

# MANISTEE CITY HISTORIC DISTRICT COMMISSION

Worksession of Thursday, May 8, 2008  
3:00 p.m. in the Council Chambers, City Hall  
70 Maple Street - Manistee, Michigan

## AGENDA

- I Call to Order
- II Roll Call
- III Items for Discussion
  - 1. Applications for Signs
  - 2. Misc.
- IV Adjournment



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## MEMORANDUM

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TO: Historic District Commissioners  
FROM: Denise Blakeslee   
DATE: May 2, 2008  
RE: May 8, 2008 Worksession

Commissioners, Chair Kracht called me this morning and requested that the Special Meeting be rescheduled as Worksession.

Attached is a copy of the Agenda. See you Thursday!

:djb



## Manistee Commercial Historic Guidelines

These Guidelines have been developed by the Historic District Commission to assist applicants. Each request will be reviewed individually by the Commission based on its own merit. Exceptions to these guidelines may be made by the Commission on a case by case basis.

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# Manistee Commercial District Guidelines

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## The Traditional Character of Downtown

The illustration shows the buildings on the south side of the first block of River Street to the east of Maple Street as they appeared in the early 1900's. Each building has its own character. Nevertheless, they all seem to belong together. They combine to create a single visual image, because they are all designed according to a set of simple design ideas. The notes on the illustration point out several of these ideas which are most important in determining the character of individual buildings and of the downtown as a whole.

Building facades line the edge of the street, creating an outdoor room. They are the "walls" of the downtown.

Large or heavily decorated facades act as focal points within the blockscape. Although they are emphasized by their size or ornate detailing, they are still compatible with the rest of the blockscape because of their basic design consistency.

Consistent use of similar materials, windows, and decorative details combine the individual building facades into a visually unified "blockscape".



Decorative details add visual interest to the individual facades. While the decoration varies in detail from building to building, consistency in the type and location on the face contributes to the unified character of the blockscape.

Retractable canvas awnings provide weather protection, signage and color for the facade. At the storefront, the consistent use of canvas awnings reinforces the visual ties between neighboring storefronts.

Storefronts are made up of large windows and inviting entries. They are essentially display cases for the stores inside. Creative window displays add interesting detail to the blockscape while informing the shopper about the store.

## The Visual Character in 1980's

This illustration shows the same buildings as the previous page, as they appeared in the 1980's. A comparison of the two drawings shows the continuing influence of traditional design ideas. In the 1980's, however, the consistency of the traditional blockscape has been significantly eroded. Many facades no longer look like they belong next to each other, because they have been remodeled according to design ideas which do not support the traditional character of the downtown. The result is visual disorder. The notes on the illustration point out a number of typical visual problems that were evident in the 1980's.

Poor facade maintenance results in an unattractive appearance and the loss of valuable architectural details.

The loss of original architectural detail reduces the visual character of both the individual facade and the blockscape as a whole.

Covered-up facades interrupt the consistent pattern of the blockscape and obscure important historic detail. The new facades create visual holes in the blockscape.



Many remodeled storefronts do not complement the traditional upper facades above them. Instead they visually split the facade into two unrelated parts.

Many remodeled storefronts reduce the height of the storefront zone, creating an awkward blank space above the display windows.

Different facades are often joined together at the ground level by a consistent storefront treatment. This creates a lack of visual identity for the individual facade.

As seen in 2008

What a difference a few decades can make in an area. The photograph below shows the same block as seen in 2008. You will note that many of the buildings have been renovated and the area is being brought back to its original splendor.

The Historic District Commission by following the Guidelines of the Secretary of the Interior and developing Guidelines for the Manistee Commercial Historic District will continue the preservation of Downtown Manistee for future generations.





# Manistee Commercial Historic District Commission Guideline # 1 Awnings

Historic District Commission, 70 Maple Street, Manistee, MI 49660 231.398-2805 [www.ci.manistee.mi.us](http://www.ci.manistee.mi.us)

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As per the Secretary of the Interiors Guidelines, the Historic District Commission recommends the installation of retractable awnings which are historically appropriate.

Canvas awnings are traditional features of historic storefronts. Aside from adding color, they provide a transition between the storefront and the upper façade of the building. Because the placement and design of awnings may affect the visual appearance of the building, the following guidelines should be observed:

- ▶ Features between the second story windowsills and storefront cornices must not be covered;
- ▶ Awnings may be able to effectively cover previous non-historic storefront renovations, and;
- ▶ Off-sized awnings may alter the historic scale of the building and unsuitable locations may destroy its integrity;
- ▶ Straight cut or scalloped awning valances are historically accurate and are highly recommended, especially on contributing buildings;
- ▶ Fabric should be canvas or modern material with the appearance of canvas and have flat or dull finish and be opaque to light (shiny, vinyl or other glossy finishes are not acceptable);
- ▶ Awnings shall not be back lighted;
- ▶ Traditional triangular awnings with an approximate slope of forty five degrees are preferred;
- ▶ Awnings shall be mounted in such a manner that the sign panel and significant architectural details of the building remain exposed;
- ▶ An approximate clearance of eight (8) feet is desirable (if possible) for non -retractable awnings;

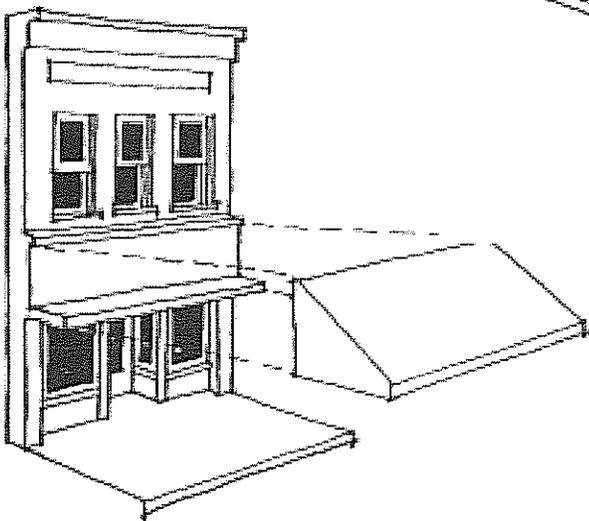
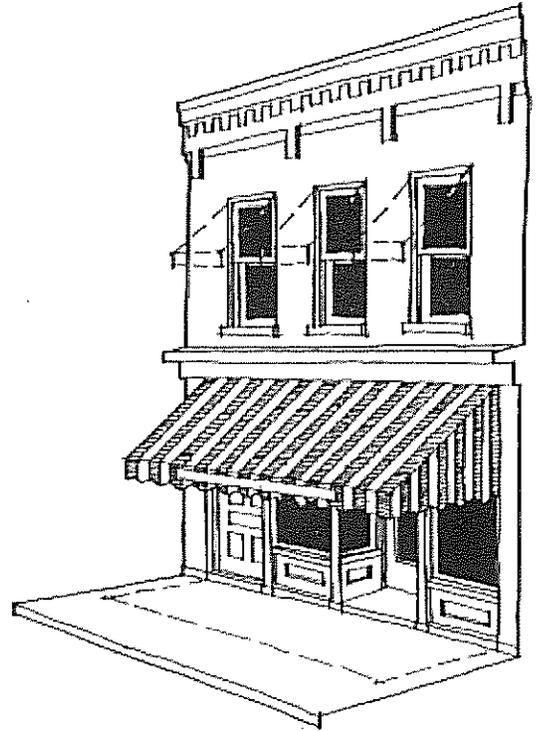
- ▶ Awnings shall be a solid color or striped colors that compliment the building's exterior color scheme;
- ▶ Upper floor awnings shall be small canvas or canvas-like awnings limited to window size and should coordinate with the storefront awnings and/or compliment the building's exterior color scheme.

Any signage on an awning must comply with the Signage Guidelines.

Small retractable canvas awnings  
Can be used for upper floor windows.  
Their color and pattern should be  
coordinated with the storefront awning.

The connection details between the  
awning and the wall should be carefully  
designed. Each awning should fit into its  
facade opening.

A storefront awning with lettering on  
the front flap is excellent signage



A storefront awning can  
Reduce the visual contrast between  
historic upper facades and  
contemporary storefronts.

The storefront awning crates a  
“special place” on the sidewalk.  
Protected from rain, snow and harsh  
sun,. The awning forms an intimate  
enclosed space near the storefront.  
This space emphasizes the recessed  
entry, storefront windows, and  
window display.



# Manistee Commercial Historic District Commission Guideline # 2 Signage

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Signs give a wealth of information about a particular time and place. Because historic signs often lack uniformity, they create a sense of vigor, spirit, and diversity. However, sign regulations are important within historic districts. Sign types need to integrate well with the historic character of the building and district. Here are some questions to ask when thinking about signs:

- ▶ If the business is changing hands, how can historic signs be reused or replicated? The scale of the structure will dictate the size of the sign. The placement of the sign should not cover important architectural features or elements.
- ▶ How can corporate logos and signs be adapted to blend with the historic character of the structure or neighborhood? In an age of uniform franchise and generic plastic signs, matching or blending them with the historic character of the building is nearly impossible. Modification of color, content, design, and size is needed. An appropriate sign would be made of wood, preferably engraved or embossed, with creative decorative elements (i.e., gold leaf, carvings, etc.). Two choices to secure signs to the wall include mounting the sign perpendicularly with brackets, or mounting it flat to the wall or fascia.
- ▶ Signs should be compatible with the design qualities of the building's facade and with the surrounding historic context. They need to be compatible with the scale and design of the building.

## SIGNS AND REGULATIONS

Signs are important for every community because they give necessary information to a passerby. They may reflect the identity and character of the area. Over time, signage types will change in accordance with architecture and technology changes. Since they can leave a lasting impression on visitors, the Historic District Commission can regulate various aspects of the sign (i.e. height, size, color, type, number, location, etc). Sign Types:

- ▶ *Hanging or Suspended Signs.* These are signs that are either hung or suspended from a ceiling or other structure.
- ▶ *Wall Signs.* These are signs mounted flush against the building or painted directly on the building.
- ▶ *Sign Panels.* These are signs placed on the fascia or horizontal band between the storefront and the second floor.
- ▶ *Projecting Signs.* These are signs that protrude from the building's surface. They include perpendicular signs that hang out over the sidewalk, marquee signs, and other variations.
- ▶ *Ground Signs.* These are signs that are not attached to a building.
- ▶ *Window Signs.* These are signs either painted or hung on windows visible to the public from the exterior.

The signs listed above are not exclusive. Generally, a sign is considered something that promotes, identifies, informs, or advertises. A variety of signs may include logos, and symbols. Variations in signage include posters, print on awnings, art on blank walls, display of flags, and A-frame signs on sidewalks. The sign's form, function, placement, color, material, and lighting method are all important considerations.

While sign regulation and control is to maintain public health and safety, it is also used for aesthetics. Signs in the historic district are reviewed to maintain the area's character. Signs cannot be installed to conceal, destroy, or violate any architectural features of a building.

Signs that are installed on an interim basis, such as realtor and construction signs not exceeding sixteen square feet in sign face, are allowed for the duration of the project. However, these signs should not cause a visual nuisance.

Prohibited signs include, in addition to those identified in the zoning ordinance, anything that obstructs historic or architectural features; misleads, interferes, or confuses the viewers; and destroys or impairs the historic integrity of the resource or district.

#### General Sign Criteria:

1. Only on-premise business identification signs are permitted in the city.
2. All signs shall comply with the regulations for erection and construction of structures as contained within the City's Building Code.
3. Preferred lettering styles for historic districts include serifed (footed), Gothic (without serif), and script. They should also be compatible with the style and architecture of the building.
4. Signs must use appropriate materials and be compatible with the historic character of the building. Bright chromium effect, glossy or leatherette finished vinyl is not acceptable.
5. Colors shall be appropriate for the era and the building. Fluorescent colors are prohibited.

6. Texture of sign must be compatible with that of the building facade. *Sand blasted signs are not allowed.*
7. Illuminated signs are not recommended. Flashing, intermittent, rotating signs or signs that create the illusion of movement are prohibited.
8. Shape and form of signs shall be proportioned in mass and scale to the building where they are installed.
9. Logos (Corporate Logos) shall be integrated with designs compatible with the Historic District.
10. Temporary signage for events or sales are limited to no more than 10% of the window area and shall be limited to 30 days.

The Historic District Commission reserves the right to address businesses that are not in compliance with the guidelines of the district or for failure to apply for a permit.

**Existing non-complying signage will be brought into compliance upon receipt of any application to the Historic District Commission.**

The table below provides the sign recommendations in general:

Sign Type	Sign Face Area (max) and Other Restrictions	Height Limit and Other Restrictions
Wall Signs	<ul style="list-style-type: none"> <li>▶ Area (max) 1.5 times the principle building width</li> <li>▶ Natural materials such as wood encouraged</li> <li>▶ Plastic appearing materials are discouraged</li> </ul>	
Projecting, Signs	<ul style="list-style-type: none"> <li>▶ Sixteen (16) square feet, per sign face, maximum</li> <li>▶ Three (3) inch thickness maximum</li> <li>▶ Plastic appearing materials are discouraged</li> </ul>	<ul style="list-style-type: none"> <li>▶ Must be at least eight (8) feet above sidewalk surface</li> </ul>
Ground Signs	<ul style="list-style-type: none"> <li>▶ Limited to 16 square feet of sign face</li> <li>▶ Internally illuminated, plastic or flimsy materials discouraged</li> <li>▶ Three (3) inch thickness maximum</li> </ul>	<ul style="list-style-type: none"> <li>▶ Top of sign not to exceed five (5) feet above grade</li> <li>▶ Bottom of sign must be at least two (2) feet above grade</li> <li>▶ Ground-mount signs shall be open base mount (posts)</li> <li>▶ Solid skirt panels are discouraged</li> </ul>
Portable Signs or A-frame Signs	<ul style="list-style-type: none"> <li>▶ Eight (8) square feet, per sign face, maximum</li> <li>▶ Professionally fabricated signs are encouraged</li> </ul>	<ul style="list-style-type: none"> <li>▶ Not to exceed four and a half (4 ½) feet from ground level</li> <li>▶ Placement on sidewalk where sign does not interfere with the pedestrian path</li> </ul>

Sign Type	Sign Face Area (max) and Other Restrictions	Height Limit and Other Restrictions
<i>Awning Signs</i>	<ul style="list-style-type: none"> <li>▶ Signage on awning limited to 20% of front slope.</li> </ul>	<ul style="list-style-type: none"> <li>▶ Will follow canopy or awning requirements (see "Awning Guidelines")</li> <li>▶ Lettering must be applied directly to awning fabric.</li> </ul>
<i>Window Signs</i>	<ul style="list-style-type: none"> <li>▶ Subject to total area requirements of wall signs (1.5 times the principle building width)</li> <li>▶ Subject to a maximum of 70% of window area.</li> </ul>	<ul style="list-style-type: none"> <li>▶ Should be appropriate, visually pleasing, and reflect the time period of the building's architecture.</li> </ul>
<i>Upper Story Window Signs:</i>	<ul style="list-style-type: none"> <li>▶ No more than twenty percent (20%) of glass, maximum.</li> <li>▶ Gilt print recommended</li> </ul>	<ul style="list-style-type: none"> <li>▶ Neon not permitted</li> </ul>
<i>Informational Flags</i>	<ul style="list-style-type: none"> <li>▶ Informational flags are allowed</li> <li>▶ Flags must be of a size and shape and mounted in a manner that they do not interfere with the pedestrian path</li> </ul>	<ul style="list-style-type: none"> <li>▶ Limited one flag per storefront</li> </ul>
<i>Lighted Signs</i>	<ul style="list-style-type: none"> <li>▶ Limited to 1.5 square feet.</li> <li>▶ Limited to "Open"</li> <li>▶ Logos and other design elements such as geometric embellishments are not allowed.</li> <li>▶ No more than two colors are permitted.</li> </ul>	<ul style="list-style-type: none"> <li>▶ First Floor only</li> <li>▶ Flashing, movement are not permitted.</li> <li>▶ One (1) sign per storefront</li> </ul>
<i>Temporary flyers, leaflets, and announcements of community events</i>	<ul style="list-style-type: none"> <li>▶ May cover ten percent (10%) of side windows, maximum</li> <li>▶ Enclosed bulletin boards such as that on the Lyman Building (425 River Street) that are designed for the purpose or interior bulletin boards are recommended in appropriate venues</li> </ul>	<ul style="list-style-type: none"> <li>▶ Promotional materials for the on-site business such as classes and special events are allowed for the duration of the event and for advertising purposes up to seven (7) days prior to the event.</li> </ul>
<i>Restaurant menus</i>	<ul style="list-style-type: none"> <li>▶ Restaurants may post menus and special information designed to inform customers of goods and services prior to seating.</li> </ul>	

Note:

- ▶ Signs exempted from HDC review include commemorative plaques (max. 1 sq. ft.) or signs required by federal, state, or local ordinance for purposes of traffic, public safety, and directional assistance.
- ▶ Signs prohibited at all times include signs that create the illusion of movement or make noise, signs attached to any natural growth, and signs that are abandoned and do not relate to existing business.

## Historical Background relating to signage

The signs in the downtown should work with the architecture to create a positive image for individual businesses and for the downtown as a whole. Four general concepts should guide the design of all signs.

First, each sign should be carefully planned to fit its facade. It should not be so large that it overwhelms the facade. Instead, it should be designed so that it looks like a part of the total facade rather than tacked on. It should not cover important details, but should complement them.

Second, each sign should be coordinated with any other signs on the facade. The signs should look like they belong together. Each facade (storefront) should have no more than two or three signs.

Third, the signs on neighboring buildings should be coordinated. They do not need to be similar, but they should not clash in color, size or design. There should be a harmony between them.

Last, and most important, each sign should have a high level of quality of design, materials, and workmanship. A simple well-made sign is far more appropriate than an extravagant sign which is sloppy in appearance. Quality sign makers should be able to do attractive signs using appropriate materials and colors. The use of a talented local sign maker should assure quality signs which enhance the character of the individual buildings and of the street as a whole.

This drawing shows a Catalogue of the typical signage types that are appropriate for Historic Facades. Signage proposals should be limited to two, or at most, three signage types.

Painted signs on upper floor windows

Small flat signs hanging perpendicular to the facade wall (Projecting Sign)

Long, horizontal flat signs under the storefront cornice (sign panel)

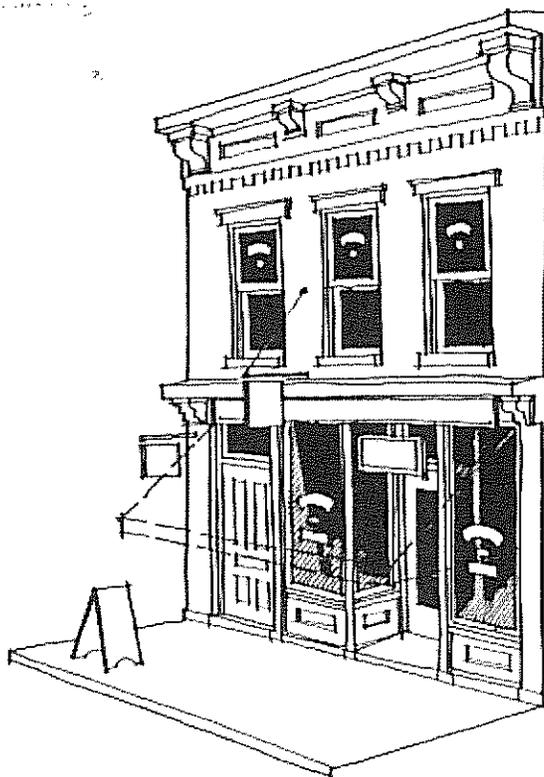
Small flat hanging signs in the entry recess.

Canvas awning with sign on its front flap.

Window Display

Painted sign on windows and/or door

Movable signboards or placards for special announcements (portable or A-Frame Signs)

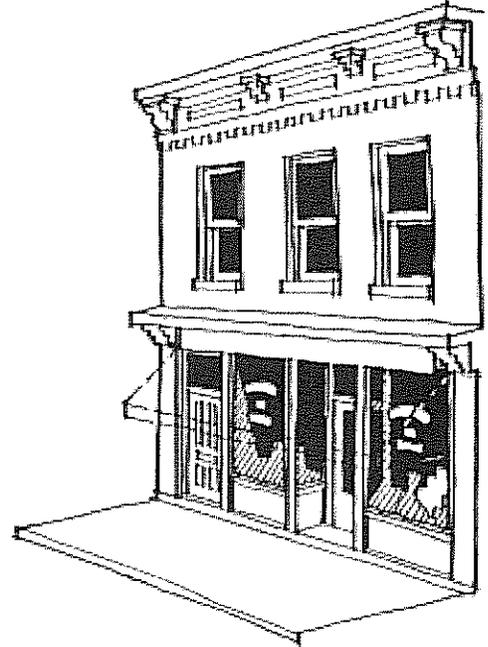


## Signage Suggestions

Signs should be planned to fit into the facade rather than be applied to it. They should look like a balanced part of the facade.

If more than one sign is desired, each sign should be relatively small and visually treated to the others.

A lowered ceiling inside a store often creates an enlarged transom area which can be used as a sign pane. The sign should be carefully designed to fit the available area without becoming overwhelmingly large. Window display should be used as a typical part of storefront signage.



## Signage Problems

Signs which are too large overwhelm a facade. They destroy the balance between the various parts of the traditional facade.

Flashy or electrical signs are not appropriate on the traditional facade and are prohibited in the Historic District.

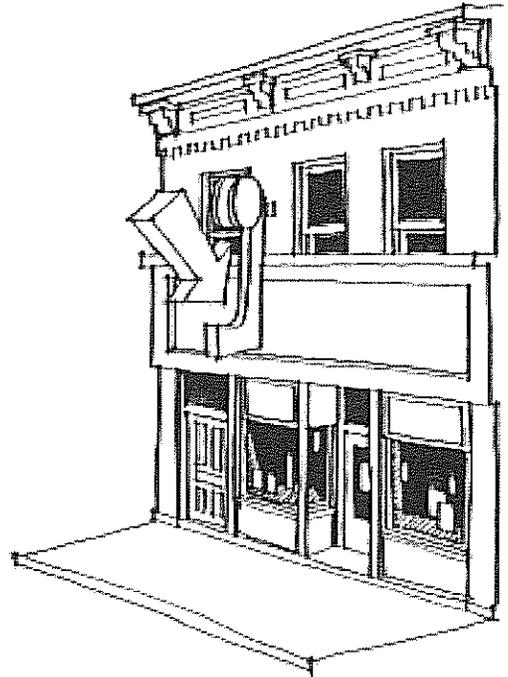
Signs should not cover up important parts of the facade.

Too many signs on a facade create a cluttered, confusing appearance.

Signs advertising product brands first and the business second should be avoided in favor of signs advertising only the business name and/or the service rendered.

Signs should not reduce the window display area.

Haphazardly-placed signs make the storefront look cluttered and sloppy. Even temporary signs should be carefully placed.





# Manistee Commercial Historic District Commission Guideline # 3 Doors

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Traditionally the storefront door was more than just a door. Tall and stately in proportion, its design reflects its commercial importance. Its wood and glass construction made it substantial and inviting to the customer. Other storefront doors (usually leading to the upper floors) were similar in appearance but less impressive than the main entry door.

The storefront entry should play a similar role today. The customer should be invited into the store by a pleasant entry.

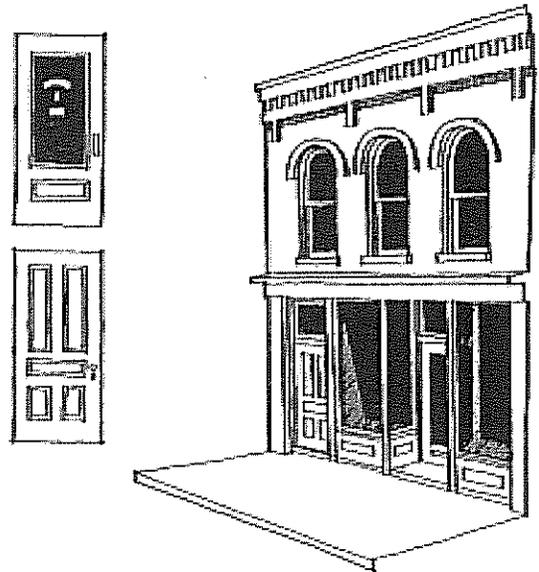
- ▶ Existing original doors are to be repaired and maintained.
- ▶ Replacement doors will not be approved if an original door is repairable.
- ▶ Original door openings may not be closed, moved or otherwise altered.
- ▶ Interior options such as interior storm doors or entries are recommended where energy conservation or security is an issue.
- ▶ Exterior options such as storm doors and/or screen doors that are appropriate to the age and style of the building may be approved (such as those on the Lyman Building, 425 River Street).
- ▶ Existing original door hardware should be retained. Replacement hardware must be appropriate to the age and style of the building.
- ▶ Replacement doors must be appropriate to the age and style of the building, modern materials may be approved if they look like original materials.
- ▶ Maintenance or partial replacement for maintenance purposes of an existing metal, glass or other style and/or age inappropriate remodel will be considered on a case by case basis. Tasteful attempts to moderate the impact of these existing storefronts would be helpful.

### Storefront Entry Door

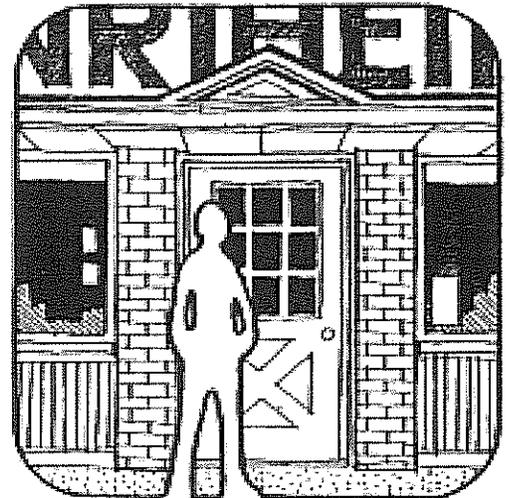
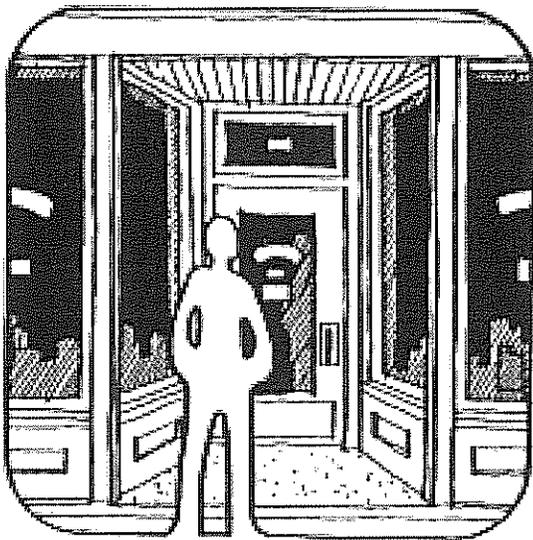
The typical storefront door was a wood panel door with a large glass window. The door was set into the entry recess.

### Upper Floor Entry Door

The typical upper floor entry was a simple wood panel door with or without window.



The entry recess, the storefront display windows, and the entry door should combine to create a simple and pleasant entry space.



### The Entry Experience

The experience of entry is an important part of storefront design. Compare the examples show. Left, the traditional entry is simple in design and emphasizes the door itself and the display windows. In the remodeled design, right, the design makes the door relatively insignificant.



# Manistee Commercial Historic District Commission Guideline # 4 Windows

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Any glass size changes to a window require approval of the Historic District Commission. Any glass other than clear glass must be approved by the Historic District Commission.

The Traditional commercial facade has two types of windows.

**Storefront Windows** - The storefront display window has always played an important merchandising role in the traditional downtown. It should continue to do so today.

Storefronts had large window areas. This made maximum use of available natural light and allowed potential customers a full view of the store. The display windows provided excellent advertising opportunities.

Original windows are to be repaired, not replaced. Replacement windows will not be approved if existing original windows are repairable. Any new windows must fit the original opening. The window opening must never be altered. If a material other than wood is used for the frame, its color and detail must match the original as closely as possible. A non metallic finish should be used.

**Upper Facade Windows** - These units were constructed primarily of wood, so if they are not properly made and maintained, they often deteriorate. Regular maintenance is necessary and repair is important.

A local specialist should be consulted for products and procedures required to meet specific needs. If a window has deteriorated beyond repair, it is to be replaced with a window matching the original as closely as possible. Original windows are to be repaired, not replaced. A local mill shop can probably create new pieces to match the original, rotted wood can be stabilized, and the cost is usually not as high as one would expect.

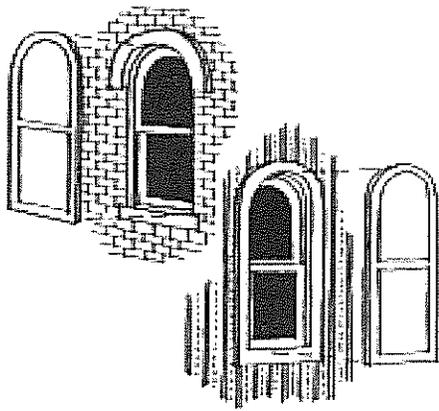
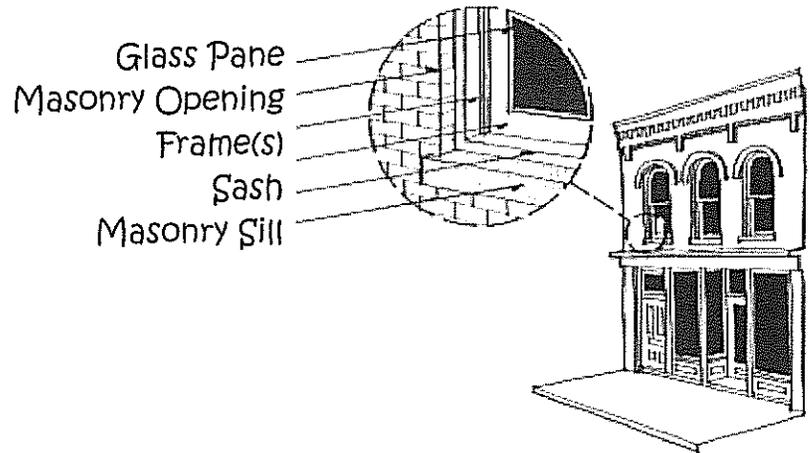
Replacement windows will not be approved if existing original windows are repairable. Any new windows must fit the original opening. The window opening must never be altered. If a material other than wood is used for the frame, its color and detail must match the original as closely as possible. A non metallic finish should be used.

It is recommended that in any window repair or replacement, use a double glazing, especially in storefront windows.

**Storm Windows** - Storm windows can be applied to facade window units in two basic ways, interior and exterior. Installations must match existing window configuration. Interior installation preserves original exterior appearance while exterior installation protects original wood elements. Both conserve energy.

If replacement storm windows are used they are to match the original windows as closely as possible.

### Typical Window Parts:

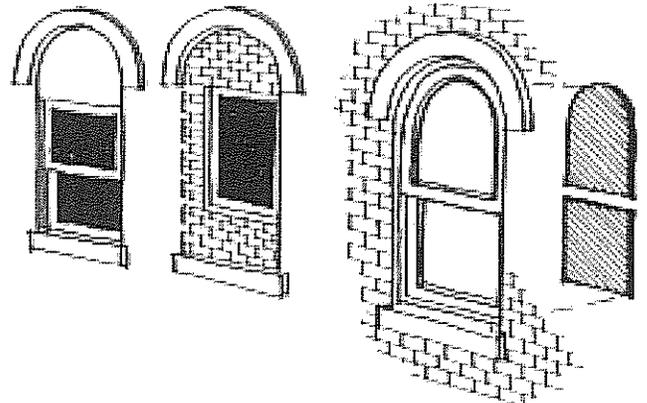


### Window Alteration

Alteration of original window units or wall openings must be avoided. When a window must be boarded up, leave the original window unit intact, and apply the boards from the inside. Paint the exterior of the boards a dark color

### Storm Windows

Storm windows can be applied to facade window units in two basic ways: Interior and Exterior. All installations must match existing window configuration. Interior installation preserves original exterior appearance. Exterior installation protects original wood elements. Both conserve energy.





# Manistee Commercial Historic District Commission Guideline #5 Rear Entrance

Historic District Commission, 70 Maple Street, Manistee, MI 49660 231.398-2805 [www.ci.manistee.mi.us](http://www.ci.manistee.mi.us)

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Because parking areas and the Riverwalk are often located behind commercial buildings in the Historic District rear facades are seen more often than in the past. Today an attractive rear entry can be a second front door.

In developing a rear entrance, a number of things must be considered. In general, the rear entrance must respond to the same needs as the storefront only at a reduced scale. These include identification signage, display, and a pleasant entry. In addition, it must also meet the service needs of the business as it has in the past. Since these two functions are often in conflict, the design of the rear entrance must be carefully planned. A particular concern is the storage and disposal of refuse. Trash cans, dumpsters, and other containers should be hidden from view whenever possible. Regular maintenance is of paramount importance.

The design of a rear entrance should be appropriate to its surroundings. The visual character of the rear facades, alleys, Riverwalk and parking lots is a relatively casual and utilitarian one, especially when compared to the more formal street facades. In this type of context, a refined or grand design can look out of place. Rather, the design should be pleasantly inviting, but simple in detail.

All facades are to follow the same guidelines as front facades.



Gutters, down spouts, and windows may require repair and/or cosmetic treatment. Rear facade masonry may require repair and/or re-pointing.

Signs should be modestly scaled to fit the casual visual character of the alley or Riverwalk.

A canvas awning can soften rear facades and provide a pleasant protected space.

The rear entry door should be wood and glass similar to the front door.

Special lighting should be modest and should focus on the entry door.

Selected use landscaping can subtly improve a rear facade.

Refuse containers and service facilities should be screened from view.

Surface paving of the alley should be repaired if necessary

An existing window can be easily converted into a small display window.



# Manistee Commercial Historic District Commission Guideline #6 Painting

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## PAINTING

Painting can be one of the simplest and most dramatic improvements one can make to a facade. It gives the facade a well-maintained appearance and is essential to the long life of the many traditional materials. The steps below should be followed to insure a quality job.

- ▶ Catalogue all the facade materials to be painted. Since they have different properties, these materials may require different paints or procedures. Consult a local expert for advice. Plan to use only quality materials.
- ▶ Make any necessary repairs to surfaces before starting; replace rotten wood, repoint masonry mortar joints, remove rust from metal etc.
- ▶ Carefully prepare each surface per manufacture's instructions for the paint begin used. This will include scraping, sanding, and through cleaning. This surface preparation is an extremely important step toward a good finish job.
- ▶ Apply the paint per instructions. Paint only in satisfactory weather and plan to use a primer as a first coat for better surface adhesion. Follow with two coats of the final color.
- ▶ **Do not paint a brick or stone building that was never painted unless these materials require a protective coating to prevent deterioration.**

### Metal Decoration

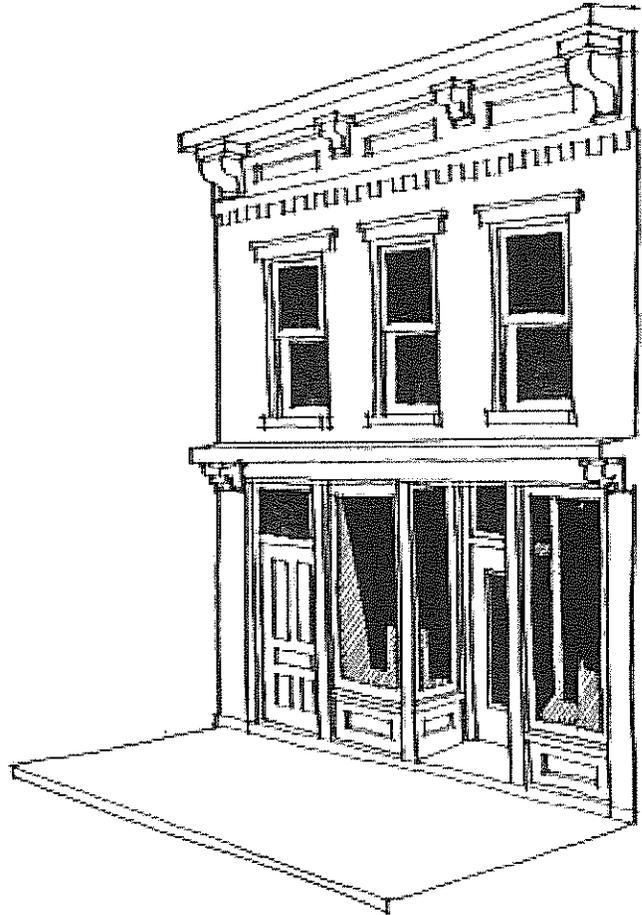
Most metal decorative elements require regular paint and maintenance to avoid deterioration.

### Metal Flashing

Most sheet metal flashing, gutters, and downspouts require paint to prevent rust and corrosion.

### Wood Decoration

Decorative elements easily deteriorate if paint is not properly maintained. Prime all sides of new wood used in repair and/or replacement to insure long life.



### Masonry

Natural brick or stone should NOT be painted. Existing paint on these materials can be chemically removed (NO SANDBLASTING!) or repainted.

### Metal Storefront

Metal storefront parts (cast iron, sheet metal, window frames, etc.) should be painted to prevent rust and corrosion.

### Wood Storefront

Wood storefronts parts (windows, doors, panels, decoration, etc.) should be repainted regularly.

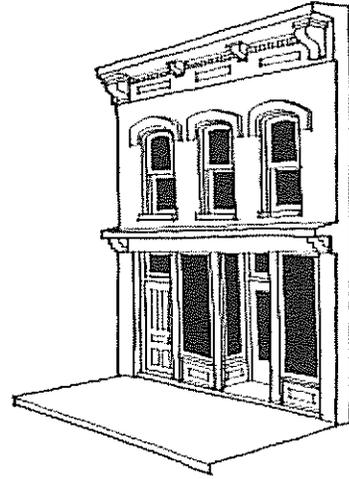
## COLORS

Colors should visually relate building elements to each other, and also individual facades to each other. The colors chosen for any facade should be compatible with the neighboring facade, and with the block scape as a whole, but at the same time give character to the building.

### Choice of Colors

Three to five colors were often used on any given facade. This includes any "Natural" colors such as unpainted brick or stone.

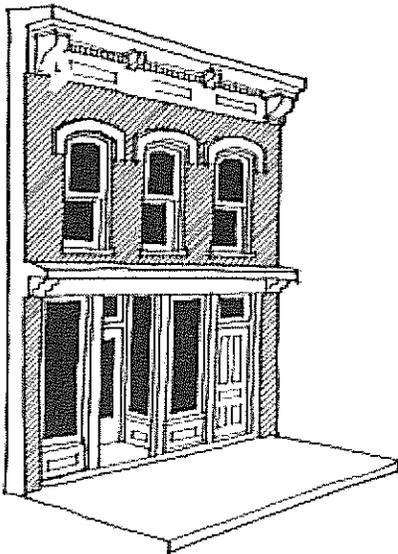
- ▶ Base Color
- ▶ Major Trim Color(s)
- ▶ Minor Trim Colors and/or accent colors



Because the amount of sun can change the appearance of a paint color, paint chips should be checked on both sunny and cloudy days. Painting a small section of the building in the chosen colors is the best way to check the effects of the colors on the building.

In the end, color choice is a personal decision. It is an expression of the building owner, and the businesses located in the building. If the same basic color and paint guidelines are kept in mind, color can add to the richness and variety of Manistee' historic commercial buildings.

The color of the upper wall surface and the storefront piers is the base color. **If these elements are not currently painted, they should not be painted.** Paint can sometimes be removed from painted elements to reestablish their natural brick color and texture (no harsh chemicals or sandblasting).



### Base Color

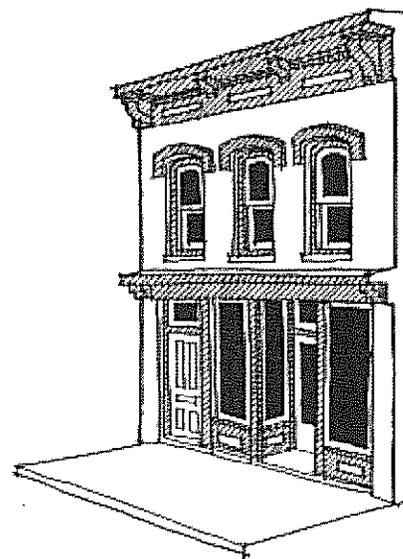
In general, the base color is the color of the basic facade wall. Often this color is the natural appearance of the masonry. When painted, the base color should relate harmoniously with that of other facades on the street.

If these elements are to be painted the choice of a base color is of primary importance. The upper walls and piers could also be painted a different shade of one color to enhance the general patterns and detail of the brick. Generally the use of bright colors including stark white should be avoided.

The major trim elements are those which define the facade. These elements include the upper cornice, the lower cornice, decorative window caps and sills, and storefront columns.

### Major Trim Color

The major trim color is used on the construction and decorative elements which define the facade. This color should be used on both the upper facade and storefront to tie the facade together as a whole.

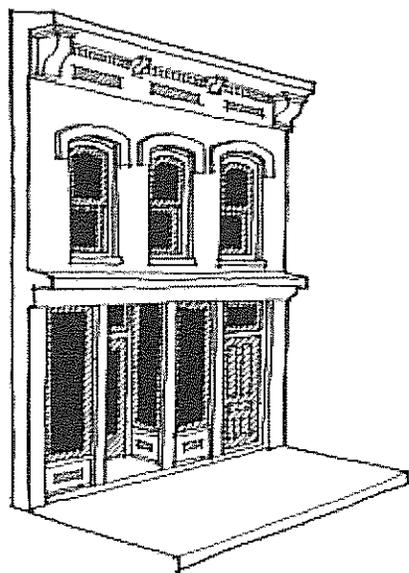


When the base color is natural brick, the major trim colors should relate to the brick color. When the wall surface is painted, the trim color should compliment the base color(s). Use of the same major trim color on the upper facade and on the storefront is recommended to visually tie the facade together. Again avoid the use of bright colors and stark white.

The minor trim elements could be the same color as the major trim. The use of only one trim color places a greater importance on the base color. If there are only a few minor trim elements, all the trim could be painted one color in order to strengthen its overall visual impact.

### Minor Trim Color

The minor trim color(s) are used primarily as an accent to highlight the architectural details fo the facade. Elements such as window sash and doors can be emphasized. Care should be taken in choosing additional colors in a scheme.



If the minor trim is painted a third color, it should strengthen the color scheme already established by the base and major trim colors. In some cases, subtle accent colors can effectively enhance the character of the entire facade. Extreme care should always be taken when choosing additional trim and accent colors.

The steps below should be followed:

- ▶ Colors, paints and techniques available at the time of construction of building (i.e. no neon or florescent paint colors on an 1890's building) are recommended.
- ▶ Metallic paints are not appropriate in most cases in the Manistee Historic District as base or trim colors, but in some applications may be a appropriate in a small amount as a minor accent color.
- ▶ Wood on storefronts in Manistee was generally painted rather than varnished. Painting is recommended.
- ▶ Maintenance with the same color requires no approval (yes, repaint that sash).
- ▶ Painting the building with the same colors may be approved by Steve Harold.
- ▶ New color schemes following the guidelines may be approved by Steve Harold.
- ▶ Color schemes that do not follow the guidelines must be approved by the Historic District Commission.
- ▶ A building owner may request Historic District Commission review and/or approval of any paint scheme.
- ▶ Steve Harold may require Historic District Commission review or approval of any proposed paint scheme at his discretion.



# Manistee Commercial Historic District Commission Guideline #7 Front Facade/Storefront

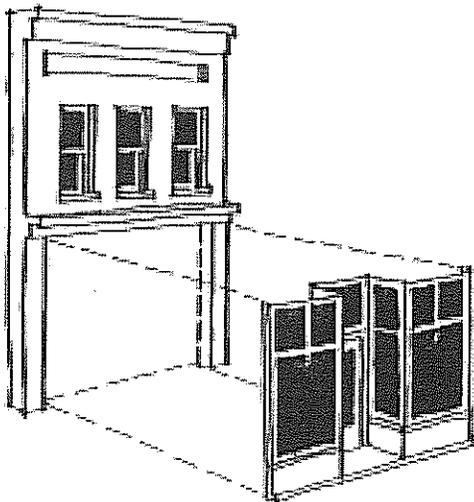
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It is not necessary to duplicate the exact historic design of a storefront in order to create a handsome and functional storefront, but the historic appearance should influence the new design. Any remaining original elements or details are to be incorporated in the new design. On this page are design principles to be considered in planning storefront changes. They are based on the typical historic storefront, but they are not historical in nature. They are functional, aimed at making the storefront more attractive and accessible to shoppers.

In planning a change in storefront design, start with the historic design of the original facade. A little research can often turn up original photos of a given building (previous owners, historical society, etc.) It is recommended to meet with Steve Harold at the Manistee County Historical Museum.



## The Storefront Opening

The storefront recessed into the storefront opening. It was not applied to the front of the facade. The storefront was recessed slightly into the facade.

### The Storefront Cornice

Historic Storefronts usually included a cornice at the top as a visual cap for the composition. This consisted of a strong horizontal form spanning the storefront opening. It usually projected out slightly from the facade.

### The Sign Panel

Lowered ceilings in store interiors often create an awkward unused zone at the top of the storefront. This zone can be used as a sign panel if the signage is of an appropriate size and scale.

### The Windows

Storefronts had large window areas. This made the maximum use of available natural light and allowed potential customers a full view of the store. The display windows provided excellent advertising opportunities.

### The Recessed Entry

The recessed entry offered the customer protection from the elements and a more intimate sense of entry off the sidewalk at the front door.

### The Canvas Awning

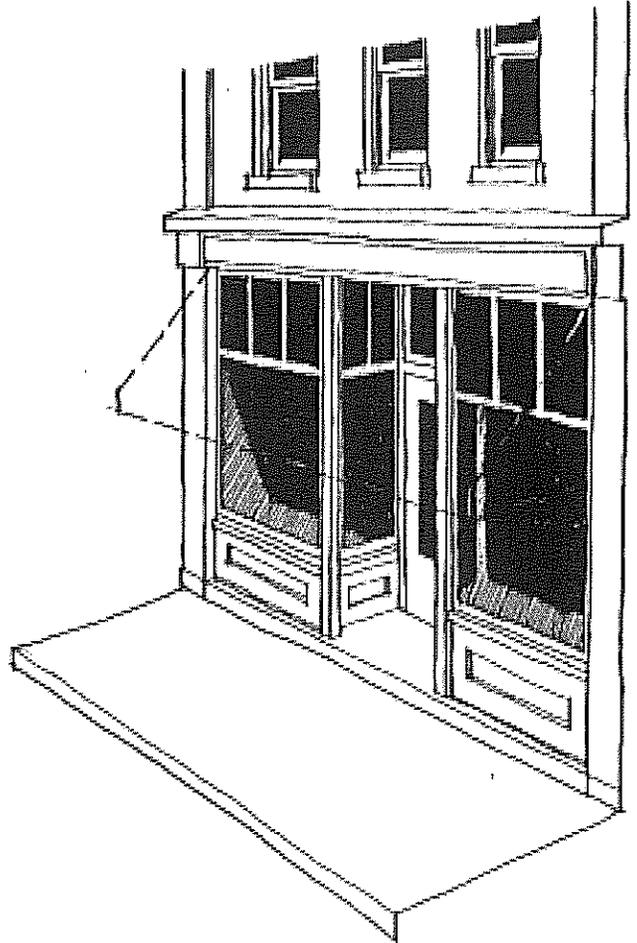
The retractable canvas awning was an important design element for many storefronts. It offered protection, contributed color to the design, and acted as a visual transition between storefront and upper facade. Retractable awnings are recommended.

### Use of Materials

As a general rule, storefront materials should be visually neutral and should complement those of the upper facade and storefront.

### Design Simplicity

Most storefronts were relatively simple in design to visually emphasize the door and display windows.



## COMMON PROBLEMS IN STOREFRONT DESIGN

Because of its commercial use and open proximity to the sidewalks, the storefront is by far the most active part of the building front. It is the portion of the downtown building that the shopper notices the most. Changes in tenants, cultural patterns, commercial fashions and technology have caused a concentration of architectural change in the storefront. Generation after generation, the storefront is remodeled while the upper parts of the building front stay much the same or are allowed to deteriorate.

Due to this frequency of change, the storefront presents an important and recurring design problem. If a storefront remodeling is being planned, there are a number of design problems resulting from past renovations which should be recognized and avoided. These are the kinds of problems that the Historic District Commission seeks to reverse and prevent from occurring in the future.

### Common Problems Detailed

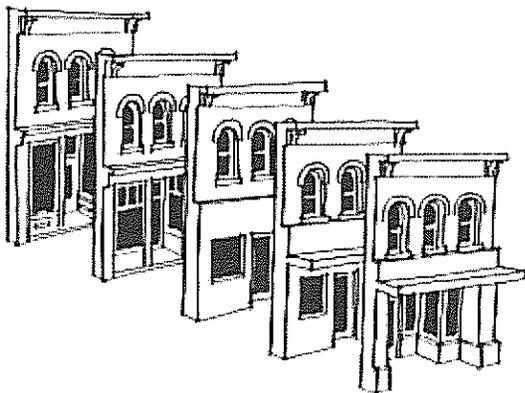
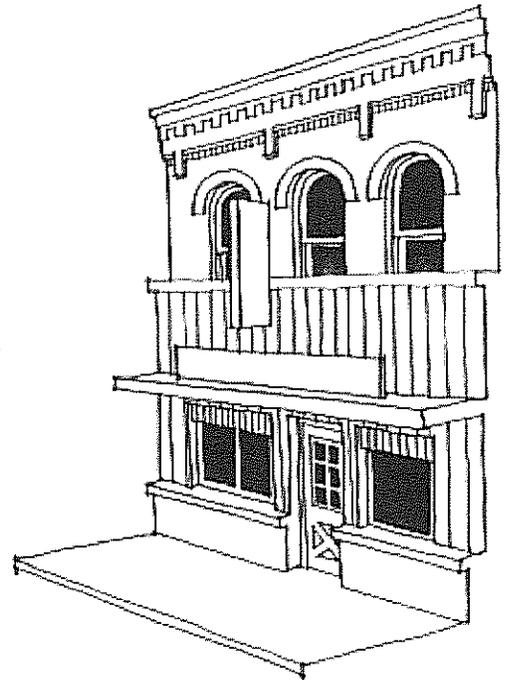
The upper facade appears forgotten. It is an awkward visual leftover. Good Historic Architecture is left to deteriorate.

The storefront has expanded in area and encroached on the rest of the facade

Storefront signage is too large. It overwhelms the rest of the facade.

The remodeled storefront looks applied rather than looking an integral part of the facade. The facade appears cut into unrelated halves.

Storefront materials do not relate well to the historic facade in terms of type, color and texture. The storefront looks too decorated. This de-emphasizes the impact of the display windows. Display window size is severely reduced.



Note how the design of a storefront can change frequently while the upper facade stays the same.

Remodeling has reduced the storefront height and display window area. The sidewalk space is cramped and visually cut-off from the store.

# TRADITIONAL DECORATION

Decoration was often used on traditional commercial facades. It was sometimes simple, sometimes complex. It always emphasized the basic character of the facade. Its style followed the fashions and technology of the period when it was built. As such, the collection of historic decoration found in a town can be seen as a record of its history and its builders.

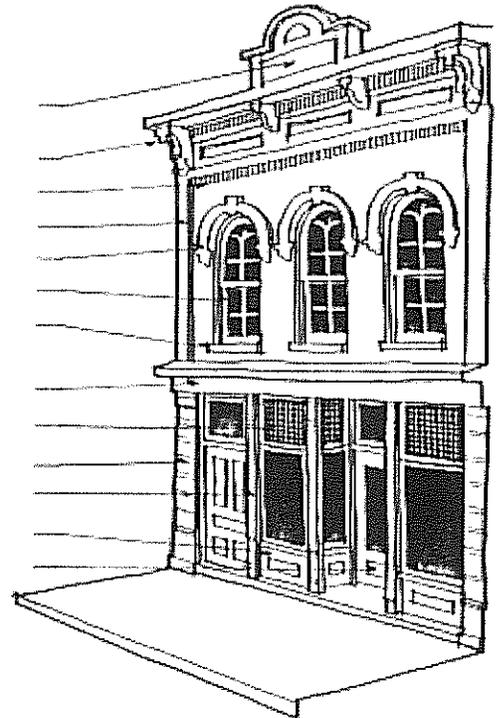
**An existing historic decoration is to be preserved.** It reinforces the traditional character of the downtown and adds a richness of detail which is often irreplaceable at today's costs. At the same time, the details of the decoration lend a unique character to individual buildings and to the downtown as a whole.

Many times in the previous remodeling of storefronts, original decorative details remain intact as visual "leftovers" or have been covered up with new construction. In future improvements, these details should be restored as part of the original design. If only a few remain, they are to be incorporated as design features in a new storefront.

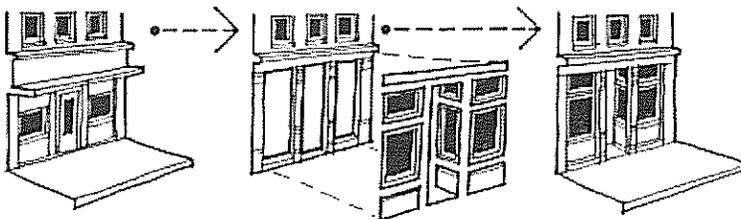
In either case, the design of any improvements must grow out of the remaining details and create a harmonious background which emphasizes them. Where detail elements are no longer salvageable, modern materials that reflect the concept of the original elements may be approved.

## Types of Historical Decoration

- Cornice Pinnacle
- Upper Cornice with Brackets, Dentils and Recessed panels
- Corbeled Brickwork
- Upper Facade Pilaster
- Window Hood
- Window Sash
- Window Sill
  
- Lower Cornice
- Leaded Glass Transom
- Storefront Piers
- Storefront Columns
- Paneled Bulkhead
- Paneled Wood Doors



The sequence below illustrates how intact original Historic Decoration in a remodeled storefront can be salvaged and become the basis of a new design. Care must be taken to protect historic decoration during demolition.



- Illustration 1: Inappropriately remodeled storefront
- Illustration 2: Remaining original details uncovered
- Illustration 3: Renovated storefront incorporating original details

## HISTORIC MATERIALS

Four types of materials were traditionally used to construct commercial facades. They were masonry, metal (Cast iron and sheet metal), wood and glass. Each of these contributes a special character to the facade. If they are properly maintained, they can provide years of satisfactory performance. Before original materials are replaced, their conditions should be carefully evaluated by a specialist to determine if they can be repaired. Existing original materials must be used if they are repairable. If they are no longer repairable new materials that match the original as closely as possible may be approved.

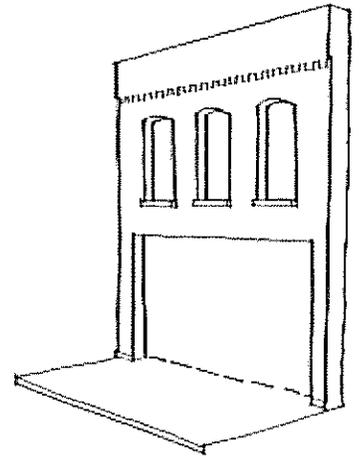
Masonry –brick or stone –causes relatively few maintenance problems. Deterioration of masonry units usually results from excessive water penetration. A common problem in masonry walls is deterioration of the mortar joints. Wood and metal are more subject to damage from natural forces and neglect. Deterioration of anchoring and support systems, as well as the surface material often causes maintenance problems. Good maintenance today will prevent additional deterioration and the eventual loss of valuable detail. Traditional facade material can be divided into two groups.

- ▶ the masonry which composes the facade wall;
- ▶ the wood, glass and metal which frame and enclose openings and decorate the facade.

### Masonry (The Wall)

The facade wall is usually brick with stone or terra cotta accents. Patterned or corbeled brickwork is often used as decoration. Previously unpainted masonry surfaces must be left with a natural finish. Paint removal or gleaning by a gentle chemical process is appropriate if masonry is in good condition. Sandblasting of exterior surfaces is not allowed.

Potential deterioration includes mortar joints and masonry units.

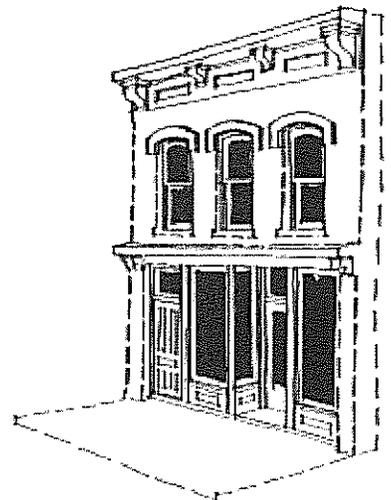


### Wood, Metal and Glass

These materials are used in a variety of ways to complete and decorate a facade wall. Storefronts, windows, doors and decorative elements (trim, brackets and cornices) are common in many materials and configurations.

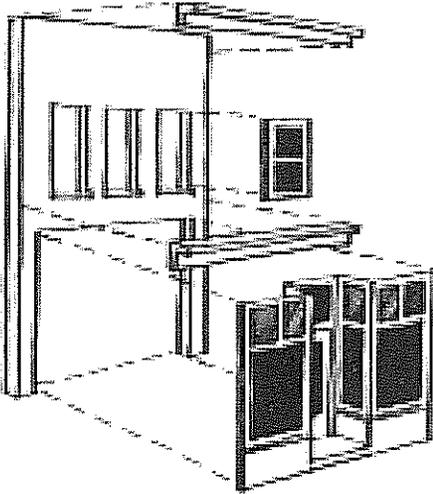
Regular maintenance and repair is important to insure the long effective life of all these materials.

Potential deterioration affects not only the materials themselves but often their subsurface anchoring and support as well.



## MODERN MATERIALS

Contemporary materials which have characteristics similar to traditional materials can be appropriately used in facade rehabilitation. In general, they are to have a smooth texture with a satin or flat finish and a color which enhances the traditional character of the facade. Their profile should be similar to the profile of the traditional material they replace. Only materials which reinforce the traditional character may be approved.



New windows made of contemporary materials can be used to replace severely deteriorated upper story windows., as long as they are the same size as the originals and have a dark finish or a finish meant to be painted an appropriate color.

Sheet aluminum or other sheet metals, when combined with some simple wood or metal moldings, can be used to for a contemporary cornices.

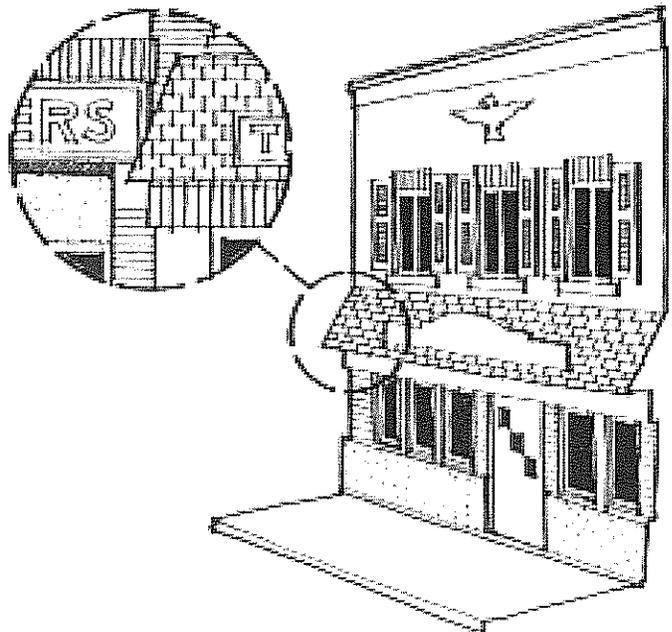
Sign panels can be formed by sheet metal, serving as a neutral background for wood or metal raised letters or for lettering painted directly on the sheet.

Storefronts can be rehabilitated with frames for display windows. Consider using a dark anodized finish or painting the new window frame an appropriate color.

Particular attention should be paid to the point at which different materials join together. These "edges" should be clean and organized. Keep all new construction within original facade openings.

Fussy, unnecessary, fake historic detail detracts from the quality and visual dominance of existing authentic and restored detail and may not be approved. In general, plastic and poorly constructed components create a temporary, low-quality image and will not be approved.

Using several different materials at the storefront creates a cluttered appearance.





# Manistee Commercial Historic District Commission Guideline #8 In-Fill Construction

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## IN-FILL CONSTRUCTION

The construction of new buildings along the traditional commercial street is a valid tool for downtown revitalization. It is extremely important, however that these new buildings relate harmoniously with the older buildings which surround them. Exact reproductions of Victorian Buildings using historically accurate materials such as old-growth lumber must be identified as such. Interpretative reproductions using contemporary construction materials and/or techniques may be approved. False interpretations such as "fussy" Victorian is generally not recommended in the Historic District. Since these buildings are often constructed on vacant lots, thus filling a "hole" in the street, they are called in-fill construction.

Visually, the design of an in-fill building, particularly its front facade, should be influenced by the other facades on the street. It should "grow" out of them.

The new design should not, however, duplicate the design of the neighboring facades. Rather, it should be a contemporary design influenced by its surroundings...a blend of new and old. **The in-fill facade should not pretend to be historic by using face "historic" detail.** Pseudo-Colonial or Victorian elements are often used to blend a new building with older surroundings. This approach generally ends up only compromising what is authentically historic in the environment.

Since good in-fill design responds directly to its surroundings, it is not possible to develop specific guidelines which apply to all cases. There are, however, several general ideas which should govern the visual ties between an in-fill building and its neighbors.

## FACADE SHAPE

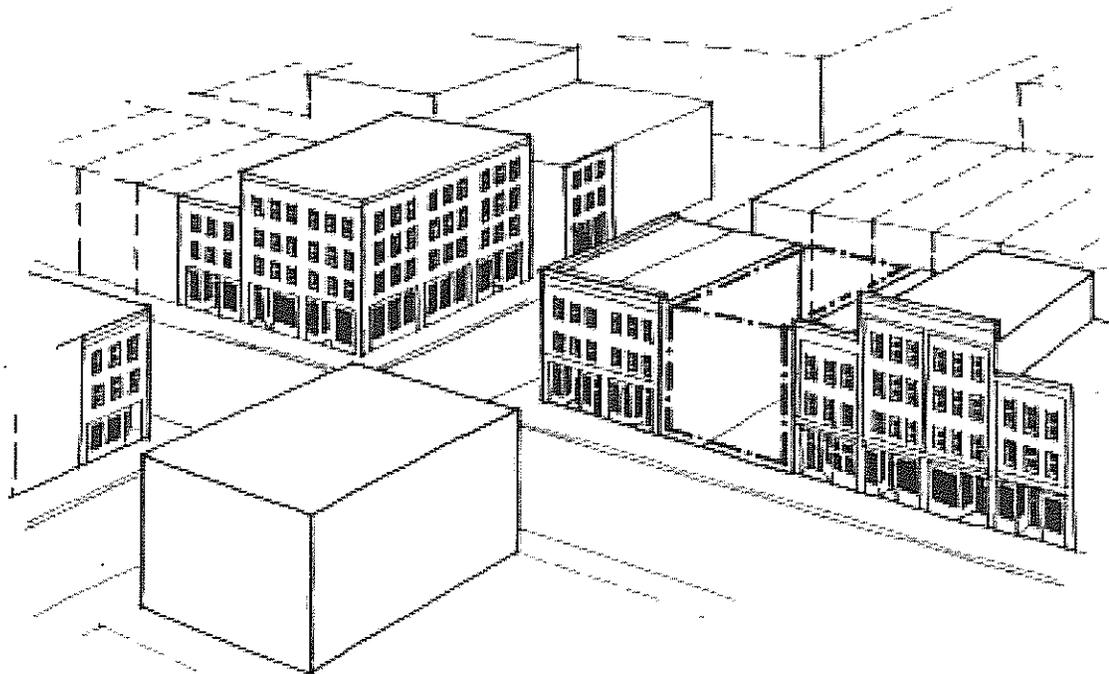
The concepts and characteristics presented on this page are those of the existing architecture which should determine the “rough” shape, size and location of the in-fill facade.

### Roof Forms

The roof type of an in-fill building should correspond to those of adjacent buildings. On commercial streets, this usually means a flat roof not visible on the front facade.

### Height

Historically commercial buildings are generally similar in height. An in-fill building should not be much higher or lower than the mean height of surrounding structures.



### Width

An in-fill building should reflect the characteristic width of facades on the street wider facades should be broken down into a series of smaller “structural” bays.

### Relationship to Street

An in-fill building should have a relationship to the street (primarily an issue of set-back) which is consistent with neighboring facades

### Facade Proportion

The characteristic proportion (relationship of height to width) of existing facades should be respected.

## FACADE DESIGN

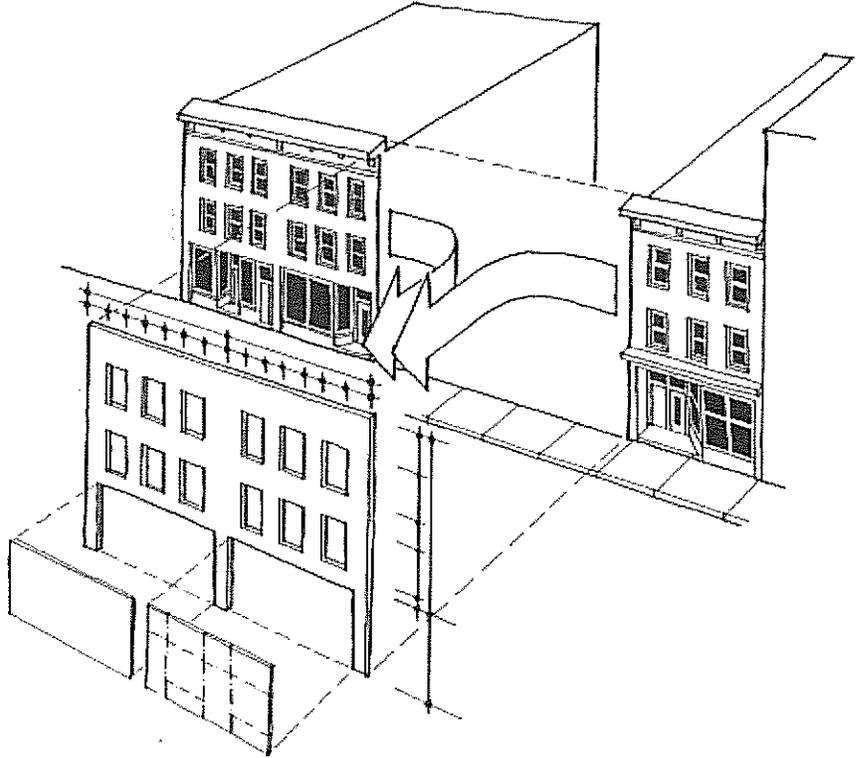
The concepts and characteristics presented on this page are those of the existing architecture which should determine the “detail” design of the in-fill facade.

### Visual Composition

The visual composition of the in-fill facade (that is, the organization of its visual parts) should be similar to that of surrounding facades.

### Facade Rhythms

Visual rhythms which unify the blockscape in their consistency (window and storefront rhythms) should be incorporated into in-fill facades.



### Proportion of Openings

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

### Use of Materials

An in-fill facade should be composed of materials which relate to adjacent facades

### Use of Colors

The colors chosen for an in-fill facade should tie it to its neighbors

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### ENERGY CONSERVATION

The original construction of traditional commercial buildings gives some basic energy advantages. They are usually built side by side reducing heat loss through sidewalls. They are multi-story allowing heat rising from lower floors to be reused. Above the storefront, windows tend to be small and widely spaced thus minimizing heat loss.

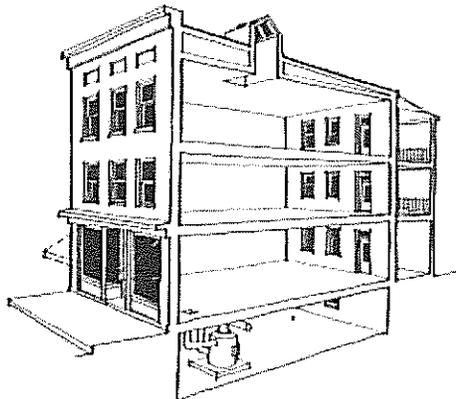
These buildings also have many energy problems. Old windows and doors can lose large amounts of heat as do flat uninsulated roofs. Large storefront windows lose heat in the winter and gain heat in the summer. Old furnaces and heating systems are usually inefficient by today's standards.

Improvements which increase the energy efficiency of the building should be incorporated into any rehabilitation project.

Insulation of the upper floor ceiling reduces heat loss to the attic. The attic must be ventilated if its floor is insulated

Storm windows on upper facade window openings reduce heat loss. They can be installed on the exterior or interior of the existing windows

Double glazing of display windows reduces winter heat loss through the storefront



An operable skylight allows natural ventilation of the building reducing the need for air conditioning.

A retractable awning can control the summer heat gain from direct sunlight while allowing welcome warmth to enter in the winter

Insulation of the first floor reduces heat loss to the basement.

Replacement of old or inefficient furnaces can often significantly reduce energy usage. Flue dampers, recirculating fans, and night setbacks can conserve additional energy.



# Manistee Commercial Historic District Commission Guideline #10 Window Display Suggestions

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These Guidelines have been developed by the Historic District Commission to assist applicants. Each request will be reviewed individually by the Commission based on its own merit. Exceptions to these guidelines may be made by the Commission on a case by case basis.

The Historic District Commission uses the Secretary of the Interior's Standards for Rehabilitation as interpreted by the Preservation Briefs. Copies are available through the National Park Service on line [www.nps.gov/history/hps/TPS/briefs/presbhom.htm](http://www.nps.gov/history/hps/TPS/briefs/presbhom.htm) , at the Manistee County Historical Museum and in the Planning & Zoning Department at City Hall.

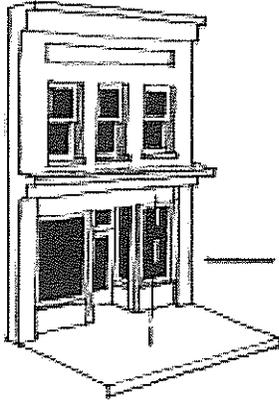
## Window Displays Suggestions

The storefront display window has always played an important merchandising role in the traditional downtown. It should continue to do so today. Good window display is the best advertising; it both attracts and informs the potential customer. In addition, it contributes to "visual liveliness" of the street, making it a more exciting and appealing place to be. In planning a window display, there are three basic concerns: the audience, the merchandise and the message.

While a display with general appeal is always desirable, it is often effective to tailor a given display to a specific target group of customers. The nature of this advance suggests themes or approaches for the display.

The merchandise being advertised has the most direct bearing on the window display. Each item should be considered as an object. Is it large or small? Is it eye-appealing? Does it lend itself well to a particular display technique?

Each window display should have a "message." Sometimes it is a general "atmospheric" one responding to a holiday or season. Other times, a display will have specific informational message, announcing a sale etc. Each message will have implications for the display. In any case, the message should be a simple organized one. If words or prices are required, they should be kept to a minimum.



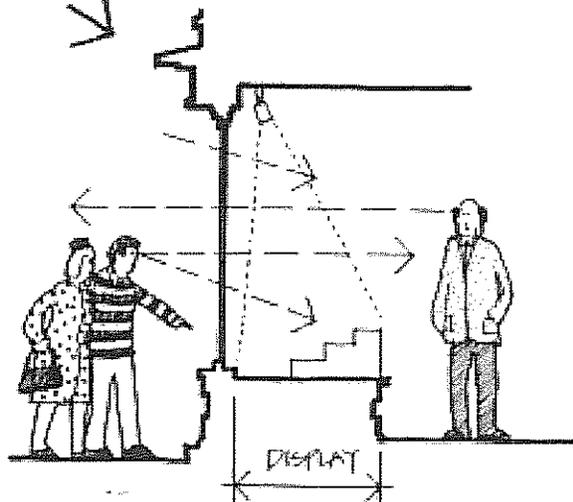
The art of window display has traditionally played a large role in downtown merchandising. Large display windows were emphasized in all traditional storefront design.

Window display should allow people in the store to see out.

Natural light should be allowed to penetrate into the store interior

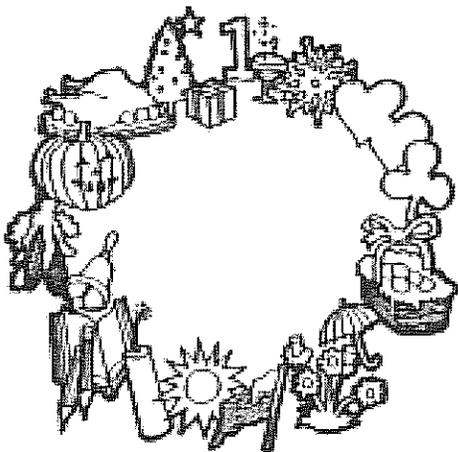
Display should allow the customer a full view of the stores interior.

Full view of merchandise must be emphasized.



Window display should be attractive when viewed from both the sidewalk and the store interior

Full height backdrops can be used for special displays. But should not be used as a general approach.



The seasons of the year and the major holidays have traditionally inspired successful window display. Such imagery and temporary decoration should be utilized to the extend possible.

## DESIGNING THE DISPLAY

For the actual display design, the window should be seen as a large picture or shadow-box framed by the storefront. The display is seen as part of the building front so the two should go well together. The simpler the storefront is, the more flexibility one has in window design.

Within the frame, a display should be created as if one were painting a picture. The same principles come into play. The overall composition is most important. Within this visual organization, materials, color and surface texture all play a crucial role. The "picture" should be balanced and pleasant to look at. A poorly designed display can be bland or boring at one extreme and confusing and cluttered at the other.

The simple direct approach to display usually works the best. Let the project stand alone; smaller objects should be grouped together. Since trial and error is the best teacher, try different arrangements before making a final decision.

The lighting of the display is another important consideration. It can help create a "dramatic" setting for the objects on display and enhance their visual characteristics.

The idea of a reusable display is worth consideration. The cost of a more elaborate Christmas display, for example, can be spread over a number of years of usable life.



Small objects are used collectively to create a stronger image. Clothes and manikins are grouped into a scene in this example to create an interesting setting for the individual pieces on display.

Signs and words play an appropriately minor role in the display design.

Low screen wall as partial backdrop provides an effective visual and physical control without creating a strong visual barrier.

The composition created is a dynamic one which attracts a customer's attention. The objects form an engaging composition within the frame.

This display lacks a strong visual organization. The objects on display are randomly placed with little relation to the others or the "picture frame."

Visual background for display can be a distraction if it is disorganized.

Too many textures, shapes, colors, and materials create an overall sense of visual clutter.

Overuse of temporary signs reduces window area, creates clutter, and de-emphasizes the objects on display.





## Manistee Commercial Historic Policies

These Policies have been developed by the Historic District Commission to further detail how the Commission will conduct business. These policies are in addition to the Historic District Commission By-Laws, Local Historic Districts Act (Act 199 of 1970 as amended) and Secretary of the Interior's Standards for Rehabilitation as interpreted by the Preservation Briefs.

Policies can be added, deleted or changed by a vote of the majority of the Historic District Commission during a meeting.





# Manistee Commercial District Policies

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# Manistee Commercial Historic District Policy #1 Temporary Signage

Historic District Commission, 70 Maple Street, Manistee, MI 49660 231.398-2805  
[www.ci.manistee.mi.us](http://www.ci.manistee.mi.us)

The following policy/guidelines for Temporary Signage in the Manistee Commercial Historic District were established May 3, 2007. In the event that a business has not received approval for their permanent signage by the time they wish to open, a temporary sign may be approved as follows:

- ▶ Temporary Signage will be limited to not more than 45 days.
- ▶ An extension to the 45 day limitation can only be granted by the Historic District Commission.
- ▶ Temporary Signs require approval by Steve Harold. Mr. Harold can be contacted at the Manistee County Historical Museum, 425 River Street, Manistee. 231.732-5531.
- ▶ Temporary Signage is limited to no more than 16 sq. ft. and must be located behind glass in the windows or door.



# Manistee Commercial Historic District Policy #2 Application Policy

Historic District Commission, 70 Maple Street, Manistee, MI 49660 231.398-2805  
[www.ci.manistee.mi.us](http://www.ci.manistee.mi.us)

The following policy for making application to the Historic District Commission were established to assist applicants with the process. Applicants should review the Guidelines that pertain to their request for technical assistance.

Steve Harold at the Manistee County Historical Museum, 425 River Street, Manistee, Michigan is the Historic District Commission Staff Liaison. It is recommended that you take questions about the appropriateness of your project to him as the first step. Mr. Harold is familiar with the Local, State and Federal Guidelines and local history. He is a resource that will be able to provide you with preliminary guidelines for your project. In general Steve Harold is at the Museum Tuesday through Friday from 10:00 a.m. till 5:00 p.m. You are advised to call ahead of time to schedule an appointment and for him to research an issue if needed. The phone number at the Museum is 231.723.5531. **Final approval for Certificates of Appropriateness and Sign/Awning Permits is made by the Historic District Commission.**

Denise Blakeslee in the office of Planning and Zoning at City Hall can assist you to obtaining the necessary guidelines and application forms. Guidelines and Forms are also available on the City's Web Page [www.ci.manistee.mi.us](http://www.ci.manistee.mi.us) Ms. Blakeslee processes requests for the Commission, she does not determine if an application is complete.

The Historic District Commission does not pre-approve signage for non-existing businesses and/or tenants. The Commission may approve a general signage plan, but final approval may be given only upon application with final sign design as outlined on the signage and awning application form, complete with text design and graphics.

Temporary Signage may be approved under **Temporary Sign Policy #1.**

Any amendment or change made to an application by the applicant's or applicants agent requires a new application. New items may not be added to any application consideration (during the course of the meeting) under consideration by the Historic District Commission. If construction has begun, construction will cease until the Commission has acted on the new application containing the proposed amendments. This process allows the members of the Commission adequate time to review the complete amended package before having to make a decision.

The Historic District Commission approval is always conditional upon approval of the Building Inspector where required under the State Building Code. Because of this requirement the Historic District Commission recommends the following procedure for any major construction projects requiring a Building Permit:

1. Consult with Steve Harold for design input.
2. Consult with the Historic District Commission via the Request for Design Assistance.
3. Consult with the Building Inspector. (You may request Historic District Commission approval prior to approval from the Building Inspector, however, any Historic District Commission approval will be conditional upon approval from the Building Inspector).
4. Complete and submit an Application for a Certificate of Appropriateness.



# Manistee Commercial Historic District Policy #3 Administrative Procedure

Historic District Commission, 70 Maple Street, Manistee, MI 49660 231.398-2805  
[www.ci.manistee.mi.us](http://www.ci.manistee.mi.us)

In addition to the By-Laws the members of the Historic District Commission shall observe the following:

When a member of the Historic District Commission arrives after the meeting has begun the meeting will continue uninterrupted. If the Commission is already deliberating pending a vote on an application.

- ▶ The Commissioner will proceed to vote if he/she feels that they have enough information to do so without posing questions that may have already been answered prior to his/her arrival (applicable to a straightforward application)
- ▶ The Commissioner will not take their seat during deliberation on a complicated request that is in process until after the Commission votes.



# Manistee Commercial Historic District

## Policy #4

### Definition of Storefront

Historic District Commission, 70 Maple Street, Manistee, MI 49660 231.398-2805 [www.ci.manistee.mi.us](http://www.ci.manistee.mi.us)

The Manistee Commercial District has many unique buildings within the district. In an effort to eliminate confusion the Historic District Commission determined that Storefront needed to be defined to meet the needs of the district.

- ▶ For the purposes of the Manistee Historic District Commission signage calculations, a storefront is the front entrance to a commercial space. It is characterized by the entrance directly into that space or the vestibule leading into it (as in interior vestibules added for energy conservation). In some cases a single vestibule has been added with interior entrances into two businesses with display area fronting the street (343 & 345 River Street).

For Historic District Consideration a storefront is based largely on visible exterior divisions to the facade such as entrances, display space, piers, cornices, sign panels, pilasters, recesses, etc. This is independent of the division of interior space. While many possible divisions of the interior space may affect signage area distribution, the Historic District Commission's consideration deals only with the exterior presentation of the building, and primary consideration is given to the visible appearance of original storefronts and compatibility of in-fill constructions or rehabilitations or renovations with surrounding contributing buildings. In cases where the buildings have been further subdivided into smaller spaces, these subdivisions share the allowable storefront signage space in a manner to be determined by the owner and the tenant. Rear Entrances and Riverwalk entrances will be treated in the same fashion if the situation arises.

- ▶ Signage amount is defined per storefront as indicated in the guidelines. The division of allowable signage is between the property owner and tenant; is not a decision to be made by the Historic District Commission. Non-Conformities that are the result of self-created hardship in respect to signage will not be approved by the Historic District Commission.

**For example, if the owner has assigned the majority of the allowable signage space to existing tenants and there is a request for additional signage for a new tenant which would result in a non-conformity, that request will be denied.**

- ▶ The Historic District Commission encourages the use of existing original sign panels as well as new sign panels where appropriate.
- ▶ Self created hardship does not constitute a basis for approval for any application for non-conforming change to property in the Historic District.

**For example, maintenance neglect by the current owner does not constitute a basis for approval of an application resulting in a non-conformance regardless of cost or inconvenience.**

**NOTICE OF  
Worksession  
Historic District Commission**

The Historic District Commission will hold a Worksession on Thursday, May 8, 2008 at 3:00p.m. in the Council Chambers, City Hall, 70 Maple Street, Manistee, Michigan.

The Commission will discuss the Applications for Signs.

This notice was posted by Denise J. Blakeslee to comply with Sections 4 & 5 of the Michigan Open Meetings Act (P.A. 267 of 1976) at 12:00 Noon., Friday, May 2, 2008 on the bulletin board at the south entrance to City Hall.

Signed:   
Denise J. Blakeslee