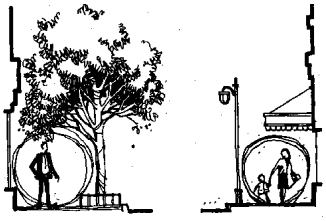
12. If your store has display windows next to rear entries, displays should be simpler than those in the front but of similar quality.

13. Your window display is an integral part of your business. It contributes to:
- the character and success of your store;
- the character of your street; and
- the character of the business district.



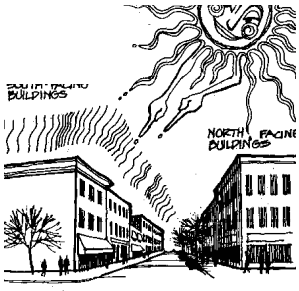
Awnings and Canopies Serve a Purpose

An awning or canopy can be both a decorative and functional addition to your storefront. It serves as an energy saver by regulating the amount of sunlight that enters your window. Shaded by an awning or canopy, shoppers are enticed to stop, look and step inside.



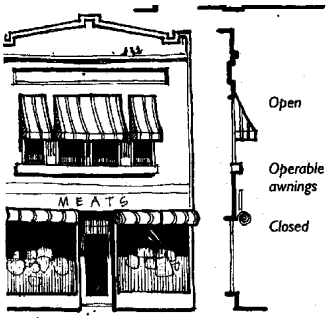
1. An awning or canopy creates a pleasant space in front of your building, in the same manner as trees. It provides shade and shelter for busy shoppers, a resting place where they can pause and get out of the flow of traffic.

2. Awnings and canopies regulate the amount of sunlight that comes in your windows. Based on the building's orientation to the sun—north, south, east or west—you can determine whether your storefront needs an awning or canopy.



If your building faces north, it probably won't need an awning or canopy. For a building with southern exposure, however, awnings and canopies can be excellent climate

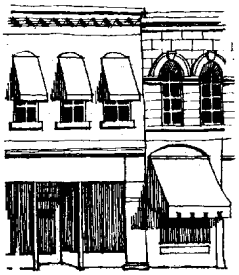
control devices. A combination of insulating glass and an awning or canopy can significantly reduce your energy costs.



3. The installation design will determine in large part how energy effective the fixture will be. An awning can be opened and closed or can remain permanently extended?

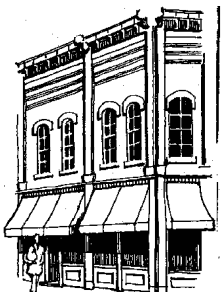
An operable awning lets sunlight into your building on cold days, helping to heat the interior. It shades your window when it is sunny outside. Although it is more expensive to install an operable awning than a fixed one, you will probably recoup the extra cost through energy consumption.

4. As a visual element, an awning or canopy can add character and interest. You should think about how it will appear in relation to the scale of your building. How will it affect existing architectural features? Will it overpower the proportions of your windows and facade? Look at neighboring buildings and imagine the impact the addition of an awning or canopy will have on the character of the streetscape.



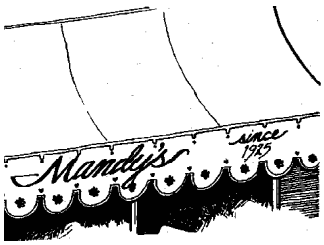
5. Awnings can be constructed from a variety of materials. Canvas is traditionally popular. It is flexible, but must be weather-treated before installation. Although initial installation costs are lower, canvas may require greater maintenance.

6. Canopies are usually constructed of metal and wood. They should be securely fastened to the facade; steel rods are often used to anchor canopies. Positioning the rods so that they blend into the design of the upper facade is important.



7. Before choosing a color for your awning or canopy, look at the entire building. If it has minimal architectural detailing, it can be “jazzed up” with a bright accent color. A more decorated facade should be complemented with a subtle shade. Select a color that enhances the existing building features.

8. Awning patterns are important too. Plain and simple, striped, or bold solid—what image do you want to convey? Again, the choice of a pattern (or not) should depend on the character of the facade.



9. Awnings and canopies have long been used to display the names of businesses. If you choose to include a sign, keep the message simple and direct. Signs are best located on the returns (sides) and valances (flaps) and should be attached to the facia of canopies.

10. Be sure the material is guaranteed to be weather resistant. Most awning fabric is chemically treated to retard deterioration by rain or snow. With the exception of aluminum, most woods and metals used in canopies should be painted to resist weathering. Sun bleaching is a problem, particularly when choosing a color for the awning.

11. Awnings or canopies are not appropriate solutions for every storefront design. However, when well-designed and properly placed, they can save you money, spruce up your storefront and create a pleasant sidewalk space for shoppers.

Signs

Signs call attention to your business and create an individual image. Signs also contribute to a commercial district's overall image. Merchants should not try to out-shout one another with large, flashy signs. Check with Planning & Zoning Department regarding allowable dimensions.

If Main Street is to present a harmonious appearance, its signs must serve both of these images. Consider the following guidelines when designing your sign.

1. Determine the purpose of your sign.
   - Does it merely identify your business?
   - Do you want to let the personality of your store or office shine through?
   - Is it necessary to provide information about your products on the sign?
   - What customers are you trying to attract?
   - Is the sign meant to be read by pedestrians, motorists, or both?

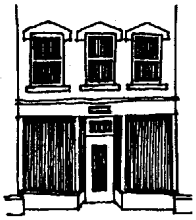
2. Think about the type of sign you want.
   - Word sign—This sign employs words to describe your business and its products.
   - Symbol sign—A recognizable symbol may convey the image of a business better than words.
   - Numbers sign—The most common of these are street address signs that help customers locate you business.

3. Consider using different materials. Each has unique qualities that can be exploited to create a sign suited to your needs. Signs are made from wood, metal, stone, neon, canvas, paint on glass, gold leaf, and etched or stained glass. Vacuum-formed plastic signs are almost never appropriate.

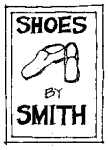
4. Look at photos that show how your building looked in the past to see how signs were related to historic architectural details.

5. How does your sign appear in relation to the entire facade. The sign's shape and proportions should fit your building in the same way a window or door fits. A sign hung under the storefront cornice complements the building's architecture and therefore presents a strong image.

6. Decide where you want to put your sign:
   - under the storefront cornice
   - painted on the glass
   - on the side of the building
   - projecting from the building
   - on the awning valance or return
   - on the canopy facia



7. Keep the sign's message simple. Your sign will be viewed as part of a complex environment filled with written and visual messages.



8. When selecting colors for your sign, look at the color of your building and the colors you see on the surrounding

structures. You'll get the best results if you opt for a simple color scheme—a range of three colors. Avoid garish, Day-Glo colors; they belong out on the highway.

9. Lighting is important. If you illuminate your sign at night, the light source should be as inconspicuous as possible. Try to avoid obtrusive lighting techniques that distract attention from the sign.

Incandescent lighting is used primarily to "wash" the entire signs with a soft, yellowish light either from above or below.

Fluorescent bulbs produce a white light and are often concealed behind the face of the sign and shine through a translucent material. Fluorescent bulbs are most effective if only the sign's message, not its background, is lit.

Halogen lighting produces a white light. The bulbs are very small and can be easily concealed, but are fairly expensive.

10. The style of the type can express the personality of your establishment. To learn about various styles, look at other signs. Think about what each style says about the business or product it advertises. Define the image of your sign through type.

There are three basic styles of type—serif, sans serif, and script —with numerous variations of each. Ask local sign makers to show you a selection of type styles.

11. Quality of workmanship and construction is a vital consideration. A simple, well-made sign speaks more highly of your establishment than an extravagant, but sloppy sign. Choose a signmaker carefully; ask to see samples of their previous work.

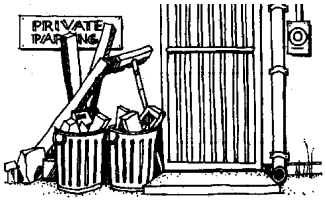
12. Signs provided by national distributors are not appropriate. They don't reflect the individuality of your business and usually appear as add-ons to your storefront advertising.

13. Now consider this idea. Your entire building conveys an image that acts as a sign. Your building's appearance is more subtle than a word, symbol, or number sign, but it can be more effective.

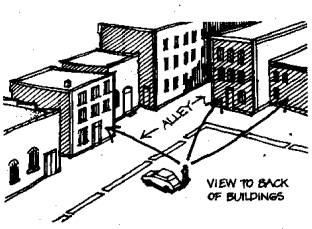
Your best advertising

Rear Entrances

Spaces behind buildings are frequently forgotten. People may avoid them because they are unkempt and unattractive. Too often, these spaces have been considered strictly service areas, where deliveries are made or garbage picked up.

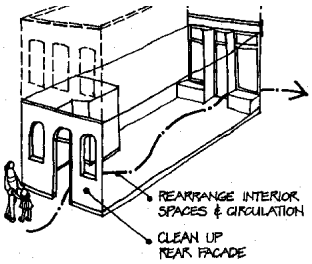


However, more and more parking areas in traditional business districts are being developed behind buildings, in the middle of the block. The backs of the buildings are coming into full view because:



• The appearance of the back areas is important to the commercial district.

• Rear entrances can benefit all businesses by allowing direct entry from the parking lot into stores. Customers don't need to walk around the block to reach a shop.

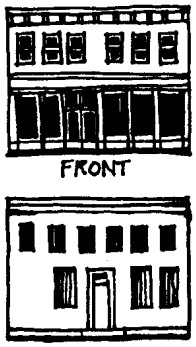


If you want to make improvements to the back of your store, think about the following:

1. Would additional walk-through traffic help your business? Would a rear entrance add convenience for your customers?

2. What changes would you make to give your store an attractive rear entrance? How would you handle circulation, displays, and security?

3. Although the two are similar, the rear entrance should not compete with the storefront in importance. The rear entrance should occupy a relatively small part of the back facade and exhibit more of a utilitarian character. Still, it should be maintained and developed to support the overall appearance and convenience of the district.



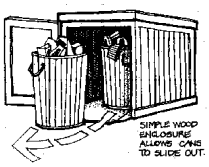
4. Like the storefront, the rear entry requires identification. It should be inviting and attractive. A glass panel in the back door can open your store to potential customers. A small sign on or near the door can also identify your business. Keep it small and simple.

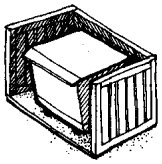
If you have rear windows, use them for displays; they will attract people. An awning or small canopy can be a pleasant addition and a convenience to shoppers during inclement weather. If there is enough sun, planter boxes might also be added, but only if you care for them properly.

5. Like the storefront, the rear entry should respect its next-door neighbors. Make your entry compatible with neighboring stores.

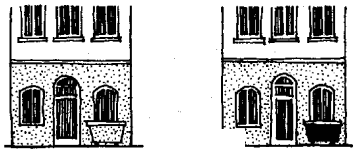
6. Normal service activities, such as trash collection, loading, shipping, and storage must occur with ease. It is possible to fill these functions and make the space behind the store pleasant for shoppers.

7. If possible, pick a central location for trash collection that serves several stores. Grouping containers will be less cluttered.



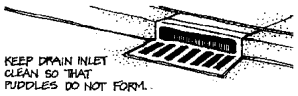


8. Simple enclosures can be constructed to hide refuse containers. The enclosures should open from the front. Consult the collection agency to ensure the design will not disrupt their activities.



Use a neutral color that blends with those of the rear facade. Bright or loud colors draw attention to the screens and containers, when the purpose is to camouflage them. Choose colors that blend in with those of the rear facade.

9. Watch for drainage problems that cause puddles and other hazards for pedestrians. Make sure the drainage is away from the building.



Check storm drain inlets regularly to see whether they need cleaning.

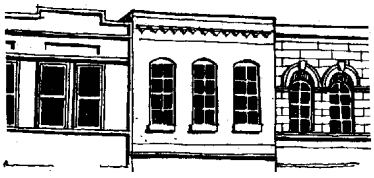
Weeds and scrub trees are tenacious and will grow wherever they can. Keep them under control.

10. Snow removal is another consideration. Just as front walks need to be shoveled, so too do back entrances.

11. Rear facades may have deteriorated or may be poorly maintained. Windows on the ground and upper floors may be ill-kept, boarded up, or dirty. Electrical and telephone lines may be haphazardly attached. With good design and proper maintenance, rear entrances can become attractive and convenient for downtown shoppers.

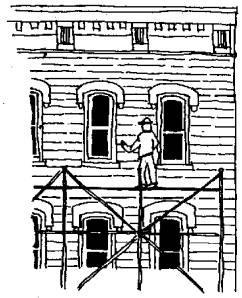
Call the DBI office at 692-1554, for resources that include ideas for your back entry.

Upper Facade and Building Cornice



The visual importance of the upper facade and building cornice is evident in their steady march down Main Street. Of particular importance are the windows in the upper facade. They create a repeated pattern that helps tie together the facades.

Often, however, the upper facades have been neglected or replaced with inappropriate materials, and the windows have been boarded up. Deterioration or inappropriate changes not only alter the character of the building but change the image of the streetscape as well, Proper treatment and maintenance of the upper facade and cornice can prevent this problem.



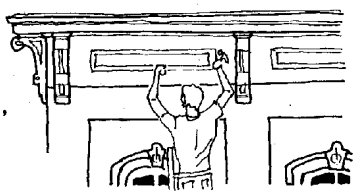
Make a checklist of upper facade and cornice maintenance problems. Many can be solved and others prevented with regular care.

Upper Facade Maintenance

Maintaining the upper facades on Main Street is usually a simple task. The facade may only need to be cleaned and painted; or, if constructed of masonry, it may have mortar joints that need to be repointed. In some cases, holes left by the removal of signs or other objects may need to be filled.

Repairing and maintaining the upper facade may be more complicated. If details and decorations are damaged or missing, they should be repaired or replaced. The upper facade may have been completely covered with aluminum or some other material to make it look "modern." This type of change is inappropriate for buildings in traditional commercial districts. Coverings over front facades not only destroy their visual appeal but also give pigeons a place to roost.

Cornice Maintenance



Building cornices are often constructed of sheet metal applied over a wood frame, decorative wood molding, brick, or stone.

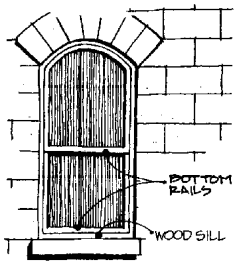
1. Sheet metal cornices should be painted regularly to prevent rust. Replacements for missing pieces can be fabricated. Be sure to check the wood support structure for rot or insect damage; and, if found, replace the deteriorated portions.

2. Decorative molded wood cornices should also be regularly painted. Missing or damaged pieces can be duplicated by a local wood worker.

3. If a projecting masonry (brick or stone) cornice has been destroyed during a previous remodeling, consider duplicating the original cornice design in another material, such as fiberglass or glass-fiber-reinforced concrete.

Window Maintenance

Before discussing specific window problems, a note of caution is in order. Various maintenance and repair materials (putty, caulk, primer, paint, etc.) are mentioned in the following paragraphs. Windows are a crucial defining feature of a building facade. Please call SHPO for information on appropriate ways to maintain and restore windows.

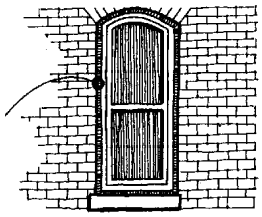


1. Check the wood parts of the window. Are some portions of the wood soft, cracked, or split? Pay particular attention to the window sills and the bottom of the window sashes (the bottom rails) where water has collected over the years.

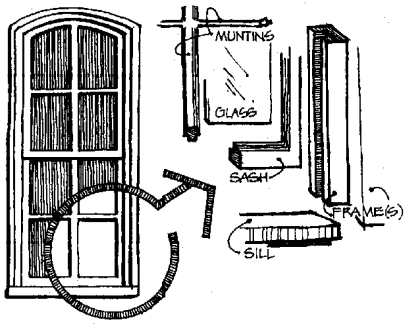
Minor problems can be easily solved. Proper treatment and a fresh coat of paint can repair wood and prevent further deterioration. It may simply require scraping off old paint from the wood. Fill the cracks with caulk or wood putty, then sand, prime, and repaint. To repair more extensive damage, it may be necessary to apply a wood consolidate or replace the damaged sections.

2. Check the joints between the window and the opening. If the joints are loose or open, they should be caulked to prevent air and water infiltration. Be sure to use the proper caulking material.

3. Fix loose or broken window panes. First, remove all broken glass and old gazing putty. Find new glass to match the size, color, and reflectivity of existing panes. Install the glass using the appropriate glazier's points and putty.

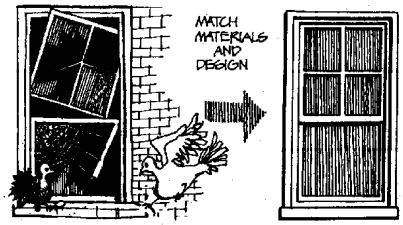


Window Repair



If simple maintenance does not solve your window problems, more extensive repair may be required.

1. Wood may be badly deteriorated. Most likely, it is the sill or bottom rail of the sash. These parts can be replaced without installing a whole new window. Check with the lumber supply store or mill shop for pieces that match the original window or contact DBI for additional product source information.



2. If your window doesn't operate the way it used to, it may be painted shut. Tapping the sash with a hammer wrapped in cloth and carefully cutting the paint between the sash and the frame with a sharp knife should solve the problem. "Soaping" the window tracks will help the window slide better.

3. Another common malfunction is a broken window mechanism. If the sash locks, cords, or weights are broken, please contact DBI or SHPO for product source contact information.

Window Replacement

If all other efforts to maintain or repair a window have failed, consider replacing the entire window unit. In the long run, this may be the best, most economical alternative.

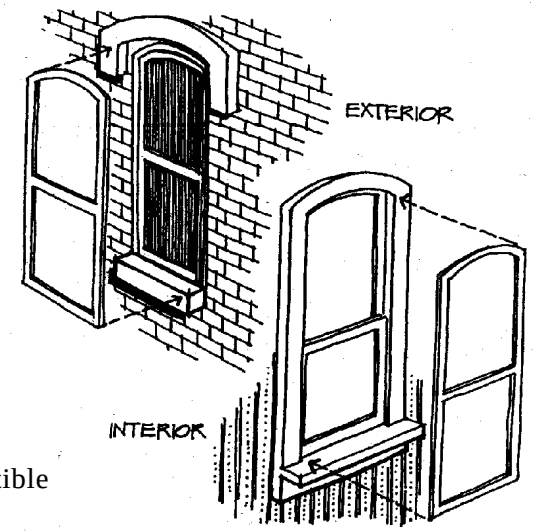
1. Find replacements that match the existing units. Standard wood windows are relatively easy to buy or have made. More unusual styles are usually custom-made, but not as expensive as you might think.

2. Consider the window opening. Do not alter the existing openings to fit the new windows; instead, make sure windows fill the openings.

3. Consider material and color as well. If you must use aluminum or metal-clad replacement windows, a Kynar, enameled finish is preferable to a light metallic color.

4. The number of glass panes and the profiles of the sash rails and muntins should match the original as closely as possible. Avoid fake "historic" or very modern-looking windows that do not fit the style of your building. Do not add shutters to your upper-floor windows unless they were original; shutters are appropriate for residential, but usually not commercial, buildings.

Storm Windows



Insulating storm windows can help conserve heat and energy, but they often look wrong on an older facade. For this reason, consider installing them on the inside of the window where they won't be seen. Make sure that interior storm windows are properly vented so that moisture does not build up between the windows.

If storm windows are installed on the outside, their design should match the existing window in shape, number and size of panes and color. If metal storm windows are used, a Kynar, enameled finish is less obtrusive than plain aluminum and will be more compatible with the building's appearance.

Historic Architectural Decoration

Certainly, one of the most striking aspects of the traditional facade is its eye-catching detail. Historically, decoration was freely used to embellish the facade. Often, today, only the decoration of the upper facade remains. Yet even in this incomplete state, details should be preserved.

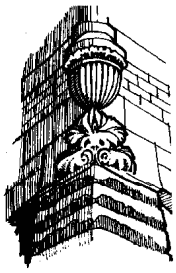
Much of a downtown's visual character rests in its architectural detailing. You might think of a decoration as an antique. It is a blend of architecture and sculpture, an example of craftsmanship that would be difficult and costly to reproduce today.

Identifying Materials

The first step in preserving detailing is to determine what kind of decoration you have. Basically, six types of materials have been used for decorations.

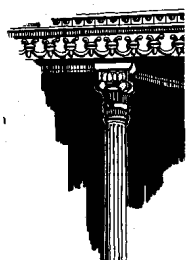
1. Brick

Decorative brick work can be found on buildings of almost any date. In detail, it ranges from elaborate corbeled cornices and bold window arches to decorated storefront piers. Brick detailing also occurs when bricks are laid in patterns in the upper facade of a building.



2. Stone

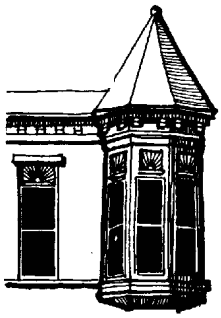
Sandstone, limestone, marble, granite and other building stones are often found on the facades of Main Street buildings. For decorations, they range from elaborately carved corner details to arches over windows and doors to decorated stone quoins.



3. Cast-iron and Sheet Metal

Metal decoration is usually found on buildings constructed before 1900. It was generally applied as an add-on to a masonry facade. Building and storefront cornices, window surrounds and even entire facades can be recognized by the intricacy of the detail. Metal or cast-iron decorations are more durable than wood.

4. Wood

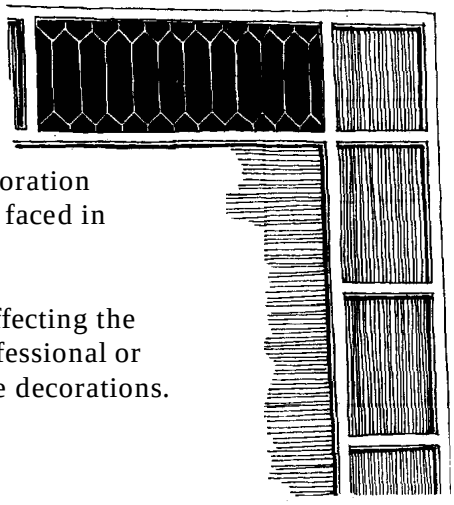


Wood was used for decoration in a variety of ways. Wood details are often subtle, like the moldings around windows. These less ornate details are nevertheless important to the total facade.

5. Terra Cotta

Decorative terra cotta was commonly used from 1890 to 1930. A ceramic material, terra cotta offered flexibility in form, color and detail. Terra cotta was applied to buildings as a decorative veneer or installed as a masonry unit in combination with brick or stone.

6. Decorative glass



Decorative glass comes in many forms—beveled, stained, leaded and etched—which have been used in many ways. It is most commonly seen as a transom window. Often, the decoration serves as a sign. In the 1920s and 1930s, entire storefronts were faced in opaque Carrara glass.

The next step is to identify any visual or structural problems affecting the glass. For the best solution, consult a local, knowledgeable professional or tradesman and be sure to explain that you want to preserve the decorations.

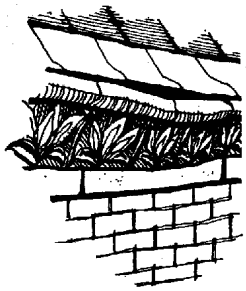
1. Brick Problems

Many of the problems that affect decorative brick are the same as for masonry in general. In other cases, decorative brick work has been damaged during an earlier facade remodeling. If this is the problem, new replacement bricks of the same shape may be available or replacement decoration can be molded in a substitute material.

2. Stone Problems

Stone decorations are also subject to many of the problems discussed in “Masonry Cleaning.” Decorative stone is subject to erosion from windblown grit and chemicals contained in rain and snow. The surface may also flake off if water penetrates into the stone. These problems require expert advice but can be cured.

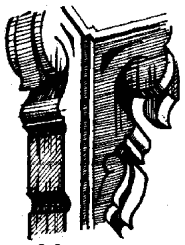
3. Cast-Iron and Sheet Metal Problems



With metal decoration, look for obvious signs of deterioration: corrosion, tears, holes, and missing pieces. Look also for more subtle evidence, such as telltale rust and surface discoloration, often a sign of deterioration from within.

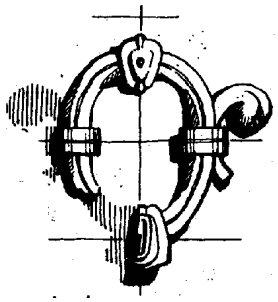
A sagging cornice can mean deterioration in the supporting wood framing. Since the metal decoration is applied to the surface, check its anchoring to the wall. Minor deterioration can be quickly solved by properly preparing, priming, and painting the decoration. If more extensive repairs are needed, a local, skilled metal worker can fabricate replacement parts. But again, remember to communicate your desire to preserve the decoration.

4. Wood Problems



Wood decoration is very susceptible to deterioration. However, problems are easy to prevent through regular maintenance. When checking for problems, look for soft, dry, or split areas in the wood surfaces, especially those exposed to harsh weather. Up to a point, these problems can be fixed by filling and caulking the wood, then priming and painting. The wood may also be consolidated or hardened by using an epoxy injection. When repair is impossible, consult a local mill shop for a replacement piece that matches the existing detail.

5. Terra Cotta Problems



Since terra cotta is a cast-masonry product, many of its potential problems are the same as those that affect brick. Other problems include cracking and chipping of the glazed surface. Also check for loose anchoring of the terra cotta to the structural wall.

Since terra cotta is the most difficult material to work with, contact an expert for all maintenance and repair work. Great care should be exercised when dealing with this material because replacement terra cotta is extremely hard to find.

6. Decorative Glass Problems

One of the problems with glass decoration is that many times, it is covered up. Look for it in transoms or behind plywood window covers.

Sagging, if it occurs, means that the glass and the frame need to be reinforced with a brace. Other problems often occur with old leaded or stained glass. The metal between the glass panes, called the "came," may be either zinc or lead. Always use the same metal when making repairs.

A General Approach

Any historic detail should be treated with care. First, maintain what you have. If necessary, repair or replace the detail by duplicating or complementing the original.

The addition of fake "historic" decoration to make a facade look "old" is not recommended. This will inevitably cheapen the quality of the facade.

A Note on Substitute Materials

In some cases, it is appropriate, and less expensive, to replace a missing or badly deteriorated architectural decoration with a different material. If a substitute material is considered, it should have the same appearance—texture, color, size, shape, and detailing—as the original. It is also important to be sure that, when the temperature changes, the substitute material will expand and contract at a rate similar to the original.

Masonry Cleaning

CLEAN BRICK

DIRTY BRICK

PAINTED BRICK

The decision to clean the surface of your building is partly a matter of appearance and partly a maintenance issue. Cleaning can give it new life, restoring the natural qualities of the brick or stone.

There are, however, functional reasons for cleaning masonry. Dirty areas on brick or stone remain wet for a longer period of time. This dampness can promote chemical reactions that lead to deterioration. Harmful microorganisms also thrive in dirt, in time damaging the building surface.

Masonry cleaning can lighten the load of building maintenance as well. An owner who cleans the paint from his or her building, opting for the natural color of the brick or stone, eliminates the periodic chore of repainting.

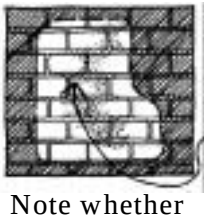
But a word of caution—improper cleaning can cause masonry deterioration to accelerate. After several years, this deterioration can affect the structural stability of your building. In addition, before deciding to remove paint from a building, particularly one made of brick, try to determine if the building has always been painted. Some of Main Street's masonry buildings were built of soft brick that was meant to be painted as protection from the weather.

Masonry cleaning is a technical subject about which the National Trust's Main Street Center, the National Park Service's Division of Technical Assistance, and the State Historic Preservation Office (SHPO) have accumulated much material. Read the preservation briefs (available online or at the Downtown Brookings, Inc., (DBI) office). Don't hesitate to ask DBI or SHPO for advice.

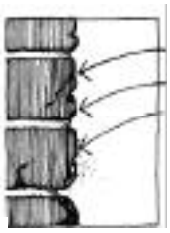
The following is a list of steps to consider when deciding whether to clean your building.

1. Consult an expert who can help you inspect the surface and determine the safest, most efficient method of cleaning.

2. To be on the safe side, pay for a test patch. Evaluate the effectiveness of the cleaning method. Some forms of dirt and paint are difficult to remove.

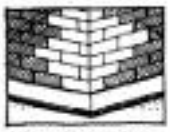


3. Let the test patch weather for several months. Any problems with the cleaning method will show during this period. Residue from the cleaning should not be left on the brick or stone.



4. After the test patch has been completed, examine the masonry. Note whether there are too many pock marks. Are the edges too rounded? Does the face of the masonry rub off when you touch it? Some masonry may be too soft to clean.

5. Check any alterations to the original building. Brick or stone used to fill in old, unused doors or windows or to construct additions may be unsightly or a different color than the original. Perhaps the building was first painted to conceal these differences and thus should be repainted.



A PATCHED AREA MAY NOT MATCH THE ORIGINAL BRICK.

REPOINTING MORTAR MAY NOT MATCH OLD MORTAR COLOR OR TEXTURE.

6. Inspect the mortar between the masonry units. Poor pointing could allow water to seep into the building and cause damage. An expert can help you decide whether to repoint before or after cleaning. (Be sure to use the appropriate mortar type; the wrong choice can lead to visual and/or structural problems.)

7. After the test, look at the original color of the masonry. Do you like it?

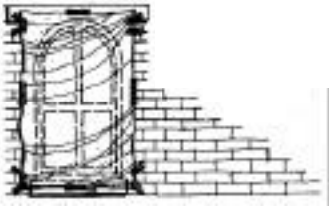
8. Be sure the company you choose to clean your building has a good reputation. If possible, take the time to investigate examples of its previous work yourself.

9. Look at the area surrounding your building, Shrubs, trees, or ground cover will need protection. Whoever does the cleaning should agree to cover the plant material and soil around the plants. Use a water-resistant material.

10. Think about the weather when you decide to clean your building. Avoid wet cleaning operations when a danger of frost may exist. South Dakota freeze dates extend from September 10 through May 10.

If you are doing more than one maintenance task on the exterior of your building, plan a work schedule. Some work should be done before cleaning; other work is best done afterward. For example, it is usually best to caulk around windows before the cleaning process (to keep water out of the joints), but to paint them after (to ensure that the paint is not disturbed during the cleaning.

11. Make sure that all entrances, windows and window wells are adequately protected against water seepage during cleaning.



Processes

Several methods are used to clean masonry buildings. Choosing one method over another should be based on:

- the amount and type of soil to be removed.
- the amount and type of paint to be removed
- the type and condition of the masonry

It is most important to understand how your building materials will interact, physically and chemically, with the cleaner. If you don't know, ask for help. Be sure to take your time and learn about the various processes.

Water Cleaning

Cleaning with water sounds easy, and it can be the most economical way to clean a dirty building. But do watch for potential problems. For instance, ask about the mineral composition of your city's water supply. Some minerals could leave stains on your building; check with the cleaning company.

Areas of the building that are especially dirty may require a good deal of manual scrubbing and strong detergent. The increased work hours can raise the total cost of the job.

Be sure to use only bristle brushes, not metal.
Metal can disturb the mortar and damage masonry.

Chemical Cleaning

Finding the right chemical for the job is the biggest challenge. Every company seems to have a secret formula. Remember that chemical cleaners can either be alkaline or acidic.

Be sure to choose the right kind of chemical for your building. Acidic products, for example, should never be used on limestone or marble buildings.

The masonry is usually pre-wet to soften any dirt. The chemical is then applied and left on the building surface. Finally, the cleaner is rinsed off, usually with water. When the building is rinsed, make certain that all of the cleaner is washed off. Be sure the runoff is collected before it can enter the storm drainage system or soak into the ground.

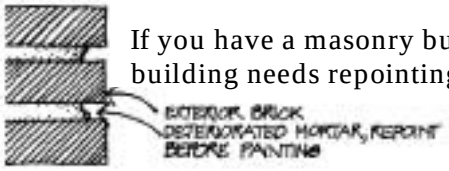
Abrasive Blasting

Sounds tough? It is! Fine particles, such as sand, are forced with air or, sometimes, water through a nozzle. Blasting is never recommended because it can damage or erode masonry surfaces.

Painting Your Building

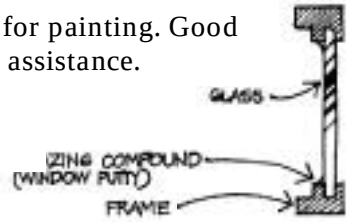
Painting can be one of the most dramatic improvements you make to your building. If the building has not been painted previously, it is not recommended. But you must know what steps to take. The following procedures will help smooth the way for a successful paint job:

1. Determine what you need to prepare for painting. Check all the wood. Is it sound or rotting? Does it have insect damage? Repair or replace any damaged areas that you find.



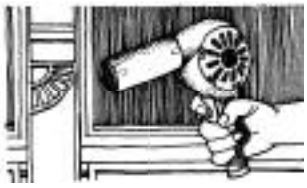
If you have a masonry building and need to repaint it, first check the mortar. If the building needs repointing, do that before painting.

2. Plan a painting schedule. Some times of the year are better than others for painting. Good weather usually ensures a better paint job. Ask your local paint dealer for assistance.



3. Check the condition of your windows. Install new glass as necessary. Replace any deteriorated putty with a glazing compound; be sure to put it all around the window. Wait two or three days for the compound to dry before painting.

4. Prepare the surface adequately. Be sure to remove all peeling and loose paint. A variety of tools can be used: a wire brush, a scraper, or an electric heat gun. Use the last device carefully; employ only enough heat to soften the paint so that it can be easily removed.



5. A primer should be used for all bare wood surfaces as it helps the final coat adhere. Mix a little of the finish coat paint with the primer to achieve a richer color.

6. Determine the type of paint best suited for your building. Stone, brick, wood, concrete block and metal all require different paints and primers.

7. Which kind of paint should you use, oil or latex? There are advantages and disadvantages to each.

Oil is
- More durable
- Some feel it preserves wood and adheres better
- More difficult to clean up

Latex is
- Less durable
- Easier to apply
- Easier to clean up

An important reminder: Once you use latex, you must continue to use it. It is difficult to switch back to oil. If you have been using an oil-based paint, it is best to continue with oil.

8. Be aware that there are three degrees of shine for paint: gloss, semigloss, and flat or matte.

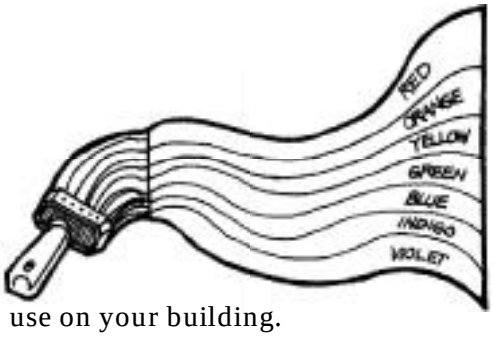
9. Remember that quality paint will last longer than a cheap brand. It will not fade or peel as quickly and usually gives better coverage.

A Note on Lead Paint

If your building was painted before 1978, it may contain lead-based paint. While nearly all historic buildings have some lead paint, there is a good deal of confusion in the building industry regarding safe and appropriate treatments. Most building owners are told that if they have lead-based paint, it has to go. The best and safest techniques are fully compatible with retaining historic building components and are cost-effective. Caution should be exercised in dealing with lead paint.

Consult Preservation Briefs 37: Appropriate Methods for Reducing Lead-Paint Hazards in Historic Housing for more information.

Paint Color



The color you paint your building window trim, or door is, to some extent, a personal decision. It is an expression of yourself and your commercial establishment. However, there are other people and things to think about. The following procedures can help you decide what colors to use on your building.

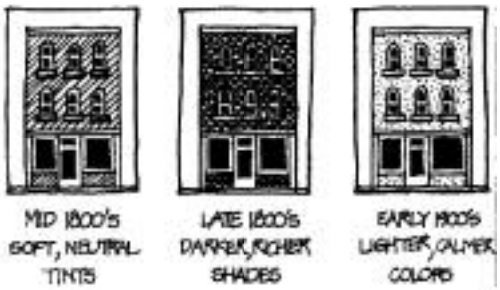
1. Be a good neighbor and look at your building in the context of the entire block or downtown. The color of your building can affect the overall character of Main Street.

2. Think about how the sun strikes your building. The amount of sunlight can change the hue of paint color. Hold a paint chip to your building on cloudy and sunny days. To be certain about your color choice, invest in a quart of paint and apply it. There is a great difference between a small color chip and an entire wall.

3. Decide whether you'd like to return your building to its original paint colors. If you are seeking historical accuracy, carefully scrape a small area to reveal different layers of paint.

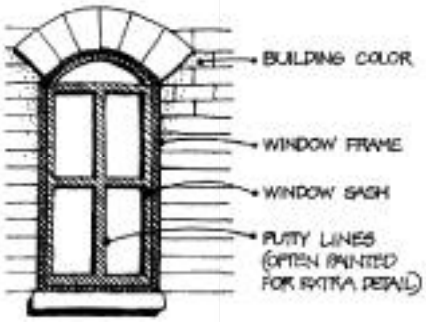
Please note that over time, the original color may have faded. To get a better idea of the true color, wet the original surface. The base color will appear more accurately when moist.

4. Color schemes for commercial buildings differ by region of the country. They also differ according to the period when the building was constructed. In addition to scraping a small area of the building to determine its historic color, consult the State Historic Preservation Office for information on popular paint colors during the decade when your building was put up.



5. It is important to remember that white paint was not used as widely during the Victorian period as it is today. White is a glaring color that does not blend in readily with most downtown environments.

6. Traditionally, building trim was painted as decoration, often in a contrasting shade lighter or darker than the primary building color. This paint treatment defined the trim, but it was not so overpowering that the trim colors dominated the building.



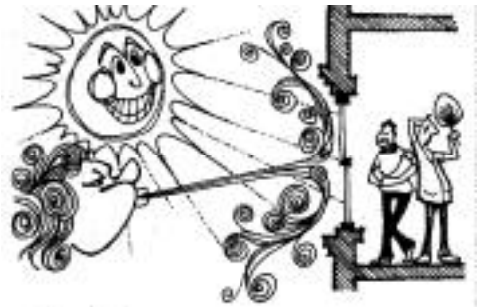
7. Today, aluminum frames have frequently replaced traditional wood doors and windows. The shine and metallic color of the aluminum do not complement historic buildings. Paint them a more neutral color or choose enameled frames.

8. Paint color should be used to tie together all building elements, including the cornice, upper facade, windows, storefront, and doors. To do this, you must limit the number of colors you use; in most cases, choose no more than three and be sure to select complementary colors.

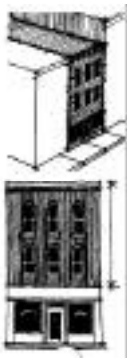
9. With these procedures in mind, express the identity of your business through paint color. It adds to the richness and variety of Main Street.

Energy Conservation

Energy conservation in a building means minimizing its energy needs and maximizing the comfort of its occupants. If properly treated, most old commercial buildings can be as energy efficient as new ones. The process is not particularly costly, but it does require a commitment to identify and solve some specific problems.

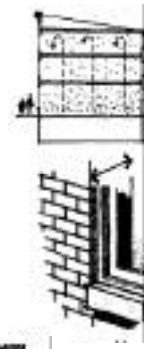


1. The traditional commercial building has some basic characteristics that help save energy.



Relatively little of the building is exposed. Sides are usually covered (and insulated) by adjacent buildings.

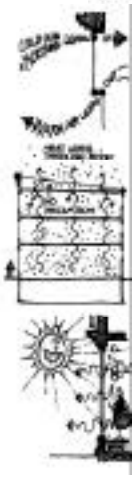
Above the storefront, the windows tend to be small and widely spaced. Compare this to the typical facade of a new building.



In buildings with several floors, the upper stories trap and use heat rising from the lower floors.

Masonry construction offers good insulation. Also, the walls are usually rather thick.

2. However, old commercial buildings also have some typical energy problems.



In many cases, old windows and doors have not been maintained. Consequently, they leak air and moisture.

Uninsulated flat roofs lose much usable heat during the winter.

Large storefront windows lose heat in the winter and let in hot air during the summer.

Old heating systems are often inefficient and outdated.

3. Windows and doors should be sealed as tightly as possible. When closed, they should not leak air or moisture.

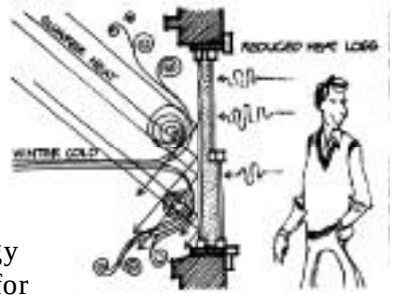
Repair all windows and doors so that all their parts fit together tightly.

Reglaze all loose or broken window panes.

Carefully weather-strip all window and door openings.

Caulk the cracks between all nonmoving window and door parts, as well as any cracks between the window or door and its openings.

4. Storm windows can greatly reduce winter heat loss through wall openings. While rather impractical for the storefront — the constant opening and closing of the door negates their value — the use of storm windows on the upper facade and the rear and side walls should be considered.



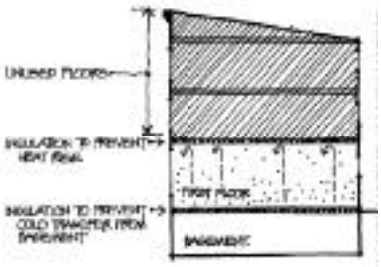
5. Carefully applied insulation can greatly improve a building's energy efficiency. While many kinds are available, two are most appropriate for downtown buildings.

Fiberglass insulation consists of spun fibers attached to a paper backing. It is laid by hand and can be stapled to wood studs or joists.

The paper acts as a moisture barrier and must be installed correctly to prevent maintenance problems. The second type of appropriate insulation is cellulose, a shredded paper treated with a fire retardant. Installed through use of a mechanical blower, cellulose is ideal for relatively inaccessible parts of a building. However, cellulose and other types of blown-in insulation do not usually come with a moisture barrier, thus creating future maintenance problems. And, over time, cellulose compacts, losing some of its insulation value.

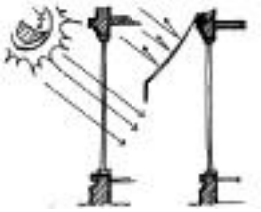
As a general rule, the thicker the insulation, the better. Proper placement is also important. The roof is a critical location because much winter heat loss occurs there.

If the upper floors are not in use, consider insulating the second floor to trap heat below it. Insulation of the first floor will protect the store from the cold basement space.



If insulation is installed in the roof, walls, or between floors, be sure to include a moisture barrier and vents. Without them, moisture may become trapped and create maintenance problems.

6. With all its glass, the storefront presents special energy problems. It loses heat in the winter and, if exposed to the summer sun, it gains heat.

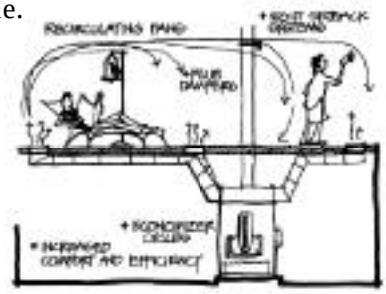


Where the sun is a factor, an awning or canopy can provide a partial solution. An operable awning can be extended in the summer to shade the storefront. Retracted in winter, it can allow sunlight into the store.

Insulated glass can also reduce the energy inefficiency of a storefront window. While some of the value of insulated glass will be lost by constant opening and closing of the door, the nighttime protection can be substantial.

Locating heat vents near storefront windows can minimize the discomfort of winter heat loss and help prevent condensation on the glass. Good weather-stripping and caulking of storefront windows and doors can also minimize heat loss.

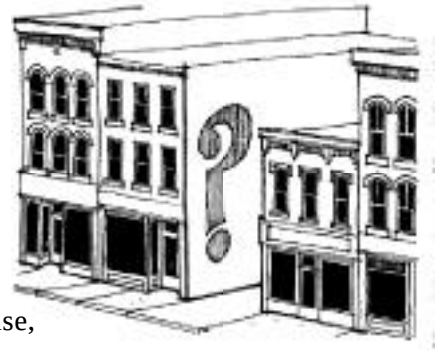
7. If your present heating system is old and inefficient, it is probably wasting energy. Have it checked and consider replacing it if possible, Since a wide variety of systems and heating units are available, carefully consider the benefits and drawbacks of each one.



Does the heating system you are considering have options that will save you money in the long run? Economizer cycles, night setback systems, flue dampers, and recirculating fans are all devices that improve energy efficiency.

If the new heating system requires installation of metal ducts, try to conceal them in the basement. If they must be hung inside the shop, have them designed so that they blend with the building's interior and do not cover the transom windows.

New Infill Construction

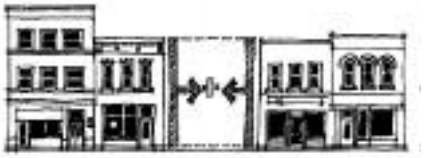


The construction of new buildings on vacant lots downtown should be encouraged. Because this type of building fills a "hole" in the built environment, it is called infill construction.

The design of a new infill building, particularly its front facade is a special challenge. It should be designed to look appropriate and compatible with surrounding buildings. Otherwise, the new building will look awkward and out of place.

What is good infill design? There is no pat answer; a good design will vary according to its setting. Professionals generally agree that because an infill building is new, it should look new. However, its appearance must be sensitive to the character of its neighbors.

The infill facade should not pretend to be historic by too closely mimicking older facades. Often, pseudo-Colonial or Victorian details are added to a new building in an attempt to make it blend in with older surroundings. This approach seldom succeeds; instead it detracts from an area's character by compromising what is authentic and historic.



The central idea behind good infill construction is a simple one. To a large degree, the design of an infill facade should be an outgrowth of those around it. If the design of the new facade is based on those of its neighbors, it is sure to be compatible.

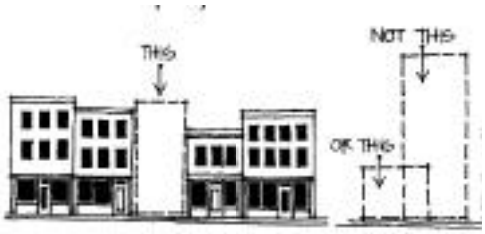
This approach strikes a proper balance between the existing architecture and good contemporary design. The modern designer is allowed the freedom of individual talent — within limits.

Since a good infill design responds to its surroundings, it is not possible to develop specific guidelines that will apply to all cases. Every site has its own design problems and opportunities.

There are, however, several general concepts that should govern the visual relationship between an infill building and its neighbors.

1. Height

Buildings in traditional commercial districts share a similar height. Infill construction should respect this. A new facade that is too high or low can interrupt this consistent quality.

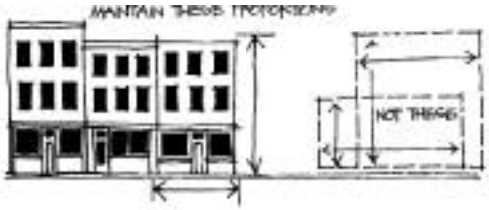


2. Width

The infill building should reflect the characteristic rhythm of the facades along the street. If the site is large, the mass of the facade can be divided into a number of small bays.

3. Proportion

The characteristic proportion (the relationship between height and width) of existing facades should be respected.

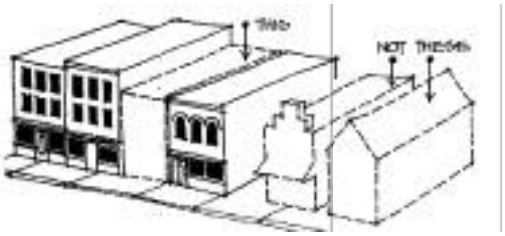


4. Relationship to Street

The new facade's relationship to the street (called the "setback") should be consistent with that of its neighboring buildings.

5. Roof and Cornice Forms

The form of the roof and building cornice should be similar to those on adjacent structures. On Main Street, this usually means a flat roof hidden behind a cornice.

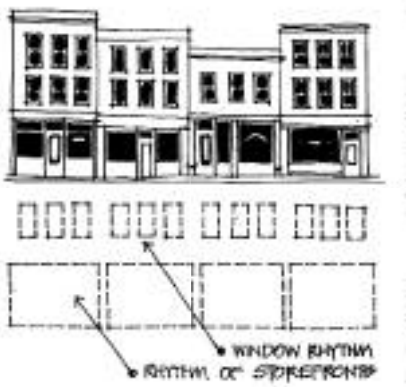


6. Composition

The composition of the infill facade (that is, the organization of its parts) should be similar to that of surrounding facades.

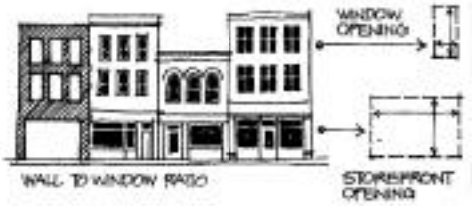
7. Rhythm

Rhythms that carry throughout the block (such as window spacing) should be incorporated into the new facade.



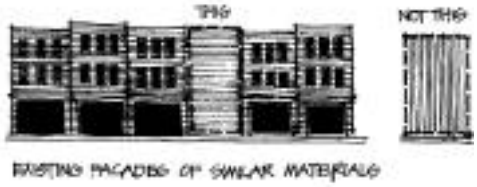
8. Proportions of Openings

The size and proportion of window and door openings 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.



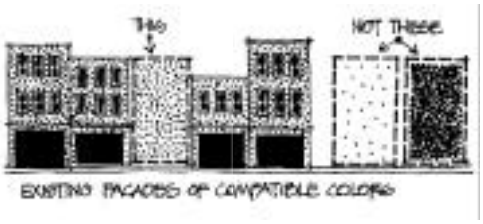
9. Materials

An infill should be composed of materials that complement adjacent facades. The new building should not stand out against others.



10., Color

The colors chosen for an infill facade should tie it to its neighbors.



4.1 Building Exterior

It is important to consider changes to all exposed building elevations within the BCHD, including elevations facing alleys and sidestreets.

Before making a change to an elevation, it may be helpful to look at your building and its neighbors from across the street to observe dominant historic design characteristics. Disregard nonhistoric alterations or additions that cover historic material. It is of primary importance to preserve historic integrity, including sizes, shapes, colors, textures, materials, and locations of architectural components and architectural details. Depending on the type of change contemplated, items to note may include, but are not necessarily limited to, the following:

- Rooftops and Cornice: Rhythm, pattern, variation, ornament, shape, materials and texture.
- Second Story: Window shape, pattern, placement, spacing and materials. Materials and textures surrounding windows. Amount of glazed area in relation to solid area.
- First Story: Placement and proportions of the transom and storefront components.
- Relationship Between First and Second Story: Consider the entire elevation as a design. Often, alterations are made to modernize the first story that do not relate to the historic character of the second story. Look at surrounding buildings that have retained their integrity to ascertain appropriate proportions, heights, widths, and other design elements.

In large part, the visual unity of the BCHD is derived from the use of a limited palette of materials. This limited palette is used to construct a set of elements which tend to be consistent from one building to another. A brief discussion of these materials and elements is included in this section.

4.2 Masonry

Masonry, especially brick masonry, is the dominant wall finish materials in the BCHD. In addition, brick, stone and cast stone details provide important historic features.

Recommendations for masonry include:

A. Identify, retain and preserve historic masonry.
B. Maintain and repair historic masonry. Execute repairs which convey the visual appearance of the surviving parts of the masonry being repaired, and which are physically and chemically compatible. Inspect masonry joints periodically for deterioration.
C. Clean masonry only when necessary. Use the gentlest means possible, such as low pressure (100 psf) water and an approved mild detergent or chemical cleaner, using natural bristle brushes.
D. Painting of unpainted masonry is discouraged. Exceptions to

allow painting of masonry may be made on an individual basis, such as where previous patching and repair work has been done and there is no other way to unify the appearance of a masonry wall, where paint is firmly adhered to previously painted masonry, where masonry was painted historically, or application of a painted sign on masonry.

E. Masonry may deteriorate due to water infiltration, stresses on the masonry, or other conditions. Find the cause of the deterioration and address the problem.

F. Check joints of masonry treatments around openings for windows and doors. Open joints can provide a path for moisture to the building interior.

G. Repair mortar joints with a mortar that matches in strength, composition, color and texture. Joint treatments should be identical to historic joints in width and profile.

H. Repair masonry with a limited amount of deterioration with recognized preservation methods such as consolidation or piecing in matching materials. This work is best left to design and technical professionals with experience in the preservation of historic masonry.

I. Do not patch cracks in masonry units unless using recognized preservation methods. Patching cracks in brick or stone with mortar may accelerate the deterioration of the masonry.

J. Replace entire damaged masonry units or features with matching material. If a historic feature is either too deteriorated to replace or missing, it may be replicated using historical, pictorial or physical documentation.

K. If documentation for a missing feature is not available, a new design for the missing feature that is compatible with the historic character of the building may be used.

L. Where a new masonry alteration, addition, or infill is planned, respect the historic character of the building or district.

M. Do not create a false historical appearance by replacing missing historic masonry based on insufficient documentation.

N. Do not use nonhistoric masonry materials and methods that give the building a patchwork appearance.

Resources: The following documents are some of the resources available for further information.

Preservation Brief #1: The Cleaning and Waterproof Coating of Masonry Buildings. (National Park Service)
Preservation Brief #2: Repointing of Masonry Joints in Historic Brick Buildings. (NPS)
Preservation Brief #6: Dangers of Abrasive Cleaning to Historic Buildings. (NPS)
The Maintenance and Repair of Architectural Sandstone. (New York Landmarks Conservancy)

Preservation Briefs are available online at www2.cr.nps.gov/tps/briefs/presbhom.htm or through Downtown Brookings, Inc.

4.3 Wood

Wood was used extensively in the construction of BCHD storefronts, and it is the dominant material for windows and doors. Wood decorative features also contribute a great deal to the character of the BCHD.

Recommendations for wood include:

A. Identify, retain and preserve historic wood.

B. Protect and maintain wood with protective coatings. In general, paint is the key to wood preservation.
   1. Remove unsound paint to the first sound layer using the gentlest means possible (handscraping and handsanding).
   2. Remove layers of paint that obscure detail.
   3. If paint has failed down to bare wood, prime and paint wood as soon as possible.
   4. Apply a compatible coating system following proper surface preparation. (Materials for repainting must be compatible with the underlying surface materials and finishes).
   5. Determine historic paint colors by removing layers to expose historic colors or choose color schemes that are appropriate for the building and the BCHD.
   6. Do not paint over deteriorated wood.

C. Wood components may be deteriorated from mold and insect damage. Some damage may be easily reinforced or repaired with a consolidation product using recognized preservation methods. Other damaged material may have to be replaced with a matching material or a compatible substitute.

D. Replacement of a wood component is to be considered only when it is severely deteriorated. Retain deteriorated components for accurate replication.

Resources: The following documents are some of the resources available for further information.
Preservation Brief #10: Exterior Paint Problems on Historic Woodwork.

4.4 Architectural Metals

Brookings has a number of buildings with exceptional historic ornamental metal cornices, finials, towers, building signs, and other metal ornaments that give richness and individuality to the character of the BCHD.

Recommendations for architectural metals include:

A. Identify, retain and preserve historic architectural metal.

B. Inspect architectural metal at eye level to determine the presence of damage and the type of metal.

C. Protect and maintain architectural metal by identifying sources of damage and correcting them. The most common type of damage is corrosion from improper drainage and failure of corrosion protection.

D. Clean and remove corrosion with the gentlest means possible that is compatible with the metal and corrosion protection.

E. Apply corrosion inhibitors, coatings and paint that are compatible with and appropriate for the original finish coating and underlying metal.

F. Repair severely corroded metal with patches or splices following in recognized preservation methods. Repair material and fasteners should be the same type of metal or a compatible substitute material to eliminate galvanic activity.

G. Replicate an entire architectural metal feature based on accurate documentation or physical evidence. If using the same kind of material is not technically or economically feasible, a compatible substitute material may be used. For example, damaged cast iron has been replicated in aluminum or fiberglass and painted to match historic material.

H. Missing architectural metal features without documentation may be replaced with a new design that is compatible with the size, scale, material, and color of the historic building.

4.5 Roofs/Roofing

BCHD roofs have low slopes and are usually hidden behind front and side parapets. Although roofing and waterproofing are not as noticeable as most exterior materials, they must be maintained as the first line of defense against water damage to historic resources.

Recommendations for roofs and roofing include:

A. Identify, retain and preserve roofs and their functional and decorative features.

B. Protect and maintain the entire roof system, including waterproofing such as flashings, sealants, masonry and metal caps, and decorative metal roofing.

C. Examine roofing at least once annually as a preventative measure. Protect the leaking areas against infiltration until repairs are made.

D. Choose compatible materials for required repairs. Professional and technical assistance may be necessary to make appropriate choices.

E. Parapet flashings and other types of waterproofing should not be visible from the street, unless they were visible in the historic design.

F. Roof replacement may be necessary when the roof is deteriorated. When a roof is replaced:

1. Choose materials close in appearance to the historic roofing.
2. Roof elevations and slopes should be maintained at, or very close to, their original positions unless prohibited by code.
3. Replace features, such as a cupola, based on accurate documentation or physical evidence.
4. Missing roof features without documentation may be replaced with a new design that is compatible with the size, scale, material, and color of the historic building.

If possible, avoid installation of a “torch applied” roofing system for safety considerations.

Resources: The following document is one of the resources available for further information.
Preservation Brief #4: Roofing for Historic Buildings. (NPS)

4.6 Windows

Historic windows at upper stories and secondary elevations in the BCHD are, generally, single or double-hung wood windows. There are also a few examples of metal casement windows. As opposed to storefront glazing for a large display, these windows have a smaller scale that reflects building uses requiring more privacy, such as residences over shops or offices.

Recommendations for windows include:

A. Identify, retain and preserve historic windows.

B. Remove alterations which obscure windows.

C. Protect and maintain historic windows. Examine windows periodically for evidence of deterioration of the window material, protective finish, sealants and weather-stripping.

D. Periodically check glazing putty for soundness to keep glass secure and weather tight.

E. Repair deteriorated window components. Limited damage to wood components may be repaired with a consolidation product using recognized preservation methods. Damaged material may also be reinforced by patching or splicing with a matching material.

F. Severely deteriorated wood window components may require replacement. Retain deteriorated components for an accurate replication.

G. If existing glass requires replacement, use glass to match historic material.

H. Severely deteriorated windows, where the majority of historic fabric is beyond repair, may require replacement. Replicate replacement windows to match original units. Most BCHD windows have two rectangular sashes or a rectangular bottom sash with one of the following types of top sashes:
   1. Fully glazed round arches
   2. Fully glazed segmental arches
   3. Solid infill segmental arches above rectangular sashes.

I. Where historic windows have been replaced and replication is not possible because of a lack of documentation, new windows should be compatible with window openings, the historic character of the building, and established patterns in the BCHD.
   1. Use only clear glass in new windows. Low-E glazing and insulated glazing may be considered.
   2. Size new windows to completely fill the historic window opening. In general, use of infill panels is only acceptable in segmental arches.
   3. Do not use stock residential windows unless their design is compatible with the historic windows in the BCHD.

J. Storm windows can help preserve historic windows and improve energy efficiency. Storm windows and insect screen sashes

are not to obstruct the visibility of historic window assemblies and are to match the existing or historic glass, dividing rail(s), sash face, and screening in clarity, location, dimension and color.

1. Repair or replicate deteriorated historic storm windows.
2. Set new storm windows either on the interior or exterior. They should match the size, overall pattern, and glass type of the historic window, and be set as close to the historic window as is practical.
3. Do not cover significant historic trim or mouldings with storm windows.

Preservation Brief #9: The Repair of Historic Wooden Windows. (NPS)
Preservation Brief #10: Exterior Paint Problems on Historic Woodwork. (NPS)
Preservation Brief #13: The Repair and Thermal Upgrading of Historic Steel Windows. (NPS)
Specification Requirements of Proposed Window Replacement in Historic Buildings. (NPS)
Specification Requirements for Storm Windows in Historic Buildings. (NPS)

4.7 Entrance Doors

Entrance doors are the gateways to the BCHD's historic buildings. The entrance door make a big impression because it is the part of the building exterior that people actively use.

Recommendations for entrance doors include:

A. Identify, retain and preserve historic doors.
B. Protect and maintain historic doors. Most historic doors in the BCHD are of wood panel or wood stile and rail construction. Wood doors can remain serviceable for a long time if finishes are maintained to give protection from water infiltration and weather.
C. Doors are under constant stress because they move. Assess door condition periodically to determine if repairs are required. Common problems include doors going out of square because joints weaken and deterioration of materials at the door's lower portion.
D. Doors typically have large glazed areas. Check to assure that glass is secure, weather tight, and unbroken.
E. Preserve arches above doors with their original glazing or infill panel materials.
F. Repair deteriorated wood door components. Limited damage to wood components may be repaired with a consolidation product using recognized preservation methods. Damaged material may also be reinforced by patching or splicing with a matching material.
G. Reinforce weak joints. Design reinforcements so that the appearance of the historic door is retained.
H. Severely deteriorated wood doors may require replacement. Retain deteriorated doors for accurate replication.
I. Replacement glass is to match existing.
J. Retain original hardware or use documented reproduction

hardware, whenever possible. Code and accessibility issues may affect hardware choices on new doors.

K. A new replacement door may be required when historic doors have been replaced and replication is not possible because of a lack of documentation. New doors should be compatible with door openings, the historic character of the building, and established patterns in the BHCD.

L. Set new doors in the historic location. Design new doors to completely fill the historic opening. Do not use a smaller door with an infill panel.

M. New doors may be constructed of a compatible substitute material if using the historic materials is not technically or economically feasible.

N. New doors should not convey a false historic appearance.

O. Do not use stock residential doors or doors that do not have a commercial scale and character.

P. Use clear glass in new doors. Consider using Low-E or insulated glass to improve thermal efficiency.

Resource The following document is one of the resources available for further information.
<u>Specification Requirements for Proposed Replacement in Historic Buildings.</u> (NPS)

4.8 Storefront

The primary character defining feature of the BCHD is its concentration of Territorial Era and early statehood storefronts. The BCHD also contains a few altered storefronts and newer buildings.

Recommendations for storefronts include:

A. Identify, retain and preserve historic storefronts - and their functional and decorative features - that are important in defining the overall historic character of the building. Major components and details contribute to historic character.

B. Historic features may be uncovered under newer alterations. Examples include decorative masonry under an aluminum panel facade or transom glazing under solid infill panels.

C. Protect and maintain historic storefronts. Evaluate storefront condition to see if repairs are required. Common types of maintenance and repair items include failing paint, sources of water infiltration such as glass installation that is not weather tight, rust, rotting wood, and other types of material deterioration.

D. Limited damage to storefront components may be repaired with consolidation products using recognized preservation methods. Damaged material may also be reinforced by patching or splicing with a matching material. This strategy saves most of the historic fabric and also saves money. Repairs may be concealed under a coat of paint or other appropriate finish if the material previously had a finish.

E. Severely deteriorated components may be removed and replicated in the same material or a compatible substitute.

F. If a storefront glazing system is beyond repair, a new system that very closely resembles the original may be an acceptable

alternative. Retain storefront components for accurate replication.

G. A new storefront design may be required when the historic design has been replaced and replication is not possible because of the removal of historic materials and a lack of documentation. New storefront design is to take into account the design, scale and proportions of the building and established patterns in the BCHD. Look at the common design components illustrated, neighboring buildings, and site characteristics such as setbacks to assist with design. Professional and technical assistance may be required for a new storefront design.

H. New storefront designs should not convey a false historic appearance that is not based on documentation.

I. Do not use residential windows or windows that do not have a commercial character in lieu of a storefront glazing system. Choose contemporary storefront glazing system with care to be compatible with the historic commercial character of the BCHD.

Resource: The following document is one of the resources available for further information.
Preservation Brief #11: Rehabilitating Historic Storefronts. (NPS)

4.9 Awnings and Canopies

A. Identify, retain and preserve historic awnings and canopies.

B. Protect and maintain awning coverings, canopy roofing, and supporting frames and structures. Evaluate awning and canopy condition to see if repairs are required.

C. Repair damaged awning coverings to prevent further damage. Repair canopy roofing to prevent canopy structural damage.

D. Replicate severely deteriorated awning coverings and supports. Retain components for accurate replication.

E. Canopies are, generally, heavier than awnings. It is recommended that a qualified licensed professional be consulted to verify the adequacy of canopy framing and supports if the canopy is deteriorated.

F. It is recommended that nonhistoric or inappropriate awnings, or canopies be removed.

G. A new sloped awning or flat canopy may be installed if it is compatible with the design, scale and proportions of the building and established patterns in the BCHD.
1. Awnings should have a pitch to closely match others on the street.
2. Awnings and canopies should have an overhang that is similar to others on the street.
3. Signs should be incorporated into the design of awnings and canopies.
4. Awning coverings were, traditionally, canvas. Check the Planning & Zoning Department regulations.

H. It is recommended that new framing and supports for canopies are designed by a qualified licensed professional to verify the structural integrity of building components that support the canopy, building-to-canopy connections, and the canopy structure.

Resources: The following documents are some of the resources available for further information.
Rehabilitation Project Review: Evaluating New Awning. (NPS)

4.10 Structural Systems

Structural systems and components are an important part of a building's historic character. Their form may be plain or decorative. Examples include masonry bearing walls, horizontal steel beams of lintels above storefronts, and wood or steel columns.

Recommendations for structural systems include:

A. Identify, retain and preserve structural systems and components that are important in defining the overall character of a building.
B. Protect and maintain structural systems and components to prevent deterioration. Protect masonry, wood and steel from sources of damage such as weather, insect infestation or impact. Maintain protective finishes in good condition.
C. Examine and evaluate the physical condition of structural components and systems using nondestructive methods. Professional assistance may be necessary to make a competent evaluation.
D. Repair deteriorated structural components by reinforcing or upgrading individual parts. Repairs should be compatible with the character of the building. Professional and technical assistance may be required to make necessary repairs.
E. Extremely deteriorated structural components may require replacement. The replaced component should convey the same visual appearance as the original and comply with applicable building codes. Substitute material may be used if it conveys the same form, design, and overall visual appearance of the original material. It is recommended that a qualified licensed professional be consulted about design of replacement structural components.

4.11 Mechanical/Electrical

Technologies for communications, lighting, plumbing, and conditional space for comfort have changed a great deal over the years. Integrating new equipment with historic buildings affects external appearance and requires planning.

Recommendations for mechanical and electrical equipment include:
A. Identify, retain and preserve equipment that is an important character defining feature. Examples include vent stacks, chimneys, and light fixtures.
B. Protect and maintain equipment with cleaning, inspections, and other appropriate measures.
C. Repair equipment, whenever feasible, by augmenting or upgrading parts.

D. New equipment locations should be as unobtrusive as possible. Locate equipment mounted to the building exterior on the back wall or the back portion of the roof. Check structural capacity for roof mounted equipment.

E. Avoid system designs that damage or alter historic building fabric, such as cutting holes in walls or venting through windows.

F. Installation of screens for equipment on grade is recommended to limit visibility. Screens may be structures, such as wood trellises or fencing, or landscaping. Screen design should be unobtrusive and compatible with the historic character of the building and the BCHD.

G. Window unit air conditioners may be utilized if their use is temporary. Install window unit air conditioners so that windows are not damaged or altered.
   1. The best location for a window unit air conditioner is the back of the building.
   2. The second best location is the side of the building.
   3. Installation at the front of the building is not recommended.

Resource: The following document is one of the resources available for further information. Preservation Brief #24: Heating, Ventilating and Cooling Historic Buildings: Problems and Recommended Approaches. (NPS)

4.12 New Construction

New construction in the form of additions, accessory buildings and infill may be required to restore a historic feature, adapt a building to a different use, or optimize use within the BCHD. New construction presents particularly complex design and technical challenges.

Recommendations for new construction include:

A. Restore missing historic elements based on historical, pictorial, and physical documentation.

B. New additions and accessory buildings should be designed to be compatible with the historic buildings materials, workmanship, and the proportions and composition of the overall design and elements within the design are important considerations. Professional assistance may be required to develop an acceptable design.

C. New designs should not create a false historical appearance.

D. Choose the location of new construction carefully, with respect to its visual impact on the historic resource. Under most circumstances, building additions and accessory structures should be limited to the back of any building within the BCHD.

E. If a new addition is proposed to a historic building, it is recommended that a qualified licensed professional be consulted about tying the new structure into the historic structure.

F. According to State Law, all building demolitions in an historic district are subject to review. Please contact the Brookings City Clerk at 605-692-6281 for futher information.

G. Infill construction should be contemporary yet compatible with the historic character of neighboring buildings and the BCHD in terms of size, scale, design, detailing, material, color, and texture. Professional assistance will almost certainly be required to develop an acceptable design.

Resource: The following document is one of the resources available for further information.
Preservation Brief #14: New Exterior Additions to Historic Buildings: Preservation Concerns. (NPS)

Doors

Inspection Checklist

This inspection checklist should be used to record maintenance problems of exterior doors. Photographs showing the location of the doors as well as detailed photographs of the problems should be included in the record.

Location: _____

Types of Doors
- ❒ Wood
- ❒ Metal
- ❒ Glass
- ❒ Other: _____

Types of Frames
- ❒ Wood
- ❒ Metal
- ❒ Other: _____

Types of Sills/Thresholds
- ❒ Wood
- ❒ Metal
- ❒ Other: _____

Types of Hardware
- ❒ Hinges
- ❒ Handles/latches
- ❒ Locks
- ❒ Panic bars
- ❒ Closers
- ❒ Other: _____

Maintenance Problems

Problems affecting wood surfaces
- ❒ Warping
- ❒ Rot
- ❒ Insect damage
- ❒ Cracks/checks/splits
- ❒ Other: _____

Notes

Problems affecting metal surfaces
- ❒ Corrosion
- ❒ Dents
- ❒ Pitting
- ❒ Other: _____

Notes

Problems affecting frames and sills
- ❒ Gaps in junction with wall/floor
- ❒ Out of alignment
- ❒ Missing stops
- ❒ Sill scraping bottom of door
- ❒ Other: _____

Notes

Problems affecting glass surfaces
- ❒ Loose in frame
- ❒ Missing stops
- ❒ Cracks
- ❒ Broken
- ❒ Other: _____

Notes

Problems affecting door hardware
- ❒ Loose
- ❒ Jammed
- ❒ Missing
- ❒ Closers — too fast
- ❒ Closers — too slow
- ❒ Other: _____

Notes

FLOORS

Inspection Checklist

This inspection checklist should be used to record maintenance problems of interior floors. Photographs showing the location of the problems as well as detailed photographs of the problems should be included in this record.

Location: _____

Type of Floor Assembly

- ❒ Concrete
- ❒ Metal
- ❒ Wood
- ❒ Other: _____

Type of Floor Finish

- ❒ Asphalt tile
- ❒ Carpet
- ❒ Ceramic tile
- ❒ Cork
- ❒ Linoleum
- ❒ Magnesite composition
- ❒ Rubber
- ❒ Stone
  - ❒ Granite
  - ❒ Limestone
  - ❒ Marble
  - ❒ Sandstone
  - ❒ Slate
  - ❒ Travertine
- ❒ Terrazzo
- ❒ Vinyl
- ❒ Wood
  - ❒ Block
  - ❒ Parquet
  - ❒ Plank
  - ❒ Strip
- ❒ Other: _____

Maintenance Problems

Problems affecting floor assemblies

	Notes
Concrete	
❒ Cracking	_____
❒ Moisture penetration	_____
❒ Other: _____	_____
Metal	
❒ Corrosion	_____
❒ Fatigue (bending)	_____
❒ Other: _____	_____
Wood	
❒ Insect infestation	_____
❒ Rotting	_____
❒ Other: _____	_____

Problems affecting floor finishes

	Notes
❒ Cracking	_____
❒ Delamination	_____
❒ Fading	_____
❒ Surface abrasion	_____
❒ Other: _____	_____

Inspection Checklist

MASONRY

This inspection checklist should be used to record maintenance problems of exterior masonry walls, brick, concrete block, cast block, terra cotta, glazed block, ceramic tile and stucco. Photographs showing location of problem as well as detailed photographs of the problem should be included in the record.

Location: _____

Types of Masonry

- ☐ Brick
- ☐ Concrete block
- ☐ Cast block
- ☐ Terra cotta
- ☐ Glazed block
- ☐ Ceramic tile
- ☐ Stucco
- ☐ Other: _____

Maintenance Problems

Problems affecting masonry unit surfaces

Notes

- ☐ Rising damp
- ☐ Spalling (affects all types of masonry except concrete block)
- ☐ Crazing (affects terra cotta, glazed block, ceramic tile, stucco)
- ☐ Other: _____

Problems affecting joints, ties and anchors

Notes

- ☐ Mortar deterioration
- ☐ Inappropriate tuckpointing of mortar
- ☐ Loss of adhesive (ceramic tile)
- ☐ Loose ties or anchors
- ☐ Corroded ties or anchors
- ☐ Other: _____

Problems affecting masonry walls

Notes

- ☐ Buckling of wall
- ☐ Holes in masonry units
- ☐ Gaps in joints
- ☐ Cracks through masonry units
- ☐ Surface dirt and stains
- ☐ Vegetation growth
- ☐ Missing masonry units
- ☐ Other: _____

METALS

Inspection Checklist

This checklist should be used to record maintenance problems of exterior metal. Photographs showing the location of the problems as well as detailed photographs of the problems should be included in the record.

Location: _____

Types of Metals

- ❒ Aluminum
- ❒ Brass
- ❒ Bronze
- ❒ Cast iron
- ❒ Copper
- ❒ Lead
- ❒ Nickel
- ❒ Sheet iron
- ❒ Sheet steel
- ❒ Structural steel
- ❒ Stainless steel
- ❒ Wrought iron
- ❒ Zinc
- ❒ Other: _____

Types of Construction

- ❒ Structural
- ❒ Nonstructural, masonry backing
- ❒ Nonstructural, wood backing
- ❒ Other: _____

Maintenance Problems

Problems affecting metal surfaces

- ❒ Corrosion
- ❒ Abrasion
- ❒ Dents
- ❒ Other: _____

Notes

_____
_____
_____
_____

Problems affecting structural integrity

- ❒ Fatigue/bending
- ❒ Creep (lead)
- ❒ Corrosion of ties/anchors/connectors
- ❒ Out of alignment
- ❒ Other: _____

Notes

_____
_____
_____
_____
_____

PAINT

Inspection Checklist

This inspection checklist should be used to record maintenance problems of exterior paints. Photographs showing the location of problems as well as detailed photographs of the problems should be included in this record. Paint chips matching the colors of paints on the building should also be included.

Location: _____

Types of Paints

- ❒ Acrylic
- ❒ Alkyd
- ❒ Polyvinyl
- ❒ Acetate
- ❒ Vinyl alkyd
- ❒ Lead-based
- ❒ Other: _____

Material Painted

- ❒ Wood
- ❒ Metal (type) _____
- ❒ Masonry (type) _____
- ❒ Stone (type) _____
- ❒ Other: _____

Maintenance Problems

- ❒ Fading
- ❒ Cracking
- ❒ Crazing
- ❒ Peeling
- ❒ Fading
- ❒ Blistering
- ❒ Built-up paint obscuring details
- ❒ Other: _____

Notes

_____
_____
_____
_____
_____
_____
_____
_____

STONE

Inspection Checklist

This inspection checklist should be used to record maintenance problems of exterior stone walls. Photographs locating the problems as well as detailed photographs of the problem should be part of the record.

Location: _____

Types of Stone

- ❒ Granite
- ❒ Limestone
- ❒ Marble
- ❒ Sandstone
- ❒ Other: _____

Types of Construction

- ❒ Load-bearing
- ❒ Veneer stone < 2" thick
- ❒ Veneer stone > 2" thick
- ❒ Other: _____

Maintenance Problems

Problems affecting stone surfaces

- ❒ Rising damp
- ❒ Spalling
- ❒ Scaling
- ❒ Pitting
- ❒ Erosion
- ❒ Chipping
- ❒ Other: _____

Notes

_____

Problems affecting joints, ties and anchors

- ❒ Mortar deterioration
- ❒ Inappropriate tuckpointing
- ❒ Loose anchors or ties
- ❒ Corroded anchors or ties
- ❒ Other: _____

Notes

_____

Problems affecting stone walls

- ❒ Buckling of walls
- ❒ Holes in stone units
- ❒ Cracks through stone units
- ❒ Cracks through mortar joints
- ❒ Surface dirt or stains
- ❒ Vegetation growth
- ❒ Missing stone units
- ❒ Other: _____

Notes

_____

WINDOWS

Inspection Checklist

This inspection checklist should be used to record maintenance problems of windows. Photographs showing the location of the window as well as detailed photographs of the problem should be included in this record.

Location: _____

Types of Windows

- ❒ Double hung
- ❒ Fixed — storefront
- ❒ Fixed — other
- ❒ Casement
- ❒ Austral
- ❒ Pivot
- ❒ Transom
- ❒ Other: _____

Types of Glass

- ❒ Plate
- ❒ Clear (Float)
- ❒ Double pane
- ❒ Triple pane
- ❒ Prismatic
- ❒ Stained
- ❒ Colored
- ❒ Other: _____

Types of Frame/Sash

- ❒ Metal
- ❒ Wood
- ❒ Other: _____

Types of Hardware

- ❒ Thumb locks
- ❒ Cranks
- ❒ Other: _____

Maintenance Problems

Problems affecting glass

- ❒ Loose
- ❒ Putty or stops missing
- ❒ Putty hardened
- ❒ Cracks
- ❒ Broken
- ❒ Other: _____

Notes

_____

Problems affecting wood sash/frames

- ❒ Rot
- ❒ Insect damage
- ❒ Cracks/checks/splits
- ❒ Pieces missing
- ❒ Gaps in junction with wall
- ❒ Other: _____

Notes

_____

Problems affecting metal sash/frames

- ❒ Corrosion
- ❒ Dents
- ❒ Pitting
- ❒ Pieces missing
- ❒ Gaps in junction with wall
- ❒ Other: _____

Notes

_____

Problems affecting operation/hardware

- ❒ Not opening or closing smoothly
- ❒ Missing
- ❒ Loose
- ❒ Other: _____

Notes

_____

6. DEFINITIONS / GLOSSARY

Anodized: A metal surface coated with a thin protective film.

Awning: A framework covering 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.

Beveled Glass: A pane of glass whose edges are angled instead of square cut, adding a prism.

BHCD: Brookings Historic Commercial District, placed on the National Register in 1988.

BHPC: Brookings Historic Preservation Commission.

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

Canopy: A flat metal and / or wooden 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.

Transom: Located between horizontal structural elements below second story and above storefront glazing; contains windows for lighting the interior.

Corbel: A stepped arch impost that projects from a wall.

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

DBI: Downtown Brookings, Inc., the Main Street Program for Brookings.

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

Etched: A design produced on glass by using an acid wash.

Facade: The front face of a building.

Flashing: A strip of metal bent to cover joints and angles on roof surfaces.

Kickplate: A protective metal plate fastened to the bottom of a door to prevent scratches or blows.

Leaded Glass: A pane with lead cane (instead of wood) dividing the glazing.

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

Muted: A color of reduced intensity.

NPS: National Park Service.

National Register of Historic Places: A listing of buildings, properties, and sites judged by the United States Department of the Interior to be worthy of recognition and preservation because of historic or architectural significance or because of association with a person or event of importance.

Opaque: Glass that is neither transparent nor translucent.

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

Pier: A structurally supporting column serving a decorative and / or functional purpose.

Quoins: Where canvas corners come together.

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.

Repoint: Repairing existing masonry joints by removing defective mortar and installing new mortar.

Restoration: The process or product of returning, as nearly as possible an existing site, building, structure or object to its condition at a particular time in its history; using the same construction materials and methods as the original where possible.

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

Segmented Arches: Masonry portion of a circle typically used to describe architectural members having an arch that is less than one half of a circle.

SHPO: State Historic Preservation Office.

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

SPTM: State Historic Preservation Property Tax Moratorium.

Stained Glass: Glass that has been colored by the infusion of metallic oxide.

Strings or **Stringcourse** or **Banding:** A projecting, narrow, horizontal strip, in a contrasting material, which runs across the outside wall of a building.

Terra Cotta: A hard-fired ceramic material used for both structural and ornamental purposes.

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

Valance: A short, ornamental piece placed across the width of an area and used as a decorative heading.

Wall Coping: A finishing course or cap to a masonry wall which extends above the roof line.

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

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were taken from the National Main Street Center Design Guidelines.

Inspection Checklists were taken from the National Main Street Center
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Acknowledgments

Members of the Downtown Brookings, Inc. Design and Maintenance Guidelines Committee:

Les Rowland, Chair
Pat Fishback
Mark Kratochvil
Rick Salonen
Shari Thornes

Members of the Downtown Brookings, Inc. Design Committee:

Diane Kosbau, Chair
John Awald, Co-Chair
Kathy Theodosopoulos
Martin Maca
Allyn Frerichs
Les Rowland
Scott Wallace
Steve Bachar

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Martin Maca
Tom Manzer
Robb Rasmussen
Kathy Theodosopoulos

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