

# Design Guidelines

## Downtown Crystal Lake



### Downtown Crystal Lake / Main Street

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Be sure to contact the Building Department at 815-459-2020, before starting any work. You are encouraged to contact the Downtown Crystal Lake office at 815-479-0835 for additional help.

## **INTRODUCTION**

Improving the visual appearance of Downtown Crystal Lake helps to make the area an attractive place to visit and is as critical to the success of the area as are improving economic performance, strengthening public participation, and recruiting new businesses.

Downtown Crystal Lake is bounded by Crystal Lake Avenue, Walkup Avenue, Gates Street and Main Street. Each individual building façade plays an important role in the makeup of the downtown district. Storefronts, window displays, signage, color, canopies, and architectural details all play an integral part in the successful design of individual buildings. Rehabilitating your building can be overwhelming and you may have many questions such as: What materials should I use? What colors are best? Is an awning appropriate? What kind of sign would look best?

These guidelines have been created to help you answer these questions and to assist you in properly renovating and restoring your building.

## **WHAT IS MAIN STREET?**

Recognizing the area's potential for economic development, Downtown Crystal Lake, a Main Street organization, was founded in 1996. It is a collaboration of business and property owners, concerned citizens, and local government working together to promote economic strength and community pride in Crystal Lake.

Crystal Lake is one of over 50 Illinois communities which participate in the preservation-based, economic development Main Street program to preserve their downtowns and recapture a "sense of place." The successful Four-Point Approach was developed by the National Trust Main Street Center. Main Street helps communities:

- Build an effective volunteer-driven downtown management ORGANIZATION, guided by professional staff, with broad-based public and private sector support
- Enhance the DESIGN and appearance of downtown through historic preservation
- Create a unified, quality image and develop PROMOTION strategies that bring people downtown
- Retain and strengthen existing downtown businesses, recruit appropriate new businesses, and develop appropriate ECONOMIC RESTRUCTURING strategies to sustain the economic vitality of the downtown.

## **MISSION STATEMENT**

To preserve and enhance the Historic Downtown District as the heart of Crystal Lake and provide for a successful business and residential environment that communicates a sense of community pride, heritage and small town wholesomeness as a lasting legacy for future generations.

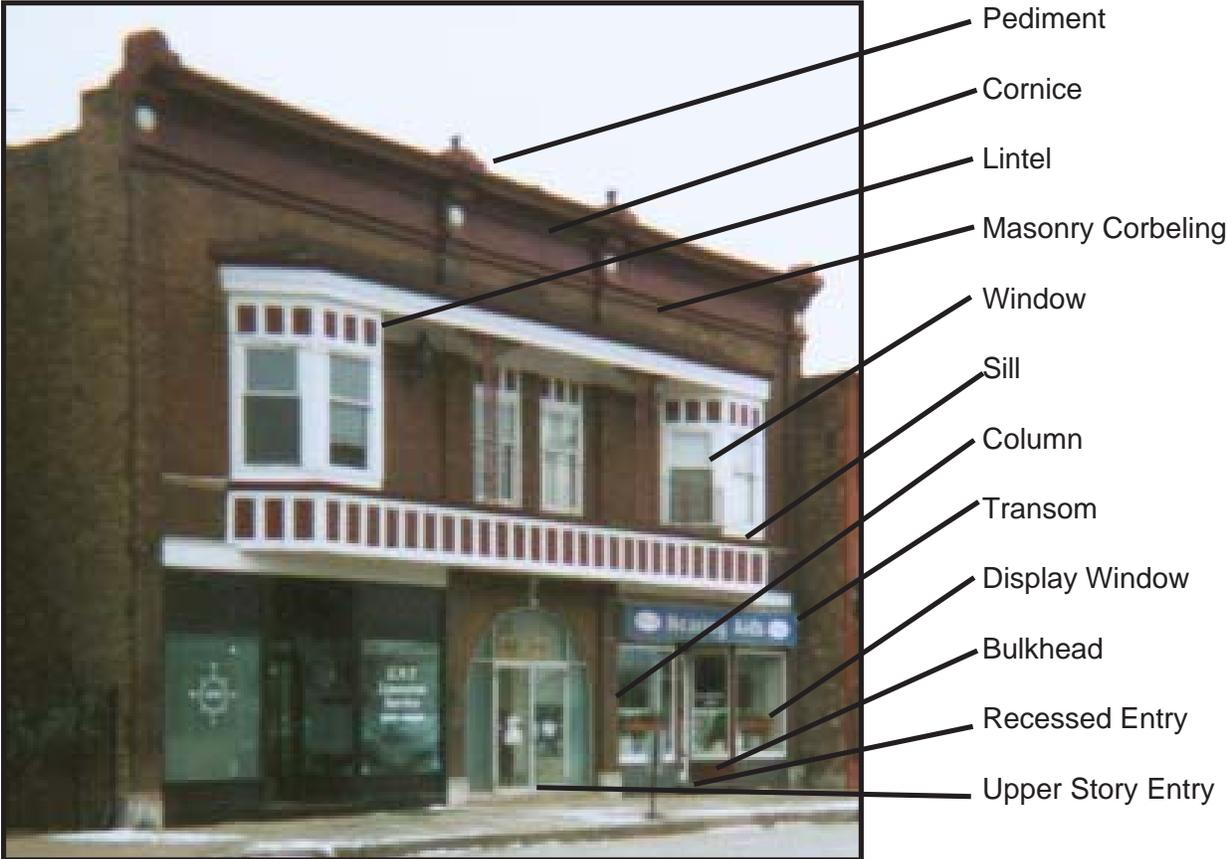
# STOREFRONT DESIGN

The traditional commercial storefront can be considered the most important element that sets apart and gives historical significance and character to the downtown area.

When originally constructed, the downtown buildings shared a consistency in design and proportion that was a key element to creating a strong visual image. This consistency is important in conveying how the customer seeking goods and services perceives downtown. A visually unified downtown is a powerful tool for attracting people to the area and to individual businesses that are located here.

Changes have occurred to Crystal Lake's buildings during the years in response to various merchandising trends, technology, and changing tenants. In most cases, the changes affected the storefront area while the upper facade remained intact. In some of these cases, the original storefronts may still be in place, but are covered over or in need of maintenance and repair.

The traditional commercial façade consists of three parts: the **storefront** with an entrance and large display windows, the **upper masonry façade** with regularly spaced windows, and the **decorative cornice** that caps the building. These components may appear in various shapes, sizes, and styles.



*Mugge Building - Built 1902  
117 N. Main Street*

The traditional downtown building façade has a well-defined opening that the original storefront filled. The opening is bounded on each side by piers, which are usually constructed of masonry. It is bounded on top by the storefront lintel, which is the structural member supporting the upper façade, and bounded below by the sidewalk.

The storefront was composed almost entirely of windows. The large glass opening served to display the store's wares as well as allow light deep into the store, thus minimizing the need for artificial light sources.

The visual transparency of the storefront also is important because it is part of the overall proportion system of the façade. The proportion of window-to-wall areas in the traditional façade calls for more glass and less wall at the storefront level, balanced by more walls and less glass on the upper façade. For practical purposes, the buildings downtown were originally constructed on narrow lots, resulting in itinerant proportions such as higher ceilings, which influence the overall design of the storefront.



**87 N. Williams Street**

*A good example of more glass and less wall at the storefront level, balanced by more walls and less glass on the upper façade.*

## STOREFRONT MATERIALS

When designing a new storefront or renovating an existing one, the goal should be a transparent façade.

Keeping the materials simple and unobtrusive will help you achieve this goal. There is no need to introduce additional types of building materials to those that originally existed. Whether building new or renovating existing storefronts, use materials that perform their intended function well and use them consistently throughout the design. This approach will enable you to achieve simplicity in design and uniformity in the overall storefront appearance.

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

- storefront frame: wood, cast iron, anodized aluminum
- display windows: clear glass
- transom windows: clear, frosted, stained, prism, textured, or etched glass
- entrance: wood or aluminum with a large glass panel
- bulkheads: wood panels, polished stone, glass, tile, and metal-clad plywood panels
- storefront cornice: wood, cast iron, or sheet metal
- side piers: should be the same material as upper façade, typically stone or brick

Certain materials should never be used on the traditional commercial building where they have no relationship to the original design and, therefore, violate the consistency of the building's appearance with the downtown area. Such inappropriate materials may include: cultured stone, imitation brick, wood siding, wooden shingles on mansard roofs, gravel aggregate, stucco or exterior insulation finishing system (EIFS) materials – commonly referred to by the brand name "Dryvit," or window film that is too dark or reflective.

## STOREFRONT IMPROVEMENTS

In considering improvements to the storefront, it is **very** important that the original opening be recognized and maintained. The remodeled storefront should be designed to fit inside the original opening and not extend beyond or in front of it.

### Key Points to Consider:

- The storefront should be composed almost entirely of glass. If large areas of glass are not appropriate to the business, consider the use of window treatments, such as blinds, drapes, or interior shutters.
- The entry should be maintained and restored to its original location and configuration. If the original entry is gone, the new entry should be designed and placed with consideration to traditional design themes and its relationship to the overall building façade and symmetry.
- Transom windows that are covered or blocked should be reopened and restored.
- Storefront bulkheads should be restored or renovated.
- Original elements – such as iron columns, cornices, entry doors, and lighting fixtures – should be restored.
- Signage can be integrated into the storefront design.
- Lighting can be integrated into the storefront design.
- Awnings, if desired, can be integrated into the storefront design.

When planning the storefront renovation, contact the Downtown Crystal Lake office and the Crystal Lake Historical Society for information regarding your building. Old photographs can be a valuable tool in determining original design, materials, and signage used on your building.

## WHAT TO DO?

Depending on the building's condition and the amount of money you have budgeted, there are three basic approaches you may want to consider.

**Minimum Rehabilitation:** This preservation approach to rehabilitation requires basic maintenance, necessary replacement, removal of extraneous materials, and simple design improvements. Cosmetic treatment can help to unify the building by covering a timeworn storefront with an awning or painting a contemporary storefront a dark receding color to minimize its effect.

**Major Renovation:** This approach retains the façade's existing original elements while using contemporary and traditional design and materials for replacement of inappropriate elements. In all major renovations, care must be taken to ensure that the design of improvements is understated so as not to compete with the overall character of the façade. For instance, when installing a new storefront, any of these alternatives would be appropriate:

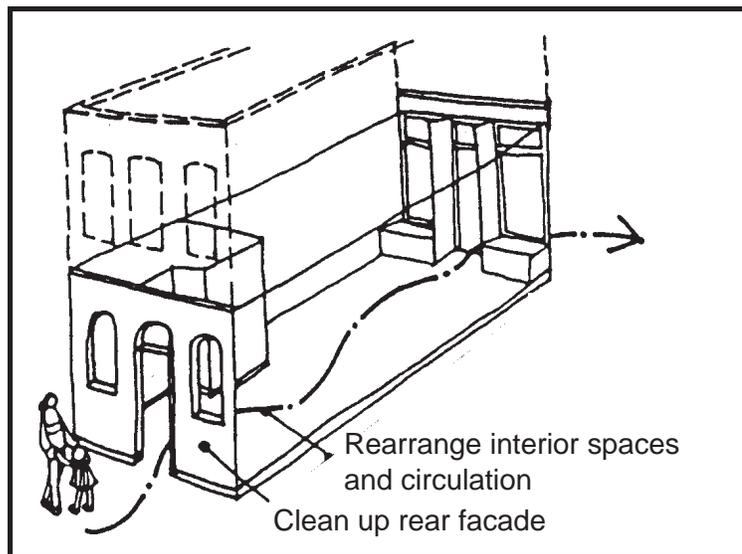
- A simplified version of a traditional storefront in wood or aluminum
- A traditional period storefront constructed in wood

**Restoration:** This approach restores the façade to its original condition. It involves the exact duplication of the original storefront, including its architectural detail, color scheme, and sign placement. If a building has undergone only minor alterations, restorations may be relatively inexpensive and most desirable.

## REAR FAÇADE

The appearance of rear block areas are especially important to Crystal Lake because of their high visibility from the surrounding roadway network.

Parking in Downtown Crystal Lake, is often located in the several off-street public parking lots behind buildings where rear or side entrances are warranted. Customers tend to avoid rear entrances because areas behind buildings are often neglected and are commonly thought of as service areas where deliveries are made or garbage is picked up. The rears of the buildings are coming into full and open view.



*Consider how to handle the circulation, displays and security throughout the whole building when planning an improvement plan for the rear facade.*

A combination of front entrances with side or rear entrances is called “double fronting.” There are certain advantages to this, including:

- Enhanced circulation patterns
- Better access to off-street parking
- Store identity created on more than one side of the building

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

- Initial cost of remodeling
- Maintenance cost of additional doors, windows, and sidewalks
- Security

If you do not have an attractive, customer-friendly rear entrance but are considering improvements, ask yourself these questions:

- How would added, walk-through traffic help my business?
- Would a rear entrance be an added convenience for my customers?
- What changes would I have to make to my store for an attractive rear entry?
- How would I handle security, displays, and circulation through the store?
- Where do my customers typically park?

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

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

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



**70 N. Williams Street**  
*The rear entry should complement the storefront without overshadowing the front entry importance.*



**Brink Street Market**  
*Enclosed trash bins*

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

Snow removal is as important to a rear entrance as it is to a front entrance. Customers are unlikely to come into a business that does not take the time to shovel all walkways.

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

## WINDOWS

Windows are an important component of the façade; they open the building with light and offer a proportional continuity between the upper floors and the storefront.

Often, deteriorated windows have been simply neglected or inappropriately replaced, thereby diminishing the overall character of the building. Every effort should be made to retain and preserve each window, its function, and any decorative details still remaining.

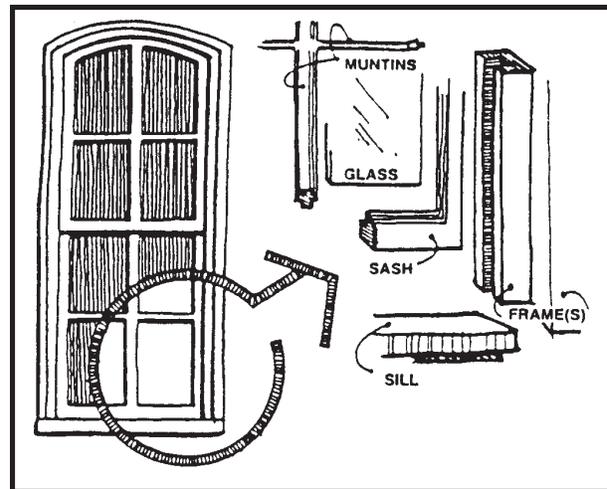
Protect and maintain the wood and metal of the window and its surrounds with appropriate surface treatments, such as a cleaning or rust removal. All bare wood should be primed with a high quality, oil-based primer and painted with one or two coats of latex or oil-based paint. Any qualified glazier can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

Check the overall condition of the window materials and window features to determine if repairs are required. Check all wood parts of the window for decay, cracks, or splitting. Pay particular attention to the sills and window sash bottoms where water may collect. Repair window frames and sashes by patching, splicing, or reinforcing. Replace all parts that are deteriorating or missing. Cracks should be filled with caulk, wood putty, or epoxy reinforcement and the surface sanded. Do not replace the entire window when minor repair/limited replacement of parts is appropriate.

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

### Window Film

Adhesive window film cuts down on thermal gain (the heat transmitted into the interior) and eliminates ultraviolet infiltration. This reduces both the heat buildup in the display window area and the tendency for products to fade from exposure. However, if you should install a window film, be sure that it is non-reflective and near transparent. Tinted film makes the windows seem black from the exterior, and reflective film turns your display windows into mirrors. For maximum impact, window film should be professionally installed.



*Proper treatment and maintenance of windows can prevent deterioration or inappropriate changes that not only change the image but also the character of the building.*

## Storm Windows

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

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

## Steel Windows

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

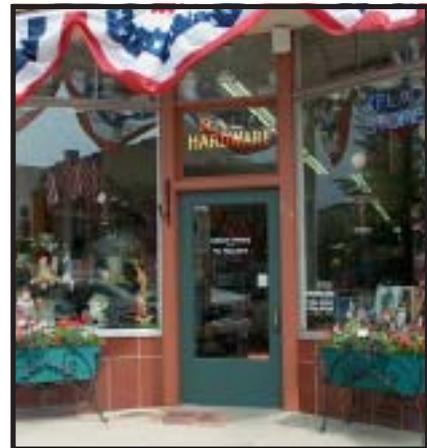
## DOORS

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

If a door is to be replaced, consider one of the following options:

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

*Avoid doors that are residential in character or decorated with moldings, crossbucks, or window grilles.*



69 N. Williams  
© 2010 Williams

## AWNINGS & CANOPIES

The canvas awning was an important design element in the traditional storefront. It provided shelter, added color, and served as a transition between the storefront and the upper façade.

An awning should emphasize the frame of the storefront window, but should not cover the piers on either side. Typically, it should be attached below the sign panel – the space between the second-story window sills and the first-story façade. In some cases, the awning may be mounted between the transom and the display windows, thus allowing light to enter while shading pedestrians and merchandise.

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

New awnings should be constructed of cloth material. Vinyl, plastic or metal are inappropriate to historic facades and generally detract from the historic character of the building and those surrounding it. Consider replacing inappropriate awnings and canopies with traditional canvas-type fixtures.

A standard street-level awning should be mounted so that the valance is a minimum of 9 feet above grade and projects no closer than 12 inches from the curb. In addition to the slope section of the awning, a canopy (any awning with vertical support that reaches the ground) should be mounted so the valance is a minimum of 8 feet above grade and projects no closer than 2 feet from the curb.

A 12-inch valance may be attached to the awning bar and can serve as a vertical sign panel with a simple message to identify the storefront business.

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

***Two examples of new, appropriate cloth awning:***



***67 N. Williams Street***



***33 N. Williams Street***

## SIGNS

Signs are a vital part of the economic success of downtown businesses. With a sign, the business calls attention to his or her business and creates an individual image. Signs also contribute to downtown's overall image.

If Downtown Crystal Lake is to present a harmonious appearance, its signs must serve both the individual business and the overall image. Keep in mind the following guidelines when designing a sign:

- Determine the purpose of the sign
- Determine the type of sign (word, symbol, number or all three)
- Consider the possibilities of using different materials, such as wood, metal, stone, neon, canvas, paint on glass, gold leaf and etched or stained glass
- Look at photos of how the building looked in the past
- Visualize how the sign will appear in relation to the entire façade
- Decide where to put the sign (under the storefront cornice, painted on glass, on the side of the building, projecting from the building or on the awning valance).
- Decide how much information to put on the sign.  
Suggestion: keep it simple.
- Take hints from the architecture of the building and surrounding when selecting colors for the sign.
- Determine a lighting system that is not obtrusive or gaudy and does not distract attention from the sign, which can be illuminated externally with incandescent, fluorescent or halogen lights.
- Express the personality of the business through one of three basic styles of type: serif, sans serif and script.
- Factor in quality of workmanship and construction.
- Consider a sign that expresses a personal business message, rather than one provided by national distributors.
- Keep it simple and enjoy all the attention.

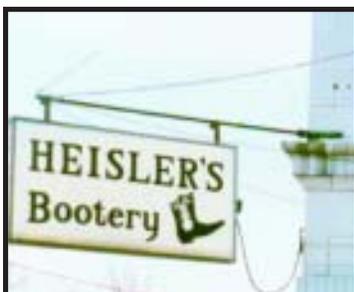


**10 N. Williams Street**



**Brink Street Market**

There are examples of porcelain-enamel and neon signs and painted wall signs in Crystal Lake that give vibrancy and character to the area. As a result, business and property owners should give consideration to the continued existence and preservation of old commercial signs that meet the following criteria:



**50 N. Williams Street**

- A rarity or distinction in the sign's materials or craftsmanship.
- A large, well known sign that has become a popular landmark in the community by reason of its prominent location, long existence, large size, and/or unusual design.
- A sign that is integral to the design of a building and helps to identify the era or style of the building.
- Signs that advertise an obsolete product or defunct business, and which may give the only clue as to a building's original use.

Before pursuing the installation of signage, call the Downtown Crystal Lake office at (815) 459-0835 for design assistance, AND the Crystal Lake Building Department at (815) 459-2020, for a copy of the current sign ordinance.

## COLORS & PAINT

Colors should tie the architectural elements together, and this scheme should be consistent throughout the upper and lower façade.

The placement of colors – rather than the number of colors – best accentuates the architectural details. Colors are distributed into three categories: base, trim, and accent. The base often matches the natural color of building materials, such as brick or stone. The major trim color is used to frame the façade, doors, and windows. It also is the primary color of the cornice and major architectural elements. If a minor trim color is used, it often is a darker shade placed on doors and windows sashes. An accent color is used in limited doses to highlight small details.

### Victorian Color Scheme

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

### Historic Color Scheme

This scheme uses body, trim and accent colors from a particular time period. Historic color schemes are more appropriate for the style and character of buildings designated as landmarks or situated in designated historic districts. **The colors should complement the schemes on adjacent buildings.** Colors may be chosen based on paint chip analysis of a building's original color or based on colors used on other buildings of the period. Color guides of documented historic hues from selected paint manufacturers are an aid to historic color selection. Old photos of the building or a similar one can establish light versus dark color placement.



*30 N. Walkup*

While a color a business or property owner paints his or her building is – to some extent – a personal decision, there are neighbors and other issues to consider.

## Painting

The purpose of paint is to seal the building surface from the elements and to prevent deterioration of materials from temperature and humidity extremes. **Generally, wall surfaces that have not been painted should remain unpainted, such as brick, terra cotta, cast concrete block and stone. Soft, porous brick that was originally painted should remain painted.** Always select paint that is formulated for the particular surface application planned.

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

Color schemes for historic commercial buildings differ depending on age. The mid 1800s displayed soft, neutral tints; later in the century darker, richer shades were used. In contrast, lighter, calmer colors were used in the early 1900s.

## Surface Preparation

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

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

**Please note:** Sandblasting, high pressure washes or other abrasive paint removal methods should never be undertaken on any materials other than cast iron. Well-documented evidence shows that these methods do irreversible damage to wood and masonry surfaces. Sandblasting removes the hard, glazed surface from kiln-fired masonry and exposed thinner, more porous material to water infiltration and accelerated deterioration. Sandblasting also severely pits the surfaces of masonry and wood, and with the latter, opens the grain to moisture, dirt, and mildew infiltration.

Following the proper surface cleaning, significant architectural elements should be retained, repaired, or preserved whenever possible. As a last resort, damaged material should be replaced with similar or matching material only. Weathered and cracked wood should be treated with consolidates, preservatives, and/or fillers, then sanded prior to sealing.

## MASONRY

Masonry is a strong, durable building material and, when maintained, can last for centuries.

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

### Masonry Cleaning

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

#### Some Questions to Consider:

- How clean of a surface is desired or necessary?
- What is the nature of the soil and how tightly is it adhering to the surface?
- What is the masonry type and what are its characteristics?
- How is the surface constructed; are there any metal attachments that could rust?
- How can the environment and the public's and workers' health best be protected during the cleaning?

**The basic principle in cleaning masonry is to select the gentlest method possible to achieve an acceptable level of cleanliness.** Working with a professional helps to ensure that the method chosen is right for your building.

#### The 3 Major Cleaning Methods:

*Water:* This method ranges from hand scrubbing to pressure washing to steam cleaning. It softens and rinses dirt deposits from the surface. **Water cleaning generally is the simplest, gentlest, safest, and least expensive method.**

*Chemical:* Chemical cleaners include acids and alkaline or organic compounds in either liquid or vapor forms. The chemicals react with the dirt and/or masonry to hasten the removal process. However, the run-off from improperly used chemical methods can cause serious damage to the environment including plants, animals, and rivers.

*Abrasive:* Abrasives include grit blasting, grinders, or sanding disks to remove dirt and stains. **All abrasive methods are inappropriate ways to clean old masonry.** To select the best cleaning technique, a patch test should be performed and the results observed for a sufficient time period (all four seasons, if possible) to determine the immediate and long-range effects of the cleaning method.

## Repointing

Repointing is the removal of deteriorating or falling mortar from masonry joints and replacing it with new mortar. Repointing can restore the visual and physical integrity of the masonry.

**Generally, it is better to clean the masonry with the gentlest method possible before restoring to repointing, unless the mortar is badly eroded.**

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

- Disintegration of mortar
- Cracks in mortar joints
- Loose bricks, cornice sections, or decorative elements

In general, repointing masonry walls of older commercial buildings should be done with a soft lime-based mortar mix rather than a harder Portland cement based mortar, which is stronger than the older brick and can result in cracking. Be sure to match the existing mortar in texture, consistency, color, and joint profile and do not grind out mortar joints. Pay special attention to the profile of very thin mortar joints found in smooth "Victorian" bricks from the 1880s and 1890s and the color of the mortar in "tapestry" brick from the 1920s and early 1930s. It is highly advisable to hire a qualified mason to undertake repointing of masonry walls due to the extent of handwork and special materials required.

Do not paint brick that has not already been painted. Paint on masonry walls generally seals porous material and hastens deterioration.

## 20<sup>TH</sup> CENTURY MATERIALS

### Structural Glass

- Popular from the 1930s to the 1950s
- Also called Carrera Glass and Vitrolite
- An expert should be consulted before attempting any repair
- Replacement panels can be obtained from salvage yards specializing in this material



*54 N. Williams*

### Porcelain Enamel Panels

- Popular from the 1940s to the 1960s
- Steel sheets with a fired-on vitreous glaze
- Often has a flecked or textured appearance to mimic terra cotta or granite
- Should be left unpainted
- Can be stripped easily with a mild chemical stripper. Always test first.
- Scratches and losses of finish should be touched up to match the glaze before the exposed steel rusts

### Aluminum storefronts

- Popular from the 1940s to today
- Vintage storefronts from the 1940s to the 1960s should be retained
- These can be cleaned with a wet sponge and a mild abrasive cleaner like Comet
- Should not be polished with a solvent, as that will remove the protective anodized surface
- Details that are visually of the period, such as but-glass (glass that meet at the edges without frames), 50s-style door hardware, and corrugated bulkheads, should be retained

### **Terrazzo flooring**

- Popular from the 1920s to the 1940s
- Mostly installed in approaches to the main door between banks and display windows
- Composed of stone chips in a cementitious base framed with strips of brass. The floor is poured into place then ground and polished to reveal the chips
- Terrazzo is not made in the same way today as in the past; so, historic terrazzo flooring is all the more precious
- A qualified tradesman should repair terrazzo

### **Stainless steel**

- Popular in the 1940s – 60s
- Originally a premium material because it was more expensive than aluminum and other metals.
- Used on large signs and trim
- The only maintenance required is that it should be kept clean

### **Copper window frames and trim**

- Used in the 1910s – 20s
- Usually used to frame display windows and storefronts
- A maintenance-free material than is expensive to replace
- Should be left to form a greenish patina on its own. You do not need to keep it brightly polished, but it will not hurt the material to do so.

### **Glass block**

- Use began roughly in 1933. Continues to be used today.
- Square block of glass with a hollow core. Lets light in, but obscures the view.
- Early glass block (1930s – 40s) is clear and sometimes had different patterns on the front and back
- Block from the 1950s and 60s came in colors, modern geometric patterns, and occasionally was opaque.
- As it was laid in a stack bond with mortar, it will eventually need to be repointed.
- An experienced mason using mortar that matches the existing in color, texture, profile, and consistency should do repointing.

## **BASIC MAINTENANCE PRINCIPLES**

### **Cast Iron Storefronts**

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

### **Glazed Terra Cotta**

- Glazed terra cotta was manufactured locally during the late 1800's and early 1900's.
- An expert should be consulted prior to attempting any repair work on glazed terra cotta.

### **Wood Maintenance and Painting**

- Painting or staining of wood siding and trim is necessary for weatherproofing the wood and protecting interior construction.
- When installing replacement wood components, prime both sides of the wood before installing.
- Epoxy products can be used to replace small sections of deteriorated wood.
- Mildew can be controlled or eliminated with proper cleaning and paint additives.

## Stucco

- When original stucco must be patched or replaced, Portland cement stuccos should be avoided.

## Synthetic Siding

- Substitute and synthetic sidings such as vinyl siding, aluminum siding, and limitation brick and stone sidings are not appropriate for use on historic structures and new construction.

## Exterior Insulating Finishing System

(Dryvit is a common brand name) the relatively new material know as Exterior Insulating Finishing System (EIFS) is not an appropriate surfacing for large areas of an historic façade. However, in some circumstances it can be used in small quantities as a replacement or patch material for stucco or plastered surfaces such as an upper cornice.

## INFILL CONSTRUCTION

The construction of new buildings on vacant lots (infill) is encouraged. The design of an infill building is a special challenge, particularly its front façade that should be designed to look appropriate and be compatible to the surrounding buildings.

What constitutes good infill design? There is no absolute answer; a good design will vary according to its setting.

**Because an infill building is new, it should look new.**

**However, the appearance must always be sensitive**

**to the character of its neighbors without mimicking them.** There are several ideas that should govern the visual relationship between an infill building and its neighbors.



*Brink Street Market*

## Proportions of the Façade

The average height and width of the surrounding buildings determine a general set of proportions for an infill structure or the bays of a larger structure. The infill building should occupy the entire space and reflect the characteristic rhythm of facades along the street. If the site is large, the mass of the façade can be broken into a number of smaller bays to maintain a rhythm with the surrounding buildings.

## Composition

The composition of the infill façade – the organization of its parts – should be similar to that of surrounding facades. Rhythms that carry throughout the block, such as window spacing, should be incorporated into the new façade.

## Proportions of the Openings

The size and proportions of window and door openings of an infill building should be similar to those on surrounding facades. The same applies to the ratio of window area to solid wall for the façade as a whole.

## Detailing

Infill architecture should reflect the elements and detailing of surrounding buildings, including window shapes, cornice lines, and brick work.

**Materials**

An infill façade should be composed of materials similar to the adjacent facades. The new building should not stand out in opposition to the others.

**Color**

The colors chosen for an infill façade should relate to the neighboring buildings.

**Building Setback**

The new façade should be flush to its neighbors. The building should not be setback from the sidewalk.

**Roof Forms**

The type of roof used should be similar to those found on adjacent buildings. Usually, the upper cornice will cover the visibility of a flat roof from the front façade.

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

**AMERICANS WITH DISABILITIES ACT (ADA)**

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

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

Businesses that serve the public are covered by the ADA and have obligations for existing facilities as well as for compliance when a facility is altered or a new facility is constructed. Existing facilities are not necessarily exempted by “grandfather provisions” that are often used by building code officials.

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

**Existing Facilities**

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

Businesses that serve the public must remove physical “barriers” that are “readily achievable,”

which means easily accomplishable without much difficulty or expense. The “readily achievable” requirement is based on the size and resources of the business. So larger businesses with more resources are expected to take a more active role in removing barriers than small businesses.

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

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

### **New Construction**

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

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

For a copy of the *ADA Guide for Small Business*, contact the ADA for Illinois at 312-413-1407.

## **RESTORATION OR REHABILITATION INVESTMENTS**

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

- Professional fees for architects, engineers, and landscape architects.
- Property costs for acquiring the building or site, if not already owned.
- Permit fees. Building permits, zoning changes, variations, water and sewer connections and other fees are paid to the City of Crystal Lake as part of the rehabilitation or restoration process. Owners are encouraged to contact the Building Department, 815-459-2020, prior to beginning rehabilitation or restoration work.
- Construction costs. The largest portion of a restoration or rehabilitation project budget will be consumed by the fees paid to contractors and subcontractors and by the cost of materials and supplies.
- Cost of capital. Owners usually must borrow money for construction and other costs from a bank, savings and loan, an insurance company, a pension fund, or some other source. The rate of interest charged and the term of the loan will dramatically affect the total cost of a project. Owners are encouraged to contact the Downtown Crystal Lake office at 815-479-0835, for information on available incentives, which often make the difference between the financial success or failure of a project.

## FINANCIAL INCENTIVES

### Americans with Disabilities Act (ADA) Tax Credit

Section 44 of the Internal Revenue Service Code is available to businesses that have a total revenue of \$1 million or less in the previous tax year or 30 or fewer full-time employees. This credit can cover 50% of the eligible access expenditures in a year up to \$10,250 (maximum credit up to \$5,000). The tax credit can be used to offset the cost of undertaking barrier removal and alterations to improve accessibility; providing accessible formats such as Braille, large print and audio tape; making available sign language interpreter or a reader for customers or employees, and for purchasing certain types of adaptive equipment.

### ADA Tax Deduction

Section 190 of the IRS Code is available as a tax deduction to all businesses with a maximum deduction of \$15,000 per year. The tax deduction can be claimed for expenses incurred in barrier removal and alterations. For more information, call the Internal Revenue Service at 800-829-1040.

### 10% Tax Credit

Administered by the National Park Service, the 10% Tax Credit applies to the substantial rehabilitation of non-historic buildings built before 1936, which are used for non-residential, income-producing purposes. For more information, contact the Downtown Crystal Lake office at 815-479-0835.

## COMMUNITY AND CONSTRUCTION RESOURCES

Downtown Crystal Lake  
25 West Crystal Lake Avenue  
Crystal Lake, IL 60014  
815-479-0835; 815-479-0884 fax  
[www.downtowncl.org](http://www.downtowncl.org)  
email: [downtowncl@sbcglobal.net](mailto:downtowncl@sbcglobal.net)

City of Crystal Lake, Building Department  
100 West Municipal Complex  
Crystal Lake, IL 60014  
815-459-2020; 815-479-1647 fax  
[www.crystallake.org](http://www.crystallake.org)

City of Crystal Lake Historic Preservation Commission  
100 West Municipal Complex  
Crystal Lake, IL 60014  
815-459-2020; 815-459-2350 fax  
[www.crystallake.org/histpres.htm](http://www.crystallake.org/histpres.htm)

Crystal Lake Public Library  
126 West Paddock Street  
Crystal Lake, IL 60014  
815-459-1687  
[www.crystallakelibrary.org](http://www.crystallakelibrary.org)

Crystal Lake Historical Society  
PO Box 1151  
Crystal Lake IL 60039-1151  
[www.cl-hs.org](http://www.cl-hs.org)  
e-mail: [info@cl-hs.org](mailto:info@cl-hs.org)

Friends of Terra Cotta  
C/O Tunick 771 West End Avenue #10E  
New York, NY 10025  
[www.preserve.org/fotc.htm](http://www.preserve.org/fotc.htm)

## PRINTED RESOURCES

Copies of the following publications are available by contacting Downtown Crystal Lake (815) 479-0835:

### Preservation Briefs (National Park Service / Heritage Preservation Services)

- PB-1 Assessing Cleaning and Water-Repellent Treatments for Historic Masonry Buildings
- PB-2 Repointing Mortar Joints in Historic Masonry Buildings
- PB-3 Conserving Energy in Historic Buildings
- PB-4 Roofing for Historic Buildings
- PB-5 Preservation of Historic Adobe Buildings
- PB-6 Dangers of Abrasive Cleaning to Historic Buildings
- PB-7 The Preservation of Historic Glazed Architectural Terra Cotta
- PB-8 Aluminum and Vinyl Siding on Historic Buildings
- PB-9 The Repair of Historic Wooden Windows
- PB-10 Exterior Paint Problems on Historic Woodwork
- PB-11 Rehabilitating Historic Storefronts
- PB-12 The Preservation of Historic Pigmented Structural Glass (Vitrolite and Carrara Glass)
- PB-13 The Repair of Thermal Upgrading of Historic Steel Windows
- PB-14 New Exterior Additions to Historic Buildings: Preservation Concerns
- PB-15 Preservation of Historic Concrete: Problems and General Approaches
- PB-16 Use of Substitute Materials on Historic Building Exteriors
- PB-17 Architectural Character: Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving Their Character
- PB-18 Rehabilitating Interiors in Historic Buildings
- PB-19 The Repair and Replacement of Historic Wooden Shingle Roofs
- PB-20 The Preservation of Historic Barns
- PB-21 Repairing Historic Flat Plaster--Walls and Ceilings
- PB-22 The Preservation and Repair of Historic Stucco
- PB-23 Preserving Historic Ornamental Plaster
- PB-24 Heating, Ventilating, and Cooling Historic Buildings: Problems and Recommended Approaches
- PB-25 The Preservation of Historic Signs
- PB-26 The Preservation and Repair of Historic Log Buildings
- PB-27 The Maintenance and Repair of Architectural Cast Iron
- PB-28 Painting Historic Interiors
- PB-29 The Repair, Replacement, and Maintenance of Historic Slate Roofs
- PB-30 The Preservation and Repair of Historic Clay Tile Roofs
- PB-31 Mothballing Historic Buildings
- PB-32 Making Historic Properties Accessible
- PB-33 The Preservation and Repair of Historic Stained and Leaded Glass
- PB-34 Applied Decoration for Historic Interiors -- Preserving Composition Ornament
- PB-35 Understanding Old Buildings: The Process of Architectural Investigation
- PB-36 Protecting Cultural Landscapes: Planning, Treating, and Management of Historic Landscapes

## **PRINTED RESOURCES (continued)**

Copies of the following publications are available by contacting Downtown Crystal Lake (815) 479-0835:

### Preservation Briefs (National Park Service / Heritage Preservation Services) - continued

- PB-37 Appropriate Methods for Reducing Lead-Paint Hazards in Historic Housing
- PB-38 Removing Graffiti from Historic Masonry
- PB-39 Holding the Line: Controlling Unwanted Moisture in Historic Buildings
- PB-40 Preserving Historic Ceramic Tile Floors
- PB-41 The Seismic Retrofit of Historic Buildings: Keeping Preservation in the Forefront
- PB-42 The Maintenance, Repair and Replacement of Historic Cast Stone

### Dollars & Sense of Historic Preservation (National Trust for Historic Preservation):

- 001 Virginia's Economy and Historic Preservation:  
The Impact of Preservation on Jobs, Business, and Community
- 002 The Economic Benefits of Preserving Community Character:  
A Case Study from Galveston, Texas
- 003 Economic Effects of Historic Preservation in Rhode Island
- 004 Economic Impact of Historic District Designation:  
Lower Downtown, Denver, Colorado
- 005 The Economic Benefits of Preserving Community Character:  
A Case Study from Fredericksburg, Virginia
- 006 The Investor Looks at an Historic Building
- 008 Economic Benefits of Historic Preservation in Georgia  
A Study of Three Communities: Athens, Rome, and Tifton
- 009 Use It or Lose It
- 010 The Importance of Historic Preservation in Downtown Richmond
- 011 Historic Preservation and the Economic of the Commonwealth:  
Kentucky's Past at Work for Kentucky's Future
- 012 An Analysis of the Economic Impact of Physical Improvements on Retail Sales
- 013 Partners in Prosperity:  
The Economic Benefits of Historic Preservation in New Jersey
- 014 Assessing the Impact of Local Historic Districts on Property Values  
in Greensboro, North Carolina
- 015 The Economic Benefits of Historic Designation, Knoxville, Tennessee
- 016 The Economic Benefits of Preserving Philadelphia's Past
- 017 Profiting from the Past:  
The Economic Impact of Historic Preservation in Georgia
- 018 The Value of Historic Preservation in Maryland
- 019 Profiting from the Past:  
The Impact of Historic Preservation on the North Carolina Economy

## **PRINTED RESOURCES (continued)**

Copies of the following publications are available by contacting Downtown Crystal Lake (815) 479-0835:

### Illinois Preservation Series (Illinois Department of Conservation, Division of Historic Sites):

- IPS-3 Log Buildings in Illinois
- IPS-4 Prehistory of Illinois
- IPS-5 Dooryard Gardens in Early Illinois
- IPS-7 Researching your Illinois House
- IPS-8 Concrete in Illinois
- IPS-9 Caring for your Local Cemetery
- IPS-10 Masonry Repointing of Twentieth-Century Buildings
- IPS-12 Brick Streets in Illinois
- IPS-13 Illinois and Federal Accessibility Laws and Their Impact on Historic Buildings
- IPS-15 Stucco
- IPS-16 Guide to Programs and Services of the Preservation Services Division--IHPA
- IPS-19 Storefronts on Main Street
- IPS-20 Guide to Programs and Services of the Preservation Services Division--IHPA
- IPS-21 Joliet-Lemont Limestone in Illinois: Its History and Preservation
- IPS-22 The National Register of Historic Places in Illinois

### Illinois Fact Sheet (Illinois Historic Preservation Agency, Division of Preservation Services):

- National Register of Historic Places
- Illinois Heritage Grants for Historic Preservation Projects
- Historic Preservation Tax Credits
- Certified Local Government Program
- Property Tax Assessment Freeze Program for Historic Residences

### City of Crystal Lake Historic Preservation Commission:

- Your House may be Important to the Heritage of Crystal Lake!
- Self-Guided Downtown Walking Tour Brochure

### Illinois Department of Commerce and Community Affairs:

- Why Downtown is Important to the Community

## STANDARDS FOR REHABILITATION

The guidelines contained in this publication are based on the U.S. Secretary of the Interior's Standards reprinted here.

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

1. A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.
2. The historic character of a property shall be retained and preserved. The removal of historic materials or alterations of features and spaces that characterized a property shall be avoided.
3. Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.
4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.
5. Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a historic property shall be preserved.
6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old design.
7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.
8. Significant archeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.
9. New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, and scale, and architectural features to protect the historic integrity of the property and its environment.
10. New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

## DEFINITIONS

**Awnings:** A framework covered with fabric or metal projecting from the façade of a building located on a storefront or individual window openings. The primary purpose is to shade the interior of the building and provide protection to pedestrians. Poles or brackets can support awnings.

**Bulkhead:** The wood or metal panel located beneath the display window in a typical storefront. (See diagram on page 2)

**Canopy:** A flat metal and/or wooden structure used to shelter pedestrians on the sidewalk that projects out from a storefront at a right angle and is usually suspended with chains or rods.

**Cornice:** A projecting molding that crowns the top of a storefront or façade. (See diagram on page 2)

**Double Hung Window:** A window with two sashes that slide up and down.

**Façade:** The front face of a building.

**Lintel:** A horizontal structural element over a window or door opening that supports the wall above. (See diagram on page 2)

**Parapet:** The portion of the wall of a façade that extends above the roof line.

**Sash:** A frame designed to hold the glass in a window.

**Sign Board/Fascia:** A horizontal panel either of wood or an inset brick wall located immediately below the cornice. It is usually an ideal location to place a sign.

**Transom Window:** A small horizontal window located above a door or display window. (See diagram on page 2)

**Window Hood:** An exterior projecting molding on the top of a window, located in the upper façade.