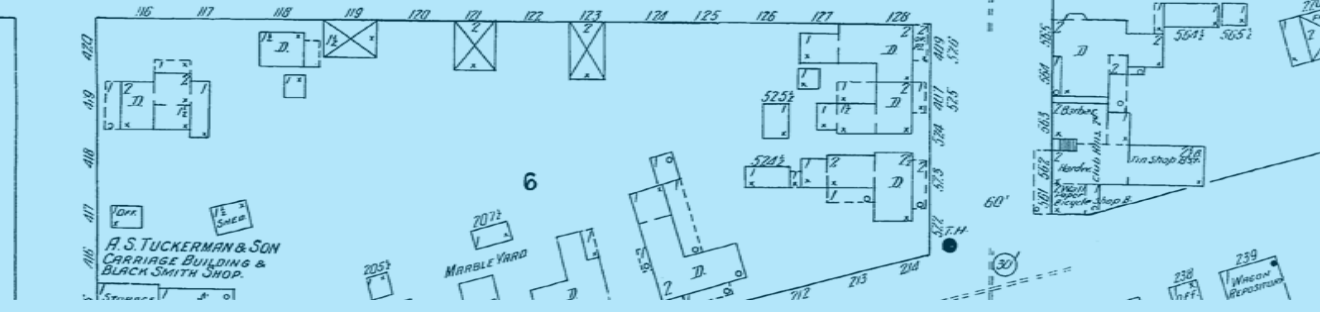
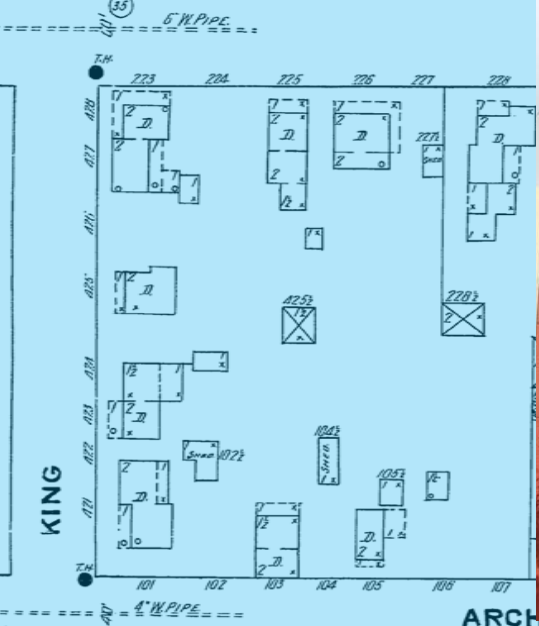




DESIGN GUIDE FOR THE CITY OF

Seaford AND Seaford TOMORROW



WITH FUNDS PROVIDED BY THE
USDA THROUGH A GRANT TO
DOWNTOWN DELAWARE

DECEMBER 2018

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DISCLAIMER: Nothing in this design guide is regulatory. Property owners, merchants, architects, and other parties should consult with the City of Seaford Planning Department before preparing architectural plans, purchasing signage and awnings, or other like improvements.

The City of Seaford 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.

3. INTRODUCTION

This Design Guide is intended to be used to encourage and guide storefront design and development in downtown Seaford.

This Design Guide is intended to be used to encourage and guide storefront design and development in downtown Seaford. This document is voluntary, unless a property owner or tenant wishes to utilize the Seaford Tomorrow Façade Improvement Program matching grant, then this design guide will be mandatory and govern the improvements being made using the matching grant funds.

The design guide 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 for downtown Seaford shoppers and visitors.

This design guide grows from the recommendation contained in the 2016 Seaford Community Vision Plan to create Design Guidelines specifically for the historic downtown, and the designated Downtown Development District and extension.

The City of Seaford has also designated the downtown as zoning category C3 Riverfront Enterprise Zone. According to the City of Seaford's application to become a Downtown Development District in 2014, they noted: "The purpose of the C3 Riverfront Enterprise Zone is to make appropriate provisions for commercial and residential development that complement each other and adjacent land uses; and to preserve retail store fronts on High Street."

Property owner investment in downtown Seaford's historic buildings is critical to our future. Even small improvements to signs and awnings can make a lasting impact. Our commercial district is unique, and we must protect its architectural character by encouraging quality improvements, maintenance of the pedestrian-oriented street wall on High Street and encouraging on-going building maintenance throughout the downtown.

We invite you to explore this Design Guide to understand how it can help you enhance the character of your property in downtown Seaford.



Mount Olivet United Methodist Church is a significant anchor in downtown because it provides a variety of childcare and social services to the community throughout the week. This congregation also takes pride in their historic church building which is well maintained.



This view along High Street shows the evolution of historic downtown Seaford's commercial district. Two-story historic brick buildings from the late 19th and early 20th century exist side by side with 20th century one-story structures. All of these buildings maintain a pedestrian-oriented street wall.

3. INTRODUCTION



The building at 106 N Pine St. is currently used as an insurance office. This well-maintained former residence is a good example of a converted building use. Downtown Seaford has an eclectic mix of both commercial and residential buildings.



This former First National Bank of Seaford building was converted into La Red Health Center in the last decade. The lettering on the building at 302 High Street is simple and well designed for this location.



These historic photos of the First National Bank of Seaford show its original condition and the new white brick addition perhaps from the 1950s. These photos show how the downtown historic buildings evolved over time. This building is now the La Red Health Center at 302 High Street. Source: Seaford Historical Society.

4. LETTER FROM THE STEERING COMMITTEE



These historic photos of the old Haines Pharmacy once located on 324 High Street from the Seaford Historical Society show us how downtown buildings have changed over time. The lower historic photo shows a canopy installed over the sidewalk to shield pedestrians from rain and sun. Source: Seaford Historical Society.

Thank you for your interest and commitment to the revitalization of downtown Seaford. 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 Seaford. 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, or city staff to follow the Design Guide if they wish to invest in any historic downtown building or build a new structure in the Downtown Development District.

If you plan to use Seaford Tomorrow's Façade Grant Program, then your application will be judged according to this Design Guide. Information about this Program can be found at <https://seafordtomorrow.org/available-grants>. This Design Guide applies to new construction, additions 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—all work together to help maintain the integrity and vitality of downtown Seaford.

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



This handsome wooden carved projecting sign is one of many that have already been installed with the assistance of the Seaford Tomorrow Façade Improvement Grant.

5. ACKNOWLEDGEMENTS

Downtown Delaware provided a technical assistance grant to the City of Seaford to hire Heritage Consulting Inc., a Philadelphia-based consulting firm, to work with a Design Guide Steering Committee to create this Design Guide for Seaford. Steering Committee members reviewed drafts, provided feedback, and were encouraging throughout. Sue Bramhall, Seaford Historian, wrote the history of Seaford section. Jim Bowden, Vice President of the Seaford Historical Society, chose the historical photos used to illustrate this Design Guide. We thank all of the committee members for their participation in the development of this document.

Steering Committee for the Design Guide for Seaford/Seaford Tomorrow

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This picture post card of High Street (top left) gives us many clues about downtown, as does the more contemporary photo of the intersection today (bottom left). The two corner buildings remain today. However, the Seaford Executive Center building has since replaced an earlier wood framed building on the left corner. Source: Seaford Historical Society.

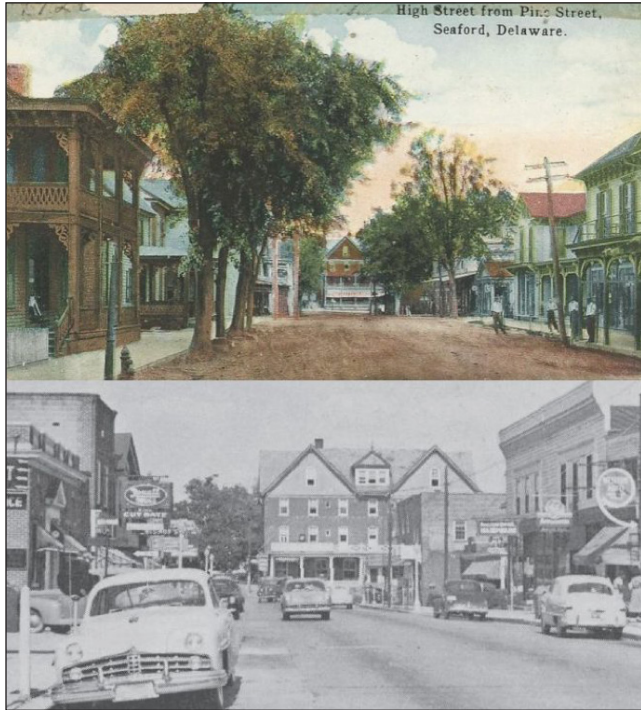


Downtown Seaford has a mix of historic buildings and more recently built structures that fit the overall character of the district. 224 High Street has a covered passageway on the first-floor with a shared covered balcony for apartments above.

6. SHORT HISTORY OF SEAFORD

A Walking Tour of Historic Downtown Seaford

By Sue Bramhall, Seaford Historian



This picture post card from 1926 of High Street to Pine Street shows a dirt road.

By 1950, when the bottom photo was taken, High Street looked prosperous and with many new commercial buildings replacing the wooden houses that once stood along this street. Source: Seaford Historical Society.

Hello and welcome to Seaford, my hometown. Join me as I walk along a few of the main streets of our town and recall some of its histories. We'll begin near the banks of the Nanticoke River at the train station because it was the river and railroad that contributed so much to our town's prosperity.

In the 1850's, Delaware's Governor, William Ross, owned a large plantation just a mile or so north of town (we'll see that later on our journey), saw the need to have the railroad extended from the middle of the state to Seaford and the river. Almost overnight, our town grew and became quite prosperous. Young entrepreneurs came from Baltimore, Philadelphia and New York to seek their fortunes, build homes and businesses, and raise their families.

The train station also included a few rooms on the second floor for the convenience of travelers and businessmen, but for the most part, they walked up the hill to High Street to continue their journey and conduct business. Today, at the top of the hill, stands the former home of one of Gov. Ross's sons, William. It is currently under extensive renovation. Incidentally, at the bottom of the hill you climbed, this is where William, Gov. Ross's son, moored his yacht in the late 1800s.

Arnold Greenabaum built the home next to the Ross house. Greenabaum owned and operated one of the largest tomato canneries and catsup manufacturers in the world in the early 1900s. His factory was located just west of the railroad station near the river. Just east of the

Greenabaum home is a brick home built by Charles Robinson for his bride in 1905. Mr. Robinson owned one of the largest shirt factories on the Eastern Shore at that time, selling his product primarily in New York City. He was also the organizer and leader of the Seaford concert band. Next to Robinson's, on the corner of Conwell and High Street, is Sussex National Bank, formed shortly before 1897. Most of the directors were in the Ross family or owners of the many oyster houses found along the banks of the river.

On the northeast corner of High and Conwell, stands a large brick residence built for the Stevens family, the publisher of one of the first newspapers in town, "The Seaford News." The home was built in 1932 and referred to as The Seaford Market House. It also became the new site of the "The Seaford News." The portion of the building that was located at the corner of the house later served as a catalog store for Sears Roebuck. Of the two remaining buildings on the block, one was once a wallpaper shop, and Seaford's post office was once where the beauty shop on the corner is now. Stewart's Foundry of Seaford made the beautiful wrought iron railing on the second floor.

As we cross Cannon Street, we see a large brick building that was once the home of the First National Bank. This bank had its beginnings a block or so away on Pine Street where Donn's Barber Shop now stands. The bank was housed in a private home owned by Henry White Baker. The first Seaford Post Office was located next

6. SHORT HISTORY OF SEAFORD



412 High Street, Seaford, Delaware, United States
Address is approximate



The former Long and Short General Merchandise store, once had a canopy over the sidewalk to protect pedestrians from rain and sun (top left). The building was significantly remodeled with siding placed over the second floor windows, but for some reason the brick cornice remained uncovered (bottom left). Source: Seaford Historical Society. This same building at 304 High Street has been nicely restored since the historic photos were taken. The tall wood two over two sash windows on the second floor have been reinstalled, along with the small white painted louvers along the top of the wall between the brick bracket-like forms. The top of the wall has a white painted tin cornice. Note that the original photo has four windows across the second floor façade, while the restoration has five window openings (one had been bricked up in the past).

to the First National Bank until they were forced to move to the corner of Cannon and High. It had to relocate because Dr. Manning purchased the building and converted it into a drug store.

After several temporary homes, Hiram Lodge built its Masonic Lodge at 308 High Street in 1911, next door to the Odd Fellows Hall built a few years earlier.

Unfortunately, fires destroyed much of the block of homes and businesses housed between Pine and Market Streets. However, the site of the Seaford Volunteer Fire Department Museum located next to



City Hall, was once home to a barber shop, ladies' apparel shop, Western Auto, and a bar. The present-day site of City Hall was previously the site of Coulbourn's Hall, a large building with stores on the first floor and a large hall on the second floor used for dances, meetings, and parties.

As we complete our walk along High Street, we turn north onto Front Street. A block away is St. Luke's Episcopal Church, built in 1836 with its adjacent cemetery. Gov. Ross is buried there, along with most of his family. Across the street is the American Legion Post home, or The Log Cabin, as we refer to it. Logs for the cabin were felled about four miles from here and donated by the owner. Young men playing on the banks of the river at low tide found one of the cannons now on the site and had dragged it to their home as a prized possession.

A walk back to High Street brings us to a large triangular shaped park. This area was the site of Hotel Sussex for many years and was quite an imposing sight to see as you walked from west to east along High Street. The brick structure you see on the south side of High was built as a residence for another of Gov. Ross's sons, Edgar, in the late 1800s. A fire a few years ago destroyed a large hardware store that dated to the late 1800's. On the southeast corner of High and Pine is another large building in a semi-restored state. In its past glory, it was home to many businesses, both along High as well as along the hill. The second story was a gentleman's club, and young men eagerly awaited the day when they

6. SHORT HISTORY OF SEAFORD

could attend. Near the top of the hill was an oyster bar that served oysters raw, stewed, or fried, in season only. There was also a shoe repair shop and a dry-cleaning establishment. Stewart's Foundry was located there for a few years, as well. The hill itself was a place where children of all ages went sledding after a good snowfall.

The building fronting High Street on the west side of the hill was "home" to many businesses over the years: from clothing to automobile, pianos, and even Western Auto. Immediately to the west of this structure is a Methodist cemetery and site of the oldest church in Seaford, Mount Olivet. When the original church was placed there (it had been moved from a location a mile or so west of Seaford), it was situated in the back of the town father's home, Thomas Hooper, that

faced the river. Remnants of that home remained until the early 1940's.

We will now turn south on Cannon Street and walk to the river. It is here that Seaford hopes to see a replica of one of Seaford's Oyster Houses built. J. B. Robinson was one of the largest oyster dealers in the area, and this is the site upon which his business sat. We will walk up Pearl Alley to High Street and perhaps stop for a visit at the Seaford Museum that sits between the Alley and South Conwell Street. The museum was once a Seaford Post Office. It was built with federal money in 1935 on land purchased from the Stevens Estate mentioned earlier.

Behind the museum, on Conwell Street, is the home of J. B. Robinson and his in-laws, the Donohos, also in the oyster business. You will notice that there are

still a few bricks left for a sidewalk along this street. When the city mandated that all sidewalks be paved with concrete, this street was "grandfathered" and did not have to change. Guess that shows the importance of those living on this street, or that the bricks were doing such a good job it was not necessary to change. You decide.

The brick house on the corner was built by a produce broker sometime in the early 1900's, and the brick home behind it is even older, but I do not know exactly when or by whom it was built. I do remember a Dr. Riggan living there in the late 1930's or early 40's.

Well, we have come full circle. Hope you enjoyed your walk.



This large and handsome Victorian Style historic home at 114 High Street has been altered at some point with the addition of a giant central Corinthian order first and second floor porches (left and middle photos). Source: Seaford Historical Society. At the time this Design Guide was being prepared in November 2018, this building was in construction (right).

Why superior design makes downtowns stronger

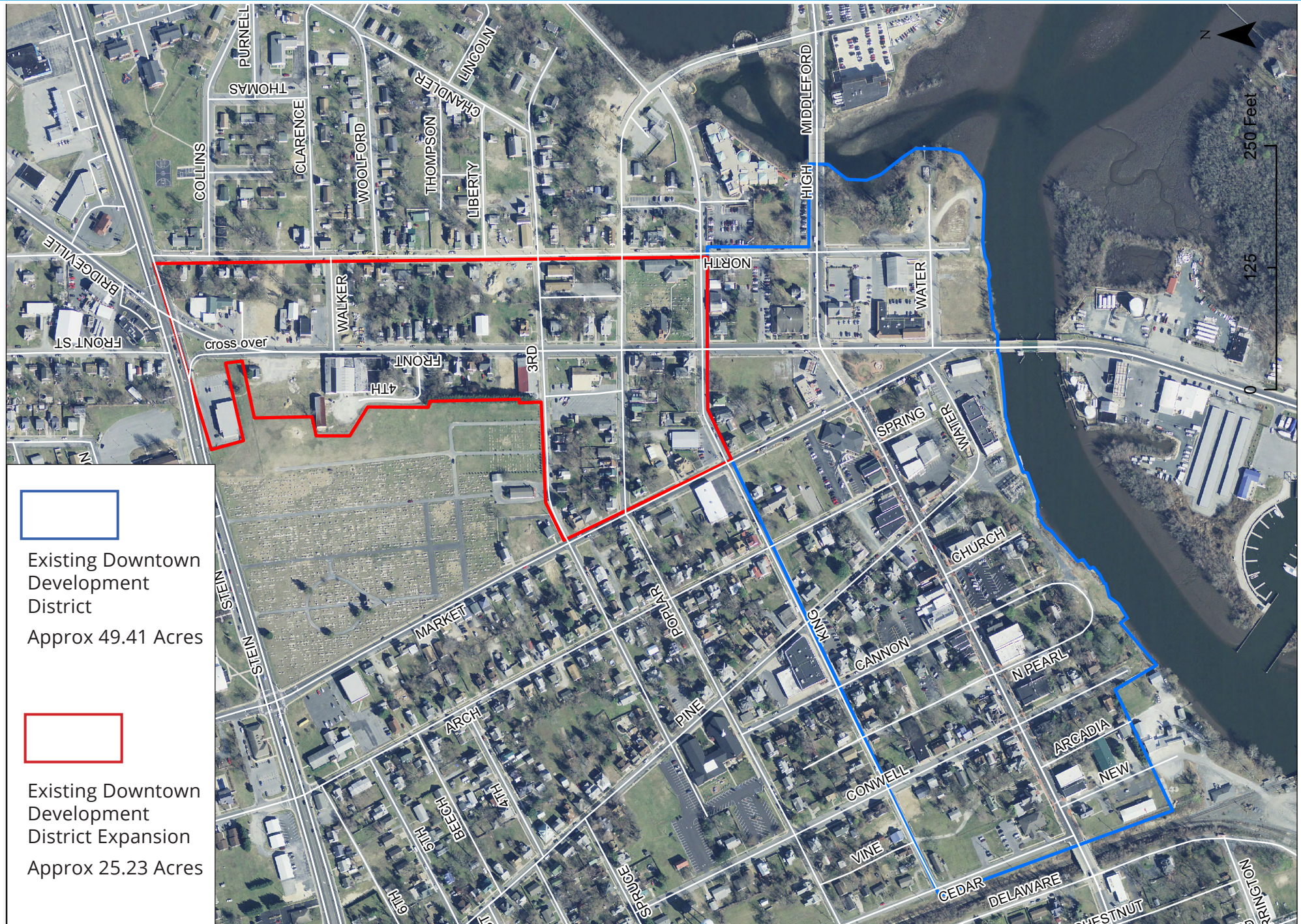
The physical design of a downtown district contributes significantly to the overall image of the community. Each downtown has unique cultural qualities to attract residents, customers, and visitors. The distinctive characteristics of Seaford's historic and recently built structures make the downtown interesting and enjoyable for both visitors and residents. The pedestrian-oriented street wall on High Street, with many large storefront windows, makes walking downtown interesting for pedestrians who can stop and view storefront displays at their leisure.

Downtown Seaford's 19th-century buildings exist alongside those built in the mid-20th century. In some cases, commercial structures started as residences and were converted into shops at a later time. Thus, building features from one period were reconfigured to that of another period 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 serves as 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 Seaford as a whole.



This handsome one-story brick former bank building has been reused at 400 High Street and now has several tenants including the offices of GMB architects and the display of Seaford's voluntary fire department's historic engines and apparatus.

8. MAP OF DOWNTOWN DISTRICT SUBJECT TO THIS DESIGN GUIDE, DOWNTOWN DEVELOPMENT DISTRICT MAP

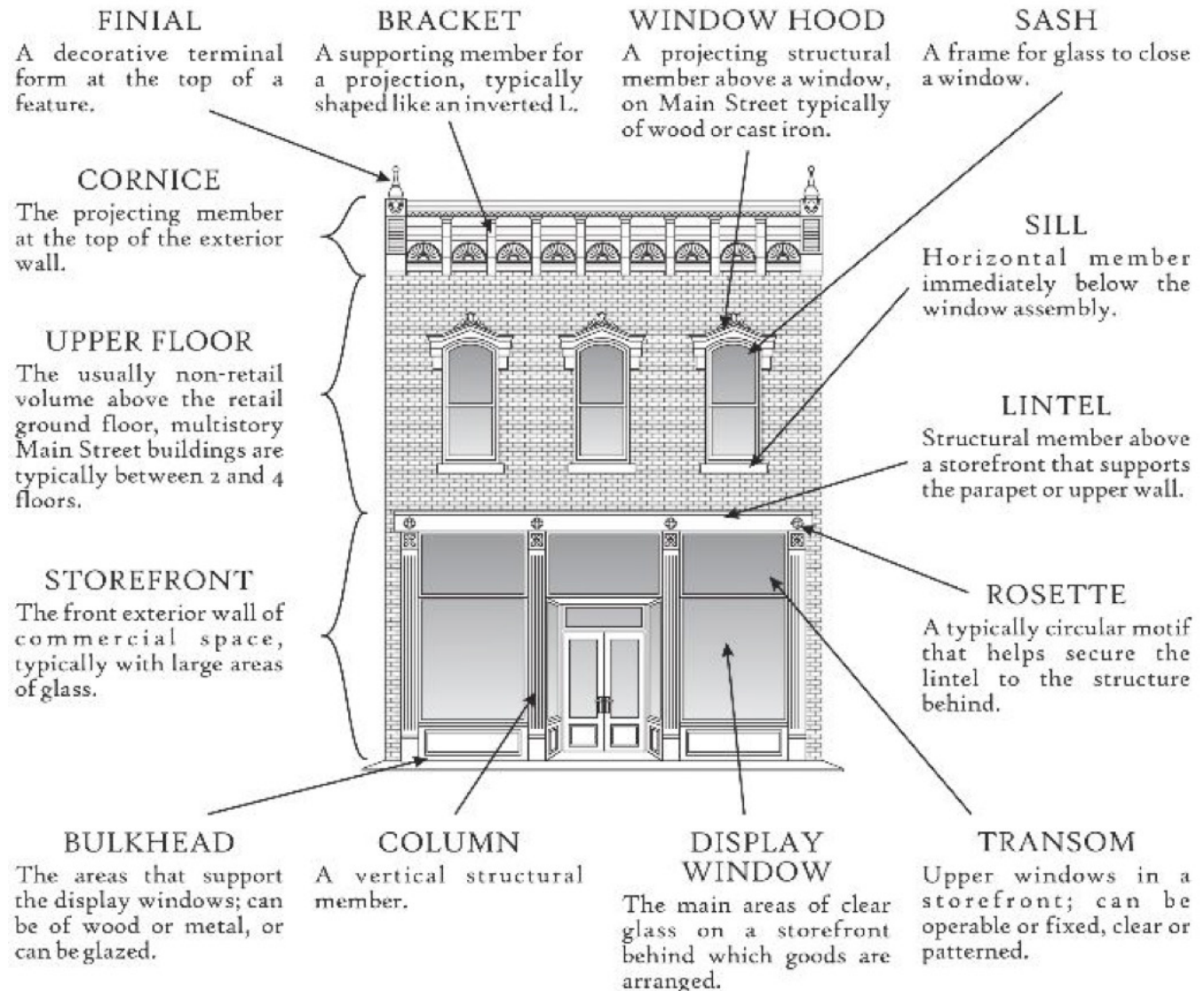


9. ANATOMY OF A MAIN STREET BUILDING

This drawing identifies common names of building parts of commercial buildings in downtown Seaford.

Source: "Anatomy of a Main Street Building," Illinois Main Street. http://www.illinois.gov/ihpa/Preserve/Documents/bldg_anatomy.pdf

ANATOMY OF A MAIN STREET BUILDING



THE CITY OF SEAFORD adopted the International Property Maintenance Code to govern the maintenance of existing buildings.



The first floor of many historic buildings may be changed several times throughout their life. This attractive and historic Old Fellows Hall is currently being used as the Bon Appetit Restaurant at 312 High Street. The building's first floor was altered sometime in the last fifty years. A similar color brick was used, permitting installation of a large plate glass window. When the restaurant is closed, blinds cover the window which has a simple gold lettering sign painted on the display window glass.

The City of Seaford has adopted the International Property Maintenance Code (2009 version) to govern the maintenance of existing buildings in Seaford. This document is available from the Code Department.

The International Property Maintenance Code allows the local code official to make exceptions for designated historic buildings in Section 102.6 Historic Buildings:

"The provisions of this code shall not be mandatory for existing buildings or structures designated as historic buildings when such buildings or structures are judged by the code official to be safe and in the public interest of health, safety and welfare."

We reviewed the properties listed on the National Register of Historic Places in the Downtown Development District. The following properties are currently listed, we include the date they were listed from the National Park Service web site.

130 High Street, Sussex National Bank of Seaford, listed 1987, now abandoned

200-202A High Street, listed 1987, Now Fina Beauty

214 High Street, J. W. Cox Dry Goods Store, listed 1987, has since burned down

218 High Street, listed 1987

SE Corner of High and Cannon Street, listed 1987

High and Spring Alley Burton Brothers Hardware Store, listed 1978

High Street, Jesse Robinson House, listed 1982

118 Pine Street First National Bank of Seaford, listed 1987, Now Hair salon

413 High Street, Edgar and Rachel Ross House, listed 1977, Now the French Quarter

Front Street, St. Luke's Protestant Episcopal Church, listed 1977

The City of Seaford Zoning Code defines designated historic structures on page 47.

Chapter 3 of the Property Maintenance Code, details the General Requirements that "shall govern the minimum conditions and the responsibilities of persons for maintenance of structures, equipment and exterior property." Property owners should review the City of Seaford's Property Maintenance Code to understand the minimum requirements in Seaford.

Other chapters of the International Property Maintenance Code deal with specific building systems including:

CHAPTER 4--LIGHT, VENTILATION AND OCCUPANCY LIMITATIONS

CHAPTER 5--PLUMBING FACILITIES AND FIXTURE REQUIREMENTS

CHAPTER 6--MECHANICAL AND ELECTRICAL REQUIREMENTS

CHAPTER 7--FIRE SAFETY REQUIREMENTS.

All parties should consult The City of Seaford Code of Ordinance, which covers the use of land, building construction, property maintenance, and signage.

PROPERTY OWNERS, merchants, architects, and other parties should consult with the City of Seaford Code Department before initiating projects.



This merchant in Crystal Lake Illinois uses a lush planter with plenty of seasonal greenery to add interest to her storefront. Well-tended plants, flowers, shrubs, and trees show shoppers that the downtown merchants and property owners care about the image of their downtown.

The following advice about exterior maintenance is generalized. Property owners, merchants, architects, and other parties should consult with the City of Seaford Code Department **before** preparing architectural plans, purchasing signage and awnings, or any other similar improvements.

Step 1: Evaluate your building's appearance.

It is essential 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 to view storefronts as one part of an entire building. The goal is to achieve a visually distinct façade 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 Seaford. 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 Seaford Museum at 203 High Street, and books about the history of Seaford to search for images of your property 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. Building owners are responsible for shoveling snow and removing ice on their sidewalks. Trash generated by the store should be stored in enclosed areas at

10. WHERE TO BEGIN

the rear of the building and must be easily serviced by trash collection trucks.

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.
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.



Poor maintenance practices can lead to more significant and expensive problems in the future. At some point in the past, this wall in Moline Illinois was stuccoed. Moisture has seeped into the wall, causing the stucco to pop off, presenting this unattractive wall to the public. Not addressing wall problems like this only lead to more expensive repairs later.



225 High Street is a professional office that has well-placed and maintained flowering planters, as well as clean sidewalks. Upkeep, such as this, makes a great first impression for shoppers, diners, and visitors to downtown Seaford. Seaford Spade and Trowel offers bedding plants and planting of street containers twice a year for a fee for interested property owners, see an example of their work here. Property owners are responsible for watering and general maintenance for planters and street containers.

II. UPPER FAÇADE AND CORNICE

OBJECTIVE:

Use the architectural features of the entire building to provide guidance for the design of the storefront. Incorporate the upper floors in any façade improvement plans.

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 Seaford 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 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



Retain any historic cornice. Keep upper story masonry, wood and metal cornice or parapet treatments intact like this original brick and terracotta stepped gable with cornice on 306 High Street shown here.



Preserve and restore historical features of the upper façade and cornice. This building at 312 High Street retains its completely intact and original white painted pressed tin cornice, above a handsome decorative brick band at the top of the building.



This brick building at 130 High Street has been attractively painted in the past and can be painted again to showcase all the original detail especially the original pressed metal cornice, and the decorative brick lintel above the segmental round arched window.

11. UPPER FAÇADE AND CORNICE

WHEN REPOINTING

Match the width and profile of existing mortar joints. Use the same tooling pattern as the original joints. For the different parts of the building, 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.

RECOMMENDED CONT.

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.



Note the different brick patterns at 312 HighStreet. The original brick is laid in a common bond brick pattern with a very thin mortar joint above, often called a butter knife joint. The brick installed later, below the white stone string course, has a slightly different color, and is laid in a Flemish bond brick pattern with slightly wider mortar joint.



Masonry buildings that are already painted, like this one in Forest Park IL, should continue to be painted. This building and storefront have been painted in harmonious colors that highlight the important historic features of the building including the wood cornice, upper story window frames, window hoods and window sill.



This handsome painted building in Georgetown DE is completely intact and uses an attractive painted color scheme to highlight the architectural features of this two-story historic structure.

II. UPPER FAÇADE AND CORNICE

NOT RECOMMENDED

- Covering any part of the building façade with aluminum, stucco, asbestos siding, simulated brick T1-II siding, vinyl siding, Dryvit or other manufacturer of exterior insulation finish system, veneer, or any other sheet material.
- Removing a historic cornice, whether made of wood or metal.
- Using materials or adding details that simulate a history other than that of the original building. Avoid adding cornices, brackets, window trim, balconies, or bay

windows to the upper façade, unless historic photographs or other evidence show that these features once existed.

- Creating windowless blank walls or destroying original architectural detail.
- Removing existing quality materials and details from a building.
- Painting brick, stone, tile, stucco, or molded concrete block if they have never been painted before, as these unpainted elements have a natural or man-made finish that is important to preserve.
- Resist the temptation to clean historic

masonry, such as brick and stone. Keep in mind that older unpainted brick and stone acquire a “patina” over many years that become part of their character. Cleaning a masonry building is not usually necessary for its preservation, and it can cause harm if not done correctly. Review Preservation Brief #1, “Assessing Cleaning and Water-Repellent Treatments for Historic Masonry Buildings,” <http://www.nps.gov/tps/how-to-preserve/briefs/1-cleaning-water-repellent.htm>.

- Sandblasting and harsh chemicals are



Covering any part of the building façade with stucco or other siding is not recommended as seen here in Crystal Lake IL.



Reducing the size of the windows by replacing them with smaller sized windows in this otherwise handsome and intact historic building in Cambridge IL, is not recommended



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 Seaford.

1.1. UPPER FAÇADE AND CORNICE



This wall was once stuccoed over, and has not been repointed, leaving a scarred and poorly maintained building in the heart of downtown Smyrna DE.



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.

NOT RECOMMENDED CONT.

harmful to masonry and brick when used to remove paint or dirt from any masonry surface and are not permitted in downtown Seaford. Review Preservation Brief #6, "Dangers of Abrasive Cleaning to Historic Buildings," <http://www.nps.gov/tps/how-to-preserve/briefs/6-dangers-abrasive-cleaning.htm>.

- Allowing new mortar to "feather edge" onto the face of the adjacent bricks. See Preservation Brief #1, "Repointing Mortar Joints in Historic Masonry Buildings," <http://www.nps.gov/tps/>



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.

[how-to-preserve/briefs/2-repoint-mortar-joints.htm](http://www.nps.gov/tps/how-to-preserve/briefs/2-repoint-mortar-joints.htm).

- Creating the mismatched appearance of brick, stone, or Historic Pigmented Structural Glass (Vitrolite and Carrara Glass) when replacing damaged units.
- Removing original wood trim features from the building. If a trim piece (such as a bracket or molding) is extremely deteriorated, it can be replaced to match with a new piece that has the same visual appearance. A woodworking shop can duplicate decorative wood elements to match the existing.



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

12. STOREFRONT ENTRANCES AND DOORS

OBJECTIVE:
Make storefront entrances obvious and welcoming.

RECOMMENDED

- Maintain historic doors, their hardware, and their 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.
- 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.



Maintain historic doors, their hardware, and their framing to the greatest extent possible. The Seaford Museum is housed in the historic Seaford Post Office. The Museum retains the historic glazed door, wooden side lights, glazed transom and round arched fanlight above.



The handsome painted original wood paneled door with glazed transom above, at The French Quarter at 413 High Street has been retained along with the original inset paneling around the door.



Retain original door locations, particularly on the main façade, like this recessed door at 324 High Street.

12. STOREFRONT ENTRANCES AND DOORS

RECOMMENDED CONT.

- Repair and retain 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.

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 façade. 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.
- Keeping the storefront empty.
- Adding shutters to doors, as these were not used historically.



Implement improvements according to the Americans with Disability Act (ADA) standards for handicapped accessibility as they have done at the Prociano, Wells and Woodland Law Firm located at 225 High Street.



Repair and retain any existing tile work or decorative tile or terrazzo flooring on the exterior entrance flooring, like this one for the former Haines Pharmacy once located on 324 High Street.



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

13. STOREFRONTS

OBJECTIVE:

Attract attention to the products or services within the store. Light 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 their 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 storefront.
- Maintain existing architectural elements around the storefront windows.
- Bulkheads can be made of wood panels, polished stone, glass, tile, or aluminum-clad plywood panels.
- 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.



This modern storefront in a more recent historic building in downtown Seaford retains the character of the community because it has a recessed entranceway which permits the business owner, Your Sister's Closet at 401 High Street to showcase its merchandise in the storefront windows on either side of the entrance door.



At 324 High Street, a two-story brick modern building in the downtown retains the character of the town, because the storefront glass is surrounded by aluminum frames, and has a recessed entrance which permits the Gallery 107 to display paintings in their window display areas.



In Harrington DE, the owner of this store displays small merchandise at the front of the window or at eye level to catch the eye of pedestrians walking by.

13. STOREFRONTS

RECOMMENDED CONT.

- 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 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 building in terms of form, style, and material, but does not pretend to be a historic storefront.



A modern store can add visual interest in a downtown if it maintains the scale and rhythm of the existing streetscape as has been done here in Collingswood NJ. This stuccoed store has a recessed entranceway and a large plate glass window for this active restaurant.



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 and not tinted. This bakery in West Orange NJ uses large open display windows to show the bakery cases filled with cakes and pies within.



If an original storefront is missing altogether and an incompatible modern store front exists in its place, rehabilitation can be accomplished by building a new storefront, like the one seen here in Wilmington DE. Here the new compatible storefront fits within the original limestone frame, and uses simple modern brown aluminum for the bulkheads, sign band and frames for the display windows.

13. STOREFRONTS

RECOMMENDED CONT.

- Light the storefront window internally and keep the storefront 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>.

NOT RECOMMENDED

- Adding features that would not have been used on storefronts historically, such as wood-shingled mansard coverings, novelty sidings, T-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.



This traditional storefront in Milford DE retains its original wood glazed door, the Luxfer glass transoms above the display windows and wooden bulkheads below the display windows.



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, like this one in Geneva NY.



Keeping the storefront empty like this one in Vineland NJ is not recommended in downtown Seaford.

I 4. UPPER STORY WINDOWS

OBJECTIVE:

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

RECOMMENDED

- 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>.



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



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

14. UPPER STORY WINDOWS

RECOMMENDED CONT.

- 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.
- 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, especially if the original window is round arched or any other out of the ordinary shape. 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.



All of the original windows have been retained on this historic home at 413 High Street.



The best choice for replacing a historic wood window is to use a new wood window. The wood should be painted to protect it from the elements. The Seaford Museum, located in the former Post Office at 203 High Street, retains all of its original wood windows.

14. UPPER STORY WINDOWS

REMEMBER

Commercial or residential upper story windows should protect and compliment the historic fabric of storefronts.

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.
- Using 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 reduce any upper story window size to an area smaller than the original, as seen here on a building in Crystal Lake Illinois.



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

15. SIGNAGE

OBJECTIVE:

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

Temporary Signs

The City of Seaford permits temporary signs in Chapter 15 Zoning, Sec. 15-65. Temporary sign regulations as of July 10, 2013. These rules govern signs that are not permanently affixed to buildings.

“Temporary sign” shall mean a sign, flag, banner or the like, which offers the premises for sale, rent or development, or advertises the services of professionals or building trades during construction or alteration of the premises upon which the sign is located; or advertises a special event, grand opening or used to attract customers to a business establishment.

A. In an effort to control visual clutter throughout the City, the following regulations shall be observed in all districts:

(1) Temporary signs shall be permitted, provided that:

(a) All such signs are kept in good repair at all times and any temporary sign that falls into disrepair, becomes torn, tattered or faded, shall be removed from the property immediately; and

(b) No such signs shall be illuminated except by concealed or indirect lighting attached to the sign itself; and

(c) No such signs shall be placed in any right-of-way; and

(d) All signs shall be located at least five (5) feet from any property and/or right-of-way line; and

(e) The property shall be restored to its original condition upon removal of such signs.

(2) The following types of temporary signs shall be permitted in all zoning districts:

(a) Real estate signs shall not exceed fifteen (15) square feet in area and not more than two (2) such signs shall be erected for any property held in single or separate ownership;

(b) Construction site signs shall not exceed thirty-six (36) square feet in area and not more than two (2) such signs shall be erected on any property held in single or separate ownership and such signs shall be removed immediately upon the completion of work.

(3) The following types of temporary signs shall be permitted in all zoning districts except R-1 and R-2:

(a) All other temporary signs shall not exceed forty-five (45) square feet in area, shall not exceed fifteen (15) feet in height and the total area of one side of all temporary signs combined, on any one street frontage, shall not exceed one hundred fifty (150) square feet.

Exceptions for C-3 District

The following Exceptions for the C-3 District subsection 15.54.8 Exceptions for signs and awnings in the C-3 District, which includes the historic downtown, were developed by the City of Seaford Code Department and are recommended for adoption when the Seaford Zoning Code is next updated.

a. The exceptions of this subsection are related to signs and awnings on

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 design guide. This section also provides guidance on the requirements for signs for applicants to the Seaford Tomorrow Façade Improvement Program matching grant.

Signage and the City of Seaford Zoning Code

Within the City of Seaford's Zoning Ordinance Article 5, Division 1 Sign Regulation governs signage throughout the city. In any conflicts between this design guide and the City Code, the City Code governs. Contact the Code Department for the most up to date information on signage regulations, including size, type, location, and color and seek the assistance of the City of Seaford Code Department staff for help.

15. SIGNAGE

The City of Seaford/Seaford Tomorrow encourages signage within the downtown that is handsome, distinctive, and creative.

line, nor may the projection be closer than eighteen (18) inches to the face of curb.

d. No sign or awning may be erected so as to interfere with any public or private utilities.

e. Signs and awnings which project into the right-of-way may not have any structural supports projecting into the areas listed in B and C above, including support posts or guys. The sign or awning must be supported by a structure which does not encroach into the right-of-way.

Signage for Commercial Districts

The following section on signs governs applications made by property owners or tenants applying for a Seaford Tomorrow Façade Improvement Program matching grant. Note that all the signs depicted here as recommended are high-quality signs that conform to the goals of this Design Guide.

The City of Seaford/Seaford Tomorrow 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.

The City of Seaford/Seaford Tomorrow 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 city 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 sign does not necessarily exemplify all the desirable features discussed in this document. Please note the photos in the not recommended section are samples of signs that would not be approved.

OVERVIEW OF SIGNAGE

The following aspects of a sign are subject to review by Seaford Tomorrow if property owners or tenants intend to apply for its Façade 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. GROUND, PORTABLE OR FREESTANDING SIGNS
- L. WALL SIGNS

properties in the C-3 District, located along the High Street right-of-way, from New Street to Market Street and from High Street south to the Nanticoke River. These limitations are specific to properties in the area described and are considered an exception to the other regulations in this Article.

b. Signs and awnings may be erected in front of properties where the sign or awning extends or projects over the right-of-way of the City, but no part of the sign or awning shall be lower than eight (8) feet in height to the underside when measured vertically from the sidewalk surface to the lowest part of the sign or awning. Nor may a sign or awning be erected so as to interfere with a required sight visibility triangle area. In such locations the minimum dimension listed above, is increased to ten (10) feet.

c. Signs and awnings may project from the property horizontally into the right-of-way no more than five (5) feet when measured perpendicular to the right-of-way

15. SIGNAGE

Creative but appropriate use of signage on historic buildings can lend interest and liveliness to the streetscape.



This vintage sign in West Orange New Jersey 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 Seaford.

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 downtown and that complements 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 while 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.
- Legible and straightforward sign design.
- High-quality design and materials.
- Reuse of existing vintage signs can create a memorable image for a new business. The reuse of existing historic signage can create a sense of longevity and permanence for a company, even if it is new in downtown Seaford.

NOT RECOMMENDED

- The City of Seaford Zoning Code Sec. 15-68. Limitations on Signs states: "flashing lights are expressly prohibited; flashing means any sign which by any method of conveyance produces or creates the illusion of motion or revolves in a manner to create the illusion of being on or off."
- The City of Seaford Zoning Code Sec. 15-68. Limitations on Signs states: "No sign which emits smoke, visible vapors or particles, sound or odor shall be permitted."

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 used to hang signage 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 (usually less than three feet wide) area above the storefront where a sign would traditionally be located. This area is often called the sign band and is an appropriate location today for signage. Large display windows also provide a suitable place for signage either on the glass itself or behind it.
- 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
- According to the City of Seaford Zoning Code, §15.54.8, exceptions for signs and awnings in the C-3 District: Signs and awnings may be erected in front of properties where the sign or awning extends or projects over the right-of-way of the City, but no part of the sign or awning shall be lower than eight (8) feet in height



Using vinyl lettering on glass can be a practical location for a sign. Here the lettering on the display window glass covers less than 40% of the window, which permits the pedestrian to view into the business itself.



The Seaford Executive Center's wooden painted sign is positioned in the traditional sign band location above the storefront at 221 High Street.



Commercial buildings typically have a long, thin (usually less than three feet wide) area above the storefront where a sign would traditionally be located. This area is often called the sign band and is an appropriate location today for signage, like the example here for 125 North Conwell Street for Lord Bros. & Higgins Co. in Seaford.

15. SIGNAGE

RECOMMENDED CONT.

to the underside when measured vertically from the sidewalk surface to the lowest part of the sign or awning. Nor may a sign or awning be erected so as to interfere with a required sight visibility triangle area. In such locations the minimum dimension listed above, is increased to ten (10) feet.

- According to the City of Seaford Zoning Code, §15.54.8, exceptions for signs and awnings in the C-3 District: Signs and awnings may project from the property horizontally into the right-of-way no more than five (5) feet when measured

perpendicular to the right-of-way line, nor may the projection be closer than eighteen (18) inches to the face of curb.

- According to the City of Seaford Zoning Code, §15.54.8, exceptions for signs and awnings in the C-3 District: Signs and awnings which project into the right-of-way may not have any structural supports projecting into the areas listed in the two bullet points above, including support posts or guys. The sign or awning must be supported by a structure which does not encroach into the right-of-way.

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 the applicant desires it.



The sign for this ballet school in Crystal Lake Illinois fills the entire sign band on this handsome limestone building.



The bracket for this perpendicular carved wooden sign is located in the correct location for a historic building, which is in the sign band, situated above the storefront display window and below the second-floor windows.



This wooden sign for the Seaford Executive Center at 221 High Street permits the name of the tenants to be changed. The nicely shaped sign with a blue background and gold leaf lettering offers a bit of glamour to an otherwise plain building.

C. SIZE AND SHAPE

RECOMMENDED

- Signs within the downtown area 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 Seaford.
- 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.
- 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 with messages on both sides of the sign should not exceed twelve

square feet total (both sides of the sign), though smaller signs are preferable.

- One wall mounted sign is recommended for multiple tenants in the same building. The main sign shall not exceed twelve square feet. Each tenant shall have a small individual sign affixed on the main sign.
- No projecting sign should extend in a vertical dimension above the highest architectural point of the façade to which it is mounted.
- No projecting signs shall be in excess of twenty-five (25) percent of the vertical



These two wooden signs at 312 High Street are hung in the sign band, are placed perpendicular to the façade, and are carved and nicely painted. They both stand out on the street. One is a freestanding sign hung from a simple metal pole, the other is a projecting sign hung on a metal bracket mounted on the brick façade on High Street in Seaford.



This unique sign in Seaford at 117 High Street adds variety and interest and is appropriate for downtown Seaford.



This handsome non-rectangular painted metal sign is attached to the wall of the building at 401 High Street.

15. SIGNAGE

RECOMMENDED CONT.

dimension of the façade itself.

- No portable 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. Non-rectangular shapes add variety and interest and can be appropriate, but use of highly irregular shapes, where not rationalized by the nature of the business, should be avoided.



This small, painted wood projecting sign for the Fantasy Hair Salon at 224 High Street is appropriate for a historic building in Seaford.

D. COLORS

RECOMMENDED

- The following guidance on signs is provided to help tenants and property owners create effective, coherent, and attractive signs in downtown Seaford.
- Color schemes for signage 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.

- Use of the following colors is encouraged for signage:
 - Nature blending colors
 - Earth tone colors



This oval, two-color painted wooden sign is suspended from the porch using chains at 401 High Street. It is effective and attractive.



This painted wood projecting sign at 105 High Street in Seaford is small and brightly colored.

15. SIGNAGE

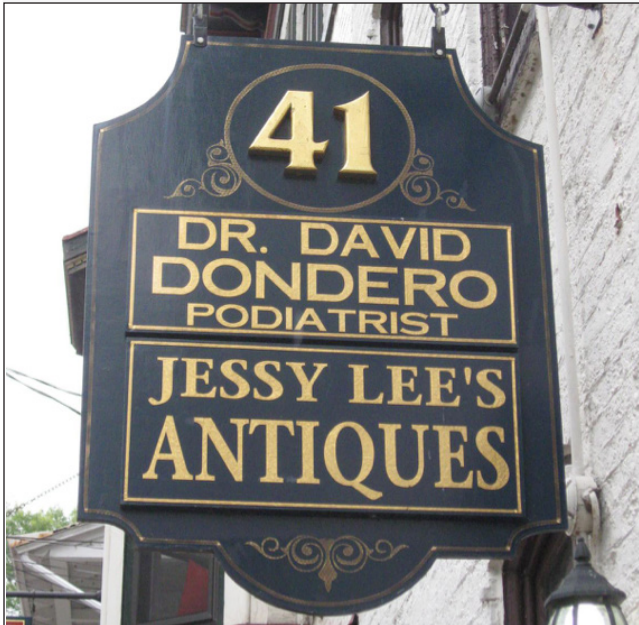
RECOMMENDED CONT.

- 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

NOT RECOMMENDED

- Colors on signs that clash with the historic building.
- Using long, complicated messages.
- Reflective signs.
- Internally illuminated signs are not permitted in the C3 Zoning District.
- Use of the following color palettes is discouraged:
 - High intensity or saturated colors
 - Primary colors
 - Fluorescent colors
 - Neon colors
 - "Day glow" colors
- Use of white or light colors for the background is discouraged, especially for larger signs.



This black and gold painted projecting sign from Lambertville New Jersey is for two different tenants in one building and is an attractive way to advertise two businesses that share an office location.



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 Metuchen New Jersey, fits within the traditional sign band on this two-story building and has gooseneck lamps that illuminate the sign at night.

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, stationary 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 chalkboard.
- The City of Seaford Zoning Code Sec. 15-68, limitations on signs notes: "Floodlighting

shall be arranged so that the source of light is not visible from any point off the lot and that only the sign is directly illuminated thereby."

NOT RECOMMENDED

- The City of Seaford Zoning Code Sec. 15-68, limitations on signs notes: "flashing, mechanical, or animated signs of any time period are prohibited."
- The City of Seaford Zoning Code Sec. 15-68, limitations on signs notes: "No sign which emits smoke, visible vapors or particles, sound or odor shall be permitted."



This carved and painted sign has an interesting shape. It is painted in two colors and projects from the wall above the shop at 401 High Street.



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



This handsome painted wood projecting sign from Lambertville New Jersey is well designed and uses just one typeface.

NOT RECOMMENDED CONT.

- Internally lit signs, and fluorescent lighting are prohibited for signs mounted on the exterior of buildings. The plastic feel of internally illuminated signs is inappropriate in a historic downtown setting.
- Neon lighting for signs mounted to the exterior of buildings is discouraged.
- Electronic message signs are highly inappropriate in downtown Seaford.

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 or varnish well.
- There are a variety of newer synthetic products that achieve the desired look of handcrafted traditional signage. Urethane,

a synthetic material, is used increasingly. It is durable and easy to work, resembling wood when painted.

- Materials should have a matte finish.
- Signs should have a “solid” feel rather than a “plastic” feel.

NOT RECOMMENDED

- Signs made of:
 - Sheet plastic
 - Paper
 - Plastic substrates



This colorful carved wooden sign from a business in Rehoboth Beach Delaware is appropriate for this seafood restaurant.



This painted wood projecting sign in Lambertville New Jersey uses bright colors to attract the attention of shoppers.



Symbol signs like this tooth-shaped sign can be eye-catching and effective for some businesses.

15. SIGNAGE

NOT RECOMMENDED CONT.

- Interior grade wood
- Unfaced plywood
- Plastic in its entirety
- 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 company or store.
- Generally, no more than two lettering styles, to increase legibility.
- Simple graphics to encourage readability and ease of identification.
- Symbol signs are especially effective.
- Signs with fewer words are more effective in conveying a business's message.

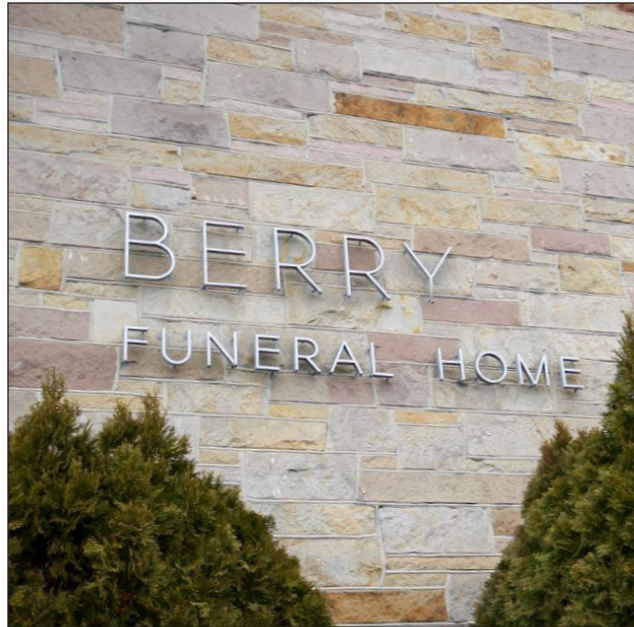
H. BUILDING MOUNTED SIGNS

RECOMMENDED

- Building mounted signs, including wall signs, projecting signs, awning signs, and canopy signs should be in the most appropriate location on the structure. 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 area for signage, including the brackets for projecting signs,



Small projecting wooden carved signs in unusual shapes can add visual interest to a plain building like this one in Westfield New Jersey.



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 in Milford Delaware.



This wooden projecting sign displays the names of three attorneys who use offices in this building. This is an attractive way to advertise several professional offices in one building in Metuchen New Jersey.

15. SIGNAGE

RECOMMENDED CONT.

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.
- Place signs where they respect an existing alignment established by the signs on

adjacent establishments.

- Wall signs should be affixed to the building, parallel to the building with one face showing and in accordance with The City of Seaford Chapter 15 Zoning, Sec. 15-65, temporary sign regulations.
- 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.
- Vinyl window letters or logos that are affixed to the inside or outside of the window glass and that cover more than 40% of the window area.
- Roof signs are highly inappropriate, except on one-story buildings where there are few signs. Otherwise, signage



This simple projecting sign on 110 South Conwell Street in Seaford uses two colors and one typeface.



This handsome carved wood projecting sign at 402 High Street hangs from a bracket attached to the brick wall.



This projecting sign uses a white background with brown lettering and a colorful sun-like logo image at 215 High Street.

15. SIGNAGE

NOT RECOMMENDED CONT.

placed above the second-floor sills is discouraged but may be approved if the design is suitably understated and is compatible with the building.

I. PROJECTING SIGNS

RECOMMENDED

- The City of Seaford Zoning Code Sec. 15-67, Signs in Commercial and Industrial Districts states: Projecting signs shall be defined as an outdoor advertising display sign affixed to the wall of any building and

projecting more than twelve (12) inches from the buildings.

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

inconspicuous as possible.

- Temporary signs such as a banner, flag, pennant, feather sign, balloon, or windblown display are permitted as stated in The City of Seaford Exceptions for Signs and Awnings in C-3 District.
- “OPEN” signs are permitted and should be mounted to not impede any pedestrians walking on the sidewalk.



This toy shop in Lambertville New Jersey uses an interesting shape and bright colors to draw the eye of the shopper.



Signs painted on windows and door glass or using vinyl lettering can be very effective means to communicate the name of and essential details about a shop, as seen here at 306 High Street. This sign takes up less than 40% of the window area of the display glass.



This hair salon at 200 High Street uses vinyl lettering on the display window as their sign. Note that the lettering takes up less than 40% of the window area of the display glass.

15. SIGNAGE

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 small painted sign on the door glass from Aledo Illinois uses an attractive typeface and colors.

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 40% 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.



This freestanding wood sign for the Mount Olivet United Methodist Church has changeable letters.

K. GROUND, PORTABLE OR FREESTANDING SIGNS

RECOMMENDED

- The City of Seaford Zoning Code Sec. 15-67. Signs in Commercial and Industrial Districts defines ground signs as an outdoor advertising display sign supported by uprights or braces in or upon the ground;
- The City of Seaford Zoning Code Sec. 15-67. Signs in Commercial and Industrial Districts defines portable signs as an outdoor advertising display sign affixed



This A-frame sign for a shop in Metuchen New Jersey is made of wood and utilizes a chalkboard so that the store's message can be changed at whim.

15. SIGNAGE

RECOMMENDED CONT.

to a self-supporting frame placed upon, but not anchored to the ground or grade surface;

- 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 free-standing signs should be further set back from the sidewalk in order not to overwhelm the pedestrian.

- 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 portable, A-frame/sandwich board sign is permitted for each business. A-frame signs shall be made of wood or metal.

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 New Hampshire Historic District Sign Guidelines:

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 like this one in Seaford.



This free-standing sign at 1 Cedar Avenue fits the overall character of downtown Seaford.



This handsome carved freestanding wood sign hangs from a simple metal pole with a bracket at 225 High Street in Seaford.

15. SIGNAGE

L. WALL SIGNS

The City of Seaford Zoning Code Sec. 15-67, Signs in Commercial and Industrial Districts defines wall signs as an outdoor advertising display sign affixed to the wall of any building projecting not more than twelve (12) inches from the building.



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



This metal wall sign for a bank in Laurel DE is affixed high to the wall. The sign is not internally illuminated.



This is a very handsome wall sign painted on an already painted brick side elevation wall in Aledo IL.

OBJECTIVE:

Provide overnight building security in a visually pleasing way.

RECOMMENDED

- Use open security grilles that allow lighted window displays to be seen at night.
- Keep security grilles clean and well maintained.
- Conceal grille box or security grate housing unit under awnings and signs.
- Install security grilles inside of the display glass and make sure they can be completely concealed during regular business hours.
- Explore various types of transparent security grilles and find one that best fits the look of your store.

NOT RECOMMENDED

- Use of opaque, solid security grates.



This open security grill on a side elevation at 125 North Conwell Street works well as it permits people to see inside.



Open security grates like the ones used here in Philadelphia PA can showcase display windows at any time of the day or night especially if the display is well lit.



Use open security grilles installed inside the window display glass like this one in Philadelphia PA to allow lighted window displays to be seen at night.



Solid metal roll down security grates like the ones shown here in Philadelphia PA are not recommended for use in downtown Seaford.

17. AWNINGS AND CANOPIES

OBJECTIVE:

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

The following are exceptions for the C-3 District subsection 15.54.8, which includes the historic downtown, was developed by the City of Seaford Code Department and are recommended for adoption when the Seaford Zoning Code is next updated.

According to the City of Seaford Zoning Code, §15.54.8 Exceptions for signs and awnings in the C-3 District:

Signs and awnings may be erected in front of properties where the sign or awning extends or projects over the right-of-way of the City, but no part of the sign or awning shall be lower than eight (8) feet

in height to the underside when measured vertically from the sidewalk surface to the lowest part of the sign or awning. Nor may a sign or awning be erected so as to interfere with a required sight visibility triangle area. In such locations the minimum dimension listed above, is increased to ten (10) feet.

Signs and awnings may project from the property horizontally into the right-of-way no more than five (5) feet when measured perpendicular to the right-of-way line, nor may the projection be closer than eighteen (18) inches to the face of curb. Signs and awnings which project into the right-of-way may not have any structural supports-projecting into the areas detailed in the two bullet points above, including support posts or guys. The sign or awning must be supported by a structure which does not encroach into the right-of-way.



Use the traditional triangular awning shape, with either closed or open sides, for locations fronting the street like this one in Milford DE. 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.

17. AWNINGS AND CANOPIES

RECOMMENDED

- Assess your storefront for the appropriateness of an awning.
- Consider using retractable awnings.
- Use larger awnings to provide a sheltered place for outdoor merchandise displays 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. A round or bubble awning is permitted. 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 design, 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



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



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 display windows and doors may need separate awnings that correspond to those divisions. This building in Philadelphia PA uses multiple striped canvas awnings, in vivid colors, to differentiate their handsome storefront.



This handsome striped canvas fixed awning is placed within the cast iron frames of this storefront in Moline IL. The colors for the awning and valance match the colors of the building itself.

17. AWNINGS AND CANOPIES

RECOMMENDED CONT.

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.

- 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.
- Lettering should be placed on the front bottom valance.
- 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 Buildings: Repair, Replacement, and New Design," <http://www.nps.gov/tps/how-to-preserve/briefs/44-awnings.htm>.

NOT RECOMMENDED

- Backlit or internally lit awnings.
- Awnings made of aluminum, vinyl, plastic, wood, wood shingles, concrete, fiberglass, or other non-traditional materials.
- Covering architectural details with continuous or oversized awnings.
- Retaining the metal armature of an awning attached to a building without its canvas covering.



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



Use of backlit or internally lit awnings like the one from Georgetown Delaware, seen here, are not recommended in downtown Seaford.



Retaining the metal armature of an awning attached to a building without its canvas covering as seen here in Philadelphia is not recommended for downtown Seaford.

18. PAINT COLORS

OBJECTIVE:

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



128 High Street is constructed mostly of brick, but the wooden porch columns and balusters, along with the fish scale shingles in the gable are all painted attractive colors that complement the masonry structure.

RECOMMENDED

- Consider color choices in the context of the entire downtown district.
- When choosing color(s) for your building façade, consider how the sunlight strikes your building. This will determine how the color 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 Seaford/Seaford Tomorrow does not regulate specific colors for the repainting of downtown historic buildings. If you wish to take advantage of the Matching Grants available from the Seaford Tomorrow Façade Improvement Program, property owners and tenants may select from one of the following paint palettes when considering colors for their historic building, as available from the paint companies on the following page.

There are more than 500 colors represented in the palettes listed. Seaford Tomorrow and the City of Seaford are confident that you can find acceptable colors to fit your needs. If your project requires a color other than those available in these paint palettes, please contact the Seaford Tomorrow Façade Improvement Committee to discuss your needs.

New paint schemes should match the original, if known, or should be appropriate to the period of the building. Lacking professional paint analysis to uncover the original colors of a downtown historic building, the City of Seaford/Seaford Tomorrow recommends that owners consider a scheme that utilizes three colors: base, trim, and accent.

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

18. PAINT COLORS

HISTORIC PAINT PALETTES FROM COMMERCIAL PAINT COMPANIES

Many paint companies have created historically inspired color palettes. We have identified three nationally known, and widely available brands in these guidelines. These palettes offer more than 500 colors for downtown property owners to consider. Some identify colors for interiors as well as exteriors of buildings, and we have noted them here.

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. Count only includes paints appropriate for exterior uses.

- [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)

19. LANDSCAPING

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

RECOMMENDED

- Well-tended, pedestrian-scaled window boxes and urns planted with live, seasonal flowers are encouraged.
- Water plants in window boxes and containers regularly, and replant flowers seasonally as needed.
- Maintain existing canopy street tree locations, and add new trees as recommended in the 2016 Seaford Community Vision Plan.
- Encourage the creation of outdoor dining opportunities on the sidewalk, in parklets

and vacant lots in specific downtown locations as recommended in the 2016 Seaford Community Vision Plan.

- Encourage the creation of additional pedestrian seating on sidewalks, or parklet locations throughout the downtown as recommended in the 2016 Seaford Community Vision Plan.
- Materials and detail for walls and fences in the downtown area should be wood, brick, stone, or wrought iron.
- Decorative fencing is encouraged downtown to differentiate between public



This small garden area in the front of 225 High Street has been planted and maintained by the property owner with year-round handsome ornamental grass, which provides a soft edge for the pedestrian walking by. The Seaford Spade and Trowel Club offers a twice annual service to property owners to plant seasonal street containers and flower beds for a fee. Property owners are responsible for watering and maintenance.



Trees and shrubs have been planted in the median strip between the sidewalk and the parking lot of the Mt. Olivet United Methodist Church to screen the parking lot from pedestrians.



Morning glories have been planted and have overtaken this cast iron fence that edges the sidewalk at 413 High Street.

19. LANDSCAPING

RECOMMENDED CONT.

and private spaces, or parking areas for example.

- 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.
- Architectural lighting of historic buildings or specific architectural details on historic structures—such as cornices, towers or

steeple—adds to the character of the pedestrian experience of downtown Seaford. Architectural lighting can add visual interest to historic buildings and enhance security for pedestrians in the evening hours.

NOT RECOMMENDED

- Allowing the use of flower boxes or planters as ashtrays.
- Not watering or replacing plants in flower boxes or urns when they wither or die.
- Using fake flowers or greenery in planters, 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 are visible from public rights-of-way.
- Painting of masonry walls that were historically unpainted.



Well-tended, pedestrian-scaled window boxes like this one in Crystal Lake Illinois or urns planted with live, seasonal flowers are encouraged. The Seaford Spade and Trowel Club offers a twice annual service to property owners to plant seasonal street containers and flower beds for a fee. Property owners are responsible for watering and maintenance.



The City of Seaford installed this nicely planted bedding around the cast iron clock in front of the Seaford Museum. The city plants and maintains the median planting beds throughout the downtown.



The City of Seaford maintains this ornamental grass in the median strip between the curb and sidewalk in front of 225 High Street. This year-round plant provides a soft edge for sidewalk users.

19. LANDSCAPING

TIP

Seaford Spade and Trowel offers bedding plants and planting of street containers twice a year for a fee for interested property owners.



The shrubs and flowering plants here are well tended year-round by the building owner.



Allowing the use of flower boxes and urns as ashtrays, like this one in Georgetown Delaware, is not recommended in downtown Seaford.



This rendering from the 2016 Seaford Community Vision Plan shows the impact of planting additional street trees in other areas of the Downtown Development District.

20. NEW CONSTRUCTION IN DOWNTOWN

OBJECTIVE:

New construction is essential for filling in “gaps” in the streetscape. Working with the existing historic environment will help with the successful integration of the new buildings and the new businesses that will inhabit them



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

Today, downtown Seaford has a mix of modern and 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. We suggest consulting with a registered architect familiar with the intricacies of historic and infill building design. Also, consult with the City of Seaford's Code Department staff for advice in advance of submission of any preliminary plans.

According to the City of Seaford's application to become a Downtown Development District in 2014, they noted that “The purpose of the C3 Riverfront Enterprise Zone is to make appropriate provisions for commercial activities for limited commercial and residential development that complement each other, and adjacent land uses; and to preserve retail storefronts on High Street.”

The City of Seaford Zoning Code, Division 3. C3 Riverfront Enterprise Zone lays out uses by right, uses by special exception, prohibited uses and parking requirements in this district.

The C3 Zone also has specific area and bulk requirements. We have included them below to provide baseline data for any new construction in the district. These regulations come from the latest version of the City of Seaford Zoning Code as of the date of this Design Guide. Check with the Seaford Code Department for the most up-to-date version of the Zoning Code.

Sec. 15-48e. Area and bulk requirements.

(a) The following area and bulk regulations should be observed for High Street.

- a. Lot coverage – 100% maximum
- b. Front yard setback – none
- c. Side yard setback – none
- d. Rear yard setback – 3 feet minimum
- e. Height – 35 feet or three stories
- f. No subdivision of existing lots will be permitted.

(b) The following area and bulk requirements should be observed for the remaining area in the zone.

- a. Lot coverage – 40% maximum
- b. Building setback line – 15 feet
- c. Side yard setback – 14 feet aggregate total with a 6-foot minimum
- d. Rear yard setback – 20 feet minimum
- e. Height – 35 feet maximum or 3 stories
- f. Lot size – 4500 square feet minimum
- g. Lot width – 35 feet minimum

(c) The following area and bulk requirements shall be observed for multi-family dwellings, semi-detached dwellings, garden apartment dwellings and townhouse dwellings for the remaining area in the zone.

- a. Lot coverage – 35% maximum

20. NEW CONSTRUCTION IN DOWNTOWN

- b. Front yard setback – 15 feet minimum
- c. Side yard setback – 14 feet aggregate total with a 6-foot minimum
- d. Rear yard setback – 20 feet minimum
- e. Height – 35 feet maximum or 3 stories
- f. Lot size – 3630 square feet minimum, per dwelling unit
- g. Lot width – 35 feet minimum
- h. Subgrade dwelling units with habitable rooms are not permitted.
- i. Distance between separate dwelling structures on the same lot shall not be less than 15 feet.
- j. Maximum number of dwelling units per building shall not exceed 6.

This Design Guide provides the following design factors that should be considered for any new construction in the Downtown Development District:

RECOMMENDED

- Site new construction to be compatible with surrounding buildings that contribute to the overall character of the downtown district concerning setback, orientation, spacing, and distance from adjacent buildings.
- New buildings should be within a few feet of the height of their neighboring structures, with similar heights in cornices, window heads and sills, and first-floor elevation above the ground.

- The three-dimensional form of a new building and its roof shape should be similar to the surrounding structures.
- Design new construction so that the overall character of the site, site topography, character-defining site features, trees, and significant district vistas and views are retained.
- Design new buildings to be compatible with surrounding buildings that contribute to the overall character of the downtown district concerning height, form, size, scale, massing, proportion, and roof shape.
- Take care to design the proportions of the proposed new building's front elevation to be compatible with the front elevation proportions of surrounding historic buildings.
- New construction should respect established rhythms of the streetscape and relationship of solid (wall) to void (window) as neighboring buildings.
- Design the spacing, placement, scale, orientation, proportion, and size of window and door openings in proposed new construction to be compatible with the surrounding buildings that contribute to the distinctive character of the downtown district.
- Select windows and doors for proposed new buildings that are compatible in material, subdivision, proportion, pattern, and detail with the windows and doors of surrounding buildings that contribute to the distinctive character of the downtown district.



This rendering of a proposed redesign of two buildings on High Street was included in the 2016 Seaford Community Vision Plan. This rendering shows how high quality, compatible new construction can add to the street life of downtown Seaford. Both of these buildings retain the existing street wall, are made of building materials consistent with existing downtown structures, maintain the solid (wall) to void (window) relationships, and retain the same scale, height, and massing as existing buildings. These two buildings would be highly successful new buildings that retain the historic character of downtown Seaford.

20. NEW CONSTRUCTION IN DOWNTOWN

RECOMMENDED CONT.

- The appeal of older buildings is often their use of quality materials and detailing. New construction should continue the use of established neighborhood materials.
- Select materials and finishes for proposed new buildings that are compatible with historical materials and finishes found in the surrounding buildings that contribute to the distinctive character of the downtown district concerning composition, scale, module, pattern, detail, texture, finish, color, and sheen.
- Design new buildings so that they are

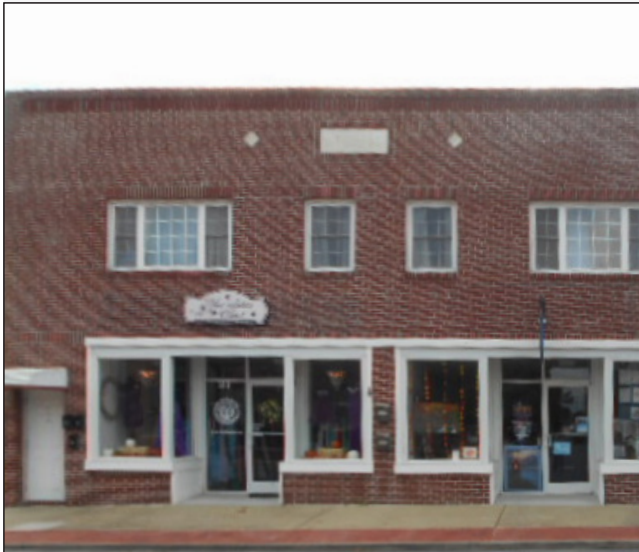
compatible with – yet, discernible from – historic buildings in the district.

- Protect large trees and other significant site features from immediate damage during construction and from delayed damage due to construction activities, such as loss of root area or compaction of the soil by equipment. It is especially critical to avoid compaction of the soil within the drip line of trees.

NOT RECOMMENDED

- Buildings with elements out of scale with the surrounding architecture, such as over-sized doors or windows.

- Buildings with elements incompatible to the surrounding architecture, 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 and Section 4 Additions and New Construction for the Raleigh (NC) Historic Districts Commission, pages 51 to 58, found at <https://www.nps.gov/tps/education/workingonthepast/roletheyplay.htm>.



Downtown Seaford has both new and old buildings along High Street. This simple older building at 401 High Street fits within the overall context of downtown by retaining the pedestrian oriented street wall and maintains the same red brick building material that predominates on other downtown buildings. This building also retains the traditional solid (wall) to void (window) relationships on the first floor that is shared by other historic buildings downtown.



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



This was once a row of 1920's-era storefronts in Philadelphia. Note the similar second-story pressed tin bays over storefronts with store entrances on the left, and on the right, access to the apartment above. The new construction in this location is inappropriate in many ways. It is out-of-scale at three-stories while the surrounding buildings are two stories. The new building does not maintain the rhythm of the adjacent historic buildings. Also, it is not constructed with coordinated materials; using white brick, versus red in the historic buildings.

21. ADDITIONS TO DOWNTOWN HISTORIC BUILDINGS

OBJECTIVE:

Any downtown district needs the ability to expand itself for modern needs. Appropriate additions to existing 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, Alterations/Additions to Historic Buildings, found here:

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

Another excellent source of advice is Preservation Brief Number 14, New Additions to Historic Buildings, also by the National Park Service, found here:

<https://www.nps.gov/tps/how-to-preserve/briefs/14-exterior-additions.htm>



In the Lakeview neighborhood commercial district of Chicago this former bank was repurposed into apartments with a new larger addition. The addition was on a corner, so the added height may not be as bothersome as the materials used. While the handsome limestone, historic bank building stands out here, it seems almost pasted on to the brick addition.



It is not clear if these two stuccoed buildings are alternations to historic buildings, infill new construction or additions. While these buildings maintain the street wall, the solid (wall) to void) window relationships and retain the existing two and three story height found in downtown Burlington NJ, these two buildings could have been more successful fitting into the historic context of this downtown. The large, rounded first floor bay window is not appropriate in downtown, where large display windows are common. The cedar shake roof above the bay window would also not be found in a downtown setting for a commercial building,

Terms are taken from the Design Guide used above.

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 façade 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.

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 façade.

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 façade 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 FAÇADE: Area of the façade which rests on the base and supports the top.

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

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 façade.

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.

FRIEZE: 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 façade so that important parts of the building façade 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 façade 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 façade 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 façade and determining if they look too large or too small to fit into the overall façade. 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.

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

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

STREETSCAPE: The assemblage of building façades, 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.

We reviewed dozens of design guidelines to create this work for Seaford, Delaware. Design Guides that we found particularly helpful were:

“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

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>

Other publications

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

Rehabilitation projects must meet the following Standards

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 Delaware State Historic Preservation Office can help answer questions about the National Register and the Federal Rehabilitation Tax Credits. Contact the DE SHPO at <https://history.delaware.gov/preservation/> or <https://history.delaware.gov/pdfs/Preservation%20Network.pdf> Phone 302-736-7400.

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, 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 such a manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

24. SECRETARY OF THE INTERIOR'S STANDARDS FOR REHABILITATION

The National Park Service provides definitions of four approaches to the treatment of historic buildings.

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.



Downtowns that are able to maintain their historic character like this one in St. Charles IL are able to become true community anchors. Local residents use downtown every day to mail a letter, see the dentist, visit a coffee shop, buy veggies at the farmers market, and see friends while out and about. Downtown organizations are the business of creating memories for generations of community members through their events and activities. We hope that Seaford will continue its downtown revitalization journey through the use of this Design Guide to ensure that the next generation can celebrate its history and culture right in the heart of Seaford, on High Street, downtown.

Donna Ann Harris, Principal of Heritage Consulting Inc., wrote this Design Guide and provided photographs. **Sue Bramhall**, Seaford Historian provided the excellent walking tour history of downtown Seaford. **Jim Bowden**, Vice President of the Seaford Historical Society collected all the before and after historic photos used in this document. **Ana Perez** designed the document and provided photographs. **Jennifer Robinson** and **Will Christman** reviewed and edited the 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 2020. 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.

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Donna Ann Harris: pages 3, 14, 15, 17-27, 30-47, 50- 53, 55, 57, 58, 65

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Seaford Historical Society: pages 4-9

City of Seaford: pages 52, 54



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