Ayden Downtown Concepts 2006

Prepared for
Town of Ayden, North Carolina

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Downtown Forum Dates
October 16th – 18th, 2006

Date Prepared
December 2006

Prepared by
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Ayden Downtown Concepts 2006

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Ayden, North Carolina was chosen as a Small Town Main Street Community by the North Carolina Department of Commerce in August of 2006. The Small Town Main Street (STMS) program provides concentrated technical assistance to the selected communities over a two year period and advice in the years beyond the initial assistance to help the small towns revitalize their downtown areas.

A few of the key ingredients in a “recipe” to improve a Downtown area include long-term commitment, consistent leadership and hard work. Ayden has been fortunate to have some of these elements at work in their community over the past few years as projects are being planned with a few underway.

However, much more action is needed to improve all aspects of downtown. In the 1980s the National Trust for Historic Preservation created a pilot program and established the National Main Street Center to help downtowns across the nation. Six states and thirty communities were selected, including North Carolina. They discovered “four points” that were a common thread throughout the initial cities. Today over 43 states and over 1600 communities have a “main street” program and are using those “four points,” which are now called the Main Street Four Point Approach.

The four points include organization, promotion, design and economic restructuring as defined in more detail below.

**Main Street Four Point Approach**

- **Organization** establishes consensus and cooperation by building partnerships among the various groups that have a stake in downtown. This will allow the revitalization program to provide effective, ongoing management and advocacy of the downtown. Diverse groups from the public and private sectors (the city and county, local bankers, merchants, the chamber of commerce, property owners, community leaders and others) must work together to create and maintain a successful program.

- **Promotion** takes many forms, but the aim is to create a positive image of downtown in order to rekindle community pride in the downtown. Promotion seeks to improve retail sales, events and festivals and to create a positive image of the downtown in order to attract investors, developers, and new businesses.

- **Design** takes advantage of the visual opportunities inherent in downtown by directing attention to all its physical elements: public and private buildings, storefronts, signs, public spaces, landscaping, merchandising, displays and promotional materials. Its aim is to stress the importance of design quality in all these areas, to educate people about design quality and to expedite design improvements in the downtown.

- **Economic Restructuring** strengthens downtown’s existing economic assets while diversifying its economic base. Restructuring is accomplished by retaining and expanding existing businesses, recruiting new businesses to provide a balanced commercial mix,
converting unused or underutilized space into productive property and sharpening the competitiveness and merchandising skills of downtown business people.

The Design Point

To help capture the vision and design issues within Ayden, the Small Town Main Street program coordinator asked the Community Planning program within DCA to conduct a three day charrette -- focusing on the design of downtown. For those not familiar with its origins, the word “charrette” is a French word meaning “little cart.” At the Beaus Arts School in Paris, France, circa the 19th century, student artwork would be collected and carted in for review by the professors. Students were observed climbing onto the carts to add final touches while the art pieces were being transported.

Planners and architects have adopted the term as a way to define a planning/visioning process that has been compressed into a short period of time. Typically, planners will come into a community seeking input, leave, and return for additional meetings at later dates. The “charrette” process abbreviates the turn around time, and allows for the community to provide feedback throughout the process.

This report documents the charrette process and the results of the Downtown Design Forums held in Ayden from October 16th – 18th, 2006. The resulting plans are concepts for urban design and redevelopment based on the public input received during the week of the charrette.
As displayed on the map below the major boundaries that define the study area begin with First Street to the north, Sixth Street to the south, Martin Luther King, Jr. to the west, and the alley between East and Blount to the east. The area consists of several historic buildings with a variety of retail and commercial uses, including long-time family owned and operated businesses and several governmental facilities including Town Hall. In addition, the entire downtown area is located within the Ayden Historic District adopted in 1994, which includes surrounding residential neighborhoods – roughly bounded by Verna Street, Peachtree Street, E. College Street and Planters Street. Photographs of the study are on the following pages.
Entrance from the North on Lee Street

Second and Lee Streets

The two “Corner Stone” or the “Queen” buildings of Historic Downtown Ayden

Sumrell Building

Architectural features mostly intact

Bank of Ayden

Covered windows at the Bank of Ayden
New Business Downtown – Sarah’s Art Café

Stage of Grace and Vacant Building on Second Street

Alley entrance to parking along Second Street
Second Street Streetscape

Alley beside Turnage Building along 200 Block of Lee

Businesses on 200 Block of Lee
200 Block of Lee Street -- Notice the missing arched “parapet” wall in the picture on the right

Arched Doorway - Brick Detailing

Transom Glass Window on front façade

Intersection of Lee and Third (NC 131)

Mural at the intersection of Lee and Third Streets
Third Street Business

Beverage Business

Town Hall – Located on Third Street

Restaurant on Third street

Entrance into Downtown from the East

Large canopy trees leaving downtown along NC 131
New Fire Department Facilities (West and 2nd Street)      Old Town Hall (Prominent building on the left)

Entrance into town from the West on NC 131 (3rd St.)     Vacant lot on Third Street (NC 131)

Business on Third Street                Vacant Building being rehabilitated on 3rd Street
Lee Street Corridor connecting Downtown and the Community Center (Residential and Commercial uses)

Commercial Building on Lee Street (300 Block)

Residential on Lee Street near Community Center

Community Recreation Building

Row of Crepe Myrtles near Community Building
A. Introduction
With the study area established, a process and schedule was defined. Each night “downtown forums” were scheduled to receive input from citizens, business and property owners. The “project team” setup the Town’s Operations Center as their “base station” for the week and utilized the conference room and printers for preparation of drawings and meeting handouts.

B. Day One
The Team arrived for a brief introduction and lunch on Monday, October 16th, followed by a quick tour of the downtown. The afternoon was spent conducting fieldwork and preparing for the first downtown forum. The team deliberated on the format, presentation and approach in the afternoon. The first meeting and all subsequent meetings were held at the Community Building on Second Street.

C. Day Two
The second day’s focus was to begin working with the input received from the first night’s meetings – translating the written visions and ideas into potential designs. During the day, Team members conducted more field work, brainstormed together and began drafting conceptual plans. The Team regrouped in the afternoon after a full day of work to prepare for the second downtown forum.

D. Day Three
On Wednesday, the Team worked on finishing touches to the concept plans and refined drawings based on input received on the second night. Preparations were made for the final presentation.
A. Introduction
Nearly thirty citizens and community leaders attended the public forums each night. The first night Mayor Tripp welcomed the Team and community, followed by a brief overview of the study area and process for the week as presented by the Team.

Briefly, the process outlined for the week included the following major topics:

Monday Night – Issue Identification and 20 Year Vision
Tuesday Night – First Review of Design Concepts
Wednesday Night – Final Presentation

B. Night One (Monday-16th)
After the introductions and schedule for the week, participants were asked to tell the team what they liked and disliked about the downtown. Stations were grouped around the meeting room for citizens to visit and provide their comments. At the stations, an aerial photo with current photographs of the downtown were mounted on the wall with blank forms placed on tables below for citizens to write down their likes and dislikes for the downtown. In addition, participants were asked to look ahead 20 years and describe their vision and improvements needed in Downtown Ayden for the following categories:

1) Appearance
2) Types of businesses and development
3) Traffic, parking and pedestrian access
4) Other enhancements and improvements

A Team member was present at each table to answer questions or write down specific information in addition to written comments. Appendix A and B contain the responses to the “Likes and Dislikes” and the four “vision” categories mentioned above.

A brief summary of the likes and dislikes expressed by the participants are as follows:

Some Likes…
• Wide streets and sidewalks
• Small town atmosphere
• Character of Buildings
• Churches, Library, Government, Mixed In With Retail
• Locally Owned Businesses
• Maintain Low Cost Of Living

Some Dislikes…
• Behind Stores Need Cleaning Up
• Un-kept Stores (Front & Back)-Need Restoring & Cleaned Up-More Inviting
• Need More Variety of Businesses & Restaurants
• Not Enough Public Parking
• Lack of Trees & Landscaping
C. Night Two (Tuesday-17th)
The second night began with a review of the first night’s results. Stations were setup around the room displaying preliminary designs based on the first night participant input. Charrette/design forum participants were asked to draw their ideas and provide feedback on each rendering. The results are listed in Appendix C.

The goal of the second night was to receive feedback on initial design progress and determine what direction to proceed. Citizen feedback was very positive and the Team was directed to continue in the same direction with the conceptual plans for downtown.

Participants were also asked to determine the future vision for the development of Downtown Ayden. Participants were asked to select one of the following vision statements.

2025 Vision Statement for Downtown Ayden...

Vision Statement One
A walkable, vibrant cultural center rich in history offering a convenient, safe place for entertainment, living, and working.
Vision Statement Two
Downtown Ayden, the village center of arts, business, and recreation, is a lively place rich in history where a variety of people live, work, and play in an atmosphere of unique Southern charm.

Vision statement two was selected as the overall vision statement for Downtown Ayden.

D. Night Three (Wednesday, 18th)
Team members worked all day to have sketches and recommendations prepared for the final presentation. A clear vision for future development was identified during the forums and was ready to be presented back to the community. The night began with a presentation followed by questions from participants regarding the concept plans and recommendations.
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A. Introduction
As mentioned in the introduction, this report and process focused on the design point of the Main Street Four Point Approach. The design point is summarized here again.

- **Design** takes advantage of the visual opportunities inherent in downtown by directing attention to all its physical elements: public and private buildings, storefronts, signs, public spaces, landscaping, merchandising, displays and promotional materials. Its aim is to stress the importance of design quality in all these areas, to educate people about design quality and to expedite design improvements in the downtown.

B. General Design Recommendations
General design recommendations from the downtown forums include the following:

- **Building rehabilitation / improvement**
  - **Appearance**
    - Refurbish or repaint building facades and sides of building in a darker color
      - It is preferable to use a chemical paint remove to expose original brick and mortar. (DO NOT SAND BLAST the brick)
      - If brick cleaning is not an option, repainting the façade to a darker / brick color becomes the preferred option. Avoid painting sides of buildings white or other light colors.
      - Please consult with a licensed contractor for detailed costs to complete the renovations. Before beginning any restoration activity, consult with a restoration specialist with the State Historic Preservation Office.
    - Enhance existing façade grant program
      - See detailed examples in Appendix D and Appendix E
    - Consider adopting appearance standards with paint color schemes and awning styles
  - **Building use**
    - Types of uses (Encourage a mix of uses—allowing residential and commercial together)
    - Establish zoning regulations to promote the preservation of the Historic District and encourage adaptive reuse of properties
    - Rural Center Building Reuse Initiative – Potential funding source http://www.ncruralcenter.org/reuse/index.html
    - Tax Credits – The downtown buildings are in a National Historic District – making them eligible for tax credits
      - Many details exist -- consult with Small Town Main Street Designer before beginning any renovations.

- **Streetscape Improvements (See site master plan)**
  - Replace and enhance sidewalks throughout the downtown
- Add crosswalks and enhanced intersections (Crosswalks already in progress on 2nd and Lee, 3rd and Lee and at 2nd and West and 3rd and West)
- Add a Mid Block Crosswalk on Lee Street between 2nd and 3rd Streets
- Remove old trees and replace with appropriate/native urban tree (consult with Small Town Main Street Designer for recommendations)
  - Must be maintained through conservative tree trimming practices
- Create new parking areas along West Street for Collard Festival and other events
- Create curb “bump outs” for new landscaping and safer pedestrian crossing
- Consider new / safer location for the collard festival stage as noted on site plan.

- **Signage**
  - Develop new signs for entrance corridors
  - Encourage downtown business signage that is context sensitive and in scale with downtown buildings

On the following pages, examples of before and after images are displayed, which include an overall site plan of development for the downtown.

**Building Façade Rehabilitation / Improvements**

City Barbershop - Existing

City Barbershop with new awning, sign, landscaping and lighting
Bum’s Restaurant - Existing

Bum’s Restaurant with new awnings, lighting, sign and painted facade
Building located on Third Street – Existing

Building with new awning, signs, lights, painted façade and painted building side wall.
Buildings on Second Street

Right of building enhanced with awnings and the removal of metal “slip” cover

Potential enhancement of the entire building – painted façade and new awnings
Sumrell Building - Existing

Potential Renovations to Sumrell Building and New Streetscape
Town Hall – Existing

Potential enhancements for the Town Hall façade
Streetscape Concepts and Areas of Interest (Described on the pages that follow)
Redevelopment Areas
The Lee Street Corridor received much attention during the design forums. The participant’s views ranged from demolition of deteriorated structures to rehabilitation and revitalization of the existing community. It is recommended that the residential area be revitalized and improved, since a strong residential component adjacent to a downtown commercial area is very important to the long-term sustainability of new and existing businesses. Several cities have successfully revitalized such corridors throughout North Carolina. It is suggested that this be a long-term strategy to renovate and enhance the existing corridor.

Enhancements should include new crosswalks and sidewalks, new landscaping and new lighting. The Community Center should have new parking and a revitalized façade. The park in the rear needs landscaped areas to be “limbed up,” not cutting down landscaping, but appropriately pruning to open up the skatepark area without destroying the existing landscaping. Parking should be placed to the side and rear of Lee Street to maintain a “public greenspace” along the frontage of Lee Street. Curb “bumpouts” with landscaping are also located along Lee Street to help “calm” traffic and add visual interest to the streetscape. At the Southern end of the Study Area at the intersection of Sixth Street and Lee Street should be a “gateway entrance” into the downtown.

Enhanced Lee Street Corridor
Existing Community Center

Revitalized / Redeveloped Community Center and Entranceway

Vacant Lot – Ready for Infill

Potential Infill Housing
Enhanced Intersections
Another important topic was the existing intersections within the downtown. Plans are underway to improve crosswalks and long-term plans should be made to compliment the crosswalks. New sidewalks, curb “bumpouts,” landscaping, and street lighting need to be implemented over time to improve the overall appearance and pedestrian safety of the major intersections. The opportunity also exists to highlight several intersections with public art and other identifiable features.

Potential Infill Development
Several sites exist for quality infill development. The development is proposed as mixed use, however, the market may determine a different scenario depending on the location and time when such a project could be completed. It is recommended that any new construction or “infill” on vacant lots be in keeping with surrounding development and architectural features. See the example site plans below.
Area for Potential Infill along 3rd Street

Vacant lot on Third Street

Vacant lot with potential infill development – mixed use – retail/commercial first floor, residential second and third floors
Area for Potential Infill Development at the corner of 2nd Street and Lee Street

Potential Entrance Signage

Entrance to Downtown on Lee Street

Potential “Gateway” entrance sign to downtown
Additional Streetscape Improvements

Alley on Third – Existing

Alley with Pedestrian Improvements
Before curb “bumpouts”

“Bumpouts” – the curb extensions and crosswalks provide the pedestrian with a safer crossing
C. Next Steps

The Small Town Main Street Program will be working closely with the Town and its citizens over the next two years to develop action plans to implement many of these recommendations. The Small Town Main Street Coordinator and Designer will provide technical expertise on the order of tasks and how to implement. The Southeastern Regional Office and Northeastern Regional Office will continue to be available for technical assistance as needed. The designs are concepts, but can become reality with the proper planning and coordination of efforts.
APPENDIX A. LIKES AND DISLIKES
APPENDIX B. 20-YEAR VISION RESULTS
APPENDIX C. SECOND NIGHT DESIGN INPUT
APPENDIX D. FAÇADE GRANT PROGRAM
APPENDIX E. REFERENCE MATERIALS
appendix a. likes and dislikes

DOWNTOWN AYDEN LIKES

- The historic buildings
- Great location in the county
- Pedestrian friendly
- Band stand
- Town hall location
- Down home feel
- Historic aspect
- Easy to move around
- Historic building stock
- Some structures have appropriate awnings
- Enthusiastic building owners
- Greenery (trees)
- Artistic murals
- Historic architecture of buildings
- Bum’s restaurant
- Architecture
- Layout of town
- Old buildings
- Old buildings and design
- Sidewalks
- Murals on buildings
- Original facades
- Variety of buildings
- Bandstand and grassy area along railroad tracks
- Tree lined residential streets
- Stucco on buildings
- Uniqueness, small
**DOWNTOWN AYDEN DISLIKES**

- Keep updated
- Broken sidewalks
- Unkept buildings (mostly vacant)
- Empty buildings
- Buildings being used as storage
- No collaboration by the building owners
- Owners of buildings not fixing their buildings
- Air conditioners sticking out
- Need better advertising
- Alleys need to be closed
- Buildings need repair
- Above ground power lines
- Deteriorating buildings
- Boarded up windows
- Air conditioners on front
- Awnings
- Poor paint jobs
- Unkept properties
- Electrical lines going across the road should be higher
- Signs on posts
- Need to clean up around houses
- Not enough parking
- Tear down some trees
- Awnings are dilapidated

- Air conditioners on street front
- No parking
- Painted bricks
- Key structures need repair
- Store windows looking tacky
- Plywood used to board windows
- Unfinished mural at corner of 3rd Street and Lee need to be finished or building repainted
- Poor choice of street trees
- Buildings in disrepair
- Poor signage and design
- Window AC units on front facades
- Lack of conformity
- Dilapidated buildings
- Dirty
- Buildings need repair and paint
- Awnings inconsistent, some in ill repair
- Some buildings in use have bland storefronts
- Property owners who don’t care
- Ugly sidewalks
- Buildings rented to anyone that will pay
- Buildings not maintained
- Building owners park right in front of their stores.
WHAT DO YOU WANT DOWNTOWN AYDEN TO LOOK LIKE BY 2025?

APPEARANCE:
- All repaired windows
- Utilities underground
- Door and buildings unified in appearance
- Sidewalks attractive
- Newly painted
- No signs covering windows
- Underground lighting
- Clean looking businesses with updated fronts and active biz
- Modernize old buildings and make them look better
- Revitalize facades on buildings to bring them back to as near original as feasible
- Period lighting
- Beautification will be a great plus
- Clean, neat facades, well-kept plantings
- Utilities underground
- Sidewalks improved (brick?)
- Historic lighting, fixtures, and poles
- Clean up
- Non-identical facades!
- More consistent appearance
- Awnings that are consistent throughout downtown area
- Identical building facades
- Landscaping/benches

DEVELOPMENT CONTROLS:
- Identical building facades
- Non-identical facades!
- Relocate funeral home
- Stronger design controls
- Flexible signage/appearance ordinances so buildings don't have to be "cookie cutter"
- Non-identical facades!

BUSINESSES:
- Active business drawing traffic to area
- Clean looking businesses with updated fronts and active biz
- Relocate funeral home
- Lots of businesses
- Clean looking businesses with updated fronts and active biz
- Best old residential housing turned into businesses
- Nice stores (Le., dress stores, restaurants; better homes along Lee Street; daycare)
- Busy!
- Downtown full of activity, buildings that need repair, village look
- More unique businesses
- Specialty shops
- Art galleries
- 5-star downtown restaurant
- Thriving business districts that are customer friendly
- Absent of funeral homes

PEDESTRIANS:
- Sidewalks improved (brick?)
- People walking downtown and shopping in stores
- Sidewalks improved
- Pedestrian friendly
- Landscaping/benches

LANDSCAPING:
- Clean, neat facades, well-kept plantings
- Landscaping/benches
OTHER:
- Historic lighting, fixtures, and poles
- Downtown full of activity, buildings that need repair, village look
- Little "Williamsburg" - artistic, eclectic, classical, musical, ALIVE!
- More green space to replace dilapidated residences
- Create place that will be unique to Pitt County to entice shoppers, residents and to create traffic that is not only passing through
- Downtown full of activity, buildings that need repair, village look
- Historic lighting, fixtures, and poles
- We can’t compete with Greenville, so we need something they don’t have

WHAT TYPES OF BUSINESSES & DEVELOPMENT WOULD YOU LIKE TO SEE IN DOWNTOWN AYDEN BY 2025?
- Fine Restaurants/Variety of Restaurants/With ABC Permits
- Hotel/Lodging
- Family Friendly Businesses
- Specialty Boutiques/shops/Arts/Gifts/Furniture
- Tech Shops
- Upper Floor Residences
- Financial Incentives to Assist Business and Development
- Theater
- Service Oriented Businesses
- Starbucks’s
- Outdoor Activity Stores
- Storefronts Beautified/Quality Awnings (Rainbow Row)
- Local Coffee Shops
- Starbucks
- Antique Stores
- Fully Occupied Buildings
- Dress Shops/Apparel/Lingerie
- Men’ Stores
- “Dime Store”
- Office Uses
- Sporting Goods
- Family Businesses/Locally Owned/Mom and Pop
- “Night Life” Restaurants/Shops/Arts

WHAT TRAFFIC, PARKING AND PEDESTRIAN IMPROVEMENTS NEED TO BE MADE DOWNTOWN AYDEN BY 2025?
- Friendlier Traffic Flow
- More Parking
- Reduce Funeral Home Impact
- More Visible Parking
- Pedestrian Connection to Recreation Center
- Diagonal Parking
- Brick or Stamped Concrete/Marked Crosswalks/Center Street Design
- Bike Racks
- Improved Sidewalks
- Public Transportation/Greenville Connection
- Better Lighting
- Benches/Street Furniture/Clock
- Walking Trail
- Sidewalk Connections to all Parts of Town
- Limited Through-Traffic (Hwy 102)
- Less On-Street Parking
- Landscaped Parking Lots
- Landscaped/Improved Sidewalk Areas/Greenery/Flowers-Flowerpots
- Underground Utilities
- Public/ Casual Gathering Spaces
- Decorative Lighting/Gas Lamp Look/Reduce Light Pollution
- Time Limits on Parking
WHAT ADDITIONAL ENHANCEMENTS / IMPROVEMENTS NEED TO BE MADE DOWNTOWN AYDEN BY 2025?

- Register historic buildings
- Rehab the store fronts and awnings
- Public garden – get high school involved, get national guard, army reserve involved
- Upstairs living in all two story buildings
- All old buildings repaired and painted
- All residences either razed and replaced with greenway and trails or rehabbed for businesses
- Third street looking much better (norcott’s, prime printers, and city barber must be rehabbed to match neighbors)
- Property owners who care about revitalization instead of merely their monthly rent
- Brick side walks, landscaping, underground utilities
- Better parking
- Area around community center cleaned up
- Underground wiring
- Building looking original
- Plantings well kept
- Back to original facades
- Policy to cover requiring business owners to maintain and restore to specific regulations and expectations
- On Lee Street remodel empty houses. If tear down then replace them with new homes
- Make use of zoning on lee street (commercial)
- Walkable to recreation center (dangerous to walk down lee)
- Something for kids that hang out at the rec center or on sixth street
- Norcott Bldg – restoration and greenery with landscaping
- Bank back in downtown
- Restaurant
- Dollar tree or dollar store
- Decorative street lights
- Enhancement of the stage
- Area for downtown events around the stage
- Building facades need to be re-done to original specs and appearances
- Smaller trees
- Artwork on streets
- Clock
- Allow surrounding land to be built with new commercial buildings with historic fronts
Participants were given the opportunity to provide written and verbal input on whether they liked or disliked the initial renderings and concepts based on the first night meeting results. Below is a list of each drawing and station, with what folks liked or disliked.

**Vision Statement Station**

**Vision Statement One**  
*A walkable, vibrant cultural center rich in history offering a convenient, safe place for entertainment, living, and working.*

**Vision Statement Two (This was the selected vision statement)**  
*Downtown Ayden, the village center of arts, business, and recreation, is a lively place rich in history where a variety of people live, work, and play in an atmosphere of unique Southern charm.*

**Likes**
- Like 1&2. Combine?
- Village
- Southern Charm
- Live, work, play

**Dislikes**
- No.2 too long

**DRAWING # 1 (Overall site / streetscape design and node concept)**

**Likes**
- Street parking on west
- Focal points
- Public gathering areas

**Dislikes**
- Not enough parking in center of downtown
- Add diagonal parking
- Add parking across NAPA
### DRAWING # 2 – Community Center

![Image of a community center drawing](image-url)

<table>
<thead>
<tr>
<th>Likes</th>
<th>Dislikes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Landscaping front of building</td>
<td>No handicap ramp in front</td>
</tr>
<tr>
<td>Front Entrance</td>
<td>Not enough parking</td>
</tr>
<tr>
<td>Lights</td>
<td>Need to demolish residences</td>
</tr>
<tr>
<td>Openness</td>
<td></td>
</tr>
<tr>
<td>Inviting</td>
<td></td>
</tr>
<tr>
<td>Great</td>
<td></td>
</tr>
<tr>
<td>Wonderful</td>
<td></td>
</tr>
<tr>
<td>Flags</td>
<td></td>
</tr>
<tr>
<td>Entrance</td>
<td></td>
</tr>
<tr>
<td>Clean Streets</td>
<td></td>
</tr>
</tbody>
</table>
DRAWING # 3 – Lee Street Corridor Improvements

Likes

Open areas to arts building  
Looks good  
Good parking  
Entranceway  
Good start  
Open space along Lee Street

Dislikes

Trashy houses across street  
Need security lights  
Need to extend parking lot to Lee Street and add vegetation  
Need some improvements/focal point on 6th Street side  
Need more parking on lawn area  
Need greenway both sides of street  
Convert residences to commercial  
Revitalize the residential area
DRAWING # 4 – Space Between Town Hall and Cinderine’s

Likes
Inviting
Pleasant
Clean
Great! Do it tomorrow!
Sidewalks
Back access to businesses

Dislikes
Too much paved area

DRAWING # 5 – Bump Outs and Landscaping on West Street

Likes
Bump outs
Keep the stage/expand stage/make stage
More ornate/focal point of
Downtown

Dislikes
Needs unique look/appearance
different from other downtowns
### DRAWING # 6 – Sumrell Building

<table>
<thead>
<tr>
<th>Likes</th>
<th>Dislikes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Windows</td>
<td>Building not used/vacant</td>
</tr>
<tr>
<td>Utilities gone</td>
<td></td>
</tr>
<tr>
<td>Beautiful</td>
<td></td>
</tr>
<tr>
<td>Great!</td>
<td></td>
</tr>
<tr>
<td>Period traffic lights</td>
<td></td>
</tr>
<tr>
<td>Start tomorrow</td>
<td></td>
</tr>
<tr>
<td>Awnings</td>
<td></td>
</tr>
<tr>
<td>Lights</td>
<td></td>
</tr>
</tbody>
</table>

### DRAWING # 7 – Proposed Salon Building on Lee Street

<table>
<thead>
<tr>
<th>Likes</th>
<th>Dislikes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nice subtle color</td>
<td>White contrast</td>
</tr>
<tr>
<td>Clean and professional</td>
<td>Power lines</td>
</tr>
<tr>
<td>Classy</td>
<td>Too dark/Brighter colors</td>
</tr>
<tr>
<td>Red brick color</td>
<td>More parking</td>
</tr>
<tr>
<td>Awning</td>
<td>Tree</td>
</tr>
<tr>
<td>Professional looking</td>
<td></td>
</tr>
<tr>
<td>WOW!</td>
<td></td>
</tr>
<tr>
<td>Great looking building</td>
<td></td>
</tr>
<tr>
<td>Excellent</td>
<td></td>
</tr>
<tr>
<td>Lighting</td>
<td></td>
</tr>
</tbody>
</table>
DRAWING # 8 – Vacant Lot along Lee Street Corridor with New Infill Housing

(Historic Appearance – Bungalow Style – Manufactured Home)

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**Likes**

- Colors and design
- Wonderful
- Great
- Nice
- Lighting
- Infill needed on this street

**Dislikes**

- Odd looking/needs to be up to date
- Need to landscape empty lot/benches/fountain
- Don’t like design
- Maybe 2 story needed
- Looks like older home moved to lot
- Blue panels don’t coordinate with gray
Example Façade Grant Program (Please see reference materials for examples)

1. Design Committee should determine if a sufficient interest exist in an enhanced/improved façade grant program within the downtown business community.
2. Design Committee should determine guidelines and framework for a proposed façade improvement grant.
   a. Number of grants to be awarded each year
   b. Percent match (30% - 50%)
   c. Maximum match ($1,000 to $5,000)
      i. Most façade improvements are well under $10,000.
         1. Paint removal may be accomplished for under $1,000 per building in the example displayed earlier, if a contractor was hired. Removal of paint by chemicals for buildings with paint covering the entire façade would be much more. “Do-it-yourself” techniques may also be a possibility and cost much less.
   2. A canvas (cloth) awning with a rigid aluminum frame may cost between $3,000 and $5,000 per 25 feet of storefront depending on the quality of the cloth, colors, embroidery, etc.
   3. Please consult with a professional contractor for actual costs described above for restoration. These are only estimates

d. Identify source of funds
   i. Town general fund
   ii. Create a municipal service district to fund façade improvements and other improvements downtown
   iii. Identify potential grants for program seed money (grants are not widely available)

e. Criteria for selection
   i. Design requirements, etc…

f. Selection process

g. Determine who will make the selection of recipients

h. Will the grant be expanded to other commercial areas over time?
   i. Technical assistance available through NC Department of Commerce, Division of Community Assistance as requested.

3. Present plan to Town Council, requesting funding of the program for fiscal year ’07 – ’08.
   a. Suggested funding source
   b. Suggested amount needed to fund year one
   c. Present letters of intent/desire from interested business owners
Many sources of information are available for business owners who want to rehab their older building. On the following pages are resources, a rehabilitation manual, potential funding resources, and a list of potential landscaping materials. Each will be helpful to business and property owners that desire to take design concepts to the next step -- implementation!


2. North Carolina Main Street Office, Raleigh, NC , Phone 919.733.2850, Website: http://www.ncdca.org/mainst/

3. The Secretary of the Interior’s Standards for the Treatment of Historic Properties as follows:

   A. A property will be used as it was historically, or be given a new use that maximizes the retention of distinctive materials, features, spaces, and spatial relationships. Where a treatment and use have not been identified, a property will be protected and, if necessary, stabilized until additional work may be under-taken.

   B. The historic character of a property will be retained and preserved. The replacement of intact or repairable historic materials or alteration of features, spaces, and spatial relationships that characterize a property will be avoided.

   C. Each property will be recognized as a physical record of its time, place, and use. Work needed to stabilize, consolidate, and conserve existing historic materials and features will be physically and visually compatible, identifiable upon close inspection, and properly documented for future research.

   D. Changes to a property that have acquired historic significance in their own right will be retained and preserved.

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

   F. The existing condition of historic features will be evaluated to determine the appropriate level of intervention needed. Where the severity of deterioration requires repair or limited replacement of a distinctive feature, the new material will match the old in composition, design, color, and texture.

   G. 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.

   H. Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.
The following sections are included in this manual:

- The Main Street Architectural Tradition
- The Traditional Façade
- Façade Change as Evolution
- Architectural Variety
- Doors
- Storefront Design
- Window Display
- Rear Entrances
- Signs
- Awnings and Canopies
- Energy Conservation
- Keeping Up Appearances
- Upper Façade and Building Cornice
- Historic Architectural Decoration
- Masonry Cleaning
- Painting Your Building
- Pant Color
- New Infill Construction

(Source: 1995 National Main Street Center – National Trust for Historic Preservation)
THE MAIN STREET ARCHITECTURAL TRADITION

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

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

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

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

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

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

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

ORIGINAL FACADES

A Note of Emphasis

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

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

REMODELED FACADES
THE TRADITIONAL FACADE

We have looked at the facade as the building block of Main Street. Now let us consider the individual building facade itself. Aside from consistency, what were the typical characteristics of the traditional facade? Essentially, it had three parts.

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

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

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

Typical Building Cornices and Upper Facades

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

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

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

Another Note of Emphasis

Sensitive storefront change is essential to improving the appearance of Main Street. The following qualities should be remembered as important to the traditional storefront:

- The storefront was usually slightly recessed behind the enframing storefront cornice and piers.
- The storefront was almost all glass.
- The storefront emphasized the display windows.

Typical Storefronts

In the mid 1880s to early 1900s, typical storefronts were characterized by boldly decorated cornices, cast-iron columns and large display windows.

From the early to mid 1900s, typical storefronts had simplified cornices, transom windows over display windows and metal window frames.
Facade Change as Evolution

The existing Main Street environment is a product of an evolution that began with the construction of the first building and has continued ever since. Facade change, no less, is necessarily to return a facade to its original appearance. Rather, the goal is to encourage sensitive and appropriate change.

The Quality of Change

When it was first constructed, the typical Main Street facade exhibited some basic inherent qualities: (1)

1. The Original Facade
   The Original Resource

2. Minor Facade Change

3. More Minor Facade Change

4. Storefront Remodeling
   Facade Looks Cut in Half

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

An Example of Change

Intensive change on the other hand, ignores and often negates the qualities of the original resource. The result is an unnecessary clash between new and old as the drawing at top of this column illustrates.

Blend of changes and existing elements.
5. More Storefront Change

6. Another Storefront Remodeling

7. Drastic Facade Change - The Original Facade Is Gone.

8. The Future - What Direction Will Future Change Take?

**Some Observations on the Facade Change**

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

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

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

**An Example of Sensitive Change**

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

The upper facade retains its traditional character and window openings. Signs are subtle and well placed. The new storefront fits within the original storefront opening and is enframed by the storefront cornice and piers. It is also similar in design to the original storefront, retaining a recessed entry, large display windows and a kickplate. (See “Storefront Design.”)
The traditional commercial storefront building can be considered the cornerstone of Main Street. Dating from the 19th and early 20th centuries, these buildings share a remarkable similarity, a consistency that has strengthened Main Street as a whole.

If respect for its historic buildings is maintained, the traditional strength of Main Street can work yet today. But what about “less historic” structures? Or changes already made to buildings? Do they necessarily detract from the character of the traditional business district?

That depends. You will note that recommendations for new buildings (see guideline on “New Infill Construction”) call for contemporary design, not fake history. (See “Note on False History” on other side of this page.) In the same way, we can expect changes made over the years to mirror their own times. This reflects the growth and vitality of Main Street.

New and remodeled buildings are evaluated as they relate to their surroundings, as well as for the design itself. Height, width, relationship to the street, roof forms, proportion, composition, rhythm, proportion of openings, materials and colors—these are 10 criteria that should be considered in the design. By relating buildings to each other, new construction and building renovations can be welcome additions to Main Street, rather than unwanted intruders.

Similarly, the variety of architectural styles that exist along Main Street should be judged on their own qualities, not simply by their age. Before you set out to make changes because your building is not “historic enough,” see it for what it is and learn to recognize its own particular values.

In addition to the 10 criteria already discussed, there are other standards that should be used to judge the compatibility of new construction or remodeled facades. For instance, the unaltered facade of a 19th-century building is highly valued because it retains its original integrity. The same holds true, sometimes to a lesser degree perhaps, for an unchanged facade of a 20th-century building.

The 1940s and ‘50s are as much a part of Main Street as the 1890s.

In most cases, regardless of age, many changes have taken place. If the resulting appearance is pleasing in proportions, composition and details and if it respects the other criteria, then the facade is a visual resource for the commercial district. It is not necessary to change a facade simply because it doesn’t look historic.
Probably the most important characteristic is quality. If in design, construction and maintenance, a facade displays craftsmanship and pride, then it is making a positive contribution to its surroundings.

With a critical eye, look at the facade of your building and those of its neighbors. By all means, make improvements where you see they are needed. But, on the other hand, don’t be afraid to like what you see.

On this page are some examples of the architectural variety present along Main Street. Consider how these buildings, no matter what their age, make a positive contribution to the commercial district’s environment.

A Note on False History

Attempting to make a building look older than it is by applying decorations from earlier styles falsifies the true history of the structure. It also detracts from the true history of the adjacent buildings and the business district, creating a false impression of Main Street. Moreover, creating a “more historic” appearance for a building can be expensive.

Another way some communities attempt to make their downtowns more “historic” is by developing a theme—such as Bavarian or Tudor English—for all buildings. In doing so, the community is denying its true architectural heritage and suggesting that the downtown belongs in another time and place. Applying false themes almost always disregards the 10 criteria for good design on Main Street and creates blocks of buildings that look awkward and uncomfortable. Moreover, turning the downtown into something it isn’t is very expensive.
Original storefront doors along Main Street have become scarce. They have been replaced by the standard aluminum and glass commercial doors, or by doors more appropriate to residential buildings. Although modern aluminum doors lack historic character, this type of door cannot always be considered inappropriate. Its simple appearance makes it unobtrusive. However, if you want to enhance the personality of your store, you should consider other options.

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

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

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

4. Avoid overdecorating the entry door. Most fake "historic" doors are decorated with designs, moldings, and window grilles that look residential, and thus out of place on Main Street. The same holds true for many contemporary door designs. The door should reinforce the character of your building as well as beckon customers inside.
Consider the use of subtle decorations on the door. A handsome door knob or pull, a brass kickplate, or an attractive painted sign on the glass is enough to turn your door into something special.

The Secondary Doors

The typical Main Street building often had an additional door on the front to permit access to the upper floors. Compared to the storefront entrance, this second door was slightly more modest in design and usually not recessed as deeply. If you are selecting a new door for this location, you may find the following ideas helpful:

1. If you choose to maintain a traditional storefront design, an old solid or glass-paneled wood door is most appropriate.

2. Whatever your choice, this door should be less prominent than the storefront door. The second front door should fit into the overall facade without drawing undue attention to itself. A door that is too fancy would look out of place in these surroundings.

A Note on Maintenance

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

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

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

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

Keeping the Storefront in Its Place

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

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

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

The Slightly Recessed Storefront

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

It is common to see a remodeled storefront recessed as a whole or punched far back (3 to 15 feet) into the facade. Except for buildings constructed in the 1920s and 30s, this treatment is almost never historically accurate. Unless specifically designed to lure customers to the entry, deep recesses tend to isolate the storefront from the street. The pedestrian is not so tempted to stop, look in the window, and enter the store.

The Recessed Entry

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

This is a simple and logical storefront design. Regrettably, many storefronts no longer retain this form.
The Storefront Windows

The traditional storefront was composed almost entirely of windows.

- Transom windows
- Display windows
- Front door with glass panel
- Basement windows

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

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

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

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

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

Choosing Materials

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

Today, many remodeled storefronts are made of materials that look out of place on Main Street because of color texture, or a combination of the two. Not only do they clash with traditional commercial building facades; often, they are unattractive designs for any building.

As significant as the materials themselves is the way they are used. It is common to see a renovated facade that appears sloppy and disorganized because the materials have been carelessly applied. Haphazard combinations can destroy an otherwise pleasing design.

This problem is particularly evident at the “edges” — where the storefront touches the cornice and piers. (See “Keeping the Storefront in Its Place.”)

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

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

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

2. Now consider the merchandise you sell. Is it colorful or bland? Intricate or simple? Large or small? Does your product have "eye appeal"?

   Use your imagination to give your merchandise some life. For example, try opening the door of a dishwasher to show what it looks like inside.

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

4. Give some thought to the message you want to communicate. How much do you want to say and what is the most effective way of saying it in your "picture window"? Remember, your window primarily invites people to come in and shop, but it can present more specific information about your products and services as well.

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

5. Let your product speak for itself. Displays that exhibit actual products provide immediate communication without words. Color, shape, size, material, texture—and, in some cases, smell, taste, and sound—are subtle ways to get your message across.
6. Color can help pull your display together. Look at the color of your building, particularly the storefront, now look at your merchandise. Think about colors that go together with the building and your product, then decide on a color scheme.

7. Look at your window display as a composition—as if it were a sculpture or an oil painting. Compliment or emphasize the shape of your window by using vertical or horizontal elements. Think in terms of a group—how do your products work together? Group similar elements to convey a message that's easy to "read." Think of size as well. A large object can balance several smaller items. Experiment with different arrangements before you finally decide what looks best in your window.

8. If words or prices are part of your display, signs should also contribute to your overall theme. Select an appropriate typeface (see "Signs") and a color that does not overwhelm your products. For professional quality, hire an experienced signmaker.

9. An attractive, well-lit display can entice nighttime window shoppers to return during business hours. Incandescent spot lighting, mounted on ceiling tracks or recessed into the ceiling, can effectively highlight products as well as provide adequate overall lighting. Consider using halogen bulbs which, although more expensive than incandescent bulbs, last longer.

10. To keep customers interested, change displays often. Your windows can change with the seasons, as well as reflect holidays and special events throughout the year.

11. Consider investing in reusable seasonal displays. Properly stored and protected, a sturdy display can be used for three or four years, and its cost can be prorated. A memorable display for Easter, Christmas, or Halloween will be anticipated by shoppers each year as a traditional part of the holiday.

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

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

Your display is an invitation to come inside and shop. Make it a good one.
REAR ENTRANCES

Spaces behind buildings are frequently forgotten. People tend to avoid them because they are usually unkempt and unattractive. Too often, these spaces have been considered strictly service areas, where deliveries are made or garbage picked up. However, more and more parking areas in traditional business districts are being developed behind buildings, in the middle of the block. The backs of the buildings are coming into full and open view.

1. Would additional walk-through traffic help or hinder your business? Would a rear entrance be an added convenience to your customers?
2. What changes would you need to make to give your store an attractive rear entrance? How would you handle the circulation, displays, and security throughout the building?
3. Although the two are similar, the rear entrance should not compete with the storefront in importance. In most cases, the rear entrance should occupy a relatively small part of the back facade and exhibit more of a utilitarian character. Still, it should be maintained and developed to support the overall appearance and convenience of the district.
4. Like the storefront, the rear entry requires identification. It should be inviting and attractive. A glass panel in the back door is one way to open your store to potential customers. A small sign on or near the door is another way to identify your business. Be sure to keep it small, and don't clutter the area with too many signs. An attractive metal grille can provide security and add to the visual appeal of a rear entry.

This suggests two things:

- The appearance of the back areas is important to the commercial district.
- Rear entrances can potentially benefit all businesses by allowing direct entry from the parking lot into stores. Customers don't need to walk around the block to reach a shop.

If you don't have an attractive rear entrance to your business but are considering making improvements, think about these issues.

If your building has rear windows on the ground floor, use them for displays; they will also attract people to your door. An awning or small canopy can be a pleasant addition and a convenience to shoppers during inclement weather. If there is enough sun, planter boxes might also be added, but only if you attend to them properly.
5. Like the storefront, the rear entry should respect its next-door neighbors. Try to make your entry compatible with neighboring stores. Look at the back entrances next to yours. It might be wise for you and your fellow merchants to get together and plan an attractive approach to the rear facades of your buildings.

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

7. If possible, pick a central location for trash collection, one that will serve several stores efficiently. Grouping the containers gives a less cluttered appearance.

8. Simple enclosures can be readily constructed to hide refuse containers and prevent clutter. These enclosures should open from the front for easy removal of full, heavy cans.

9. Don't forget about the paved areas behind the buildings or in the alley's. Many times, the paving is full of potholes, which is both bothersome and dangerous for pedestrians. In addition to paving, watch out for drainage problems. Poor drainage causes puddles and other hazards for pedestrians. Make sure there is adequate drainage away from your building. Also check the storm drain inlets regularly to see whether they need cleaning.

10. Weed and scrub trees can also be a problem in areas behind buildings. These plants are tenacious and will grow wherever they can. For a better image, keep them under control.

11. The rear facades of commercial buildings have been ignored and neglected for a long time. In many cases, they have been left to deteriorate or have been poorly maintained. Windows on the ground and upper floors are frequently ill-kept, boarded up, or dirty. Electrical and telephone lines are haphazardly attached to many buildings, giving them a cluttered look. With good design and proper maintenance, rear entrances can become attractive and convenient for Main Street shoppers.
1. Stand back and question the purpose of your sign.
   - Does it merely identify your business?
   - Do you want to let the personality of your store or office shine through?
   - Is it necessary to provide information about your products on the sign?
   - What kind of customers are you trying to attract?
   - Is the sign meant to be read by pedestrians, motorists, or both?

2. Think about the type of sign you want.
   - **Word sign**—This type of sign employs words to describe your business and its products.
   - **Symbol sign**—Often, a recognizable symbol conveys the image of a business better than words.
   - **Numbers sign**—Some signs use numbers instead of symbols or words; the most common of these are street address signs that help customers locate your business.

3. Consider the possibilities of using different materials. Each has unique qualities that can be exploited to create a sign suited to your needs.
   - Signs can be made from wood, metal, stone, neon, canvas, paint on glass, gold leaf, and etched or stained glass, to name a few. Signs can also be made of plastic. The most suitable use of this material for Main Street is to create signs made of individually formed letters, symbols, or numbers. Vacuum-formed plastic signs are almost never appropriate.

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

5. Visualize how your sign will appear in relation to the entire facade. The sign should not dominate; its shape and proportions should fit your building in the same way a window or door fits.
   - For example, a sign hung under the storefront cornice complements the building's architecture and therefore presents a strong image.

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

   Some types of signs are not appropriate, such as signs made of vacuum-formed plastic or oversized signs placed on top of the building or applied over the upper facade.

Signs are a vital part of any Main Street. With a sign, you call attention to your business and create an individual image. But it’s often forgotten that signs contribute to a commercial district’s overall image as well. Merchants try to out-shout one another with large, flashy signs.

If Main Street is to present a harmonious appearance, its signs must serve both of these images. Consider the following guidelines when designing your sign.
7. Decide how much you want your sign to say. It is important to keep the message simple and to the point. Remember, your sign will be viewed as part of a very complex environment filled with written and visual messages.

8. Now step back and take a look at the color of your building and the colors you see on the surrounding structures. Take hints from these when selecting colors for your sign. You will usually get the best results if you opt for a simple color scheme—a range of three colors. Avoid garish, Day-Glo colors; they belong out on the highway!

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

Signs can be illuminated with incandescent, fluorescent, or halogen lights. Incandescent lighting is used primarily to "wash" the entire sign with a soft, yellowish light either from above or below. Fluorescent bulbs produce a white light. They are often concealed behind the face of the sign and shine through a translucent material. Fluorescent bulbs are most effective if only the sign's message, not its background, is lit. Halogen lighting produces a white light. While the bulbs are very small and thus can be easily concealed, they are fairly expensive.

10. Express the personality of your establishment through the type style you select. To learn about various styles, look at other signs around town. Think about what each style says about the business and product it advertises. Then, define the image you want your sign to project.

There are three basic styles of type—serif, sans serif, and script—with numerous variations of each.

- **Serif**
  - This is a historically appropriate style, with many variations, from plain to fancy.
  - ABCDABCD
  - ABCDabcd
  - ABCDabc

- **Sans Serif**
  - This is a more contemporary letter style, with cleaner, bolder lines.
  - ABCD
  - ABCDabc
  - ABCDabcd

- **Script**
  - A more personal and decorative style, script is often used for signs painted or gold-leafed on glass. (Both upper- and lower-case letters should be used in script-style signs.)
  - ABCDABCD

Ask local sign makers to show you a selection of type styles and consult with your local and state Main Street offices.

11. Quality of workmanship and construction is also a vital consideration. A simple, well-made sign speaks more highly of your establishment than an extravagant, but sloppy sign.

Choose a sign-maker carefully; ask to see samples of previous work.

12. Signs provided by national distributors are not appropriate. They don't reflect the individuality of your business and usually appear as add-ons to your storefront advertising. The signs you display should advertise your personal business message.

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

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

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

3. The installation design will determine in large part how energy effective the fixture will be. Do you want an awning that can be opened and closed? Or do you want a fixed awning or canopy that remains permanently extended?

An operable awning lets sunlight into your building on cold days, helping to heat the interior. It shades your window when it is sunny outside. Although it is more expensive to install an operable awning than a fixed one, you may recoup the extra cost through reduced energy consumption.
4. As a visual element, an awning or canopy can add character and interest to your storefront. You should think about how it will appear in relation to the scale of your building. How will it affect existing architectural features? Will it overpower the proportions of your windows and facade? Look at neighboring buildings and imagine what impact the addition of an awning or canopy will have on the character of the streetscape.

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

A vinyl awning can be very handsome, if designed with consideration for the rest of the building. Vinyl is flexible and generally requires less maintenance than canvas. On the other hand, vinyl is often very shiny and thus inappropriate for many storefronts on Main Street.

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

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

8. Awning patterns are important too. Plain and simple, striped, or bold solid—what image do you want to convey? Again, the choice of a pattern (or no pattern at all) should depend on the character of the facade.

9. Awnings and canopies have long been used to display the names of businesses.

If you choose to include a sign on your awning or canopy, keep the message simple and direct. Signs are best located on the returns (sides) and valances (flaps) of awnings and should be attached to the facia of canopies.

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

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

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

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

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

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

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

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

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

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

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

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

Uninsulated flat roofs lose much usable heat during the winter.

Reglaze all loose or broken window panes.

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

Carefully weather-strip all window and door openings.

Caulk the cracks between all non-moving window and door parts, as well as any cracks between the window or door and its openings.
4. Storm windows can greatly reduce winter heat loss through wall openings. While rather impractical for the storefront—the constant opening and closing of the door negates their value—the use of storm windows on the upper facade and the rear and side walls should be considered.

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

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

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

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

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

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

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

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

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

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

If the new heating system requires installation of metal ducts, try to conceal them in the basement. If they must be run inside the shop, have them designed so that they blend with the building’s interior and do not cover the transom windows.
What makes a Main Street business successful? There is no single formula. Product, price, display, service, location and market all play a part. So does the outward appearance of the business.

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

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

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

Recognizing the Problem

Most downtowns had their beginnings more than 150 years ago as the hearts of their communities. They grew in times very different than today, when merchants directed their attention to the walking trade and the fastest moving vehicle was the horse-drawn carriage.

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

In many ways, the result has been a sorry one. In too many communities, downtown now appears as a curious cross between neglected old buildings and a commercial strip. It presents a confused image to the shopping public, satisfying neither the pedestrian nor the driving customer.

The key to improving appearances lies in recognizing a simple fact: The traditional business district is neither a shopping mall nor a commercial strip and should not pretend to be either.

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

A Main Street revitalization program is intended to help you make the most of your location whether it is on Main Street or in a traditional neighborhood business district. While organizational, promotional and economic restructuring questions are also important to a Main Street revitalization program, this guide is designed to offer advice on the care of your property.

What improvements can make a building work better for you? How can you make it more attractive to shoppers? The following pages present suggestions for improving appearances as well as ideas for prolonging the life of old buildings.

The practical advice offered here for restoration, rehabilitation or simply better maintenance can be augmented by more comprehensive guides listed in the reference section at the end of this publication. Also consult knowledgeable professionals in your community. Other sources of information and expertise include the State Historic Preservation Office, the state Main Street office, the Technical Preservation Services Division of the National Park Service and the National Main Street Center.

The rest depends on you and your building, your neighbor’s buildings, the image you want your business to project, your means and your imagination. The improvements are yours to make.

Galesburg, Ill., was one of the original Main Street communities. Its downtown is typical of thousands of commercial districts that have been revitalized using the Main Street four-point approach.
Upper Facade and Building Cornice

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

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

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

Upper Facade Maintenance

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

Repairing and maintaining the upper facade may be more complicated. If details and decorations are damaged or missing, they should be repaired or replaced. (See "Historic Architectural Decoration"). On some commercial buildings, the upper facade has been completely covered with aluminum or some other material to make it look "modern." This type of change is inappropriate for buildings in traditional commercial districts. Coverings over front facades not only destroy their visual appeal but also give pigeons a place to roost. Removing the covering will allow the architecture of the upper facade to contribute to your business's image.

Cornice Maintenance

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

1. Sheet metal cornices should be painted regularly to prevent rust. Replacements for missing pieces can be fabricated. Be sure to check the wood support structure for rot or insect damage; if found, replace the deteriorated portions.
2. Decorative molded wood cornices should also be regularly painted. Missing or damaged pieces can be duplicated by a local woodworker.
3. If a projecting masonry (brick or stone) cornice has been destroyed during a previous remodeling, consider duplicating the original cornice design in another material, such as fiberglass or glass-fiber-reinforced concrete.

Window Maintenance

Before discussing specific window problems, a note of caution is in order. Various maintenance and repair materials (putty, caulk, primer, paint, etc.) are mentioned in the following paragraphs. Be aware that there are many specific types of these products. Consult a local expert to determine which will best solve your problems.

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

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

2. Check the joints between the window and the opening. If the joints are loose or open, they should be caulked to prevent air and water infiltration. Be sure to use the proper caulking material.
3. Loose or broken window panes are easily fixed. First, remove all broken glass and old glazing putty. Find new glass to match the size, color, and reflectivity of existing panes. Install the glass using the appropriate glazier’s points and putty.

Check with your local lumber supply store or mill shop for pieces that match the original window.

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

3. Another common malfunction is a broken window mechanism. If the sash locks, cords, or weights are broken, consult a window dealer or builder. He or she can show you the simplest way to fix the mechanism without replacing the entire window.

**Storm Windows**

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

If storm windows are installed on the outside, their design should match the existing window in shape, number, and size of panes and color. If metal storm windows are used, an anodized or baked-on finish is less obtrusive than plain aluminum and will be more compatible with the building’s appearance.
Historic Architectural Decoration

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

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

Identifying Materials

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

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

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

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

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

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

6. Decorative Glass

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

   The next step is to identify any visual or structural problems affecting the glass. For the best solution, consult a local, knowledgeable professional or tradesman and be sure to explain that you want to preserve the decorations.
1. Brick Problems
Many of the problems that affect decorative brick are the same as for masonry in general. (See “Masonry Cleaning.”) In other cases, decorative brick work has been damaged during an earlier facade remodeling. If this is the problem, new replacement bricks of the same shape may be available or replacement decoration can be molded in a substitute material.

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

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

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

4. Wood Problems
Wood decoration is very susceptible to deterioration. However, problems are easy to prevent through regular maintenance. When checking for problems, look for soft, dry, or split areas in the wood surfaces, especially those exposed to harsh weather.

Up to a point, these problems can be fixed by filling and caulking the wood, then priming and painting. The wood may also be consolidated or hardened by using an epoxy injection. When repair is impossible, consult a local mill shop for a replacement piece that matches the existing detail.

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

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

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

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

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

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

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

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

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

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

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

Masonry cleaning is a technical subject about which the National Trust's Main Street Center, the National Park Service's Division of Technical Assistance, and your state historic preservation office have accumulated much material. Don't hesitate to ask for advice.

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

1. Consult an expert who can help you inspect the surface and determine the safest, most efficient method of cleaning.
2. To be on the safe side, pay for a test patch. Evaluate the effectiveness of the cleaning method. Some forms of dirt and paint are difficult to remove.
3. Let the test patch weather for several months. Any problems with the cleaning method will show up during this period. Residue from the cleaning should not be left on the brick or stone.
4. After the test patch has been completed, examine the masonry. Note whether there are too many pock marks. Are the edges too rounded? Does the face of the masonry rub off when you touch it? Some masonry may be too soft to clean.
5. Check any alterations to the original building. Brick or stone used to fill in old, unused doors or windows or to construct additions may be unsightly or a different color than the original. Perhaps the building was first painted to conceal these differences and thus should be repainted.
6. Inspect the mortar between the masonry units. Poor painting could allow water to seep into the building and cause damage. An expert can help you decide whether to repoint before or after cleaning. (Be sure to use the appropriate mortar type; the wrong choice can lead to visual and/or structural problems.)
7. After the test, look at the original color of the masonry. Do you like it?
8. Be sure the company you choose to clean your building has a good reputation. If possible, take the time to investigate examples of its previous work yourself.
9. Look at the area surrounding your building. Shrubs, trees, or ground cover will need protection. Whoever does the cleaning should agree to cover the plant material and soil around the plants. Use a water-resistant material.
10. Think about the weather when you decide to clean your building. Avoid wet cleaning operations when a danger of frost may exist. Verify freeze dates with the U.S. Weather Bureau.

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

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

Processes
Several methods are used to clean masonry buildings. Choosing one method over another should be based on:
- the amount and type of soil to be removed
- the amount and type of paint to be removed
- the type and condition of the masonry

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

Be sure to choose the right kind of chemical for your building. Acidic products, for example, should never be used on limestone or marble buildings. The masonry is usually pre-wet to soften any dirt. The chemical is then applied and left on the building surface. Finally, the cleaner is rinsed off, usually with water. When the building is rinsed, make certain that all of the chemical is washed off. Be sure the runoff is collected before it can enter the storm drainage system or soak into the ground.

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

Painting can be one of the most dramatic improvements you make to your building. But you must know what steps to take. The following procedures will help smooth the way for a successful paint job:

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

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

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

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

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

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

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

7. Which kind of paint should you use, oil or latex? There are advantages and disadvantages to each.
   - More durable
   - Some feel it preserves wood and adheres better
   - More difficult to clean up
   - Less durable
   - Easier to apply
   - Easier to clean up

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

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

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

A Note on Lead Paint
If your building is more than 50 years old, it may contain lead-based paint. If you are removing the existing paint as part of the repainting process, have a sample tested. It is imperative that the testing be done by a reputable company or by a state testing lab. If there is a problem, contact your state environmental department for information on options for removing or encasing the lead-based paint.
**Paint Color**

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

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

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

3. Decide whether you'd like to return your building to its original paint colors. If you are seeking historical accuracy, carefully scrape a small area to reveal different layers of paint. Please note that over time, the original color may have faded. To get a better idea of the true color, wet the original surface. The base color will appear more accurately when moist.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

2. Width
The infill building should reflect the characteristic rhythm of the facades along the street. If the site is large, the mass of the facade can be divided into a number of small bays.
3. Proportion
The characteristic proportion (the relationship between height and width) of existing facades should be respected.

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

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

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

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

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

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

10. Color
The colors chosen for an infill facade should tie it to its neighbors.
Potential Funding Resources

The following pages list potential funding resources for downtown revitalization programs. Other funding sources may exist that are not included on this list.
# Potential Sources of Funds for Downtown Development

We recommend contacting the appropriate agency for rules, regulations and timing of their program offerings.

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<tr>
<th>PROGRAM</th>
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<th>CONTACT</th>
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<tbody>
<tr>
<td>Certified Local Government</td>
<td>To certify local governments to participate in the national framework of historic preservation programs by ensuring that local governments have an active and legally adequate historic preservation commission, meeting federal requirements for certification. As a designated CLG, local governments are eligible to compete for a portion of the funds that the state receives from the federal government to be used as a matching grant for eligible survey, planning, pre-development or development activities.</td>
<td>Varies</td>
<td>Yes, usually 50%</td>
<td>State Historic Preservation Office, NC Division of Archives &amp; History, 109 East Jones Street, Raleigh, NC 27601-2807 (919) 733-4763 <a href="http://www.ah.dcr.state.nc.us/">http://www.ah.dcr.state.nc.us/</a></td>
</tr>
<tr>
<td>Financial Assistance for Restoration &amp; Rehabilitation</td>
<td>A limited amount of federal grant money is available for assistance to communities and private nonprofit organizations engaged in historic preservation projects. These funds are limited mostly to non-construction activities such as comprehensive county surveys</td>
<td>Varies</td>
<td>Yes</td>
<td>Grants Administrator, State Historic Preservation Office, NC Division of Archives &amp; History, 109 East Jones Street, Raleigh, NC 27601-2807 (919) 733-4763 <a href="http://www.ah.dcr.state.nc.us/">http://www.ah.dcr.state.nc.us/</a></td>
</tr>
<tr>
<td>Technical Assistance for Restoration &amp; Rehabilitation &amp; Historic Buildings Maintenance</td>
<td>All owners of historic buildings in North Carolina, including private individuals and organizations as well as agencies of government, may request the technical advice of the Restoration Branch of the State Historic Preservation Office (HPC). Technical consultations incur no cost or obligation. Consultations are offered on a time-available basis and may include telephone consultations, mailings of technical articles and sample specifications, on-site building inspections and evaluations, and referrals to specialty architects, contractors and consultants.</td>
<td>NA</td>
<td>No</td>
<td>Restoration Branch, State Historic Preservation Office, NC Division of Archives &amp; History, 109 East Jones Street, Raleigh, NC 27601-2807 (919) 733-6547 <a href="http://www.ah.dcr.state.nc.us/">http://www.ah.dcr.state.nc.us/</a></td>
</tr>
<tr>
<td>Preservation Services Fund</td>
<td>PSP funds are generally considered &quot;seed money&quot; and may be used for a variety of preservation-related activities. Grants are small and must be matched dollar-for-dollar. Applications are accepted three times a year, with deadlines of Feb. 1st, June 1st, and Oct. 1st.</td>
<td>$500 to $1200</td>
<td>Yes</td>
<td>National Trust for Historic Preservation, Southern Regional Office, William Aiken House, 455 King Street, Charleston, SC (843) 722-8552 <a href="http://www.nthp.org">http://www.nthp.org</a></td>
</tr>
<tr>
<td>Cynthia Woods Mitchell Fund</td>
<td>Mitchell funds are used to assist in the preservation, restoration, and interpretation of historic interiors. Eligible activities include the retention of professionals who offer expertise in the areas of planning, archaeology, fund raising, architecture, etc. Applications are accepted once a year and must be postmarked no later than Feb. 1.</td>
<td>$5,000 to $25,000</td>
<td>No</td>
<td>National Trust for Historic Preservation, Southern Regional Office, William Aiken House, 455 King Street, Charleston, SC (843) 722-8552 <a href="http://www.nthp.org">http://www.nthp.org</a></td>
</tr>
<tr>
<td>Johanna Favrot Fund</td>
<td>To provide grant support to nonprofit organizations, public agencies, for-profit businesses and individuals for the purpose of saving historic environments in order to foster appreciation for our nation's diverse cultural heritage and to preserve and revitalize the livability of the nation's communities.</td>
<td>$5,000 - $25,000</td>
<td>No</td>
<td>National Trust for Historic Preservation, Southern Regional Office, William Aiken House, 455 King Street, Charleston, SC (843) 722-8552 <a href="http://www.nthp.org">http://www.nthp.org</a></td>
</tr>
<tr>
<td>NC Rural Center Research &amp; Demonstration Grants Program</td>
<td>To support innovative research and demonstration projects that address economic development issues in rural areas. Priority is given to projects that lead directly to job creation or new business development. Non-profits, local governments and educational institutions are eligible.</td>
<td>Rural Economic Development Center, Inc., Policy Research and Demonstration Grants Program, 4021 Carya Drive, Raleigh, NC 27610 (919) 250-4314</td>
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### POTENTIAL SOURCES OF FUNDS FOR DOWNTOWN DEVELOPMENT

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<table>
<thead>
<tr>
<th>Preservation Technology and Training Grants</th>
<th>Varieties</th>
<th>National Center for Preservation Technology and Training (NCPTT), NSU Box 5682, Natchitoches, LA 71497 E-mail to: <a href="mailto:pttgrants@ncptt.nps.gov">pttgrants@ncptt.nps.gov</a> or see website <a href="mailto:pttgrants@ncptt.nps.gov">pttgrants@ncptt.nps.gov</a>/</th>
</tr>
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<tbody>
<tr>
<td>Urban and Community Forestry Grants</td>
<td>To encourage citizen involvement in creating and supporting long-term and sustainable urban and community forestry programs at the local level.</td>
<td>$1,000 - $10,000</td>
</tr>
<tr>
<td>Transportation Equity Act for the 21st Century (TEA-21)</td>
<td>TEA-21 funds are available for a wide range of public improvements along state designated highways, including historic restoration, trail development, pedestrian support. An application cycle will be announced annually.</td>
<td>Varies</td>
</tr>
<tr>
<td>Investment: Tax Credits for Certified Rehabilitation of Historic Properties</td>
<td>To support the rehabilitation of historic properties by offering tax credits for certified rehabilitation activity. Work must meet the Secretary of Interior Standards for Rehabilitation and must be documented prior to and during rehabilitation.</td>
<td>20% federal tax credit for eligible expenses associated with the rehabilitation of properties individually listed on the National Register of Historic Places or those properties listed as contributing to a National Register District. In addition NC has a 20% tax credit to match the federal credit, plus a 30% credit for residential rehab.</td>
</tr>
<tr>
<td>NC Arts Council</td>
<td>Offers a variety of grants in support of local arts development including public art.</td>
<td>Varies</td>
</tr>
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## POTENTIAL SOURCES OF FUNDS FOR DOWNTOWN DEVELOPMENT

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<tr>
<td>North Carolina Department of Agriculture and Consumer Services</td>
<td>Periodic grant programs to support either the establishment of or promotion of farmers’ markets. Availability of funds subject to action of General Assembly.</td>
<td>$3,000 up to $10,000</td>
<td>Yes, usually 10%</td>
<td>NCDA&amp;CS, Division of Marketing, PO Box 27647, Raleigh, NC 27611, (919) 733-7887 <a href="http://www.agr.state.nc.us/">http://www.agr.state.nc.us/</a></td>
</tr>
<tr>
<td>Rebuild America</td>
<td>Rebuild America is a national network of public-private partnerships engaged in making energy-efficient improvements to their communities. Local action plans reduce energy costs, with savings used to modernize buildings and revitalize communities.</td>
<td>Don't know.</td>
<td>Yes</td>
<td>State Energy Office, NC Department of Administration, <a href="http://www.energyno.net/">http://www.energyno.net/</a> or Rebuild America at <a href="http://www.rebuild.org/aboutus/overview.asp">www.rebuild.org/aboutus/overview.asp</a></td>
</tr>
<tr>
<td>Public Beach and Coastal Waterfront Access Program</td>
<td>North Carolina program to provide matching grants to local governments for low-cost projects designed to improve pedestrian access to the state's beaches. May be used to construct low-cost access facilities, including parking areas, restrooms, dune crossovers, and piers and related facilities. Also land acquisition or revitalization of urban waterfronts.</td>
<td></td>
<td></td>
<td>Division of Coastal Management, Parker Lincoln Building, 2722 Capital Boulevard, Raleigh, NC 27604 (919) 733-2293. Web site: dom2.env.state.nc.us/</td>
</tr>
<tr>
<td>North Carolina Pumpout Program</td>
<td>The program provides financial assistance to private and commercial marinas, gas/service docks, fish houses/seafood dealers and other boat-docking facilities for the installation and renovation of pumpout and dump stations in the 20 coastal counties of NC.</td>
<td>Up to $10,000</td>
<td>Yes, 10% to 25%, depending</td>
<td>Division of Coastal Management, Parker Lincoln Building, 2722 Capital Boulevard, Raleigh, NC 27604 (919) 733-2293. Web site: <a href="http://dom2.env.state.nc.us/">http://dom2.env.state.nc.us/</a></td>
</tr>
<tr>
<td>Adopt-A-Trail</td>
<td>Periodic funding (recent history shows $100,000 per year) to support local trail development activities. Contact agency for eligibility criteria and award cycle.</td>
<td>$5,000 - $10,000</td>
<td>Yes</td>
<td>Department of Environment and Natural Resources, Division of Parks and Recreation, 512 North Salisbury St., Raleigh, NC 27604-1148 (919) 846-9991 <a href="http://nps.nc.gov/parkproject/nccparks.html">http://nps.nc.gov/parkproject/nccparks.html</a></td>
</tr>
<tr>
<td>National Recreation Trails Fund</td>
<td>To support a variety of trails development activities including construction, maintenance, acquisition, education/promotion. Contact agency for eligibility criteria and award cycle.</td>
<td>Up to $50,000</td>
<td>Yes</td>
<td>Department of Environment and Natural Resources, Division of Parks and Recreation, 512 North Salisbury St., Raleigh, NC 27604-1148 (919) 846-9991 <a href="http://nps.nc.gov/parkproject/nccparks.html">http://nps.nc.gov/parkproject/nccparks.html</a></td>
</tr>
<tr>
<td>American Greenways DuPont Awards Program</td>
<td>To stimulate the planning and design of greenways. Criteria include importance of project to local greenway development efforts; demonstrated community support; extent to which the project will result in matching funds from other public and private sources; likelihood of tangible results; capacity of the organization to complete the project; and how the project serves as a model for planning and developing greenways.</td>
<td>Small grants, unspecified amounts.</td>
<td>Yes</td>
<td>American Greenways, The Conservation Fund, 1800 North Kent Street, Suite 1120, Arlington, VA 22209 (703) 525-6300 <a href="http://www.conservationfund.org/">http://www.conservationfund.org/</a></td>
</tr>
<tr>
<td>US Department of Agriculture</td>
<td>USDA Rural Development is the most likely avenue for small town and business development support.</td>
<td></td>
<td></td>
<td><a href="http://www.rurdev.usda.gov/hsb/rb/program.htm">http://www.rurdev.usda.gov/hsb/rb/program.htm</a></td>
</tr>
<tr>
<td>National Park Service, U.S. Department of the Interior</td>
<td>The Rivers, Trails, and Conservation Assistance Program, also known as the Rivers &amp; Trails Program or RTCA, is a community resource of the National Park Service. Rivers &amp; Trails staff work with community groups and local and State governments to conserve rivers, preserve open space, and develop trails and greenways.</td>
<td>No financial aid but technical assistance, see web site to find regional contact.</td>
<td></td>
<td><a href="http://www.nps.gov/rtca/">http://www.nps.gov/rtca/</a></td>
</tr>
</tbody>
</table>
# POTENTIAL SOURCES OF FUNDS FOR DOWNTOWN DEVELOPMENT

We recommend contacting the appropriate agency for rules, regulations and timing of their program offerings.

| Kresge Foundation | Bricks and Mortar Grant program offers challenge grants for the construction or renovation of facilities, the purchase of major equipment or an integrated system, and the purchase of real estate. Eligible organizations include tax-exempt, charitable organizations operating in the fields of higher education, health care, long-term care, human services, science and the environment, arts and humanities, and public affairs. | Recent grants have been from $150,000 to $600,000. As a rule of thumb, between 20% and 50% of private funds should be raised before applying. | Yes | [http://www.kresge.org](http://www.kresge.org) or call 248-643-9630. |
Examples of Façade Grant Programs
The following pages list potential examples of Façade Grant programs.

Additional Improvement Grant

SUPPLEMENT TO FRONT & REAR FAÇADE GRANTS

Background: In 2002, the Elkin Main Street Program Committee received $50,000 from Yadkin Valley Bank to be used for individual business improvements in Downtown Elkin’s National Register Historic District. Numerous businesses had completed and received matching funds for front and rear façade grant projects but desired to work on interiors or otherwise preserve and protect the integrity of their structures. The Main Street Program Committee recognized that additional funding would encourage preserving unique architectural features (such as but not limited to metal ceilings, wood flooring, decorative moldings, gilding etc.) and encourage investment in renovating/ restoring upper floors or basement levels, to that end this supplemental grant was developed.

ELIGIBILITY
Any property owner in the Elkin Main Street Program area (see designated boundaries on attached map).

Applications are due by December 31st of each year. The Design Committee will review all applications and their recommendation presented to the Elkin Main Street Program Committee at the January meeting. A $5,000* supplementary grant will be administered yearly as long as funds are available. (*Up to $5,000 must be a 50/50 match)

The Secretary of the Interior’s Standards for Rehabilitation will be used as guidelines in making improvements to the façade of the structure.

The Secretary of the Interior's Standards for Rehabilitation:
1. A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.
2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of feature and spaces that characterize a property shall be avoided.
3. Each property shall be recognized as a physical record of its time, place and use. Changes that create a false sense of historical development, such as adding conjectural features of architectural elements from other buildings, shall not be undertaken.
4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.
acknowledge Dusty Trail Conversions as a new industry and is committed to facilitating their growing needs and expectations for new job creation in Surry County.

Additional Improvement Grant

**Wine Festival 2005**

Eleven wineries and vineyards along the Yadkin Valley Wine Trail®, are open to the public for winery or vineyard tours, tasting and sales.

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

6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.

7. Chemical or physical treatments, such as sandblasting, that cause damage to historic material shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.

8. Significant archeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.

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

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

*Note:* To be eligible for State and Federal tax incentives, a rehabilitation project must meet all ten Standards.

The applicant agrees to hold the Main Street Advisory Board harmless for any defects in workmanship, liability, damages and other costs relative to this project. Neither the Main Street Advisory Board nor the Main Street Manager will be a party to negotiations between the applicant and any contractor(s) employed by the applicant.

**APPLICATION PROCESS**

Applicant discusses proposed plan with the Main Street Manager and obtains application.

Applicant completes application, including design plan with sketches, projected date of completion.

Applicant meets with the Main Street Design Committee to review renovation plans.

The Main Street Manager will notify applicant that the project has been accepted as outlined, accepted with described conditions and/or changes, or rejected.

Any deviation from the approved plans must be reviewed and approved, the Elkin Main Street Program Committee reserves the right to deny payment if completed work is inconsistent with the contents of the original application or approved amendments.

A contract between the applicant and the Elkin Main Street Program must be signed prior to beginning any work.

Upon project completion, copies of paid statements must be sent to the Main Street Manager. The work will be inspected and the statements reviewed. Work must be done in accordance with the signed agreement for payment to occur.
ELKIN MAIN STREET PROGRAM
ADDITIONAL IMPROVEMENT GRANT APPLICATION
(SUPPLEMENT TO FRONT & REAR FAÇADE GRANTS)

Project Property Address

Current Use
Proposed Use

Owner's Name
Phone Number
Address
Email address

Detailed Description of Project (attach architectural plans, sketches or scaled drawings showing proposed renovations, paint color samples, and awning swatches, etc.)

Provide Detailed Cost Estimate or Construction Bid

Estimated Façade Cost $
Estimated Total Project Cost $
Amount Requested $

I have attached project plans and specifications of other appropriate design documentation. I understand that the incentive grant must be used for the project described in this application. Any changes in the project described herein must be re-submitted to the Design Committee for approval. The Elkin Main Street Program Committee reserves the right to deny payment if work is inconsistent with contents of the approved application. I agree to hold the Elkin Main Street Program Committee harmless for any defects in workmanship, liability, damages and other costs relative to this project. Neither the Elkin Main Street Program Committee nor the Main Street Manager will be a party to negotiations between the applicant and any contractor(s) employed by the applicant. Qualifying projects are eligible for up to $5,000 per grant on a 50/50 matching basis.

Due by December 31

Signature: Date:
Downtown Goldsboro Development Corporation – Economic Incentives Grants

ECONOMIC INCENTIVES

With the help of DGDC, the City of Goldsboro, the State of North Carolina and the federal government, there are many financial resources available to assist in building and property improvements. Several of the most common used in Downtown Goldsboro are briefly described here.

Façade Grant Program. DGDC is committed to helping our downtown merchants and property owners secure both financial and informational assistance in their efforts to restore or maintain building facades. The purpose of the Façade Grant Program is: To promote storefront renovation and restoration of commercial buildings in Downtown Goldsboro; To encourage good design projects and workmanship, and; To preserve Downtown Goldsboro's unique historic character.

This Program is only available to tenants or owners of a commercial building located within the Municipal Service District. If you are interested in learning more about this program, click here (Facade Grant) to download/view/print an Application and Program Guide in an Adobe Acrobat file.

*You will need Adobe Acrobat Reader to view this application.

Landscape Incentive Grant Program. The DGDC is also interested in helping property owners beautify their property as it impacts the entire downtown. The purpose of the Landscape Incentive Grant Program is: To promote beautification and use of open space through landscaping property in Downtown Goldsboro, and; To preserve the unique historic character of downtown Goldsboro.
This Program is only available to tenants or owners of a commercial building located within the Municipal Service District. Other criteria apply. If you are interested in learning more about this program, click here [Landscape Grant]* to preview an Application and Program Guide.

*You will need Adobe Acrobat Reader to view this application.

Preservation Tax Incentive Programs – Both the Federal and State Government tax laws offer a unique incentive to taxpayers who contribute to the preservation of this nation's old and historic buildings. By rehabilitating directly or investing in the rehabilitation of eligible buildings, taxpayers can take advantage of a two-tier tax credit.

Income producing structures may qualify for up to a 40% tax credit while residential structures can receive up to a 30% tax credit. Projects must go through a 3-part "Historic Preservation Certification Application" process at the state and federal levels, the State Historic Preservation Office and the National Park Service.

Who may apply? Owners of potential "certified historic structures" or lessees of potential "certified historic structures" with a lease term of 27.5 years for residential property and 39 years for non-residential property. Generally, only buildings listed individually in the National Register of Historic Places or potentially eligible to be listed or buildings located within a "registered Historic district are eligible.

For more information about this valuable incentive, please visit the NC State Historic Preservation office web site at: [www.hpo.dcr.state.nc.us](http://www.hpo.dcr.state.nc.us) and find an icon in the bottom right-hand corner titled tax credit information. To request an application, you will need to e-mail one of these staff persons to request one be mailed to you. Several local investors have successfully completed tax credit applications and programs and we would be happy to put you in contact with them to help answer any additional questions you may have. For more information you may also visit [www.ntcicfunds.com](http://www.ntcicfunds.com).

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Downtown Goldsboro Development Corporation

Facade Incentive Grant Program

Committed to restoring and maintaining the heart of our community.

**Purpose**: To promote storefront renovation and restoration of commercial buildings in downtown Goldsboro; To encourage good design projects and workmanship; and To preserve Downtown Goldsboro’s unique historic character.

**Eligibility**: An owner or tenant of a commercial building located within the Municipal Service Tax District (MST). Tenant must submit owner's written permission with application.

**Definition**: For purposes of this Grant:

1. A facade is defined as an individual storefront or side of a building which faces a public right-of-way or which is otherwise visible to the general public. Although deemed of less importance, project proposals affecting facades facing back alleys and rear entrances will be considered.

2. A “Special Project” is one in which project which project facade expenditures exceed $2,000. Project area is larger than average facades and where substantial structural renovations are significant factors in the overall cost. Grant award is at the discretion of the DGDC Board of Directors.

**Guidelines**:

1. The Goldsboro Historic District and the Secretary of the Interior’s Standards for Rehabilitation shall be used.

2. Plans shall respect and reflect the architectural integrity of the entire building and the neighboring structures.

3. Renovations shall conform to all applicable building codes required by the City of Goldsboro.

4. The DGDC reserves the right to withhold approval of grant application if color, design, sign design or other facade component is not deemed appropriate to the historic integrity of the structure and/or the Downtown as a whole.
Criteria -
(1) Minimum project eligible for 50/50 grant is $490.
(2) A contract must be signed and filed in the DGDC office before work begins. Starting work prior to this will make the project ineligible for a façade grant.
(3) At a minimum, two (2) itemized bids must be submitted with the application.
(4) If applicable, application must be reviewed and signed by Historic District Planner for compliance with Historic District Guidelines and a Certificate of Appropriateness must be filed with DGDC office.
(5) Application is submitted with all other necessary information (see Criteria) to DGDC office.

Application Process -
(1) Applicant meets with DGDC Executive Director to review renovation plans.
(2) Applicant completes application, including design plans, sketches, color scheme and/or photos.
(3) Applicant reviews application with City Building Inspector for code compliance.
(4) Applicant reviews application with Historic District Planner for compliance with Historic District Guidelines.
(5) Application is submitted with all other necessary information (see Criteria) to DGDC office.
(6) DGDC Design Committee reviews application at monthly scheduled meeting. A recommendation is presented to the DGDC Board of Director's Board approves, denies, approves conditionally.
(7) DGDC office notifies applicant of Board action.
(8) Applicant signs contract at DGDC office.
(9) Applicant may begin work.
(10) Upon completion of work, copies of applicant's canceled checks and contractor's paid statements must be submitted to DGDC office to receive reimbursement.

Source of Funds - The Downtown Goldsboro Façade Incentive Grants are made possible through funds generated by Municipal Service Tax District Appropriations.
Façade Improvement Program

Properties within the BDC Municipal Service Area are eligible for grant funds of up to $4000 per façade project. The objective of this program is to dramatically improve building appearances, which in turn helps create a visually attractive downtown. The BDC has awarded over $114,158.77 in grants since its inception. The grants are awarded on first come basis and first priority is given to those projects which make the most visual impact within the district.

All applications are submitted to the Burlington Downtown Corporation director who then presents them to a Design Review Committee consisting of five members. The committee reviews the application and either accepts or denies the application. If the application is approved the applicant has up to six months to complete the project.

Online application coming soon!
2004 Façade Incentive Grant Recipients Announced

The Fuquay-Varina Revitalization Association is pleased to announce the recipients of the second annual Façade Incentive Improvement Grant program. A total of six grants will be awarded to businesses in the historic downtown area. Solicitation of applications began April 1, 2004. The grant will reimburse up to 30 percent (with a maximum of $1000 each) of the total cost of each project. Current renovations that will be undertaken include the removal and replacement of outdated awnings, painting, new signage, lighting, façade repairs and other appropriate external improvements. Home Depot will furnish grant recipients with up to 5 gallons of free paint to refurbish the exterior of their buildings. “The Fuquay-Varina Revitalization Association is very thankful for Home Depot’s generous contribution,” said Susan Weis, Director of the association.

The Fuquay-Varina Revitalization Association 2004 Façade Incentive Grant recipients include:

◊ Gerald Parker for the property at 134 S. Main Street. (Jazzercise)
◊ Gerald Parker for the property at 136 S. Main Street. (Hair Gallery)
◊ Kenneth Jeffries for the property at 206 S. Main Street. (Colonial Barbershop & Marie’s Hairstyling)
◊ Don Betts for the property at 111 Depot Street. (Not Afraid of Color)
◊ Springs Properties, LLC for a property at 601 Broad Street. (The Tile Store)
◊ Connie Graham for a property at 146 S. Main Street. (Lazy Lion Books & More)

“We are pleased to offer these grants to help with the revitalization of downtown,” said Curtis Holleman, Fuquay-Varina Revitalization Association board member and chairperson of the association’s design committee. “Façade renovations are an important part of downtown revitalization. Over the next several months, these six properties will undergo dramatic changes that will impact the overall image of downtown. These changes, combined with those expected from the Streetscape Project set to begin in early August, will literally begin to transform downtown.”
The Fuquay-Varina Revitalization Association is a non-profit organization which is funded through public and private donations.

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1997-98 INNES STREET IMPROVEMENT GRANTS

Background:

In December, 1995 the City of Salisbury hosted a group of architects, planners, landscape architects and a traffic engineer to conduct a study of the visual and functional characteristics of Innes Street, a major transportation arterial which traverses the city. These professionals, under the auspices of the North Carolina Chapter of the American Institute of Architects, participated in a planning workshop known as an Urban Design Assistance Team (UDAT). The UDAT evaluated a broad range of design elements which make up the physical aspects of the street as well as the less a tangible human influences that directly affect the corridor and its' broader relationship to the community and region. The UDAT has published, in the form of a booklet entitled Towards a Vision of the Future - The Innes Street Corridor Study, an extensive list of recommendations for improving the appearance and functionality of the street in order to enhance its contribution to civic image and value as an important transportation corridor.

Purpose:

The Salisbury Community Appearance Commission, in recognizing the importance of the practical, economic and aesthetic issues in the implementation of the UDAT recommendations, has requested and received funding from the Salisbury City Council for the implementation of an incentive grant program to encourage property owners and tenants along the Innes Street corridor to make improvements to the visual and functional aspects of their properties consistent with the intent of the Innes Street Corridor Study.

Eligibility:

Properties located within the Innes Street Corridor Study Area or having a direct impact on the corridor as indicated by the UDAT recommendations. Owners or tenants may request incentive grants. However, any tenant must have the owner’s written permission as part of the application.

Improvements may include, but are not limited to, facade improvements, sign improvements, landscaping, driveway consolidation, parking improvements, bicycle improvements, pedestrian enhancements, etc. Removal of dilapidated buildings and non-compliant signs may qualify based on the affect that the action will have on the appearance of the corridor.

Properties located within the Municipal Service District are eligible for funding of activities other than facade grants.
Criteria:

Competitive grants are awarded on a 1 to 1 matching basis by the Community Appearance Commission with weighted consideration of those projects that best exemplify the goals of the Innes Street Corridor Study in terms of visibility, quality and contribution to the streetscape and the community.

Proposals for architectural improvements, signs, landscapes, parking and traffic enhancements will be evaluated in terms of compliance with existing ordinances, innovation, context with the surrounding environment, scale, size, horticultural value, technical merit and any other criteria that relates to the project and of its impact on the visual and functional improvement of Innes Street.

Innes Street Improvement Grants generally range up to $5000. However, an especially significant project requiring matching funds of over $5000 must be awarded by the Salisbury City Council.

*Improvements to specific properties are considered part of the real estate value of said property and shall not be removed or relocated. Failure to comply with this criteria may subject the property owner to financial reimbursement to the City of Salisbury.*

Application Process:

Applicants shall submit a completed grant application by August 20, 1997. An application may be obtained by contacting the Urban Resource Planner, City of Salisbury, Planning Division, Post Office Box 479, Salisbury, North Carolina 28145-0479 or by calling (704) 638-5324.

Information on the application shall include the location of the proposed project, a written description of the work, price quotations from contractors (or a list of materials with price estimates), a timetable for completion of the work, photographs, designs, site plans, drawings or renderings, any color charts, lettering, artwork or samples of materials relative to the project. Applications which demonstrate thoughtful consideration and careful planning will influence the award of the grant.

Notification of the award of grants will be made by September 3, 1997. All work must be completed and all invoices submitted for reimbursement by June 30, 1998. Completed projects will typically be reimbursed within 30 days of submission of invoices. **No advanced payments or reimbursements for partially completed projects will be made.**
Process

A Project Team will review all applications and select the projects to receive the rebate. Selection will be based on the need for improvement and overall impact on the community. The ultimate goal is to foster the city's economy and strengthen neighborhoods.

Once a project is awarded the rebate, the applicant will sign a contract with the City of Indianapolis or Local Initiatives Support Corporation (LISC) outlining the proposed improvements and specifying costs, completion dates, and reimbursement details. All work must be completed by December 31, 2004, or repayment may be denied. Once work is completed, the applicant must submit invoices requesting reimbursement.

For More Information, Contact:
Yvette Bennett, Program Coordinator
City of Indianapolis
Department of Metropolitan Development
Division of Community Development
200 East Washington Street, Suite 2041
Indianapolis, Indiana 46204
(317) 327-5852
www.indy.gov/cdfs

LISC is a nonprofit support organization that helps transform urban neighborhoods by providing capital, technical expertise, and training. For more information, contact us at:

Local Initiatives Support Corporation
333 North Pennsylvania Street, Suite 600
Indianapolis, Indiana 46204
(317) 296-0588
www.liscnet.org/indianapolis

A building containing a barber shop, a health center, and other offices located in the Mapleton-Fall Creek Neighborhood received help upgrading its appearance through the program.
The Program

The City of Indianapolis and Local Initiatives Support Corporation’s Commercial Facade Rebate Program provides funds for business owners who engage in visible improvements to the facade of their building. The rebate is available for up to 50% of the cost of the project, in amounts ranging from $1,000 to $10,000.

In order to apply, the following conditions must be met:

- Property may not have any code violations and property taxes must be current.
- Property must be zoned for commercial use, applications for apartment buildings will not be considered.
- Rehab must focus on the exterior front facade of the building and be a visual improvement.

See enclosed application for more explicit details.

A letter from the Mayor...

Dear Indianapolis Business Owners:

As Mayor of the City of Indianapolis, I am committed to fostering our city’s economy and strengthening our neighborhoods. The Indianapolis business community is a key component in achieving these goals.

That is why I am pleased to announce the 2004 Commercial Facade Rebate Program, which will help local business owners renovate their building facades with grants of up to $10,000.

Please review this brochure to determine if your business could qualify for the program. A new facade may be just what your building needs to enhance the image of your business and increase revenues.

Thank you for your interest in this initiative. By working together, we can make Indianapolis a more attractive and prosperous place to live, work, and raise a family.

Sincerely,

Mayor Bart Peterson

<< An attractive laundromat now serves the residents of West Indianapolis with assistance from the Commercial Facade Rebate Program.

Timeline

March 8 Applications Available

ROUND I
April 30 Applications Due
May 21 Awards Announced

ROUND II
July 2 Applications Due
July 23 Awards Announced

December 31 Projects Completed

Design Assistance

In an effort to maximize the impact on the community, projects that are awarded the rebate will be offered the services of a consultant to assist in the design of the improvement. Requests for this additional assistance must be noted on the rebate application and is assigned, on a first-come, first-serve basis.