

# Design Guidelines



**CITY OF CUDAHY, WISCONSIN**

**July, 2011**



# Design Guidelines



## City Of Cudahy, Wisconsin

July, 2011

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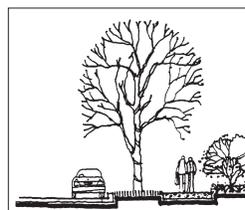
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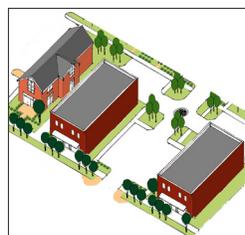
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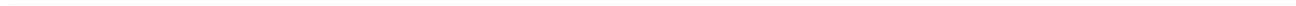
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# Introduction

The City of Cudahy strives to promote high quality design that supports economic development and enriches the quality of life for its residents. A series of recent planning actions and improvement programs signal the city's commitment to enhancing the city center and other commercial corridors in the community. The City of Cudahy *2020 Comprehensive Plan* describes objectives for several planning areas that have commercial, residential and industrial uses. The general goal is to raise the level of expectation for higher quality design that will convey a distinct identity, support economic development and enhance livability. These design guidelines demonstrate the city's commitment to promote livability and protect design traditions of the region.

## The Scope of the Guidelines

These guidelines shall apply to five planning areas within the city, as designated in the City of Cudahy *2020 Comprehensive Plan*. When improvements are proposed, then the city will consider the appropriateness of the project within the context of these guidelines. This document does not address single-family residential neighborhoods or buildings that occur in the residential planning areas.

The design guidelines shall apply to commercial and industrial properties in the following planning areas:

- Downtown
- Layton/Pennsylvania Gateway
- South Packard Avenue
- Lakefront
- South Pennsylvania Avenue

## How the guidelines were developed

The document reflects a dialogue with citizens interested in the future of Cudahy who worked in coordination with city planning staff, in a series of public meetings, focus groups and work sessions. The range of topics to address and the approach to be expressed in the guidelines were established in that process.



*This design guidelines document demonstrates Cudahy's commitment to promote livability and protect design traditions of the region.*



*Downtown Cudahy.*

## **How the guidelines are organized**

The guidelines are organized in these sections:

### **I. Historic Preservation**

This section provides background information regarding historic properties. Topics include defining what preservation means, its benefits and steps to use when planning improvements to a historic property.

### **II. Building Rehabilitation**

This section addresses the treatment of key features of historically significant properties.

### **III. New Buildings and Site Design Guidelines**

This section focuses on integrating construction and site work projects with broader community development objectives, which seek to link properties together into a sense of “neighborhood.” The guidelines address the manner in which a building is placed on its site. Guidelines for auto and pedestrian connections, outdoor pedestrian space, building massing and building elements also appear in this section.

### **IV. General Design Guidelines**

This section includes miscellaneous topics that apply to all sites, both new buildings and rehabilitation projects. The guidelines address issues related to surface parking, buffering, site lighting and service areas.

### **V. Case Studies and Building Types**

This section illustrates the cumulative benefits of combining the individual guidelines and their underlying principles into specific types of improvement projects. Real sites in Cudahy serve as models for these case studies.

### **VI. Planning Areas**

This section outlines the design principles specific to each of the commercial and industrial portions of the city’s planning areas. It includes a description of the desired character and design objectives for each. In some planning areas, more specific design guidelines also are provided.

### **VII. Signs**

This section outlines specific guidelines, design principles and size requirements for signs.

## Guideline format and compliance

- A. The guideline topic is generally presented in a “hierarchical” format.
- B. First, a policy statement is provided.
- C. Secondly, specific guidelines are provided that respond to the policy statement.
- D. Supplementary information which includes examples of how guideline compliance could be achieved is then provided in a series of “bullets.”
- E. This text is usually supplemented with an illustration.



Commercial buildings in downtown Cudahy.

Note that all of these components constitute formal design policy and may be used in determining the appropriateness of a proposal.

In many cases, compliance with a guideline can be achieved by meeting one of the specific measures described in the “bullet” list. In a case where the specific bullets do not apply, the guideline statement itself shall, and if that also does not provide sufficient direction, then the policy statement shall be used. In this way, flexibility is provided within a consistent structure.

## Detail of Design Guideline Components

### **A** → Adaptive Reuse

**B** → Converting a building to a new use that is different from its original is “adaptive use,” e.g. the conversion of a residential building into a coffee shop. A good adaptive use project should retain the historic character of the building, while accommodating its new function. It is desirable to seek uses that are compatible with the historic character and setting of the building.

### **C** → 2.2 Seek uses compatible with the historic character of the building.

- D** → • Building uses that are closely related to the original are preferred (e.g. the conversion of a house to an office or bed and breakfast). They can usually be accomplished without radical alterations to the structure.

**E** →



*A good adaptive use project should retain the historic character of the building, while accommodating its new function.*

## How the guidelines apply

Which chapters might apply to a specific project? Use this chart to identify the relevant chapter, based on the type of work anticipated:

Type of work:	Chapter to Use: Introduction	Chapter 1: Historic Preservation	Chapter 2: Building Rehabilitation Design Guidelines	Chapter 3: Key Design Principles	Chapter 4: General Design Guidelines	Chapter 5: Case Studies and Building Types	Chapter 6: Planning Areas	Chapter 7: Signs
1. Rehabilitation of “historically significant” property in the study area	✓	✓	✓	✓	✓	✓	✓ See Area	
2. Work on a non-historic property in the study area	✓			✓	✓	✓	✓ See Area	
3. New infill and construction in the study area	✓			✓	✓	✓	✓ See Area	
4. Site work	✓	✓		✓	✓	✓	✓ See Area	
5. Signs	✓	✓						✓

Note: A blank box indicates that the chapter does not apply.



Many of the design guidelines in this document apply to properties in downtown Cudahy.

# Chapter 1

## Historic Preservation

### What does Preservation Mean?

#### Three Aspects of Preservation

Proactive Preservation has these three aspects:

##### 1. *Keeping the Property in Use*

Preserving historic properties is a proactive endeavor. It means keeping older buildings and sites in vibrant, productive uses that help sustain the community while providing connections to our heritage. It does not mean freezing a building in a single point in time, except perhaps for a few properties that may be treated as historic building museums. For the vast majority of historic buildings in Cudahy, preservation means keeping them “alive.”

##### 2. *Accommodating Change*

Most buildings change, in order to meet new needs. This may be almost imperceptible, such as an upgrade in wiring, or it may be the more substantial, such as adding a bedroom to a house, but it occurs in way that is compatible with the historic character of the property.

##### 3. *Retaining key character-defining features*

Preserving the integrity of a property as a historic resource requires maintaining those features that help to convey its significance. This includes ornamental details that may distinguish a particular architectural style, and it also includes keeping the basic form and scale, as well as materials that are a part of its history.

A preservation project may combine a range of activities, including maintenance of existing historic elements that are in good condition, repair of deteriorated material, the replacement of missing features and construction of new, compatible alterations.

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*Maintain significant features and stylistic elements. Distinctive stylistic features and other examples of skilled craftsmanship should be treated with sensitivity. (See page 8.)*

## The Concept of Historic Significance

What makes a property historically significant? In general, properties must be at least 50 years old before they can be evaluated for potential historic significance, although exceptions do exist when a more recent property clearly has historic value. A property may be significant for one or more of the following reasons:

- Association with events that have made a significant contribution to the broad patterns of the history, culture or heritage of Cudahy, Wisconsin, or the United States,
- Association with the life or lives of one or more people important in the past,
- Embodies distinctive characteristics of a type, period, region, or method of construction, or that represent the work of an important creative individual, or possess high artistic values,
- A structure that yields or may be likely to yield, information important in history or prehistory,
- A structure, property, object, site, or area with sufficient integrity of location, design, materials and workmanship to make it worthy of preservation or restoration, or
- An established and familiar natural setting or visual feature of the community.

Within each category, a determination of the degree of significance must be made.

### High Significance:

The building has a high degree of significance under this criterion, and the Design Review Board (DRB) feels the Planning Commission should be acutely aware of the impact of the application on the subject property.

### Significance:

The building has significance under this criterion, and the DRB feels the Planning Commission should take this item into consideration.

### Moderate Significance:

The building has some significance under this criterion, but the application proposed would have no impact on the significance.

### No Significance:

The building has no significance under this criterion.

## Period of Significance

In most cases, a property is significant because it represents or is associated with a particular period in its history. Building fabric and features dating from the period of significance typically contribute to the significance of the structure.

A historic district also has a period of significance, which is the case with the Downtown District. Other areas of downtown may also be eligible. The “period of significance” of a property is noted in the National Register nominations. Throughout each of these periods the historic districts have been witness to a countless number of buildings and additions which have become an integral part of the neighborhood. Conversely, structures built after this period are considered non-contributing and may be replaced.



*A property is significant because it represents a particular period in its history.*



*Respect the historic character of a property. Don't try to change the style of a historic resource or make it look older than its actual age.*

## Concept of Integrity

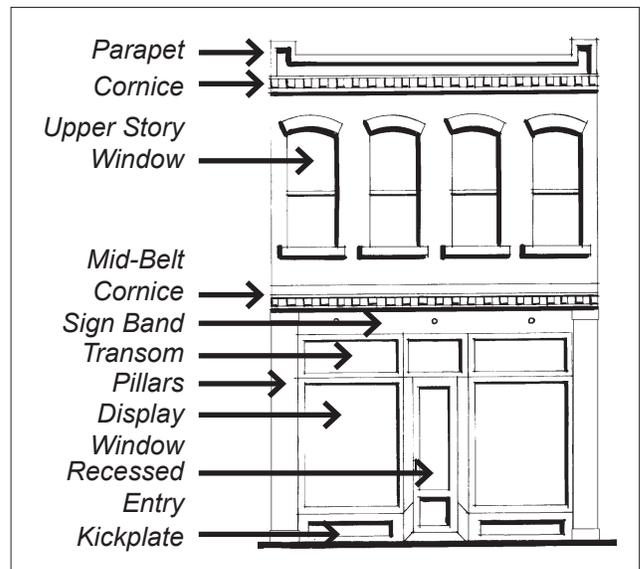
In addition to being historically significant, a property also must have integrity, with a sufficient percentage of the structure dating from its period of significance. The majority of the building's structural system and materials should date from the period of significance and its character-defining features also should remain intact. These may include architectural details such as storefronts, cornices, moldings and upper-story windows on commercial buildings and dormers, porches, ornamental brackets, and moldings on residential buildings. The overall building form and materials should also be intact. These elements allow a building to be recognized as a product of its own time.



*In addition to being historically significant, a property also must have integrity. The overall building form and materials as well as key features allow a building to be recognized as a product of its own time, and should be intact.*

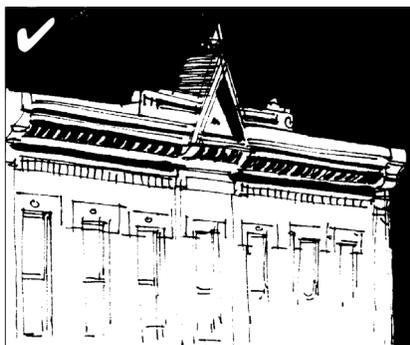
## Alterations

Many historic structures have experienced changes over time as design tastes changed or need for additional space occurred. Some were modest. For example, a new dormer may have been added. In some cases, an owner would add a wing for a new bedroom, or to expand the kitchen in residential buildings. Building additions on the backs of commercial structures were also common. Many of these occurred while retaining most of the original characteristics that were key features. These alterations typically remained subordinate in scale and character to the main building and were often executed using materials that were similar to the original.



*In order to maintain its historic integrity a building's key features should be intact. (See Chapter Two for guidelines on the treatment of key features.)*

## Determining Integrity



*Key features remains intact, property maintains its integrity.*



*Key features modified, but still sufficient for property to retain integrity.*



*Key features missing, property no longer retains integrity or significance.*

Some of these alterations now may be historically significant. An addition constructed in a manner compatible with the original building and associated with the period of significance is an example, and it too may merit preservation in its own right.

In contrast, more recent alterations usually have no historic significance and may even detract from the character of the building and obscure significant features, such as enclosed porches on a residential building. Removing such an alteration may be considered a rehabilitation project. Historic features that have been modified can also be restored back to their historic form and detail, which is encouraged when possible.

This tradition of alterations is anticipated to continue. That is to say, alterations to historic structures can occur. It is important, however, that any alteration be designed in such a manner as to preserve the historic character and integrity of the primary structure.

## **Preservation Principles**

With an understanding of the basic concepts of historic significance and integrity, it is now important to review the key principles that underlie the more specific design guidelines that appear in this document. The following preservation principles apply to all historic properties:

### ***Respect the historic character of a property.***

- Don't try to change the style of a historic resource or make it look older than its actual age. Confusing the character by mixing elements of different styles or periods can adversely affect the appearance and historic quality of the property.

### ***Seek uses that are compatible with the historic character of the property.***

- Converting a building to a new use different from the original use is considered to be an "adaptive reuse." For example, converting a residential structure to offices is an adaptive use. A good adaptive use project retains the historic character of the building while ac-

commodating a new function. Building uses that are closely related to the original use are preferred. Every reasonable effort should be made to provide a compatible use for the building that will require minimal alteration to the building and its site.

- Changes in use requiring the least alteration to significant elements are preferred. In some instances, however, a radical change in use may be necessary to keep the property in active service. In order to adapt a building to a new, and substantially different use, the alterations required may be too extreme and the loss of historic building fabric would result in a loss of integrity. In most cases designs can be developed that respect the historic integrity of the building while also accommodating new functions.

### ***Maintain significant features and stylistic elements.***

- Distinctive stylistic features and other examples of skilled craftsmanship should be treated with sensitivity. The best preservation procedure is to maintain historic features from the outset to prevent the need for repair later. Protection includes maintaining historic material through appropriate maintenance such as rust removal, caulking, limited paint removal and reapplication of paint.

### ***Preserve original site features, building materials and design features.***

- Preserve original site features such as rock retaining walls.
- Avoid removing or altering original materials and their finishes.
- Also preserve original doors, windows, porches and other architectural features.

### ***Repair deteriorated historic features and replace only those elements that cannot be repaired.***

- Upgrade existing material, using recognized preservation methods whenever possible. If disassembly is necessary for repair or restoration, use methods that minimize damage to original materials and the replacement of original configuration.

# The Benefits of Preservation

Historic sites, structures, buildings and features are essential assets of the city’s identity. These resources are valued for the ways in which they support quality of life, high quality construction, economic vitality, and environmental sustainability. Investment in these properties ensure that the social, cultural, and economic attraction of the city is maintained and enhanced. If lost, they are lost forever, along with the documentation of the city’s unique settlement history.

## Livability & Quality of Life

A distinct physical identity reinforces community coherence and dynamics, and enhances the stability of the community. Historic properties also convey a sense of stability in time and place in a changing world. Kept intact for daily use and function, these resources increase the quality of life by providing space for housing, industry and business.

## Construction Quality

As a rule, the quality of early construction and materials was higher than that used on later buildings. Lumber came from mature trees, was properly seasoned and typically was milled to “full dimensions,” providing stronger framing and construction. These structures also were thoughtfully detailed and the finishes were generally of high quality—characteristics that owners today value.

## Economics

Direct and indirect economic benefits result from rehabilitation projects. Direct impact refers to the actual purchases of labor and materials, while an indirect impact is defined as expenditures associated with the project, such as manufacturing labor. These can be added to create the “total” economic impact. Many studies confirm that rehabilitation activities create jobs and enhance the local economic climate; they also result in greater tax revenues for state and local governments by increasing the revenues collected from income and sales tax.

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*The quality of early construction and materials was typically higher than that used on later buildings.*

*A series of financial incentives is available for historic properties, including Federal and State income tax credits. The city also offers a downtown façade improvement program. See page 12 for more information.*

Preservation projects are generally more labor intensive, with up to 70% of the total project budget being spent on labor, as opposed to 50% when compared to new construction. This means that more of the money invested in the project will stay in the local economy and not be used for materials and other costs manufactured or sourced outside the community. Furthermore, a rehabilitation project provides functional, distinctive, and affordable space for small businesses. This is especially relevant to the economy in the city where local business may operate in historic buildings and facilities.

## Heritage Tourism

A collection of well-preserved historically significant properties also offers an opportunity to create jobs that cater to the growing heritage tourism industry. Heritage tourism involves traveling to experience the places, artifacts, and activities that authentically represent the stories and people of the past and present. It can also combine culture and history with natural resources. Heritage tourists spend more on travel than other tourists and often stay longer in the community. Other visitor-oriented activities, such as conferences, often seek locations where touring historic areas can be offered to attendees. Heritage tourism therefore generates employment in hotels, bed and breakfasts, motels, retail stores, restaurants and other service businesses.

## Environmental Benefits

Promoting sustainable development and conserving resources are inherent principles of historic preservation. Sensitive stewardship of the existing building stock, rather than replacing it, significantly reduces environmental impacts. Preserving and adapting a historic structure therefore is sound environmental policy in all respects. In basic terms, re-using the building preserves the energy and resources invested in its construction, and avoids producing new construction materials.



*Sensitive stewardship of the existing building stock, rather than replacing it, significantly reduces environmental impacts.*

## Embodied Energy

Embodied energy is the amount of energy that was consumed to create an original building and its components. Preserving a historic structure retains this energy. Investment studies confirm that the loss of embodied energy associated with the replacement of an existing, unimproved building would take three decades or more to recoup from the reduced operating energy costs in a new building. Many recently constructed buildings are not designed with the longevity that historic buildings were. The current building range found in Cudahy has been created using substantial levels of energy to source, cut, cure, dress or fire the materials. Wood, stone, brick and glass all manifest the energy investment of their creation and use as building materials, as well as the energy invested in building construction. If demolished, this investment in “embodied energy” would be lost and significant new energy demands would be required to replace it. In addition, according to the EPA, building debris constitutes around a third of all waste generated in the country. This is reduced significantly when historic structures are retained rather than demolished.

### ***Building Materials***

Historic building construction with the durable traditional materials of wood, stone and brick were built for longevity, in a manner that allows for repairs to be conducted without significant replacement or alteration. Currently, many structures utilize significant amounts of manufactured materials such as vinyl and plastic. These synthetic materials themselves are by nature unsustainable in the extraction of raw materials. High levels of energy are involved in production, and often with an inherently short life span envisioned for the material and its component.

The sustainable nature of historic construction is best observed in the design and construction of a window. Historic windows can be repaired through reglazing and the patching and splicing of wood elements. Contemporary windows are often unmaintainable and irreparable, with replacement as the only option. If a seal is disturbed in a vinyl window the best approach is to replace that particular window, rather than repair the part, as is the case for a historic wood window. Furthermore, wood replacement windows don't have the same qualities displayed in historic wood windows. Older windows were built with well-seasoned wood from stronger, durable, weather-resistant old growth forests. Current wood windows are constructed with lower quality new growth, which is kiln-dried, and consequently are less durable.



*Historic building construction with the durable traditional materials of wood, stone and brick were built for longevity, in a manner that allows for repairs to be conducted without significant replacement or alteration.*

### **Building Energy Savings**

Energy savings are not usually achieved by replacing original building fabric. Weather-stripping and insulation of the original elements is more energy efficient. As much as 50% of the energy lost from a house is from air infiltration through the attic, uninsulated walls, and around the windows and door cavities, and not through the glazing of windows and doors.

Proper caulking and insulation around windows and doors, combined with the addition of insulation in attic space, will effectively save energy at a higher rate than will replacing single paned wood windows with double or triple paned alternatives. Adding 3.5 inches of insulation in the attic has three times the R value benefit compared with moving from the least energy efficient single pane window with no storm window to the most efficient window. Other techniques to improve energy efficiency without replacing historic building elements include adding weather stripping to windows and doors, interior storm windows, and the installation of insulated window shades.

## **Financial Incentives**

Check with Economic Development Coordinator to see what, if any, financial incentives might be available.

# Planning an Improvement to a Historic Property

## Planning a Preservation Project

When planning a preservation project, it is important to assemble sufficient information about the property to determine the degree to which it retains its integrity as a historic resource. Then, a specific approach to the overall treatment of the property should be established. This may include keeping the building in its current character, while making appropriate repairs, or also incorporating new, compatible changes. It is then important to determine how surviving historic features will be treated. This may include preserving those features that remain intact, repairing those that are deteriorated and replacing others. The following steps should be taken when planning a preservation project.

### **Step 1: Conduct Historic Research.**

Understanding the history of a building is important to any preservation project. An early question is: Is the building historic? The period and method of construction, the historic uses and other unique features will influence which preservation approach is most appropriate. Useful materials to investigate a building's history include Sanborn Maps, historic photos and written histories of Cudahy. A good starting place to obtain historic building information is the public library.

### **Step 2: Determine Historic Integrity.**

Buildings with integrity have a sufficient percentage of structure that retains its historic fabric. The majority of a building's structural system and its materials should date from its early history and its key features should remain intact. Key features may include architectural details, materials and the overall mass and form of the building. These key elements allow a building to be recognized as a product of its time.

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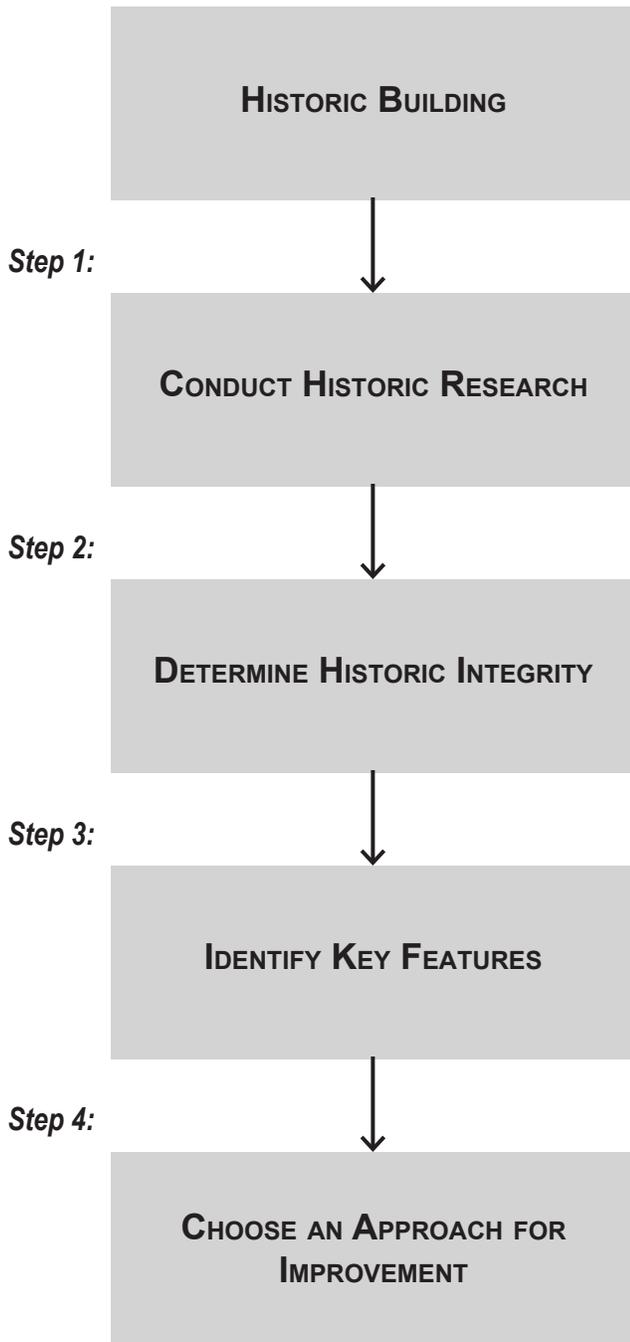


*Understanding the history of a building is important to any preservation project. Useful materials to investigate a building's history include historic photographs.*



*It is important to identify which features of a historic property are significant. Key features of this theater include the cornice line and the central arched entry with ticket booth.*

## Steps for Planning a Preservation Project



### ***Step 3: Identify Key Features.***

If the property is determined to be historic, then it is important to identify which features are significant. This will help determine to what degree the property should be preserved as it is, or where there may be opportunities for compatible alterations to occur. Key features may include the basic shape of the building and its primary construction materials, as well as architectural details, the pattern of windows and doors and other building components that are distinctive. Many of these features are associated with specific building types, and are noted in the rehabilitation section.

### ***Step 4: Choose an Approach for Improvement.***

Preservation projects may include a range of activities, such as maintenance of existing historic elements, repairs of deteriorated materials, the replacement of missing features and construction of new additions. The following is a list of approaches that are appropriate for contributing properties.

## Terms Uses

These terms are used in planning a project:

**Preservation.** “Preservation” is the act or process of applying measures to sustain the existing form, integrity and material of a building. Some work focuses on keeping a property in good working condition by repairing features as soon as deterioration becomes apparent, using procedures that retain the original character and finish of the features. Property owners are strongly encouraged to maintain properties in good condition.

**Rehabilitation.** “Rehabilitation” is the process of returning a property to a state that makes a contemporary use possible while still preserving those portions or features of the property which are significant to its historical, architectural and cultural values. Rehabilitation may include a change in use of the building or additions.

**Restoration.** “Restoration” reproduces the appearance of a building exactly as it looked at a particular moment in time. This process may include the removal of later work or the replacement of missing historic features.

**Reconstruction.** “Reconstruction” of a building means rebuilding a structure, or a portion of one, that no longer exists exactly as it appeared historically.

While these terms are used interchangeably in informal conversation, the more precise meanings are useful in describing the overall strategy for a contributing property.

For many improvement projects in downtown, a rehabilitation approach will be the overall strategy. Within that, however, there may be a combination of these approach options as they relate to specific building components. For example, a surviving cornice may be preserved, a storefront base that has been altered may be restored, and a missing kickplate may be reconstructed. Also see the Planning a Building Rehabilitation Strategy section in Chapter Two for more information on strategies for specific building features.



*For many improvement projects in downtown, a rehabilitation approach will be the overall strategy, however, often projects will utilize a combination of preservation options as they relate to specific building components.*



# Chapter 2

## Building Rehabilitation Design Guidelines

Design guidelines in this chapter should be used in planning an approach to the treatment of historic buildings. Owners are encouraged to review the guidelines when planning an improvement project in order to ensure that the work will preserve the historic character of their buildings. The design guidelines presented in this section are consistent with the Secretary of the Interior's Standards for Rehabilitation to Historic Structures.

The following is a list of changes that can have a significant impact on a building. These, and other improvements, are addressed in this chapter.

- Construct a new addition
- Alter or restore exterior features
- Alter a storefront
- Apply new exterior siding material
- Add a new window or door opening
- Create a driveway or parking area
- Apply architectural features and other miscellaneous modifications, such as cornices and bulkheads.



Tats Remodel Opportunity Before: Synthetic siding covers original storefront.



Tats Remodel Opportunity After: New storefront draws upon early character, original siding restored, and parking areas are screened.

## Steps for Treating Key Features of a Historic Building

Option 1:

PRESERVE

Option 2:

REPAIR

Option 3:

REPLACE

Option 4:

RECONSTRUCT

Option 5:

MAKE COMPATIBLE ALTERATIONS

## Determining How to Treat Key Features of a Historic Building

With a general approach established for a project from page 14, now determine the appropriate treatment for each of the key features of the property, using this sequence of preferred steps:

- 1. Preserve:**  
If a feature is intact and in good condition, maintain it as such.
- 2. Repair:**  
If the feature is deteriorated or damaged, repair it to its original condition.
- 3. Replace:**  
If it is not feasible to repair the feature, then replace it with one that is the same or similar in character (e.g., materials, detail, finish) to the original one. Replace only that portion which is beyond repair.
- 4. Reconstruct:**  
If the feature is missing entirely, reconstruct it from appropriate evidence.
- 5. Make compatible alterations:**  
If a new feature or addition is necessary, design it in such a way as to minimize the impact on original features.

In essence, the least level of intervention is preferred. By following this tenet, the highest degree of integrity will be maintained.



*Retaining significant features and materials in a building rehabilitation enhances the overall quality of the project. In this example, alterations have occurred to the first floor. However, the corner entry and tower feature, as well as the roof and upper floor windows have been retained.*

# The Preservation Process

The following is an example of the preservation process as it has been applied to a Historic Resource in Cudahy.

## Majestic Building Rehabilitation

The primary goal of the Majestic Building rehabilitation is to preserve the building's key features while allowing for its continued adaptive reuse.

### 1950s Photograph



Historic research uncovered 1950s photographs of the Majestic which help to evaluate the integrity of the structure, as well as to plan the appropriate preservation treatment strategies for the building and its key features.

### Existing Structure (September, 2009)



The existing structure (in 2009) showed signs of alteration:

- Siding covered-over with stucco
- Addition of red brick arches over existing arches
- Removal of marquee
- Addition of second entry

### Preservation Strategy



Proposed rehabilitation work includes:

- Remove stucco to expose and clean original brick.
- Install tile or brick face on first floor where original brick may have been lost.
- Add new awning and storefront at second entry.
- Add new directory sign.

### Rehabilitation Completed (October, 2010)



The actual rehabilitation project accomplished the following:

- Original brick siding restored (see guideline 2.18).
- Non-significant brick arch additions removed (see guideline 2.8).
- Allows for continued use of the structure (see guideline 2.2).



*Employ a regular and preventive maintenance schedule to avoid the repair or replacement of significant features or materials.*



*A good adaptive reuse project retains the historic character of a building, while accommodating its new function.*

## **Building Maintenance**

Refer to Cudahy Municipal Code Section Chapter 19, "Housing and Property Maintenance."

## **Adaptive Reuse**

Converting a building to a new use that is different from its original is "adaptive use," e.g. the conversion of a residential building into a coffee shop. A good adaptive use project should retain the historic character of the building, while accommodating its new function. It is desirable to seek uses that are compatible with the historic character and setting of the building.

### **2.1 Seek uses compatible with the historic character of the building.**

- Building uses that are closely related to the original are preferred (e.g. the conversion of a house to an office or bed and breakfast). They can usually be accomplished without radical alterations to the structure.
- Avoid uses that would significantly alter the building's historic form or character.



## Treatment of Character-Defining Features

Historic features, including original materials, architectural details, as well as window and door openings establish a building's character and create special interest. These character-defining features should be preserved. Regular maintenance is the best preservation method.

In some cases, original architectural details may have deteriorated. When deterioration occurs, repair the material and any other related problems. It is also important to recognize that all surfaces and details weather over time and that this historic "patina" is an integral aspect of the character and authenticity of the building. Preserving original materials and features that show signs of wear retains the historic integrity of the building.

Restoration and repair of an original feature is essential to maintain the integrity of a building. Should a replacement material be necessary, the new material should match in design, color, texture and other visual qualities. Replacement should be considered only if the existing historic material is beyond repair.

### 2.2 Preserve significant stylistic features and details.

- Cornices, storefronts and trim elements are examples of architectural features that should be preserved.
- Employ preventive measures such as rust removal, caulking, limited paint removal and reapplication of paint. Procedures should not harm the historic materials.

## Corner Commercial - Key Features



Existing corner commercial building in Milwaukee, WI.

## Storefront Commercial - Key Features



Historic photograph of a storefront commercial building in Cudahy, WI.

## Hotel - Key Features



*Historic photograph of a hotel building in Cudahy, WI.*

### 2.3 Protect architectural details from moisture accumulation that may cause damage.

- Regularly check details that have surfaces that can hold moisture for long periods of time.

### 2.4 Repair only those features that are deteriorated.

- Patch, piece-in, splice, consolidate or otherwise upgrade existing materials, using recognized preservation methods.
- Isolated areas of damage may be stabilized or fixed using consolidants. Epoxies and resins may be considered for wood repair.
- Removing damaged features that can be repaired is not appropriate.
- Protect features that are adjacent to the area being worked on.

### 2.5 When disassembly of a historic element is necessary for its restoration, use methods that minimize damage to the original materials.

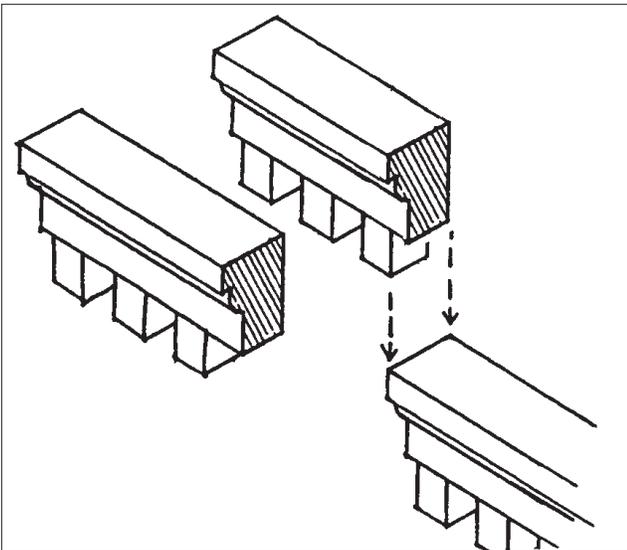
- When disassembly is required, document the location of the feature so it may be repositioned and reassembled accurately.



*Do not remove damaged materials that can be repaired. In this case, loose shingles may be re-secured while missing ones may be replaced.*



When replacement of a missing element is required, use the same kind of material as the original. Base replacement elements on documented evidence of the original.



When necessary, replace only those portions that are beyond repair.

## 2.6 Replace missing or deteriorated architectural elements accurately.

- The design should be substantiated by physical or pictorial evidence to avoid creating a misrepresentation of the building's history.
- Use the same kind of material as the original. The new element should be similar to comparable features in general size, proportion, shape, texture, material and finish.

## 2.7 When accurate reconstruction of an original element is impossible, develop a new design that is a simplified interpretation of it.

- This is appropriate when inadequate information exists.
- Use materials similar to those that were used historically for similar details.
- A simplified interpretation should be identifiable as being new.
- Where no evidence of the element exists, a new feature may be considered that is similar to elements found on the same building style in the neighborhood.

## 2.8 Avoid adding details that were not part of the original building.

- Details such as decorative millwork or shingles, for example, should not be added to a building if they were not an original feature of that structure.
- That is, the historic character should not be confused with false details.

## Windows & Doors

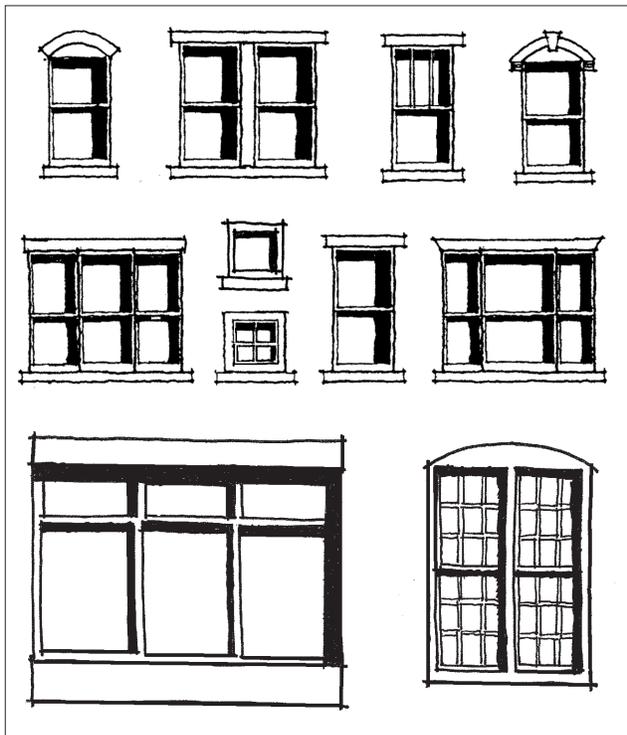
Windows and doors are important character-defining features of a building. They help to define scale and are the basis for the architectural composition of the facade. These features may be recessed and/or have surrounding casings and sash components of particular dimensions and profiles. The shadow patterns created by window and door reveals and sash profiles help define the character of the building.

A consideration in preserving windows and doors is understanding which building faces are primary and which are secondary in terms of their importance. Primary facades are defined as the sides of a structure most visible from the public way. Often there will be three primary walls (front and side facades) and one secondary facade (rear facade). Primary facades may also have special design elements that particularly define the building, such as an ornamental entry way or particular window

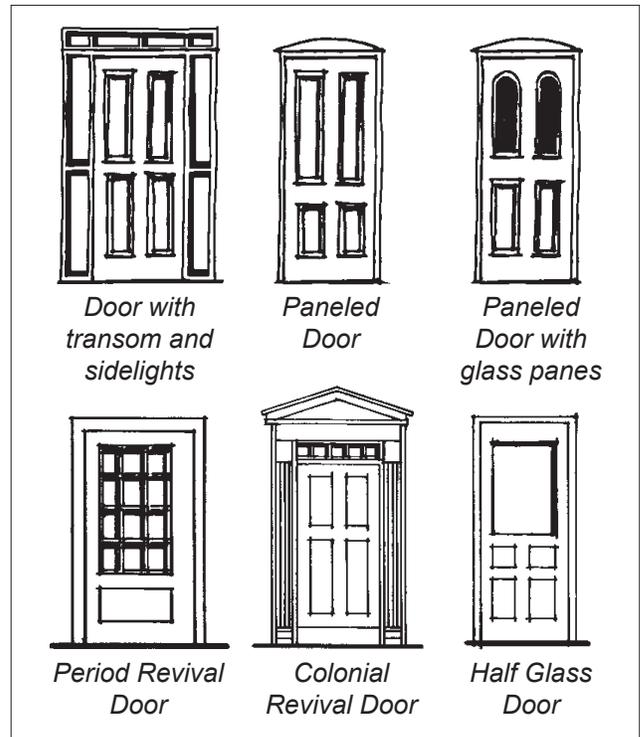
profiles and details. While windows and doors on the primary facades are the most important, all original windows and doors are part of the integrity of the building.

The inherent energy efficiency of existing windows and doors can be enhanced through weather stripping and the installation of storm windows. Energy efficiency values can match or exceed replacement units. With regular maintenance, original door and window frames and glazing will last indefinitely.

There are stained and leaded glass decorative features located within both doors and windows. These glazing features should be preserved. Regular maintenance, such as gentle cleaning, will often remove harmful deposits that may erode window components. Damaged or deteriorated features should be repaired by a restoration specialist.

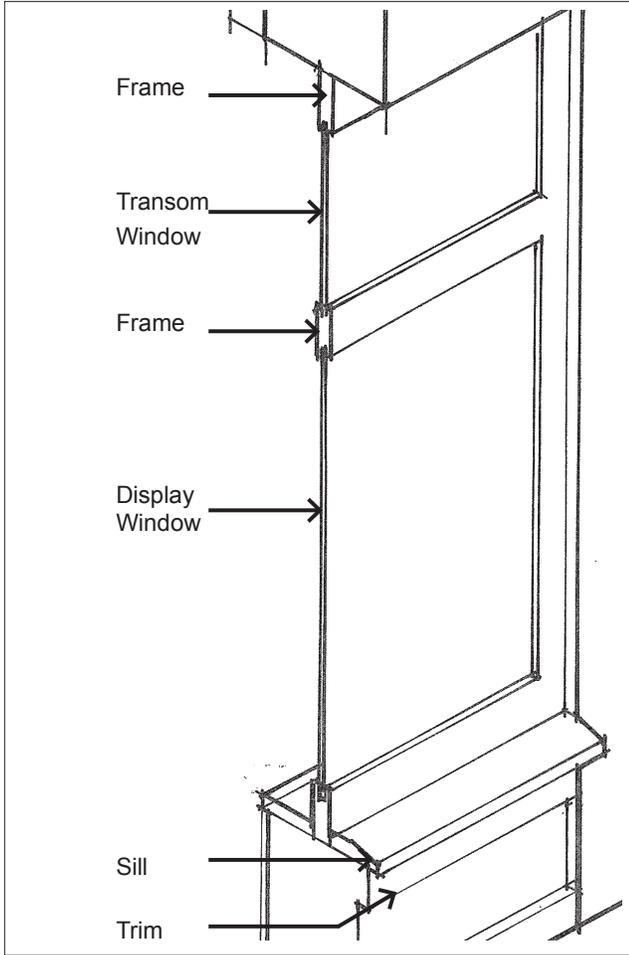


*Typical primary window types seen on historic structures.*

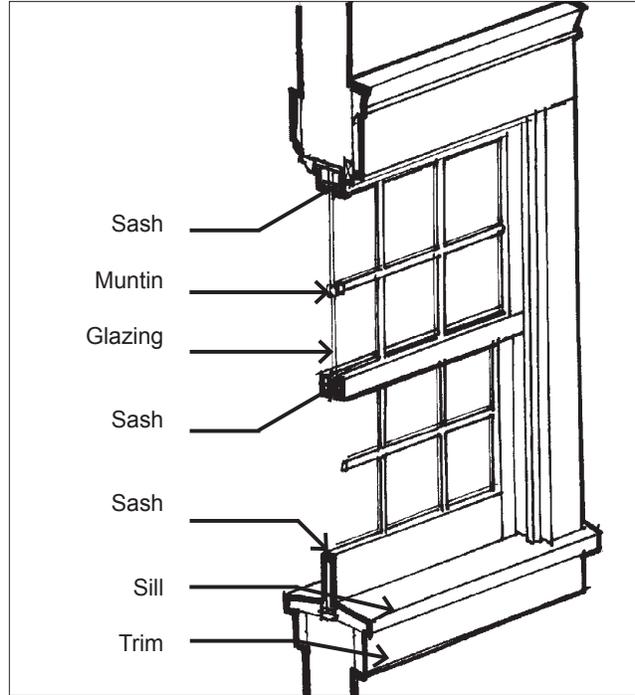


*Typical primary door types seen on historic residential structures.*

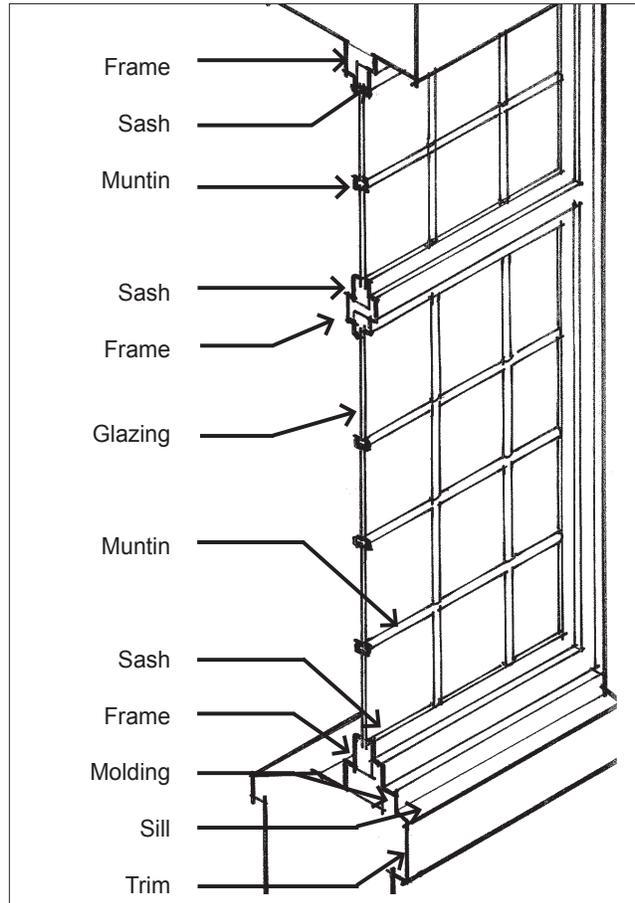
# Components of Traditional Windows



**Storefront Window.**  
(Commercial)



**Double Hung Window.**  
(Residential, Commercial, Warehouses)



**Pivot Window.**  
(Warehouses)

## 2.9 Preserve the historic window arrangement pattern.

- They define the scale of the building and are the basis for the architectural composition of the building.
- The best preservation procedure is maintenance. Employ preventive measures such as caulking, limited paint removal and reapplication of paint. Procedures should not harm the historic materials.

## 2.10 Preserve the functional and the decorative features of original windows and doors.

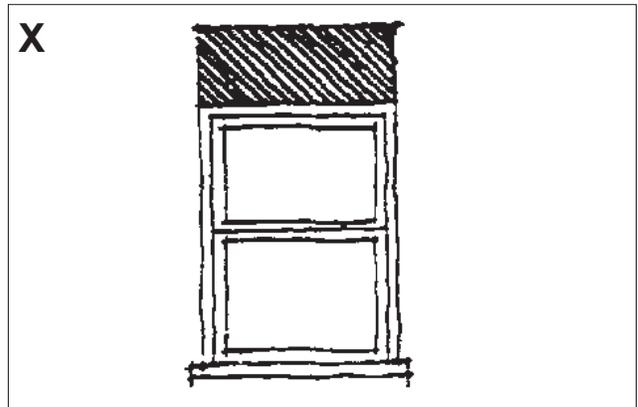
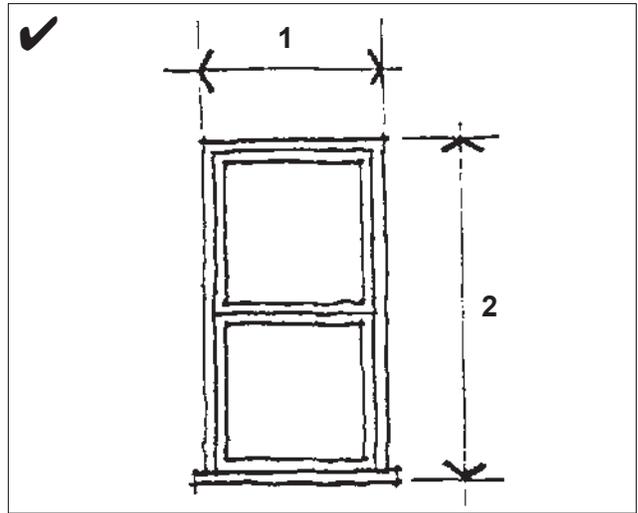
- Historic window glazing is an important feature of a window. It should be retained where it still exists.

## 2.11 Preserve original window and door proportions and details.

- Reducing or enlarging an original opening to accommodate a smaller or larger window or door is inappropriate.
- Consider restoring original openings that have been altered, using profiles and details to match those historically associated with the building.

## 2.12 Repair wooden window and door components by patching, piecing-in, consolidating or otherwise reinforcing the wood.

- Remove failing paint on both the interior and exterior surfaces.
- Disassemble sash components and repair or stabilize the wood if necessary.
- Replace broken sash cords with new cords or chains if necessary.
- Re-glazing, or replacement of the putty that holds in glass lights may also be necessary, but retain historic glass whenever possible.
- Install new or replacement weather-stripping.
- Repaint the wooden members of the repaired and reassembled window or door.
- Avoid removing damaged wood that can be repaired.



*Preserve the size and proportion of a historic window opening.*



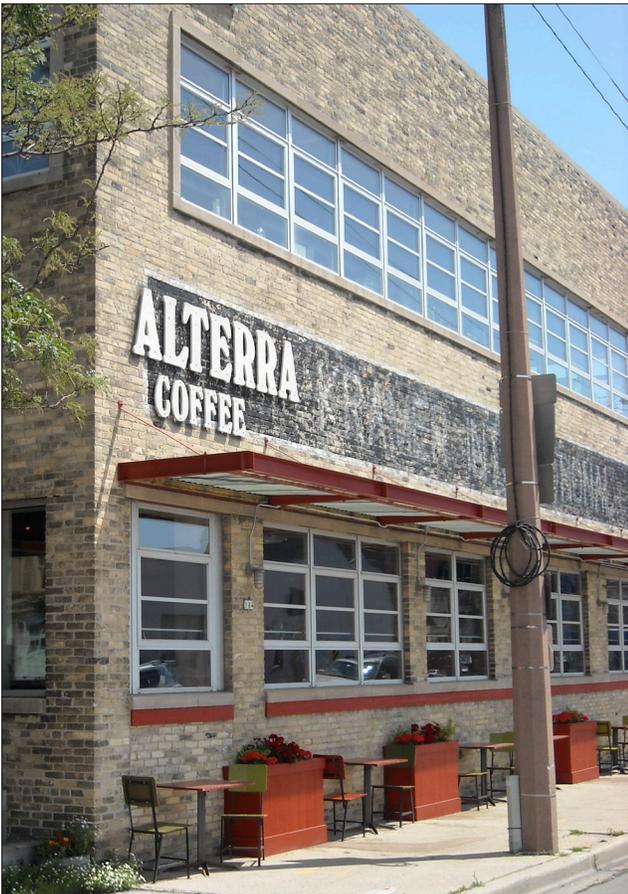
*Reducing or enlarging an original opening to accommodate a smaller or larger window or door is inappropriate.*



*Windows and doors are important character-defining features. They help to define scale and are the basis for the architectural composition of the facade.*

**2.13 When window or door replacement is necessary, match the replacement to the original design as closely as possible.**

- Preserve the original casing. Replace only if repair is not possible.
- If the original window type is double-hung, then the replacement should also be double-hung.
- The replacement window should match the original in dimension, profile and finish.
- The replacement window should also match the number, dimension and position of glass panes.
- Use wood where wood was the original material.
- Avoid replacing original windows and doors with material other than the original.



*A new window or door opening should be similar in location, size and type to those seen traditionally. The trim profile, depth, and shadow lines of a replacement window or door should be similar to those seen historically.*

**2.14 A new window or door opening should be similar in location, size and type to those seen traditionally.**

- New openings should not be added to the primary facade unless they appeared historically. A small window may be acceptable in some cases if it does not compromise the architectural composition of the facade.
- Windows should be simple in shape, arrangement and detail.
- Unusually shaped windows, such as triangles and trapezoids, are inappropriate.

**2.15 A new window or door should be finished with trim elements similar to those used traditionally.**

- The trim profile, depth, and shadow lines of a replacement window and door should be similar to those seen historically.

## Energy Conservation in Windows

In some cases, owners may be concerned that an older window is less efficient in terms of energy conservation. In winter, for example, heat loss associated with an older window may make a room uncomfortable and increase heating costs. In fact, most heat loss is associated with air leakage through gaps in older windows that are the result of a lack of maintenance, rather than loss of energy through historic materials. Glazing compound and/or weather stripping may be cracked or missing, allowing air to move around the opening. Sash members in windows also may have shifted, leaving a gap for heat loss.

The most cost-effective energy conservation measures for most windows is to replace glazing compound, repair wood members and install weather stripping. These steps will dramatically reduce heat loss while preserving historic features.

If additional energy savings are a concern, consider installing a storm window. The placement of an interior storm window is preferred.

### **2.16 Use a storm window to enhance energy conservation rather than replace a historic window.**

- This retains original windows and, combined with weather stripping, can be more effective than the performance of replacement double paned windows in both heat and noise insulation, and at insignificant cost.
- Interior storm windows are preferred to exterior storm windows, because they retain the appearance of the building.
- Where storm windows are placed externally, the storm window framing should match the materials of the original window frame.



*Use a storm window to enhance energy conservation rather than replace a historic window.*



*Original materials should not be covered.*



*The best way to preserve historic material is through well planned maintenance.*

## **Original & Early Materials**

Building materials strongly reflect the character of a building. They also help to define the human scale. A weathered finish expresses the age of the building and should be valued. This 'patina of age' is an integral part of the urban character, which should express time as well as place. Cleaning traditional construction materials will remove this 'patina' and may damage the resilient surface of the material. The conservation and maintenance of original building materials on an historic property is important and should be a central objective in building rehabilitation.

The best way to preserve historic material is through well planned maintenance. For example, wood surfaces should be protected with a good application of paint. In some cases, historic building materials may be deteriorated. When deterioration does occur, repairing the material rather than replacing it is preferred. Frequently, damaged materials can be patched or consolidated using special bonding agents.

In other situations, however, some portion of the material may be beyond repair. In such a case consider replacement. The new material should match the original in appearance. If wood siding had been used historically, for example, the replacement should also be wood. Replacement materials should be minimized.

In some cases, an original material may be covered with a synthetic product, such as aluminum siding. This material should be removed and the original underlying material should be repaired.

### **2.17 Original materials should not be covered.**

- This obscures the original character of the building.
- Applying aluminum or vinyl siding over original material will trap moisture and encourage the failure of the building materials.
- Remove any later siding at the earliest opportunity, repairing and matching the original as necessary.
- In some cases a later coating of stucco may have been applied to original materials, a restoration specialist should be consulted to see if it is appropriate to remove this application or not. In some cases the removal may cause damage to the underlying material.

## Masonry

Masonry includes a range of solid construction materials, including stone, brick, terra cotta and concrete. The following guidelines apply to masonry.

### 2.18 Preserve original masonry, features and details.

- They help to define the architectural character of the building.
- Masonry of various types was used for walls, chimneys and foundations.
- Provide proper drainage so that water does not stand on flat, horizontal surfaces or accumulate in decorative features.
- Provide positive drainage away from foundations to minimize rising moisture.
- Direct water away from all surfaces so it does not stain materials.
- Retain the surface texture of a stucco finish.

### 2.19 Repoint mortar joints where there is evidence of deterioration.

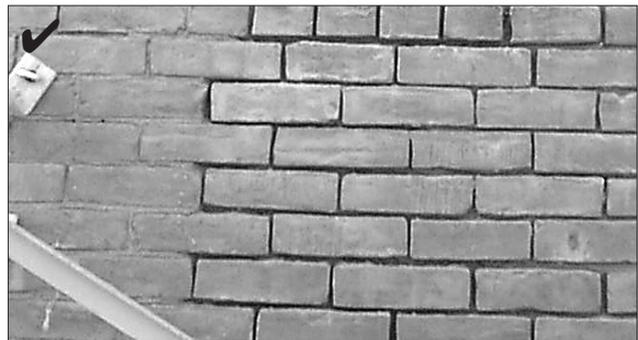
- Duplicate the original mortar in strength, composition, color and texture. Also duplicate the width and profile of the joint.
- Where hard cement mortar has been used for previous repointing, replace with the mix designed for the qualities of the construction material and climate.

### 2.20 Masonry that was not painted traditionally should remain unpainted.

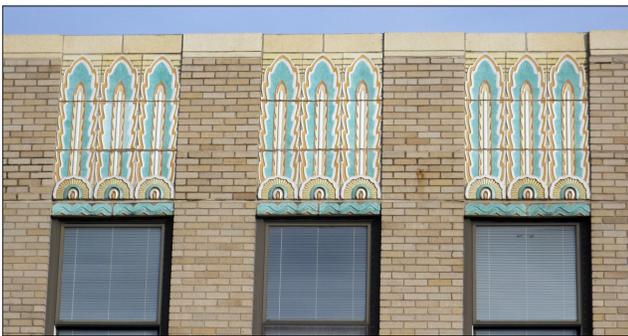
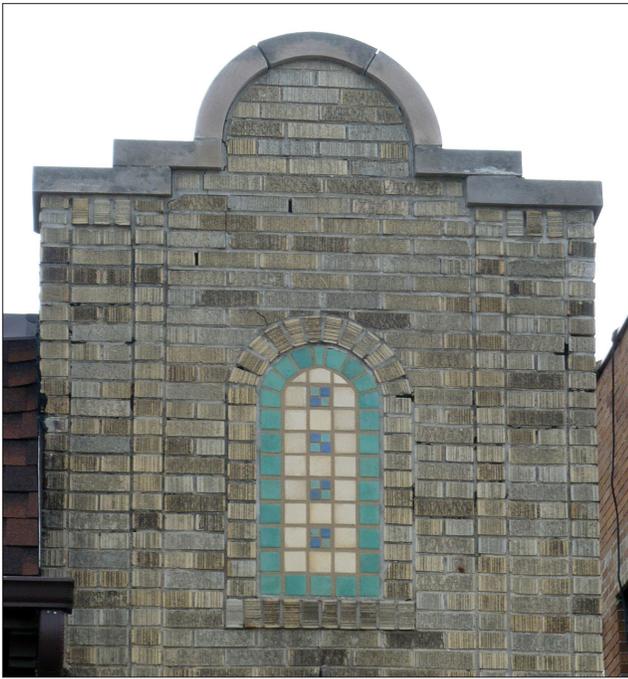
- Brick naturally has a water-protective layer, a 'fireskin', to protect it from the elements.
- Natural stone often has a similar hard protective surface created as the stone seasons after cutting.
- Painting traditional masonry obscures and may destroy its original character.
- Painting masonry walls can seal in moisture already in the masonry, not allowing it to breathe and causing extensive damage over time.



*Masonry features that define the historic character, such as walls, cornices, pediments and other details, should be preserved.*



*Repoint mortar joints where there is evidence of deterioration.*



*Preserve original masonry, features and details. They help to define the architectural character of the building.*

**2.21 When masonry replacement is necessary, match the original as closely as possible.**

- Duplicate the original material in strength, size, composition, color and texture.
- Replace only the amount required. For example, if a few bricks are damaged beyond repair, then only this section of the wall should be rebuilt.

**Wood**

Wood is a material used historically for exterior siding, trim and ornamental details. Traditional wood framing and cladding will usually be carefully chosen, seasoned and tough. Contemporary replacement wood is unlikely to have the same resilience. When properly maintained, wood has a long lifespan. To preserve external wood, maintain its painted finish. Early woodwork should be retained, and, if necessary repaired.

**2.22 Preserve original wood siding.**

- Provide proper drainage and ventilation to minimize decay.
- Maintain protective coatings to decrease damage from moisture and sunlight. If the building was painted historically, it shall remain painted, including all trim.

**2.23 Repair wood features by patching, piecing-in, consolidating or otherwise reinforcing the wood.**

- Avoid removing siding that is in good condition or that can be repaired in place. Significant damage to the siding is likely in removal.
- Remove only siding which is deteriorated and beyond repair.
- If portions of wood siding must be replaced, be sure to match the style and lap dimensions of the original.

## Metals

Metals were used for a variety of applications including columns, roofing, fencing and decorative features. They include cast iron, steel and copper. Traditional metals should be retained and repaired where they exist.

### 2.24 Preserve architectural metal features that contribute to the overall historic character of a building.

- Many early metals are significant features to preserve.
- Provide proper drainage on metal surfaces to minimize water retention.
- Maintain protective coatings, such as paint, on exposed cast iron surfaces and others subject to rust.

### 2.25 Repair traditional metal features by patching, consolidating or otherwise reinforcing the original material.

- New metal should be compatible with the original. Note that when some different metals are touching others, reactions can occur that will cause decay. Check for this effect before installing a new, differing material.

### 2.26 Where metal replacement is necessary, match the replacement to the original as closely as possible.

- Duplicate the original material in strength, size, composition, color and texture.

## Paint

Buildings that were clad with wood siding were usually painted to protect the wood. When performing regular painting maintenance, including wooden windows, doors and trim, applying traditional color schemes should be an objective. Traditional masonry such as stone and brick that have remained unpainted should not be painted.

### 2.27 Prepare a good substrate for painting.

- Prior to painting, remove damaged or deteriorated paint only to the next intact layer, using the gentlest method possible.



*Early woodwork should be retained, and, if necessary repaired.*



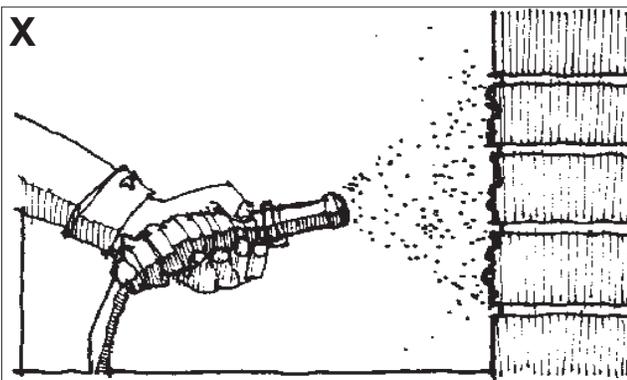
*Metals were used for a variety of applications including columns, roofing, fencing and decorative features. Traditional metals should be retained and repaired where they exist.*



*Employ a color scheme that is simple in character. Using one base color for the building is preferred.*



*Protect wood siding and other wood surfaces with a painted finish.*



*Use appropriate technical procedures for cleaning, refinishing and repairing historic materials. Harsh cleaning methods, such as sandblasting or grinding, can damage the historic materials and change their appearance.*

**2.28 Use compatible paints for the material and only remove underlying paint layers where necessary.**

- Some latex paints will not bond well to earlier oil-based paints without a primer coat.
- Note that an early paint layer may be lead-based, in which case, special procedures are required for its treatment.

**2.29 Using a historic color scheme is encouraged.**

- If the historic color scheme is not known, then an interpretation of those on similar historic buildings is appropriate.
- Employ a color scheme that is simple in character. Using one base color for the building is preferred.
- Using one or two other accent colors, to highlight details and trim is appropriate.

**Cleaning Materials & Methods**

Some cleaning materials and methods can harm the building fabric. Many cleaners can be harsh and abrasive, often permanently damaging the surface and durability of traditional building materials. When maintaining original buildings, only cleaning materials and methods which do not harm the materials should be used.

**2.30 Avoid cleaning traditional building materials in most circumstances.**

- Some cleaning methods can be harmful. A firm experienced in the cleaning of historic buildings should be hired to advise on the best, lowest impact method of cleaning.

**2.31 Use the gentlest cleaning method possible to achieve the desired result.**

- Generally abrasive cleaning, such as sand blasting, will remove the water-protective outer layer of the material and thereby accelerate surface deterioration and the ultimate failure of the material.
- Research the recommended procedures for the particular material.
- Test the cleaning procedure in a sample patch first.

# Rehabilitation of Historic Commercial Properties

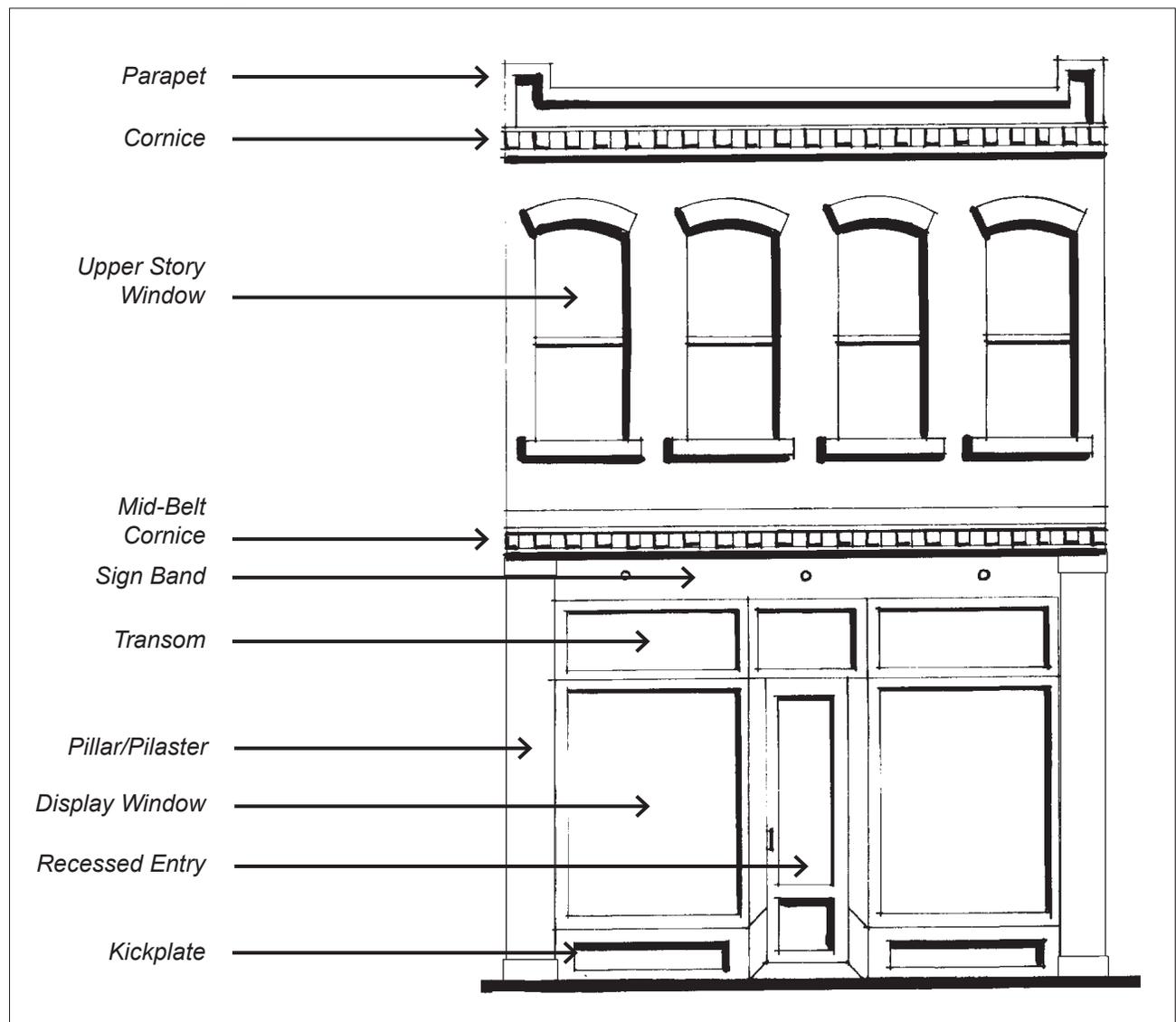
## Preservation of Commercial Storefronts

Many traditional commercial building facades in Cudahy have similar design characteristics. The repetition of these standard features along the face of a block creates a visual unity at the street that should be preserved. These features should not be altered, obscured or removed. For example, preserving a historic storefront will help maintain the interest of the street to pedestrians by providing views to goods and activities inside first floor windows.

2.32 For a commercial storefront building, a rehabilitation project should preserve these character-defining elements:

- Cornice: A decorative band at the top of the building.
- Upper-story windows: Windows located above the street level often have a vertical orientation.
- Transom: The upper portion of the display window, separated by a frame.
- Display windows: The main portion of glass on the storefront, where goods and services are displayed.
- Entry: Usually set back from the sidewalk in a protected recess.
- Kickplate: Found beneath the display window. Sometimes called a bulk-head panel.

### Character-defining Elements of a Commercial Storefront





*Preserving a storefront will help maintain the interest of the street to pedestrians by providing views to goods and activities inside first floor windows.*



*If a storefront is altered, restoring it to the original design is preferred. Alternative designs that are contemporary interpretations of traditional storefronts may be considered where the historic facade is missing and no evidence of it exists.*

### **2.33 If a storefront is altered, restoring it to the original design is preferred.**

- If evidence of the original design is missing, use a simplified interpretation based on details of similar storefronts in the area.
- Historic photographs of Cudahy's commercial buildings are widely available and should be used when determining the original character of a storefront design.

### **2.34 Alternative designs that are contemporary interpretations of traditional storefronts may be considered where the historic facade is missing and no evidence of it exists.**

- Where the original is missing and no evidence of its character exists, a new design that uses the traditional elements may be considered.
- The new design should continue to convey the character of typical storefronts, including the structural framework, glazing configuration and transparent character of the display window.
- Greater flexibility in the treatment of side and rear walls may be considered when these areas are not key to the significance of the property.

### **2.35 Retain the kickplate as a decorative panel.**

- The kickplate, located below the display window, adds interesting detail to the streetscape and should be preserved.
- If the original kickplate is covered with another material, consider exposing the original design.

### **2.36 Retain the original shape of transom glass in a historic storefront.**

- The transom, the upper glass band of traditional storefronts, introduced light into the depths of the building, saving on light costs. These bands should not be removed or enclosed.
- The shape of the transom is important to the proportion of the storefront, and it should be preserved in its historic configuration.
- If the original glass is missing, installing new glass is preferred. However, if the transom must be blocked out, be certain to retain the original proportions. One option is to use it as a sign panel or decorative band.

**2.37 If an original kickplate is missing, develop a replacement design that is in character with the period.**

- Wood is an appropriate material for replacements on most styles. However, ceramic tile and masonry may also be considered when appropriately used with the building style.

**2.38 Preserve the original character of a historic cornice line.**

- Several historic commercial buildings have cornices to cap their facades. Their repetition along the street contributes to the visual continuity on the block.

**2.39 Reconstruct a missing cornice when historic evidence is available.**

- Use historic photographs to determine design details of the original cornice.
- Replacement elements should match the original in every detail, especially in overall size and profile. Keep sheet metal ornamentation well painted.
- The substitution of another old cornice for the original may be considered, provided the substitute is similar to the original.

**2.40 A simplified interpretation is appropriate for a replacement cornice if evidence of the original is missing.**

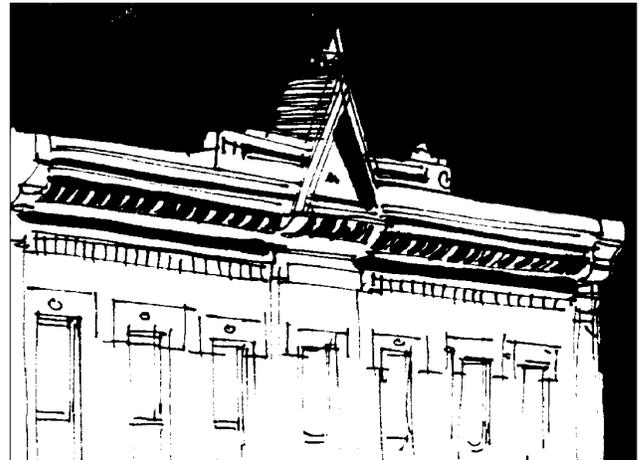
- Appropriate materials include stone, brick and stamped metal.

**2.41 A parapet wall should not be altered, especially those on primary elevations or highly visible facades.**

- When a parapet wall becomes deteriorated, there is sometimes a temptation to lower or remove it. Avoid doing this because the flashing for the roof is often tied into the parapet, and disturbing it can cause moisture problems.
- Inspect parapets on a regular basis. They are exposed to the weather more than other parts of the building, so watch for deterioration such as missing mortar or excessive moisture retention.
- Avoid waterproofing treatments, which can interfere with the parapet's natural ability to dry out quickly when it gets wet.



*Preserve the character of an existing cornice line.*



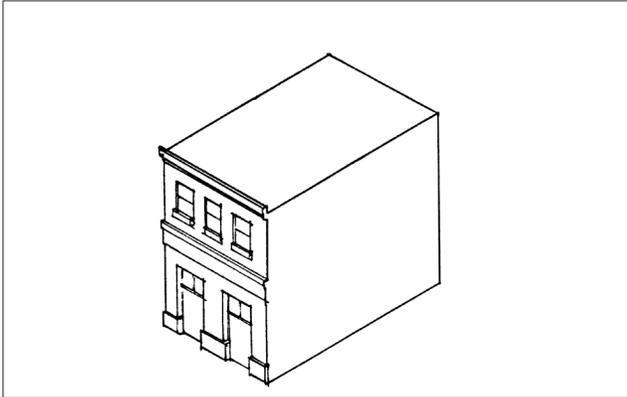
*Original cornice*



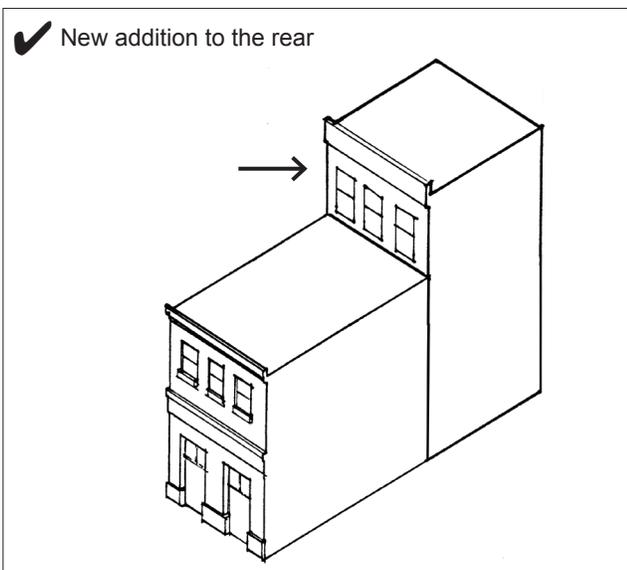
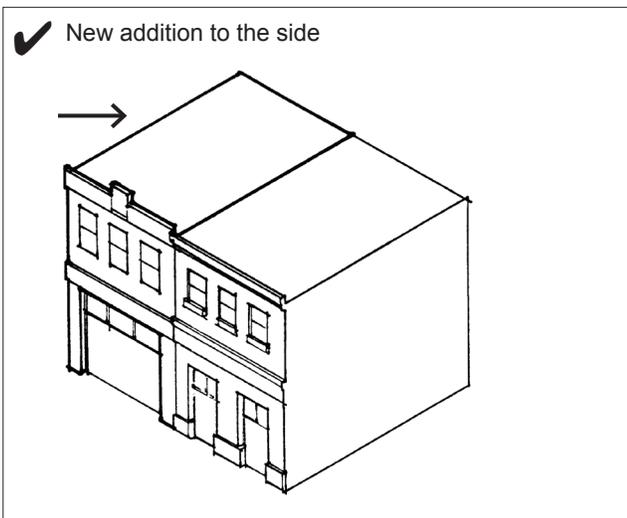
*Replacement cornice*

*When the reconstruction of an element is impossible, a simplified interpretation is also appropriate.*

An original two-story building, before an addition. Compare with sketches below.



Appropriate alternative approaches to additions.



## Additions to Commercial Properties

Two distinct types of additions to historic commercial buildings may be considered. First, a ground-level addition that involves expanding the footprint of a structure may be considered. Such an addition should be to the rear or side of a building. This will have the least impact on the character of a building, but there may only be limited opportunities to do this.

Second, an addition to the roof may be designed that is simple in character and set back substantially from the front of a building. In addition, the materials, window sizes and alignment of trim elements on the addition should be compatible with those of the existing structure.

### 2.42 An addition should be compatible in scale, materials and character with the main building.

- An addition should relate to the building in mass, scale and form. It should remain subordinate to the main structure.
- An addition to the front of a building is inappropriate.
- Use materials similar to those used traditionally.
- Avoid new materials that don't have a human scale.
- A matte or non-reflective finish is preferred.

### 2.43 An addition should not damage or obscure architecturally important features.

- For example, removing a cornice to extend the height of a wall would be inappropriate.

### 2.44 An addition to the roof of a building may be considered if it does the following:

- It should be set back from the primary facade, to preserve the perception of the historic scale of the building.
- Its design should be modest in character, so it will not detract from the historic facade.
- The addition should be distinguishable as new, albeit in a subtle way.

## Balconies

In most cases one should avoid adding elements or details not part of the original building. Balconies on the side or rear of a property may be considered. This can enhance the adaptive reuse options for historic structures. They should have as little impact on the structure as possible and be a simple design.

### 2.45 Design a balcony to be in character with the building.

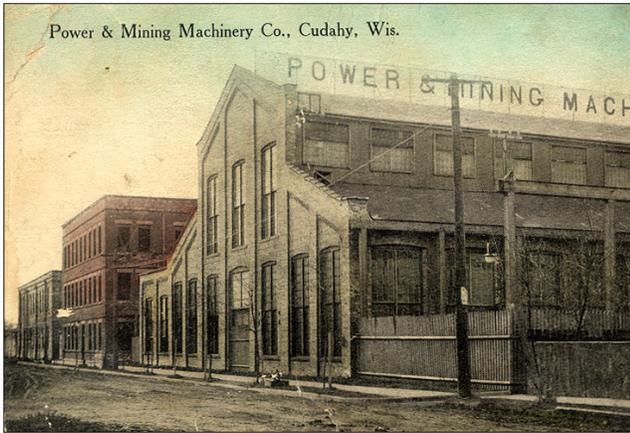
- Mount a balcony to accentuate character-defining features.
- The balcony should fit within the opening when feasible.
- A balcony located across two smaller window openings may be considered in limited circumstances. The window opening and balcony proportion should be balanced.
- Use colors that are compatible with the overall color scheme of the building. In most cases painted wood with light, matte finishes are appropriate.

### 2.46 Balconies should be simple in design.

- Light wood and simple metal work are most appropriate.
- Heavy or ornate metal work and plastics are inappropriate.
- The balcony should be mostly transparent. One should be able to see through to the building fabric behind the guard rail.



*A balcony should be in character with the building and simple in design. Light wood and simple metal work are most appropriate.*



*Some of the city's buildings possess components traditionally seen on industrial buildings.*

## Rehabilitation of Historic Warehouse Properties

### Preservation of Warehouse Facades

Some of the city's buildings possess components traditionally seen on industrial buildings.

#### **2.47 For a warehouse building, a rehabilitation project should preserve these character-defining elements:**

- **Man-door:** A small door for use by people entering the building. This can be similar in character to a storefront on a retail building. It often includes a transom.
- **Windows:** Windows located at the street level. These often are larger and display a similar pattern to the upper story windows.
- **Upper-story windows:** Windows located above the street level. These usually have a vertical orientation.
- **Cornice molding:** A decorative band at the top of the building.
- **Loading dock:** A raised landing for handling goods; some project from the facade while others are inset behind the building plane.
- **Loading bay doorway:** A large opening at the loading dock. Typically these are rectangular, although sometimes arched. Rolling overhead or horizontal sliding doors were used in these openings. Singular and multiple openings were found on facades.
- **Canopy:** A metal structure usually sheltering the loading dock. Some were horizontal and others were sloped. They were supported on metal and heavy timber supports that were wall mounted.

#### **2.48 A contemporary interpretation of traditional industrial buildings may be considered where the historic facade is missing and no evidence of it exists.**

- Where the original is missing and no evidence of its character exists, a new design that uses the traditional elements may be considered. However, the new design should continue to convey the character of typical facades in the area, including the repetitive window patterns and openings seen along the building fronts.

## Additions to Warehouse Properties

Three distinct types of additions to historic industrial buildings may be considered. First, a ground-level addition that involves expanding the footprint of a structure may be considered. Such an addition should be to the rear or side of a building. This will have the least impact on the character of a building, but there may only be limited opportunities to do this.

Second, an addition to the roof may be designed that is simple in character and set back substantially from the front of a building. In addition, the materials, window sizes and alignment of trim elements on the addition should be compatible to those of the existing structure.

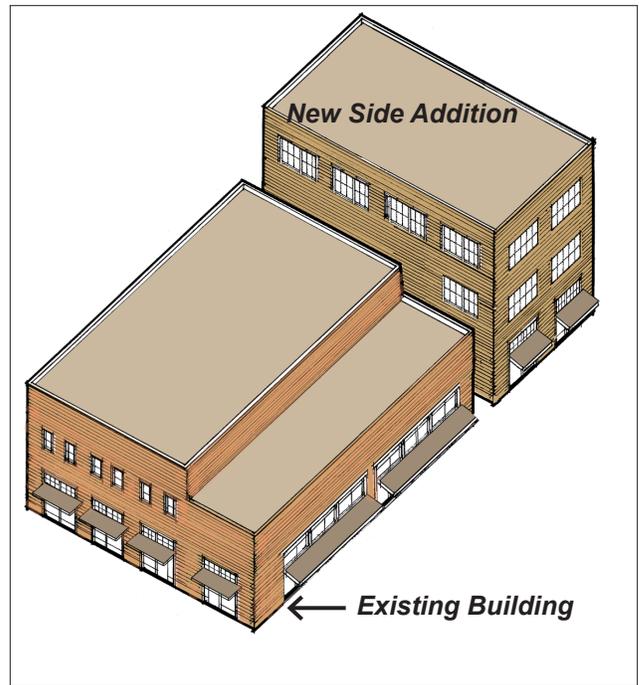
A third option, is to design an addition within the wall plane of the existing building. This option is the most difficult and requires the most care to respect the relationship of the building to the street. Such an addition should provide a visual distinction between the existing structure and its addition. This may be accomplished through the use of a belt course element or a subtle change in building materials.

### 2.49 An addition should be compatible in scale, materials and character with the main building.

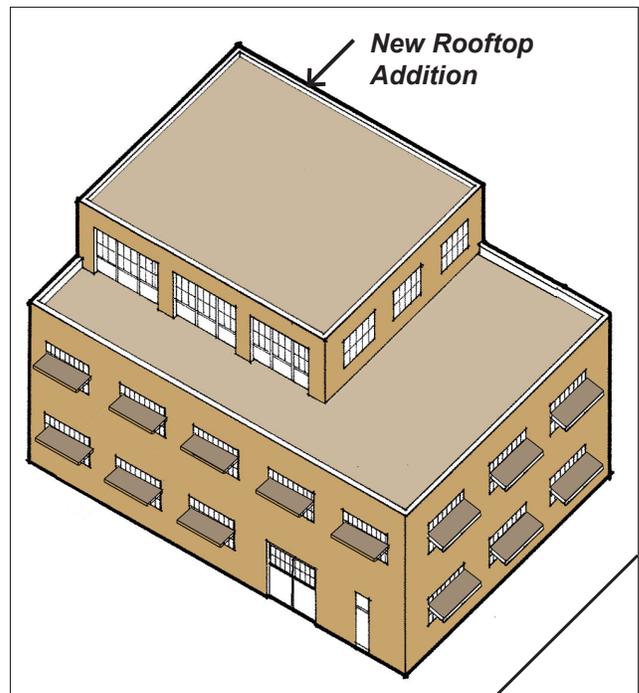
- An addition should relate to the building in mass, scale and form. It should be designed to remain subordinate to the main structure.
- An addition to the front of a building is inappropriate.

### 2.50 An addition should not damage or obscure architecturally important features.

- For example, loss or alteration of the established window pattern should be avoided.



*Side addition is connected to the historic warehouse with a low scale connector.*



*An addition should be set back from the primary, character-defining facade to preserve the perception of the historic scale of the building.*



*A balcony should have as little impact on the structure as possible. The addition of a balcony should be reversible.*



*Balconies should be mostly transparent and simple in design. Metal work is most appropriate.*

### **2.51 An addition may be made to the roof of a building if it does the following:**

- An addition should be set back from the primary, character-defining facade, to preserve the perception of the historic scale of the building.
- Its design should be modest in character so it will not attract attention from the traditional facade.
- The addition should be distinguishable as new, albeit in a subtle way.

### **Balconies**

Although in most cases one should avoid adding elements or details that were not part of the original building, a balcony addition may be considered. This can enhance the adaptive reuse options for this building type.

The balconies should have as little impact on the structure as possible and be a simple design. The addition of a balcony should be reversible.

### **2.52 The balcony should be in character with the building.**

- Mount a balcony to accentuate character-defining features.
- The balcony should fit within the opening when feasible.
- A balcony located across two smaller window openings may be considered in limited circumstances. The window opening and balcony proportion should be balanced.
- Use colors that are compatible with the overall color scheme of the building. In most cases dark metal matte finishes are appropriate.

### **2.53 Balconies should be simple in design.**

- Simple metal work is most appropriate.
- Heavy timber and plastics are inappropriate.
- The balcony should be mostly transparent. One should be able to see through to the building fabric behind the guard rail.

# Chapter 3

## New Building and Site Design Guidelines

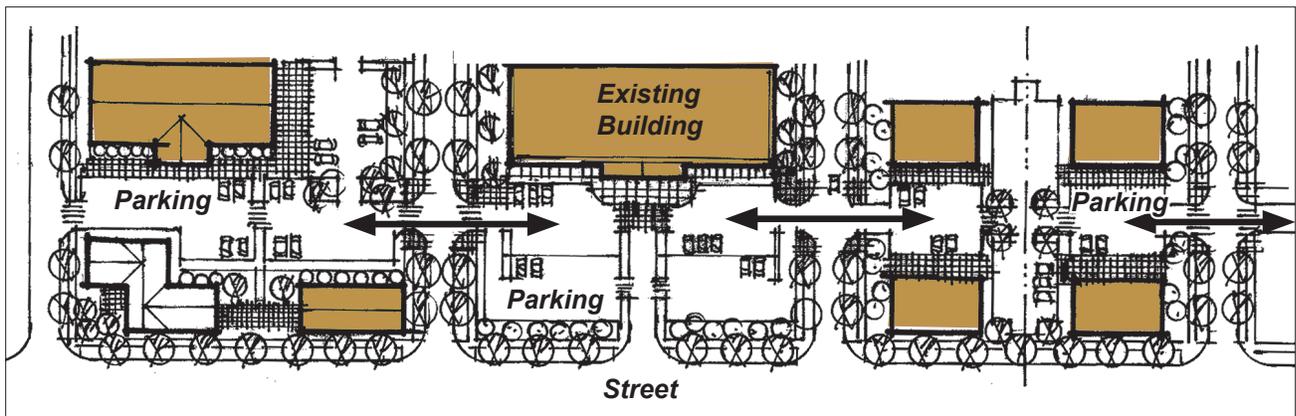
This section provides design guidelines for new infill projects. They encourage new buildings that enhance the character of the street edge, promote pedestrian activity and convey a human scale. Guidelines for site work are also included, which apply to new infill buildings as well as rehabilitation work.

### Auto Connections

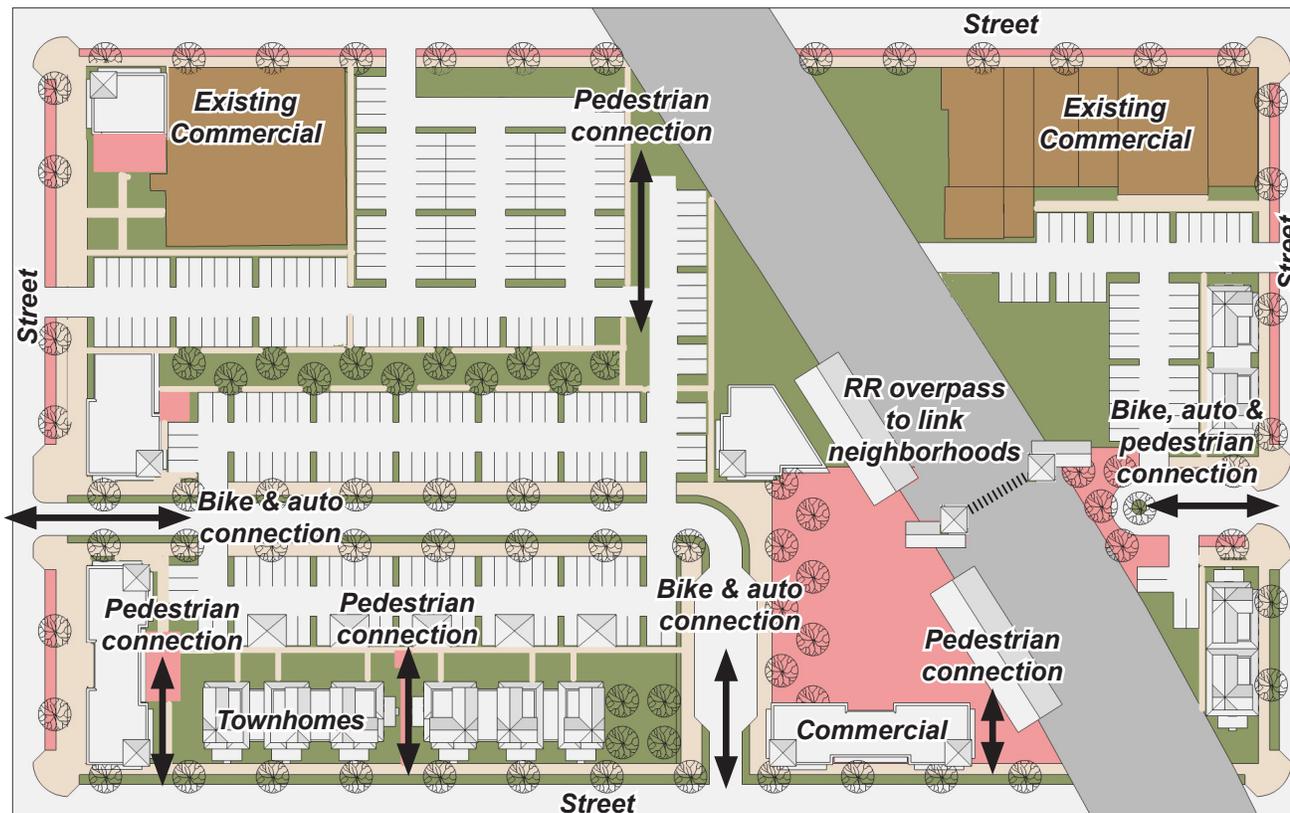
Connections to auto circulation systems on adjoining properties and within properties that permit access without returning to the street, should be provided, when feasible, to permit convenient access and to reduce traffic on abutting public streets. The cumulative benefit of doing this will sometimes be contingent upon cooperation with adjoining property owners.

#### 3.1 Provide direct automobile access across abutting properties, when feasible.

- Even where an adjoining parcel is presently undeveloped, reserve the opportunity to provide a connection in the future.
- A cross-property easement may be used to assure access.
- Individual parking areas on large parcels should be connected internally.



*Provide a continuous, safe and convenient automobile circulation system between adjacent properties and within properties along redeveloping commercial corridors when feasible. Connections should occur through parking areas.*



Provide convenient pedestrian and bikeway connections among abutting properties.

## Pedestrian and Bicycle Connections

Convenient pedestrian and bicycle access should be provided among properties to achieve a sense of being an integrated neighborhood and to reduce dependence upon automobiles.

### 3.2 Provide convenient pedestrian and bikeway connections among abutting properties.

- Create an internal walkway that will link to those of adjacent properties.

### 3.3 Provide convenient connections to neighborhood or citywide pedestrian and bikeway circulation systems.

- Provide a clearly defined, direct connection to adjoining public sidewalks.

## Building Setbacks and Alignment

The prevailing setback and alignment pattern within an area helps define neighborhood character and has a significant impact on the experience of pedestrians. The basic setback and alignment standards are established in the zoning code. The following guidelines provide additional criteria to ensure that the setbacks and alignment of a new building are compatible with the surroundings. In many areas, a clearly defined street edge, composed of storefronts at the sidewalk, is the preferred pattern. This may be varied to some extent for plazas and courtyards, but the predominant line of storefronts should be maintained. In other places, setbacks that reflect residential yards are more appropriate.

The setbacks and alignment of new buildings should respect the pattern of setbacks in the surrounding area to support a cohesive pedestrian experience and enhance neighborhood character.

**3.4 Building setback and alignment patterns should be consistent with the objective in the building's planning area.**

- Where there is an existing storefront edge, building alignment should be consistent with this frontage.
- Where there is a residential context, maintain setbacks consistent with a residential/yard setback frontage type.
- Alternative setbacks may be appropriate where the overall effect of the street edge will still meet objectives for the character area.

**3.5 Corner sites should be anchored with activities.**

- Define the corner with a strong building presence.
- Enhancing the corner with a pedestrian-friendly entrance plaza is also encouraged. For example, this may include human-scaled design features such as benches and planters.

**3.6 Organize the public edges of a site to provide visual interest to pedestrians.**

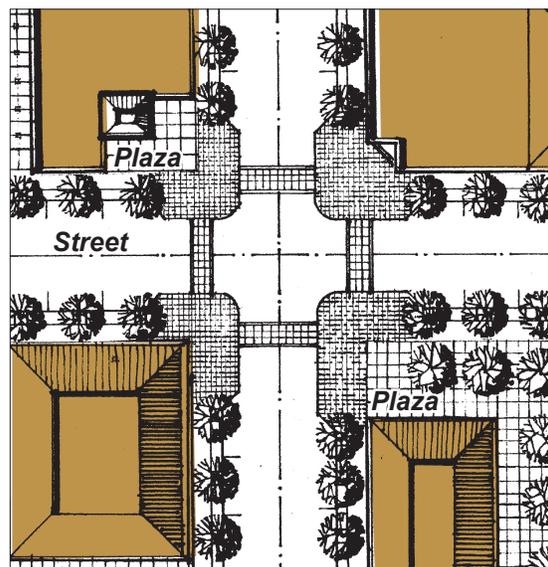
- Incorporate storefront display windows or other architectural features to provide interest.
- Provide a landscape and/or streetscape feature along the walkway edge.



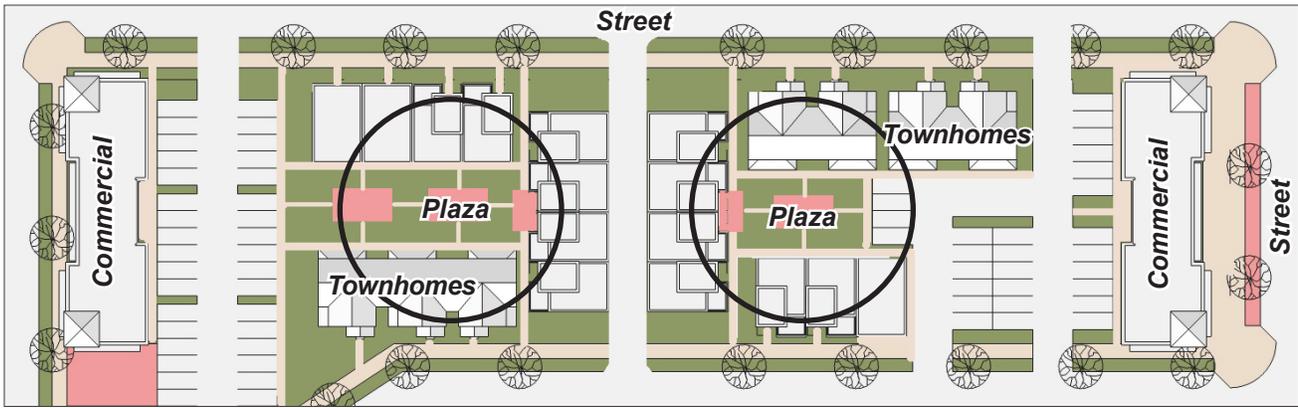
*Where there is a residential context, maintain setbacks consistent with an urban residential/yard setback frontage type.*



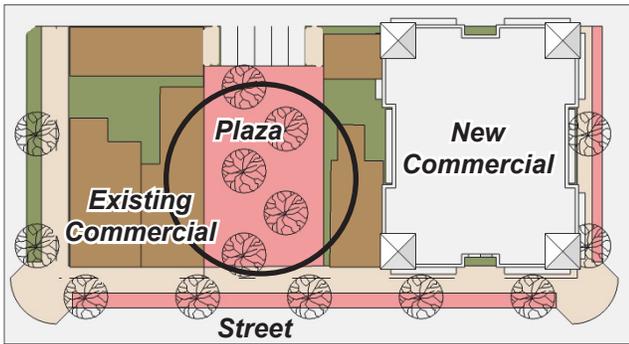
*Where there is an existing storefront edge, building alignment should be consistent with this frontage.*



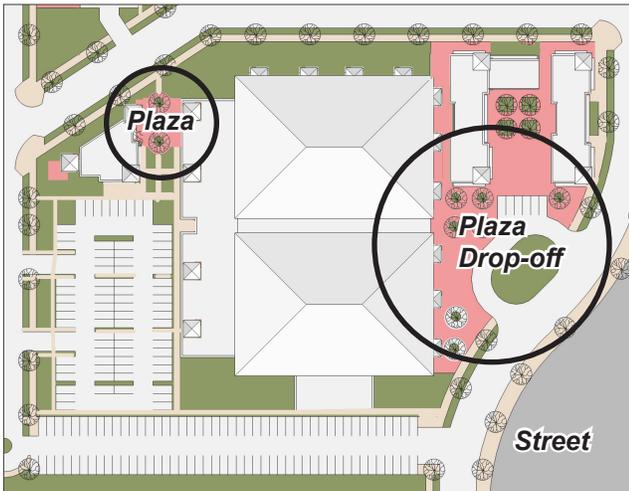
*Enhancing the corner with a pedestrian-friendly entrance plaza is encouraged.*



Position outdoor pedestrian space so that it can be shared by adjoining buildings, when feasible.



Development of outdoor pedestrian space is encouraged in order to enhance the site as a place for pedestrians.



Develop an outdoor pedestrian space as a focal point for a large development.

## Outdoor Pedestrian Space

The development of outdoor pedestrian space should be encouraged in order to enhance the site as a place for pedestrians. These can be parks, plazas, dining areas or any similar program element. In large developments an outdoor pedestrian space can become a focal point on the site; in smaller projects it can be provided as an accent. For example, a new downtown commercial building may provide a small outdoor dining space as an accent, as long as it does not interrupt the street wall.

### 3.7 Design outdoor pedestrian space to be actively used.

- Plan site drainage to lead runoff away from active use areas.
- Also orient the space to face south and west for solar heating, to extend its use throughout the year.
- Provide outdoor seating that is usable for extended periods during the year, although it should remain open to the sky.

### 3.8 Develop an outdoor pedestrian space as a focal point for large developments.

- Position this space such that it can be shared by adjoining buildings, when feasible.
- Also, position this space on the site such that it may visually or physically connect with outdoor public space on adjacent properties. For example, a small park in a multifamily development may adjoin a neighboring park from another development.
- Integrate natural features into outdoor pedestrian space, when feasible.
- Orient these spaces to views of activities or architectural landmarks to provide visual interest.

**3.9 In the historic downtown area, position a street-facing outdoor pedestrian space so that it is integrated with the traditional streetscape.**

- In this sense the space should remain subordinate to the line of building fronts along the street. It should not leave a large gap in the street wall.
- The space should be level with the sidewalk and accessible to the public.
- Decorative surface materials and landscaping can be integrated as design features.
- Use hand-surfaced (concrete, or unit pavers, not asphalt) materials. Consider colored and/or scored concrete as an option.
- Adjoining paving materials should be similar in character to provide a sense of continuity.
- Enhance hard-surfaced areas with landscaping.



*Position a street-facing outdoor pedestrian space so that it is integrated with the traditional streetscape.*

## Building Character

Buildings should reflect the character of their context and/or Cudahy as a whole. While it is important that new buildings and alterations be compatible with their historic context, they shall not imitate older building styles. New construction shall be stylistically distinguishable from historic buildings while maintaining a similar scale and character-defining features to historic buildings.

**3.10 Innovative new designs and new interpretations of traditional building styles are encouraged. Infill construction shall:**

- Be a balance of new and old design.
- Avoid literal imitation of older historic styles.
- Draw upon the fundamental similarities among older buildings in the area without copying them.
- Modern interpretations of architectural features historically used are encouraged in new construction.
- Standardized “franchise” style architecture is strongly discouraged.



*Innovative new designs that draw upon regional design traditions are preferred for new construction.*

**3.11 A new building shall be compatible with architectural and scale-giving elements traditionally found in the district.**

- Similar architectural massing as well as window and door patterns are examples of scale-giving elements.



*The first floor height should be taller than upper floors and similar in dimension to those seen traditionally.*



*New development should continue Cudahy's tradition of varied building heights.*

## Building Massing

The design guidelines in this section supplement the base zoning with additional direction on building height, modules, articulation and roof form.

Building massing should fit with existing patterns, but need not directly copy them. Existing patterns and traditions in building massing include varied heights, articulated masses, and pedestrian-scaled street fronts. Building massing should continue to provide a variety of pedestrian-friendly scales and visually appealing masses. Buildings should not be monolithic in scale or greatly contrast with the existing scale in the area.

## Building Height

While there is an overall traditional height of buildings in Cudahy, some variation in the roof and/or parapet line occurs along the street. This variety helps give scale to the street as well as to the building itself.

New development should continue Cudahy's tradition of height variation, expressing and supporting human scale and architectural diversity in the area.

### 3.12 Maintain the modest variation of height that occurs in buildings that align at the sidewalk.

- While some overall height may be greater than seen traditionally, a similarity in height should be perceived.

### 3.13 Maintain the perceived similarity in the heights of buildings along the street.

- While some overall height may be greater than seen traditionally, a similarity in height should be perceived at lower levels of a building.
- The first floor height should be taller than upper floors and similar in dimension to those seen traditionally.
- Provide a variety of parapet heights in large structures.

### 3.14 Position taller portions of a structure away from neighboring buildings of lower scale.

- Where permitted by the base zoning, taller structures should be located to minimize looming effects and shading of lower scaled neighbors.
- Buildings should step down towards lower scaled neighbors, including adjacent historic properties and districts.

### Building Modules and Articulation.

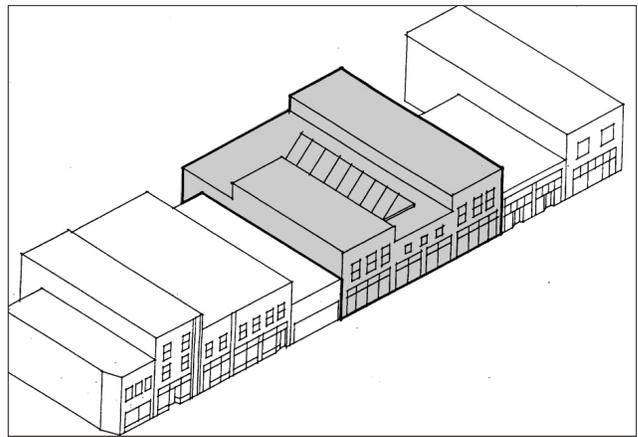
The character of Cudahy relies upon a human scale that is partly expressed through a variation in the height, design and articulation of building modules. Expressing traditional lot-width patterns is a primary consideration in the composition of building modules. The resulting building modules should reduce the perceived building mass.

### 3.15 Divide larger buildings into modules that convey a sense of human scale and proportion.

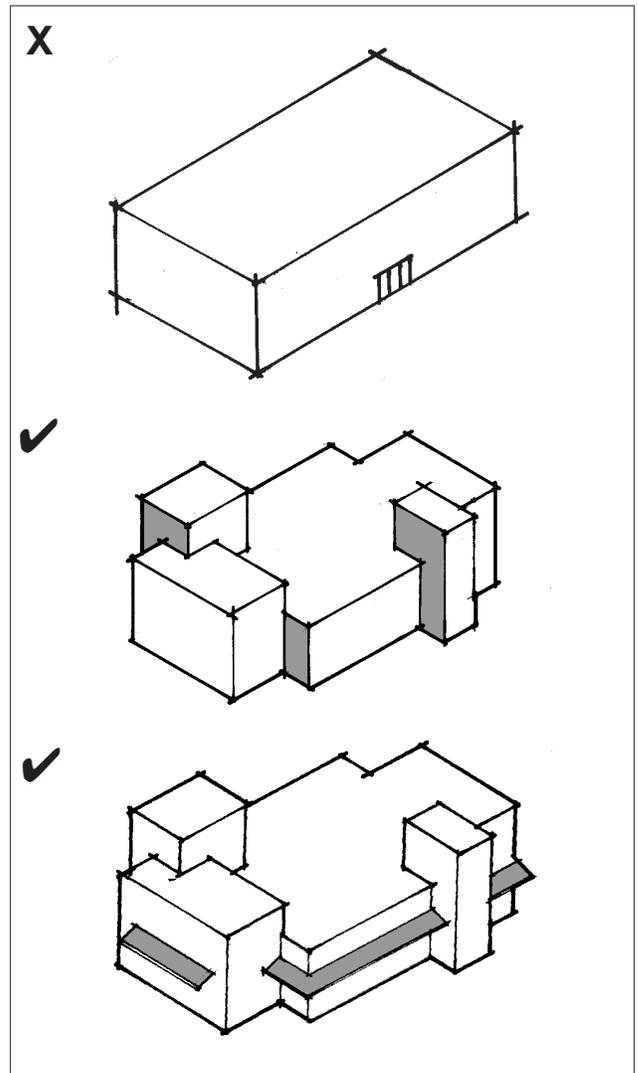
- Buildings should be broken down into modules that convey the traditional proportions of buildings within the context. In many areas they should reflect the traditional horizontal widths of buildings and lots in order to establish a sense of visual continuity.
- Variations in vertical and horizontal wall planes, should be used to articulate large building modules.



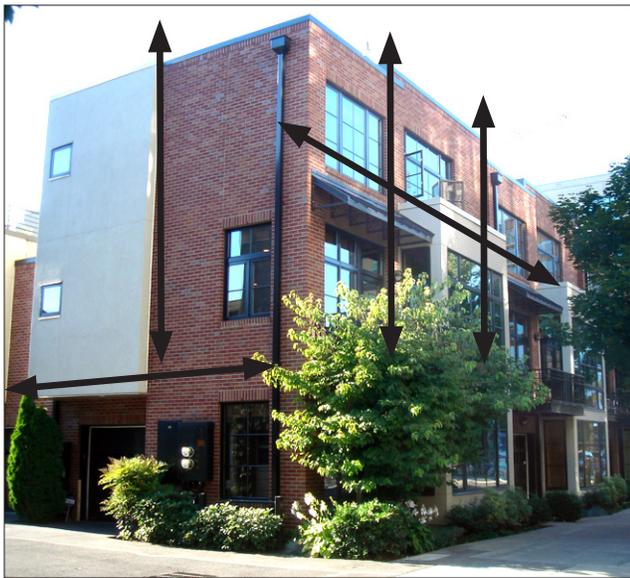
Divide larger buildings into modules that convey a sense of human scale and proportion. This is a single building, with its overall mass broken up to convey a sense of human scale.



This proposed infill building is divided into smaller building modules which reflect the traditional horizontal widths of buildings and lots in order to establish a sense of visual continuity along the block.



On large infill sites, such as along commercial corridors, buildings should be broken down into modules that convey the traditional proportions of Cudahy buildings.



Use vertical and horizontal detailing to break up large facades.



## Human Scale

A sense of human scale is achieved when one can reasonably interpret the size of a building by comparing features of its design to comparable elements in one's experience. Using a building material of a familiar dimension, such as traditional brick, is an example, as is using windows of similar dimensions as those used traditionally. Other creative techniques for establishing a sense of human scale are also to be encouraged. This may include using moldings and detailing materials to convey scale.

Maintaining a sense of human scale is a key objective for Cudahy. The preceding design guidelines in many ways refer to this concept and provide examples of how this may be achieved. The following guidelines are provided to assure that this design variable is addressed in its own right. To ensure that human scale is achieved in new development, it is important to focus design attention on aspects most directly experienced by pedestrians, such as the scale of buildings and architectural details at the street level. New buildings should maintain and enhance the pedestrian-oriented character of the city.

### 3.16 Establish a sense of human scale in a building design.

- Use vertical and horizontal detailing to break up large facades. For example, belt courses and engaged columns help to break up large facades on commercial buildings.
- Incorporate changes in color, texture and materials in building designs to help define human scale.
- Use architectural details that create visual interest and convey a three dimensional facade.
- Use materials which help to convey scale through their proportions, detailing and form.
- Large expanses of featureless facades are inappropriate.

A new building should incorporate a (1) base, (2) middle, and (3) cap.



*This mixed-use project incorporates changes in color, texture and materials to define a sense of human scale. Also note the transition of building form from a commercial building located at the corner to a multifamily residential building. This mixed-use building form can be used where commercial areas abut residential neighborhoods or when establishing a new mixed-use urban residential neighborhood.*

### **3.17 Define the lower level of a building with clearly distinguishable details.**

- Design the first floor facade to provide interest at the street level, using the highest quality of design, detailing and materials.
- Changes in horizontal details may be used to help define the floors of a building. For example, providing a storefront in a commercial setting and porches in an urban residential setting can help to define the first floor of a building.
- Changes in material, color, texture, pattern or wall plane may be used to help define the floors of a building.

### **3.18 Design a building to reflect the traditional vertical base, middle and cap facade composition.**

- This composition should be used to convey a sense of human scale.
- The base, middle and cap may be defined by creative uses of fenestration pattern, cornice or other horizontal facade elements including changes in color, texture and architectural detailing.

### **Roof Form**

Most buildings in the planning areas have either flat or gable roof forms. Gable roof forms are most often frequently found on traditional residential and mixed-use residential building types (corner store), although there are some instances where they appear on commercial buildings too. Flat roofs are the predominant roof form on commercial buildings. Using a variety of roof forms based on building types should be continued since they reflect the Cudahy design tradition.

### **3.19 Create a sense of visual interest by using a variety of roof forms along the street.**

- Use a variety of roof forms and heights.

### **3.20 Consider incorporating a roof form that provides a “cap.”**

- Define a flat roof form with a distinct parapet or cornice line. This can help reinforce a vertical base, middle and cap building articulation.
- It is important to use an overhang on sloped roof forms on multifamily buildings. This helps to define the roof as a building cap.



*Architectural details, materials and other components can be used to convey scale and provide visual interest.*



*Building materials that are of high quality and convey human scale and visual interest are appropriate.*



*New, creative applications of materials are encouraged.*

## Building Element Design Guidelines

The more detailed elements and features of individual buildings are addressed in this section. Architectural details, materials and other components can be used to convey scale and provide visual interest, and will influence the degree to which a new building contributes to the urban fabric. Quality and creativity are most clearly expressed and experienced at this level of design.

The following Building Element Design Guidelines promote development that is compatible with existing design contexts, but do not dictate a specific style or design theme. Creative and contemporary design solutions are encouraged.

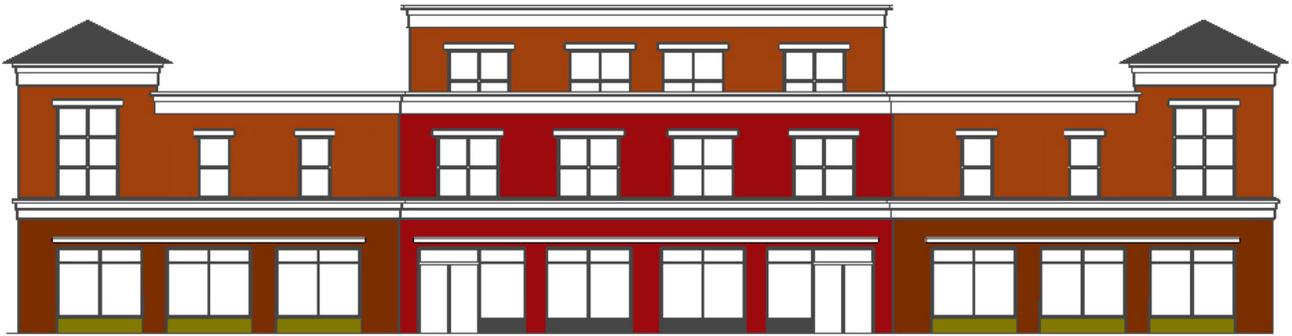
### Materials

Exterior building materials should provide a sense of scale and texture, often affecting how pedestrians interact with a building. Building materials should also be used to convey design quality and visual interest of structures.

The palette of building materials chosen should reinforce massing and architectural concepts for a building and enhance the character of both the building and its context. Building materials that are of high quality and convey human scale and visual interest are appropriate. New, creative applications of materials are encouraged.

#### 3.21 Use high quality, durable materials.

- Materials should be proven to be durable in the local climate.
- Facade material should maintain an intended finish over time, or acquire a patina which is understood to be an outcome of normal interaction with the elements.
- Attach materials in a manner that will maintain secure connections and closure along surfaces.



*Maintain the traditional solid-to-void ratio on primary facade typically seen on buildings with similar uses in the area.*

### **3.22 Use materials which convey a sense of human scale and visual interest through texture, finish and detailing.**

- Materials applied in units, panels or modules help to convey a sense of scale, and provide a sense of texture through shadow lines and other attributes which provide visual interest.
- Asphalt shingle siding, cinder block and concrete block siding are not appropriate on building facades visible from the public right-of-way.
- Large panelized products and other materials with extensive featureless surfaces are inappropriate.
- Creative, contemporary uses and applications of materials are encouraged.

## **Windows**

In traditional commercial building settings, upper story windows often appear to align with others in the block, and establish a rhythm or pattern of solid and void that visually links buildings along the street. In urban residential areas, the pattern is also distinct, but can be less clearly defined. A sense of visual continuity can be provided by a building's solid to void ratio (the percentage of glass to solid wall that is used on a building facade).

Window designs should help to establish a sense of scale and provide a sense of visual interest in the area. Where these patterns are clearly established, continuing their use is encouraged. It is also recognized that new fenestration patterns may also be introduced; contemporary and creative design interpretations of window rhythms and patterns are encouraged.

### **3.23 Maintain the apparent solid-to-void ratios on primary facades typically seen on buildings with similar uses in the area.**

- Large areas of transparency are appropriate on the first floor. They may also be appropriate when used to highlight an entrance and when details such as molding and pane size help to establish a sense of human scale.
- Small areas of transparency are appropriate on upper floors. For example, providing a series of aligned upper story window fenestrations can convey a sense of horizontality and rhythm along the street.



*Maintain a general alignment of storefront components, window sills, moldings or related features when feasible.*



*Provide pedestrian-friendly first floor windows.*

**3.24 Arrange windows in patterns that will reinforce the rhythm and general alignments of other buildings in the area.**

- Maintain a general alignment of storefront components, window sills, moldings or related features when feasible.
- Use a spacing pattern that is similar to those of other structures when feasible.
- Creative interpretations of these traditional relationships are encouraged.
- The rhythm of upper and lower windows should be consistent.

**3.25 Provide pedestrian-friendly first floor windows.**

- Provide a storefront window along the sidewalk on appropriate building types.
- Use clear glass; dark tinted glass is inappropriate.
- Break up the mass of large windows to reflect human scale.



*Provide a storefront window along the sidewalk on commercial mixed-use building types.*

## Entries

The repetition of primary building entries along a street contributes to a sense of human scale in the area and invites pedestrian activity. The spacing of entries can activate the streetscape and pedestrian experience.

Creative new entrance designs should enhance the street level experience and help to give a sense of human scale. Entries should be clearly defined and accessible, and located to express rhythm and visual interest along a street front.

### 3.26 Clearly define a primary entrance and orient it toward the street.

- This can be achieved through the use of a canopy, entrance court, recessed entry, or other means which help to distinguish the entry from the building facade.
- A secondary entry to commercial spaces in larger buildings is encouraged.
- An entry that is elevated or sunken from the street front is inappropriate.
- Entries to corner buildings may be oriented to either street; however, commercial entries are more appropriate for busier streets, while residential entries are more appropriate for side streets.

### 3.27 Maintain the pattern created by recessed entries typical to a building's block and/or planning area.

- A recessed entry is appropriate for commercial buildings.
- Where entries are recessed, the building line should be maintained by upper floor massing.



*A porch oriented to the street clearly defines the primary entrance on an urban residential building and is encouraged.*



*A recessed entry is appropriate for a commercial building.*



*Where an entry is recessed, the building line should be maintained by upper floor massing.*



*Canopies and awnings should be compatible with the overall design of a building.*



*Locate canopies and awnings to define entries.*



*Position canopies to reflect the rhythm of storefront modules in a commercial setting.*

## Canopies and Awnings

Canopies and awnings can provide shelter in inclement weather and shade from harsh summer sun. They can be used to define pedestrian accessible features of buildings as well as provide a sense of depth, color and visual interest which can enhance the streetscape.

When canopies and awnings are used, they should define building entries and complement the design and character of a building and its street front.

### 3.28 Design a canopy or awning to be compatible with the overall building design.

- Canopy and awning materials should reflect the character, materials, and scale of the building.
- Locate a canopy or awning to define an entry.
- Locate canopies and awnings primarily on the first floor and on street front facades.
- Size and position canopies to reflect the rhythm of storefront modules in a commercial setting.

# Chapter 4

## General Design Guidelines

### Surface Parking

The visual impacts of surface parking should be minimized. Using on-street and shared parking arrangements should be considered to accommodate parking demands.

#### 4.1 Minimize the number of cars parked on site in all developments.

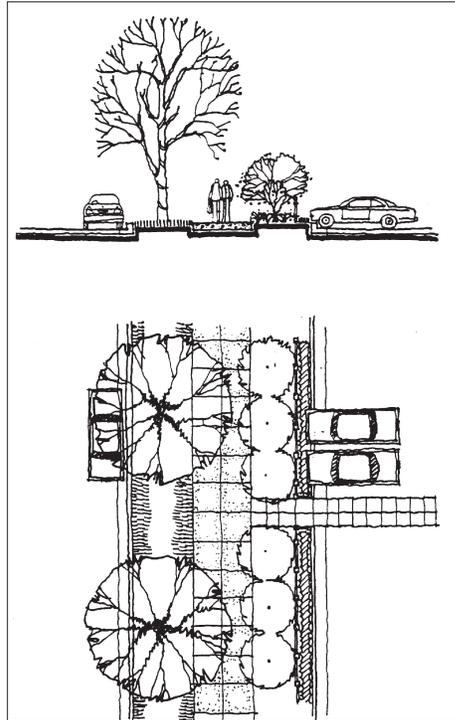
- For major site developments, parking supply shall not exceed the minimum requirements, unless provided in structured parking.

#### 4.2 Use alternative methods of meeting parking demand in order to reduce the amount of land area required for surface parking.

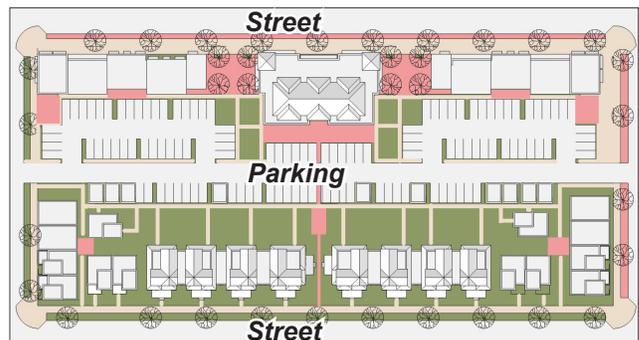
- Share parking spaces with complementary uses that have different peak periods of parking demand.
- Facilitate access to the site by alternative modes of transportation, including walking and bicycle.
- Develop structured parking that may also incorporate other uses.

#### 4.3 Minimize the negative visual impacts of cars parked on site.

- Locating most parking to the side or behind a building, rather than in front, is encouraged.
- Screen a parking area from view of the public way with landscaping (i.e., berm, low decorative wall, evergreen hedge).
- Plant large canopy trees where they will screen and shade parking areas.
- Divide a large parking area into smaller lots with planted buffers between them to minimize the perceived scale of the total field of stalls.



*Provide a landscape buffer along the edge of a parking or service area.*



*Locate parking lots to the side or behind a building, rather than in front. This will reduce the visual impact of the parking lot as seen from the street.*



Use shared drives to access parking areas, when feasible.



Light fixtures should incorporate cut-off shields to direct light downward.

#### 4.4 Use shared drives to access parking areas, when feasible.

- Minimize the number of curb cuts along a block.
- Avoid parallel road conditions, in which two abutting properties have separate driveways.
- Provide cross-property easements to share driveways and reduce the need for additional curb cuts, when feasible.

### Buffers

When site development such as parking, storage and equipment areas create an unavoidable negative visual impact on abutting properties or to the public way, it should be mitigated with landscape improvements that can buffer or screen it. The landscape improvement should complement the existing natural character and context of the site, as well as the building design. Landscape improvements can be fences, small walls, plantings, berms or a combination of these elements.

#### 4.5 Provide a buffer to mitigate the visual impact of incompatible elements.

- Provide a landscape improvement to buffer the edges of surface parking lots.
- Provide a landscape improvement to buffer incompatible uses. For example, a residential neighborhood should be buffered from a surface parking lot.
- Finally, it may be desirable to provide a landscape improvement to buffer ground mounted equipment, service and/or storage areas.

### Site Lighting

This section addresses some of the qualitative aspects of lighting design that should also be addressed. Site lighting should be designed to facilitate safe and convenient circulation of motorists, bicyclists and pedestrians. Light levels should be sufficient for safety. However, light spill onto adjacent properties and into the night sky should be minimized. The light level at the property line is a key design consideration.

#### 4.6 Use differences in lighting design to express varying site functions.

- Define road crossings and entry points with accent lighting.

**4.7 Minimize lighting levels across a parking area.**

- Focus higher light levels at key crossing points and intersections, rather than uniformly across a lot.
- In other parts of the lot, provide a lower level of lighting, while also meeting safety needs.

**4.8 Provide lighting for a pedestrian way that is appropriately scaled to walking.**

- Mount lights for pedestrian ways on short poles or consider using light posts (bollards).

**4.9 Lighting shall be shielded to prevent any off-site glare.**

- Light fixtures should incorporate cut-off shields to direct light downward.
- Luminaries shall not be visible from adjacent streets or properties.

**4.10 Light fixtures should be in character with the setting.**

- Fixtures should be compatible with architectural and site design elements.

## Service Areas

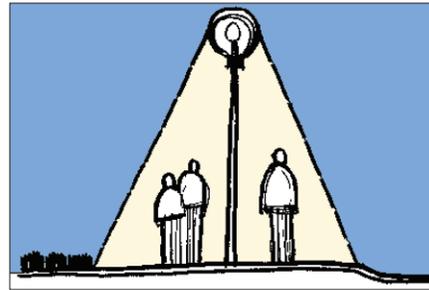
Service areas should be visually unobtrusive and should be integrated with the design of the site and the building.

**4.11 Orient a service entrance, waste disposal area and other similar use toward a service lane and away from a major street.**

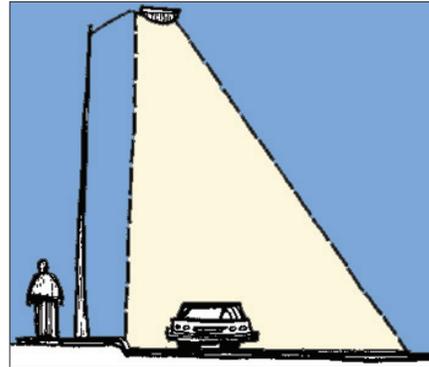
- Screen service entrances with walls or plantings.
- When it will be visible from a public way, a service area screen should be in character with the building and site it serves.
- As an alternative, consider incorporating the service area as a part of the building design.
- Locate areas for outdoor storage, truck parking, trash collection or compaction loading, or other such uses so as not to be visible from abutting streets.

**4.12 Position service areas to minimize conflicts with other abutting uses.**

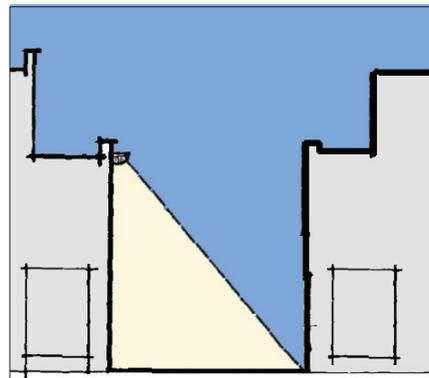
- Minimize noise impacts by locating sources of offensive sounds away from other uses.
- Use an alley system to locate service areas, when feasible.



*Pedestrian lighting.*



*Street lighting.*

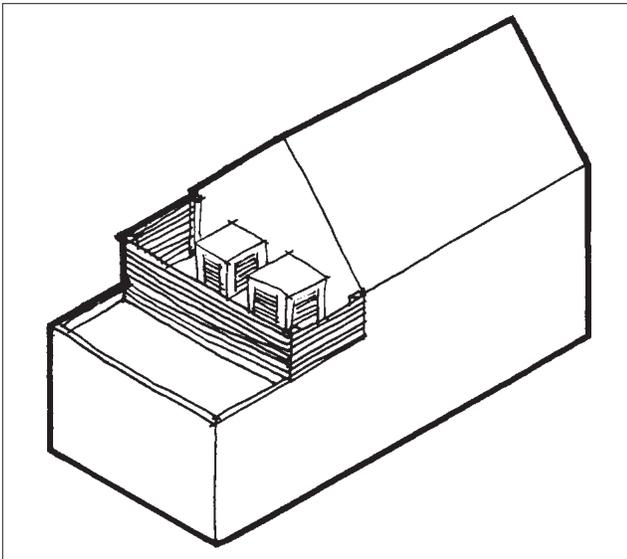


*Walkway - plaza lighting.*

*It is appropriate to use different lighting designs to express different functions.*



*Service areas should be visually unobtrusive and should be integrated with the design of the site and the building.*



*Minimize the visual impacts of utilities and mechanical equipment. Integrate equipment into the building design; for example, roof-top mechanical equipment may be incorporated into, or shielded from view by the roof form.*

## Utilities and Mechanical Equipment

Utilities and mechanical equipment that serve properties may include telephone and electrical lines, gas meters, air conditioners, telecommunication systems and security systems. For new construction, adequate space should be planned in a project from the outset and should be designed such that visual impacts are minimized.

### 4.13 Minimize the visual impacts of utilities and mechanical equipment.

- Integrate equipment into the building design. For example, roof-top mechanical equipment may be incorporated into the roof form.
- Visual impacts may also be minimized by jogging the building, creating a space where the equipment may be set and in some cases screened with building materials.
- Equipment should have a matte or non-reflective finish and be integrated with the building colors.
- Provide adequate space for utilities. They should not simply be put into “left over” space that abuts the public right-of-way.
- Locate utility or mechanical equipment at the rear or sides of a property and screen them with landscaping if visible from the street.

### 4.14 Screen a satellite dish from view.

- Use landscaping to screen a satellite dish that is mounted on the ground.
- A small satellite dish mounted on the building should be located away from the front of a structure to the extent feasible.

# Chapter 5

## Building Types and Case Studies

This section presents a series of case studies that illustrate how the Cudahy Design Guidelines combine to promote the city’s design objectives. Each case study demonstrates how the design guidelines could shape development within specific planning area contexts. It is important to note that each case study provides one example of an appropriate response to the Design Guidelines. Other responses could also be appropriate.

### Building Types

Several building types are included in the case studies. They demonstrate how new building designs respond to their context making Cudahy neighborhoods more walkable, social and aesthetically pleasing. The images representing these building types include photographs from Cudahy and other communities with a similar setting.



*The corner store is one of the building types included in the case studies in this chapter.*

- The following building types are shown (this list is not exclusive to building types that could occur in Cudahy):
- Corner Store
  - Small parcel two and three-story commercial mixed-use
  - Large parcel two and three-story commercial mixed-use
  - Parking structure with a commercial wrap
  - Two and three-story urban residential building types
  - Large-scale office building
  - Large-scale retail building

## Traditional Corner Store

These buildings support smaller tenants or single users. These buildings are typically two to two-and-a-half stories with ground floor retail use. The upper floors can be office, guest house or residential use.

### *Principles Applied:*

Building elements which engage pedestrian activity and provide a sense of human scale and visual interest include:

- Raised corner entry
- Residential building form with street-level retail
- Storefronts and display windows
- Architectural detail on primary building facades with corner articulation
- Pedestrian amenities
- Parking to the rear of side



## Small Parcel Two and Three-story Commercial and Mixed-use Buildings

These buildings support smaller tenants or single users. These buildings are typically two to two-and-a-half stories with ground floor retail use. The upper floors could be office or residential use. Service is typically located to the rear of the site, where access to adjacent sites is also provided.

### *Principles Applied:*

Building elements which engage pedestrian activity and provide a sense of human scale and visual interest include:

- Recessed entries
- Storefronts and display windows
- Architectural detail on primary building facades
- Pedestrian amenities



## Large Parcel Two and Three-story Commercial and Mixed-use Buildings

These buildings support large tenants or single users. These buildings are typically two to four stories with ground floor retail use. The upper floors could be office or residential use. They often are located along primary commercial corridors outside of the central downtown area in small towns.

### *Principles Applied:*

Building elements which engage pedestrian activity and provide a sense of human scale and visual interest include:

- Recessed entries
- Storefronts and display windows
- Architectural detail on primary building facades
- Pedestrian amenities
- Parking to the rear or interior of the site



## Parking Structure with Commercial/ Residential Wrap

These buildings are developed to support modest to large parking structures. The parking structure is located to the interior of the building and a wrap of commercial and/or residential use is provided along the first and second floor. Upper floors on primary facades can be used for a number of uses, even parking, if the facade reflects traditional commercial building design features.

### *Principles Applied:*

Building elements which engage pedestrian activity and provide a sense of human scale and visual interest include:

- Storefronts and display windows
- Architectural detail on primary building facades
- Pedestrian amenities



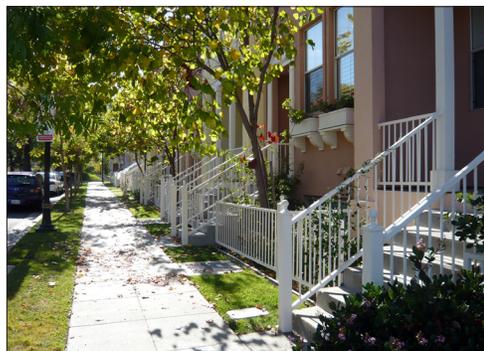
## Two and Three-story Urban Residential Buildings

These are residential only building types; they may be apartments, town homes and/or condominiums. These buildings are typically two to four stories in height.

### *Principles Applied:*

Building elements which encourage pedestrian activity and provide a sense of human scale and visual interest include:

- Street-oriented ground floor units with porch and stoop designs
- Defined entries for individual units and shared entry
- Building integrated balcony design
- Architectural detail on primary building facades
- Pedestrian amenities, including shared plazas
- Landscaping
- Small urban front yard
- Rear or underground parking



## Large-scale Office Building

These buildings support large tenants and single users.

### *Principles Applied:*

Building elements which engage pedestrian activity and provide a sense of human scale and visual interest include:

- Defined entries
- Window patterns
- Architectural detail on primary building facades
- Display cases
- Public art
- Pedestrian amenities
- Landscaping
- Parking to the rear or interior of the site



## Large-scale Retail Building

These buildings support large tenants. These buildings are typically one story. The ground floor is dedicated to a large retailer.

### *Principles Applied:*

Building elements which engage pedestrian activity and provide a sense of human scale and visual interest include:

- Defined entries
- Window patterns
- Architectural detail on primary building facades
- Display cases
- Public art
- Pedestrian amenities
- Landscaping



## Industrial Building

These buildings support large tenants. These buildings are typically one story or two stories. The ground floor is dedicated to a large retailer.

### *Principles Applied:*

Building elements which engage pedestrian activity and provide a sense of human scale and visual interest include:

- Defined entries
- Architectural detail on primary building facades
- Pedestrian amenities
- Landscaping
- Parking in the rear or interior of the site



## Case Studies

The following case studies illustrate six possible rehabilitation and development scenarios that could occur in Cudahy. Each represents just one possible design solution that would be compatible with the city's design objectives. In order to demonstrate how these principles could apply to specific conditions, real sites are used. Many other scenarios also would be appropriate, and therefore these examples should not be considered the only options for these sites.

### **Case Study 1:**

Historic Downtown Rehabilitation

### **Case Study 2:**

Corner Store Rehabilitation

### **Case Study 3:**

New Mixed-use Development

### **Case Study 4:**

New Mixed-use Development with Transit Access

### **Case Study 5:**

Parking Structure with Commercial Wrap

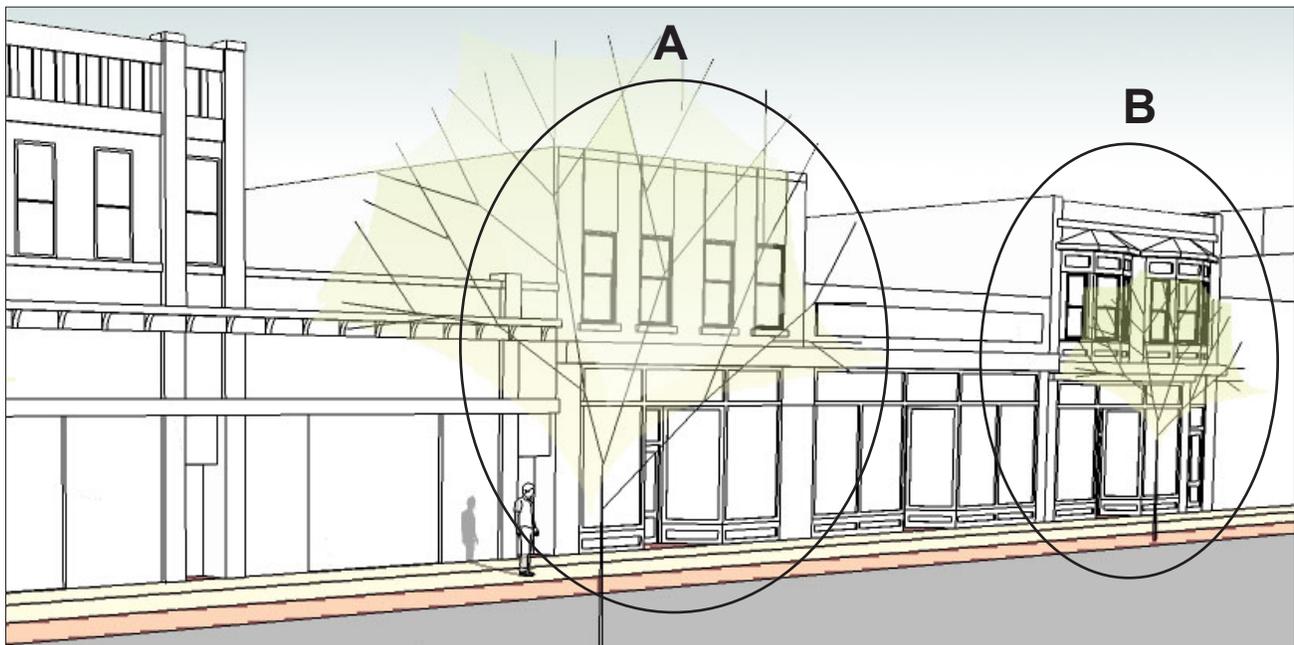
### **Case Study 6:**

Big-box Commercial Site Revitalization

## Case Study 1: Historic Downtown Rehabilitation

Two case studies along this block of South Packard Avenue demonstrate the cumulative benefits of applying the design guidelines throughout downtown.

### **Site Locations**



*Downtown rehabilitation sites along S. Packard Avenue.*

## A. Storefront Rehabilitation

This case study represents conditions which exist in multiple locations in Cudahy. The building is partially intact, but many significant features are deteriorating or altered. The rehabilitation example shows a new storefront that replaces the existing, altered storefront, as well as preservation of the original upper-story facade and rehabilitation of the lower cornice.

### Before



Before: South Shore Cyclery - Storefront

### Rehabilitation Example



Preserve upper story facade

Rehabilitate masonry (remove paint and repoint)

Install new contemporary interpretation of storefront

After: South Shore Cyclery - Storefront



Completed facade upgrade: South Shore Cyclery

## B. Small Commercial Rehabilitation

The Copper Nugget building retains most of its characteristic features, however some are deteriorating and at risk of loss. The rehabilitation example restores the upper bay windows, replaces copper roofing, and renovates the storefront.

### Before



Before: Copper Nugget - Storefront

### Rehabilitation Example



Install new copper roof panels

Restore bay windows similar to that seen historically

Install new contemporary interpretation of storefront windows

Install new wood kickplate panel

After: Copper Nugget - Storefront

## Case Study 2: Corner Store Rehabilitation

The “corner store” is a building type found throughout Cudahy, sometimes in residential neighborhoods and also along older commercial corridors. In this example the original storefront has been altered, while the second-story roof form remains mostly intact. Original site features have been lost as well, and the building is surrounded by pavement. In this rehabilitation example a new contemporary storefront is installed, and an outdoor eating area and landscaping enliven the corner of the site.

### Before



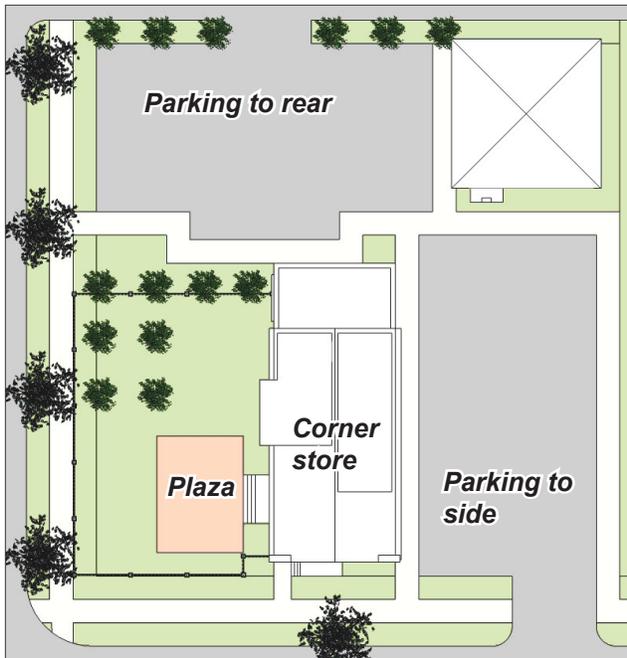
Before: Tats Restaurant - Storefront

### Rehabilitation Example: Street View



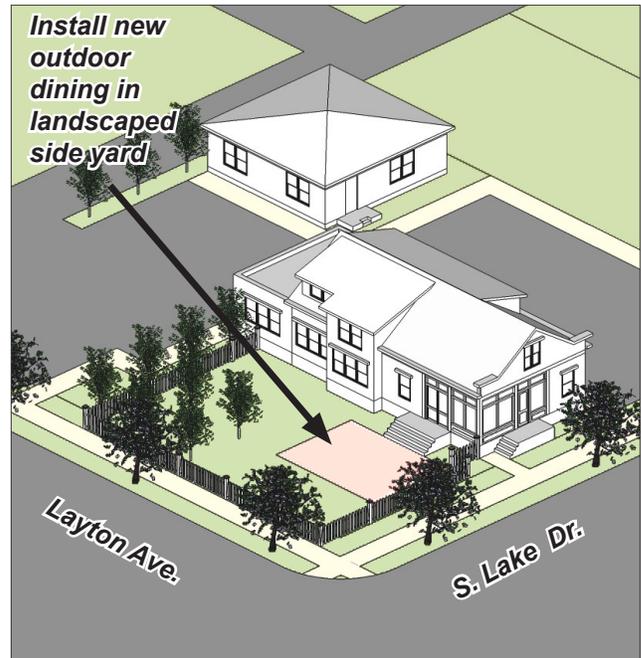
After: Tats Restaurant- Storefront

### Rehabilitation Example: Plan view



Parking is located away from the corner, and screened by the building.

### Rehabilitation Example: Isometric view



The site is enhanced with landscaping and an outdoor plaza.

### Case Study 3: New Mixed-use Development

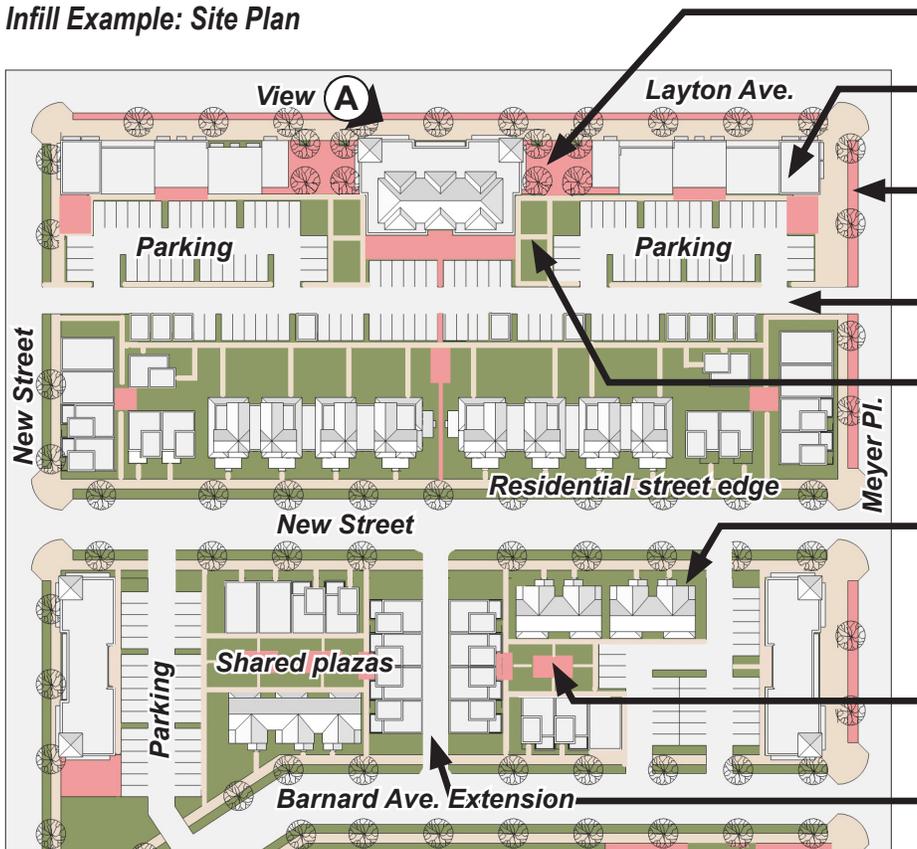
This case study shows an example of new infill on a vacant site along a commercial corridor in Cudahy. The plan includes mixed-use with retail and offices and multifamily buildings designed to create a higher-density urban pedestrian environment scaled to a walkable block. A moderately large parcel, the property is divided into blocks with walkable distances, and new streets provide connections to abutting properties. Interspersed plazas and pedestrian connections create a green streetscape and a pedestrian-friendly neighborhood.

#### Infill Example: Site Map



The case study site is located between Layton and Nicholson Avenues.

#### Infill Example: Site Plan



- Outdoor plazas and landscaping create green streetscape.
- Buildings anchor the corners and frame the street.
- Enhanced streetscape provides pedestrian-friendly environment.
- Alley provides access to parking behind infill.
- Continuous, safe and convenient connections between adjacent properties through parking areas are provided.
- The setbacks and alignment of new buildings support a cohesive pedestrian experience and enhance neighborhood character.
- Outdoor pedestrian space is shared by adjoining buildings.
- Access to internal parking garages is provided.

***Infill Example: Aerial View***



*Aerial view of Case Study 3: A moderately large parcel, the property is divided into blocks with walkable distances, and new streets provide connections to abutting properties.*

***Infill Example: Street View A***



*Street view of Case Study 3: Buildings at the sidewalk edge create a sense of visual interest by using a variety of roof forms and variations in wall planes.*

## Case Study 4: New Mixed-use Development with Transit Access

This case study shows a transit-oriented infill development on a large parcel. The plan provides a higher-density walkable neighborhood with a combination of mixed-use and multifamily buildings. Internal circulation for pedestrians, bikes and cars creates connections across the site and to the surround neighborhoods, including downtown. Commercial properties define the corners of the site, and landscaping and pedestrian plazas create a green streetscape throughout the block.

### Infill Example: Street View A



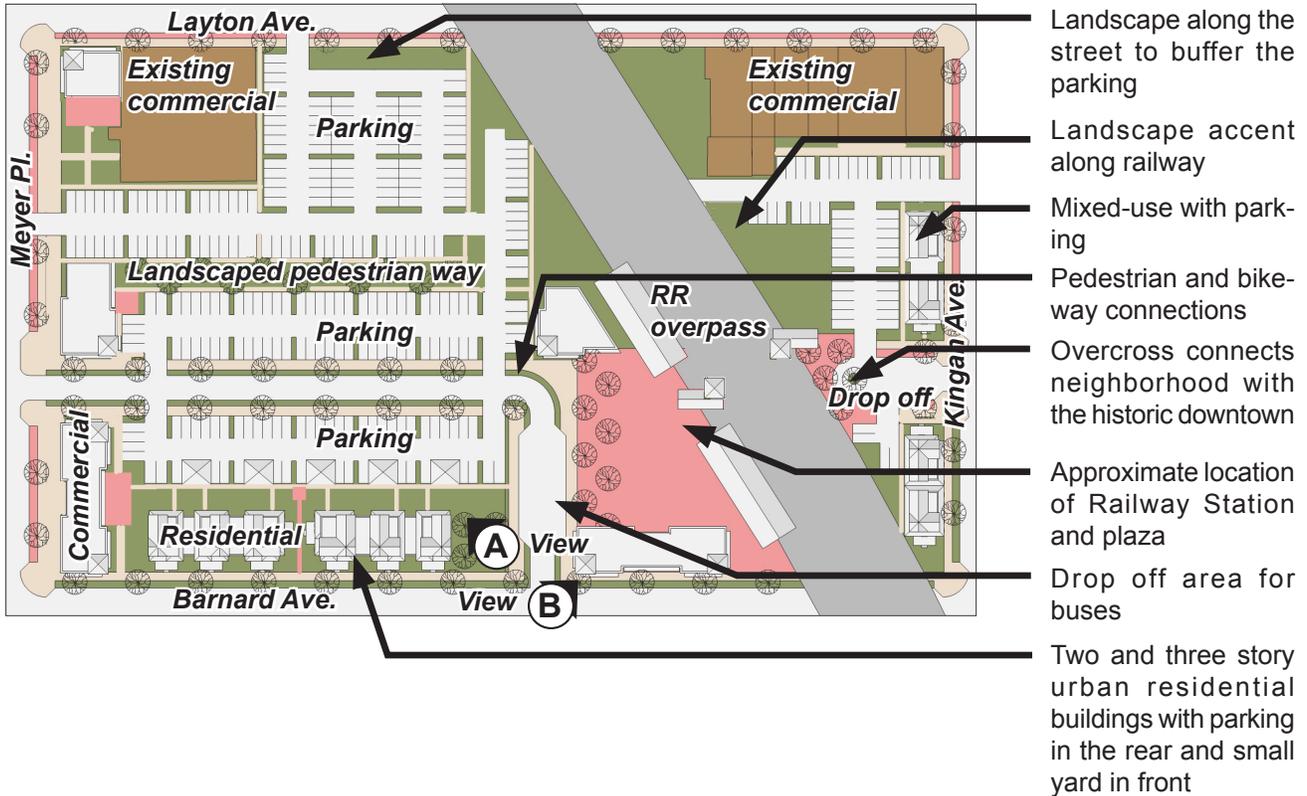
Where there is a residential context, maintain setbacks consistent with an urban residential/yard setback frontage type.

### Infill Example: Street View B



Use vertical and horizontal detailing to break up large facades.

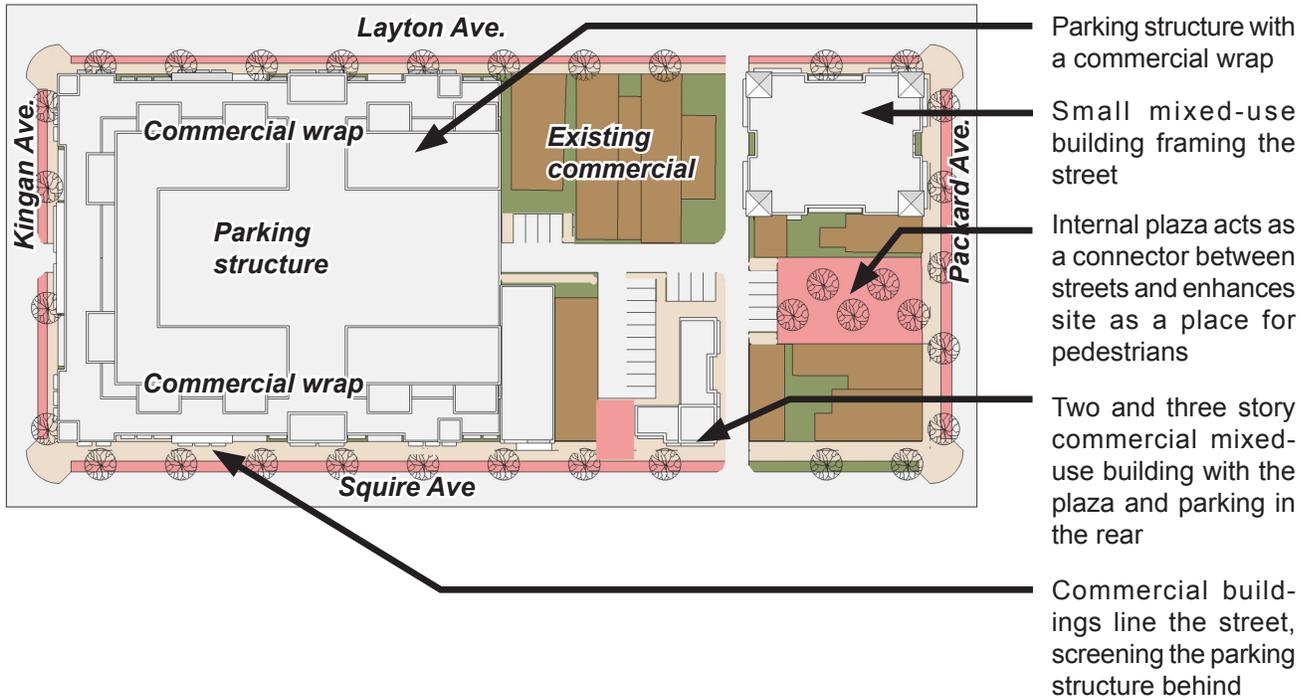
### Infill Example: Site Plan



## Case Study 5: Parking Structure with Commercial Wrap

This case study shows how a parking structure may fit with, and contribute to, a neighborhood. Parking is placed internally. The street edge is wrapped with commercial uses. The facade is articulated to convey a human scale and portray a massing similar to that of the established context. Parking is accessed through the alley and at a mid-block entrance.

### Infill Example: Site Plan

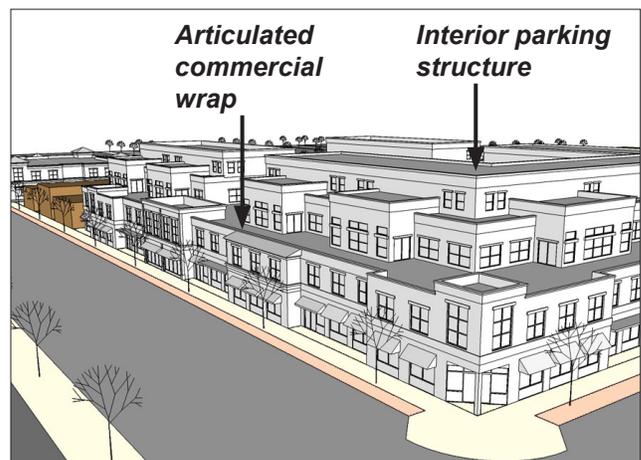


### Infill Example: Street View



Where there is an existing storefront edge, building alignment should be consistent with this frontage.

### Infill Example: Street View

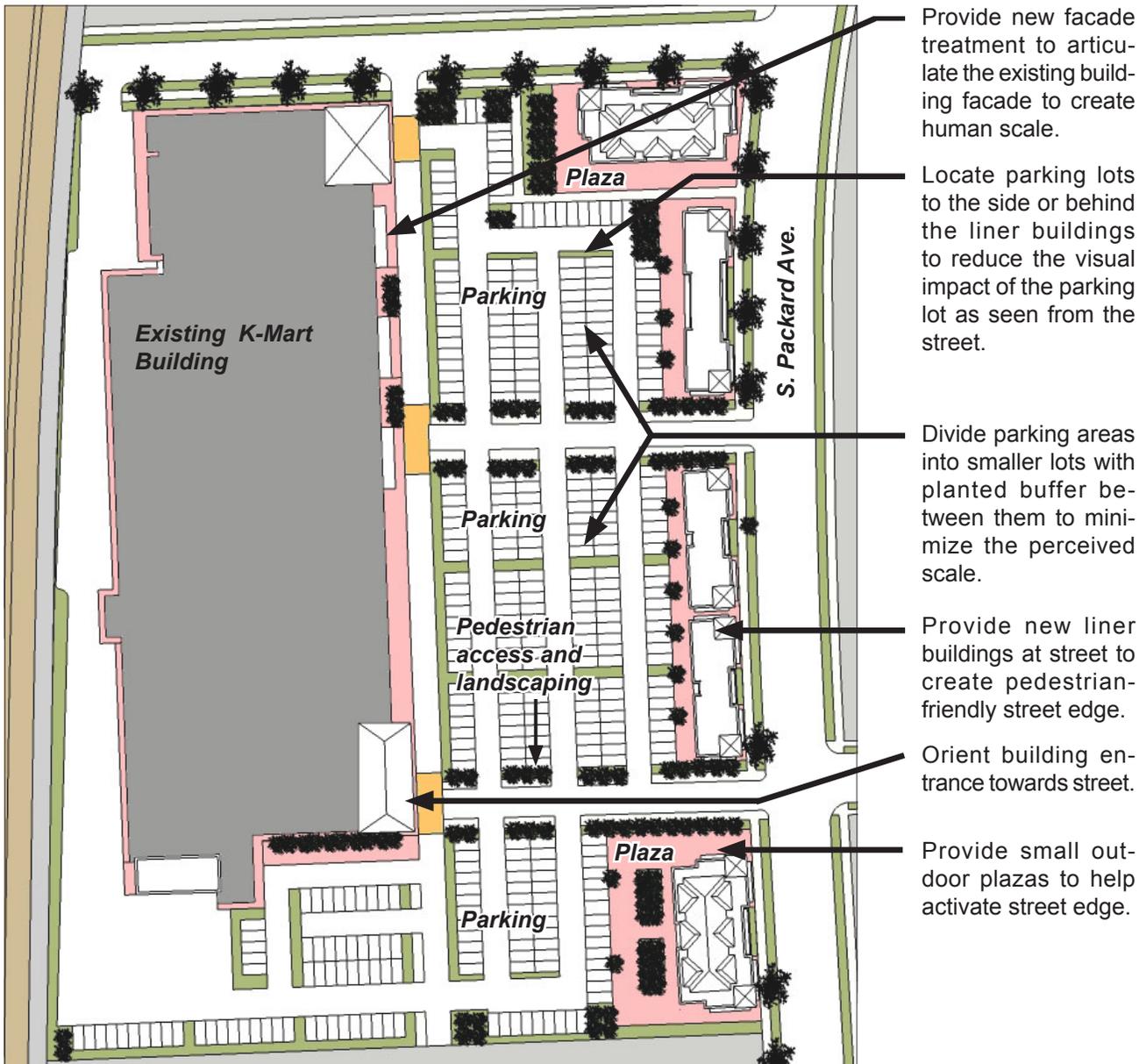


Divide larger buildings into modules that convey a sense of human scale and proportion.

## Case Study 6: Big-box Commercial Site Revitalization

This case study illustrates the application of the design guidelines to a “retrofit” site with an existing big-box commercial building. The primary goals for reuse include enlivening the street edge and increasing the pedestrian-friendliness of the site. The proposal for the existing big-box store includes a new facade treatment to articulate the building in a manner which reflects a human-scale, and entries oriented to the street. The parking lot is divided into smaller parking areas, defined by landscaping and pedestrian walks. The street edge is enlivened with commercial and mixed-use buildings which line the street, masking the large parking lot from view. These liner buildings include pedestrian-friendly facades, as well as enhanced streetscape and sidewalk improvements. These alterations may be executed at once, or in phases, with possibilities for a landscaped street edge in a first phase, rather than liner buildings, which could follow later.

### Rehabilitation and Infill Example: Site Plan



Site plan not to scale.

**Before**



*The existing street edge is very uninviting to pedestrians.*



*Existing conditions of K-Mart building and parking lot.*

**Rehabilitation and Infill Example: Aerial View**



*The proposal includes a new facade treatment to articulate the building in a manner which reflects a human-scale, and entries oriented to the street.*

**Rehabilitation and Infill Example: Street View**



*The new mixed-use liner buildings, landscaping and sidewalk improvements along Packard Ave. provide a pedestrian-friendly street edge.*



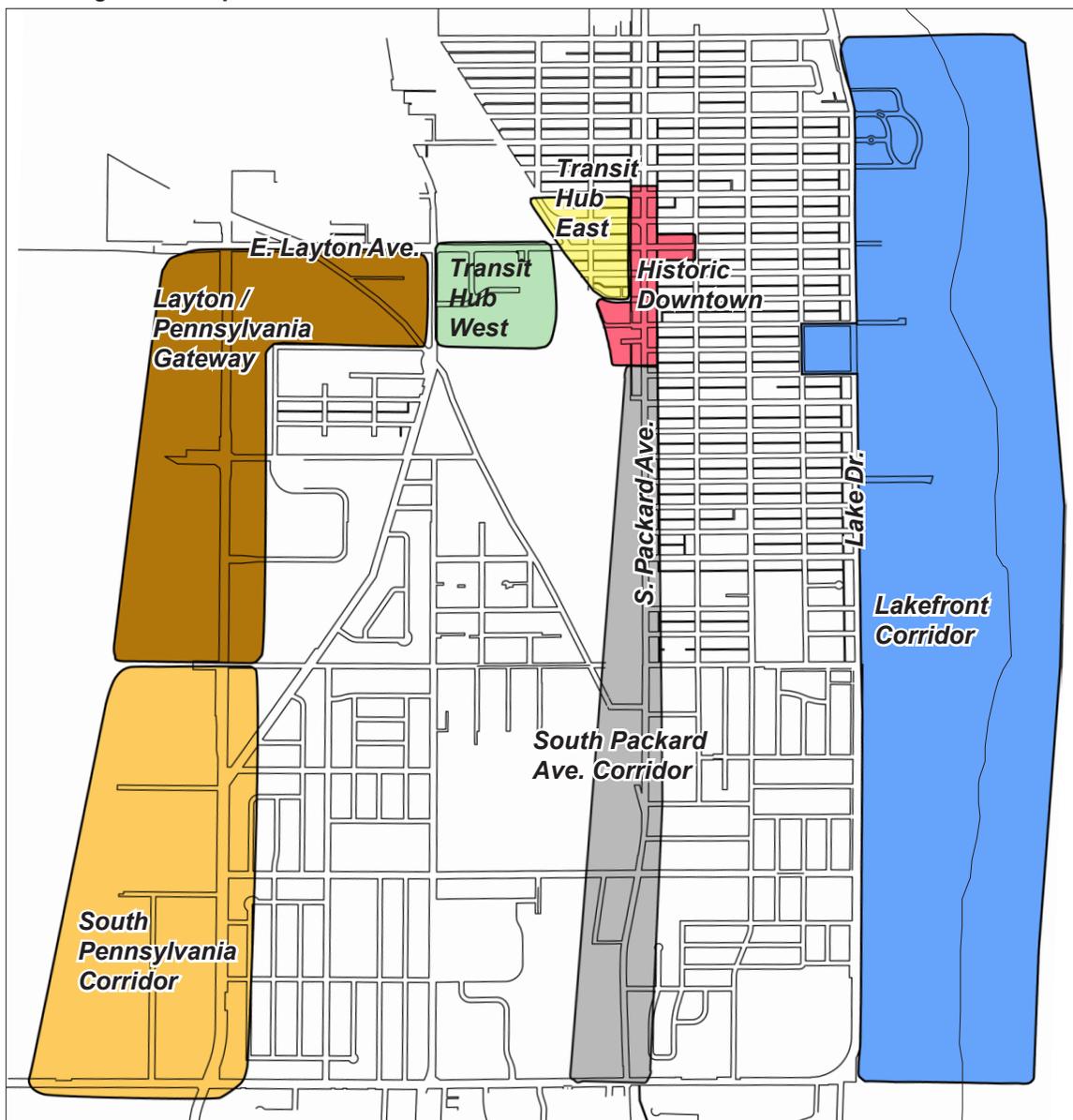
# Chapter 6

## Guidelines for the City's Commercial and Industrial Planning Areas

The City of Cudahy 2020 Comprehensive Plan establishes a series of “planning areas,” many of which contain commercial or industrial uses. The plan also identifies design objectives and goals for each of these areas. The overall goals focus on diversifying uses and increasing densities (particularly residential uses as multifamily and mixed use building types) in a way that improves pedestrian friendliness and supports the use of transit.

This section provides specific design objectives and principles for each of the planning areas. It includes design guidelines that address building setbacks for each area. It also lists appropriate infill building types for each area (see Chapter 5). The case studies in the previous section also show several examples of how to meet the overall planning and design objectives for some of these areas.

**Planning Areas Map**





## Downtown District

The Downtown District contains several subareas. It includes Historic Downtown, Transit Hub East and Transit Hub West. Each of these subareas is addressed in this section.

The Historic Downtown area is in the heart of the city. The area is composed of a streetscape of commercial buildings along the community’s “main street,” South Packard Avenue. The area stretches along a north-south axis for several blocks. It contains many historic commercial buildings that span a range of architectural styles.

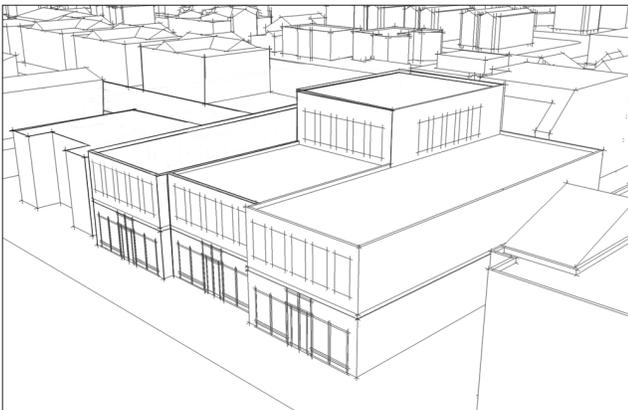
Many retail/commercial buildings are located here, as well as the new library. Buildings are primarily two stories in height. Buildings are aligned at the street edge, with moderate to wide sidewalks. Many structures have some historic significance and exhibit regularly spaced storefronts and upper-story windows and some ornamental detail, such as cornices and belt courses, which lend a visual cohesion for the area.



*Existing Downtown District context.*

The Transit Hub East area is bounded by the railroad to the west (future transit line), Layton Avenue and the Historic Core Area. Many parcels are vacant, although a few historic buildings remain along Layton Avenue.

The Transit Hub West area is bounded by the railroad to the east (future transit line), Layton Avenue and Nicholson. Most of this land is vacant.



*Blend new development into the fabric of the downtown core. In this case, a third floor is set back to maintain the sense of pedestrian scale in building heights at the street front.*

## Design Goals & Vision for all of the Downtown District

- Encourage pedestrian-friendly design improvements.
- Restore historic buildings.
- Combine upper floors to accommodate office use while maintaining historic integrity of the building.
- Respect the historic fabric of “main street” when designing new infill projects.
- Blend new development into the fabric of the downtown core and surrounding industrial and residential neighborhoods.
- Enhance connectivity to KK and Layton entertainment area. Increase connectivity to regional transportation network.
- Increase density.
- Provide new infill and redevelop older building stock along South Packard Avenue that does not have historic value or architectural significance.
- Reinvigorate historic downtown business district with downtown/community-oriented retail and services.
- Restore transparent storefronts and control use of signage.
- Complete Downtown Library Square mixed-use and residential development phases. Develop a year-round marketplace and incorporate the existing Cudahy Farmers’ market into the project.
- Continue to enhance and maintain South Packard Avenue streetscape and promote a pedestrian-friendly environment, incorporating trees, annual plantings, flags, banners and street furniture.
- Promote multi-modal transportation options through improved bus shelters, bike lanes, etc.

## Design Guidelines for Historic Downtown Subarea

### Building Setbacks

Buildings create a strong edge to the street because they are traditionally aligned on the front lot line and usually built out the full width of the parcel to the side lot lines. Although small gaps do occur between some structures, they are exceptions. These characteristics are vitally important to the Historic Downtown subarea.

#### 6.1 Locate buildings at the property line closest to the sidewalk edge.

- Place the facade of the building at the sidewalk edge. This should only vary in very special circumstances.
- Locating an entire building front behind the established storefront line is inappropriate.

#### 6.2 A new building or addition should reflect the range and variation in building height of the area.

- Set back the upper floor to vary the building facade profile(s) and the roof forms across the width and depth of the building.
- Vary the facade (or parapet) heights at the front.

### Appropriate Building Types

- Corner store
- Two and three-story commercial mixed-use
- Parking structure with a commercial wrap



Existing Transit Hub East subarea context.



Existing Transit Hub West subarea context.

## Design Guidelines for Transit Hub East Subarea

### Building Setbacks

This subarea contains many vacant parcels. It abuts the Historic Downtown subarea. A continuous street wall is the primary vision along Layton Avenue. Shallow front yards to allow for landscaping are also appropriate. There is some flexibility in how other parcels develop in the interior of this subarea, although the following approach should be considered. Commercial with retail uses should generally align at the sidewalk edge and other uses should either align at the sidewalk edge or be set back a modest distance to accommodate a small shallow planted yard.

#### 6.3 Locate buildings near the property line.

- Place the facade of the building near the property line where feasible.
- A shallow planting area or plaza along the front property line is also appropriate.

#### 6.4 Allow for a green edge in newly developing residential (multifamily) areas.

- Place the facade of the building near the property line allowing for a shallow planting area in front of the building.

### Appropriate Building Types

- Corner store
- Two and three-story commercial mixed-use
- Parking structure with a commercial wrap
- Two and three-story urban residential building types

## Design Guidelines for Transit Hub West Subarea

### Building Setbacks

This subarea contains many vacant parcels. A continuous street wall is the primary vision along Layton Avenue. Shallow front yards to allow for landscaping are also appropriate. There is some flexibility in how other parcels develop in the interior of this subarea, although the following approach should be considered. Commercial with retail uses should generally align at the sidewalk edge and other uses should either align at the sidewalk edge or be set back a modest distance to accommodate a small shallow planted yard.

### 6.5 Locate buildings at the property line near the sidewalk edge.

- Place the facade of the building at the property line near the sidewalk edge where existing setbacks have been established.
- A shallow planting area or plaza along the front property line is also appropriate.

### 6.6 Allow for a green edge in newly developing residential (multifamily) areas.

- Place the facade of the building near the sidewalk edge allowing for a shallow planting area in front of the building.

### Appropriate Building Types

- Corner store
- Two and three-story commercial mixed-use
- Parking structure with a commercial wrap
- Two and three-story urban residential building types
- Large-scale office building
- Large-scale retail building



*In the East Transit Hub areas place the facade of new buildings at the sidewalk edge along the south side of Layton where existing setbacks have been established. It is also appropriate to allow a small shallow planting area or plaza along the front property line.*



*As these guidelines are applied to individual properties in newly developing areas, an enhanced street edge will emerge in which storefronts and landscape areas enliven the neighborhood and parking is screened.*



*As these guidelines are applied to individual properties in the area, an enhanced street edge will emerge in which storefronts and planting areas enliven the neighborhood and parking is screened.*



*Existing Layton/Pennsylvania Gateway subarea context.*

## Layton/Pennsylvania Gateway

The Layton/Pennsylvania area is located at the northwest corner of Cudahy. The crossroads serves as a primary entryway into Cudahy from the airport. Layton Avenue has a mix of office and commercial buildings that are framed by parking. Pennsylvania Avenue is an established north-south corridor along the eastern edge of the city. The section of Pennsylvania Avenue that is within this area extends from Layton to Grange. It has a mix of industrial and office building types.

Most buildings in the area are set back significantly from the street. Detached sidewalks separated from the street by a planting strip occur on Layton and the east side of Pennsylvania.

### Design Goals & Vision

- Celebrate the gateway; improvements should frame the intersection and take on the street edge.
- Attract high quality retail, office and hotel development and enhance the city's primary gateway.
- Design quality mixed-use developments and an attractive community entryway.
- Enhance the streetscape and address parking issues.
- Redevelop underutilized properties.
- Provide transitions between shopping and residential neighborhoods.
- Create an urban office park.
- Create a back door for trucks.
- Continue to provide industrial, warehouse, distribution and related development.
- Maintain wetlands area.
- Provide good storm-water management.
- Provide storefront showrooms.
- Develop moderate scale retail and restaurant infill projects.

## Building Setbacks and Gateway

A continuous street wall is the primary vision along Layton Avenue. Shallow front yards to allow for landscaping are also appropriate. The intersection of Layton and Pennsylvania Avenue should be framed with buildings and gateway/landscape features to celebrate arrival into Cudahy. A continuous green edge is envisioned along Pennsylvania Avenue.

### 6.7 Locate buildings near the property line along Layton Avenue and at key intersections.

- A shallow planting area or plaza along the front property line is also appropriate along Layton Avenue and at key intersections.

### 6.8 Provide a green edge along Pennsylvania Avenue.

- Provide a generously landscaped front yard for moderate to large-scale retail, service and office developments.

### 6.9 Design a gateway with motorists, bicyclists and pedestrians in mind.

- Provide a landscape palette to establish a sense of continuity within the community.
- Provide unique welcoming elements that are large enough to be perceived at a distance by drivers, such as flowering ornamental trees or public art.
- A welcome sign should be provided that can be read by, and is easily identifiable to, a motorist or bicyclist who is slowed or stopped at the intersection.

### Appropriate Building Types

- Corner store
- Two and three-story commercial mixed-use
- Large-scale office building
- Large-scale retail building



*At gateway locations provide unique welcoming elements that are large enough to be perceived at a distance by drivers, such as flowering ornamental trees and/or public art.*



## South Packard Avenue Corridor

South Packard Avenue is an established corridor that extends from Carpenter Avenue to College Avenue. It primarily exists as a linear commercial/industrial zone. It has a mix of industrial, retail, strip commercial and historic corner stores (often altered) building types.



The streetscape has a mix of setbacks; some buildings are set back significantly from the street and others are at the street edge. Attached and detached sidewalks separated from the street by a planting strip occur along the corridor.



Existing South Packard Avenue subarea context.

### Design Goals & Vision

- Develop mid-scale businesses.
- Promote quality mixed-use development that incorporates existing businesses.
- Develop as a mixed retail and residential district.
- Promote double-fronted development.
- Enhance the function and appearance of the Packard Avenue Corridor.
- Better connect corridor to neighborhoods through streets, sidewalks and trails.
- Retain historically significant buildings for rehabilitation and reuse.
- Build an image of a vibrant mixed-use corridor.
- Promote consistent themes throughout the corridor.

### Building Setbacks

A street wall should be provided along the South Packard Corridor. Large retail stores that are set back to the rear of the property should be screened with commercial/mixed-use buildings at the sidewalk edge.

There are some areas where smaller enclaves of residential building forms exist along the corridor. They are often set back from the sidewalk edge. If a development of a similar size is proposed next to an existing residential enclave, it could be set back from the sidewalk edge.

### 6.10 Locate buildings near the front property line.

- Place the facade of the building at the property line near sidewalk edge where existing setbacks have been established.
- A shallow planting area or plaza along the front property line is also appropriate.

#### Appropriate Building Types

- Corner store
- Two and three-story commercial mixed-use
- Parking structure with a commercial wrap
- Two and three-story urban residential building types



*As these guidelines are applied to individual properties in the area, an enhanced street edge will emerge in which storefronts enliven the neighborhood and parking is screened.*



## Lakefront Corridor

Lake Drive is an established north-south corridor along the eastern edge of the city. The east side of the corridor is primarily park lands with a few public uses along its edge. The west side of the drive is primarily residential with some corner stores/restaurants and a boutique hotel.

The streetscape has a park edge along the east side and residential front yards are the predominate feature along the west side. Detached sidewalks separated from the street by a planting strip occur along both sides of the street.



## Design Goals & Vision

- Improve access, visibility and activity along Lake Michigan.
- Improve connections between waterfront and community.
- Create a nature center or additional nature-based recreational facilities.
- Maintain single-family residential character.
- Restore historic buildings.

## Building Setbacks

Building setbacks should be maintained along the corridor. The established residential front yards should occur on the west side of the corridor and the parkway should continue on the east side of the corridor. It is appropriate to frame a corner on the west side of the corridor when a small corner store building is provided.



Existing Lake Drive subarea context.

### 6.11 Maintain the current setbacks along the corridor.

- Set back buildings from the sidewalk edge to maintain the current parkway/residential context.
- Locating a small-scaled corner store or similar establishment at the property line closest to sidewalk edge on the west side of the street may be appropriate.

## Appropriate Building Types

- Corner store on the west side of the corridor.

# South Pennsylvania Corridor

Pennsylvania Avenue is an established north-south corridor along the western edge of the city. The section of Pennsylvania Avenue that is within this area extends from Grange to College. It has a mix of industrial, office and residential building types.

Most buildings in the area are set back significantly from the street. There is a section of Pennsylvania that has a Frontage Road that accesses the residential neighborhood. There are also detached sidewalks separated from the street by a planting strip that occur on the east side of Pennsylvania.

## Design Goals & Vision

- Promote a landscaped parkway along the corridor.
- Continue to provide industrial, warehouse, distribution and related development.
- Maintain wetlands area.
- Provide good storm-water management.
- Provide storefront showrooms.
- Develop moderate scale retail and restaurant infill projects.
- Enhance the streetscape and connectivity.

## Building Setbacks

### 6.12 Maintain a parkway along the corridor.

- Set back buildings significantly from the sidewalk edge to maintain a parkway character along the corridor.

## Appropriate Building Types

- Corner store
- Two and three-story commercial mixed-use
- Large-scale office building
- Large-scale retail building
- Large-scale industrial building



*Existing South Pennsylvania Corridor subarea context.*



*As these guidelines are applied to individual properties in the area, an enhanced street edge will emerge in which green parkway is retained and enhanced.*



# Chapter 7

## Signs

These guidelines primarily apply to signs in the Downtown District planning area. Also see the Cudahy Sign Code Section 17.0600 for sign regulations that apply to all of the planning areas. The DRB will determine on a case-by-case basis if the following design guidelines will apply to buildings in the other planning areas.

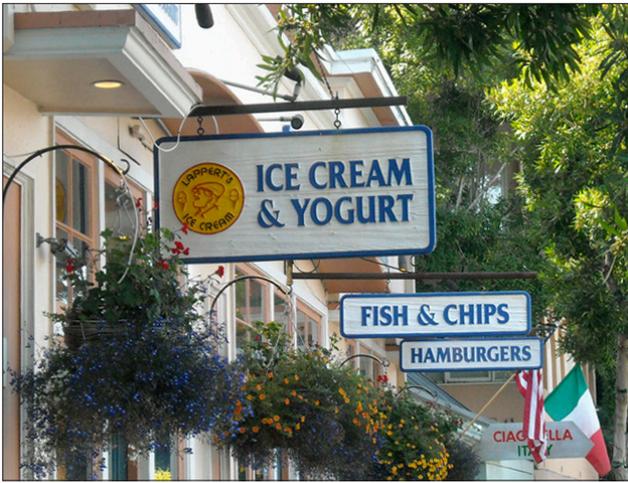
The following guidelines promote design that will enhance community character. A sign typically serves two functions: to attract attention and to convey information. Signs produce a lasting impression and an indication of the commercial health of a business district. All new signs should be developed with the character of the building and its overall context in mind.

### Sign Design General Goals & Vision

- Ensure that signs aid in orientation and adequately identify uses and activities to the public.
- Discourage excessive visual competition in signage.
- Reduce distractions and obstructions from signs.
- Increase readability of all signs.
- Decrease conflict between signs.
- Increase integration with architectural features and character.
- Decrease obstruction of architectural features.
- To preserve or enhance city character by requiring new and replacement signage that is:
  - Creative and distinctive.
  - Compatible with the surroundings.
  - Appropriate to the type of activity to which it pertains.
  - Expressive of the identity of individual proprietors or the community as a whole.
  - Appropriately sized in its context, so as to be readable.



*All new signs should be developed with the character of the building and its overall context in mind.*



Consistency in sign location between businesses will influence their visibility. Align signs on the same building.

## Historic Signs

Historically, a sign mounted and/or painted on the exterior of a building advertised the primary business conducted there. Many of these signs still stand today and should be preserved when feasible.

### 3.1 Preserve a historic sign when feasible.

## Sign Character

A sign shall be in character with the materials, colors and details of the building. The integration of the sign with the building or building facade is important and should be a key factor in its design and installation.

### 3.2 Design a sign to be subordinate to the overall building composition.

- Keep a sign simple in character.
- Scale a sign to fit with the facade of the building.
- Locate a sign to emphasize design elements of the facade itself.
- Mount a sign to fit within existing architectural features using the shape of the sign to help reinforce the horizontal lines of the building.
- A rooftop sign is inappropriate.
- An animated sign or message board is not appropriate.

## Location

Consistency in sign location between businesses will influence visibility of signs, conflicts between signs, and integration with architectural character.

### 3.3 Locate a sign near the pedestrian level.

- Align signs on the same building. This applies to flushmounted and projecting signs.
- Signs should be placed on the building in such a way that they complement the overall facade composition.
- A sign shall not be located on any portion of the upper stories.
- The upper facade of a building should not be cluttered with signs.



Mount a sign to fit within existing architectural features using the shape of the sign to help reinforce the horizontal lines of the building.

### 3.4 Integrate sign location with architectural elements.

- Signs identifying commercial establishments should generally be placed within a long, continuous information band immediately above the storefront or should be applied directly on the display window. The information band should generally be between 18” and 26” in its vertical dimension and must never be allowed to cover transom windows and other architectural details and elements.
- Signs on adjacent storefronts should be coordinated in height and proportion and, wherever possible, should use the same sign format (or they should at least employ identical backgrounds).

### Sign Installation

The installation of a sign is an integral aspect in the retention of a historic building’s key architectural features and in minimizing damage to them.

### 3.5 Avoid damaging or obscuring architectural details or features when installing a sign.

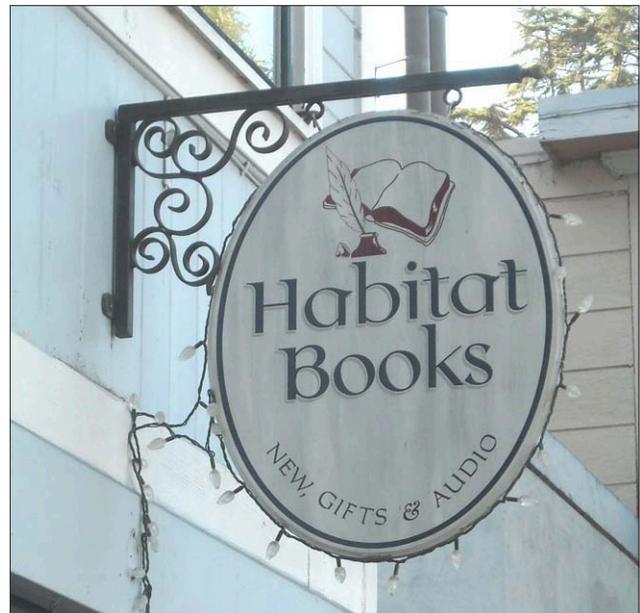
- Minimize the number of anchor points used to mount a sign.

### Number & Size

The number and size of signs for each business has a direct influence on the character of the streetscape, and their impacts should be considered.

### 3.6 Determine the number of signs per building based on the following guidelines:

- There should be no more than three types of signs employed per building, regardless of the number of occupancies.
- Each ground floor occupant of a building may display one sign.
- Each occupant in an upper level of a building may display one sign.



*Avoid damaging or obscuring architectural details or features when installing signs. Minimize the number of anchor points used to mount a sign.*



*The number and size of signs for each business has a direct influence on the character of the streetscape.*

### 3.7 Relate sign scale to its type and location.

- Information band should generally be between 18” and 26” in its vertical dimension and must never be allowed to cover transom windows and other architectural details and elements.
- Signs in the downtown should relate to pedestrians and people moving in slow moving vehicles. Large, auto-oriented signs (pole or pylon signs) are inconsistent with both the scale of the downtown and its pedestrian character and therefore, they should be avoided.
- Appropriate dimensions are relative to the sign type and its location and placement. Smaller, simply designed signs are the easiest to read and, therefore, the most effective.
- See the guidelines for individual sign types for additional standards.

## Style, Content & Lettering

Sign content shall be designed to be visually interesting and clearly legible. The style and use of lettering on signs will influence visibility of signs and the integration with architectural character.

### 3.8 Use lettering styles which complement the style and period of the building on which they appear.

- Typefaces that are in keeping with those seen in the area traditionally are encouraged.
- Traditional block and curvilinear styles that are easy to read are preferred.
- Avoid hard-to-read or overly intricate typeface styles.
- No more than two different type styles should be used on the same sign to avoid a cluttered appearance.

### 3.9 Design letters and symbols on signs to conform to the following:

- Individual letters or symbols may be attached to an awning, marquee, building surface, wall or signboard.
- Individually mounted letters or symbols should not project more than 12" from the building surface. Such letters and symbols should not obscure the architectural features of the building to which they are attached.
- Sign letters and symbols should not extend above the lowest part of the roof, nor beyond the ends of the wall to which they are attached.
- When a lot fronts on more than one street, the aggregate sign area facing each street frontage shall be calculated separately.
- Use of a symbol for a sign is encouraged. A symbol sign adds interest to the street, can be read quickly and is often remembered better than written words.

### Materials

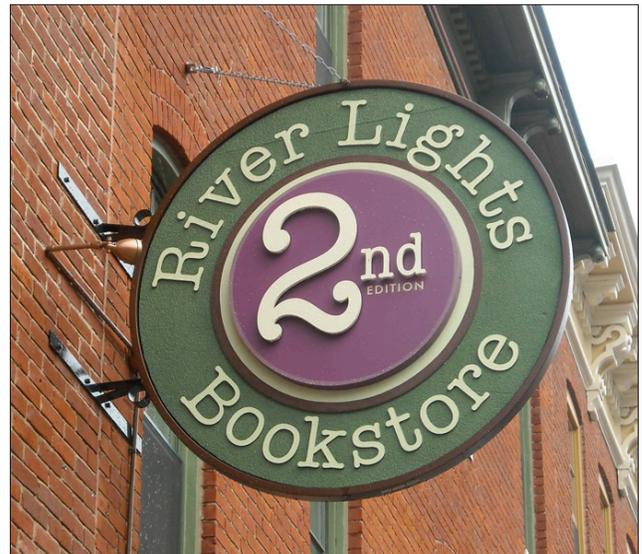
A sign should exhibit qualities of style, permanence and compatibility with the natural and built environment. Sign materials should be consistent with, or at least complement the original construction materials and architectural style of the building facade on which they are to be displayed.

### 3.10 Use sign materials that are compatible with the building facade.

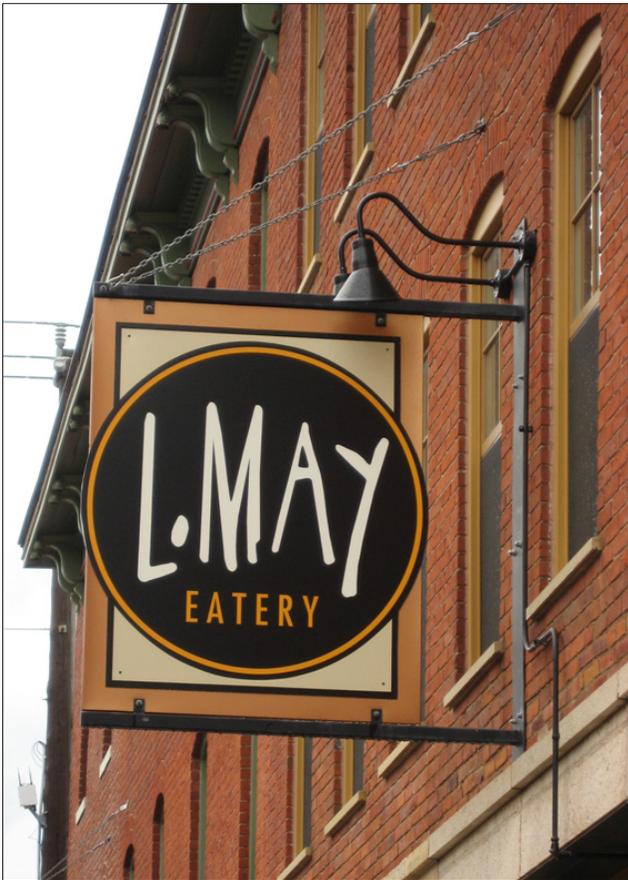
- Use colors, materials and details that are compatible with the overall character of the building facade.
- Permanent, durable materials are encouraged.
- Permitted sign materials include glass, plastic, wood, brass, metal leaf, metal plates, canvas or related fabric, etched glass, stone or concrete.
- Natural materials such as wood and metal are much more appropriate than plastic.
- Avoid internally lit plastic signs and highly reflective materials.



*Use lettering styles which complement the style and period of the building on which they appear.*



*Sign content shall be designed to be visually interesting and clearly legible.*



*Use sign colors, materials and details that are compatible with the overall character of the building facade.*

## **Color**

Consistency in use of color palettes can enhance the impression of a commercial district. Color shall be used both to accentuate the sign design and message and also to integrate the sign or lettering with the building and its context.

### **3.11 Use colors for the sign that are compatible with those of the building facade.**

- Sign colors should be chosen to complement, not clash, with the color of the building facade.
- Limit the number of colors used on a sign. In general, no more than three colors should be used, although accent colors and additional colors for illustrations may be considered.
- Use dark backgrounds with light colored lettering. Examples of preferred background colors are burgundy, red, forest green, chocolate brown, black, charcoal, and navy blue. Preferred lettering colors are ivory, white, or gold.
- “Day glow” colors are not appropriate.



*Illumination techniques can enhance the day and night time impression of a commercial district.*

## Lighting

Illumination techniques can enhance the day and night time impression of a commercial district.

### 3.12 Use shielded lighting source on a sign.

- Direct lighting at signage from an external, shielded lamp is appropriate.
- Small and discreet modern light fittings may provide an unobtrusive alternative to traditionally styled lamp units.
- The light level should not overpower the facade or street edge.
- A warm-color light, similar to daylight, is appropriate.
- Strobe lighting is not appropriate.
- Internal illumination is not appropriate. However, exceptions can be made for contemporary “infill” buildings where internally lit signs with opaque backgrounds and glowing translucent letters may be permitted.
- Neon window signs may be permitted in cases where they are custom designed to be compatible with the building’s historic and/or architectural character. Neon signs should meet the same dimensional requirements as other signs in the downtown.

### 3.13 Halo illumination may provide an effective and subtle form of lighting which can be used to accentuate both sign and building.

- This form of lighting can be used with either wall or sign panels or individual letters.
- The light source shall not be visible.



*Direct lighting at signage from an external, shielded lamp.*



*Small and discreet modern light fittings may provide an unobtrusive alternative to traditionally styled lamp units.*



*A sign composed of individual letters or symbols that is fastened to or painted on the wall of a building or structure is a wall sign.*



*Locate a flush-mounted wall sign to fit within a panel formed by moldings or transom panels.*



*Individually mounted letters or symbols should not project more than 12" from the building surface. Such letters and symbols should not obscure the architectural features of the building to which they are attached.*

## Sign Types

Signage types have a large impact on the appearance of a commercial district. Sign types that are considered generally to be appropriate are defined here. While selecting a sign, an important design principle to consider is that signs should not overwhelm the architecture of the building. Consistent placement of signs according to building style, type, size, location and materials creates a sense of visual continuity.

## Wall Signs

A wall sign is defined as a sign fastened to or painted on the wall of a building or structure in such a manner that the wall becomes the supporting structure for, or forms the background surface of, the sign and which does not project more than 12 inches from such building or structure. This definition includes signs composed of individual letters or symbols.

Appropriate use of wall signs provides a functional and aesthetic addition to a business.

### 3.14 Flush mounted wall signs may be considered.

- Place a wall sign to align with nearby buildings.
- Determine if decorative moldings exist that could define a sign panel. If so, locate a flush-mounted wall sign to fit within a panel formed by moldings or transom panels.
- A wall sign should not extend higher than the eave line or top of the parapet wall of the principal building. A sign should not extend above the lowest point of the roof, nor beyond the ends of the wall to which it is attached.
- Such signs should not obscure architectural features of the building.
- The total area of signs on a building wall shall be in accordance with the requirements as allowed by the city's municipal zoning code.

## Directory Wall Sign

This is a wall sign that is often located on the primary first-floor wall of any building containing multiple tenants to display the tenant name and location. This wall sign guidelines also apply to this sign type.

### 3.15 Consider a directory sign for larger buildings with numerous occupants.

- Consolidate small, individual signs and place them on a single panel as a directory to make them easier to locate.

### 3.16 Design a wall sign to minimize the depth of a sign panel or letters.

- A wall sign shall be relatively flush with the building facade. No part of the sign, including the display surface, should extend more than 12 inches from the building surface.
- Design a wall sign to sit within, rather than forward of, the fascia or other architectural details of the building.
- Wall signs should not extend higher than the eave line or top of the parapet wall of the principal building. Wall signs should not extend above the lowest point of the roof, nor beyond the ends of the wall to which it is attached.
- Where a lot fronts on more than one street, the aggregate sign area facing each street frontage should be calculated separately.
- Where two or more wall signs are affixed to one wall, the gross display area should be the sum total area of all signs.



Consider a directory wall sign for buildings with numerous occupants.



Design a window sign to minimize the amount of window covered and be painted on the glass or hung inside a window.



Window signs should not exceed more than 30 percent of the window area in which they are displayed.



Canopy and awning signs are most appropriate in areas with high pedestrian use.



Consider sign lettering centered on a building awning or canopy where a flush-mounted sign would obscure architectural details.

## Window Signs

A window sign is defined as any sign that is placed inside or upon a window facing the outside of a building and which is usually intended to be seen from the exterior of the building. Signs displayed on glass panels which are integral to doors visible from the exterior of the building will be considered to be window signs for purposes of this chapter.

### 3.17 Design a window sign to:

- Minimize the amount of window covered
- Be painted on the glass or hung inside a window
- Window signs should not exceed more than 20 percent of the window area in which they are displayed.

## Canopy and Awnings Sign

A canopy/awning sign is defined as a fireproof space frame structure with translucent flexible reinforced vinyl or cloth covering designed in awning form, but whose principal purpose and use is signage.

Appropriate use of canopy or awning signs provides a functional and aesthetic addition to a business.

### 3.18 A sign located on a canopy or awning may be considered.

- These are most appropriate in areas with high pedestrian use.
- Consider sign lettering centered on a building awning or canopy where a flush-mounted sign would obscure architectural details.
- Canopy or awning size, color and placement should complement the architectural character of the building.
- Soft, weather-treated canvas or vinyl materials which allow for flexible or fixed installation shall be used.
- Letters on awning signs should not exceed 10" in height.
- A minimum of 8'-6" above sidewalk level should be allowed for pedestrian clearance.
- Translucent illuminated signs are inappropriate in the Historic Downtown Subarea.

## Projecting or Hanging Signs

A projecting or hanging sign is defined as a sign that is wholly or partly dependent upon a building for support and which projects more than 12 inches from such building. This is an attached sign which projects and has one end attached to a building, and which does not employ ground support in any matter.

### 3.19 Projecting or hanging signs may be considered.

- Locate small projecting signs near the business entrance, just above the door or to the side of it.
- Small hanging signs are appropriate under a canopy on commercial buildings or from the inside of a porch on residential buildings.
- Mount large projecting signs higher on the building, centered on the facade or positioned at the corner.
- Signs that project over a public right of way (including sidewalks) should be covered by a public liability insurance policy, which names the community as the insured party.

### 3.20 Design a projecting sign to be similar in character to those seen traditionally.

- Design the sign bracket as a decorative or complementary element of the sign. The bracket should appear as part of the sign composition and design.

### 3.21 Design a projecting or hanging sign to be in proportion to those seen traditionally.

- The supporting framework should be in proportion to the size of such sign.
- Projecting signs, if flat, should not exceed five square feet.
- The total area of a three dimensional sign should be determined by enclosing the largest cross-section of the sign in an easily recognizable geometric shape and computing its area which should not exceed nine square feet.
- The sign should be hung at right angles from the building and should not project closer than two feet to the curb line.



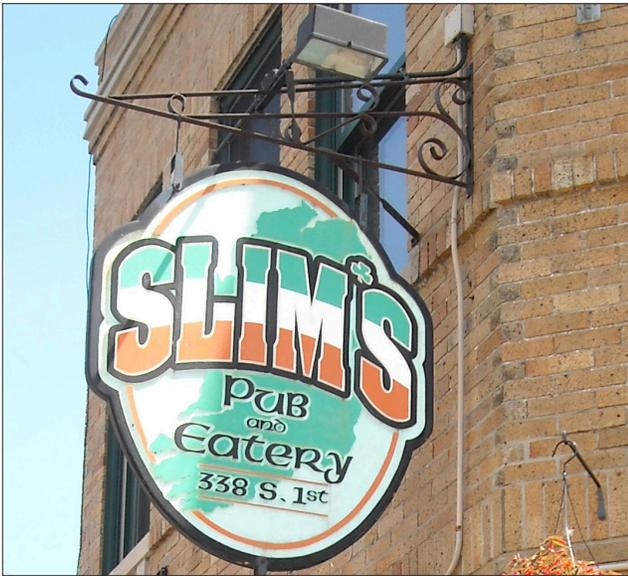
*Locate small projecting signs near the business entrance, just above the door or to the side of it.*



*Projecting blade signs should be located higher on the building, centered on the facade or positioned at the corner.*



*It is appropriate to design the sign bracket as a decorative or complementary element of the sign.*



Projecting signs, if flat, should not exceed five square feet.



The use of a symbol as a projecting sign is encouraged. They add interest to the street and can be read quickly. They are often remembered better than written words.

- A projecting sign should have a minimum clearance of 8'-6" above grade when located adjacent to or projecting over a pedestrian way. If projecting over a driveway or alley, the clearance should be at least 15 feet.
- The top of the sign may be suspended in line with one of the following, whichever is the most successful application of scale, linear continuity, and visibility as determined by the DRB:
  - Suspended between the bottom sills of the second story windows and the top of the doors and windows of the ground floor; or,
  - The lowest point of the roof of a one story building.

### Freestanding Sign

A freestanding sign is defined as any sign which is supported by structures or supports in or upon the ground and independent from any building.

A small freestanding sign may be appropriate in the Downtown District where a small shallow front yard is provided. It should respect the scale of its setting.

#### 3.22 A small freestanding sign should be in character with its setting

- It is appropriate to provide a small low-scale freestanding sign where a shallow front yard is provided.

### Monument Sign

A monument sign is defined as a sign independent from any building that has a structural base of not less than 75 percent of the width of the sign face.

A small monument sign may be appropriate in the Downtown District where a small shallow front yard is provided. It should respect the scale of its setting.

#### 3.23 A small monument sign should be in character with its setting

- It is appropriate to provide a small low-scale monument sign where a shallow front yard is provided.

## Interpretive Signs

An interpretive sign may refer to a sign or group of signs that provide information to visitors on natural resources, cultural resources, historic resources or other pertinent information.

### 3.24 Design interpretive signs to have a consistent design character.

- Interpretive signs should stand alone, and not be attached to streetscape furnishing or buildings.

## Corporate Logo Signs

Corporate logos are often integral to the design of a sign, or even a building. This can be as simple as a color scheme, or it can affect the entire building. Where used, corporate logos should be recognized as a sign, and not obscure or dominate the character of a building.

### 3.25 Where a corporate logo or color scheme is incorporated into building design it shall be recognized as a sign.

- This is often seen in canopies, roof material and, in some cases, building style or design.
- The portion of the building that will be recognized as part of a corporate design, and therefore a sign, shall be determined at the discretion of the design review authority.



*A small freestanding sign may be appropriate in the Downtown District where a small shallow front yard is provided.*



*A small monument sign that is closely integrated with the site may be appropriate where a small shallow front yard is provided.*

