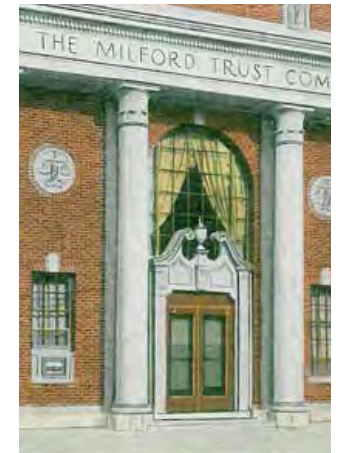




# Design Guide Downtown Milford Inc.

Prepared for Downtown Milford Inc.

This project was funded jointly by Downtown Delaware and USDA Rural Development, through a Rural Community Development Grant.

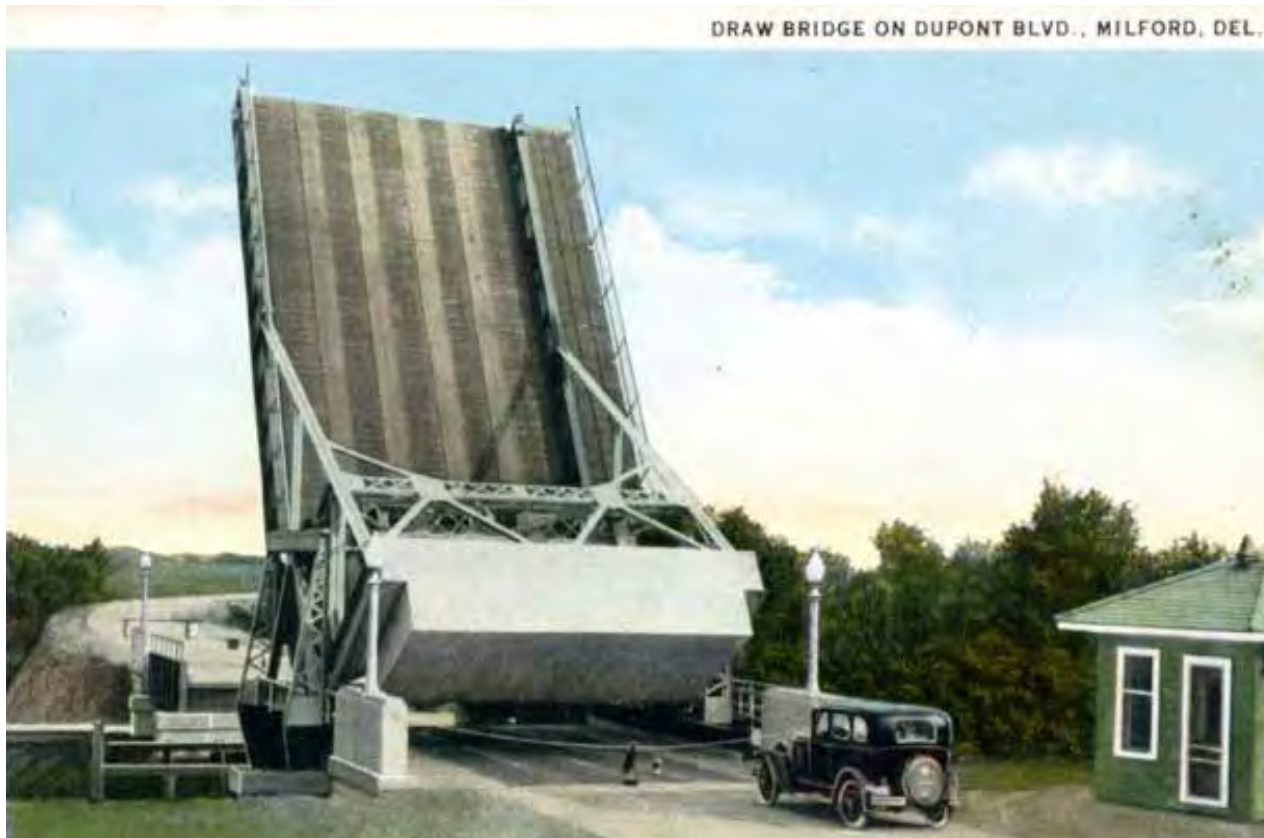


September 2018



Top: Historic picture postcard shows early automobiles along the street. Source: Milford Museum.  
 Bottom: Historic picture postcard of the historic First National Bank and Trust Company building c. 1930. Source: Milford Museum.

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		DISCLAIMER: This is a voluntary design guide. Nothing in this design guide is regulatory. Property owners, merchants, architects, and other parties should consult with the City of Milford Planning Department before preparing architectural plans, purchasing signage and awnings, or other like improvements.	
		The City of Milford Code of Ordinances covers the use of land, building construction, property maintenance, and signage. The recommendations provided in this Design Guide may be in conflict with City Ordinances. Where this occurs, City Ordinances must be followed.	



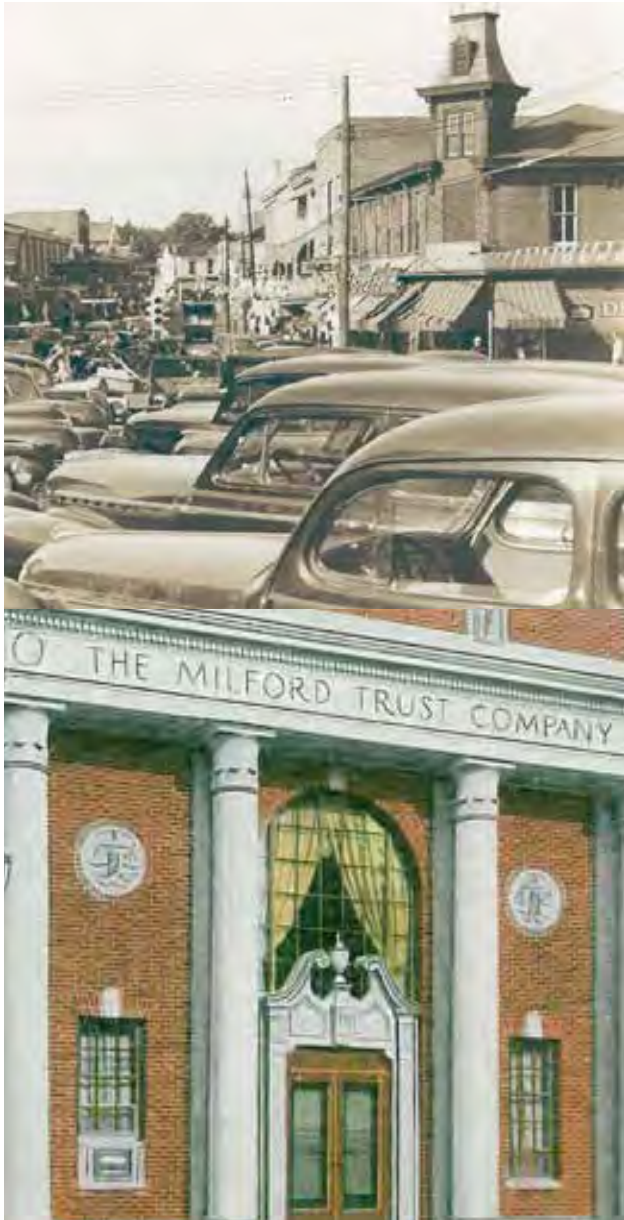
*This historic picture post card shows the old draw bridge over the Mispillion River. The car dates this photo to be in the late 1920s. Source: Milford Museum*

This Design Guide is intended to be used to encourage and guide storefront design and development in downtown Milford. This document will serve as a tool for building owners, store owners, and developers to create high quality storefront designs that provide an energetic, vibrant, and exciting shopping experience in the downtown.

Property owner investment in downtown Milford historic buildings is critical to our future. Even small improvements to signs and awnings can make a lasting improvement in the downtown. Our commercial district is unique, and we must protect its architectural character by encouraging quality improvements and building maintenance throughout the downtown.

We invite you to explore this Design Guide to understand how it can help you enhance your property while ensuring that it is in keeping with the historical nature of the downtown.

## 4. LETTER FROM STEERING COMMITTEE



Top: Downtown Milford c. 1941. Source: Milford Museum. Bottom: Historic picture postcard portraying the Milford Trust Company building c. 1932. Source: Milford Museum.

Thank you for your interest and commitment to the revitalization of downtown Milford. This design guide provides advice for property owners and tenants that wish to make improvements to their downtown buildings

This Design Guide is voluntary; the advice provided is not required to obtain a building permit in the City of Milford. However, the Design Guide Steering Committee believes that these recommendations about maintenance and improvements to historic buildings make common sense. The Steering Committee encourages any developer, building owner, tenant, and city staff to follow the Design Guide if they wish to invest in any historic downtown building.

If you plan to use the Downtown Milford Inc.'s Façade Improvement Matching Grant Program, then your application will be judged according to this Design Guide. Information about this Program can be found at <http://downtownmilford.org/wp-content/uploads/2018/03/2017-12-21-Sign-Awning-Facade-Matching-Grant-Application-2.0.pdf>. This Design Guide is applicable to new construction, and for existing structures when matching grants are requested.

This Design Guide combined with smart business development, appropriate marketing, quality branding, and a welcoming presentation work together to help maintain the integrity and vitality of downtown Milford.

Whether you are interested in coming to the downtown or you are already here, we hope you find this Design Guide a useful tool.

*Steering Committee for the Design Guide for Milford, DE*



Downtown Delaware provided a technical assistance grant to Downtown Milford Inc. to hire Heritage Consulting Inc., a Philadelphia-based consulting firm, to work with a Steering Committee to create this Design Guide for Milford. Steering Committee members reviewed drafts, provided feedback, and were encouraging throughout. Murrie A. Zlotziver, the Executive Director of Downtown Milford Inc., wrote the history of Milford section and found a wealth of historic photographs of the downtown to illustrate this document. We thank all of them for their participation in the development of this document.

## Steering Committee for the Design Guide for Milford, DE

- Nadia Zychal**, business and property owner
- Mark Redden**, business and property owner
- Denise Morris**, business and property owner
- Milly Peterson**, business and property owner
- Jan Broulik**, business and property owner
- Murrie Zlotziver**, DMI Executive Director
- Rob Pierce**, City of Milford Planning Department

## Client and Advisor for Design Guide for Milford, DE

- Diane Laird**, Downtown Delaware, State Coordinator

## Consultants

- Donna Ann Harris**, Principal, Heritage Consulting Inc.
- Ana Perez**, Designer, Heritage Consulting Inc.

*Top: Historic picture postcard of 24 NW Front Street. Source: Milford Museum. Bottom: Historic picture postcard of Walnut Street in the early 20th century. Source: Milford Museum.*



A historic postcard of North West Front Street in downtown Milford, showing what was then called the Central Hotel, home of the Chamber of Commerce. Source: Milford Museum.

Milford was first settled by the English between 1664 and 1676. Families from old Somerset and Accomac Counties in Maryland and Virginia moved north from Lewes after that town had been founded in 1831 by the Dutch East India Company.

Henry Bowman obtained a patent from the Duke of York in 1680 to settle a 2000-acre tract of land called "Saw Mill Range" that now encompasses Milford. Throughout the 1600's, English and Dutch settlers clung to a tenacious existence at the headwaters of the primary rivers that empties into the Delaware Bay. Milford was settled at the headwaters of the Mispillion River at a location called "Three

Runs", the confluence of the Mispillion River and the Bowman's and Clark's branches. These early English settlers were millers, farmers, merchants, and sailors.

Joseph Oliver, a mariner turned trader, gave Milford its start as a landing site and trading post. Oliver migrated from Slaughter Neck sometime between 1771-73 and purchased a 115 acre tract of farmland on the north side of the Mispillion River where he established his home and wharf.

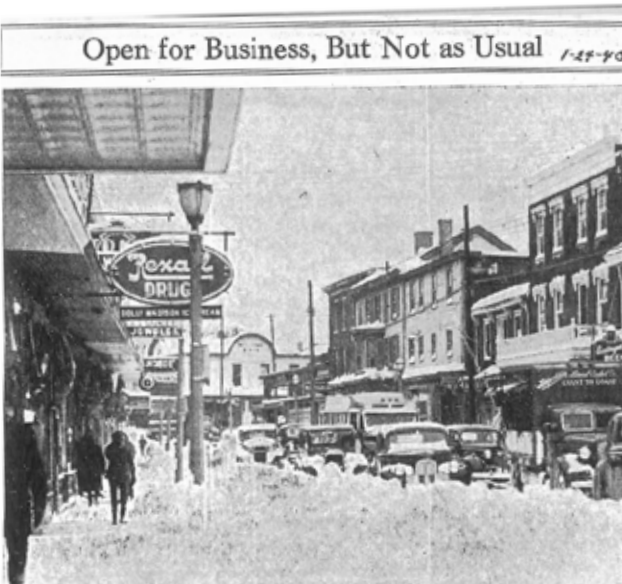
In 1787, Oliver divided his farm into a town grid and began offering lots to newer settlers for \$3 to \$8 per year under the old English system of ground rents. The first lots were sold along NW Front Street in December 1786 and January 1787. By 1790, Milford had more than 80 structures constructed on Oliver's original 115-acre farm extending from the river to the present location of Banneker School on North Street. In 1791, Oliver petitioned the General Assembly in Dover for a drawbridge over the Mispillion River to be constructed along the "Kings Highway" leading from Kent to Sussex County.

During this time Parson Sydenham Thorne, Rector of the Savannah Church located west of Milford, decided to move his church to a plot donated by Oliver along Church Street. Thorne married Betty Crapper, a wealthy widow, and purchased the stately "Silver Hill Mansion." He soon builds a grist mill west of Oliver's landing.

## 6. SHORT HISTORY OF MILFORD (CONT.)



*Downtown Milford looking down South Walnut Street c. 1941. Source: Milford Museum.*



*This January 1940 newspaper clipping shows North Walnut Street in downtown in the aftermath of a large snowstorm. Source: Milford Museum.*

Thanks to both Oliver and Thorne, Milford's future was secure through their mutual efforts to bring businesses, culture, religion, and civility to a primitive area.

The Mispillion River served as the primary avenue of trade throughout the 1800's and gave impetus to Milford as a major shipbuilding town. Between 1790-1815, John Draper and William Duprey built and operated the first shipyards while Nathaniel Hickman was building wooden sailing boats on his farm. By 1860, Milford had seven shipyards employing hundreds of carpenters, loggers, caulkers, and scroll workers. The family names of Carlisle, Reville, Scribner, Deputy, Lank, Black, Abbott, Radcliffe, and Vinyard became household names in 19th century Milford, all associated with shipbuilding. When the last of the area's giant white oaks was cut in the 1920s, the shipyards quickly went out of business, although the Mispillion ships sailed on for many years. (The Paul was sunk by a German torpedo in 1942 while sailing from the Bahamas.) The Vineyard shipyard was called into service in both World War I and II to build submarine chasers.

Following the Civil War, improvements in technology ushered Milford into the lucrative era of canning and fruit drying. The first boiler-powered fruit drying machines were introduced in 1870 and the effect on local Milford farmers was dramatic. With new markets for dehydrated and canned agricultural

products, Milford farmers and merchants earned great fortunes selling tomatoes, peaches, lima beans, corn, peas, and apples shipped by rail. The railroad arrived in 1859, new electric lighting was installed in 1887, and a public water system was completed in 1893. Milford grew to a town of 3,000 inhabitants by 1900.

The early 1900's saw dental advancements brought to Milford by Doctors Frank & G Layton Grier in the form of synthetic porcelain tooth repairs, and Milford became a leader in dental research. The Caulk Company would later merge with Dentsply in 1965. They also assisted Doctors William & Sam Marshall in establishing the first hospital in Milford sometime between 1907 and 1921, which has expanded over the years. Today, BayHealth is in the final phase of completing a new modern facility.

Masten Trucking Company and Burris trucking grew during the 1930s and 40s as Milford became a more industrialized town, adding the Muholland Spoon Mill from 1920 to 1950. Chickens became big business for Milford in 1940 when the Pack family brought the Sussex Poultry Company to Milford. Today, Perdue is a major employer at its Milford chicken processing plant.

By 1950, Milford was a self-sustaining town of 5,000 citizens with clothing stores, butcher shops, hardware stores, grocery stores, and newspapers all owned by local residents.

## 6. SHORT HISTORY OF MILFORD (CONT.)

WALNUT STREET BUSINESS SECTION, Milford, Del.



Above: Historic postcard from the Milford Museum showing South Walnut Street in the 1930s or 1940s. Source: Milford Museum.



Left: This historic picture post card shows the historic First National Bank and Trust Company building c. 1930. Source: Milford Museum.

Since 2000, Milford has undergone a major development surge with its population growing to 10,000. Today, Milford's historic downtown has become a renewed center of community life hosting upmarket boutiques, art galleries, restaurants, and a community theatre. Celebrating the importance of the Mispillion River, downtown Milford is host to several regional events each year including the Riverwalk Freedom Festival and the Bug & Bud Festival. Residents and visitors alike can enjoy the natural resource as they walk, bike, or run along the Mispillion Riverwalk, a series of pedestrian and bicycle paths that hug the banks of the Mispillion River.

This history was written by Murrie A. Zlotziver, using the following sources:  
Kenton, David. *Short History of Milford*. August 2001.  
Kenton, David. *Village - Town - City - 200 Years, Milford Progress - 1807-2007*. January 2007.  
City of Milford website: [www.cityofmilford.com](http://www.cityofmilford.com)



## Why appropriate design makes downtown stronger

The physical design of a downtown district contributes greatly to the overall image of the community. Each downtown has its own unique cultural qualities to attract residents, customers, and visitors. The distinctive characteristics of buildings of varying ages make Milford's downtown interesting and enjoyable for both visitors and residents.

Milford's downtown 19th century buildings exist alongside those built in the mid-20th century. In some cases, commercial structures started as residences and were later converted

into shops. Thus, building features from one period were reconfigured to that of another to keep up with the architectural fashion of the time. If the resulting appearances show quality craftsmanship and are pleasing in proportion, composition, and details, then the façade is a valuable visual resource for the downtown. Thoughtful design improvements should reinforce the positive identity of a community's retail core and create a "sense of place" that is distinct to Milford as a whole.



*This historic picture postcard shows the Milford Trust Company building in about 1932. The building is now used as the Milford Customer Service Department at 119 Walnut Street. This building once housed Mrs. Samon's Candy Store. Source: Milford Museum.*



*This Colonial Revival style brick and limestone former bank building now used as the Milford Customer Service Department at 119 Walnut Street. The original windows have been changed to glass block on the front façade.*



A view down South Walnut Street during a public event. Source: Milford Museum.



Northwest Front Street view from 1960 showing the variety of architectural styles found in downtown. Source: Milford Museum.



Milford's downtown is fortunate that it retains a great deal of its original historic buildings. The Windsor Building at 24 NW Front Street, home of the Greater Milford Chamber of Commerce, retains the handsome shaped shingles on the dormer windows, along with carved brackets that hold up the gable roof. This Italianate style building also has its original wooden bracketed cornice.



Some of the iconic buildings in downtown are freestanding residential buildings that have been converted to new uses and restored. This "painted lady" Queen Anne style building, once a fashionable residence in the 19th Century, has been rehabilitated and is used as The Towers Bed and Breakfast.



*Downtown Milford retains some noteworthy original storefronts from different eras. This spectacular Art Moderne style store has a completely intact storefront and boasts beige Carrara glass in the upper portion of the metal edged curved glass storefront windows. This entranceway has a handsome tan and black tile floor. The glazed painted wood door is original and retains its silver colored hardware.*



*Walnut Street looking north has evolved over the years. This picture postcard shows early automobiles along the street. Source: Milford Museum.*

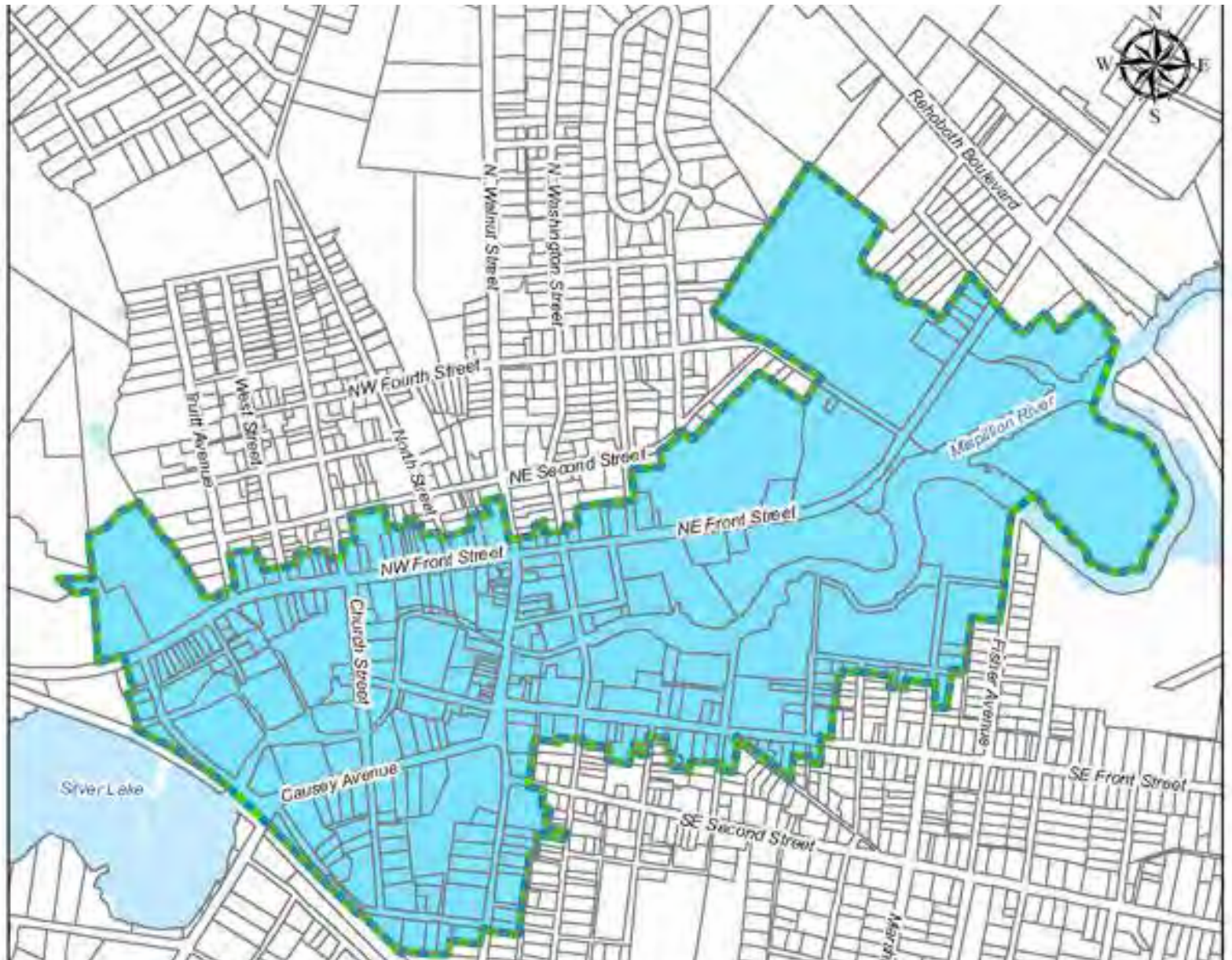


*The Bank House Bed and Breakfast is a recent use of this handsome Greek Revival style brick building from the 19th Century. This property has been well restored and beautifully maintained over the years.*



*The Milford Museum at 121 South Walnut Street is now housed in the former library. This Colonial Revival style building has been well maintained and preserved throughout its history, and retains its original windows, doors, and entranceway lighting.*

# 8. MAP OF DOWNTOWN DISTRICT SUBJECT TO THIS DESIGN GUIDE. DOWNTOWN MILFORD.



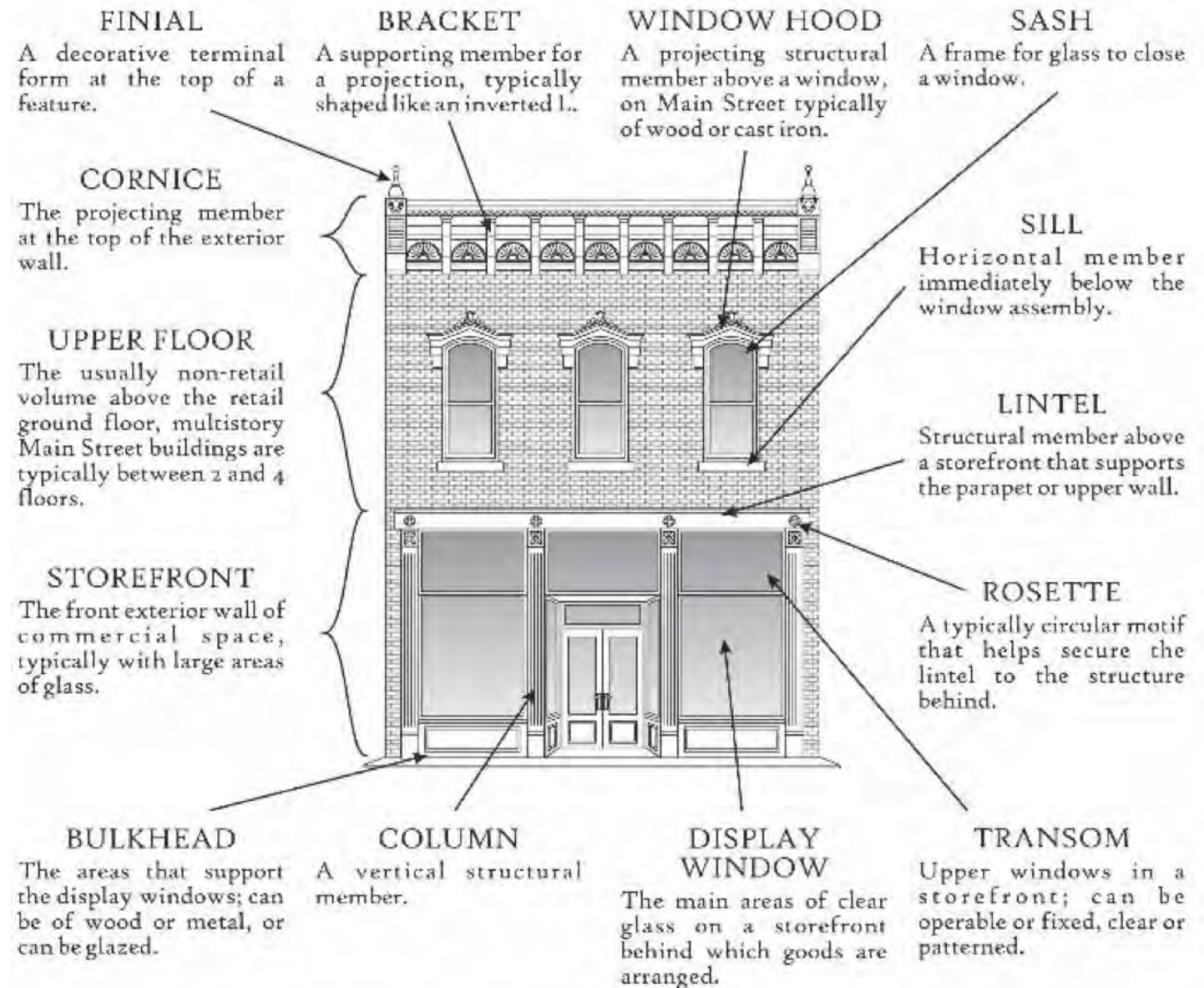
This map shows the Downtown Milford Inc. program area. Buildings within the highlighted district are subject to this voluntary design guide.

# 8. MAP OF DOWNTOWN DEVELOPMENT DISTRICT



The Downtown Development District in Milford is larger than the downtown project area of Downtown Milford Inc. Please refer to the map on Page 12 to determine if your building is within the project area subject to this voluntary design guide.

# 9. ANATOMY OF A MAIN STREET BUILDING



This drawing identifies common names of building parts of commercial buildings in downtown Milford. Source: "Anatomy of a Main Street Building," Illinois Main Street. [http://www.illinois.gov/ihsa/Preserve/Documents/bldg\\_anatomy.pdf](http://www.illinois.gov/ihsa/Preserve/Documents/bldg_anatomy.pdf)

## Greek Revival style 1840-1870

Area builders using the Greek Revival style were aware of historically correct architectural details found in ancient Greek buildings. In creating these residential and institutional buildings, they wished to link the new American republic with the ideals of ancient Greek democracy by imitating forms from the ancient world. Architects and builders turned to building manuals and handbooks

for inspiration. Greek Revival buildings often have porches or colonnades that use either Doric, Ionic, or Corinthian Orders for their column capitals. High style buildings have elaborate doorways, porches, or colonnades across the front. Simple, vernacular Greek Revival buildings may have doors with transom windows or wide moldings around windows. Brick is a common building material, as are

stone and wood. The cornice lines may be emphasized with a wide band of trim or a band of windows in the frieze. Front gabled examples often lack colonnaded porches but usually have pilasters and elaborate door and cornice details.



119 North Walnut Street, The Bank House Bed and Breakfast. This high style Greek Revival building has a porch with its original wood Corinthian Order column capitals, and a paneled double door with glass and a transom above.



7 NW 2nd Street, Crown Upholstery, is a Greek Revival building made of wood. It has a series of attic story windows in the frieze, which are often seen in Greek Revival residential buildings. The tall pilaster corner boards are highlighted with rust colored paint on this building.



This small vernacular Greek Revival building is made of brick and has simple, square shaped, paneled pilasters that hold up the porch roof.

## Gothic Revival style 1840-1870

Most often seen in church architecture, the Gothic Revival style focused on using Christian symbolism and architectural traditions from the middle ages. This style can be seen most often in churches, cemeteries, collegiate buildings, and some residential buildings. Buildings constructed in the Gothic Revival style typically have a steeply pitched roof with steep cross gables. Decorative verge

boards are common beneath the eaves of the steep gables. Most Gothic Revival houses have at least one window with Gothic detailing. When only a single window is elaborated, it usually occurs in the most prominent gable in a vernacular building. Windows with Gothic detailing have a pointed-arch shape. Front entrances often have a paneled door with a pointed arch. These buildings are most

often associated with Queen Victoria, whose reign began in 1837. Pattern books were a common method to share this style throughout the country.



106 NW Front Street. This simple wooden Gothic Revival style building has multiple gables and decorative vergeboard along the roof edge of the dormer window over the entry.



20 North Church Street. Avenue United Methodist Church is constructed in the Gothic Revival style. Limestone is used to highlight the edges of the gable, the tracery of the large stained-glass windows over the entrance, the entrance doors, and the spires on the towers on this gray stone building.



18 N. Church Street. The Milford Woman's Club is a vernacular example of the Gothic Revival style. The upper part of the gable is made of board and batten finish siding, and the vergeboard has simple cut-out decorative features. There is one pointed arch window at top of the gable.



## Italianate style 1840-1885

Two distinct forms of Italianate architecture were constructed in Milford during the mid-to-late nineteenth century – the large freestanding house and the urban style building suited to narrow commercial lots. The style is decorative and can be applied to any house form. Typically, two to three stories, both forms have low-pitched roofs and wide overhanging eaves with decorative

brackets beneath. Windows are tall and narrow, and are almost always hooded, bracketed, or framed with ornate molding. Window sashes are either two-over-two or one-over-one and often paired. Arched and curved window types are common, along with the traditional rectangular top. The cornice of the building is always bracketed within ornately carved, paired brackets. Like the windows, the entrances

are highly decorated with elaborate surrounds that are hooded, bracketed, or arched. The roof is flat or has a low-pitched pedimented hip.



The Windsor Building, home of the Greater Milford Chamber of Commerce Building, was built in the Italianate style. It was once a hotel, and the building has been well maintained and preserved over the years.



36 North Walnut Street is a vernacular style example of the Italianate style found in Milford. The simple metal cornice, limestone string course that links the window sills, and the segmental arched brick lintels on the second-floor windows are the only distinctive architectural features for this simple, vernacular building.

## Queen Anne style 1880-1910

Queen Anne houses are irregular in plan with hipped or gable roofs that sometimes include towers or cupolas. One of the most pronounced characteristics of the style is the porch. On larger high style houses, it wraps around two or more facades and is supported by milled columns, balusters, and brackets. The front facade is often dominated by a cross gable or tower with canted comers. Decorative wood

shingles in multiple patterns and jig-sawn vergeboards elaborate the gable edges. Door and window surrounds tend to be simple. Windows are usually one-over-one double-hung sash, with colored border glass common in the upper sash. Doors commonly have delicate incised decorative detailing and a single large pane of glass set into the upper portion. Frame houses were clad with clapboard and painted

bright colors. Despite the name, Queen Anne style had little in common with the formal renaissance architecture of the British monarch's early eighteenth-century reign. Instead, it is inspired by late medieval architecture, and embraces the Late Victorian preference for picturesque asymmetry and irregularity and steeply pitched roofs.



101 NW Front Street. Towers Bed and Breakfast is an excellent example of the Queen Anne style.

## Colonial Revival style 1880-1940

The late nineteenth century saw a renewed interest in eighteenth-century architecture spurred by the Centennial celebration of 1876, leading to "Period Revival" styles which extended into the late 1930s. Although different in style, Period Revival buildings all had in common their reference to the decorative vocabulary of an earlier period, a safe, nostalgic past for a society facing technological

and social upheaval. The Colonial Revival style is inspired by Georgian and Federal architecture, mixed at times with elements of post-medieval English architecture and Dutch colonial architecture. The results are government buildings, churches, and institutions that are far larger than their early nineteenth-century predecessors, with a somewhat eclectic mix of detailing. This ornamentation was stylized and

simplified in the latter years following the economic devastation of the Great Depression. The red brick buildings from the early 20th century that often have white limestone trim are seen throughout Milford today.



119 South Walnut Street. Now the Milford Customer Service Building but formerly the Milford Trust Company, this building uses red brick and limestone trim to evoke the past. There are four smooth faced columns with Corinthian capitals that support the pediment with the original bank name incised into the fascia. The original first floor windows have been replaced with glass block. The swan neck pediment over the entrance door is especially fine.



Left: 121 South Walnut Street, now the Milford Museum, is a fine brick building in the Colonial Revival style. This building has a limestone base and cornice, and uses limestone trim around the central door, around the tall six over six windows, and for the baluster and paneled parapet wall at the top of the roof.



Above: 201 South Walnut Street. City Hall was completed in 1959, and is a very late example of the Colonial Revival style. The central entranceway is up a flight of stairs and is composed of paired wooden columns with Doric order capitals that hold up a simple gable. The building sits on a high brick basement and has a pair of large brick chimneys at either end and a central clock tower.

## Beaux Arts Classicism style 1880-1930

The style comes from the academic architectural style taught at the École des Beaux-Arts in Paris, particularly from the 1830s to the end of the 19th century. It drew upon the principles of French neoclassicism, but also incorporated Gothic and Renaissance elements and used modern materials, such as iron and glass. The style is common through the US, because many prominent American architects studied in Paris at Ecole des Beaux-Arts. These buildings use large columns, or pilasters, and often have carved decoration in the entablature at the top of the building and other carved decorative details on walls.



1 North West Front Street. The First National Bank and Trust Company building c. 1930 is a good example of the Beaux Arts Classicism style found in Milford. The pair of monumental sized smooth columns with Composite capitals frame the doorway into this handsome limestone building. The parapet surrounding the building is plain, except for the pair of carved eagles positioned over the columns and the name of the bank incised between. The walls of the building are made of limestone laid up in a smooth ashlar finish.

## Art Deco style 1920-1940

Art Deco style appeared in France just before World War I and took its name from the Exposition Internationale des Arts Décoratifs et Industriels Modernes held in Paris in 1925. The style can be seen in architecture, furniture, jewelry, fashion, cars, movie theatres, trains, ocean liners, and everyday objects such as radios and vacuum cleaners. It combined modernist styles with fine craftsmanship and rich materials. During its heyday, Art Deco represented luxury, glamour, exuberance, and faith in social and technological progress. The style used geometric motifs, curvilinear forms, sharply defined outlines, bold colors, and synthetic materials such as plastics for everyday objects.



106 South Walnut Street. Jesus Love Temple, originally a movie theater, is a vernacular example of the Art Deco style.

## Mid Century Modern style 1933-1965

Art Moderne style is a late version of the Art Deco style in architecture and graphic design that emerged in the 1930s. This architectural style emphasized curving forms, long horizontal lines, and sometimes nautical elements. Art Moderne buildings often use new materials such as Carrara Glass, stainless steel window frames, and curved plate glass in storefront windows.

Mid-century modern is the design movement in interior, product, and graphic design, architecture, and urban development from roughly 1933 to 1965. The term, employed as a style descriptor as early as the mid-1950s, is exhibited in architecture by clean lines, organic and streamlined forms, and lack of embellishment. It is an outgrowth of the International and Bauhaus movements,

and used by prominent architects who were educated in Germany and the US between the wars.



19 South Walnut Street is an excellent example of the Art Moderne style in Milford. The handsome curved storefront uses glass and beige Carrara Glass above to create a display space for this retailer. The black and beige tile pattern in the entryway reinforces the color of the Carrara glass.



Left: 121 South Walnut Street, now the Milford Museum, is a fine brick building in the Colonial Revival style. This building has a limestone base and cornice, and uses limestone trim around the central door, around the tall six over six windows, and for the baluster and paneled parapet wall at the top of the roof.



103 Causey Avenue, a Firestone Tire Dealer, is an excellent example of Mid Century Modern style architecture. The wide, zig zag shaped white cement roof sits on slim piers that permit the roof to cantilever out over the sidewalk to create a covered pedestrian passageway. Large floor to ceiling glass panels with aluminum frames fit between the piers to provide light into the showroom. This building is in a remarkable state of preservation.

## Step 1: Evaluate your building's appearance.

It is important to take a good look at your building before proposing alterations to its exterior. Consider the windows, doors, and detailing. Note the entire façade, including the upper stories as well as the storefront. A successful improvement strategy is one that treats the building and does not neglect the upper floors. Remember that storefronts should be viewed as one part of an entire building. The goal is to achieve a visually distinct facade that relates to its surroundings and provides a sense of cohesiveness in the downtown without strict uniformity.

## Step 2: Consult historic photographs

Historic photographs provide an invaluable source of information concerning the past appearance of the buildings in downtown Milford. Construction details, as well as signs and awnings may be visible so that the property owner and their architect can make judgments about replacing missing elements or restoring the building. Consult the Delaware Public Archives, The Milford Museum, and books about the history of Milford to search for images of your building before making rehabilitation or restoration plans.

## Step 3: Evaluate your building's surroundings.

An elevated level of upkeep always strengthens the image of a downtown district. If the downtown is clean, safe, and attractive, people will be more likely to shop there. Well-maintained banners, hanging flower baskets, trees, and flowers around trees or in sidewalk planters give the impression that downtown property owners and local government cares about the image of the downtown. Sidewalk maintenance is the responsibility of the property owner whose property is immediately adjacent to it. The sidewalk should be kept free of debris and washed regularly. Trash generated by the store should be kept in enclosed areas at the rear of the building and must be easily serviced by trash collection trucks.

## Step 4: Establish a maintenance schedule, make needed repairs

The City of Milford has property maintenance standards which are governed under Chapter 174 of the City Code. Chapter 174 Property Maintenance adopts the 2015 International Property Maintenance Code. The IPMC provides minimum standards for upkeep of interior and exterior premises. Please review the code.

*A historic picture postcard of 24 NW Front Street, showing how the porch has evolved over time. The Milford Museum is a good source for historic photos of your building. Source: Milford Museum.*



[https://library.municode.com/de/milford/codes/code\\_of\\_ordinances?nodeId=PTIIGELE\\_CH174PRMA](https://library.municode.com/de/milford/codes/code_of_ordinances?nodeId=PTIIGELE_CH174PRMA)

<https://codes.iccsafe.org/public/document/toc/551/>

All buildings in downtown Milford require regular maintenance every year. Maintenance is a voluntary stewardship action that ensures that the owner's investment in his or her property is protected. Maintenance is fundamentally a preservation activity. Without regular maintenance, buildings show signs of decay that can lead to instability or, if neglected for an extended period, may have deteriorated to the point of demolition. Typical signs of neglect

include: peeling paint, missing shingles, downspouts that are broken or leaking, rotted wood, leaky gutters, and brick or masonry with open joints. If these problems remain untreated, they can create structural damage to foundations or walls and can be expensive to repair. The best way to prevent large repair bills is to regularly inspect your building and make repairs while they are small and less costly.

We urge property owners to voluntarily maintain your building in good condition by making sure that it can shed water, as this is the main cause of structural instability. Water can penetrate buildings from the roof, walls, and up through the ground. Water can seep in from the roofs, flashing, and broken water conduction

systems (gutters and downspouts) and rising dampness can be highly damaging to building materials. The best guidance is to take steps to keep water out and moisture away.

**Each building owner should voluntarily adopt a cyclical maintenance program with the following goals:**

- 1. Establish a regular inspection and maintenance routine for your building.** The goal is to identify calendar months in which inspection and repairs will occur. The National Park Service's Preservation Brief #47 on Maintaining the Exterior of Small and Medium Size Historic Buildings by Sharon C. Park, FAIA is a practical guide for historic property owners who want general guidance on maintenance. <http://www.nps.gov/tps/how-to-preserve/briefs/47-maintaining-exteriors.htm>
- 2. Identify problems early.** Regular inspection will help you see where deterioration is occurring, and to take steps before it is too late and repairs are costly.
- 3. Establish priorities for spending dollars.** If there are limited funds for repair, the inspection will tell you where to concentrate your repairs.

*Historic photographs and picture postcards can provide excellent clues about what your historic building looked like over time. This picture postcard view of Walnut Street in the early 20th century shows how shop owners suspended fabric from the pedestrian canopies over the sidewalk to create shade for shoppers. Source: Milford Museum.*



4. **Keep water out and moisture away from the building.** Always seek to identify the source of water getting into the building and solve that problem first before making other repairs. For example, if there is a water stain on the ceiling, fix the problem outside before making cosmetic improvements to the inside.



*This Midcentury Modern style funeral home continues its original use and is well maintained.*



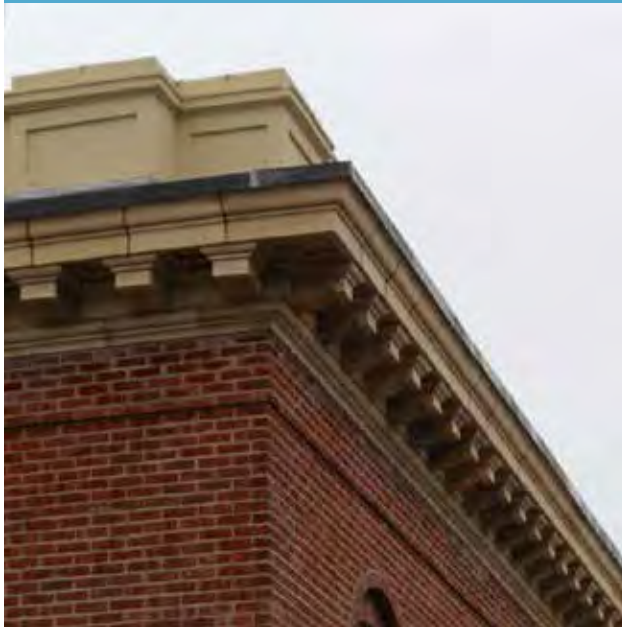
*This small and charming building has been well maintained and now houses a tattoo shop.*



### Objective:

Use the architectural features of the entire building to provide guidance for the design of the storefront.

Incorporate upper floors in any façade improvement.



Retain any historic cornice. Keep upper story masonry, wood and metal cornice or parapet treatments intact like the original terra cotta cornice of the Milford Museum shown here.

### Recommended

- Respect the entire downtown district by assessing the context of your building in the surrounding streetscape – ask, “How does my particular building work in the street?”
- Preserve and restore historical features of the upper façade and cornice. Repair the upper façade with material that is the same as, or that complements, the existing construction.

- Retain any historic cornice. Keep upper story masonry, wood and metal cornice or parapet treatments intact. Decorative cornices and parapets in downtown Milford are important to preserve. If they are deteriorated, they should be repaired rather than removed.
- Masonry buildings that are already painted should continue to be painted. Removing paint from masonry is costly but permitted. Work with your contractor to carefully evaluate the masonry and



This property maintains the original parapet wall at the top of the building, as well as the green metal roof on top of the bracketed cornice above the corner entrance and storefront windows.



The Bank House Bed and Breakfast brick work was originally pointed with very thin mortar joints (often called butter knife joints). Subsequent repointing of this 1855 building has respected the original profile and mortar joint.

### Recommended Cont.

determine the best method to be used to clean it. Brick was often painted in the past to hide alterations and removing the paint can expose mismatched brick or other imperfections. If paint removal is desired, work with your contractor and require a test patch first to make sure that the masonry is not damaged in the cleaning process.

- When repointing, match the width and profile of existing mortar joints. Use

the same tooling pattern as the original joints. Have your contractor match the color and texture of the new mortar to the existing mortar. Mortar gets its color from the sand used, so choose sand that is comparable in color and texture to the grain used in the original mortar when repointing.

- If you need to replace damaged brick, stone, or other materials like Historic Pigmented Structural Glass such as Vitrolite and Carrara Glass, work with

your architect or contractor to replace in kind, so that the new units match the existing in color, texture, and size.

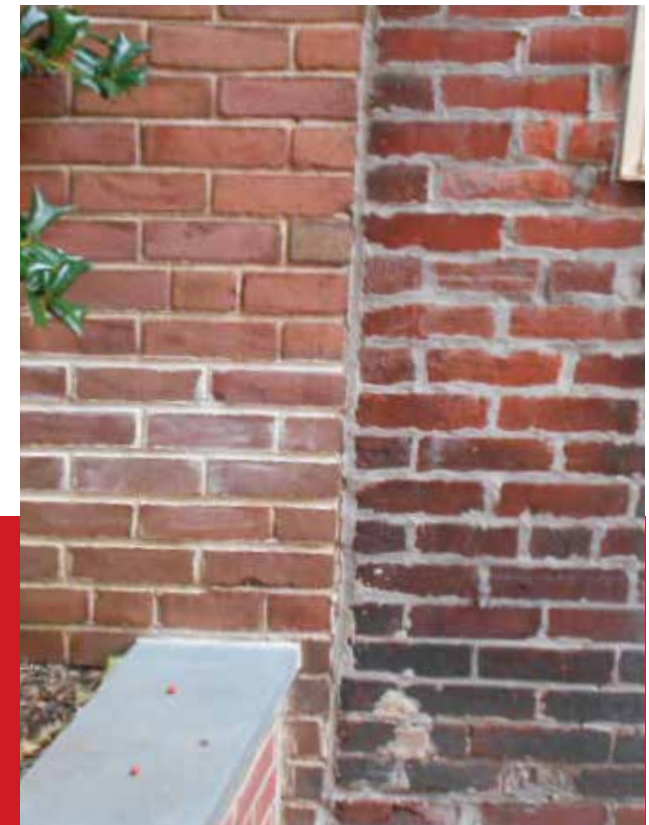
- Preserve original wood siding to the extent possible. If siding is damaged, consider replacing only those boards or pieces that are deteriorated beyond repair with new boards to match the existing in texture, size, and profile.
- Use exterior lighting to accentuate the architectural features of the building.



Masonry buildings that are already painted, like this one in Waukegan IL, should continue to be painted. This building and storefront has been painted in harmonious colors that pick out all the important historic features of the building: the wood cornice, upper story window frames, window hoods and window sill, and the various elements of the historic storefront itself.

### Not Recommended

The pointing in the upper left-hand portion of this brick building in Philadelphia has been pointed correctly, while the brick pointing on the right side has been poorly applied. The right side shows where the new mortar has been permitted to “feather edge” onto the face of the adjacent bricks, which is not recommended.



### Not Recommended

- Filling in original openings, like windows or doors, with wall material.
- Paint over original brick, stone, tile, stucco or molded concrete block.
- Sandblasting masonry.



Filling in upper story windows as shown here on a building in Gloucester City NJ, creating windowless blank walls, or destroying original architectural details are not recommended.



It is not recommended to paint brick (see above), stone, tile, stucco, or molded concrete block if they have never been painted before as seen on this building in Philadelphia. The unpainted elements have a natural or man-made finish that is important to preserve.



The surface of the brick seen here on a Philadelphia building, has been eroded by sandblasting in the past. Sandblasting is not recommended for any masonry or brick building in Milford.

## Objective: Make storefront entrances obvious & welcoming.

### Recommended

- Maintain historic doors, their hardware and framing to the greatest extent possible.
- If original doors are missing, research old photographs of the building and the downtown to determine the type or style that was used historically. If no evidence exists, choose a replacement that is appropriate for the age and style of the building.
- Retain original door locations, particularly on the main façade. If interior remodeling or handicapped access means that an entry will no longer be used, leave the door and its features intact on the outside.
- Keep original entry features such as door sidelights and overhead transoms.
- Use store entrance doors that contain a high percentage of glass, so the shopper can see the items inside.



This wonderful Milford store's tile entranceway and vestibule floor of tan and black tile is original and should be retained. The original glazed door retains all its original hardware. Above the original metal frames are beige, curved Carrara Glass panels.



This storefront retains its pressed metal cornice, and original paired wood and glass entrance and transom. Here the name of the hair salon business is located on the transom glass.



The metal and glass door into this shop in downtown Milford is made of glass in a metal frame but uses creative applied metal work to call attention to the artisan made goods sold within.

## Recommended

- Doors with glass also encourage shopper safety by promoting visibility.
- Choose a door that is compatible in scale, material, and shape with the overall façade if a replacement is required.
- Repair any existing tile work or decorative terrazzo flooring on the exterior entrance flooring.
- Implement improvements according to the Americans with Disability Act (ADA) standards for handicapped accessibility.



Stores with recessed entrances can showcase flowers or other pedestrian friendly objects, like planters, bunting and flags, to call attention to the products sold inside.



Storefront entrances cluttered with merchandise is not recommended.

## Not Recommended

- Filling in any door(s) with any material.
- Adding sidelights and transoms to doorways that never had them.
- Adding “faux Colonial” features or doors that have an abundance of stained or leaded glass.
- Using doors that are opaque or that include no glass. Doors that are more suited to residential use should be avoided for commercial entrances.
- Pulling back the entrances from the building facade. This takes away precious retail space and creates unusable outdoor space that often collects rubbish and provides space for loitering.
- Setting store merchandise behind one door of a double door entrance.
- Closing a part of an entrance or making the entrance door smaller than the original door.
- Use of slippery materials on walking surfaces.
- Removing historic tile work, decorative terrazzo, or other flooring features in the entrance to the storefront.
- Making entrances complicated or difficult to get through by crowding them with merchandise.
- Adding shutters to doors, as these were not used historically.

## Objective:

Attract attention to the products or services within the store; lighting of storefront windows to make the street feel lively, inviting, and secure.

## Recommended

- Storefronts that have acquired historic significance shall be retained and preserved.
- Retain existing large historic storefront windows, their hardware, and framing, as they provide the maximum visibility into the storefront.
- Keep traditional storefronts as transparent as possible and retain the existing glass storefront windows whenever possible. If window glazing is being replaced,

make sure that the new windows are transparent glass rather than tinted.

- Use transparent glass for easy viewing into the store front.
- Maintain existing architectural elements around the storefront windows.
- Bulkheads can be made of wood panels, polished stone, glass, tile, or aluminum-clad plywood panels.



This Firestone Tire Store from the early 1960s in Milford is well maintained and preserved, and it has acquired historic significance should be retained and preserved.



This Milford storefront retains the historic metal window frames, its inset entry vestibule and transom windows. The retractable black canvas awning permits the shop owner to regulate the amount of sun coming into the building during the day.



The shop owner of this modern metal storefront uses simple mannequins to showcase the formal wear sold and rented from this shop. Note the neon lettering positioned inside the window display glass.

## Recommended Cont.

- Clean storefront glass regularly.
- Use windows to display merchandise by using the full extent of the glass.
- Make the storefront display exciting, fun, and original.
- Change the display often to keep shoppers interested and to continually draw in potential customers.
- Display small merchandise at the front of

the window or at eye level.

- If an original storefront is missing altogether and an incompatible modern storefront exists in its place, rehabilitation can follow one of these recommendations.
- Make cosmetic improvements: An incompatible storefront can often be improved with low-cost cosmetic solutions. Painting storefront materials such as window frames, cornices, and bulkheads, to blend

with the building, adding an awning to soften a harsh storefront, or re-opening windows that have been closed are three low-cost modifications that can enhance the overall appearance of a storefront that has been changed.

- Reconstruct the missing storefront: This is possible when old photographs or physical evidence are used to carefully guide the reconstruction of the historic



New storefronts in new buildings can be attractive by adding simple awnings and signage across the glass that leaves most of the window glass transparent, so pedestrians can see in and the shop owner can see out.



Simple buildings that have been painted in the past, can be painted in attractive colors like this store here in downtown Milford. The mural on the side of this building adds street level interest to pedestrian.



This beautifully restored storefront is entirely intact and retains its historic wooden glazed door and transom that is painted black to match the other wood storefront elements.

## Recommended Cont.

storefront design. New materials can be substituted for the old, but they should match the appearance of the historic material closely in photographs.

- Build a new storefront design: If no historic photos or physical evidence exists, a new compatible storefront can be designed. The best solutions are those that use a simple and straightforward storefront design that blends with the



Display small merchandise at the front of the window or at eye level to catch the eye of pedestrians walking by.



This simple and modern brown aluminum storefront has been placed within an existing stone surround of this historic commercial building. The signage identifying the store is placed along the sign band at the top of the store, and the sign is illuminated with gooseneck lighting. The shop owner also used large, frosted adhesive to create eye glasses on the storefront display window to further showcase the products being sold.



## Recommended Cont.

- building in terms of form, style, and material, but does not pretend to be a historic storefront.
- Light the store front window internally and keep the store front lights on during the early evening to show the store merchandise to potential customers. Shop fronts that are lit in the evening make the street feel lively, inviting and more secure for pedestrians.
  - For further guidance consult Preservation Brief #11 “Rehabilitating Historic Storefronts,” <http://www.nps.gov/tps/how-to-preserve/briefs/11-storefronts.htm>.



This shoe repair shop retains its original bulkhead that supports the storefront display glass. Here the original Luxfur Prism Glass transom remains intact. The neon sign is located behind the window glass.



This Milford storefront retains its metal frames for the storefront window glass and transom. The decorative cast iron spandrel above the storefront, is highlighted here in green paint. The storefront display uses generous size comic book characters to fill the window display space.

## Not Recommended

- Adding features that would not have been used on storefronts historically, such as wood-shingled mansard coverings, novelty sidings, T1-11 siding or varnished wood storefronts.
- Inappropriate historical theme designs that create a false sense of history, such as "wild west," "colonial," or "frontier," designs are prohibited.
- Curtain wall construction.
- Narrow or medium style aluminum doors.
- Aluminum storefront assemblies.
- Using of tinted, opaque or smoked glass in storefront windows.
- Covering storefront windows with too much signage or attaching paper signs on the inside or outside of storefront windows.
- Bulkheads made of fake brick, brick veneer, and gravel aggregates.
- Use of ground floor window space for storage.
- Cluttering window displays with too much merchandise or disorganized displays that prevent customers and pedestrians from seeing inside the store.
- Keeping storefront display windows empty.



Keeping storefront display windows empty is not recommended.



It is not recommended to cover storefront windows with too much signage or to attach paper signs on the inside or outside of storefront windows.

**Objective:**  
Compliment the historic storefronts with appropriate commercial or residential upper story windows and protect existing historic fabric.

### Recommended Cont.

- Retain any upper story windows as windows. See advice from Preservation Brief #9, "The Repair of Historic Wooden Windows," <http://www.nps.gov/tps/how-to-preserve/briefs/9-wooden-windows.htm>.
- Retain historic upper story windows, their hardware, and framing.
- Re-open any windows that have been blocked in.

- Retain any decorative features around upper story windows. If deteriorated, make repairs to decorative window hood molds (wood, brick, or metal features over the windows).
- If original upper story windows are missing, consult old photographs to determine the type or style that was used historically. If no evidence exists, choose a replacement that is appropriate for the age and style of the building. Seek guidance from Preservation Brief #9, "The Repair of Historic Wooden Windows," <http://www.nps.gov/tps/how-to-preserve/briefs/9-wooden-windows.htm>.
- If a deteriorated upper story historic window is being replaced, the new window should replicate the appearance of the old as closely as possible, including number of panes of glass. If the original window has multiple panes (such as six lights over six lights), then the most authentic choice would be to use true divided lights (separate panes of glass) in the same pattern. Many companies today sell windows with the appearance of multiple panes of glass created by a grid laid over the window. If this is done, make sure that the grid's muntins have three dimensions and are not laid flat against the glass or placed between layers of glass.
- The best choice for replacing a historic wood window is to use a new wooden window. The wood should be painted to protect it from the elements.



The best choice for replacing a historic wood window is to use a new wooden window. The wood should be painted to protect it from the elements. The replacement vinyl clad wood windows with true divided lights used here are acceptable in downtown Milford.

## Recommended Cont.

- Vinyl clad wood windows with true divided lights are acceptable for use in upper story windows.
- If historic windows are completely missing, it may be acceptable to use an alternative window material, such as composite, aluminum, or aluminum-clad wood if it can be affirmatively demonstrated that the appearance of the window will match the characteristics of

a historic wood window.

- Make sure that replacement windows are sized to fit the entire opening. Avoid installing windows that are too small for the opening, and then making them “fit” by filling in the gaps with other materials.
- For energy conservation, consider installing storm windows in the upper story windows or any on the first-floor side elevations if they are non-storefront windows. Make sure that the muntins in storm windows line up with those on

the historic window. A satisfactory solution is to use a full-view “invisible” storm that fits the opening exactly. Early storm windows were made of wood for exterior use, and these can still be ordered or custom made today. Aluminum storms are common, with pre-finished colors to match the window.



The two over two light replacement wood upper story windows for this building in Bridgeton NJ fill the entire window opening.



All the upper story windows in this Wilmington DE building are made of wood and fit the shape of the window openings.

## Not Recommended

- Reducing window size to an area smaller than the original.
- Boarding up or closing upper story windows in any fashion.
- Vinyl windows are inappropriate replacements for a historic building's windows.
- Use upper floor window space for storage.
- Adding picture windows, projecting bay windows, or greenhouse type windows on the main façade if none were there historically.
- Inserting or installing pop-in muntins.
- Adding window shutters unless there is some evidence that they were used historically. If they are to be added, the best choice is to use shutters of wood or metal that has the appearance of painted wood. Make sure that the shutter is proportionate to the opening (in other

words, if the shutters are closed they would fill the entire window opening).



It is not recommended to board up or close any upper story windows in any fashion, as seen here on a building in Aledo IL.



It is not recommended to reduce any upper story window size to an area smaller than the original, as seen here on a building in Aledo IL.

## Objective:

Communicate the name of a store and add visual interest to the streetscape experience.

This section on signs has been prepared to help business and property owners, along with their sign makers, develop signs that meet the objectives of this voluntary design guide. This section also provides guidance on the requirements for signs for applicants to the DMI Milford Façade Improvement Grant Program.

### Signage and the City of Milford Code

Within the City of Milford, Chapter 230 Zoning of the City of Milford Code governs signage: [https://library.municode.com/de/milford/codes/code\\_of\\_ordinances?nodetid=PTIIGELE\\_CH230ZO](https://library.municode.com/de/milford/codes/code_of_ordinances?nodetid=PTIIGELE_CH230ZO).

In any conflicts between this design guide and the City Code, the City Code governs. Contact the Planning Department for information on signage regulations, including size, type, location, and color.

### Signage for the Central Business District

This document is intended to serve as a guide and is not regulatory. Note that all the signs depicted here are high quality signs that conform to the goals of these guidelines.

Downtown Milford Inc. encourages signage within the downtown that is handsome, distinctive, and creative. At the same time, it should also be pedestrian-oriented, restrained in character, and harmonious with the sensitive nature of the downtown district.

Downtown Milford Inc. does not have purview over the specific words or message of a sign.

Where terms such as “should,” “appropriate,” “encouraged,” “desirable,” and “preferred” are used, the DMI may require conformance with the design

guide to the extent that it is applicable, practical, and reasonable in a given situation.

The signs depicted in this section illustrate “good signage,” though each individual sign does not necessarily exemplify all the desirable features that are discussed in this document. Please note the photos in the not recommended section.

### Overview of Signage

The following aspects of a sign are subject to review by the Design Committee of Downtown Milford Inc. when considering applications for the Milford Façade Improvement Matching Grant Program.

- A. OVERALL DESIGN
- B. SIGN LOCATION
- C. SIZE AND SHAPE
- D. COLORS
- E. SIGN ILLUMINATION
- F. MATERIALS
- G. TYPEFACES
- H. BUILDING MOUNTED SIGNS
- I. PROJECTING SIGNS
- J. WINDOW SIGNS
- K. FREESTANDING SIGNS

## A. Overall Design

### Recommended

- Historically significant signs should be retained, repaired, and reused. For advice, please review Preservation Brief #25, "The Preservation of Historic Signs," <http://www.nps.gov/tps/how-to-preserve/briefs/25-signs.htm>.
- Pedestrian scaled signage that is consistent in scale with other signs on the



This vintage sign in West Orange NJ has been reused and creates a memorable image for a new business. Reuse of existing historic signs can create a sense of longevity and permanence for a business, even if it is new in downtown Milford.

downtown and that compliments the building's architecture.

- Signage that is harmonious with the character of the building with which it is associated in terms of form, design, scale, and proportion, keeping the pedestrian in mind.
- Creative but appropriate use of signage on historic buildings can lend interest and liveliness to the streetscape. Buildings that are architecturally or historically significant, however, should have signs that are somewhat understated to allow the building to be the primary visual element.
- Simple and legible sign design.
- High quality of design and materials.
- Reuse of existing vintage signs. These can create a memorable image for a new business. Reuse of existing historic signs can create a sense of longevity and permanence for a business, even if it is new in downtown Milford.

## B. Sign Location

### Recommended

- Signs should be mounted in such a way to minimize damage to historic materials.
- On masonry buildings, it is preferable that bolts extend through mortar joints rather than through masonry units.
- Generally, the appropriate zone for

signage, including the brackets for projecting signs, is above the storefront windows and below the sills under the second-floor windows.

- Commercial buildings typically have a long, thin (typically less than three feet wide) area above the storefront where a sign would be traditionally located. This is an appropriate location today for signage. Large display windows also provide an appropriate location for signage.



Commercial buildings typically have a long, thin (typically less than three feet wide) area above the storefront where a sign would be traditionally located. This is an appropriate location today for signage, like the one here for Dorey Insurance in Milford.

## Recommended Cont.

- Building mounted signage is more pedestrian oriented than free-standing signs.
- Free-standing signs within downtown should be carefully designed, located, and scaled so that they do not undermine the scale and character of the district.
- Where multiple signs are used on one site, they should be compatible with one another and part of an overall sign plan for the building.

## Not Recommended

- Covering building elements such as windows and cornices with signs.
- It is preferable that freestanding signage not be used but it is allowed if there is sufficient space and it is desired by the applicant.

## C. Size and Shape

### Recommended

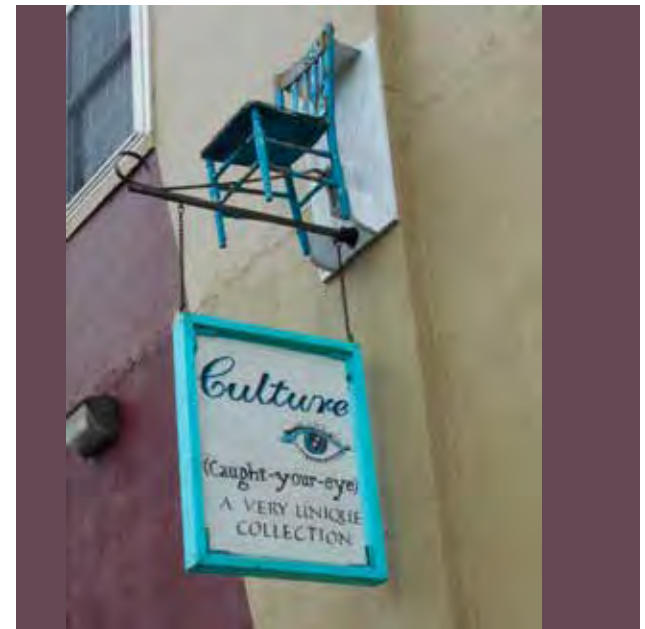
- Signs within the downtown should be significantly smaller than those situated on highways and strip shopping centers.
- Signs in the downtown district should be scaled and oriented to relate to pedestrians, as well as passing motorists.
- Projecting, flush-mounted, and window signs are appropriate for historic buildings in Milford.



It is not recommended to reduce any upper story window size to an area smaller than the original, as seen here on a building in Aledo IL.



This wooden sign located above the entrance to this small apartment building mimics the front entrance. This sign design takes its cue from the building itself.



This out of the ordinary projecting sign was planned with the whole façade in mind.



## Recommended Cont.

- Signs appropriate for historic buildings often take cues from the building itself. Signs should be sized to the scale of the building, the storefront, and the street.
- Generally, wall signs should not exceed one square foot in area for each linear foot of building frontage nor two feet in height. Wall signs should not project more than 12 inches from the surface of the building. Detached ground signs

should not exceed twelve square feet,, though smaller signs are preferable.

- Projecting signs should not exceed twelve square feet, though smaller signs are preferable.
- No projecting sign should extend in a vertical dimension above the highest architectural point of the façade to which it is mounted in excess of twenty-five (25) percent of the vertical dimension of the façade itself.
- No A-frame/sandwich sign should be

larger than ten (10) square feet.

- Wall signs are typically horizontal and projecting signs are typically vertical.
- Ground signs are more pedestrian oriented when they are small and vertical.
- Most signs are rectangular. Nonrectangular shapes add variety and interest and can be appropriate, but use of strange or highly irregular shapes, where not rationalized by the nature of the business, should be avoided.



This tooth shaped sign in Smyrna DE adds variety and interest and can be appropriate, because the nature of the business rationalizes it.



This small, projecting sign is appropriate for an historic building in Milford

## D. Colors

### Recommended

- Colors for signs should be chosen to complement the color of the building.
- In general, it is best to use no more than three colors on a sign: one for the background, one for the lettering, and a third color for accent (such as for borders, motifs, logos, or shading). A fourth color might be used for illustrations if applicable. It is preferred that dark or medium colors be used for the main background of the sign and that light colors be used for the lettering. Many signs use gold leaf for lettering. With a dark background, gold leaf can bring much beauty to a sign.

## Recommended Cont.

- Use of the following colors is encouraged for signage:
  - Nature blending
  - Earth tone colors
  - Neutral colors
  - Pastel colors
- The following colors are generally best limited to accent areas:
  - Bright colors
  - Primary colors
  - Metallic colors
- Suggested background colors are:
  - Burgundy red
  - Forest green
  - Chocolate brown
  - Black
  - Charcoal
  - Navy blue
- Suggested letter colors are:
  - Ivory
  - White
  - Gold



This projecting sign from Wilmington DE, is small and brightly colored, and has lighting integrated into the bracket that holds the sign.



This black and gold painted projecting sign from Lambertville NJ for two different tenants in one building is well designed.

## E. Sign Illumination

### Recommended

- Lighting is a crucial factor in a sign's character.
- Illuminated signs shall use an indirect lighting method, such as overhead or gooseneck lights.
- Often, street lights or other area lights provide sufficient lighting, such that the sign need not be lit at all.
- For signs that are externally lit, the light housing should not obscure key features of the building.
- Signs may be externally illuminated by one or more shielded, stationery bulbs projecting onto the sign.
- Neon signs, exposed tubes filled with a gas that glows when electrified, are permitted if located behind the storefront glass.
- Where there is a need for changing advertising, portable signage may be a satisfactory solution, like an A-frame or chalk board.

### Not Recommended

- Flashing, mechanical, or animated signs of any time period are prohibited.
- Internally lit signs, fluorescent lighting, or spotlights are prohibited for signs on the exterior of buildings. The plastic feel of internally illuminated signs is inappropriate in a historic downtown setting.

## Not Recommended Cont.

- Neon lighting for signs on the exterior of buildings is discouraged.
- Use of changeable copy signs is discouraged.
- Electronic message signs are highly inappropriate in downtown Milford.

## F. Materials

### Recommended

- Metal and wood are traditional materials that are appropriate for historic buildings. Attractive signs are made of cedar, redwood, and mahogany (though teak, cypress, and others are sometimes used). These woods are resistant to rot and decay and take paint and varnish well.

- Various newer synthetic products achieve the desired look of hand-crafted traditional signage. Urethane, a synthetic material, is used increasingly. It is durable and easy to work, and it resembles wood when painted.
- Materials should have a matte finish.
- Signs should have a “solid” feel rather than a “plastic” feel.



Portable signage like this wooden OPEN sign may be a satisfactory solution when an A-frame sign is needed.



A small, well-crafted sign from Georgetown DE, fits within the traditional sign band on this one story building and has goose neck lamps that illuminate the sign at night.



This free-standing sign from Rehoboth Beach DE, is made of wood and has integrated lighting

## Not Recommended

- Signs made of:
  - Sheet plastic
  - Paper
  - Plastic substrates
  - Interior grade wood
  - Unfaced plywood
  - Plastic in its entirety
- Using banners, whether made of cloth or plastic
- Signs that use reflective or translucent finishes

## G. Typefaces

### Recommended

- A sign utilizing easily recognized symbols and clear, crisp lettering. This will identify a business or activity effectively and will enhance and complement the general appearance of the street.
- Carefully selected typefaces that are harmonious with the building and nature of the business.

- Generally, no more than two lettering styles, to increase legibility.
- Simple graphics to encourage readability and ease of identification.
- Symbol signs. These are especially effective.
- Signs with fewer words which are more effective in conveying a business' message.



Symbol signs like this modified capital can be effective for some businesses, like this antique store in Philadelphia.



This handsome painted wood projecting sign from Lambertville NJ, is well designed, using one typeface.



This carved wooden sign from a business in Rehoboth Beach DE is effective for this seafood restaurant.

## H. Building Mounted Signs

### Recommended

- Building mounted signs, including wall signs, projecting signs, awning signs, and canopy signs, should be in the most appropriate location on the building. There is frequently a horizontal band or panel or an open section on the wall that is clearly the most logical location for a sign.
- Generally, the appropriate zone for signage, including the brackets for projecting signs, is above the storefront windows and below the sills under the second-floor windows.
- It may be appropriate to place an understated wall sign identifying a building on the band under the cornice (uppermost crown) at the top of a multistory building.
- Window signage on upper stories advertising businesses located on the upper stories is appropriate provided it is not unduly prominent.
- Signs should be placed where they respect an existing sign line established by the signs on adjacent establishments.
- Wall signs should be affixed to the building, parallel to the building with one face showing.
- Group multi-tenant signs and unify the graphic design or use a building directory.

### Not Recommended

- Signs that obscure any architectural features of the building, including the windows.
- Using many signs that are confusing to read – use one or two signs.
- Paper window signs that are attached to the inside or outside of the window glass and that cover more than 15% of the window area.
- Roof signs. These are highly inappropriate, except on one story buildings where there are few signs. Otherwise, signage placed above the second-floor sills is discouraged but may be approved if the design is suitably understated and is compatible with the building.



This non-illuminated wall sign uses high quality metal letters against a stone wall. The letters are sized to match the stone units and courses.

## I. Projecting Signs

### Recommended

- Projecting signs should be placed perpendicular to the building and should have two faces.
- Projecting, flush-mounted, and window signs that are mounted to not impede any pedestrians walking on the sidewalk.
- Projecting signs that are vertical rather than horizontal in form.
- Sign brackets made of painted wood or pre-finished, pre-painted metal.
- Guy wires, if needed, should be as inconspicuous as possible.



Banners or flags that say "OPEN" are permitted and should be mounted to not impede any pedestrians walking on the sidewalk.

## Recommended Cont.

- Temporary signs such as a banner, flag, pennant, feather sign, balloon, or wind-blown display are permitted.
- Banners or flags that say "OPEN" are permitted and should be mounted to not impede any pedestrians walking on the sidewalk.

## Not Recommended

Using large projecting signs that are secured onto a building by metal armatures.

- Feather signs mounted on the sidewalk that impede pedestrians.
- "Vertical hotdog" (inflatable) signs are also prohibited except for temporary use.



This simple projecting sign from Lambertville NJ, uses two colors and one typeface.



This handsome carved wood projecting sign from Somerville NJ hangs from a bracket attached to the brick wall.



This toy shop in Lambertville NJ, uses an interesting shape and bright colors to draw they eye of the shopper.

## J. Window Signs

### Recommended

- Window signs may be painted on, attached to, or suspended behind the window.
- There should be a minimal area covered – under 20% of the aggregate of all display windows and display glass in doors, so that the signage does not block the view into the establishment nor appear to be cluttered or chaotic.

- It is best that lettering be placed either at the top and/or bottom of the window or centered in the window.



Signs painted on windows and door glass can be very effective means to communicate the name of and essential details about the shop.



This small painted sign on the door glass from Aledo IL, uses an interesting typeface and colors.

## K. Freestanding Signs

### Recommended

- Use of building signage is preferred in the downtown, but freestanding signs may be used if desired by the applicant.
- Freestanding signs should be small in area and low in height to reinforce the pedestrian character of the district.
- Larger freestanding signs should be further set back from the sidewalk in order not to overwhelm the pedestrian.



This A-frame sign for shop in West Orange NJ, is made of wood and uses chalk board so that the store's message can be changed at whim.

## Recommended Cont.

- Freestanding signs should be supported by two wood, metal, or granite posts that, generally, are square in cross section.
- A freestanding sign may be hung from a bar cantilevered off one post.
- Only one A-frame/sandwich board sign is permitted for each business. A-frame signs should be made of wood.

## Not Recommended

- Large pylon type signs.
- Use of round steel poles to hold signs up.
- Plastic A-frame signs.
- This section on signs was modeled on Rochester NH Historic District Sign Guidelines: [http://www.rochesternh.net/sites/rochesternh/files/file/file/historic\\_district\\_guidelines\\_signage\\_april\\_2010.pdf](http://www.rochesternh.net/sites/rochesternh/files/file/file/historic_district_guidelines_signage_april_2010.pdf).



Freestanding signs should be small in area and low in height to reinforce the pedestrian character of the district.



This handsome carved freestanding wood sign hangs from a bracket.



This A-frame sign from a Philadelphia restaurant, is made of plastic. Plastic A-frame signs are not recommended for use in downtown Milford.



**Objective:**  
Add an exterior building element that serves a practical purpose and enhances a store's appearance.

## Recommended

- Assess your storefront for the appropriateness of an awning.
- Consider using retractable awnings.
- Use larger awnings to provide a covered place for outdoor merchandise display and sales on the sidewalk.
- Unless deteriorated beyond repair, metal awnings that have historic significance should be retained.

- Maintain awnings in good condition; wash and repair them as needed.
- Use awnings to mask security grilles and window air conditioners if installed.
- Awnings can be used to create protection for the pedestrian, to help with environmental control, and to add color and interest to the building and streetscape.
  - Materials: Canvas awnings are the most appropriate.
  - Shape: Use the traditional triangular awning shape, with either closed or open sides, for locations fronting the street. An awning with a loose valance along the bottom edge has a more traditional appearance than one that either has no valance or is fitted to rigid piping.
  - Color and pattern: Traditionally, awnings were either solid colors or striped. In choosing a pattern, be guided by the building itself. A striped or bold awning may enhance a plain building, while a more decorative building may require a solid color awning in a subtle shade.
  - Placement and size: Storefronts and display windows are the most logical places to add an awning. In a traditional storefront, awnings may be placed above or below transom windows (if they exist). Fit window awnings within the window opening so that architectural details are not covered up. Scale the size of the awning to the building.



The black retractable awning at Dolce helps the shop owner to regulate sun and shade that comes into the storefront during the day.



Use the traditional triangular awning shape, with either closed or open sides, for locations fronting the street. An awning with a loose valance along the bottom edge of the awning has a more traditional appearance than one that either has no valance or is fitted to rigid piping.

## Recommended Cont.

- Number: Let the design of the building determine the number of awnings to be used. A single storefront (without structural divisions) will usually require a single awning. A building with separate windows and doors may need separate awnings that correspond to those divisions.
- Signage: Awnings can be used for building signage along the valance or

side panels of the awning (if installed).

- Lettering should be placed on the front bottom valance and on the side panels if these are installed.
- A small logo or store name can be placed on the slope of the awning if the message is less than 20% of the total area of the slope of the awning.
- Limit the lettering to the name of the store and street number on the valance.
- Further information is available from the

National Park Service, Preservation Brief #44, "The Use of Awnings on Historic Building: Repair, Replacement and New Design," <http://www.nps.gov/tps/how-to-preserve/briefs/44-awnings.htm>.

## Not Recommended

- Back lit or internally lit awnings.
- Awnings made of aluminum, vinyl, plastic, wood, wood shingles, concrete, fiberglass, or other non-traditional materials.



The handsome valance of this red canvas awning is scalloped with a painted white edge. Only the shop's name in script lettering appears on the valance.



This striped canvas awning stretches over the entire façade and unifies the storefront.



Use of back lit or internally lit awnings like the one from Georgetown DE, seen here are not recommended in downtown Milford.

## Not Recommended Cont.

- Bubble or rounded awnings on main facades, as these were not typical and tend to hide important architectural features.
- Covering architectural details with continuous awnings or oversized awnings.
- Retaining the metal armature of an awning attached to a building without its canvas covering.
- Backlit awnings or canopies are not recommended.



Maintain awnings in good condition. Wash and repair them as needed. This awning from a restaurant in Gloucester City NJ, needs to be washed or replaced.



It is not recommended to have varied awning shapes adjacent to each other which creates visual clutter

**Objective:**  
To promote creativity while maintaining harmony and historic feeling for the downtown through the use of paint.

### Recommended

- Color should be considered in the context of the entire downtown district.
- When choosing color for your building façade, consider how sunlight strikes your building. This will determine how the color really appears to the eye.
- Color should be used to bring together the elements of the entire façade, from the cornice to the entrance door.
- Color should complement, respond to, and enhance the architectural character and detailing of a building.

### Not Recommended

- Using more than three colors, because it will make your façade less composed and coherent.
- Painting arbitrary lines, bands, or graphics directly on the façade that have no regard for the building's character or details.
- Do not paint any masonry that has never been painted before.

The City of Milford does not regulate specific paint colors for the painting of already painted downtown historic buildings. If you wish to take advantage of the Matching Grants available from the Downtown Milford Inc. Façade Improvement Program, then property owners and tenants must use the

following historic paint palettes from these commercial paint companies when considering colors for their historic building.

New paint schemes should match the original, if known, or should be appropriate to the period of the building. Lacking microscopic paint analysis to uncover the original colors of an historic building downtown, Downtown Milford Inc. recommends that owners consider a scheme utilizing three colors: base, trim, and accent.

There are more than 500 colors represented in these three commercial paint palettes listed below. DMI is certain that you can find acceptable colors to fit your needs.

- Recommended color types for exteriors:
  - Nature blending colors
  - Earth tone colors
  - Neutral colors
  - Pastel colors

There are many paint companies that have created historic American paint palettes, we have identified three nationally known brands below. These paint palettes offer more than 500 colors for downtown property owners to consider. Some of the paint palettes identify colors for interiors as well as exteriors of buildings, and we have noted them here.

## Historic Paint Palettes from Commercial Paint Companies

### Sherwin Williams Paint Company

#### Historic Palettes

- Exterior Historic Colors
  - America's Heritage – Historical Exterior Colors (65 colors, 16 palettes)
  - Suburban Modern – Historical Exterior Colors (70 colors, 16 palettes)
- Interior Historic Colors (80 colors, 7 palettes)
 

Contains colors that work for both interior and exterior. Color count only includes paints that can be used on the exterior.

  - The Classics (7 colors)
  - Colonial Revival (7 colors)
  - Arts & Crafts (15 colors)
  - Late Victorian (23 colors)
  - The Jazz Age (5 colors)
  - The Streamlined Years (7 colors)
  - Suburban Modern (6 colors)
  - Historic Hues (15 colors)
- Color Through the Decades
  - 1830s – 1910s (12 colors, 2 palettes)
  - 1880s – 1910s (6 colors, 1 palette)
  - 1920s (6 colors, 1 palette)
  - 1930s – 1940s (7 colors, 1 palette)
  - 1950s (6 colors, 1 palette)
  - 1960s (7 colors, 1 palette)

- 1970s (6 colors, 1 palette)
- 1980s (6 colors, 1 palette)
- 1990s (8 colors, 1 palette)
- 2000s (8 colors, 1 palette)
- 2010s (7 colors, 1 palette)

### Valspar Paint Company National Historic Trust Colors

- American Classics (4 palettes)
- Traditional Heritage (4 palettes)
- Victorian (4 palettes)
- Modern Dwelling (3 palettes)
- Mediterranean Eclectic (4 palettes)

### Benjamin Moore Paints

- Historical Collection (191 colors)

## Objective: Strengthen the appeal of your business and the character of the downtown district.



Well-tended, pedestrian-scaled window boxes like this one in Crystal Lake IL or urns planted with live, seasonal flowers are encouraged.

### Recommended

- Well-tended, pedestrian-scaled window boxes and urns planted with live, seasonal flowers are encouraged.
- Water the plants in window boxes and urns regularly, and replant flowers seasonally if window boxes and urns are installed.
- Materials and detail for walls and fences in the downtown should be wood, brick, stone, or wrought iron.



Using flower boxes and urns as ashtrays, like this one in Georgetown DE is not recommended in downtown Milford.

- Decorative fencing is encouraged in downtown to differentiate between public and private spaces, parking areas, etc.
- Fences, low walls, and hedges can define walkways and give pedestrian scale to the street. They create a transition between public and private spaces, and they can screen and mitigate the effects of service areas, dumpsters, recycling and other garbage receptacles, parking lots, and other vacant space.

### Not Recommended

- Using flower boxes and urns as ashtrays.
- Not watering or replacing flower box or urn plants when they wither or die.
- Using fake flowers or other fake greenery in flower boxes or urns, rather than living plants.
- Vinyl fences, chain link fences, non-historic welded wire, and concrete block walls are not permitted in the downtown in areas that can be seen from public rights-of-way.
- Masonry walls that were historically unpainted should not be painted.

## Objective:

New construction is important to fill in “gaps” in the streetscape. Working with the existing historic environment will help with the successful integration of the new buildings and any new businesses that will inhabit them.



This new building in a neighborhood commercial district in Chicago, IL maintains the street wall, is similar in scale to neighboring buildings, uses similar brick material, and maintains the same rhythm and solid (wall) to void (window) relationship as seen on other buildings in the district.

In downtown Milford, now filled with traditional buildings and storefronts, a new structure can easily result in a loss of visual continuity and cohesiveness. New buildings must be designed to fit into the context of their site. A registered architect familiar with the intricacies of historic and infill building design should be consulted. Also consult with the City of Milford's Planning and Zoning Department staff for advice in advance of submission of any preliminary plans. The following design factors should be considered.

### Recommended

- The three-dimensional form of a new building and its roof shapes should be similar to the surrounding structures.



This row of buildings actually screens a seven-story parking garage in downtown St. Charles, IL. While the intent was honorable, these building facades look fake and pasted on.

- Any new building should have the same relative placement on the lot as the existing, older structures with an equal setback by maintaining the existing street wall.
- New buildings should be within a few feet in height of their neighboring structures, with similar heights in cornices, window heads and sills, and first floor elevation above the ground.
- The proportions of height-to-width of the façade and its components should be consistent with adjacent buildings.
- New construction should respect established rhythms of the streetscape and solid (wall) to void (window) relationships as neighboring buildings.
- The appeal of older buildings is often their use of quality materials and detailing. New construction should continue the use of established neighborhood materials.

### Not Recommended

- Buildings with elements out of scale with the surrounding buildings, such as oversized doors or windows.
- Buildings with elements incomparable to the surrounding buildings, such as differing floor-to-floor heights or cornice lines.

*This section is derived from Design Guidelines Manual: A Handbook for the Preservation and Improvement of Delaware's Historic Commercial Architecture, Delaware Main Street 2009.*

### Objective:

Any historic district needs the ability to expand itself for modern needs. Appropriate additions to historic structures can add character and business opportunities as they mark the passage of time.

Much has been written about making additions to historic buildings. The best source of advice is from *The Secretary of the Interior's Standards and Guidelines for Historic Buildings*. Section on Alterations/ Additions to Historic Buildings, found here:

<http://www.nps.gov/tps/standards/rehabilitation/rehab/>.

Another excellent source of advice is the chapter on New Additions to Historic Buildings, also by the National Park Service, found here:

<http://www.nps.gov/tps/standards/four-treatments/treatment-guidelines.pdf>.



The new façade screen that was created for the outdoor seating for the Georgia House Restaurant in downtown Milford, is made of brick, and is two stories high and it successfully maintains the street wall of the two adjacent buildings downtown.



# Terms taken from the Design Guide used above.

Source for Glossary terms:

*Design Guidelines for Downtown Newark DE*, 2nd Edition, 2007.

*Secretary of the Interior's Standards for Rehabilitation*, "Anatomy of a Main Street Building."

Poppeliers, John, S. Allen Chambers and Nancy B. Schwartz. *What Style Is It?* Washington, DC: The Preservation Press, National Trust for Historic Preservation, 1977.

**ALTERATION:** An act or process that changes one or more historic, architectural features of an area, site, place, or structure, including but not limited to the erection, construction, reconstruction, or removal of any structure.

**ATTIC STORY WINDOWS:** Small windows found in the attic area or frieze of Greek Revival houses.

**ARCHITRAVE:** A main beam resting across the tops of columns, specifically the lower third.

**ASHLAR:** A wall surface with regular sized stone units, may be coursed or uncoursed.

**AWNING:** Retractable or fixed mounted shading devices, usually constructed of fabric and metal pipe. Awnings can often be ornamental.

**BARGEBOARD/VERGEBOARD:** A board fastened to the projecting gables of a roof to give them strength, protection, and to conceal the otherwise exposed end of the horizontal timbers or purlins of the roof to which they were attached.

**BAY (BUILDING):** A measurement of building width usually determined by the distance between major load bearing walls and/or windows and doors.

**BELT COURSE:** A horizontal band usually marking the floor levels on the exterior

facade of a building.

**BOARD AND BATTEN:** A siding consisting of wide boards set vertically with butt joints covered by thin battens.

**BRACKET:** A supporting member for a projection, typically shaped like an inverted L, often made of wood, stone, or metal.

**BULKHEAD:** The areas that support the display windows; can be of wood, stone, or metal, or can be glazed.

**CANOPIES:** A more permanent, i.e. not fabric, version of an awning. In historic buildings of the 18th century, these shingled versions are called pent eaves.

**CANTED:** Cant or canted in architecture is an angled or oblique line or surface particularly which cuts off a corner.

**CANTILEVER:** A projecting beam supported or fixed at one end carrying a load at the other.

**CLAPBOARD:** A long, thin, flat piece of wood with edges horizontally overlapping in series, used to cover the outer walls of frame buildings.

**COLUMN:** A vertical structural member, can be made of wood, metal, or stone, often round. Columns have capitals that can be Doric, Ionic, Corinthian, or Composite.

## 22. GLOSSARY OF TERMS USED IN THIS DESIGN GUIDE (CONT.)

**COLOSSAL:** Monumental size, often used to describe columns that are two or more stories tall.

**COMPOSITE ORDER CAPITAL:** A classical order dating from late Roman times, formed by superimposing Ionic volutes on a Corinthian capital.

**CORBELING:** Masonry term describing the parts of a wall or chimney that “step out” progressively to create a shadow line or rain protection, or to support what is above.

**CORINTHIAN ORDER CAPITAL:** The most ornate of the three main orders of classical Greek architecture, characterized by an inverted bell-shaped capital decorated with acanthus leaves.

**CORNICE:** A continuous, projecting, horizontal element that provides the transition between building wall and roof, or between storefront and upper stories.

**COPING:** A type of stone or concrete block that is used to cap off and waterproof the top of a stone or brick wall. Modern metal version is referred to as “cap flashing.”

**COURSED:** An exterior wall that is laid up in regular units of brick or stone.

**CORNICE LINE:** Usually refers to the top of a flat roofed facade.

**CUPOLA:** A small, roofed structure crowning a ridge or turret, originally domed, sitting on a circular or polygonal base.

**DESIGN GUIDE:** Written advice that is adopted by a municipality to serve as a visual and graphic aid in describing acceptable alterations for downtown properties within the boundaries. They are usually generously illustrated and written in a manner that would be understood by most property owners.

**DISPLAY WINDOW:** The main areas of clear glass on a storefront behind which goods are arranged.

**DORMER:** A projecting vertical structure on the slope of a roof which provides light and headroom to the interior space.

**DORIC ORDER CAPITAL:** The oldest and simplest of the classic Greek Orders. Has a plain saucer shaped capital with a rounded section at the bottom, known as the echinus, and a square at the top, called the abacus.

**DOUBLE-HUNG SASH WINDOW:** A window consisting of two sashes, one above the other, both of which slide vertically on separate tracks, past each other.

**DRIVIT:** A brand name for a particular exterior insulation and finish system (EIFS) that resembles stucco.

**EAVE:** Refers to the part of a facade where a gabled roof meets the exterior wall, a projecting overhang, i.e. where gutters and soffits are found.

**ECLECTIC:** Deriving ideas, style, or taste from a broad and diverse range of sources.

**ELEVATION:** Each of the vertical exterior walls of a building, also called façade.

**ENTABLATURE:** A horizontal, continuous lintel on a classical building supported by columns or a wall, comprising the architrave, frieze, and cornice.

**EMBELLISHMENT:** Any kind of ornament on a building.

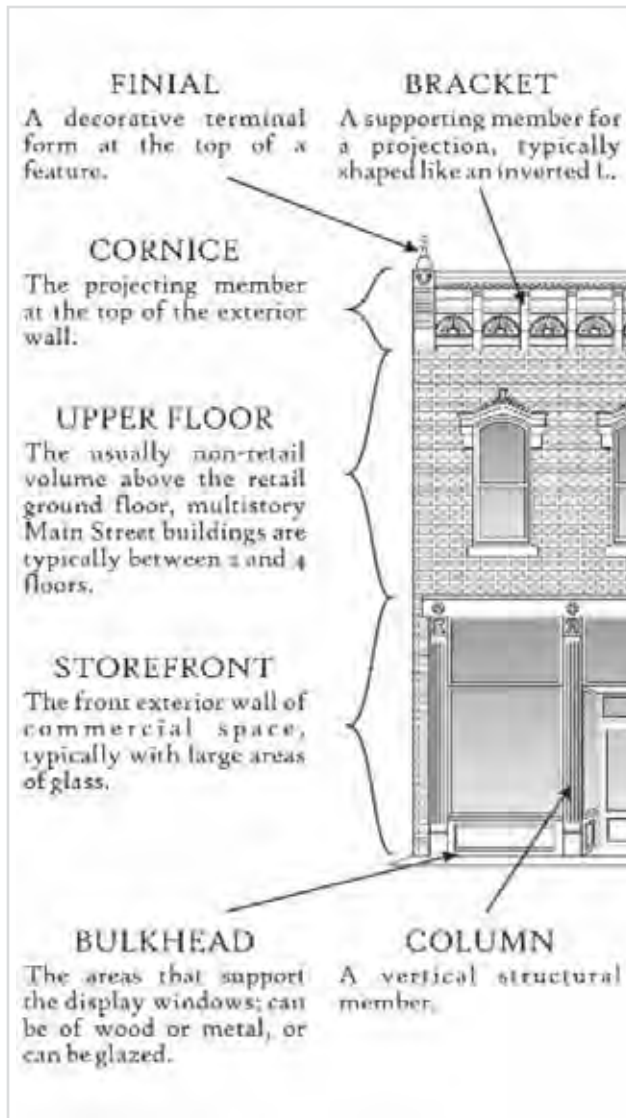
**FAÇADE:** Each of the vertical exterior walls of a building, also called elevation.

**FAÇADE COMPOSITION:** How parts of a façade are organized or articulated to create an overall sense of visual harmony. The traditional system of this is divided into three parts:

**STOREFRONT LEVEL:** Main Floor/Foundation or base.

**UPPER FACADE:** Area of the facade which rests on the base and supports the top.

**CORNICE-** How and where the building expresses its height and stature: the crown/attic.



This drawing identifies common names of building parts of commercial buildings in downtown Milford. Source: "Anatomy of a Main Street Building," Illinois Main Street. [http://www.illinois.gov/iHPA/Preserve/Documents/bldg\\_anatomy.pdf](http://www.illinois.gov/iHPA/Preserve/Documents/bldg_anatomy.pdf)

**FASCIA:** The vertical surface of the horizontal element that encloses a box cornice or covers the outer edge of a porch floor structure.

**FENESTRATION PATTERN:** The placement and rhythm of window and door openings on a building's facade.

**FINIAL:** A decorative terminal form at the top of a feature.

**FLASHING:** Thin metal sheets used to prevent moisture infiltration at joints of roof planes and between the roof and the vertical surfaces or roof penetrations, chimney, or abutting walls.

**FREIZE:** The part of an entablature between the architrave and the cornice.

**GABLE:** Triangular shaped wall which supports a sloped roof with two sides.

**GEOMETRIC MOTIF:** decoration on a building that uses geometric forms, such as squares, circles, or triangles.

**GLAZING:** Window glass, often called window panes. Most common is six over six glazing in upper story windows.

**HARDIPLANK:** A brand name for a fiber cement siding used to cover the exterior of a building in both commercial and domestic applications. Fiber cement is a composite material made of sand, cement and cellulose fibers.

**HIERARCHY:** A system for organizing the facade so that important parts of the building facade are visually distinguished from those that are not. For instance, important windows are larger than the others, or main entries are centered and recessed and/or have a small porch roof, and the cornice line above the main door is often embellished.

**HIGH STYLE:** Fashionable and current, the newest style in fashion, or architectural design usually adopted by a limited number of people.

**HEAD:** Top horizontal part of a window.

**IONIC CAPITAL:** Has two scrolls, called volutes, on its capital. The volutes may have been based on nautilus shells or animal horns.

**LINTEL:** Structural member above a storefront that supports the parapet or upper wall.

**MASSING:** The three-dimensional form of a building.

**MULLION:** A heavy vertical divider between windows or doors.

**MUNTIN:** The wooden horizontal and dividers between panes of glass in a window. The muntins are surrounded by a window sash. The muntins and the sash hold the window glass in place.

**ORGANIC:** Using natural forms, such as plants, as building motifs.

**PARAPET WALL:** The part of the facade wall which extends up beyond the roof. By being so, it increases the building's stature, and its shape can help indicate the location of the main entry, and/or help the facade to harmonize with its neighbors.

**PEDESTRIAN FRIENDLY:** A street that caters to the many needs of the pedestrian: sun and rain protection, restful sitting area, diminished traffic noise (to allow for conversations), natural beauty (trees and planters), and manmade beauty (attractive architecture, pavement, parks, lighting, benches, and wastebaskets).

**PEDIMENT:** Classical triangular roof like ornament usually found over a main entry, doors, or windows.

**PIER:** A vertical structural member. Can be made of wood, metal, or stone, often square shaped.

**PILASTER:** A flat version of a column with a base, column, and capital sections.

**PRESERVATION:** Taking actions to sustain the existing form, integrity, and material of a building or structure and the existing form and vegetative cover of a site. It may include initial stabilization work as well as ongoing maintenance of the historic building materials.

**RECONSTRUCTION:** Reproducing by new construction the exact form and detail of a vanished building as it appeared at a specific period of time for interpretive purposes.

**REHABILITATION OR HISTORIC REHABILITATION:** Returning a property to a state of utility through repair or alteration which makes possible an efficient contemporary use while preserving those aspects or features of the property that are significant to its historical, architectural, and cultural values.

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

**ROSETTE:** A typically circular motif that helps secure the lintel to the structure behind, most often made of cast iron.

**RHYTHM:** Refers to a streetscape with an established pattern of similar building widths and heights traditionally interrupted or accented by public buildings, parks, and the most important commercial structures.

**SASH:** A frame for glass to close a window.

**SCALE:** A system for evaluating the parts of a building facade and determining if they look too large or too small to fit

into the overall facade. Similarly used to determine whether a building is too large, small, narrow, tall, etc. to visually harmonize with its neighbors or fit into the established streetscape pattern.

**SECRETARY OF THE INTERIOR'S STANDARDS:** The Federal standards established by the US Department of the Interior regarding the preferred treatment for preservation, reconstruction, rehabilitation, or restoration of historic properties.

**SEGMENTAL ARCHED WINDOW:** A window that has only part of an arch shape, less than 180 degrees.

**SIGNAGE BAND:** Location along the top edge of the storefront where signage was located on historic buildings.

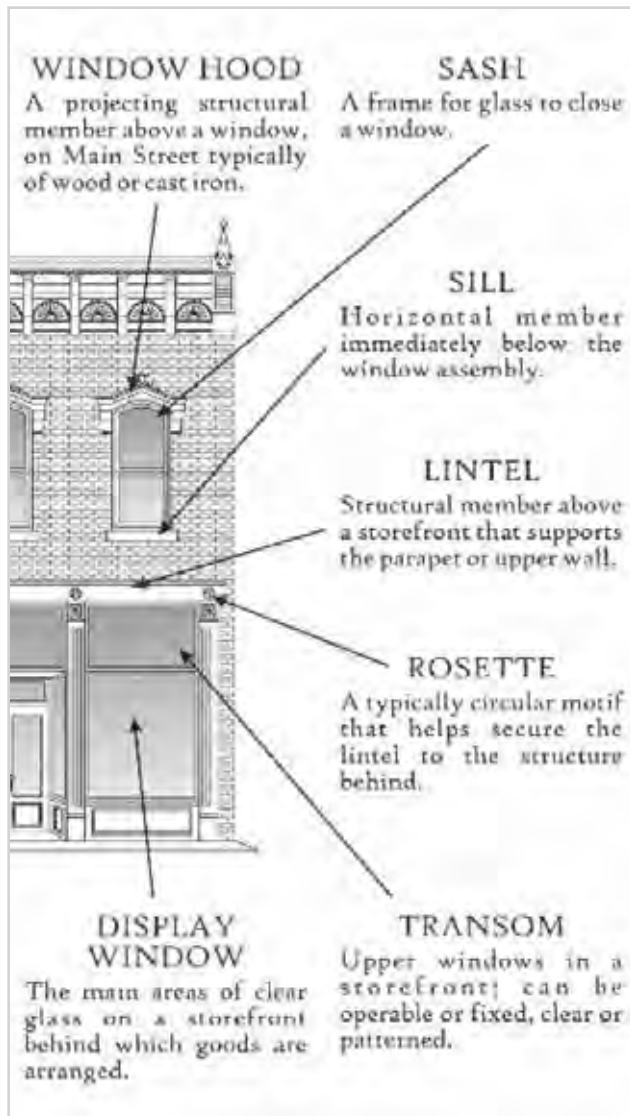
**SILL:** Horizontal member immediately below the window assembly, made of brick, wood or stone.

**SOFFIT:** The exposed underside of a component of a building, such as a canopy.

**SPIRE:** A tapering conical or pyramidal structure on the top of a building, typically a church tower.

**STOREFRONT:** The front, first floor level, exterior wall of commercial space, typically with large areas of glass.

**STREAMLINED:** Simplified forms, often curved, to give the appearance of speed.



This drawing identifies common names of building parts of commercial buildings in downtown Milford. Source: "Anatomy of a Main Street Building," Illinois Main Street. [http://www.illinois.gov/iHPA/Preserve/Documents/bldg\\_anatomy.pdf](http://www.illinois.gov/iHPA/Preserve/Documents/bldg_anatomy.pdf)

**STREETWALL:** The vertical plane along a street that is created by the facades of buildings.

**STRING COURSE:** A vertical line of brick or stone that separates portions of walls, often defines floors.

**STREETSCAPE:** The assemblage of building facades, sidewalks, plantings, and open space that make up a street as they are experienced by someone walking down the street.

**SWAN NECK PEDIMENT:** Often seen over doors and on entrance ways, these are curving S shaped carved wood or stone embellishments.

**T1-11 SIDING:** Grooved plywood sheet siding designed to imitate vertical shiplap siding.

**TRACERY:** Wood, metal, or stone ornamental openwork, typically in the upper part of a Gothic window.

**TRANSOM:** Upper windows in a storefront, or above a door. Transoms can be operable or fixed, and made of clear or patterned glass.

**TRANSITION ZONE:** The area between the street and the building where the pedestrian feels protected by the building without entering it, and/or the sidewalk area where one prepares to enter or look within. On buildings set back from the sidewalk with a large planted or paved expanse, this zone

may be referred to as a lawn or plaza.

**UNCOURSED:** An exterior wall laid up in irregular units of stone.

**VERNACULAR:** Architecture concerned with domesticity and function rather than monumental buildings.

**VERGEBOARD/BARGEBOARD:** A board fastened to the projecting gables of a roof to give them strength and protection, and to conceal the otherwise exposed end of the horizontal timbers or purlins of the roof to which they were attached.

**UPPER FLOORS /UPPER STORY:** The usually non-retail volume above the retail ground floor, multistory Main Street buildings are typically between 2 and 4 floors.

**WINDOW HOOD:** A projecting structural member above a window, on Main Street typically of wood or cast iron.

**ZIG ZAG:** Using sharp turns, angles, or alterations, on a building such as in a zigzag course.

## 23. SECRETARY OF THE INTERIOR'S STANDARDS FOR REHABILITATION

### What are the Secretary of the Interior's Standards for Rehabilitation?

*The Secretary of the Interior's Standards for Rehabilitation*, codified as 36 CFR 67, are regulatory for the Federal Historic Preservation Tax Incentives program. See <https://www.nps.gov/tps/tax-incentives.htm>. The *Guidelines for Rehabilitating Historic Buildings* and the *Guidelines on Sustainability for Rehabilitating Historic Buildings*, which assist in applying the Standards, are advisory.

Rehabilitation projects must meet the following Standards, as interpreted by the National Park Service, to qualify as "certified rehabilitations" eligible for the 20% rehabilitation tax credit. The Standards are applied to projects in a reasonable manner, taking into consideration economic and technical feasibility.

The Standards apply to historic buildings of all periods, styles, types, materials, and sizes. They apply to both the exterior and the interior of historic buildings. The Standards also encompass related landscape features and the building's site and environment as well as attached, adjacent, or related new construction.

From <https://www.nps.gov/tps/standards/rehabilitation.htm>

#### *Secretary of the Interior's Standards for Rehabilitation*

1. A property will be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces, and spatial relationships.

2. The historic character of a property will be retained and preserved. The removal of distinctive materials or alteration of features, spaces, and spatial relationships that characterize a property will be avoided.

3. Each property will 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 elements from other historic properties, will not be undertaken.

4. Changes to a property that have acquired historic significance will be retained and preserved.

5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved.

6. Deteriorated historic features will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture, and, where possible,



# 23. SECRETARY OF THE INTERIOR'S STANDARDS FOR REHABILITATION (CONT.)



*Maintaining the integrity of a downtown historic district is hard work but having a downtown historic district has helped Milford over the years to be good stewards of downtown's historic fabric.*

materials. Documentary and physical evidence will substantiate replacement of missing features.

7. Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.

8. Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.

9. New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work shall be differentiated from the old and will be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.

10. New additions and adjacent or related new construction will be undertaken in a such a manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

## Four Approaches to the Treatment of Historic Properties

The National Park Service provides these definitions of the four treatments of historic buildings.

The choice of treatment depends on a variety of factors, including the property's historical significance, physical condition, proposed use, and intended interpretation. Historic buildings are used as an example below. The decision making process would be similar for other property types.

From: <https://www.nps.gov/tps/standards/four-treatments.htm>

Preservation focuses on the maintenance and repair of existing historic materials and retention of a property's form as it has evolved over time.

Rehabilitation acknowledges the need to alter or add to a historic property to meet continuing or changing uses while retaining the property's historic character.

Restoration depicts a property at a particular period of time in its history, while removing evidence of other periods.

Reconstruction re-creates vanished or non-surviving portions of a property for interpretive purposes.

## We reviewed dozens of design guidelines to create this work for Milford, DE. Design Guide that we found particularly helpful were:

“Design Guidelines for Downtown Newark DE,” 4th Edition, 2016 found at

<https://newarkde.gov/DocumentCenter/View/9611/DNP-Design-Committee-Revised-Design-Guidelines-2016>

“Design Guidelines for Downtown Ardmore,” 2006, Township of Lower Merion, found at

<http://destinationardmore.com/ardmoreinitiative/wp-content/uploads/sites/4/2016/06/Ardmore-Storefront-Design-Guidelines-ilovepdf-compressed-1.pdf>

“Design Guidelines for East Market Street in Georgetown, DE,” 2014, found at

[https://imageserv11.team-logic.com/mediaLibrary/286/Georgetown\\_Design\\_Guidelines\\_FINAL\\_2014-10-15\\_.pdf](https://imageserv11.team-logic.com/mediaLibrary/286/Georgetown_Design_Guidelines_FINAL_2014-10-15_.pdf)

“The City of New Castle Historic Area Commission Design Guidelines and Standards (Guidelines),” 2016, found at

<https://newcastlecity.delaware.gov/2015/07/27/historic-area-commission-standards-guidelines-update-2/>

## Further reading about architectural styles

McAlester, Virginia Savage. *A Field Guide to American Houses – The Definitive Guide to Identifying and Understanding America’s Domestic Architecture, Second Edition*. New York, NY: Alfred A. Knopf, 2014.

Poppeliers, John, S. Allen Chambers and Nancy B. Schwartz. *What Style Is It?* Washington, DC: The Preservation Press, National Trust for Historic Preservation, 1977.

## National Park Service publications

*The Secretary of the Interior’s Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring & Reconstructing Historic Buildings Revised* (2017) by Anne E. Grimmer from Kay D. Weeks and Anne E. Grimmer (1995) *The Secretary of the Interior’s Standards for Rehabilitation and Illustrated Guidelines for Rehabilitating Historic Buildings*.

<https://www.nps.gov/tps/standards/treatment-guidelines-2017.pdf>

National Park Service. *Illustrated Guidelines for Rehabilitating Historic Buildings*.

<https://www.nps.gov/tps/standards/rehabilitation/rehab/index.htm>

National Park Service. *Preservation Briefs*.

<http://www.nps.gov/tps/how-to-preserve/briefs.htm>

National Park Service, *Preservation Tech Notes*.

<http://www.nps.gov/tps/how-to-preserve/tech-notes.htm>

National Park Service. *Preservation Tax Incentives for Historic Buildings*.

<http://www.nps.gov/tps/tax-incentives.htm>

Rypkema, Donovan R. *The Economics of Historic Preservation*. Washington: The National Trust for Historic Preservation, Second Edition, 2005.

## Further information on the history of Milford. These books are available from the Milford Museum

Kenton, David. *Short History of Milford*. August 2001.

Kenton, David. *Milford. Images of America*, Arcadia Press, 2002.

Kenton, David. *Village - Town - City - 200 Years, Milford Progress - 1807-2007*. January 2007.



## Credits

**Donna Ann Harris**, Principal of Heritage Consulting Inc., wrote this design guide and provided photographs. **Murrie A. Zlotziver**, the Executive Director of Downtown Milford Inc., provided the history of Milford chapter and selected photos from the Milford Museum collections to illustrate this document. **Phillip Green** provided the document template and photographs. **Ana Perez** designed the document. **Helen Gassmann** edited the document. **Diane Laird**, State Coordinator for Downtown Delaware provided overall guidance and reviewed the completed document.

**Donna Ann Harris** is the principal of Heritage Consulting Inc., a Philadelphia-based WBE consulting firm that works nationwide in three practice areas: downtown and commercial district revitalization, historic preservation, and nonprofit organizational development. Prior to starting her firm fourteen years ago, Ms. Harris was state coordinator for the Illinois Main Street program for two years and the manager of the Illinois suburban Main Street program for four years. During her tenure, Ms. Harris served 56 Illinois Main Street communities, led a staff of 12, and managed a budget of over a million dollars. Ms. Harris' focus is on historic preservation and organizational aspects of Main Street revitalization.

Prior to her Main Street career, Ms. Harris spent 15 years as an executive

director of three start-up and two mature preservation organizations, each with its own organizational and fundraising challenges. Since starting her firm, Ms. Harris has worked with state and local Main Street programs in 23 states. She has spoken for the last twelve years at the National Main Street Center annual conference, and at the International Downtown Association annual meetings in 2013, 2008, and 2009.

AltaMira Press published her book *New Solutions for House Museums: Ensuring the Long-Term Preservation of America's Historic Houses* in 2007. A second edition is forthcoming in 2019. She has also written five feature articles in The National Main Street Center's quarterly journal *Main Street News*, and scholarly articles in the American Association for State and Local History's *History News* and the National Trust's *Forum Journal*.

**Ana Perez**, a design consultant and researcher, is interested in cultural heritage as a community-building tool. She has conducted historical research and has written Historic Designation Reports for Dade Heritage Trust and Miami Dade County.

In 2017, she was selected to implement her proposed way-finding improvement project called, "Mira Eso Tu," as part of the Miami Dade Quick Build Program. This project aimed to connect the historic Little Havana district to other parts of Miami-Dade County, while highlighting the area's cultural heritage.

Ana holds a Master of Science in Historic Preservation from the University of Gothenburg, Sweden and a Bachelors in Art History and German from Florida State University.

**Philip Green**, a design consultant and downtown revitalization manager, provided photographs of downtown Milford, and the design template for this Design Guide for Milford.

## Photo Credits

All photos are provided by the following individuals or organizations with their permission.

**Donna Ann Harris:** top, bottom 3 and 4; 10 bottom left; 11 top right; 15 center; 16 center and right; 26 all; 27 all; 28 all; 29 all; 30 center and right; 31 all; 32 all; 34 all; 36 all; 37 all; 39 all; 40 all; 41 left; 42 all; 43 all; 44 all; 46 all; 47 center and right; 48 right; 50 left; 51; 54 all and 55 all.

**Philip Green:** 9 right; 10 bottom and right; 11 top left and bottom right; 15 right and left; 16 left; 17 right and left; 18 all; 19 all; 20 all; 21 all; 24 all; 25 all; 30 left; 33 all; 35; 41 right; 45 all; 47 left; 48 left and center; 49 all and 50 right and center.

**The Milford Museum:** cover, all; 2, top and bottom; 3; 4 top and bottom; 5 top and bottom; 6; 7 top and bottom; 8; 9 left; 10 top right and left; 11 bottom left; 22 and 23.

**Maps:** City of Milford, pages 12 and 13

**Illinois Historic Preservation Agency, Illinois Main Street:** 14, 59, 61.



# Design Guide Downtown Milford Inc.

Prepared for Downtown Milford Inc.

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