



Jacksonville Historic District

Commercial Design Guidelines

Jacksonville Downtown Historic District Design Guidelines

Acknowledgements

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The Jacksonville (IL) Historic Preservation Commission

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Jacksonville Downtown Historic District Design Guidelines

Purpose of the Guidelines

Commercial building rehabilitation and restoration is a vital part of downtown revitalization. These design guidelines set forth basic standards and provide recommendations to encourage that all work within the Downtown Historic District:

- enriches our Central Business District,
- preserves the significant architectural character, and,
- retains the heritage as much as possible.

This booklet is intended to guide your project through Jacksonville's downtown design standards and historic preservation practices recommended by the "Secretary of the Interior using the Standards for Rehabilitation" (Attachment A). The preservation commission wants to work closely with downtown property owners to offer assistance in the rehab process.

All commercial and industrial properties being constructed or rehabilitated in the Downtown Historic District will benefit from consistent design standards. Residential properties within the downtown area will be enhanced through preserving the identity, uniqueness and historic flavor of the District. In addition, the entire community will benefit from stabilizing property values, the economic stimulus for heritage tourism, an improved visual appearance, and a reinforced sense of community pride and community memory by conveying an image of quality to potential residents, clients and customers.

Property owners, designers, developers, contractors and city officials should refer to the guidelines prior to the initiation of commercial or industrial rehabilitation projects, new construction or property improvements within the Historic Downtown District.

If you need further guidance during your project, call the Jacksonville Main Street Office at 245-6884 for answers to design and construction questions from experienced professionals, usually at no cost. Jacksonville Main Street can assist in locating contractors and suppliers familiar with historic buildings and explain about financial incentives to help make your project economically feasible. The Jacksonville Main Street and the Illinois Main Street programs are here to help create quality historic preservation projects that revitalize Jacksonville's downtown.

Refer to the Jacksonville B-2 Ordinance for specific historic downtown permissions and restrictions.

What are the benefits of following these design guidelines?

Design guidelines can be especially beneficial to historic districts and constructive for evaluating projects seeking financial assistance such as grants, loans, and tax credits. The guidelines are not mandatory; however, the information they contain may be beneficial to any owner or tenant who seeks guidance in caring for their historic building. These guidelines may help strengthen the economy of the downtown by making it more attractive and inviting to residents, visitors, tourists, and developers; stabilize and improve property values; and enhance the visual character and diversity of the city.

Compliance with the standards set forth in this document shall be demonstrated through site plans, sign plans and relevant project drawings. Jacksonville Main Street's Design Committee, which meets monthly and by special request, will be required to review and approve any new structure or exterior alteration proposed for the downtown area.

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Incentives for Rehabilitation

Jacksonville Enterprise Zone Development Corporation (JEZDC) Low Interest Loan Program: This low interest loan is designed to encourage continued building improvements to downtown buildings within the Enterprise Zone.

-3% interest on loans up to \$10,000 over 5 years

-Funds are available to qualified property owners or occupants, provided they meet criteria standards set by JEZDC.

-Eligible projects include any permanent improvement to the property, including façade removal, window or door repair, awning, signage, painting, brick work, detail replacement, mechanical repairs or replacement, electrical work, roof repairs, lighting, ADA compliance and building expansions. All work must be pre-approved by the Jacksonville Main Street Design Committee. For an application or further information, contact the Jacksonville Main Street office at 217-245-6884.

Jacksonville Enterprise Zone Sales Tax Abatement: Property owners undertaking improvement projects within the Enterprise Zone (including the Jacksonville Main Street District) may be exempt from paying sales tax on construction products and materials used on rehabilitation projects. Contact the City Inspection Department at 217-479-4620 for more information.

Downtown Jacksonville Tax Increment Finance (TIF) Funds: A reimbursement of certain expenditures incurred in large redevelopment projects within the Jacksonville Main Street District through the City of Jacksonville designed to stimulate large-scale revitalization within the District. For more information, contact the City Inspection Department at 217-479-4620.

Americans with Disabilities Act (ADA) Tax Credit: Section 44 of the Internal Revenue Service Code is available to businesses that have total revenues of \$1 million or less in the previous tax year or 30 or fewer full-time employees. This credit can cover 50% of the eligible access expenditures in a year up to \$10,250 (maximum credit up to \$5000). The tax credit can be used to offset the cost of undertaking barrier removal and alterations to improve accessibility; providing accessible formats such as Braille, large print and audio tape; making available sign language interpreter or a reader for customers or employees, and for purchasing certain types of adaptive equipment.

20% Historic Building Tax Credit: An Internal Revenue credit available to owners of a National Register Listed or Historic District property who undergo a restoration project approved by the Illinois Historic Preservation Agency.

Barrier Removal Tax Deduction: The Architectural Barrier Removal Tax Deduction encourages businesses of any size to remove architectural and transportation barriers to the mobility of persons with disabilities and the elderly. Businesses may claim a deduction of up to \$15,000 a year for qualified expenses for items that normally must be capitalized. Businesses claim the deduction by listing it as a separate expense on their income tax return. Also, businesses may use the Disabled Tax Credit and the architectural/transportation tax deduction together in the same tax year if the expenses meet the requirements of both sections. To use both, the deduction is equal to the difference between the total expenditures and the amount of the credit claimed.

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Historic Downtown District



Jacksonville Downtown Historic District
Jacksonville, Illinois

LEGEND
Non-contributing
Contributing
P Parking Lot
V Vacant Lot



The Jacksonville Downtown Historic District consists of roughly 33 acres with 104 buildings. It is primarily commercial with some public use and runs south to north and east to west through and around the Central Park. The commercial buildings are generally flat-roofed, 1-3 story brick buildings ranging in style from Italianate to Mid-Century Modern, constructed from the 1860's-70's to the mid-20th century (with façade modernization occurring mid-20th century and later.) The public buildings range from the 1869 Second Empire style Morgan County Courthouse to the early 20th century Classical Revival former U.S. Post Office (now the Jacksonville Area Museum). The district also includes the notable eight-story Ayers Bank Building (now The Farmers State Bank and Trust Co.) and the former Dunlap Hotel, which is five-stories in height. National trends regarding architectural styles selected for commercial buildings are apparent throughout the district. The majority are designed with Italianate and High Victorian Eclectic influences, as well as Romanesque Revival, Commercial Style, Classical Revival, Modernism, and Vernacular, and reflect the dominant architectural expressions of the time. Each building reflects its construction date based on architectural details and construction methods.

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Located in the heart of the Four-Block Square is Central Park, a large green space surrounding by commercial buildings. With few exceptions, the buildings feature zero lot line construction with shared side party walls, typical of middle-to-late 19th century commercial development.

In spite of numerous changes that occurred within the latter part of the 20th century, the Jacksonville Downtown Historic District buildings are reminders of the architectural character of the area in the early 1900s and have sustained minimal (often reversible) exterior modifications that..

Over time, building demolitions primarily occurred during the 1970s Urban Renewal, particularly on the north and west sides of the square. Many buildings are classified as non-contributing because they were altered with various exterior coverings. Reversing these non-contributing alterations would reveal the significant remaining historic façade elements and could make more buildings contributing to the historic district. In 2008, the City began restoring the Square and surrounding streets to reflect the original historic character and design of the Square in the mid-19th century.

History of the Downtown

The Jacksonville Downtown Historic District endures as the heart of local commerce and community culture since the Morgan County surveyor laid out a five-acre public square in what is now Jacksonville's Central Park on March 10, 1825.

The State Road that ran from Springfield to the Illinois River, ran through the middle of the new town square. This street was named State Street. A street was then laid out running north and south to the center of the public square. Taking these two streets as base lines, the town was laid out into square blocks of 180' - 9" on each side, with blocks being divided into three lots of equal size.

The first courthouse, a frame building set on log blocks, was built in 1826 on the northwest corner of the public square's park at a cost of about \$450. This structure burned on December 6, 1827 and was replaced in 1829 with one of the first brick buildings in the county for \$4,000 on the southwest corner of the central park.

A row of small frame houses were the first buildings on the west side of the public square. There were no large stores, but several constructed of logs quickly gave way to more substantial frame buildings, which also became too small and insecure for growing commercial interests. Eventually stronger brick structures replaced these frame buildings. John Wilkinson built the first in 1828 on the southeast corner of East State Street and the square. Cornelius Hook constructed brick buildings on both the south and north sides of the square. In 1832, David B. Ayers built a drug store on the north half of the west side of the square. A more refined, permanent community evolved around Jacksonville's public square surrounded by better residential dwellings, accurately defined streets, and permanent sidewalks.

More complex than most courthouse squares found throughout the United States, the type of square layout that evolved in Jacksonville is known as the "Four-Block Square." It features streets (Court, Mauvaisterre, Morgan, and Sandy) running along all four sides with two other streets that enter at midpoint, (Main and State) running north-south and east-west.

By 1885, more impressive two-and three- story brick buildings, built in the Italianate commercial style with arched windows, bracketed cornices, and flat, built-up roofs, towered over their more humble neighbors. Earlier brick buildings from the mid-18th century often had side gable roofs or a hip roofs as used on Strawn's Opera House (31 South Central Park.) Similarly styled commercial buildings appeared on the streets off the public square. The Second Empire-styled County Courthouse, completed in 1868 on West State Street, also added to the attractive character of the central business area.

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By the 1903 publication of Fred H. Thomas' *Jacksonville, the Beautiful City*, the town's population had grown to 15,000 and significant development around the square and beyond had occurred. That book featured photographs of each side of the square, of which many depicted buildings survive today in varying degrees of originality.

Of the buildings described in Thomas' book, several remain:

East Side

- a smooth-faced two-story Italianate Hockenhull-Elliott Bank and Trust Co. (64 E. Central Park)
- the Richardsonian Romanesque style Hockenhull Building containing several professional offices on upper floors (66-70 East Central Park)
- the Neo-Classical influenced building housing Peter Bonansinga's Fruit and Confectionary (72 East Central Park)
- Italianate structures housing Knollenberg Bros. Cigar Store (74 East Central Park)
- Johnson and Hackett's Furniture (63 East Central Park)

South Side

- a three-story, Richardsonian Romanesque building (1892) housing Hoffman Bros. Notions, Cloaks, Furs, Furnishings & Fancy Goods (59 South Central Park)
- four two-story Italianate style buildings sharing architectural features, occupied by John E. Phillips Confectionary & Ice Cream Parlor, Brady Bros. Hardware Co., and Carl V. Frankenberg Ladies and Children's Furnishings (45-49 South Central Park)
- three-story W. L. Alexander Mercantile Co. ("The Big Store") dubbed "the best department store south of Chicago" (later refaced by the F. W. Woolworth Store, 41 South Central Park)
- three-story Francis F. Stebbins Watchmaker and Jewelry Store (37 South Central Park)
- Across Main Street: the 3-story, Italianate Strawn's Opera House Building with Wehl's Merchant Tailor & Haberdashery (31 South Central Park)
- three-story Italianate sandstone-faced block having another Brady Bros. Hardware, Hopper & Son Boots & Shoes, and Kuechler's Drug Store (25-29 South Central Park)
- three-story Italianate block with Lucretia C. Henry's Millinery Shop (21-23 South Central Park)
- three-story Italianate Tindale, Brown & Co. Piano Store (19 South Central Park)

West Side

- two-story masonry Italianate buildings Hatch Drug Store and Rawlings Clothing Store (5-7 West Central Park)
- three-story F. G. Farrell & Co. Bankers with a clipped corner front (later modernized with its 2-story neighbor 1 West Central Park)

North Side

- two-story Italianate with E. S. Van Anglen & Co Shoes (54 North Central Park)
- three-story Italianate was Phelps & Osborne Dry Goods, "The Popular Low Price Makers" (56 North Central Park)

Several National Register listed structures are found within the Jacksonville Downtown Historic District, adding to the character of the central business district.

- The Second Empire Style Courthouse (300 West State St.) completed in 1868 for \$204,000, remains largely unchanged today.
- The Jacksonville Labor Temple (228 South Mauvaisterre) built by volunteer union labor in 1904 and is also listed on the Illinois Historic Register.
- The Farmers State Bank and Trust Co., formerly the Ayers National Bank building (200 West State St.), an eight-story Renaissance Revival structure modeled after "modern" skyscrapers of the day, was completed in 1912 at a

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cost of \$250,000. It was Jacksonville's first steel-frame construction and believed to be the state's oldest site continuously affiliated with banking.

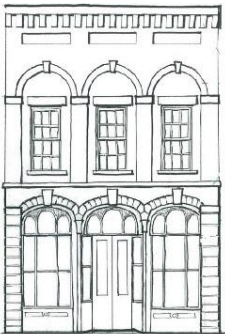
- The Jacksonville Public Library (201 West College Ave.), a Beaux Arts style 2½-story Cleveland sandstone structure, was completed in 1903 with a \$40,000 Andrew Carnegie grant.

Urban Renewal brought the most significant changes to downtown Jacksonville in 1974, creating a walking mall that relocated most parking behind remaining structures after demolishing many to allow for modern, one-story buildings of little architectural style. East-west traffic and direct north-south Plaza access were eliminated when four "quadrant" buildings were built in former right-of-ways. Steel and brick canopies, owned by the City, were attached to the façades of the square's perimeter buildings in an attempt to modernize and unify the appearance of the buildings. The result damaged the local economy, with outlying road development, state highway rerouting and limited downtown access driving many retailers to other Jacksonville locations over the years.

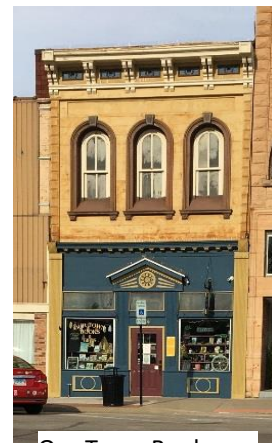
A volunteer-driven non-profit organization, Jacksonville Main Street, has worked with the city since 1999 to reverse the ill effects of "Urban Renewal." This effort has enhanced the quality of life, cultivated the historic integrity, and helped businesses thrive through partnerships and programming. As one of over 20 Illinois Main Street communities, the local program follows the National Main Street Center's Four Point Approach, incorporating a comprehensive revitalization strategy to encourage economic development within the context of historic preservation through the work of four active committees in the areas of design, organization, promotion, and economic restructuring. Since 1980, Main Street has emerged nationally as a major force in downtown revitalization. With local funding as its sole source of revenue, Jacksonville Main Street receives technical assistance from the Illinois Historic Preservation Agency, the National Trust for Historic Preservation, the Illinois Department of Economic Opportunity, the Illinois Lieutenant Governor's Office and other resources to provide support to business and property owners that benefits the area and, ultimately, the economic health of the entire community. Now viewed as a vital part of our community, downtown Jacksonville is improving, with several new businesses and expansions, increased public and private partnerships, numerous rehabilitation projects and enhanced promotional events that contribute to its continued growth and development.

Architectural Styles

Italianate (1840–1885)



- Popular in the mid-19th century
- Rectangular, two or three stories
- Generally built of masonry, or iron, or combination
- Visually balanced facades with repeating architectural elements
- One- or two-story bays, balustrade balconies, square towers or cupolas
- Low-pitched hip or center gable roof
- Wide overhanging eaves supported by large brackets
- Pronounced moldings and details



Our Town Books
64 E. Central

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Renaissance Revival (1840-1890)

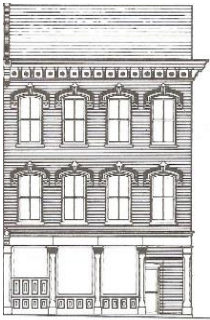


- Formal, symmetrical, cubed
- Entry framed by pilasters supporting a full entablature
- Balustrade above cornice
- Belt course usually dividing first floor from upper floors
- Smaller square windows on top floor



Farmer's State Bank
200 W. State

Romanesque Revival (1840-1900)



- Inspired by medieval European style and classical Roman forms with heavy masonry or rough-faced stonework
- Tightly contained cube, symmetrical
- Architrave-framed windows or segmental window heads
- Doors supporting entablatures or pediments
- Belt course dividing ground floor from upper floors



Hair on the Square
52 N. Central Park

Richardsonian Romanesque (1880-1900)



- Architect Henry Hobson Richardson adapted the Romanesque Revival style
 - Solid masonry construction
 - Hipped roof with cross gables
 - Arched openings on squat columns
 - Deeply recessed rectangular windows, often with
- Second Empire (1860-1890)



Hockenull Building
206 E. State St.

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Second Empire (1890-1920)

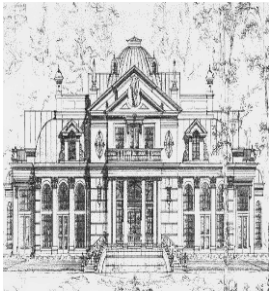


- Symmetrical square block
- Mansard roof
- Bracketed cornices
- Paired windows, arched and with pediments
- Classical molding details such as quoins, cornices and belt course



Morgan County Courthouse

Beaux Art (1890-1920)



- Based on Classical style but with elaborate decorative detailing
- Low-pitched hipped roof or mansard roof
- First floor rusticated stonework
- Façade with quoins, pilasters or columns
- Centered front door with pediments
- Leaf, shield or floral stone window moldings



Jacksonville Public Library

Queen Anne (1891-1910)



- Decoratively styled, asymmetrical
- Variety of forms, textures, materials, colors
- Towers, turrets, tall chimneys.
- Projecting pavilions
- Textured wall surfaces, exuberant visual display
- Majority are residential



315 W State St.

Art Deco (1920-1940)



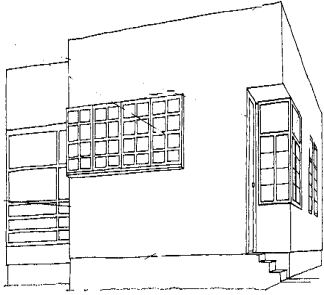
- Linear, hard edge or angles
- Vertical emphasis with emphasis stylized decorations
- Stepped or set-back facades
- Chevron molding
- Zig-zag trim



Illinois Theater

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International (1925-present)



- Brought to the U.S. by European architects
- 1932 Museum of Modern Art exhibition christened the designs as International Style
- Flat roof, usually with ledge at roof line
- Windows set flush with outer walls
- Smooth unornamented surfaces around doors and windows
- Asymmetrical façade with cylindrical walls



222 E. Morgan St.

Modernism (1925-1965)



- European emergence, spread to the U.S. after WW2
- Constructed of steel, concrete, glass
- Little ornamentation, “less is more” attitude
- Clean crisp lines – prominent vertical or horizontal elements
- Less focus on façade more focus on interior



JSD 117 Administration
200 W. State St.

Downtown Design



During the American expansion from the 1830s, an urbanization of communities occurred with an appearance of new commercial building type: a row of three or more uniform buildings with shop entries at street level and two or more stories above for offices or residences. The traditional downtown building façade has a well-defined opening that the original storefront filled. The opening was bounded on each side by piers, usually constructed of masonry, on top by the storefront lintel, which is the structural member supporting the upper façade and often an area for signage and bounded below by the sidewalk. Typically, the storefront was composed almost entirely of windows, with the large glass opening serving to display the store's wares and allow natural light deep into the store, thus minimizing the need for artificial light sources.

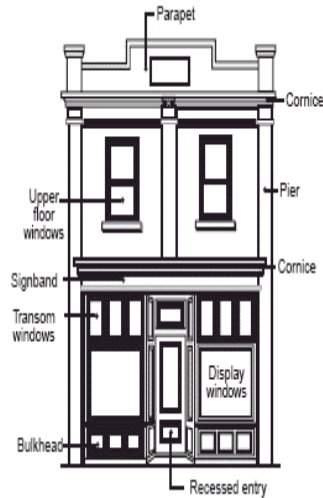
The visual transparency of the storefront also is important because it is part of the overall proportion system of the façade. The proportion of window-to-wall area in the traditional façade calls for more glass and less wall at the storefront level, balanced by more wall and less glass on the upper façade. For practical purposes, buildings in the downtown were originally constructed on lots averaging 20 feet wide, resulting in higher ceilings, which in turn influenced the overall design and proportion of the storefront and building façade.

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Storefront Design



The traditional commercial storefront can be considered the most important element that sets apart and gives historical significance and character to the downtown area. When originally constructed, the downtown buildings shared a consistency in design and proportion that was key to creating a strong visual image. This consistency is a powerful tool for attracting people to the area and important to the perception of downtown by the customer seeking goods and services.



The traditional historic commercial building storefront is composed almost entirely of windows, allowing natural light into the merchant space, giving the customer a good view into the store. When designing a new storefront or restoring/rehabilitating an existing one, the goal should be a transparent façade. Keeping the materials simple and unobtrusive will help you achieve this goal. There is no need to introduce additional types of building materials to those that originally existed. Use materials that perform their intended function well and use them consistently throughout the design. This approach will enable you to achieve simplicity in design and uniformity in the overall storefront appearance. Changes have occurred in the historic district buildings over the years in response to various merchandising trends, technology and changing tenants. In most cases, the changes affected the storefront area while the upper façade remained intact. In some of these cases, the original storefronts may still be in place, but are covered over with “slip

covers” or in need of maintenance and repair.

The traditional commercial façade has three parts:

1. the *storefront with an entrance* and large display windows,
2. the *upper masonry façade* with regularly spaced windows, and
3. the *decorative cornice* that caps the building

These components may appear in various shapes, sizes, and styles. In downtown Jacksonville the typical façade consists of a two-story or three-story masonry building, many with intricately detailed decorative cornices.

New and existing storefronts should include the basic features of a historic storefront and be designed with the largest possible window area in keeping with the original style of the storefront or those of adjacent uncompromised buildings.

1. A belt course separating the upper stories from the first floor;
2. A bulkhead;
3. First floor storefront with 80%-90% glass
4. Window signage not exceeding more than 5% of the storefront window area;
5. Recessed entries and transoms are encouraged as historical elements.



Winner Salon of Beauty
210 S. Mauvisterre St.

When considering improvements to the storefront, it is very important to recognize and maintain the original opening. Fit the remodeled storefront design inside the original opening and not extend beyond or in front of it. The storefront should be composed almost entirely of glass. If large areas of glass are not appropriate to the business, consider the use of window treatments, such as blinds, drapes, or interior shutters. Reopen or restore transom windows that are covered

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or blocked. Restore or rehabilitate storefront bulkheads along with original elements-such as cast iron columns, cornices, entry doors, and lighting fixtures.

Restoration and Rehabilitation

Every successful construction project requires thorough evaluation, planning and preparation. This is especially true of historic commercial structures, where following the sequence of research, prioritizing, decision making and organizing is critical to achieve attractive and productive reuses for older buildings that will continue to thrive for future generations.

Historic commercial buildings should not be torn down or neglected to the extent that demolition seems the only alternative. Every effort should be made to either locate a sympathetic buyer or find an appropriate use for the structure to prevent its demolition.

1. Learn everything you can about the building.

- a. When was the building constructed?
- b. What did the structure look like originally?
- c. What occupied the building?
- d. What changes in use have occurred over time?
- e. What alterations or additions have been made to the building?
- f. Are these changes significant in their own right?
- g. How stable and weather-tight is the structure?
- h. What is the condition of building mechanical systems?

Old photographs can be a valuable tool in determining original design, materials, and signage used on your building. Resources available through Jacksonville Main Street, the Jacksonville Public Library, the City Inspections Department, the Morgan County Assessor's Office and the Historic Preservation Commission can help property owners find answers.

2. Compile a thorough physical history of the building. This part of the research can be simple or complex. When in doubt, it is best to seek help from a professional with a background in historic structures for this initial project stage. (Jacksonville Main Street can assist in this regard also.) Acquiring a consultant can help prevent misled assumptions from setting your project off on the wrong foot. This type of consultation can be particularly helpful in getting answers about architectural details, such as cornices and window ornaments appropriate to a particular style.

3. Plan and prioritize. Decide how the building will develop physically considering its structural layout, relationship to the site, the best uses for your property, zoning and various economic factors. Make a list of architectural attributes significant to the structure. These are unique building features that define its architectural period and style and make it an attractive part of Jacksonville's downtown streetscape. Once that list is complete, fully evaluate the building's condition, making another list of necessary stabilizing measures, repairs and changes needed for the proposed use. Revisit these lists periodically throughout the rest of the project.

Next, prioritize items on the two lists, weighing preservation of special building features with necessary repairs and upgrades. When items on the two lists conflict with one another, try to find a compromise that retains the historic feature while creating a workable solution for the improvement.

4. Budget your project. Achieving a high-quality end product may require several phases, especially to sustain the building's significant architectural features. The first project phase may involve stabilization by repairing a leaking roof

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or re-glazing broken windowpanes. The second phase could be steps needed to acquire a tenant. Storefront preservation and upper floor exterior preservation may comprise the third phase. Next, you may rehabilitate the upper floors for a new use. When this planning and prioritizing phase is as complete as possible, you can begin construction with a clear, informed direction.

5. Be flexible. During the construction phases of the project, historic redevelopment could uncover unknowns and challenges, always return to the original assessment of priorities when studying solutions for these surprises, sacrificing quality for the "quick-fix." Hiring a contractor experienced in older or historic architecture before plunging into the construction phase of the project.

The following is a list of principles that should apply to historic buildings:

1. Respect the historic design character of the building.
2. Seek uses that are compatible with the historic character of the building.
3. Protect and maintain significant features and stylistic elements, whether original or from subsequent historic alterations.
4. Repair deteriorated historic features and replace only those elements that cannot be repaired.

Depending on the building's condition and the amount of money budgeted, there are three basic approaches that building owners can consider in selecting a design and preservation approach:

- **Maintenance and Repair**

This least intrusive preservation approach requires basic maintenance, necessary replacement, removal of extraneous materials, and simple design improvements, such as painting. Previously painted materials need to be periodically repainted, providing the opportunity for an inexpensive yet potentially dramatic aesthetic improvement. Preventative maintenance is especially recommended. If the properties are maintained in good condition, more aggressive (and expensive) measures will not be needed in the future.

- **Rehabilitation:**

This approach retains the facade's existing historic elements while using traditional and contemporary design and materials for replacement of inappropriate elements. In all major rehabilitation, care must be taken to insure that the design of improvements is compatible with the overall character of the facade. For instance, when installing a new storefront, either a simplified version of a traditional storefront in wood or aluminum or a traditional period storefront constructed in wood can be appropriate. Consult historic photos possible to provide guidance for proper replacement features.

Rehabilitation may include selective restoration of missing or damaged historic elements, but other compatible improvements can also be made. Rehabilitation is the most practical approach for historic commercial buildings.

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- Restoration

This approach reproduces the appearance of a building at a particular moment in time. It involves the exact duplication of the original storefront including its architectural detail, color scheme, and sign placement. Restorations may be relatively inexpensive and most desirable if a building has undergone only minor alterations. Most buildings, however, have undergone several alterations throughout their existence, some of which may have also acquired historic significance; a feature does not have to be original to be historic. Careful analysis of the facade should be undertaken before deciding on the restoration approach to ensure that non-original significant elements are not lost. Complete restoration is applicable in very limited cases; rehabilitation is the more appropriate and economical approach to addressing historic commercial buildings.

.Architectural Detailing

It is important to maintain and repair historic architectural features when rehabilitation occurs. Replace only portions of material that are significantly damaged or deteriorated. When replacing details that are completely lost and undocumented, simplified versions are acceptable. Recreated features should relate to the building's period of construction, scale, proportions, and materials.

Existing architectural features that are not original to the building may be significant in their own right. It is acceptable to maintain these features. Existing elements that are not original to the building and historically or architecturally insignificant to the building should be removed and replaced with an appropriate design. Keep historic elements uncovered. Remove modern inappropriate materials that conceal an original façade.



It is not acceptable to apply historical replication detailing that is inappropriate to the date and style of a building's construction. For example, a 17th century colonial storefront does not belong on an 1890's façade.

Site Improvements

Existing buildings set back from the sidewalk should have entrances oriented to the street. A hedge or decorative fencing should be provided along the sidewalk edge to further define pedestrian space at the street or sidewalk right of way.

Rear façades are appropriate locations for additions. The roofline of rear additions should be lower than the roofline of the original building.

Signage can be integrated into the storefront design. Typically, this was an area provided above the storefront windows. Lighting can also be integrated into the storefront design, as well as awnings, if desired.

Utilize existing materials whenever possible, repairing rather than replacing. Typical examples of materials and their location on the storefront include:

- **storefront frame:** wood, cast iron, copper, anodized aluminum
- **display windows:** storefront frame clear glass
- **transom windows:** clear, frosted, stained, prism, textured or etched glass
- **entrance:** wood or aluminum with a large glass panel



Elm City Roastery
216 S. Mauvisterre St.

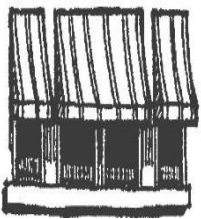
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- **bulkheads:** wood panels, polished stone, glass, tile, metal-clad plywood panels
- **storefront cornice:** wood, cast iron, or sheet metal
- **side piers:** should be the same material as upper façade, typically stone or brick sometimes with cast iron

Certain materials should never be used on the traditional commercial building where they have no relationship to the original design and, therefore, violate the consistency of the building's appearance with the downtown area.

Appropriate rehabilitation and new construction materials for all exposed surfaces should include the following	Inappropriate for visible surfaces:
brick	wood, vinyl, aluminum siding; gravel aggregate
stone	wood, asphalt, or fiberglass shingles on mansard roofs
split-face concrete block	structural ribbed metal panels and corrugated metal panels
detailing materials	plywood sheathing
cast and molded metals	plastic sheathing
wood (sugar pine, mahogany, and antique Cyprus is best for exterior applications)	structural glass, unless used to replicate a pre-1940 store front design
fiberglass replications	reflective or moderate to high grade tinted glass that is 100% reflective
gypsum detailing	unfinished metal or raw aluminum windows and doors
structural glass when replicating a pre-1940 storefront design	cultured stone
Architecturally Detailed Exterior Insulation Finish System, commonly known as Dryvit (new build only)	flush or snap-in muntin in windows
	imitation bricks
	stucco or exterior insulation finishing system (EIFS) materials, commonly referred to by the brand name "Dryvit"

Awnings & Canopies



The canvas awning is an important design element in the traditional storefront. It provides

- shelter, shade and energy savings
- adds color while providing a pleasant entry
- serves as a transition between the storefront and the upper façade

Fabric awnings are encouraged and should emphasize the frame of the storefront window, but not cover the piers on either side. Fit awnings to storefront openings or individual window openings. If possible, mount the top edges of awnings to align with the top of the transom or with the framing above the main display window. Typically, they should be attached below the sign panel-the space between the second- story windowsills and the first-story façade. In some cases, the awning may be mounted between the transom and the display windows, thus allowing light to enter while shading pedestrians and merchandise.



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Where possible, retain and repair awning fixtures and canopies that originate from the building's earlier historical periods. Whenever appropriate and possible, new awnings should be complementary in placement, proportion, and color to the building's original fixtures and to existing awnings and canopies of adjacent buildings.

Vinyl, plastic, or metal are inappropriate to historic façades and generally detract from the historic character of the building and those surrounding it. Consider replacing inappropriate awnings and canopies with traditional canvas-type fixtures.

Mount a standard street-level awning so that the valance is a minimum of nine feet above grade and projects no closer than twelve inches from the curb. In addition to the slope section of the awning, a canopy (any awning with vertical support that reaches the ground) should be mounted so the valance is a minimum of eight feet above grade and projects no closer than two feet from the curb. A twelve-inch valance may be attached to the awning bar and can serve as a vertical sign panel with a simple message to identify the storefront business.

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

Entrances and Doors

Entrances are the transition from the sidewalk to the interior of the building and includes both the entrance door and its adjacent space. Commercial entrances have strived to entice customers inside and took many forms to successfully accomplish that goal. The more elaborate the entrance was the more it projected its importance as a commercial business. Some entrances directly abut the sidewalk, while others are recessed to allow more display area and to provide a safe place for opening the entry door without extending onto the sidewalk. Deeply recessed entrances with lots of display window space, sometimes broken up by various angles, are indicative of arcade storefronts. Most entrances are simple recesses set at symmetrical angles at the center of the storefront, but entrances on either side of the storefront are also common. A recessed entry of a commercial building compares to the front porch of a residential building and helps to ease the shift from the public street to the more private interior. A well-marked entrance was and remains of key importance to commercial architecture. It should always be easy to identify and welcoming.



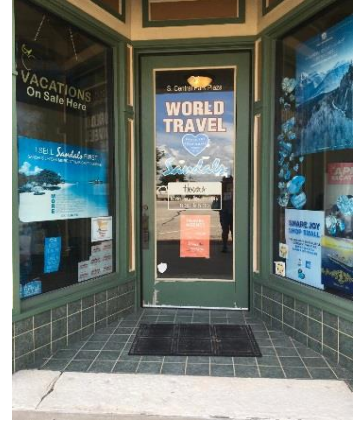
Recessed storefront entrances were given a higher level of prominence, often enhanced through a decorative flooring or ceiling. Historic flooring materials in recessed entrances may have included square or hexagonal mosaic tiles, terrazzo (often with the name of the business as part of the design), or a cast-iron sill, while ceilings were of beaded boards, plaster, or stamped metal. Where remaining, these vestiges should be preserved and repaired, including designs identifying businesses whose name or ownership has changed. Similarly, simple entry floors such as concrete and wood should remain unadorned unless historic photographic documentation exists to support an installation of a more decorative flooring.

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The entry into a storefront often is also be the focus of a historic façade. Maintaining a traditional entry door or pair of doors can contribute to the overall character of the façade. Traditionally, the entrance door was made of wood with a large glass panel. Every effort should be made to maintain and repair an original door. If a door is to be replaced, consider one of the following options:

1. Have a new door built with the same design and proportions as the original.
2. Find a manufactured wood or steel door that resembles the traditional storefront door.
3. Use a standard aluminum, commercial door with wide stiles and a dark anodized or baked enamel finish.

Wood is strongly encouraged as replacement doorframe and window frame material. Metal windows and doors finished in baked enamel are permitted, but style is important.



World Travel
21 S. Central Park

Doors at street level for access to upper floors should be designed appropriately for the date and style to the building. Maintain the original materials where possible. Avoid doors that are residential in character or decorated with moldings, cross bucks, or window grilles.



Edward Jones
25 S. Central Park

Window and Door Openings

Preserve and maintain, with minimal or no alteration, the original storefront components:

- entrances, doors and door openings,
- window openings and window elements (lintels, sills, sash, muntin, glazing, decorative hoods and surrounds, etc.), and transoms,
- bulkheads, pillars and pilasters, decorative glass, etc.



100F
314 1/2 E. State St.

Maintain and restore the entry in its original location and configuration. If the original entry is gone, design the new entry and place with consideration to traditional design themes and its relationship to the overall building façade and symmetry.

Windows are an important component of the façade, offering a proportional continuity between the upper floors and the storefront. Often, windows have deteriorated due to neglect or replaced inappropriately, diminishing the overall character of the building. Every effort should be made to retain and preserve each original window, its function, and any decorative details remaining.

Check the overall condition of window materials and window features to determine if repairs are required. Check all wood parts of the window for decay, cracks, or splitting. Pay particular attention to the sills and window sash bottoms where water may collect; repair window frames and sashes by patching, splicing, or reinforcing. Replace all parts that are deteriorating or missing. Fill cracks with caulk, wood putty, or epoxy

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reinforcement and sand the surface. Do not replace the entire window when minor repair or limited replacement of parts is appropriate.

If a window is missing or deteriorating beyond repair, replace the window with one that matches the original configuration. Use the overall form and any detailing still evident as a guide. Use the same type of material as the original. Always fill the entire original window opening, even if part of the opening had been filled in previously.

Window openings that have been blocked or screened by concrete block, brick, or plywood, etc. should be reopened to reestablish the original rhythm of the façade. When it is no longer practical to have all windows open into the interior, try placing a black panel behind the glass to preserve the exterior rhythm and character of the façade rather than covering the window from the exterior. New windows should reflect the design of the original building or period if known.

Protect and maintain the wood and metal of the window and its surrounds with appropriate surface treatments, such as cleaning or rust removal. All bare wood should be primed with a high quality, oil-based primer and painted with one or two coats of latex or oil-based paint. Any qualified glazier can easily fix loose or broken windowpanes. Make windows weather tight by re-caulking and replacing or installing weather-stripping.

Steel Windows

Steel windows are often found on rear façades and light industrial buildings of the early 20th century. Popular prior to the development of aluminum windows, steel windows are known for their incredible longevity and elegant, thin profiles unattainable in any other material. Steel windows possess unsurpassed durability and are relatively easy to repair. Always keep them painted or they will rust. To repaint, scrape off any loose paint and rust with a wire brush. Prime with a metal primer and repaint. A qualified glazier can do any re-glazing. Maintained properly, steel windows can last over a hundred years. Steel has a much higher thermal resistance than aluminum. Tests have shown that steel windows are no less energy efficient than aluminum windows with a thermal break.

Storm Windows

Since storm windows on upper levels protect original window elements, they should be sized to fit the entire window opening. Wood storms are encouraged; however, when using metal storms, paint in accordance with the building's color scheme. If storm windows are installed on the outside, their design should match or resemble the existing historical windows as closely as possible in shape, appearance, number and size of panes and in trim color.

Insulating storm windows can help conserve heat and energy, but they often look wrong on an older façade. For this reason, consider installing them on the inside of the window where they will not be seen. Make sure that interior storm windows are properly vented so that moisture does not build up between the windows. If metal storm windows are used, an anodized or baked-on finish is less obtrusive than plain aluminum and will be more compatible with the building's appearance.

Avoid using window openings for mechanical equipment (such as air conditioners, louvers, air exhausts, etc.)

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Window Film

Adhesive window film cuts down on thermal gain (the heat transmitted into the interior) and eliminates ultraviolet infiltration, reducing both the heat buildup in the display window area and fading of products. However, if you install window film, be sure that it is non-reflective and near transparent. Tinted film makes the windows seem black from the exterior, and reflective film turns your display windows into mirrors.

Rear façade

The appearances of rear block areas are especially important to Jacksonville Main Street because of their high visibility from side and other streets, in addition to the large percentage of existing and developing parking lots adjacent to or abutting these entrances.

Screen cars in parking lots from public view. Appropriate screening methods include masonry screen walls, iron fencing in character with the district and landscaping. Chain link fencing along sidewalks is inappropriate. Parking in the downtown is often located in the several off-street public parking lots behind buildings where rear or side entrances are warranted. Customers tend to avoid rear entrances because areas behind buildings are often neglected and are commonly thought of as service areas where deliveries are made or garbage is picked up. The rears of the buildings are coming into full and open view and therefore should be maintained as auxiliary entrances.

A combination of front entrances with side or rear entrances is called "double fronting."



Shirazz and Edward Jones
27 and 25 S. Central Park

There are certain advantages to this, including:

- enhanced circulation patterns
- better access to off-street parking
- store identity



Double fronting may, in isolated cases, create disadvantages, including increases in:

- initial cost of remodeling
- maintenance costs of additional doors, windows, and sidewalks
- security

If considering adding a customer-friendly rear entrance or improving an unattractive entrance, consider these questions:

1. How would added walk-through traffic help my business?
2. Would a rear entrance be an added convenience for my customers?
3. What changes would I have to make to my store for an attractive rear entry?

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4. How would I handle security, displays, and circulation through the store?
5. Where do my customers typically park?

Like the storefront, the rear entry should respect its neighbors. An attempt to make an entrance compatible with surrounding businesses should be a priority. Look at the back entrances next door before making any changes. Work with the neighbors to create unity in this all-too-often ignored area.

Complement the rear entry with the storefront without overshadowing the front entry importance. Like the front, the back entry requires identification. A rear-door window panel is one way to identify and open the store to customers. A small sign on or near the door is another identifier. Be sure to keep it small and do not clutter the area with too many signs. An awning is a pleasant addition and a convenience to shoppers during inclement weather.

Normal service activities such as trash collection, shipping, and receiving must occur with ease. It is possible to accommodate these functions and make the rear spaces enjoyable "people places" at the same time. Pick a central location for trash collection, which will serve several stores efficiently. Simple enclosures can be constructed to hide dumpsters and prevent clutter. Before construction, be sure to consult the collection agency to ensure that your design will not disrupt pick-up services.

Plantings can either add to or detract from the aesthetics of the rear building area. If there is enough sun, planter boxes may be utilized as an attractive buffering element, but only if you are committed to caring for them properly. Weeds are a detracting and visually negative element in poorly paved and unattended areas. For a better image, keep all plantings under control and consistently well maintained.

Snow removal is as important to a rear entrance as it is to a front entrance. It is not the City of Jacksonville's responsibility to remove all snow or ice from every downtown location. Customers are unlikely to come into a business that does not take the time to shovel all walkways.

With good design and proper maintenance, these rear entrances can become attractive and convenient for shoppers and highly beneficial to Downtown Jacksonville businesses.

Signs

Signs call attention to businesses, create an individual image, contribute to downtown's overall image, and help shoppers identify names and locations. Bigger is not always better: Restrained, tasteful signs suggest high-quality businesses; jumbled, oversized, and competing signs cause confusion. Downtown signage must conform to city ordinances:

- not exceed the height of the building cornice
- not exceed 10% of main floor front façade area (signs and display ads)
- flush-mount or paint directly on flat building surface
- place in traditional locations to fit within architectural features (above transoms, on cornice fascia boards, or below cornices)
- locate brackets for projecting signs under second-floor windowsills or 15 feet (maximum) from street level, no larger than 3' x 5'
- use sign symbols, logos, and cutouts, especially in projecting signs
- any sign permanently painted on glass limited to 5% of glass area

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Where more than two businesses occupy the same building, group together identifying signs into a single panel, or create a directory by using similar letter forms and backgrounds.

Ground-mounted signs are permitted to a height of six feet, not to exceed 32 square feet.

Sign materials should be compatible with materials used in the building. Painted wood and metal are particularly durable. Individual letters, affixed directly to a sign frieze and backlit (or not) may be used. Other new materials that, when finished and painted, provides an alternative to an older looking style. Awning valance signs are also appropriate, with limits.

Inappropriate or prohibited in the downtown district are:

- pedestal signs and pole-mounted signs
- mass-produced blow molded plastic signs
- designs styled earlier than the construction date of the building
- portable trailer signs
- billboards of all types and sizes - attached to buildings or free-standing
- historically incompatible canopies, awnings, and imitation mansard roofs made of metal, rough-sawn wood, plastic, shakes, or asphalt roofing

Buildings in the downtown district display unique porcelain enamel, neon, and painted wall signs, which provide character to the area. Businesses and property owners should consider preservation and continued use of these uniquely old commercial signs using the following criteria:

- rarity or distinction of the materials or craftsmanship
- a large well-known sign that has become part of a popular landmark in the community because of its prominent location, long existence, or unusual design
- integral to the building's design and identifies with the era or style of the building
- advertisements of an obsolete product or defunct business indicating the building's original use

Lighting of signs

Spot lighting draws attention to the sign or architectural details of the building. However, excessive light spillage to the adjacent property is prohibited. Signs can be directly or indirectly illuminated but not internally illuminated. Neon can be used in building interiors or in certain situations when appropriate to the style of the building or business.

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Inappropriate to the downtown district are:

- internally lit plastic awnings or internally lit signs
- flashing signs

Sign Design

Begin the design by looking at photos of how the building looked in the past. Take hints from the architecture of the building and surrounding structures when selecting sign colors. Express the personality of the business through one of three basic type styles: serif, sans serif and script. Determine a lighting system that is not obtrusive or gaudy and does not distract attention from the sign, which can be illuminated externally with incandescent, fluorescent or halogen lights. Factor in quality of workmanship and construction.

Additionally, when designing a sign consider the following:

- the sign's *purpose*
- the *type* of sign (word, symbol, number or all three)
- the *material* - wood, metal, stone, neon, canvas, paint on glass, gold leaf and etched or stained glass
- the *placement* - under the storefront cornice, painted on glass, on the side of the building, projecting from the building, on the awning valance or a combination of these options
- the *information* to put on the sign (suggestion: keep it simple)
- the *appearance* in relation to the entire façade
- the *expression* of a personal business message

Paint and Colors

Painting

The purpose of paint is to seal the building surface from the elements and to prevent deterioration of materials from temperature and humidity extremes. Generally, it is best not to paint any wall surface that have never been painted, such as brick, terra cotta, cast concrete block and stone. Paint soft, porous brick that was originally painted. Always select paint that is formulated for the particular surface application planned.

A primer coat seals the surface and enhances the bond with the compatible topcoats. On unsealed wood and metal surfaces, use oil or alkyd primers. Unsealed masonry requires a specialized primer/sealer. When repainting over an existing topcoat, continue to use the same paint formulation-oil or latex. If a formula change is necessary, or if the original paint type cannot be determined, then prime with a first coat specifically made for the topcoat planned. Finally, apply two topcoats to provide the most durable finish.

Colors

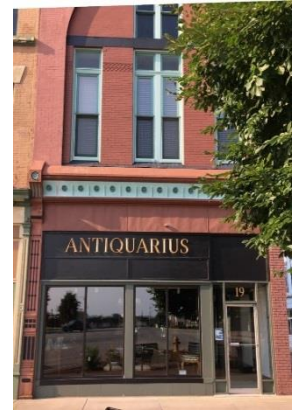
Color is an important design element. Use paint colors appropriate to the period and style of the structure. The expertise of the Jacksonville Historic Preservation Commission is available for choosing color, although paint color is not subject to the commission's review. Colors should tie the architectural elements together, and the scheme should be consistent throughout the upper and lower façade. The colors should complement the schemes on

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adjacent buildings. Placement of color, rather than the number of colors, best accentuates the architectural details. Colors are distributed into three categories.

1. Base (or body): The base often matches the natural color of building materials, such as brick or stone.
2. Trim: The major trim color is used to frame the façade, doors, and windows. It is also the primary color of the cornice and major architectural elements. A minor trim color, often a darker shade of the major trim color, may also be used on doors and window sashes.
3. Accent: The accent color is used in limited doses to highlight small details.

Victorian Color Scheme: This non-historic color scheme uses bright trim and accent colors in dramatic contrast to the base color of a building. A building must have an extremely ornate architecture to pick out details successfully with multiple-accent colors. Too many colors on the wrong elements will detract from the building's character and that of its neighbors. Taken to an extreme, Victorian color schemes can create a building that looks as though a carnival were taking place inside.



Antiquarius II
19 S. Central Park



The Emporium
214 E. State St.

Historic Color Scheme: This scheme uses base, trim and accent colors from a particular time period. Historic color schemes are more appropriate for the style and character of buildings designated as landmarks or situated in designated historic districts. Colors may be chosen based on paint chip analysis of a building's original color or derived from colors used on other buildings of the period. Paint manufacturers supply color guides of documented historic hues to aid in appropriate historic color selection and produce lines of historic color paints that are easy to use and color-matched. Old photos of the building or a similar one can establish light versus dark color placement.

Natural Color Scheme: Appropriate colors for exterior materials of historic buildings are often earth tones found in natural materials such as browns, grays, deep reds, and deep greens. Care should always be taken to coordinate colors of the secondary elements such as signs and awnings, with the building's body and trim colors.

Surface Preparation

Proper surface preparation of wood, metal, and masonry prior to repainting will maximize the longevity of the topcoat. The following steps will prevent premature paint failure:

1. Thoroughly remove dirt, mildew, and paint chalk with a mild detergent.
2. Remove failing paint on wood with electric heat, scraping or sanding.
3. Remove failing paint on metal or masonry by scraping, sanding or with an approved chemical application.

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Please note: Never sandblast, use high pressure washes or other abrasive paint removal methods. Cast-iron is the exception. Well-documented evidence shows that these methods do irreversible damage to wood and masonry surfaces. Sandblasting removes the hard, glazed surface from older kiln-fired masonry and exposes thinner, more porous material to water infiltration and accelerated deterioration. Sandblasting also severely pits the surfaces of masonry and wood, and with the latter, opens the grain to moisture, dirt and mildew infiltration.

Following the proper surface cleaning, retain, repair or preserve whenever possible significant architectural elements. As a last resort, replace damaged material with similar or matching material only. Treat weathered and cracked wood with consolidates, preservatives and/or fillers, then sanded prior to sealing.

Miscellaneous

ATM: Installation of ATMs on the interior of an historic property is preferable and encouraged in order to maintain the character of commercial storefronts. Cutting through historic masonry to insert an ATM is not appropriate, but cutting through masonry on non-contributing buildings or additions may be acceptable. Removing a primary door on historic property or inserting an ATM through a door is not appropriate. Removal or modification of a secondary door may be acceptable. ATM installations should be reversible without permanent alteration to historic masonry or storefront framing.

Outdoor mechanicals: Place air conditioners inconspicuously, to the rear of the building, invisible from the street. Landscaping helps to camouflage its intrusion

Satellite Dishes: When installing satellite dishes, position them in an area out of view to pedestrians and motorists. If applicable, also consider, the viewpoint of customers utilizing rear entries. Satellite dishes are strongly discouraged since they are extremely noticeable in a historic area and are practically impossible to camouflage. However, the Commission will consider attempts to reduce the visual impact of satellite dishes on a case-by-case basis.

Vending Machines: Vending machines dispensing food or drink items are not permitted on the exterior of any structure

Maintenance

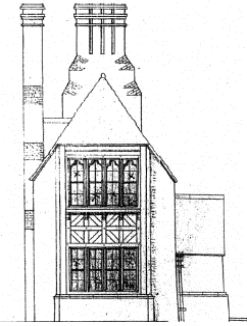
It is important to follow maintenance schedules and conduct inspections of your entire building. Deferred maintenance will lead to costly repairs from damage that could have been easily avoided with prompt routine maintenance.

Architectural Trim

If any element of architectural trim has deteriorated beyond repair, replace with duplicate trim identical to the original in every way. If missing, replacement is strongly encouraged and should be based on historical documentation, such as physical, graphic, or photographic evidence. Removal of these architectural features is not permitted. These trim features, such as cornices, friezes, brackets, railings, surrounds, drip caps, etc. are unique pieces of craftsmanship on historic buildings. In addition, bays, oriels and other similar protrusions from the exterior wall may not be removed. However, inappropriate additions of this type may be removed in certain cases.

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Chimneys

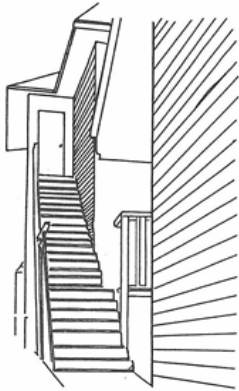


Retain existing brick chimneys and avoid covering with a cementitious coating. Wherever portions of the existing chimneys are still in existence or wherever there are photographs that clearly indicate the original design, restore the chimneys to their original condition and in keeping with the chimney design of the period. Restoration includes the type of brick construction, banding details, corbelling and patterned masonry.



Repoint bricks with a combination of lime and very low content Portland cement mortar. Pre-mixes are inappropriate for older bricks, which are much softer than brick made today.

Decks and Exterior Stairs



Decks and exterior stairs are common additions to over-storefront dwellings and are particularly difficult to fit into the style and setting of an historic business setting. Affix exit stairs from upper level apartments within the existing building or where least visible from the primary façade and street. Run stairs parallel to and against the wall of the building.



Construct the detailing of decks and stairs compatible with the period and style of the building. Decks and exterior stairs may be required to be painted to complement the

main structure. In addition, build new decks minimally visible from the street and without a major impact on the original building.

New fire escapes on primary facades will be permitted only when required for safety and an alternative egress route cannot be accommodated.

Entranceways and Doors

Retention and repair of the historic storefront entry should match the original in proportion, design, placement within the door frame and general arrangement of panels, while maintaining transoms, sidelights, and other features. Architecture salvage yards are good places to locate large wood doors and attractive door pulls.

Do not replace a deteriorated historic door with one intended for residential purposes.

To maintain wood doors, check for

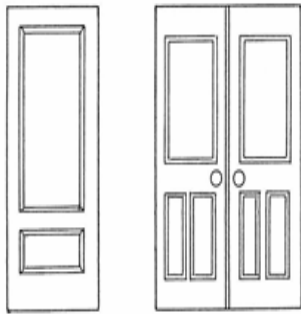
- cracking or softening
- insect damage
- loose or worn hinges
- deteriorating weather stripping
- sagging or snugness to the doorframe



IOOF 314
1/2 E. State St.

Jacksonville Downtown Historic District Design Guidelines

Many of these historic wood doors have been replaced by the more typical aluminum glass doors. Although this door is considered inappropriate, the surrounding entrance can be aesthetically decorated to be compatible to the building's overall design with the personality of your business downplay the modern addition to an old building. An aluminum



door with a dark finish softens its intrusion into the historic architecture. Additionally, potted trees, bushes, or potted flowers provide a welcoming entranceway and strong visual impact.

Preserve and maintain original tile and terrazzo floors by cleaning with a ph-balanced cleaner to prevent damage or staining. Retain the dates, numbering or lettering in historic entranceways rather than covering or concealing its character-defining feature. After a thorough cleaning, buff with a lamb's wool pad and seal with a clear polyurethane finish.

Appropriate historic doors

Gutters and Downspouts

Keep gutters and downspouts in good repair and inconspicuously located. Attempts should be made not to locate downspouts on the front facades. Faulty gutters and downspouts can lead to serious deterioration of walls and foundations. Repair and retain original, built-in gutters. Run downspouts vertically, and avoid diagonals crossing roof planes and walls.

Masonry and Foundations

Masonry is a strong, durable building material and, when well maintained, can last for centuries. Whenever possible, retain original masonry and mortar without the application of any surface treatment, such as cement and stucco. If masonry is currently unpainted, leave brick unpainted. In the case of painted brick, it is acceptable to properly prepare and repaint the surface. Another option for painted masonry buildings with hard brick in good condition is to use the correct paint stripper product to remove paint.

Remove non-original cover-ups and the original foundation repaired.

Sandblasting would blur the etched details on this stone bracket.

Repainting and repairing masonry is not only an important maintenance issue, it is important to the detailing of a building. Match original brick and mortar for color and texture. Match the width of repointed joints to the original joints.

As in most communities, many buildings in downtown consist of brick masonry. Other structures consist of stone, concrete block, and marble. Two very common repair activities are masonry cleaning and re-pointing. While both may improve the appearance of a building, care must be taken to determine the proper techniques used so that no harm is done to the masonry.

Masonry Cleaning

It should not be assumed that all masonry needs cleaning. Surface stains generally cause few problems and can even enhance the charm of an older building. However, evidence may indicate that heavy dirt and other pollutants are now harming the masonry. Clean masonry only when necessary to halt deterioration and remove unsightly and heavy soiling while taking care not to destroy the natural characteristics that come with age.

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Before cleaning consider these questions:

1. How clean of a surface is desired or necessary?
2. What is the nature of the soil and how tightly is it adhering to the surface?
3. What is the masonry type and what are its characteristics?
4. How is the surface constructed? Are there any metal attachments that could rust?
5. How can the environment, the publics' and workers' health best be protected during the cleaning?

Do not sandblast brick and stone surfaces because the action erodes the surface of the material and accelerates deterioration. Chemical cleaning products which could have an adverse chemical reaction with the masonry material should not be used; a test patch is always recommended.

Cleaning masonry should be done with the gentlest means possible. The basic principle in cleaning masonry is to select the gentlest method possible to achieve an acceptable level of cleanliness. Work with a professional to help ensure that the method chosen is right for your building.

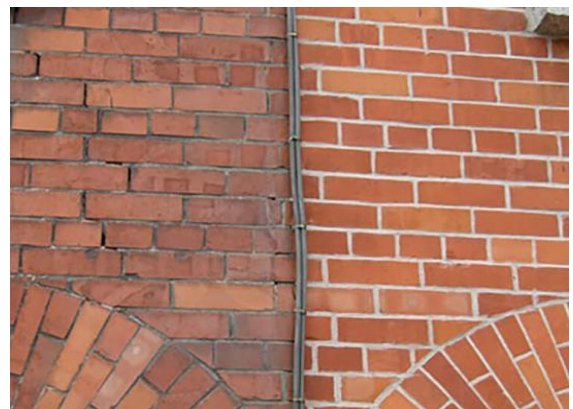
1. Water: This method ranges from hand scrubbing to pressure washing to steam cleaning. It softens and rinses dirt deposits from the surface. Water cleaning generally is the simplest, gentlest, safest, and least expensive method.
2. Chemical: Chemical cleaners include acids and alkaline or organic compounds in either liquid or vapor forms. The chemicals react with the dirt and/or the masonry to hasten the removal process. However, the run-off from improperly used chemical methods can cause serious damage to the environment, including plants, animals and water. The run-off must not be allowed to go into the storm sewer system, requiring alternative collection methods must be utilized.
3. Abrasive: Abrasives include grit blasting, grinders, or sanding disks to remove dirt or stains. All abrasive methods are inappropriate ways to clean old masonry. To select the best cleaning technique, a patch test should be performed, and the results observed for a sufficient time period (all four seasons, if possible) to determine the immediate and long-range effects of the cleaning method.

Repointing

Repointing is the removal of deteriorating or failing mortar from masonry joints and replacing it with new mortar. Repointing can restore the visual and physical integrity of the masonry. Generally, it is better to clean the masonry with the gentlest method possible before resorting to repointing, unless the mortar is badly eroded.

Some obvious signs of deterioration may assist in the decision to repoint the mortar:

- disintegration of mortar
- cracks in mortar joints
- loose bricks, cornice sections, or decorative elements



Deteriorated

Repointed

Retain original mortar joint size and profile with replacement mortar matching the original mortar in color and texture. Use ingredient proportions like the original mortar when repointing, with replacement mortar softer than the bricks and no harder the historic mortar.

Jacksonville Downtown Historic District Design Guidelines

Use a similar material to repair or replace, where necessary, deteriorated masonry. New masonry added to the structure or site, such as new foundations or retaining walls, should be compatible with the color, texture and bonding of original or existing masonry.

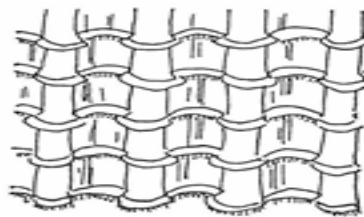
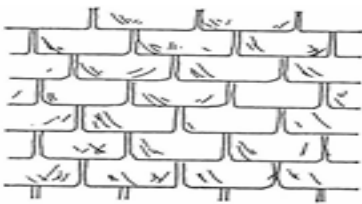
Use a soft lime-based mortar mix to repoint masonry walls of older commercial buildings. A Portland cement-based mortar is harder and stronger than the older brick that could result in cracking, or spalling. Match the existing mortar in texture, consistency, color and joint profile and do not grind out mortar joints. Pay special attention to the profile of very thin mortar joints found in smooth "Victorian" bricks from the 1880's and 1890's and the color of the mortar in "tapestry" brick from the 1920s and early 1930s. It is highly advisable to hire a qualified mason to undertake repointing of masonry walls due to the extent of handwork and special materials required.

Carefully wash mortar joints after set to retain the neatness of the joint lines and eliminate extra mortar from masonry surfaces. Note that repointing a minor crack is considered maintenance; repointing an entire façade is an alteration that needs professional work.

Masonry sealers should only be used on buildings with soft or damaged brick, buildings with many types of masonry materials (i.e., stone, brick, terra-cotta, etc.), or buildings where parapet walls, downspouts, gutters, and roofs are in excellent condition. Masonry sealers may lock moisture within the wall and cause damage to the masonry when the freeze/ thaw cycle occurs.

Roofs

Retain the existing shape and materials of the roof. Retain all architectural features that give the roof its fundamental traits, such as dormer windows, cupolas, cornices, brackets, chimneys, cresting and weathervanes. Retain slate, tile and wood shingle roofs.



Asphalt shingles were first used in the 1890s. When partially reroofing, replace deteriorated roof coverings with new materials that match the old in composition, size, shape, and texture. This is especially important with slate, tile, or cedar shake roofs.

Roof alterations such as greenhouses, roof decks, solar panels, vents, mechanical and electrical equipment are not recommended if visible from the street. Make these items less noticeable by minimizing size and subduing colors. New dormers may be acceptable, in some cases, if compatible with the original design. Skylights may be a less objectionable option; position in a place not visible from the front façade or the street and extend no more than six inches above the roof plane. A skylight should be finished to blend with the roof.

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Wall Surfaces

Replace deteriorated siding materials with materials like those used in original construction. Non-traditional siding materials, such as artificial stone, artificial brick veneer, asbestos or asphalt shingles or aluminum or vinyl siding are inappropriate for historic structures. Aside from aesthetic and historical reasons, artificial sidings can promote material or structural decay because of the impermeable nature of the synthetic skin. This unchecked damage can have serious and expensive consequences.

Duplicate the width, pattern and profile of the original siding. Residing should not alter the profile of bordering trim such as drip caps, frieze boards and corner boards. If replacement is necessary, match these items as closely as possible to the original.

20th Century Materials

Some downtown buildings are of the Modern era (1920's – 1950's). In addition, there are other buildings that exhibit details from the Modern period, such as enamel panels on storefront piers or structural glass. As a result, the following 20th Century materials should be retained:

Aluminum storefronts (1940s-current)

- Retain vintage storefronts from the 1940's to the 1960's
- Clean with a wet sponge and a mild abrasive cleaner like Comet.
- Avoid solvent, which will remove the protective anodized surface
- Details that are visually of the period, such as but-glass (glass that meet at the edges without frames), 1950's-style door hardware and corrugated bulkheads should be retained



Bill Wade Photography
229 E. State St.

Copper window frames and trim (1910s-1920s)



- Usually used to frame display windows and storefronts
- A maintenance-free material expensive to replace
- Should be left to form a greenish patina by itself; unnecessary to be kept brightly polished, but no harm either to polish

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Glass block (Approximately 1933-current)

- Square block of glass with a hollow core allows light but obscures the view
- Early glass block (1930's to the 1940's) clear and sometimes with different patterns on front and back
- Block from the 1950's and 1960's came in colors, modern geometric patterns and occasionally opaque
- Laid in a stack bond with mortar, eventually will need to be repointed
- Experienced mason necessary for repointing to use mortar that matches the existing in color, texture, profile and consistency



231 E. State St.

Porcelain Enamel Panels (1940s-1960s)

- Steel sheets with a fired-on vitreous glaze
- Often have a flecked or textured appearance to mimic terra cotta or granite
- Leave unpainted
- Can be stripped easily with a mild chemical stripper, always test first
- Touch up scratches and loss of finish, matching the glaze before the exposed steel rusts



Structural Glass (1930s-1950s)

- Also called Carrera Glass and Vitrolite
- Does not warp, swell, or craze and impervious to moisture
- Easy to clean with just a damp cloth
- Deterioration of the joint cement, hardening and failure of the mastic adhesive and impact of vandalism or accident are the main reasons for damage
- Consult an expert before attempting any repair
- Obtain replacement panels salvage yards specializing in this material

Terrazzo flooring (1920s-1940s)

- Mostly installed in approaches to the main door between banks of display windows
- Composed of stone chips in a Cementous-base framed with strips of brass, poured into place, ground and polished to reveal the chips
- Not manufactured the same today as in the past. Historic terrazzo flooring more valuable
- Consult qualified tradesman to repair terrazzo



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Stainless steel (1940s-1960s)

- Originally a premium material because more expensive than aluminum and other metals
- Used on large signs and trim
- Little required to maintain, keep clean



301 W. State St.

Maintenance Standards

Cast Iron Storefronts

To refinish cast iron, use a wire brush to remove loose paint and rust and then repaint with a rust-inhibiting primer and paint formulated for exterior metal.

Structural Glass and, Glazed Terra Cotta

An expert should be consulted prior to attempting any repair work on Carrara glass, also called Vitrolite, and glazed terra cotta.

Wood Maintenance and Painting

1. Painting or staining of wood trim is needed to weatherproof the wood and protect interior construction.
2. When installing replacement wood components, prime both sides of the wood before installing.
3. Epoxy products can be used to replace small sections of deteriorated wood.
4. Mildew can be controlled or eliminated with proper cleaning and paint additives.

Stucco

1. When original stucco must be patched or replaced, avoid Portland cement stuccos.
2. Exterior Insulating Finishing System (Dryvit is a common brand name) is relatively new material known as Exterior Insulating Finishing System (EIFS) is not an appropriate surfacing for large areas of an historic façade. However, in some circumstances it can be used in small quantities as a replacement or patch material for stucco or plastered surfaces such as an upper cornice.

Synthetic Siding

Substitute and synthetic sidings such as vinyl siding, aluminum siding, and imitation brick and stone sidings are inappropriate for use on historic structures and new construction.

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Americans with Disabilities Act (ADA)

Over 54 million disabled Americans are potential new customers to small businesses if they can access the goods, services, or activities of businesses.

The ADA identifies private businesses that provide goods or services to the public as *public accommodations*. The act establishes requirements for twelve categories of public accommodations, including stores and shops, restaurants and bars, service establishments, theaters, hotels, recreation facilities, private museums and schools and others. Nearly all types of private businesses that serve the public are included in the categories, regardless of size.

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Businesses that serve the public have obligations for existing facilities as well as for compliance when a facility is altered or a new facility is constructed. "Grandfather Provisions" that are often used by building code officials do not necessarily exempt existing facilities.

In recognition that many small businesses cannot afford to make significant physical changes to their stores or places of business to provide accessibility to wheelchair users and other people with disabilities, the ADA has requirements for existing facilities built before 1993 that are less strict than for those built after early 1993 or modified after early 1992. In addition, there are tax credits and deductions available to businesses to bring buildings into compliance. These are described in the "Incentives" section of this publication.

Existing Facilities

While it is not possible for many businesses, especially small businesses, to make their facilities fully accessible, there is a lot that can be done without much difficulty or expense to improve accessibility. Therefore, the ADA requires that accessibility be improved without taking on excessive expenses that could harm the business.

Businesses that serve the public must remove physical "barriers" that are "readily achievable," which means easily accomplishable without much difficulty or expense. The "readily achievable" requirement is based on the size and resources of the business. So larger businesses with more resources are expected to take a more active role in removing barriers than small businesses.

The ADA also recognizes that economic conditions vary. When a business has resources to remove barriers, it is expected to do so; but when profits are down, barrier removal may be reduced or delayed. Barrier removal is an ongoing obligation and, as a result, businesses are expected to remove barriers in the future as resources become available.

Special consideration should be given to historic buildings when providing accessibility features. Solutions for accessibility should not destroy a property's significant materials, features and spaces, but should increase accessibility

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as much as possible. This may include the addition of a buzzer or bell that calls business personnel to physically assist an individual attempting to enter the premises.

Renovations or modifications are considered to be alterations when they affect the usability of the element or space (i.e., installing a new display counter, moving walls in a sales area, replacing fixtures, carpet or flooring, and replacing an entry door). However, simple maintenance, such as repainting a wall, is not considered an alteration by the ADA.

Restoration or Rehabilitation Investments

Various types of costs are associated with restoration and rehabilitation projects. Typically they include the following:

- professional fees for architects, engineers, and landscape architects
- property costs for acquiring the building or site, if not already owned
- permit fees (Building permits, zoning changes, waivers, water and sewer connections, electrical hookups and other fees are paid to the City of Jacksonville and/or local utility companies as part of the rehabilitation or restoration process. Owners are encouraged to contact the City Inspections Department, at 217-479-4620, prior to beginning rehabilitation or restoration work.)
- construction costs. (The largest portion of a restoration or rehabilitation project budget will be consumed by the fees paid to contractors and subcontractors, and by the costs of materials and supplies.)
- cost of capital. (Owners usually must borrow money for construction and other costs from a bank, savings and loan, an insurance company, a pension fund, or some other source. The rate of interest charged and the term of the loan will dramatically affect the total cost of a project.)

Owners are encouraged to contact the Jacksonville Main Street office at 217-245-6884, for information on available incentives, which often make the difference between the financial success and failure of a project. Jacksonville Main Street can also assist in locating businesses that offer products and services for rehabilitation projects.

New Construction

Site Improvements

There are opportunities for site improvements within the Historic Downtown District where buildings no longer exist. Aside from constructing a new building, property owners can consider modest site improvements to enhance the character of the street, or “streetscape.”

New building on a vacant lot (infill):

- design appropriate and compatible to the surrounding buildings
- sensitive to the character of its neighbors without mimicking them
- should extend the full width of the lot, flush with neighbors
- maintain horizontal and vertical spacing of elements similar to other buildings on the block
- reflect the elements and detailing of surrounding buildings

Where the block has several vacant adjacent lots, the infill building should be built adjacent to an existing structure or on the corner lot to the street right-of-way line. If the adjoining buildings are recessed from the right-of-way line, align

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the façade of the new building with established setbacks. On corner lots, new construction should be built out to either sidewalks or established setbacks. (Check with the City of Jacksonville Inspections Department for the ordinance-required setback.) In the central business district all structures should be built to the street right of way, unless adjoining structures are set back, to distinguish the downtown area from suburban auto-oriented businesses and help provide a friendlier, pedestrian-oriented environment for shopping.

The new building's massing and configuration should be similar to buildings on the same block. Factors affecting a building's mass are height, width and rooflines.

Height:

- at least two stories,
- street façade wall at least 28 feet in height, not to exceed the tallest building on the block by 10%.

Width:

- Should not exceed historical width of 20-30 feet, if possible
- façade visually subdivided into proportional bays, similar in scale to the adjacent buildings

Rooflines can be varied in height to offset a larger width of the new construction than the older buildings. However, exotic roof shapes tend to disrupt the rhythm of the streetscape and should be avoided. Gable roof shapes are acceptable if parapet walls hide the end wall and water drainage is contained within the property. Usually, the upper cornice will cover the visibility of a flat roof from the front façade. When original rooflines have been altered inappropriately, it is preferable to restore the original shape if feasible.

Openings:

- windows/window shapes and doors similar to those on surrounding façades
- incorporate the ratio of window area to solid wall for the façade as a whole
- follow pattern and repetition of windows or window spacing of nearby buildings

Upper story windows should appear as "punched" openings within a solid wall, rather than as windows separated only by their frames or curtain wall as in the storefront. A solid wall must appear to be the structural element. Care should be taken to ensure that proportions are similar to the openings of the other buildings within that block. Windows should also be recessed, not flush with the wall surface.

Color

The color should relate to the neighboring buildings.

Additions

When constructing a new addition, minimal change should be made to the exterior of the existing original building and the overall integrity of the original design should be maintained. It is important that a new addition look as though it is recent construction. Additions that totally mimic a historic structure so that they are indistinguishable from the older construction will not be allowed. Details on additions should be plainer or possess different ornamental details than the original structure. Where the original building and the addition meet, a slight recess will often effectively separate the two. A slight setback in the wall plane is also acceptable.

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Size and Scale

New additions are subordinate to the original structure in size and scale. An addition that overwhelms the original structure in height or massing will not be permitted. Increasing the height of the building above its historic level is not generally permitted as it would alter the profile of the building and make it incompatible with neighboring structures. Additions should have the same floor to floor height as the original structure.



Building Elements

The roofs of additions should not interfere with the original roof form by changing its basic shape. The addition itself should have a roof form compatible with the original building. The roof of an addition is almost always lower than the roof of the original structure.

Wall expanse should be compatible to the original building. The introduction of openings (windows and doors) not characteristic in proportions, scale or style with the original architecture is not recommended. On the other hand, large areas of unbroken exterior wall surface are also not appropriate. In general, size and proportion of windows and doors should be similar to those on the original building.

The amount of foundation exposed on the addition should match that of the original building. Masonry mortar shall match the original in joint width and profile.

Materials for the addition should be compatible with the original building or have historic basis. For instance, additions to brick structures were sometimes frame construction. Additions faced with incompatible materials will not be permitted. Ornamentation on the addition should also be compatible in design and material with the original building.

Additions will also be expected to conform with Zoning Ordinance regulations pertaining to setbacks, height, use and area coverage.

ADA

The ADA requires that newly constructed facilities, first occupied on or after January 26, 1993, meet or exceed the minimum requirements of the ADA Standards for Accessible Design Standards. Alterations to facilities, spaces or elements (including renovations) on or after January 26, 1992, also must comply with the Standards. When building a new facility or modifying an existing one (i.e., re-striping parking areas, replacing the entry door or renovating the sales counter), make sure to consult the Standards and the Title III regulations for the specific requirements.

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Attachment A

The U.S. Secretary of the Interior's Standards for Rehabilitation

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 alterations of features and spaces that characterize a property shall be avoided.
3. Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.
4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.
5. Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a historic property shall be preserved.
6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design.
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.

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Glossary of Terms

Aesthetic: relating to appreciation of the beautiful; pleasing appearance.

Apex: the highest point or peak in the gable front.

Arcade: a series of arches supported on piers or columns; an arched, roofed-in gallery.

Architrave: molded frame around a door or window; the lowest of three main parts of an entablature.

Baluster: an upright post supporting a rail or balustrade; a banister.

Balustrade: a row of balusters supporting a rail.

Bay: a compartment projecting from an exterior wall containing a window or set of windows.

Belt course - A projecting, horizontal molding separating parts of a wall surface, especially in masonry construction; also known as stringcourse.

Bracket: projecting support placed under eaves or other overhangs. canopy: a small overhanging cover or shelter above an entrance stoop. casement: a window sash that is hinged on the side like a door.

Bulkhead: structural panels just below display windows on store fronts; bulkheads can be both supportive and decorative in design; bulkheads are also referred to as kick plates.

Corbel: a bracket made of wood, brick, plaster or stone that projects from a surface to support a weight.

Corbelling: a series of projections, each stepped out further than the one below and usually found on brick walls or chimneys.

Cornice: horizontal projecting moldings forming the top band of a wall or other element crowning the wall of a building.

Cresting: an ornamental top border on a roof.

Crown: an uppermost or terminal feature in architecture.

Cupola: a small structure on top of a roof or building.

Dormer: a roofed projection built into the slope of a roof, usually containing a window.

Drip Cap: a small, projected molding situated above a door or window, designed to let water flow beyond the outside of the frame.

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Eave: the part of a sloping roof that overhangs the wall.

Engaged column - A column attached to the wall behind it; also known as attached column.

Entablature: entire construction of a classical temple or the like between the columns and the eaves, usually composed of an architrave, a frieze, and a cornice.

Façade: the face or elevation of a building; the front wall of a building, or the wall in which the principle building entrance is located, especially when highly ornamented.

Frieze: plain or decorative band or board located on the top of a wall just below the cornice.

Gable: triangular end of an exterior wall under a pitched roof.

Gable roof: a sloping roof, usually with just two sides, that terminates at one or both ends in a gable.

Glazing: clear or translucent material through which light passes into a building; most often glass but includes other materials such as acrylic or polystyrene.

Hip roof: roof with four sloped sides.

Hood: protective and often decorative shelf-like cover projecting above an exterior wall opening, usually doors or windows.

Impermeable: not permitting passage of water through its substance.

Infill: a structure placed on a vacant lot within a neighborhood.

Integrity: adherence to a high level of historical, architectural accuracy and relatively unchanged since originally constructed.

Joint: place where two bricks or masonry or wood pieces meet.

Landmark: a property which meets certain historical and architectural criteria and which has been designated by the Jacksonville Preservation Commission.

Lintel: horizontal structural member, usually made of stone or wood that runs across the top of an opening and carries the weight of the structure above it or a facing, such as architectural terra cotta, that appears to be a structural beam.

Mansard roof: roof with two slopes on all sides, with the lower slope steeper than the upper slope.

Massing: the overall composition of the exterior of the major volumes of a building, especially when the structure has major and minor elements; the bulk of a building.

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Mitigation: the act of lessening a negative impact.

Molding: linear decorative wood or stone trim contour or band in various geometric profiles, used in exterior and interior architectural elements; term includes both the individual profile shapes and a composite of several shapes.

Mullion: vertical element that divides window or door frames or other openings; typically not a structural support for the building.

Muntin: small thin molding or strip that divides the individual panes of windows or a multi-paned pilaster; an engaged column of rectangular cross section, with base and capital; originally always part of a masonry structural pier, (most North American examples are applied ornament); typically projects a distance that is one third or less of the width of the column.

Oriel: window built out from a wall and usually supported by brackets.

Pediment: triangular piece framed by a horizontal base and two, sloping moldings; usually decorative and placed above doors, windows, mantels or niches.

Pillar: an inexact term for a simple, massive, vertical structural support, especially one that is not a classical style column, with base and capital, nor a pier; common in Gothic Revival architecture.

Portico: roofed entrance porch, often supported by columns or pillars.

Proportional bay: relationship of the size, shape and location of door or window openings in a façade.

Primary façade: front elevation of a structure, usually facing a street and containing the main entrance.

Repoint: process of repairing masonry walls by filling the joints with mortar.

Sanborn map: fire insurance maps produced by the Sanborn Insurance Company dating from the late 1880s through the 1940s, showing building outlines, height, materials and other vital data; these maps are on a microfilm at the Jacksonville Public Library, Illinois College Library.

Sash: part of a window frame into which panes are set; the framework that holds the glazing, especially when movable; originally always wood, may also be metal.

Setback: distance behind the building and the property line.

Sign frieze: long narrow horizontal band on a building containing a sign.

Sill: projecting horizontal base of a window or door.

Storefront: ground level façade of a shop with large sheets of plate glass in display windows with

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minimal sized mullions; typically with a recessed entrance.

Surround: projecting moldings surrounding a wall opening such as a window or fireplace.

Terra Cotta: fired ceramic clay, especially when used for architectural elements.

Transom: fixed horizontal member between the top of a door and a window above.

Transom window: glazed opening above a door or window.

Window sash: engaged column of rectangular cross section, with base and capital; originally always part of a masonry structural pier, most North American examples are applied ornament; typically projects a distance that is one third or less of the width of the column.

For More Information

National Alliance of Preservation Commissions. Resources. 07/01/2021 <https://napcommissions.org/technical-assistance/>

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