

# Lakewood

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# Architectural Standards

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# Workbook



COMMUNITY DEVELOPMENT CORPORATION OF LAKEWOOD  
12650 DETROIT AVENUE • LAKEWOOD, OHIO 44107

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January 1979



Roland Vollmer/Robert Gaede/Kim Zarney

# Lakewood Design Team

516 The Arcade/Cleveland, Ohio 44114 /216/771-3444

Hon. Anthony Sinagra, Mayor  
City of Lakewood  
City Hall  
Lakewood, Ohio 44107

January 1979

Dear Mayor Sinagra:

The Lakewood Design Team is pleased to present to you The Architectural Standards Workbook for the Storefront Renovation Program of The Community Development Corporation.

The opportunity to play a role in your innovative program to assist the remodeling of selected buildings in the commercial areas of Lakewood has been an exciting assignment to the Lakewood Design Team. Since our initial questionnaire seeking citizen input and opinion, we have enjoyed a close affiliation with your supporting staff and with many leading citizens.

The task of creating a useful resource for the guidance of the C.D.C. review board has been an important experience in the process of city-building and the standards by which it may be governed. We earnestly hope the resulting Workbook will prove to be fair, stimulating, workable, and, ultimately, vital for the upgrading of the commercial "strip" into an urban area of a standard matching Lakewood's goals and expectations. We are anxious to see the Workbook put to the test and its contents fully digested by all who need to use it.

May the Workbook help in the process of preservation of what is worthy and the revitalization of that which was not. We extend our sincere best wishes for the achievement of a new level of quality in Lakewood's commercial areas.

Yours truly, Lakewood Design Team



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# Lakewood Architectural Standards Workbook Table of Contents

pg. 3	Lakewood Design Team Letter
pg. 4	Credits
pg. 5	Table of Contents
pg. 6,7	The Lakewood Storefront Renovation Questionnaire
pg. 8	Questionnaire Sample
pg. 9-18	The Existing City
pg. 19,20	Glossary of Terms
pg. 21-27	Standards for Design Review
pg. 27-34	Architectural Standards Enumerated
pg. 34-39	Signage
pg. 40,41	Signage/Appendix A
pg. 41-44	Signage/Appendix B
pg. 45	Lighting
pg. 45,49	Landscaping
pg. 49,50	Street Furniture
pg. 50,51	Right-of-way
pg. 51,52	Weather Cover
pg. 52	Pedestrian Ways
pg. 53-74	Models & Examples
pg. 56	Estimate of Facade Renovation
pg. 65	Rear Entrances
pg. 68	Street Furniture
pg. 69,70	Proposed Street Furniture Improvements
pg. 71	Proposed Parking Lot Improvements
pg. 72,73	Signage
pg. 74	Merchandising Techniques
pg. 75-79	Implementation
pg. 80	Suggested Resource Material



*This Lakewood vista could hardly have been in the minds of the city's founders and early builders. It is the commonplace result of a process of city building which has constantly sacrificed visual quality to practical accommodations with convenience and haste.*

# Lakewood Storefront Renovation Questionnaire

At the outset of the preparation of this Workbook, the Lakewood Design Team and the City both recognized the need for listening to the community and studying the responses of the citizens to the issues involved in upgrading the physical quality of the commercial areas.

Consequently, the Lakewood Design Team developed a Questionnaire which is reproduced on Page 8. The Questionnaire was designed to elicit responses easily and quickly and, thus, to test the general temper of the public rather than to request elaborate replies and explanations. Notwithstanding, the one hundred returned Questionnaires contained considerable comment written into the spaces so provided and on the margins.

The sampling, represented by one hundred replies, is certainly not large but is felt by the Team to be significant. There are wide differences in the responses of what is more important and what is not. The Questionnaire was circulated by way of the Chamber of Commerce, the City's Community Development Department, The Cleveland Trust Co., and by inclusion in the Lakewood Sun Post. Replies were generally derived from shoppers and other interested citizens, represented all areas of the city.

*Even in a forest of poles and signs, there are veiled expressions of delightful architectural form.*



The Questionnaire is reproduced with the resulting tabulation of responses shown as a number next to the box ahead of each descriptive comment. (This indicates the box was checked) and a second number, encircled, which records the number of times a respondent stressed that item as being of special importance.

A quick review of the results shows where the public placed its emphasis. The following may be observed as significant:

## Item 1 - OVERALL COMMERCIAL AREA IMAGE

Of the options available, the overwhelming response was that of a "mediocre or disagreeable" reaction. Note the number of respondents (12) who circled I.c. as being of special concern.

## Item 2 - FACTORS AFFECTING IMAGE

Wide fluctuations characterize the returns to these comments. Notably "chaotic signage" leads the list with "parking problems" close behind. Next is the item "pedestrian amenities". Special stress was leveled on the first two above by 16 and 15 respondents respectively. Interestingly, "street traffic" did not score particularly high. The strength of the response on signage is an indication of awareness of the visual environment.

### Item 3 - BUILDINGS ALONG THE STREET

Here the responses were more closely packed. Leading the list was "need greater unity", an indication of dismay over the chaotic state of the visual streetside, and the description "generally unimpressive".

"Overwhelmed by signage" also ranked well. Not so many recognized the presence of "architectural interest" perhaps because it is so often masked by alterations. Those who circled their replies, stressed the signage matter once again.

### Item 4 - THE STREET ITSELF

Revealing a disappointment with the pedestrian areas, the respondents checked "lack of green" (plants, trees), 64 times, the highest single item on the Questionnaire. 18 of these circled the point in emphasizing its importance. "No place to sit or linger" was checked by 51 respondents and "lack of shade or weather cover" by 34 as a further evidence of unhappiness about pedestrian amenities. Only 18 felt much concern over the "narrow sidewalks" but 35 checked the issue of "too many poles and posts".

### Item 5 - STEPS THAT MIGHT BE TAKEN

Many respondents checked several of these options and there were numerous write-in comments. Consistent with the reaction to the "lack of green" previously noted, the largest number of returns cited the desire to "add trees, shrubs, and floral plantings in walks and parking lane", a point further stressed by 21 who circled the description. The question of sign control and architectural standards was supported by 46 and 51 checked boxes suggesting a general acceptance of this concept by about half the respondents. "Coordinated street furnishings" did well as did "establishment of a 'theme or motif'" which was further circled by 22 replies. It must be remembered that no particular theme was offered, so that the response may reflect many different opinions. It does opt, however, for a unification of feeling in the streetscape. "Storefronts restored to original character" was well supported by 44 and 13 of these respondents further circled the item. "New paving" garnered 42 votes but was circled only by 3. "New lighting" and "overhead shelter" were much less endorsed. The 23 persons who circled options 5a. and 5b. covering signage and design controls, made these the two most stressed issues. Perhaps this is encouraging for the proposition of carrying out both functions through appropriate city ordinances.



*Bay windows and active parapet walls are common Lakewood commercial area features. They need preservation - and sometimes restoration.*

*The press of heavy traffic and clutter of signage makes the pedestrian's environment unappealing.*



# LAKEWOOD STOREFRONT RENOVATION Questionnaire:

TO: Owners, Tenants and Users of Lakewood Commercial Area Properties

Check box by comment nearest your own opinions and add comments on available line.

1. OVERALL COMMERCIAL AREA IMAGE

- a. Sound, Appealing, Prosperous
- b. Mediocre, Average
- c. Cluttered, Disagreeable, Failing
- d. \_\_\_\_\_

2. FACTORS AFFECTING IMAGE

- a. Street Traffic
- b. Parking Problems
- c. Chaotic Signage
- d. Poor Lighting
- e. Physical Condition of Walks
- f. Pedestrian Amenities  
(seats, plantings, litter baskets)
- g. \_\_\_\_\_
- h. \_\_\_\_\_

3. BUILDINGS ALONG THE STREET

- a. Once nice, now deteriorated
- b. Generally unimpressive
- c. Full of architectural interest
- d. Unaware of their character
- e. Ground floors crudely altered
- f. Overwhelmed by signage
- g. Need greater unity
- h. \_\_\_\_\_

4. THE STREET ITSELF

- a. Narrow sidewalks a problem
- b. Too many poles and posts
- c. Dull and unrelieved pavings,  
often cracked
- d. Lack of "green"(plants, trees)
- e. No place to sit or linger
- f. Lack of shade or weather cover
- g. Lack of adequate lighting
- h. \_\_\_\_\_

5. STEPS THAT MIGHT BE TAKEN

- a. City sign control ordinance
- b. Architectural standards and review by a design board
- c. New paving using textured and color surfaces, pavers, brick, etc.
- d. Added tree, shrub and floral plantings in walks and parking lane
- e. Overhead shelter at areas
- f. Benches and/or sitting areas
- g. New lighting closer to walks
- h. Storefronts restored to original character
- i. Establishment of "theme" or "motif"
- j. Innovative use of empty lots
- k. Arcades or pedestrian alleys to rear
- l. Coordinated street furnishings: litter baskets, telephone booths, seats, etc.
- m. \_\_\_\_\_
- n. \_\_\_\_\_

Now, please go back, review your notations and circle the five items about which you feel most strongly.

Tear off this sheet, fold so address on other side becomes a self mailer. Staple edge and stamp.

Thank you.

We request the following:

NAME \_\_\_\_\_

ORGANIZATION \_\_\_\_\_

ADDRESS \_\_\_\_\_

TELEPHONE \_\_\_\_\_

Roland Vollmer/Robert Gaede/Kim Zarney

**Lakewood  
Design Team**

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# The Existing City



*Looking east on Detroit, Lakewood's downtown has architectural variety but lacks space at the sidewalk, green areas, and a sign control policy which supports consistently fine graphics.*

# The Existing City

Any evaluation of a community's commercial areas must begin by reflecting upon the overall scale of the subject and the historical events which largely shaped the resulting forms.

Lakewood, as a large 20th century inner suburb, naturally expresses the prevailing land development practices of the early years of the century. Rapidly built upon a grid of north-south residential streets intersecting the historical east-west paths (later avenues), the community has a considerable degree of uniformity in its architecture and land use.

Two of Lakewood's east-west arteries, both provided with essential streetcar lines, became, by early practice as well as official sanction, the linear commercial avenues of the swiftly growing city. Since the dominance of the central Cleveland business district was little challenged and all the major radial avenues of the larger city funneled traffic thereto, it was not surprising that Lakewood developed only a modest "downtown" in the years 1910-1930 when most commercial building took place in the inner suburbs.

Consequently, the pattern of two strong linear shopping streets persisted and still constitutes the basic commercial area configuration of the city. There are a few small extensions of this pattern onto north-south streets as along West 117th St., at Warren and Hilliard Roads, and at Sloane Avenue, but for the most part the commercial areas end abruptly at the rear of the stores and offices facing Detroit and Madison Avenues. Residences began immediately to the rear of these buildings so that the long commercial avenues were constantly accessible to the shoppers by the frequent intersection of the residential streets. To some degree, there have been incursions into the residences by way of zoning changes permitting expansion of rear parking areas servicing the shops. While answering a developing need in an auto-oriented age, these incursions have not all been carried out with appropriate finesse. The Detroit-Warren crossing ultimately took on the aspect of the "center" of the city's commercial area. This area has, in recent years, seen the addition of several new office and medical structures adding a much-needed sense of "place" and a minor skyline interest to the otherwise strip-style form of the shopping area.

Elsewhere, the commercial areas repeat a rather uninterrupted vista of one, two, and three story buildings of varied architectural interest. Fortunately, in the past few years, a number of apartment structures have been inserted into the streetscape providing visual focal points and relief from a sometimes numbing sameness of the street sides magnified by the long straight stretches of the avenues without bends or turns.

## INTERRUPTIONS

The fortunate determination of many of the city's churches to locate on either Detroit or Madison provided a very



*An early photograph of the same intersection as seen on the opposite page, documents one of the main features of the street at that time . . . the commercial building's interesting bay windows.*

*A close-up view of those same buildings today, reveals that the upper portions of the facades have changed very little.*



welcome number of interruptions to the continuous low profile building configuration. The relief of both a change in land use, of the presence of a green, landscaped yard and of the insertion of a tower or higher-roofed structure, added much to the agreeableness of the street. Certain school buildings and private institutions fronting the street do likewise as do the occasional remaining residences alongside the commercial strip. The city's municipal building and library compliment the sense of importance which a major commercial avenue needs to insure its continued economic vitality. Detroit Avenue has become, in fact, both a linear downtown and a linear civic center with the new Beck Center adding a new anchor to the Avenue's west end.

#### WALKS

Lakewood's city builders generously provided a parallel residential avenue, Clifton, with a comfortable width, partly in respect to the pair of off-street trolley tracks which ran alongside for many years. Neither Detroit or Madison fared as well with right-of-way widths such that four or six lanes of travel and parallel parking consume most of the space leaving unusually narrow sidewalks. Generally measuring only from 7 to 12 feet wide, the city's walks are further encumbered with a formidable array of poles and street objects since lighting and power is overhead-supplied in all cases.

Planned and organized parking zones are rare so that curb-side parking has been zealously maintained. The result is that the pedestrian has been persistently channeled between the immediately adjacent parked auto, or moving traffic, and the closeby building wall. There is little surprise then, that hardly any development of benches, green spaces, planters, weather shelters and other amenities has occurred. Thus, most of the sidewalks of the commercial areas have provided little satisfaction for the user other than direct access to the many small shop entrances so characteristic of the streetscape. The walks have, thus, a typically barren aspect, not further enhanced by a frequent deterioration of the ordinary concrete paving.

#### AWARENESS

A typical user of Detroit or Madison, whether on a shopping mission or simply passing through, is absorbed in traffic sufficiently to ignore the street vistas. Furthermore, we are all given to narrowness of vision, immunizing ourselves from the wild clutter which so frequently characterizes the American commercial zone, especially the strip type, new or old. So, we circulate about the commercial area without really seeing it for what it has become. Occasionally we strain to extract the name of a specific shop or street number out of the visual chaos and sharpen our eyes momentarily. Once found and the mission completed, we put on protective side-blinders and pass with a degree of bliss and disinterest along the way, ignoring the streetscape we have together constructed.

#### DISCONTENT

Yet, this study would not be proposed or undertaken were it not for a growing expression that all is not well along "Main Street." Competition with burgeoning outer shopping malls,



*Rich carved stone detail - another strong Lakewood feature merits sensitive maintenance. (above)  
Narrow sidewalks frequented by poles and meters, deny space for seats, green areas, and browsing places. (below)*



Photos taken of Lakewood in the early 20's and 30's reveal many architectural details that still remain today.

a new awareness of citizens and public officials that the physical image of the city has become worn and frayed, and the availability of funding sources which can be directed toward positive action to correct the problem, have all together generated the civic self-appraisal and physical upgrading programs which this study manifests.

#### SIGNAGE

Up to now, little has been said about signage. It seems remarkable that anything as transient as signage, as relatively insubstantial and superficial, can have such an extraordinary impact on the totality of the commercial scene. Overwhelming the obvious larger physical proportions of the architecture of the street, and of the street itself, the signage of Lakewood's two main commercial avenues has become the dominant form-maker of the strip, the loudest element in the streetscape. With very few exceptions, the result is a visual catastrophe. While this may seem a harsh judgement, one has only to remove the side-blinders alluded to earlier and directly see the street for what it is. Signage has gradually become a mutually defeating contest of competitive efforts, growing ever too large, too busy, too unrelated to the building behind and to the street. The quality of individual signage has often lapsed into a coarseness of lettering, harsh messages and a relevancy which often creates an aspect of "cheapness" in some areas. The inevitable conclusion is that in the process of storefront renovation, a strong and strict program of signage control will be essential.

#### GAPS

As the commercial areas were built up, a rather dependable solidity of building-to-building was established. Now and then a lingering residence, a private or public institution remained or was inserted to create gaps in the consistent run of storefronts. This in turn created side walls at other than the normal street corners. Various modern events - demolitions, fires, etc. - have added to this physical aspect of the "gap" in the street-side. Such spaces have traditionally been consumed by additional parking, the sidewalls of the bounding buildings given over to signage. Such spaces, alternatively, offer interesting opportunities for more complimentary uses supplementing the pedestrian's world.

#### REARS & SIDES

In an era when buildings were consistently seen from the front - as from the car window - the Queen Anne facade, Mary Anne behind contrast became standard practice. Today the increasing dependence of rear-side parking, and, often, back door entry to the shop, has placed a whole new importance on the quality of the rear or side view of the buildings making up the commercial group. Additionally, auto or pedestrian alley connections from the rear side parking to the street have created (or may be designed to create) a new realm of pedestrian movement and experience. Thus, the architectural character and interest of sides and rears of existing or new buildings is of increasing importance since in our fluid, automotive society, buildings are approached from all sides.



*The problems of signage are discussed in depth beginning on page 34.*

*The potential for rear entrance and display space is demonstrated on page 65.*





## IMAGES

Heavy stress has heretofore been placed on the significance of the street, the sidewalks and signage, and the skyline of the streetscape of the city's commercial areas. The basic architecture of the buildings constituting the whole has been only incidentally mentioned until this point in order to train attention on the often less recognized elements of the city's image which are just mentioned above. Certainly the overall and individual architectural character of the streetscape has commanding presence providing it is not hopelessly masked with irrelevant signage, enmeshed in wires, hidden by poles and standards, and littered with plastic and transitory surfacings of ever-changing fashions. Even a cursory evaluation of Lakewood's commercial areas will quickly reveal that architecture of prevailing interest is present but that it has suffered repeatedly from invasions, alterations and altercations of ill-advised "improvements" which ultimately would destroy it.

## ARCHITECTURE

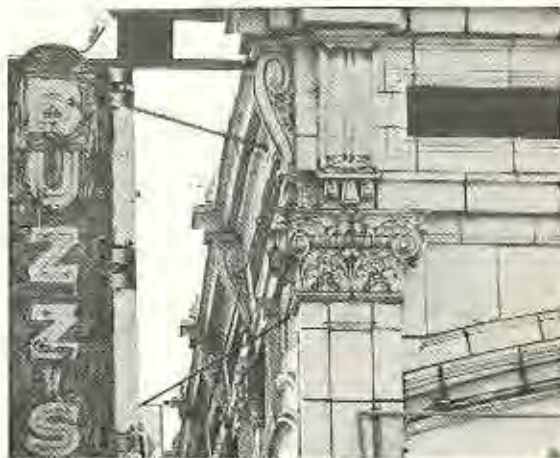
When Lakewood was built, and even today, the prevailing architectural modes were employed by its many builders. In the period of 1910-1930, the U.S.A. was caught up in an eclectic indulgence favoring the Tudor Revival, the Georgian Revival and, occasionally, playful explorations of Oriental, Mission, French or Italian themes. Not every building was readily classified as one or another "style" - in fact, many if not most, pass as "vernacular", a kind of un-selfconscious form which may borrow hesitatingly from any of the foregoing antecedents.

Even in vernacular buildings there can often be observed a detail or feature of special delight - a flourish of the mason's, stone-carver's or terra cotta maker's art. Less frequently, a building comes through with a deliberate and clear statement of historic analogy. Here both the overall building and the detail may be of excellence. Notwithstanding, the vernacular building can often stand up to its more academic neighbors with great creditability so that its preservation as a piece of the streetscape and a statement of the city's historic development is of equal importance.

## FEATURES

The commercial area buildings of the earlier decades of the 20th century were nearly all constructed with exteriors of brick trimmed in stone or terra cotta. Occasionally, a building entirely finished in limestone or terra cotta occurs. Drawing from classical precedence, the detailing of certain buildings is rich with ornamentation, especially at cornices and around main entry doors to the upper floors, frequently assigned to apartments. The cornice or parapet may at times be highly developed with brackets holding extended eaves or with decorative panels. Building names, generally stone-incised and set above the entry, can be found to add important accents. The use of bay windows, more typical of the earlier years (1910-1920), are delightful counterparts of a few buildings where they appear on the second, and sometimes, third stories.

Originally each building had a ground floor which was architecturally cohesive with the entire structure. Subsequent



*Exciting detail abounds, but mainly at the second-story level since repeated remodelings have erased original ground floor architecture.*

*Original lighting fixtures, cornices, and brackets still remain on many structures.*



alterations nearly always modified the ground floor and created an inconsistent effect. Indifference to the original architecture produced countless schizophrenic buildings with little, if any, relevance of ground floor to 2nd and 3rd floors. Added to the worsening signage, the effect has been that of a cluttered, inconsistent appearance to Lakewood's commercial zones. Thus, this study has been undertaken.

#### MIXING

In surveying the existing architectural flavor of Lakewood, it is worth noting that the variety of styles employed are well mixed. In a distance of a block or two there may be a Tudor Revival store and apartment building, a Classic or Georgian Revival club or lodge, two or three vernacular store buildings of no strong orientation and a Gothic Revival church. Typically, a post World War II gas station, a totally non-descript delicatessen and one of the standard prefabricated short order drive-ins may complete the picture. The purpose in this observation is to demonstrate that no fixed theme or commanding style prevails. Only in the limited area of the Bonnie Belle cluster near the city's west end is there a studied emphasis on a style - Georgian Revival in this case.

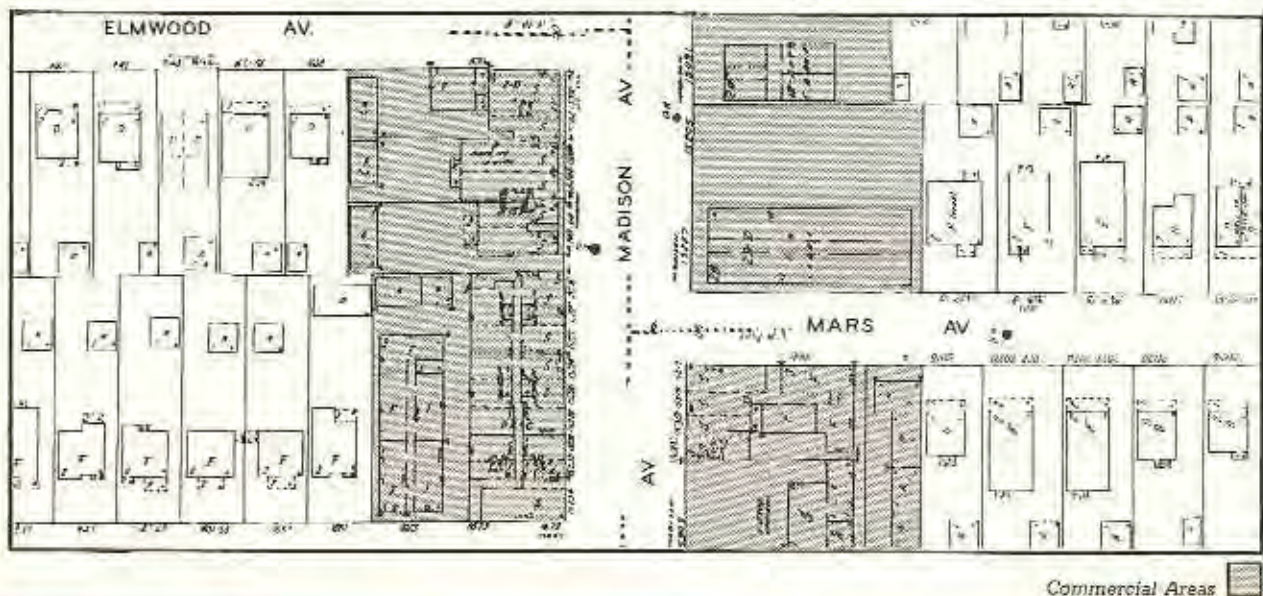
#### THEME

The general aesthetic character of Lakewood's commercial areas may seem to some too varied and formless. Much of this condition may be blamed on the assertive signage, the street clutter of wires and poles and subsequent gaps in the street-side occupied by used cars or parking. Lakewood's builders did not depend on any single style or theme. Even now it would be arbitrary indeed to select one or two historic or contemporary modes and obligate future renovations or new structures to look-alike. In all too many cases, this insistence would only replace a current "fashionable" facade with another. Worthy architectural innovation would also be cut off. What is worthy? That judgement will be rendered by a Design Review Board so far as this study's program is concerned. For this purpose, this Workbook has been constructed.



*The Bonnie Belle offices are an example of a unified "theme", in this case Georgian Revival.*

*This plan of a portion of Madison Avenue demonstrates the linear shopping street concept abutting the residential.*



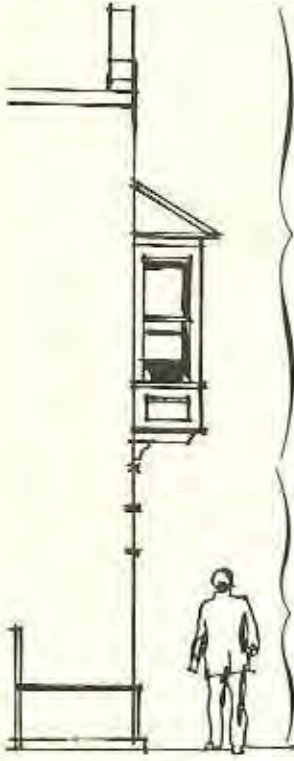
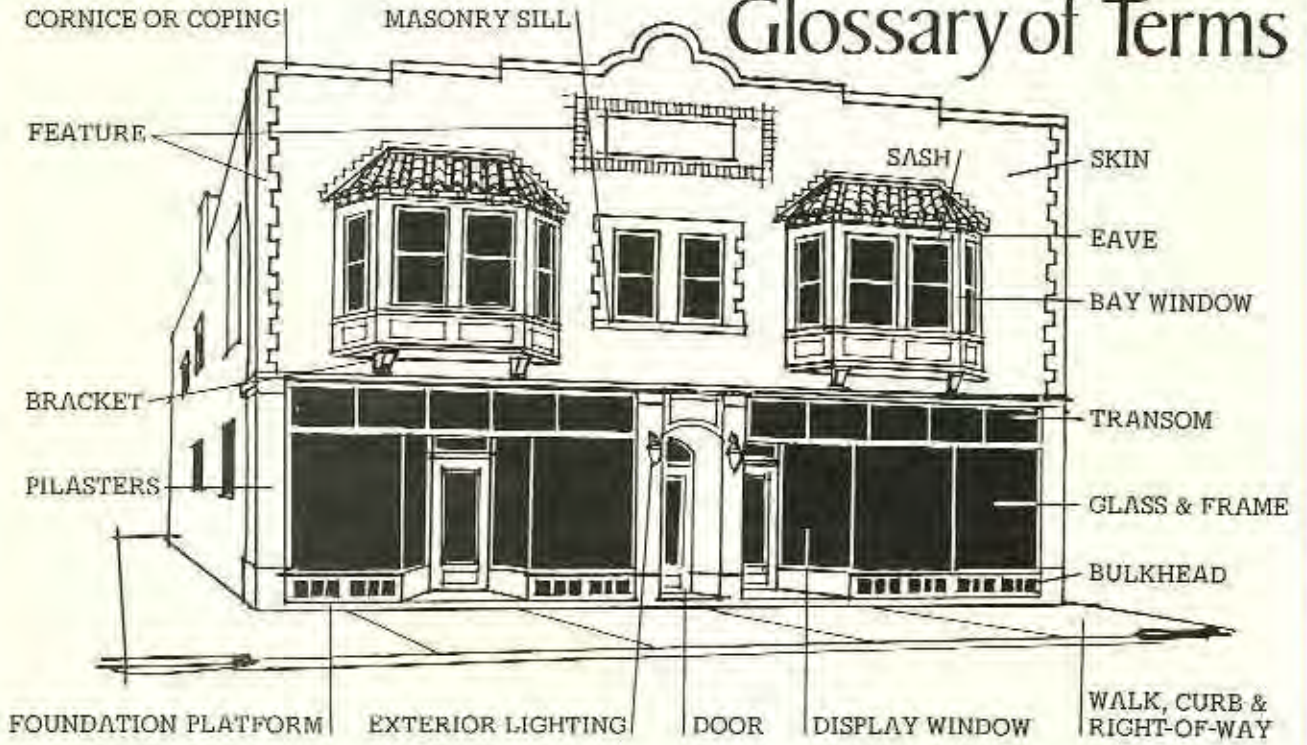
Commercial Areas



Found on many of Lakewood's buildings, the transom panel located directly above the entrance area, is an important design feature.

A pot-pourri of signage, air conditioners extending outward, original and unoriginal materials, shrouded and open windows constitute the street scene.

# Glossary of Terms



THE UPPER FACADE

THE STOREFRONT



WALK, CURB & RIGHT-OF-WAY AREAS

The majority of structures within the study area were built in the early part of the 20th century. Largely masonry in construction, their most prominent features were their bay windows, tile roofs, decorative stone or terra cotta trim. Each structure had a unified visual composition because each component - signage, windows and materials used - looked related. The rendering shown then is a composite of these elements.

The sequence on page 20 demonstrates how changes can occur gradually over a period of time. Their cumulative impact should be measured against the structure's original appearance. Note the effect that each alteration has had and how it has added to the visual clutter.

## Storefront Evolution Series



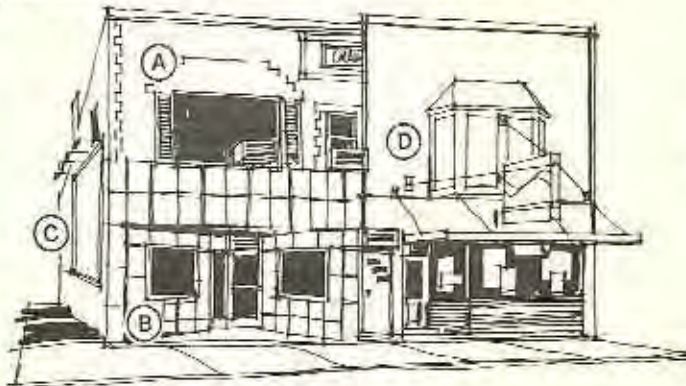
### 1. THE ORIGINAL FACADE

The most prominent features of this early 20th century structure were its bay windows (A) topped by tile roofs (B) signage, display windows, and entrance areas (C). All were in proportion to each other.



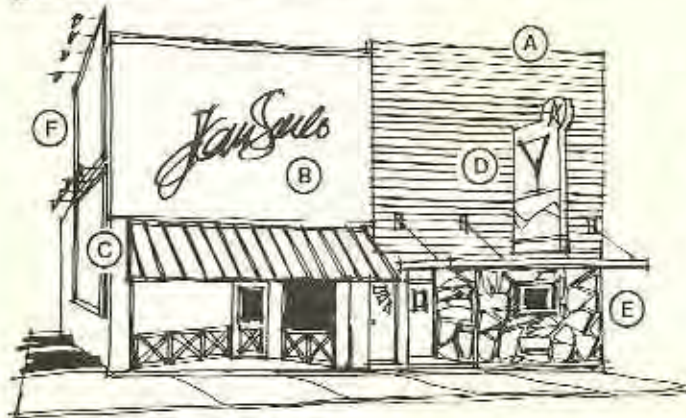
### 2. MAJOR STOREFRONT CHANGES

Transom areas (A) have become boxed as well as a bay window (B). Projecting signage (C) and a metal canopy have further visually split the structure. Bulky air conditioning units (D) have been placed in upper floor windows.



### 3. TWO SEPARATE FACADES ARE CREATED

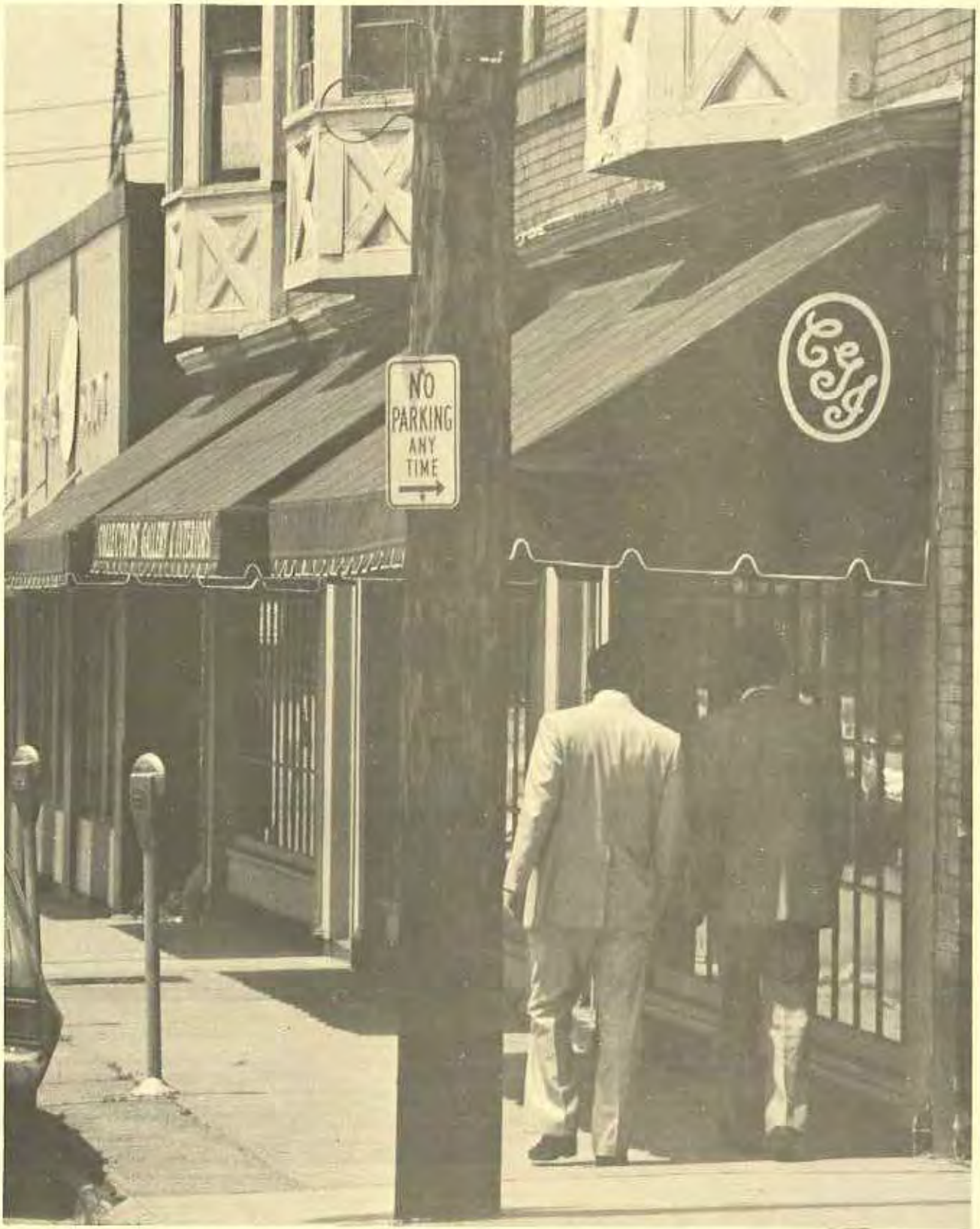
Replaced by a single window (A), a void has been created by the loss of the bay window. Display window has been blocked in (B). Side windows have become blocked by a billboard (C) and new facing material has been extended over half of the structure.



### 4. THE ORIGINAL FACADE IS NOW GONE

The uppermost trim has been removed (A). New fascia (B) and a mansard canopy (C) have been added. The remaining window has been covered over (D). Stonework has added yet another texture (E) and a second billboard has been added (F).

# Standards for Design Review



*Due to the narrowness of the sidewalks along Detroit, the planting of shade trees is an impossibility. Canvas awnings on the storefronts can do a lot to enhance the buildings and the street, and give the pedestrian relief from the hot sun or pouring rain.*

# Standards for Design Review

The Storefront Renovation Program will initiate the remodeling and improvement of buildings fronting the commercial areas as well as enhancements to the public right-of-way, the pedestrian spaces, sidewalks, rear walls, roof tops and empty lots along the way. The purpose and goal is to sufficiently improve the image of the street so that further improvement will be stimulated by example and the economic vitality of the business areas will be strengthened. No less important is the general upgrading of the appearance of the city since so much of its image-making derives from the aesthetic quality it portrays along its major streets – such as Detroit and Madison.

Applicants appearing before the Community Development Corporation's Design Review Board will offer a wide range of solutions to a variety of problems. Recognizing the need for consistency of approach or response to these applications and the necessity of having a point of reference for the dialogues which will inevitably develop, this study presents a series of standards by which a proposal may be judged. These standards can never be expected to be fully comprehensive in advance or clairvoyant of all possible questions and solutions. The Design Review Board will have to judge frequently between shades of gray rather than clear black or white in the always subjective areas of design appropriateness.

The standards will serve, thus, as a guide, not a final and absolute declaration. The importance to which the Design Review Board places upon each area here included will ultimately vary with experience in the process of review. As this is the first such architectural review process undertaken in the city of Lakewood, it is important to see it as a pace-setter – the possible beginnings of a more comprehensive design review process which might encompass all proposed construction in the city. Such review processes are commonplace in other communities in Cleveland's metropolitan area. It is, in fact, surprising that no such review board has heretofore been established in Lakewood (which comes late into this self-regulatory area).

Even as practice makes perfect, the actual carrying out of the standards will demonstrate a need for continuous refinement of the terms and requirements stated therein. Some of the standards may appear to be strict and others open-ended. The board needs to apply these both determinedly and experimentally dependent upon the matter at hand. There is a time for strict standard, for instance, on signage where in the past so little control was exercised. There is a time, also, for recognizing innovation and visual excitement where something other than a transitory fad is proposed. There is a moment for restoration of lost or damaged architectural values and details and there is likewise, a moment for complete change where the existing building or site has insignificant substance. Once the material



*Bay windows and terra-cotta trim and detailing are major structural and decorative elements within the study area.*

embodiment of the changes can be seen in place, the design authority will have a better handle on the effectiveness of its judgements and of these standards. Then, certain adjustments may be made so that these proposals can be further refined. Ultimately, they may become sufficiently established to be widely respected and dependably sound in use. Then, variances therefrom would be expected to be few and most cautiously taken.

## Architectural Character

Nearly every building is erected with a visible and permeating design character which we usually refer to as "style". Some are decidedly style-oriented and others are only slightly seasoned with the characteristic evidences of a style — historic or contemporary. The latter we sometimes refer to as "vernacular" buildings. While less expressive of a formal architectural style, they have aspects which still warrant respect in many cases.

One of the most unsettling problems of "Main Street U.S.A." has been the rampant alteration syndrome in which the style of the existing has been blatantly ignored in the process of change. Countless buildings have developed serious architectural schizophrenia by this cause commonly brought on by employment of non-compatible materials and forms in the later work. Since the original is frequently covered over by the remodeling, it is possible at times to effect a restoration through the process of removing veneers. A restoration may not always be the solution best suited, so that the alternatives will look to designs which can retain a comfortable compatibility with the original building design still evident.

The matter of "theme" will, with certainty, be raised as the favorite themes of the applicants will be proposed as overlays or reconstructions of the subject buildings. Theme is style, and new buildings can be said to express a theme as a semantic point. Themes can sometimes be proposed as engulfing an area, a block or a group of buildings which do not necessarily reflect that theme at all in their present state. Here the employment of a theme may create some serious collisions with existing architectural form. Or, the theme may take on a dominant role which may produce a district of look-alike facades, none having any remaining original form from the era of their initial construction when such a theme might have been done in the then-current architectural modes.

Themes which relate to Lakewood's past or to the architecture of the development of Ohio and themes which may express a modern movement of consequence may be considered more appropriate than those of an exotic or frivolous nature. Themes do produce an often-sought unification of design, but they also do so at the expense of distinctive individual design solutions of various buildings. Thus, it would seem reasonable to add a quality of style to a totally non-descript structure, but avoid altering its Tudor Revival neighbor in order to create a uniform streetscape of a Victorian feeling in the interest of an area-wide theme.

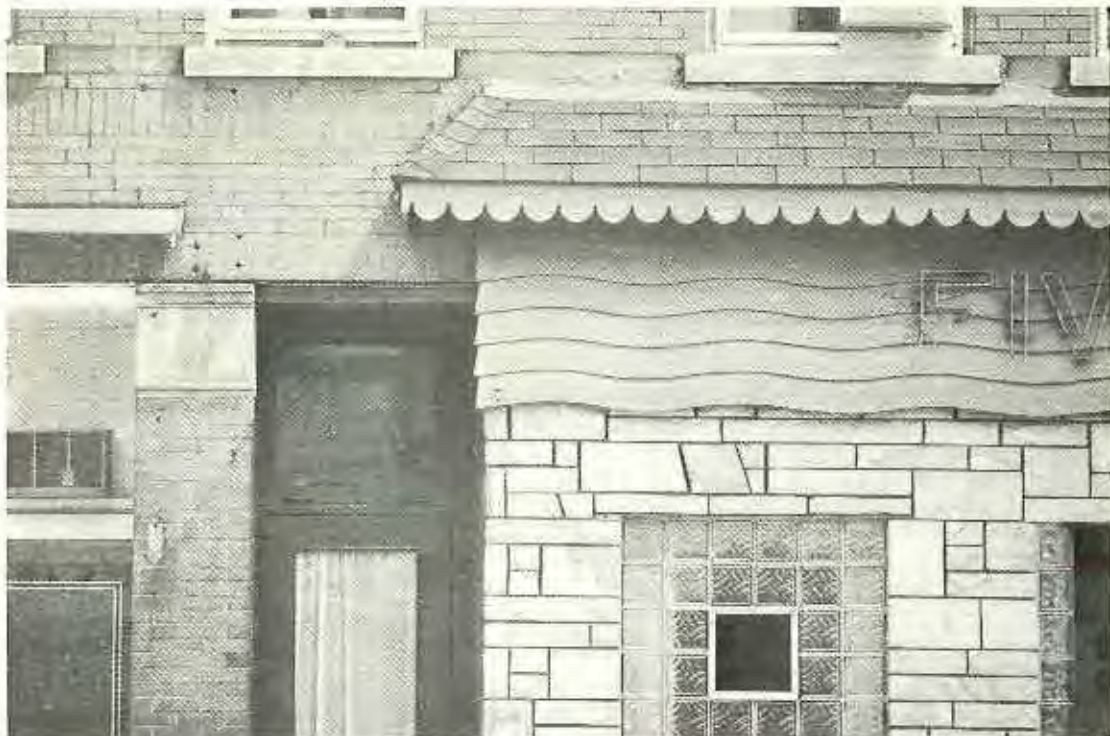
Building height as it reflects the commercial street-side along Detroit and Madison has not been a critical matter to



*A variety of balconies are to be found on Lakewood's structures.*

*A structure's overall "character" and its impact on its neighbors should be considered.*





*Somehow a succession of veneers and "add-ons" has engulfed much of the inherently sound architecture of the commercial street. Further festooned with signage gone wild, the total effect is ultimately self-destructive.*



*Contemporary and eclectic architectural form can co-mingle agreeably, but much depends upon the choices of height, material, color, sign treatment, and window design.*

date, inasmuch as a one-to-three-story tradition has long prevailed. Only at the Detroit and Warren "downtown" are there commercial buildings which much exceed this general low skyline. The occasional taller building, most notably apartment structures, has added considerable interest to the street. Since zoning requires parking areas and side yard clearances for the taller building which virtually insures its isolation from its neighbors, the prospect of an awkward side-to-side relationship of an existing and a new building is very unlikely. The matter of height, then, becomes one of preserving what height there already is as the linear quality of the vistas along the two main commercial streets needs as much building mass as possible to avoid the aesthetic weakness of space "leaking out" continuously along the sides. Building removal should be seriously considered when no replacement is proposed as the street's sense of importance diminishes with each reduction of mass, even if the resulting space is neatly paved.

## Architectural Standards Enumerated

### A. Relative to overall architectural character.

1. Strong preference for a return to or a preservation of the original design or a close match.
2. If the building elevation is to be altered, it should relate as compatibly to the remaining and unchanged aspects of the building as possible.
3. If the subject building has fully visible side walls and rear walls, these should be considered in the proposed changes so that there is a consistency of design from all vantage points. Side and rear walls may remain plainer but should feel related to the main elevation by color, material and detail as much as possible.
4. A building with a strong architectural character should be respected for such with discouragement of any attempt to change its theme or style.
5. Unusual architectural features such as bay windows, ornamental eaves, elaborate parapets, etc., should have such features retained and restored as much as possible in consideration of functional changes.

### B. Relative to Materials

1. Existing materials of original quality as face brick, stone, shingle, terra cotta or stucco should be restored as much as possible, especially when characterized by fine detail.
2. New and infill materials should either correspond with those already present, should constitute a complimentary contrast or should be neutral in feeling.
3. Use of contemporary materials is preferred on new construction rather than on existing. However, new materials constitute a wide range varying in aesthetic and durability considerations. Appropriateness to their use on existing buildings is a highly subjective judgement which will have to take into account the following characteristics:
  - a. Functional suitability.
  - b. Maintenance prospects.
  - c. Color and texture.
  - d. Relevance to other materials already in place.



*A variety of materials have been used within the study area.*

- e. Relevance to adjacent buildings.
4. The market place of building materials is filled today with products based on the plastics industry. Many simulations of other, older and better materials may be available but are not genuine. Authenticity of the material must count for something in the review of a renovated storefront.

C. Relative to Scale.

1. Lakewood's commercial buildings are consistently modest in scale both in overall height and, importantly, in ground floor height. A decided personal scale is maintained, in good relationship to the narrow sidewalks. Altered facades, thus, should respect the continuity of scale and avoid theatrical effects or giant features unless these can be reasonably isolated by setback or distance.
2. Where a rhythm of window size or structural bay is well established, the alteration should respect this condition and reflect the proportions already present.
3. Since modern energy conservation needs may render large window areas a problem, solutions to resolve this should respect the original scale of windows and bays and avoid the common practice of blanketing out the opening while leaving a trivial glazed panel centered, often, as a bulls-eye. Much of the success of adapting older buildings to continued use through glass reduction will depend on how sensitively this problem is met. Use of insulating glass, internal shuttering, opaque panels mounted inboard, are only some of the solutions available. In some cases, a complete closing up of a glazed bay may be reasonable and may be done through a recessed panel which still retains the bay outlines.



*Architectural details such as this trim work can be found on many of Lakewood's buildings.*

D. Relative to Building Parts.

As Lakewood's commercial buildings are not generally over three or four stories in height, they present a facade to the pedestrian of which most all aspects are readily visible from the street. Consequently, design elements, ornamentation and roof top objects are easily within view. All parts of a well-considered building facade, therefore, should be reviewed as contributing to the whole effect. Roof top billboards, window air conditioners, abandoned awning supports, overhead power connections, and broken bulkhead windows are all components of the building elevation as is the garish use of color or excess signage within the glass area of the storefront.

*Balconies can form a pleasant repetitive pattern.*



The Design Review Board will have to direct its attention to each component part as it relates to its original form, its adjacent architectural features, and the character of the street. Thus, this study offers some specific guidelines relative to the review of the building parts or elements involved in the renovation proposals.

A. The Roof

Flat or shallow pitched roofs will probably not be seen



*Terra cotta (above) and brick trim work is a characteristic of many of Lakewood's commercial buildings.*

from the street, but constitute an ample accommodation for a variety of objects, some of which may become redundant, but still remain. Heavy clusters of air-conditioning equipment and aerials are commonplace and may need to be retained. Screening devices, which are not themselves unsightly, should be explored as a method of reducing roof clutter. As much as possible, all roofs should be free of objects with any necessary mechanical gear, vents, hatches, etc. made as invisible as possible. Roofs having a steep slope and becoming visible from the street should be reviewed as part of the architecture of the building. Preservation of the fine roof materials is important. If materials must be changed, a new roof equally compatible with the facade, is the goal. Decorative features originally installed with the roof, as crestings, patterned shingle tile, small dormer windows, should remain.

Positive storm drainage via gutters and downspouts must be required. The building code will size the members, but they should be of a dimension which exceeds functional minimal. These elements should make an aesthetic contribution to the roof and cornice.

#### B. The Building Cornice.

Not every building was constructed with a cornice of distinctive size or ornament but most buildings do exhibit this feature. Often, this is the feature of greatest architectural prominence. The cornices of successive buildings, seen in perspective, may constitute one of the strongest elements in the streetscape and one which deserves to be preserved as adding considerably to the whole character of the commercial block. Cornices, often projected and with brackets, become a major maintenance factor in time. For this reason they have frequently been stripped off by impatient building owners. In so doing, the architectural interest of the building is seriously reduced. It is recommended that parapets, cornices, and related forms making up the top or the crest of the facade be retained, restored as needed and highlighted with distinctive use of color where painting is normal to the materials used.

#### C. The Upper Floors.

For the most part the second, third or fourth floor of a Lakewood commercial block has remained unchanged since construction as the pressure to alter it in keeping with passing fashion was mostly applied to the first floor – the commercial level. Upper levels, often residential, did not warrant expensive change. Happily, they have thus been spared, except for a few unfortunate instances.

The original "skin" of the building and the window pattern become the dominant elements. Occasionally, a trim material is woven through the facade such as limestone in a brick field. Sometimes this trim, as in the case of terra cotta particularly, is expressed in delightfully ornamented forms. Such are worthy of retention.

The small windows which are so typical of the upper level residential floors may need replacement due to deterioration. Generally, a new window of similar character to the original would be preferred, but there are occasions when a change in

character is acceptable as long as the overall effect remains compatible to the building. Such an instance might be that of a change to insulated metal-framed glazing where wood double hung had been original. If the building has a strong overall character, the change might be discouraged or done in a matching form. On the other hand, a much-altered building might reasonably be renovated in a totally new elevation, providing this relates well to its neighbors.

Wall clutter, as roof clutter, must be reduced or eliminated. Projecting air-conditioners, overhead electric service, remnants of sign supports and any number of redundant items need removal. Usually there is a modern answer to the one-time need that produced the original item.

Balconies and bays were a popular motif in the early 20th century. They are still present and often contribute much to the architecture of the street. As they are sometimes viewed by landlords as high-maintenance features, there will be occasional proposals to remove them. This Workbook, however, urges the retention of such building parts. It is unlikely we will see their re-emergence in the building to come (hopefully, there will be some) so their preservation is important. Balconies offer the opportunity for plants and flowers to be employed as minor and transitory details of the building facade. This can be a benefit.

#### D. The First Floor.

The area from the sidewalk to the conventional trim or cornice element which separates the first from the upper floors is the area most involved in the commercial renovation program. In the usual tradition of Lakewood's builders, this area consists of three zones: a bulkhead next to the sidewalk and below the store windows which constitute the middle zone. Occasionally a transom window is built into the upper part of the store window. The third and top zone is the sign area which is usually contained under the aforementioned cornice. Much of the wayward alterations of the recent past has been expressed in the disintegration of these three clearly-stated zones or building parts: bulkhead, store window and sign panel. Most frequently the sign panel has been allowed to flow beyond its originally intended boundaries. That act has been highly disruptive to the building and the street.

Further, the three zones were repeatedly expressed in modules of 15' to 30' width constituting "bays" of a building. Each bay might house a separate tenant. Each bay was terminated by the presence of a column, usually faced with stone or brick, which also supported the upper floors. Thus, the typical Lakewood store building of 3 to 6 bays in width, contained the three zones within each bay below a second or third floor of various composition. This is the basic module of the street. Its natural grid is still a viable form for new shops and expanded old ones. The grid needs re-expression rather than camouflage.

Entries to shops and stores was typically via a door recessed well into the facade. Sometimes the show windows returned into the entry passage a distance of 8 to 12 feet extending the



Even the most ordinary of Lakewood's commercial structures retain earlier detailing.



Even the most ordinary of Lakewood's commercial structures retain earlier detailing.

Many original storefronts still remain.





*Sheltered entry doors and paneled bulkheads - nice features from the commercial past.*



*Any right-of-way work should be understated so as to coordinate itself with the storefront renovation work.*

showcase area materially. The reduced emphasis today on elaborate show windows has encouraged some tenants and landlords to engulf the recessed passage into the store and place a new door flush to the sidewalk. This results in a weakening of the storefront appearance, generally, as the deep shadow of the store entry space is erased as is the functional advantage of a rain cover. Where one shop in a group of five or six is being altered, it is especially important to respect the rhythm of the whole group by recognizing this traditional feature.

The sign panel area deserves careful judgement both in terms of the extent of surface covered by the store sign and in terms of the continuity of usage of the area from bay to bay in a building of such dimension. Often the panel is framed in original ornamental trim. Often the panel is, itself, of a special material or is recessed into the building wall. The sign, then, becomes a design element related to the panel and thus to the whole facade.

The glass fronts of the show windows were framed in wood, later in stainless steel or aluminum. Occasionally a bronze frame may be observed. Due to breakage or change of store use requiring less visibility, or due to the effort to conserve winter heat and reduce summer glare, the store window has gone through a myriad of modifications. Covering it up has been a common theme. While this may be necessary in some cases, the methods used to do so must be most carefully scrutinized. The covering should be carried out to enhance the building bay and fit into the overall spirit of the facade of the building. The appropriateness of the proposed materials for a renovated window area, or its surrounding frame, should be judged under the prior section on Materials.

The entry door is another design choice, another building part. Most of the original doors along the commercial street were of wood frame and featured a large single glass panel. The overall effect was that of a husky, solid frame and good visibility within. Later doors - and many have been replaced - were almost uniformly the narrow aluminum framed door with horizontal push bar across a large glass panel. Now and then a wood door of residential character and "colonial" appearance was used. Such doors were inserted somewhat indiscriminately into facades that deserved neither. The door is of sufficient design consequence to be treated with great discretion. Its shape, color, glass area, and hardware are features which leave strong impressions on the shopper. And, in a multiple-bay building, a sequence of doors may warrant a matching quality if they are all visible at once. Individuality by the way of the door, would be better where the door stands in some visual isolation.

The transom area, not always present, occurs above both store window and door from which it is usually separated by a strong horizontal mullion or transom bar built of either wood (heavy in scale) or metal (light in scale). The transom area has suffered acutely over the years as events have altered its use, which was to extend natural light, and sometimes ventilation, into the interior. Dropped ceilings and air conditioners have rendered the transom into a convenience for mechanical systems. Expanding sign surfaces have consumed the transom, thereby diminishing the appearance of the storefront.



*Ornate transoms above entrances are to be found on many of Lakewood's buildings.*

*Unusual details such as this ornamental lantern are important to be preserved.*



Whether a transom be continued as a design element or not must be thoughtfully considered by the Design Review Board since functional changes may be of consequence. It may, however, be preserved to be provided with opaque panels and/or a carefully fitted grille when mechanical needs are not readily answered otherwise or where a lowered ceiling is a permanent fixture. Respect for the frame surrounding the transom and the store window and door is paramount as the transom is an integral part of the group.

The bulkhead under the store windows is a building part which needs to be viewed both in terms of its original form and in terms of the heavy wear it always endures. Wintertime salt, driving rain, heels, and bicycles have taken constant toll of the bulkhead. A renovation may propose a return to the original material – perhaps stone. A newer facade might warrant a paving brick or tile. The current vogue of inexpensive rough-sawn cedar strips can hardly be expected to last or to relate to the remaining building. Fads featuring plastic tile or other thin material in recent decades will already have demonstrated what ensues when a less substantial material is used. As in all references heretofore, the solution lies in the appropriateness of the material to its position in the overall design and in its strength to function without undue maintenance costs.

## Signage

The Design Review Board can do more for the improvement of the general character of the shopping area through the elimination of badly designed and inappropriate signs than by any other action. It is time that the sign maker's art matches the best standards of graphic design. And it is time that signs and architectural details join as integral components of the total design.

These recommendations do not proclaim against signs as they are as necessary as entry doors. Proscription against signs being self illuminated, having bare bulbs, being large or bold or extending out of the building facade plane are not summarily imposed here. Signs should not be uniformly cut from one or two basic designs; they should express variety and innovative qualities. Signs need not be timid, flat against the building wall and never self-lighted. American and world-wide tradition has accepted the projecting sign (in careful placement). The use of lamps within and around signs is also long-established. Size is a matter of architectural space and surrounding and the fitting into the same. Signs should be viewed as ornament as well as functional statement. And they should be a delight.

Specifically, the Design Review Board will be chiefly faced with storefront proposals involving identification signs. Less frequently instructional signs (IN, OUT, PATRON PARKING, etc.) will be an element in the design. The signage of the right-of-way will be reviewed later in this Workbook. And simple street numbers (address) will deserve equal attention. A comprehensive sign control program involving all the ranges of signs – rental, sale, political, construction, temporary, within



*Without controls the streetscape may become little more than a visual jungle, the signs overwhelming the buildings.*



*Billboards become unnecessary exclamation points to a building roof line.*



*Projecting signage tends to block not only each of its neighbors but also any signage placed directly upon the building itself. As described in the text, projecting signage should be limited.*

## Signage Evolution Series

# 1

Although somewhat exaggerated, the following sequence is rather typical of Lakewood's signage problems. Note how concern for scale, proportion, and use of materials can alter the appearance of a structure. The early 20th century office building shown is modeled on those found within the study area.



# 2

Extended to their maximum limit, each sign infringes upon the other. To read any individual sign becomes a difficult task. Inappropriate usage of materials and type styles further complicates their proper identification. Posters and banners within the display windows block views of merchandise and a billboard becomes an awkward exclamation point to the roof line.



# 3

A renovation following the workbook's guidelines offer an attractive alternative to (2). Signage is limited to defined spaces above entrance and display areas. Type faces are more uniform in height, the overall effect to compliment rather than detract from the structure.



window, etc. — is not incorporated within this set of standards but is certainly timely for municipal action since it will apply to all areas uniformly.

Then there is the issue of the billboard. Billboards are the ultimate magnification of the sign into an advertisement nearly always unrelated to the business whose roof or side wall — or side yard — supports it. They are virtually impossible to integrate into the streetscape and are destructive of the immediate structure they rest upon. Since they overwhelm the location, they are strongly discouraged. New billboards in renovated areas should not be acceptable to the Design Review Board.

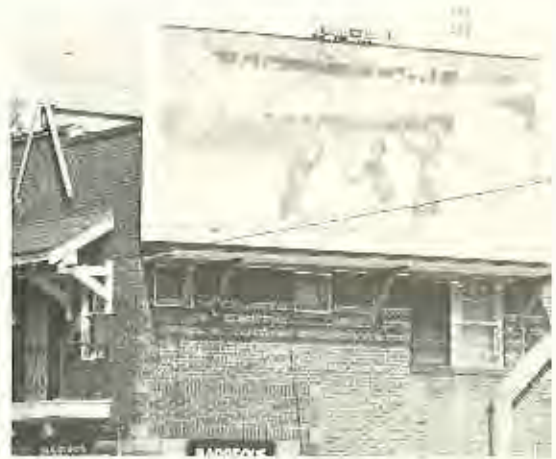
Limited then to the applications before the Design Review Board, this study recommends that identification signs meet the following constraints:

#### 1. Placement

- a. The sign should fit comfortably within any given frame of the architectural design intended for signage. It should not extend over the edges of the original sign panel space.
- b. The sign should be placed to afford easy visibility.
- c. The sign should be considered in relationship to the adjacent stores and, if one of a series, should have continuity of design.
- d. An independent building has greater occasion for individual sign placement rather than a series of shops within a single structure. This may afford consideration of free-standing or pole signs and projecting signs.
- e. Signs fitted to or painted onto the window areas are generally welcomed and may become important design elements of the storefront.
- f. Roof top signs and cornice-mounted signs are discouraged except in the extra-ordinary instance of a new design which masterfully develops this concept.
- g. Signs on blank or mainly bare side walls (as in mid-block gaps) are generally discouraged, but as in "f" above, a discrete design may be creditable.

#### 2. Size

- a. In instances where the architectural features of the building establish a clear sign area, the size of the identity sign may be well indicated.
- b. Most sign ordinances depend heavily upon ratios of frontage to area of signage. This is not a perfect solution for creating a comfortable streetscape of signs, but it is a tool which is probably necessary to limit a particularly sign-hungry landlord. Frontage must be recognized as the linear footage of all street of public way-facing elevations excluding service alleys.
- c. A series of accompanying photos portrays the relative impact on a facade of signage at different ratios to frontage. The Design Review Board should establish a ratio it feels content with through experience with the initial applicants and their resulting storefront designs as constructed. It will be evident that the sign areas must include the architectural panels, out-to-out, which



The devastating visual impact of oversized and aggressive signage is apparent in the above examples.

they occupy. Signs on glass windows are reasonably measured to their own edges. Street numbering on doors, transoms, etc. need not be counted until the number becomes a super graphic and shifts altogether into an architectural ornament and is no longer determined to be a sign.

- d. All faces of all attached or painted-on signage should count in the square foot totals.
- e. Signage of a specific shop within a larger building should be sized to that shop by the ratio chosen by the Design Review Board. The building's own identity sign should be separately considered, although it must compatibly relate to the whole.
- f. Projecting signs should not be so frequent as to screen each other from view from normal reading distances. They must be judged, not in the flat elevation of the storefront, but in the perspective of the street side.

### 3. Sign Material and Character

Over the years signs were produced from the standard materials of the pre-plastic age: wood, iron, brass, aluminum, neon tubing, and porcelain both in individual letters and in panels using bas-relief. Painted signs reached a point of great artistic success in the late 19th and early 20th centuries about the time Lakewood was beginning to build its first commercial structures. Painted signage, has, until recently, fallen to a much reduced state, artistically. Meanwhile, signs have proliferated as creatures of the plastic arts and have developed a generally barren quality usually dependent upon size or shock techniques to press a message in an environment all-too-crowded with like competition.

Signs need not be expensive to be effective both literally and aesthetically. Method of construction, color, type of letter style, spacing, attention to fine detail, and use of lighting may all be involved in achieving a worthy sign which graces its shop or building or instructs the pedestrian or auto-borne shopper.

Guidelines for sign design under the current heading include the following:

1. Signs deserve to be fabricated on and of materials, as wood or metal plaques, which are themselves of good quality, good durability and complimentary to the building of which they become a part.
2. Countless letter styles may be considered appropriate since no single theme pervades the commercial areas of Lakewood's signage on its storefronts. A style is appropriate when it exemplifies the era of the building's construction or the nature of the shop.
3. Materials should be such as to weather well and reduce maintenance.
4. Signs which are not integral to the wall or painted on the building surface or glass are necessarily mounted on visible supports, as brackets. These, in turn, must be judged as to scale relative to the sign and character relative to the building. The method of support



*Window graphics can be a viable solution.*

*Vacuformed, plastic, and most internally lit signage often lacks durability.*

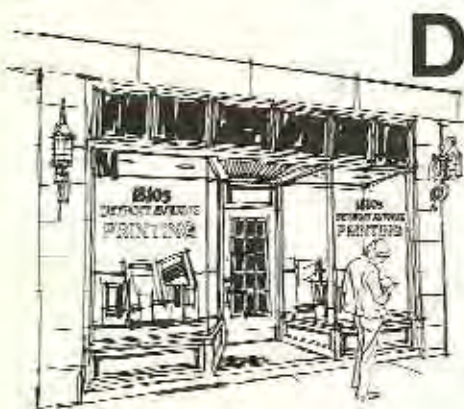
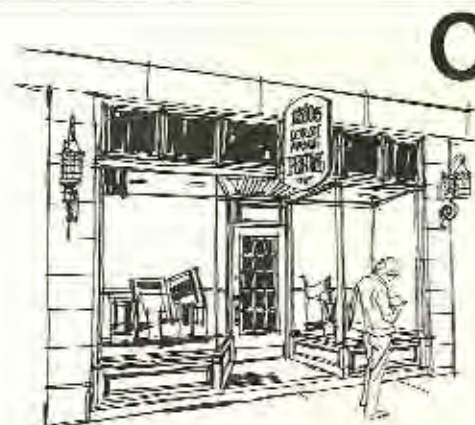
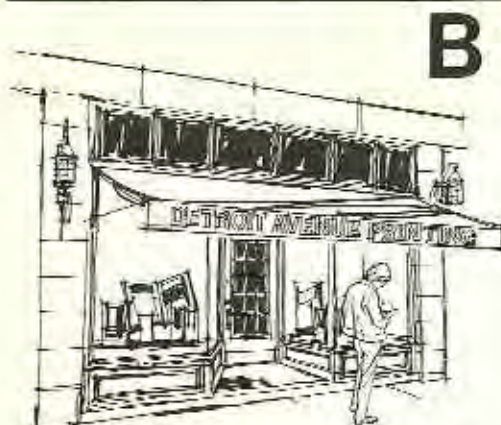
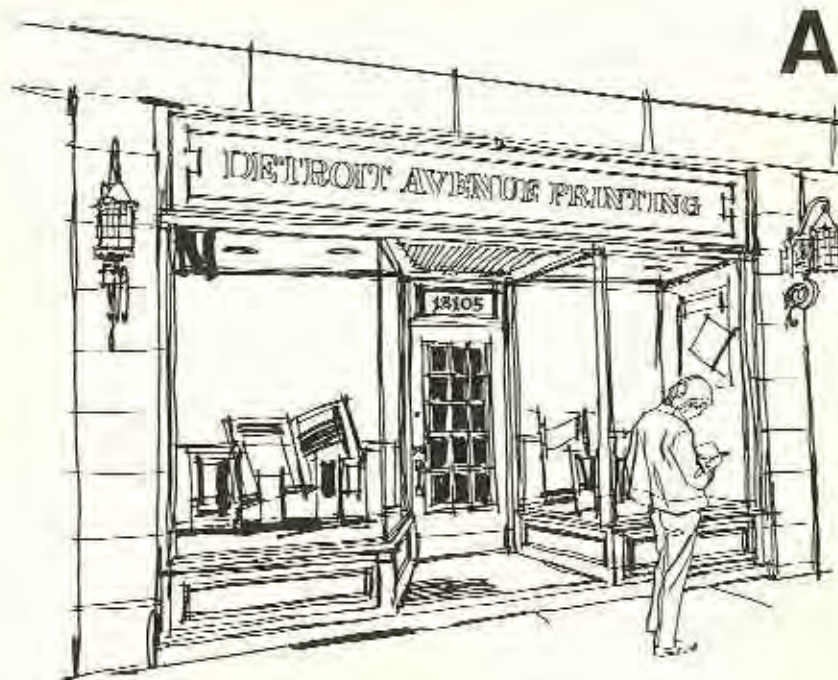




- warrants careful scrutiny.
5. Innovative signage must be considered worthy when the concept is strongly allied with an equally innovative building.
  6. Signage content is important. Excessive language is of dubious value and creates visual clutter. Where the name and business of an establishment is well stated, proliferation of names or messages as an enumeration of the goods sold within is discouraged. Subsidiary messages, especially of instructional nature, such as "Closed on Mondays", are signs as well and warrant careful attention.
  7. The style of a sign should be generally consistent throughout the particular store or block involved. Thus, a classic main sign would not be followed by medieval script and then a bold expanded contemporary letter.
  8. The color of signs will be a component of the color of the building facade. A broad palette is reasonable with an eye to readability. Exotic colors, rarely seen, fluorescent colors, are all devices of doubtful value.
  9. Not all signs need be expected to be expensive, but a new standard of quality will certainly increase the average cost. Quality of execution will be the hallmark. Applicants should present actual sketch proposals of the sign fabricator prior to final design review.
  10. Use of neon or other gas filled tubular signage is so long established to be traditional. Here the quality of the design and workmanship is the key to acceptance. Gas tubular signage can be highly decorative and create some special night effects which no other system can do.
  11. The preservation of selected early (1900-1949) signage may well be worth the effort. Some of these, when discovered behind veneers of change, may be very mood-creating and historically stimulating.

*Different sizes and type styles often combine to make readability more difficult.*





## Sign Placement & Size

Illustrated are four possible directions that signage could take. The most basic approach (a) is that of the sign placed within the transom space directly above the entrance and display areas. For many shop fronts, signage placed on the valance of a canvas awning (b) becomes a possibility. A simple sign board (c) placed above the entrance, would be particularly effective for pedestrian traffic. Graphics, when placed on display windows (d), can also be an attractive possibility.

Signage, however, should be limited to only one of the examples shown. This eliminates unnecessary clutter thereby making the signage used more effective. It also is important to insure that whatever approach is used, that its construction, design, and final painting be of the highest quality.



Two vastly different approaches to sizing and scale are shown.

## Signage/Appendix A

*Recommended Area Limitation for Signage for the DESIGN REVIEW BOARD consideration of storefront renovation proposals.*

*The Quality of signage is a matter of the quality of materials, the excellence of graphics and the appropriateness of location and support.*

*The Size of signage can well affect the quality although it is not in itself an assurance of success in the design process. Obviously, a well considered sign blown up into gigantic scale, will destroy the architectural setting it is supposed to compliment.*

*The matter of size is usually described and measured in square feet of area. Pole or projecting signs have both sides to be counted. Window signs (on glass or just behind) are counted. The extent to which a sign area is measured depends upon the limits of its supporting background. A few letters in the center of the 2 foot by 10 foot panel would still be charged with 20 square feet of area. On the other hand, a raised sign panel over a neutral background would be measured only to its edges. A window sign painted on glass, would, logically, be measured to its immediate boundaries as would a wall sign painted on brick.*

*The Area of signage is accumulative of all the sign faces visible. If there are several signs in a larger building or project, the total area of window, wall or pole signs ( and in special cases, projecting signs) must be counted against a given limitation.*

*A recommended formula for sign area is as follows:*

1. For shops and stores constituting a "bay" of a larger building –  
one square foot of sign area per foot of linear frontage.
2. For shops and stores constituting an entire building with only one street-side elevation  
one square foot of sign area per foot of linear frontage.
3. For shops and stores constituting an entire building having a corner location –
  - a. One square foot of sign area per foot of linear frontage on the major street frontage.
  - b.  $\frac{3}{4}$  square foot of sign area per foot of linear frontage on the minor street frontage.
4. For shops and stores constituting a building having a party wall facing an open lot –
  - a. One square foot of sign area per foot of linear frontage for the street elevation.
  - b. One square foot of sign area per foot of linear street frontage on the side elevation.
5. For rear sides of shops and stores –  
 $\frac{1}{2}$  square foot of sign area per foot of linear rear frontage.

## Signage/Appendix B

*Recommended controls for projecting signs for the DESIGN REVIEW BOARD consideration of storefront renovation proposals.*

*Projecting signs pose a special problem in the area of signage*

controls since in the context of the commercial street consisting of many consecutive small shops, the overlapping aspect of the common projecting sign is both self-defeating as well as aesthetically chaotic. Yet, there are many examples of excellent projecting signs used with discretion, high quality of design and execution and ample visibility in many places in the nation particularly in historic towns or districts where both tradition and architectural controls combine to insure good results. Acceptable examples of projecting signs appear to be characterized by careful study, modest size, excellent materials, fine graphic lettering or symbols, well designed support and sensitive placement upon the building background.

The following recommendations are therefore made:

1. Projecting signs must be architecturally related to the building upon which they are placed. Thus, they must be placed in a way that their support be architecturally well fitted into the building's facade, that they do not block vision from second floor windows and their height above the street is considered suitable for clearance and vision.
2. Self-illuminated projecting signs are not recommended.
3. Materials suitable for the sign panel may be wood, metal, tempered glass or a modern plastic when not used in the form of a hollow, two-faced panel subject to easy fracture. Materials shall be selected for weather resistance and vandal resistance.
4. Projecting signs shall be governed in area within the available amount permitted by the frontage of the particular shop or building. As two faces are involved, the sign's panel area is counted separately for each face against the limiting area. The maximum size and placement of a projecting sign shall be limited as follows:
  - a. Not more than eight (8) sq. ft. per face.
  - b. Not farther from the building facade than six (6) feet.
5. The frequency of projecting signs shall be limited as follows:
  - a. No two adjacent signs shall be closer than twenty-five (25) feet.
  - b. There shall not be any more than three (3) projecting signs in any frontage distance of one hundred (100) feet.
6. Projecting signs may be symbolic rather than graphic such as when the product of the shop or its service is identified by a traditional symbol (barber pole, etc.) or by a design depicting such with or without words. The Design Review Board will determine the area occupied by the symbolic sign and charge the same against the total allowed. The Design Review Board will also judge the aesthetic appropriateness of the symbolic sign subjectively as a part of the total building facade.
7. Sign lighting shall not be internal. Face lighting the sign from a remote location is permitted as long as glare is not created to cause discomfort for either the pedestrian or auto driver. Small, decorative bulbs may be sign-attached in instances where such a design concept is suitable by tradition (theatres) or by the nature of the business (night-



Self-illuminated signage should be discouraged.

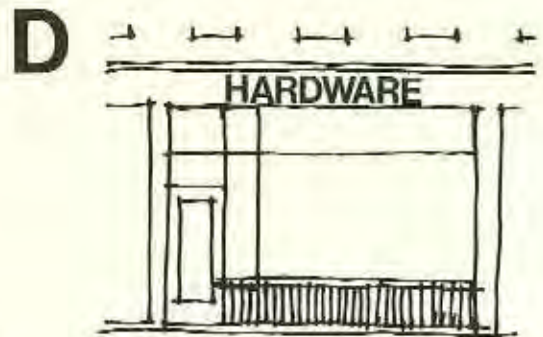
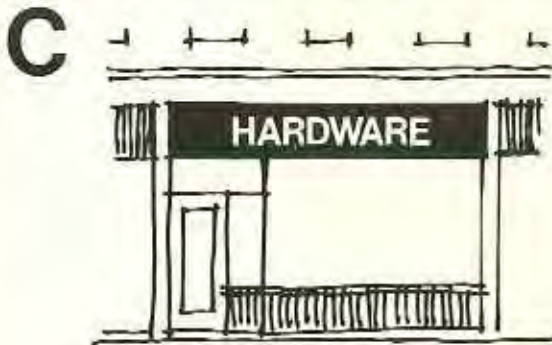
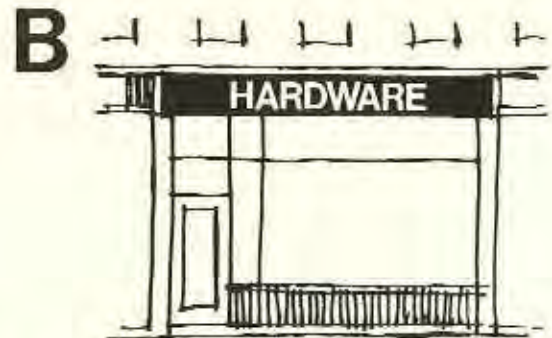
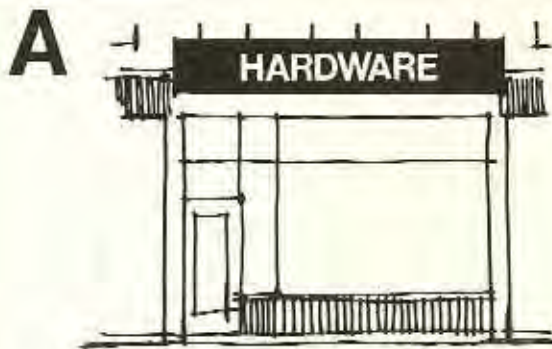
The examples shown in this column would all exceed the sign limitations recommended in this workbook.





club, etc.). Bulb wattage shall not exceed 25 watts.

The tradition of neon or argon tubular sign lighting wherein the lighting element is the sign is not prohibited per se. However, the Design Review Board shall permit such a usage only when the proposer can establish a particularly strong case for the concept in terms of design-relatedness to the whole store front. Otherwise, the tubular sign is limited to flat or window usage.



## Sign Placement

To maximize the effectiveness of signage, it should always be considered a complementary part of the structure. Because the signage in rendering (A) is placed too high, it blocks the second floor windows. It seems out of line with the structure's basic lines. Rendering (B) becomes more complimentary to these lines. When placed within the transom area (C), the signage becomes "framed" by the sidewalls and lintel. This approach is effective when the "frame" of a shopfront is rather high. Being closer to the street, it also becomes more useable to pedestrian movement. When individually applied letters occur within the lintel (D), this treatment enhances and respects the structure's architecture.

**ABCDEFGHIJKLMNO  
PQRSTUVWXYZabcd  
efghijklmnopqrstuvw  
xyz 1234567890  
(&.,:;!?'""\*%/\$/£)**

**A** *serif*

**ABCDEFGHIJKLMNPO  
QRSTUVWXYZabcdef  
ghijklmnopqrstuvw  
yz1234567890  
(&.,:;!?'""\*%/\$/£)**

**B** *sans serif*

*ABCDEFGHIJKLMNPO  
QRSTUVWXYZabcde  
fghijklmnopqrstuvw  
yz 1234567890  
(&.,:;!?'""\*%/\$/£)*

**C** *italic*

**ABCDEFGHIJKLMNPOQR  
STUVWXYZabcdefgijkl  
mnopqrstuvwxyz  
(&.,:;!?'""\*%/\$/£)  
1234567890**

**D** *open/outline*

*ABCDEFGHIJKLMN  
OPQRSTUVWXYZ  
abcdefghijklmnopqrstu  
vwxyz  
1234567890  
(&.,:;!?'""\*%/\$/£)*

**E** *script*

**ABCDEFGHIJKLMNPOQRSTUVWXYZ  
abcdefghijklmnopqrstu  
vwxyz  
(&.,:;!?'""\*%/\$/£)  
1234567890**

**F** *condensed*

Type faces are broken into two major type families: serif (a) and sans serif (b). A third minor family is script (e). Serif faces always have extensions, flourishes or "feet" while sans serif faces are more box-like in appearance and devoid of any flourishes. Script faces usually retain the appearance of being hand rendered such as the lettering to be found on a script or diploma. Within these type families, variations are possible. A type face may be altered to become an italic (c), open or outline (d), or condensed (f).

Because too many different sizes and shapes tend to make readability of a sign more difficult, it is generally unwise to use more than one type face on a sign, or, if doing so, to keep it within the same type family, i.e., all serif or all script. Remember also that if signs are to be placed on either the door or within display areas, they should also be coordinated.

## Lighting

Storefront lighting derives largely from the light available from the street but supplementary and decorative lighting may be desired on the building as well. Spot or flood lighting may be appropriate from remote sources. Entry lighting from undersides of alcoves or porches is a design feature as may be accent lighting at entry doors.

Street and sidewalk lighting is discussed elsewhere in the Workbook. These recommendations are therefore directed to the lighting which is a component part of the building design.

Lighting is ultimately a design feature as is any other architectural feature of the facade. Thus, it must fit consistently into the overall architectural theme of the building. In this sense, a carriage lantern hardly fits comfortably upon a contemporary facade any more than an "art-moderne" fixture upon a Tudor Revival elevation.

Besides appropriateness, is the matter of scale, both in terms of size of the fixture and the number of them. A tiny, residentially scaled bracket light will not be suitable for a repeated fixture between each of several shops in a three-story building. Nor would a series of large globe lights at two-foot centers on an otherwise well composed eclectic storefront.

Amount of light is critical. Inadequate lighting fails to identify the store at night. A blaze of light intrudes upon the street although this may be well accepted at traditional places as movie theatres. Lighting with glare or blinding quality is to be discouraged. Small exposed bulbs of low wattage, however, can be extensively used and not produce excessive visual discomfort. Certain facilities, such as night-time entertainment, restaurants, etc., may well use lighting calculated to create a mood of the fanciful or theatrical, all in place where it fits the overall building and location.

Most lights should be the servant of the building, doing its functional bidding with minimum self-directed attention. Hidden and subdued sources are worthy of support. Crudely extended sources which could be damaged easily by wind or misuse are to be discouraged. As lighting needs a large investment in maintenance, it should be wisely designed to be as trouble-free and accessible as possible.

## Landscaping

For the most part landscaping will not be a feature of most facade renovation proposals since most storefronts are set at the building line. Thus, most landscaping will occur in the right-of-way. In this zone, the responsibility for the design and construction of such features may be either the building owner's or the city's or a combination of the two. Landscaping may be possible where the subject building sets back from the building or property line, or the site contains a side yard or a spacious open surround. The scale of the landscaping will thereby be curtailed by the extent of the open space available and the scale of the building. Massive planting



*Proper window graphics can add a great deal of character to the storefronts.*

*Some of the most effective landscaping is also the most simple.*



in a tight area of three to four foot setback will be out-of-place as will trivial border flowers at the foot of a four-story apartment and commercial building.

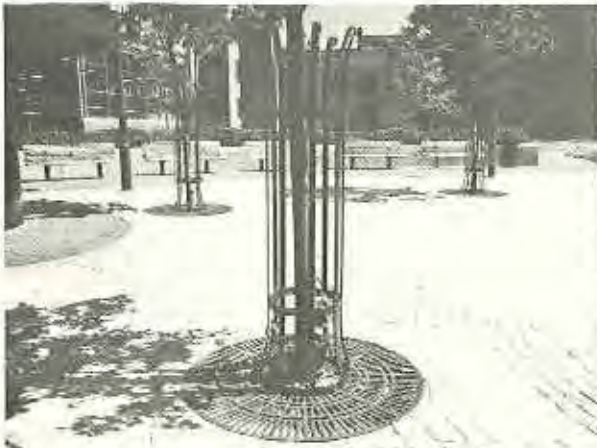
Landscaping has both a screening function, a softening function and an ornamental function. All three may be served in some well planned instances. Shrubs, flowering plants and ground cover will predominate due to the limited spaces available. Occasionally a tree or group of trees may be installed as an edge to a site, a softening device for a bare side wall or to produce shade for outdoor seating or to screen direct summer sunlight from large windows. Selection of tree forms must keep in mind both winter and summer appearance (deciduous vs. evergreen) and the problems of maintenance (leaf control, low limbs at head height, etc.). Ultimate scale of growth will want to be considered so an installed tree or bush does not become a giant in its setting. Plant forms may often be proposed as building-supported via flower boxes, in built planters or wall clinging ivy. Such forms may serve as effective architectural accents but there is a risk of creating overall effects which can best be described as "prettifying" the building. Little boxes at many windows all bearing fragile flowers may appear hopelessly sweet and delicate for the situation. An architecturally integrated plant box which has the appearance of solidity may be a well-considered idea. Its contents should be easy to reach, water, and prune.



*Use of setbacks or side yards for planting is desirable but not too common in Lakewood's commercial areas. Plant forms must be selected to grow to sizes reflecting the scale of the background.*



*Before and after views of a left-over space between two buildings showing how rugged walls were used to good advantage as landscape backdrops. Planting is placed where the sun will reach it.*



*Plants are used variously to screen, soften or ornament the place. Sometimes they appear to be used only to fill in. Allowing plants carries a necessary obligation - that of taking care of them. Unkempt plants create a new visual hazard.*



*Benches, litter baskets, planters are frequent examples of the street furniture needed for pedestrian comfort and satisfaction.*

*A planter without plants quickly reverts to a trash dump.*



Edging the planting area should be done in a manner not foreign to the building attached thereto. Thus a stone-trimmed structure may warrant a stone-edged plant pocket — using smooth stone to match the building. A brick-faced building would warrant a brick or stone masonry plant container, or possibly a well executed concrete one. Extensive use of wood in the facade may repeat in the planter form, etc. Extraneous materials not appearing elsewhere in the composition may want to be avoided. However, a well-constructed fiberglass plant box may be found to harmonize in certain instances due to its neutral character.

Landscaped walks, steps or other features may be a major component of the storefront design where there is some space available. The key here to design acceptance is the same key which pervades this Workbook elsewhere. The elements of the walk, etc. must be harmonious in material, color and texture with the associated building.

A further comment is warranted relative to the use of exotic plant containers ranging from abandoned parking meter shafts to redwood wheelbarrows. These should be relegated swiftly to the same category as the ubiquitous residential dryland flamingo.

## Street Furniture

This category of design is an adjunct to the storefront itself. Chiefly free-standing, these items may be privately installed or be a part of the city's investment in the right-of-way. Included are a wide-ranging group of urban forms which are generally pedestrian-oriented and serve a comfort or necessity function rather than an ornamental purpose. Typical items are:

- a. Benches.
- b. Litter containers.
- c. Signboards.
- d. Bicycle stands.
- e. Directional signs or plaques.
- f. Free-standing plant containers.
- g. Pedestrian area light standards.
- h. Planting area light units.
- i. Dividers of spaces, as bollards, rails, or chains.
- j. Post boxes.
- k. Free-standing telephone stands.
- l. Bus shelters.
- m. Gazebos.
- n. Pools or fountains.
- o. Children's play forms.

Since these are largely "in production" forms, many available from nationally distributed catalogs, this Workbook will offer representative selections for the review of the landlords, tenants, and city officials. The items herein shown may be considered as setting a standard of quality.

Not shown, and thereby presumed not to be recommended, are items which fail in one of the following criteria to meet the urban standards of design and function here encouraged. These standards are here stated:

1. That the item be structurally sound and rugged. Many

street furniture selections fail to stand up to the harsh treatment they ultimately receive. Even if they do not collapse, they look exceedingly worn.

2. That the item be theme-appropriate to the place. Thus, Victorian street lights are not the standard format for a 20th century street. Nor are rustic redwood devices in a sophisticated urban block. Should a whole street-side be restored to its 1918 appearance, an effort to reuse certain pieces from that period in the public way, would be appropriate.
3. Contemporary street items are appropriate where they are supportive with the design of the building and the block.
4. Street furniture should be designed to remain in place. Pieces easily moved around are easily sent askew or lost overnight.
5. Street furniture should be repairable without undue delay or difficulty.
6. Generally the incidence of street furniture should be sparse. Over-abundance of items creates a whole new clutter besides adding to cost and maintenance. The street is already busy, often the walk too narrow, and existing poles not possible of removal. Thus, the new devices should be spaced and grouped to create the results desired:
  - a. Shade
  - b. Shelter
  - c. Instruction
  - d. Aesthetic accents
  - e. Softening of the hard surfaces, without adding to existing urban busyness and confusion.



Carefully placed benches of durable construction are a major addition to the pedestrian's amenities.

## Right-of-way Areas

A portion of the program of commercial area renovation lies in the city's realm of the right-of-way. This work would most likely be undertaken by the city itself using the talents of its several departments which would be involved. Outside consulting design services may also be involved. The Design Review Board would, then, be appraising the work of the city, not of street-side landlords, in this part of the program. The concerns of the Design Review Board would, therefore, be several:

1. To ascertain the compatibility between the city's proposals and the private property adjacent thereto whether it be under a renovation program or not.
2. To urge the city to expand upon the physical improvements and the investment in changes to the street-side with related improvements to the sidewalks and streets including traffic flow and parking, bus stops and pedestrian cross-overs, overhead wire reduction, underground electric service, etc.

Right-of-way changes may well be oriented toward improving the comfort and safety of the pedestrian. The unusually narrow sidewalks of Detroit Avenue in Lakewood heighten the problem of creating an enhanced environment for shopping. Thus, exploration must be undertaken to look for greater sidewalk dimensions through one of

Clutter also exists above street level.





*Right-of-way improvements can properly identify parking areas.*

the following devices:

1. Expanding streetward by absorbing some parking spaces.
2. Expanding building-ward by developing some mid-block niches as pedestrian use areas and green oases.
3. Expanding building-ward by colonnading the frontage of same in selected cases.

Most likely there will be resistance expressed by the city and landlords alike relative to the first proposal above. Loss of a number of immediate street parking spaces may not seem to be a proper price to pay for the gain of a sidewalk eight feet wider or the addition of a tree and ground cover. If, in turn, the car spaces can be made up in the rear or in municipal parking lots at selected points, then the trade-off may be more appealing. Problems of traffic flow, snow plowing, etc. will need serious reflection, but these have been resolved in numerous communities where business streets have been improved in this fashion. Ann Arbor and Adrian, Michigan and Shaker Heights, Ohio are nearby examples.

The sidewalk space gained through the above method may be used for paving or green, for sitting, walking or viewing. Used in a repeated manner, it may be helpful in giving Detroit and Madison, or the other streets involved, a much more gracious character inasmuch as tree forms may be added where space does not permit today.

Paving the streets and walks becomes another major consideration. Conventional paving proceeded over the years from flagstones to concrete. In many places the paving has failed, with curbing and walk surfaces badly fractured. Spot repairs have created a shabby appearance. To go with other street enhancements, new paving is virtually a necessity. Many current materials come to mind as paving brick, asphalt blocks, aggregate-surfaced concrete, blacktop, pre-cast concrete pavers, flag-stones, and even wood block. Some of these may well be either too costly or too exotic for the particular place. The traditional sidewalk stones or concrete are still wise choices. Brick may be used sparingly as a contrasting surface. From these sources, cast or placed freshly and provided with an attractive non-slip surface texture, new paving may dress up the site nicely. Paving material needs regular expansion-contraction separators. These may be wood, brick, stone, premolded or metal and may create additional patterning. Color and designed patterns are possible but tend to diminish in effectiveness through wear and under wintry conditions. This last point must be recognized as a very limiting factor as salting will set about a variety of chemical changes.

*Caution is advised in brickwork of this type because of its irregular surface.*



## Weather Cover

R.T.A. plans to install a number of shelters along Lakewood's bus routes. These may serve as shelters for a variety of occasions from adverse weather. They may also be difficult to site due to walkway widths. In any case, the probability of their presence lends an important item of street furniture to the scene. The present R.T.A. design is clearly contemporary, but is generally neutral in feeling so as to fit with reasonable comfort into a variety of situations.

Other shelter is needed. A long-standing answer is the awning, also serving as a sun screen for the interior of the shop where it is hung. Multiple awnings of bright colors can be a strong design plus for the street. Awnings may, furthermore, discretely bear the shop owner's name or logo as a part of his signage request.

Sheltered sitting areas in mini-plazas are a design potential such as within the alcove of a mid-block empty lot. The Design Review Board will want to have this public need catered to in the process of street-side change. Cover may be permanently constructed of wood, steel and glass or it may be highly mobile and made of canvas, shatterproof glass and lightweight posts. The design decision becomes two-fold: where to place the shelter and how sedate or lively its appearance may best be in view of their surroundings.

A shelter may serve, in its larger versions, as a multiple service cluster location. Protected better from wind, rain, snow, and sun than free-standing pieces, the devices within may enjoy a longer service. Here lies a good opportunity for exhibiting a city map or other key information panel.

Shelters of the free-standing type should compliment the space available and not appear to be squeezed into inadequate walk widths. The Design Review Board must be wary of shelters as advertising devices, since the potential of sign and "ad" posting is quite high, regulated or not.

## Pedestrian Ways

Beside the improvements at the street-side and at the rears of existing store buildings, there will be some occasions for the creation of "pedestrian ways" which run through the block to rearward parking or other connecting linkages.

Such "ways" may constitute a delightful new feature for the composite elements of the business block. They may be narrow or wide, heavily or lightly planted and active with street furniture or sparsely fitted. They all need excellence of original concept and excellence of maintenance. As they materially increase the sidewalk space, they may at times be provided with gathering space and special features not possible of placement along the walk (such as a fountain).

Ownership of mid-block properties which are available and not well suited for new commercial construction, may be assumed by either the city, the neighbor landlords or a group prepared to develop and care for the space. Assessment financing may be considered for development costs if C.D.C. renovation monies are not applicable. Since rear alleys and frontages onto rear parking areas favor "back-door" approaches to many shops, interconnecting pedestrian ways may be very useful and create a whole new set of exposed elevations to the buildings on either side. These may take advantage of the opportunity by creating new side entry doors, show windows, etc., along the "way". Names may be attached to identify these spaces and to strengthen the sense of individuality and location of the pedestrian way.



*Bus shelters need not be unattractive (top). This shelter (below) is currently being used by RTA in Cleveland.*

*"Walk-throughs" can be instrumental in encouraging rear building development.*



# Models & Examples



*The streetscape of our commercial areas has generally come to a bleak and graceless state. Filled with poles and wires, flooded with broken concrete, lacking green and shelter, architecturally defaced . . . this is the challenge for change!*

# Models & Examples

The selected models and examples illustrated on the following pages of this section are actual in-progress participants in the Lakewood Renovation Program and have been the subject of the Design Team's efforts over the past several months. The examples and models are shown to better illustrate specific points of the Architectural Standards and to assist the Review Board in studying future applications and proposals. As property owners, developers, architects and contractors are introduced to this program, the models and examples can help the City better explain the need to have the renovation plans and proposals meet the established guidelines and respect the existing architecture.

Since the commercial areas have a large number of similar visual problems, specifically related to small storefronts and their past "remodelings", the design solutions and implementation costs for these projects will also be similar. Estimated or "ball park" renovation costs are needed at the very beginning of this process in order to inform the Storefront Renovation Program applicant of his possible costs and the amount of the loan that may be necessary to carry out the proposals. As projects are completed and reviewed by the Community Development Corporation, actual project budgets and squarefoot costs should be recorded and analyzed for reference on future projects.

Included with the models and examples is a visual breakdown of estimated costs for a typical Lakewood building and the ranges for square-foot renovation work and/or new construction at a low, medium and high budget. In comparing these figures with contractors' quotes on several of the current Renovation Program projects, the ranges shown on page 56 seem to be fairly accurate and useful. Interior and mechanical costs are not included in this breakdown and should be estimated separately for each job.

Additional pages in this section show a wide variety of good sign examples and quality right-of-way improvement programs found in other communities. Serving as potential models for Lakewood, these sample pages are intended to be the start of a picture/reference file for the Community Development Corporation's use in further developing downtown programs. The Review Board will find these pages and the reference file useful tools in trying to better communicate the goals of those interested in the commercial areas and illustrate the specific points of the Architectural Standards.

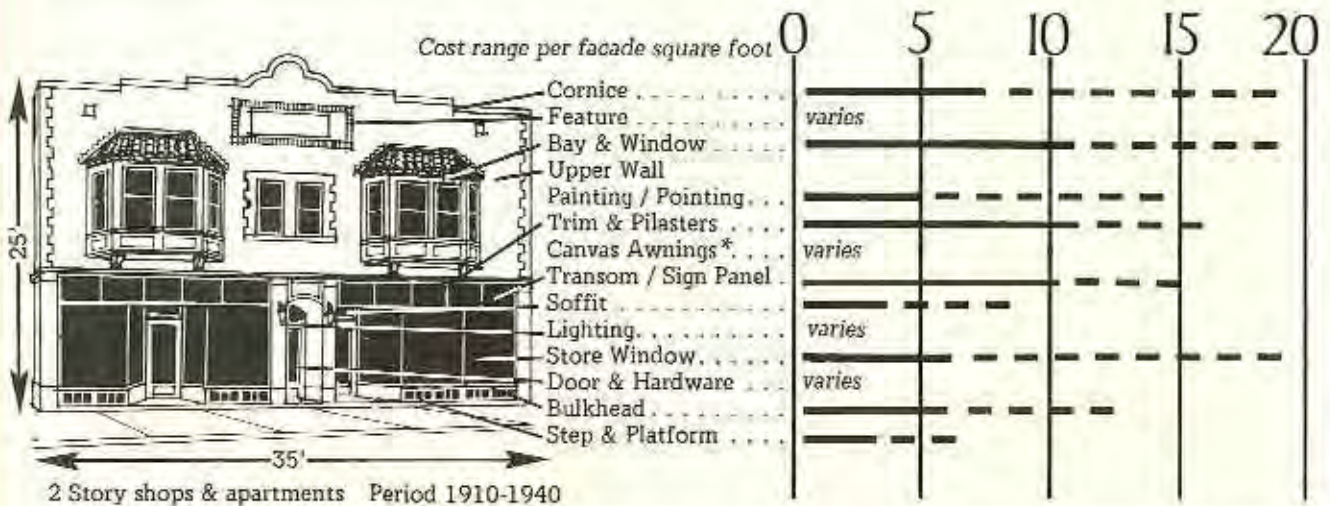


*All new projects should be reviewed during and after construction to study building techniques, how the improvements relate to the Workbook and the final costs.*



*Contrast these improved streetscape views with Lakewood's existing conditions as seen in the photo on the opposite page.*

# Estimate of Facade Renovation



**Assumed Examples:** approx. 900 sq. ft. of facade elevation

Low Budget or Small Amount of Work					Medium Budget and More Extensive Work					High Budget Complete Renovation				New Construction or Restoration				
Cost range per facade square foot																		
0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18
Add for permits, design services, miscellaneous and contingency																		
From 15% to 30%					From 10% to 20%					From 8% to 15%				From 8% to 15%				
Add approx. 10% annually from mid-1979																		
*Awnings approx. \$40.00 to \$60.00/lin. ft.																		

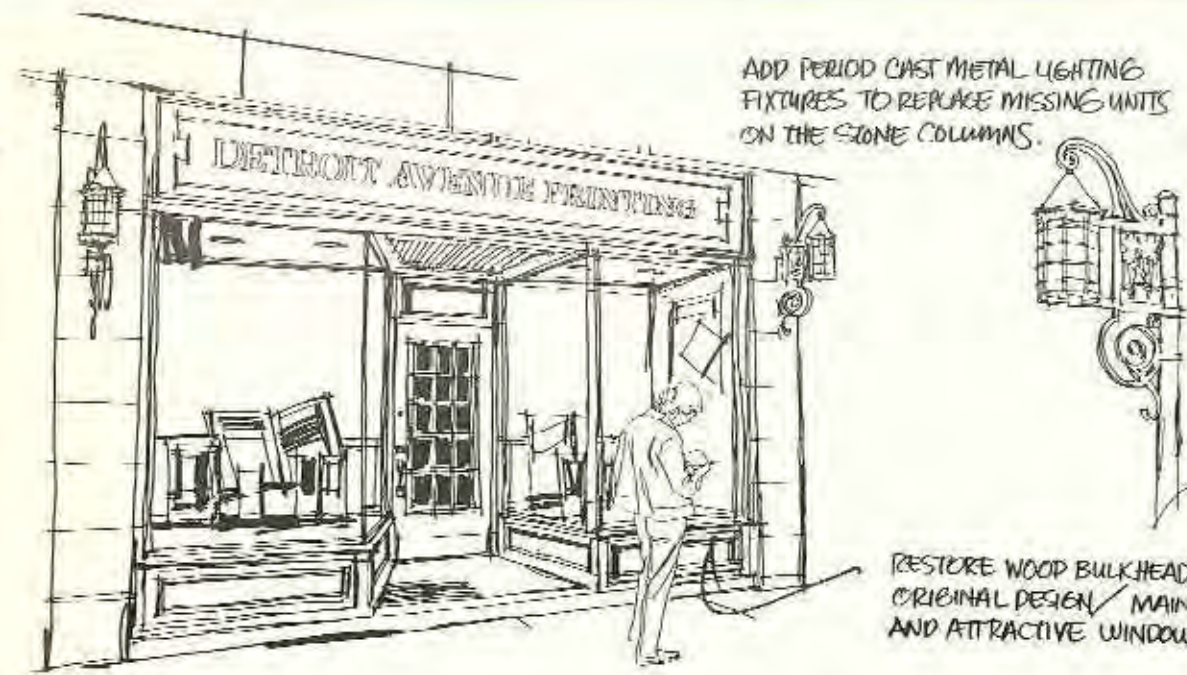
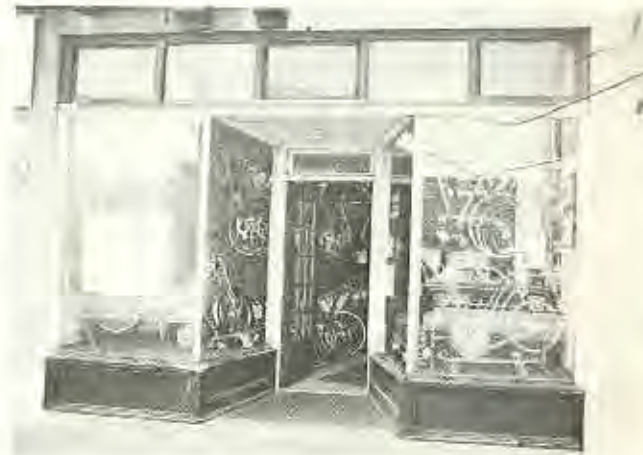
In order to give the Review Board a better idea of possible renovation costs, a simple graphing of square foot estimates has been prepared. By basing estimates on a typical Lakewood commercial building and comparing these figures with actual construction quotes, a cost range for individual work elements was developed. Ranges are shown in terms of budgets reflecting the amount of work needed and are indicated by solid lines on the bar graph. These items are for renovation work comprising a wide range of costs covering minor improvements to major repair work. The broken lines on the bar graph show an extended range of costs for new construction when complete replacement and rebuilding is necessary.



## Models & Examples

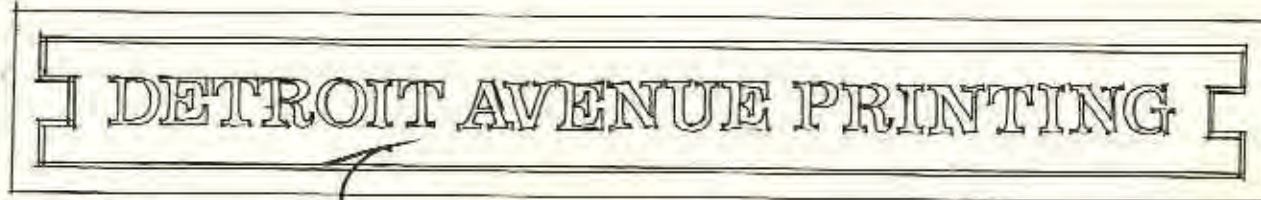
This neighborhood corner "shopping center" of the 1920's, located on the south side of Detroit at the West Clifton intersection, is one of the Cleveland area's finest examples of Tudor Revival commercial architecture. Adjacent properties also feature several buildings of note; two fine churches and a very interesting "period" gas station as pictured above. Featuring a series of nine shopfront openings at sidewalk level and a large number of apartments in the upper floors, the building is detailed with a slate roof, dormer peaks, a corner tower, stucco and wood half-timbering, decorative chimneys, and a variety of fine stonework elements throughout. Problems occur, however, with the need for a continued maintenance program for the upper floor elements. By necessity, this type of program will consume the largest amount of any renovation budget. Visually, the shopfronts have suffered from various remodelings and modifications.

Since the majority of the upper-floor work is basic maintenance, proposed renovation changes for this building are concentrated in the storefront areas. The original shopfronts were once very simple in design as is seen in the photograph to the right and in other Lakewood examples shown earlier in this Workbook. Recent modifications, however, have covered over most of the open glass transom areas above the display windows using this space as a signboard. Additional remodelings have also altered the bulkhead areas, substituting a variety of uninteresting veneers over the original recessed wood panels. Since canvas awnings would be impractical for storefronts facing north, the opportunity to place graphics on a canvas's lead edge is lost. The proposals show the transom areas still in use as a recessed panel backdrop for new signs composed of applied, raised letters.



ADD PERIOD CAST METAL LIGHTING FIXTURES TO REPLACE MISSING UNITS ON THE STONE COLUMNS.

RESTORE WOOD BULKHEADS TO MATCH ORIGINAL DESIGN / MAINTAIN CURRENT AND ATTRACTIVE WINDOW DISPLAYS.



SCALE: 3/4" = 1'  
ROUTED EDGE

NEW GRAPHICS SHOULD BE RAISED, SCULPTURED LETTERS ON THE NEW SOLID RECESSED PANEL IN THE TRANSOM AREA / ALL SIGNS SAME TYPEFACE.

ABCDEFGHIJKLMNOPQRSTUVWXYZÆŒ Ø 124567890  
abcdefghijklmnopqrstuvwxyzæœø

CLARENDON LIGHT



NEW BENCH & WASTE CONTAINERS NEW LIGHTING

RETAIN & PRESERVE SIDEWALK BIKE RACK

MAINTAIN INTERIOR WINDOW DISPLAYS

RESTORED & REBUILT BULKHEADS / ALL UNIFORM

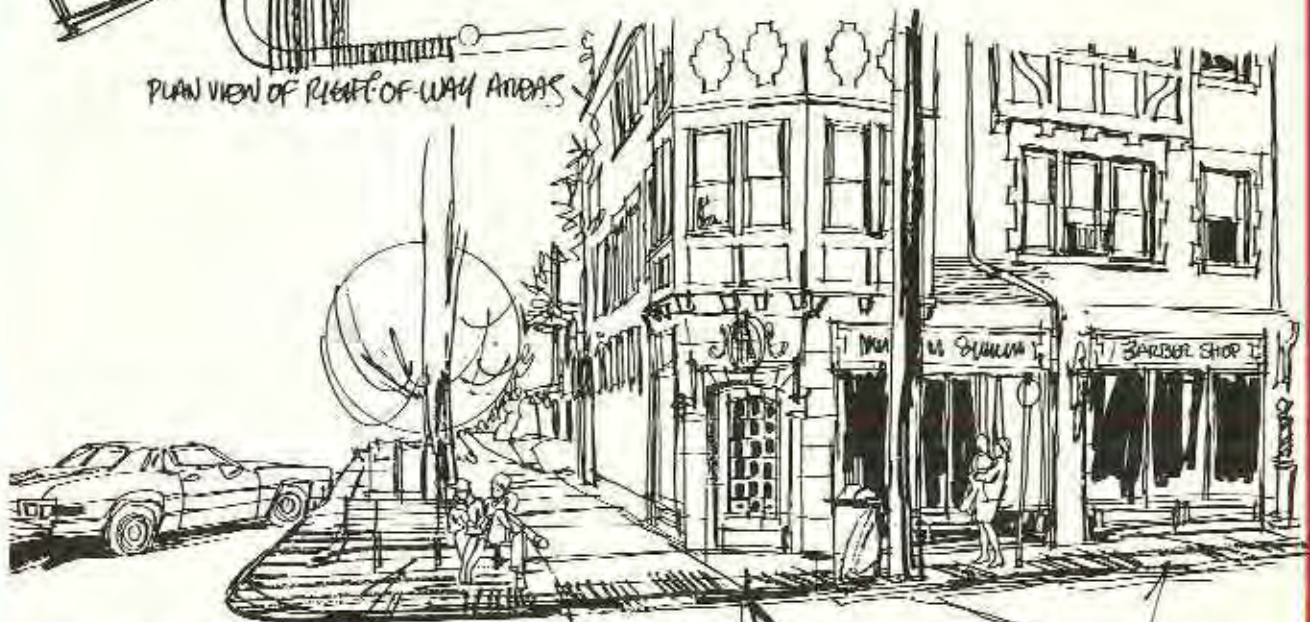
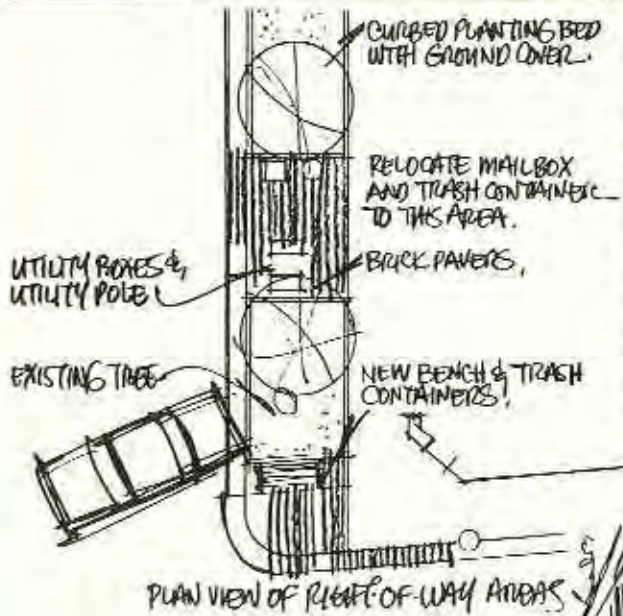
RESTORED TRANSOM AREAS

## Proposed Site & Facade Improvements



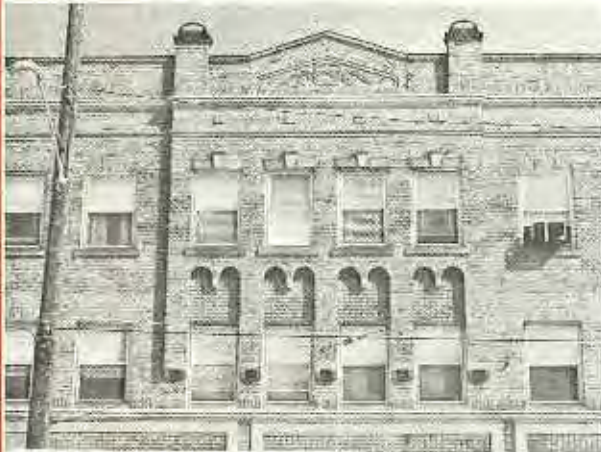
## Right-of-way Improvements

Still retaining a rare patch of "green" and some old oak trees, the building's West Clifton side offers the opportunity for some meaningful right-of-way improvements and possible reopening of a closed side entrance. As shown in the two sketches, proposals for this area might include the relocation of the mail boxes to a newly created central paved area. In place of the boxes, a new bench and litter container could be easily positioned off the sidewalk's edge and out of the general flow of traffic as a convenience for people waiting for the bus. Additional brick paving and use of a raised edge around the existing grassed areas to accommodate new ground cover planting would better define the spaces and eliminate current maintenance problems.



- CURB EDGE TO HAVE NEW BRICK PAVING WITH RAISED 'EDGE' CONCRETE EDGE AROUND TREE LAWN, PLANT WITH GROUND COVER AND NEW STREET TREES.
- RELOCATE MAIL BOXES IN TREE LAWN AREA ON PAVED PAD WITH EXISTING ELECTRIC BOXES

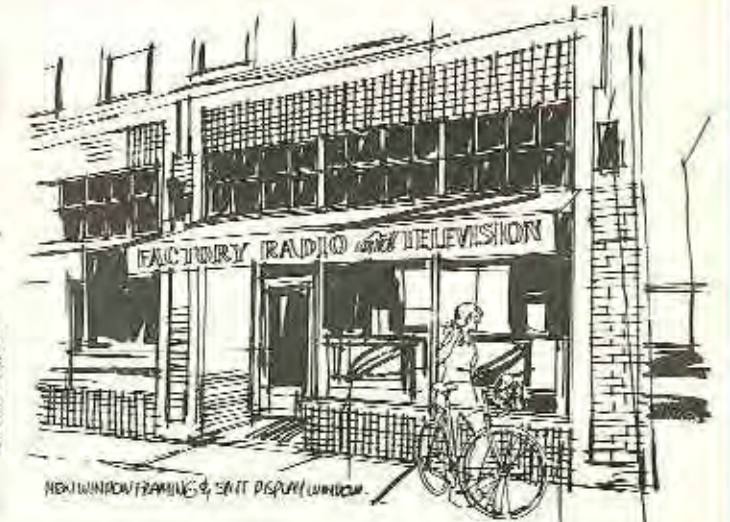
NEW BRICK PAVING IN A 2' STRIP ALONG THE CURB / NEW BENCH & TRASH CONTAINER



## Models & Examples

This impressive corner building is located on the north side of Madison Avenue between Elmwood and Victoria and includes 8 storefronts on the first floor with apartments above. Typical of Lakewood's commercial area, this mixed use adds a great deal of vitality to the street. Tenants need and use the service-related shops and stores whose continued existence depends on the regular amount of neighborhood shoppers. Architecturally, the building has a simple but elegant design featuring a center relief of deep-set corbelled brick and stone detailing. Upper floor brick work appears to be in good repair with general maintenance needed for the windows. The main visual problems relate directly to poor storefront remodelings and inconsistent or overpowering signage solutions of the various businesses.

The elevation view below dramatically illustrates the problems created when signage and storefront modifications are not coordinated. The original shopfronts featured a multi-paned transom area, large display windows, heavy wood entrance doors, wood or brick bulkheads, and canvas awnings for weather protection. On the columns framing the shopfront bays, decorative lighting fixtures once provided an inviting night atmosphere for the pedestrian. The combination of these lights and the use of interior display window lighting once made window shopping in Lakewood an experience now being duplicated by the malls and strip shopping centers. In order to recapture some of this lost charm and appeal and unify the building, the detail sketch on this page shows some of the options; using the lead edge of a new canvas awning for graphics, opening and restoring the transom area, rebuilding the bulkhead in a brick pattern complimenting the brick band above the transom and the addition of two-way canister lighting on the columns.



NEW WINDOW FRAMING & SILL DISPLAY WINDOW

NEW BRICK BULKHEADS WITH BRICK ABOVE TRANSCOM AREA

NEW CANISTER UP & DOWN LIGHT ON EXISTING BOBBS



proposed site & facade improvements:



RESTORE TRANSCOM AREA GLASS & PUT BUSINESS NAME ON LEAD EDGE OF NEW CANVAS AWNING

NEW PLANT-OF-WAY IMPROVEMENTS / TREES, BENCHES & TRASH CONTAINERS

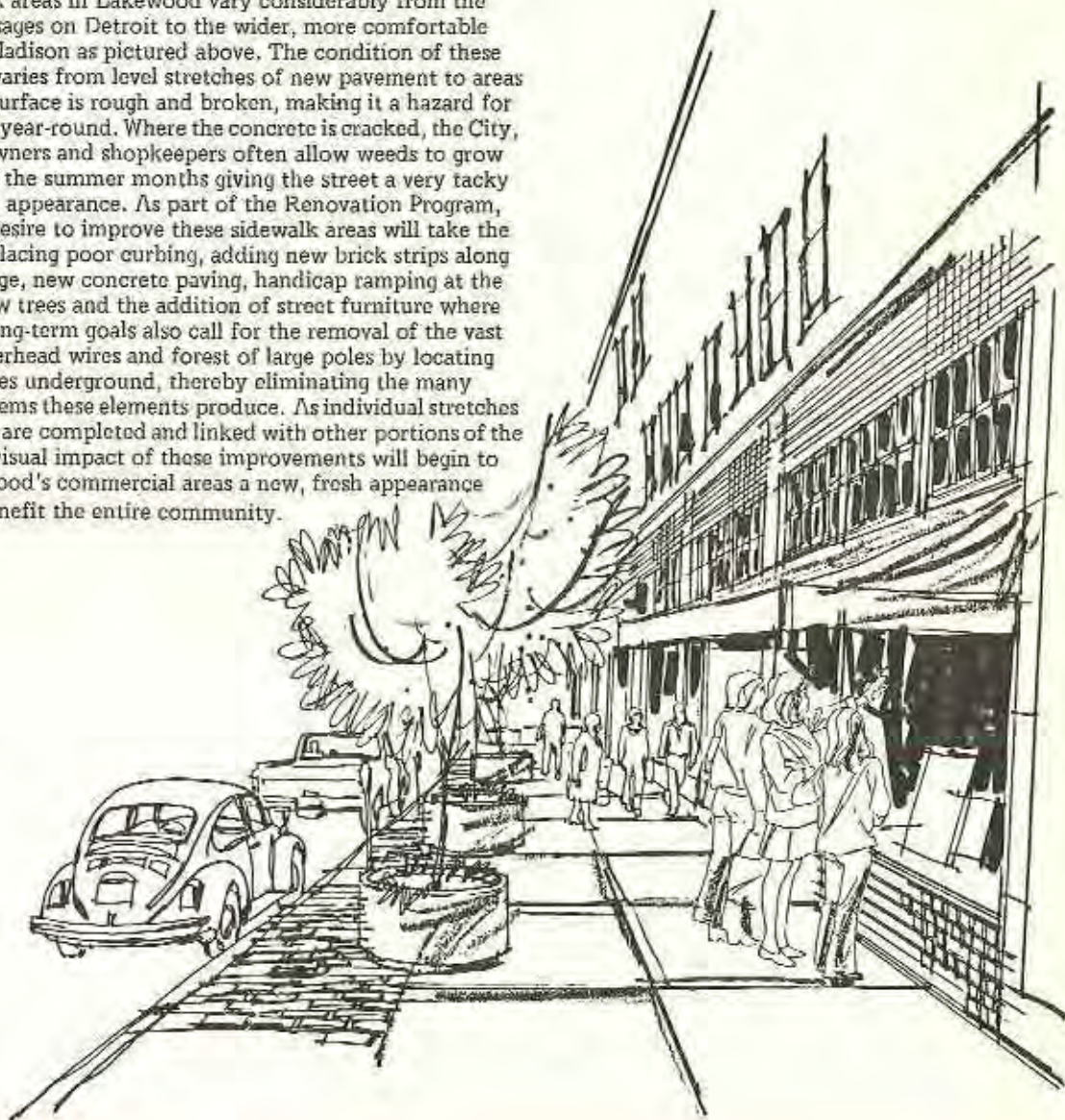
UNIFIED STOREFRONT SIGNAGE & DISPLAY WINDOW TREATMENTS

## Proposed Site & Facade Improvements:



## Pedestrian Walkways

Sidewalk areas in Lakewood vary considerably from the narrow passages on Detroit to the wider, more comfortable spaces on Madison as pictured above. The condition of these walks also varies from level stretches of new pavement to areas where the surface is rough and broken, making it a hazard for pedestrians year-round. Where the concrete is cracked, the City, property owners and shopkeepers often allow weeds to grow throughout the summer months giving the street a very tacky and shoddy appearance. As part of the Renovation Program, the City's desire to improve these sidewalk areas will take the form of replacing poor curbing, adding new brick strips along the curb edge, new concrete paving, handicap ramping at the corners, new trees and the addition of street furniture where feasible. Long-term goals also call for the removal of the vast array of overhead wires and forest of large poles by locating these utilities underground, thereby eliminating the many visual problems these elements produce. As individual stretches of sidewalk are completed and linked with other portions of the street, the visual impact of these improvements will begin to give Lakewood's commercial areas a new, fresh appearance that will benefit the entire community.





## Models & Examples

Located on the south side of Detroit between Elbur and Wyandotte Avenues, this landmark building is one of Lakewood's finest examples of early 20th century commercial architecture. Stretching the complete length of this short block, the building features 11 individual arched bay openings or storefronts detailed in dark red brick with beautifully cast white terra cotta decorative trimwork. Of special note, as pictured above, are the interesting cast pineapple finials and the very elaborate Corinthian column capitals with their deeply cast rosettes, scrolls and acanthus leaves. Upon closer inspection of the building, however, one finds the details are seriously injured by haphazard storefront remodelings, window unit air conditioners, exhaust fans and an overabundance of large, internally lighted overhanging signs.

Since the "remodeled" storefronts and signage constitute the major problems marring this fine building, the proposed solution, in accordance with the guidelines, establishes a new identification format. As part of that effort, some internal modifications will be necessary. Present air conditioners, vents, and fans will have to be relocated with roof-top units set back from street view. The transom areas, now covered with sign panels, are proposed to be reopened with the glass restored or replaced as shown in the detail sketch.

Graphics would be limited to the center panel of the transom, to be lettered on the glass or a suspended unit behind the glass. Transom panels on either side might have a narrow decorative trim band painted on the glass inset from the window framing about two inches. This format would allow the decorative arches to be more dominant and provide a coordinated placement for signs. All over-hanging signs would be removed and a common, simple globe fixture would be used to light all the display window areas. The sidewalk is too narrow to feature any tree planting or benches but could accommodate new litter containers and the brick curb edge band.



## Proposed Site & Facade Improvements:



## Proposed Side & Rear-Store Improvements

In Lakewood, rear store parking areas are often at a premium due to the close proximity of the commercial areas to the residential areas "around the corner". Where these openings for customer/tenant parking do occur or are created by the removal of an adjoining property, they should be treated as more than strictly service areas for deliveries and garbage pickup. The appearance of these back areas is important to the overall appeal of the commercial district. As these parking/service areas developed, the backs of these buildings are coming into full and open view with the potential for allowing direct customer access through the back doors. Whether the area is active for customer entry or not, the spaces behind the buildings should be properly maintained and kept free of litter and made as attractive as possible. Dumpster and trash bins should be screened from view, paved areas repaired or replaced with proper drainage, utility connections grouped and routed into the building in a coordinated and inconspicuous manner. Other communities have capitalized on their building's rear facades which has resulted in a further strengthening of shopper appeal in the older central business districts.



NEW, LOCKABLE DUMPSTER ENCLOSURE, PAINTED OR STAINED



NEW SIGNAGE

BOX IN ALL UTILITY METERS.

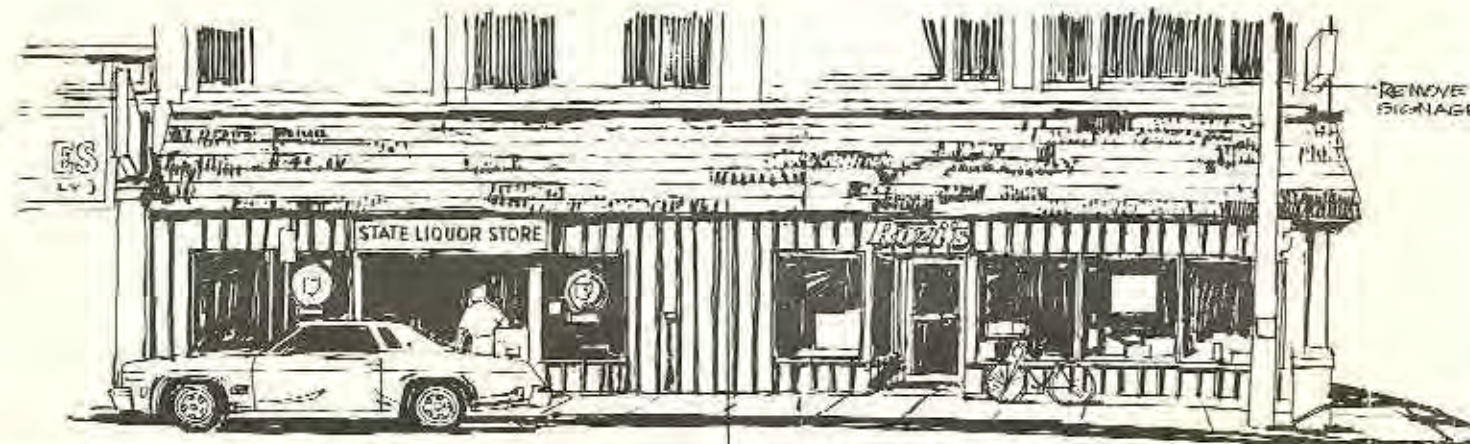
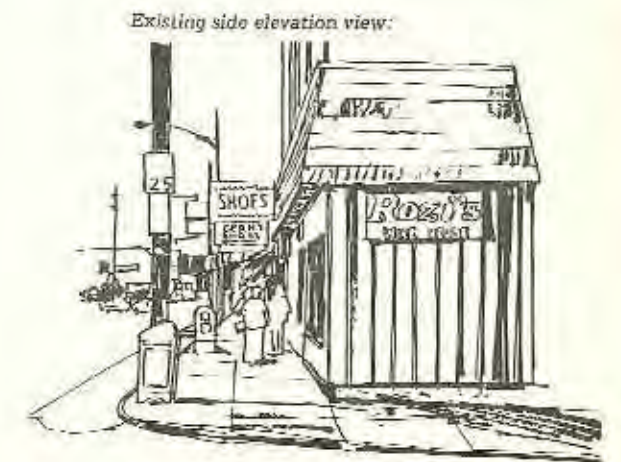
INTERIOR LOUVERED SHUTTERS.



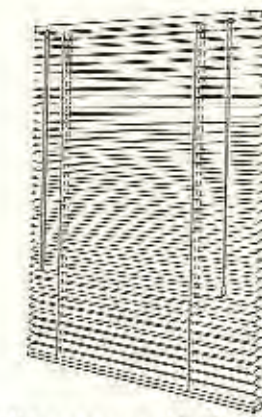
## Models & Examples

Located at 14900 Detroit at Cook, this classic style 1920's building occupies a very visible and important corner site in the heart of Lakewood's commercial area. The handsome three story facade has large window openings and a variety of brick patterns highlighted by pressed metal and cast stone detailing. Specifically designed for a corner site, the east elevation repeats a portion of the Detroit side motif with additional design elements on the chimney and elevator tower. Unfortunately, the original storefronts have been recently remodeled in the current mode of rustic barnboard with a wood shake "mansard" canopy. Closing the Cook side display window in an effort to gain more interior wall space and eliminate "unnecessary" display time or expense has further injured the overall appeal of the building. Quite typical of countless Lakewood remodelings, the building is now left with a split personality created when the original design elements were replaced by "temporary" veneers.

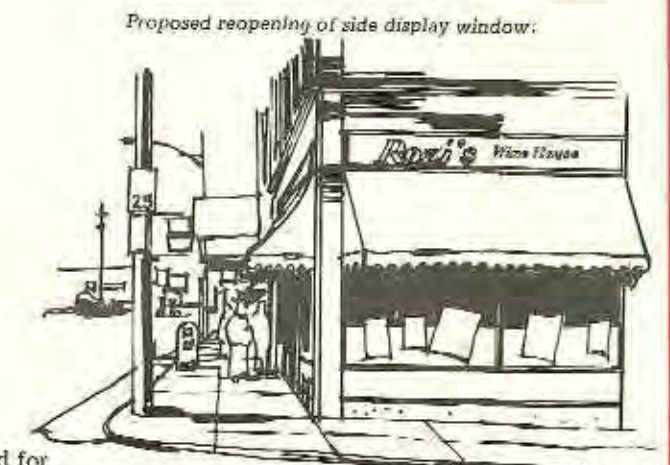
In attempting to rectify any past remodeling efforts it is always helpful to research the original design by the use of early photographs such as the construction view of the Detroit-Cook Bldg. pictured on this page. True restoration or the return of storefronts to their exact original detailing is more often than not an impossible and unnecessary task. The compromise solution however, is still obligated to respect the building's own special proportions, materials and design elements. Substituting an outdated past remodeling with a new "trendy" design veneer is only perpetuating the mistakes of the past that have cumulatively blighted the majority of Lakewood's commercial buildings.



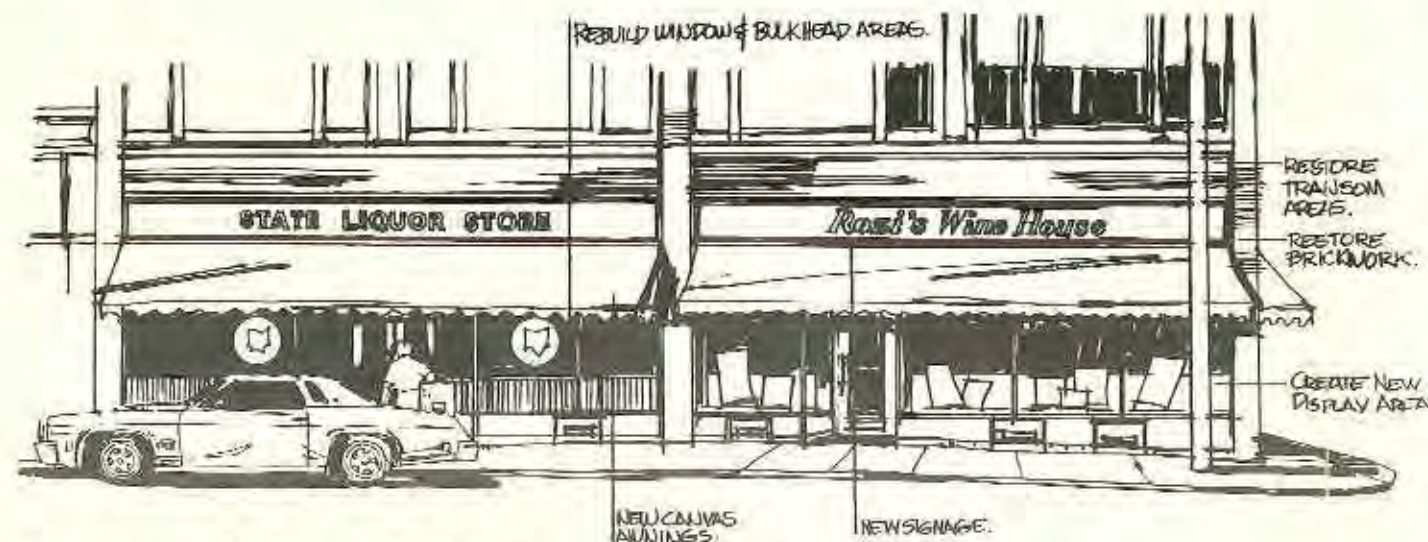
Review of Existing Conditions:



A "designer" type narrow blind should be considered for interior window treatment. It's color should also complement the structure's overall color scheme.



Proposed reopening of side display window:



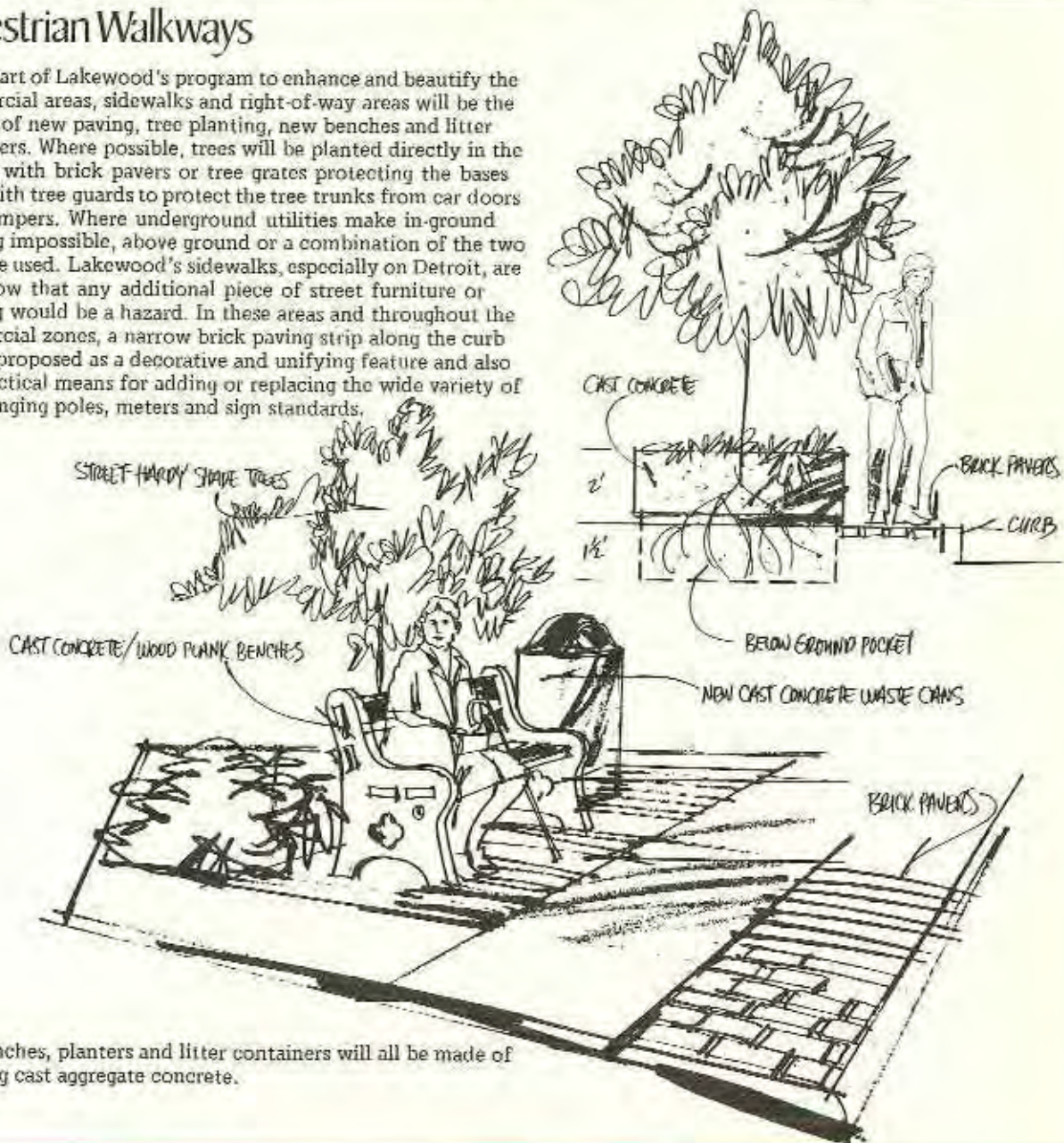
## Proposed Site & Facade Improvements



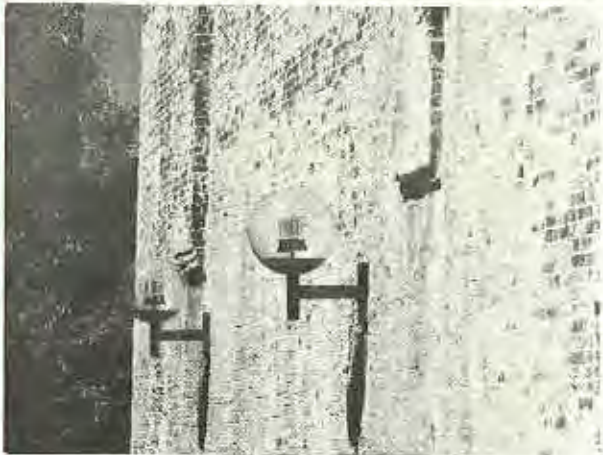


## Pedestrian Walkways

As part of Lakewood's program to enhance and beautify the commercial areas, sidewalks and right-of-way areas will be the subject of new paving, tree planting, new benches and litter containers. Where possible, trees will be planted directly in the ground with brick pavers or tree grates protecting the bases along with tree guards to protect the tree trunks from car doors and bumpers. Where underground utilities make in-ground planting impossible, above ground or a combination of the two might be used. Lakewood's sidewalks, especially on Detroit, are so narrow that any additional piece of street furniture or planting would be a hazard. In these areas and throughout the commercial zones, a narrow brick paving strip along the curb edge is proposed as a decorative and unifying feature and also as a practical means for adding or replacing the wide variety of everchanging poles, meters and sign standards.



New benches, planters and litter containers will all be made of matching cast aggregate concrete.

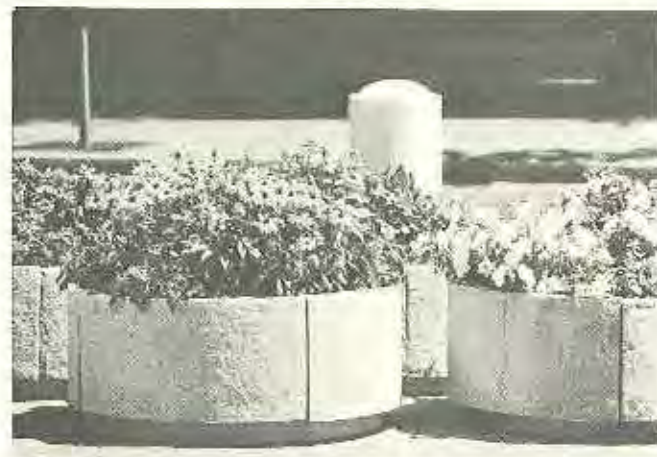


## Proposed Street Furniture Improvements

As in any revitalization project, the need and desire of a community to upgrade and enhance the right-of-way areas requires the development of a realistic plan and the proper selection of street furniture. New items are constantly being developed by firms specializing in providing cities with these amenities. Unfortunately, too often these products are designed and styled to meet current trends which often makes them "dated" or obsolete in a relatively short period of time. Street furniture should fit comfortably in the existing street scene, be of quality construction and materials and have a minimum of maintenance required to keep the units functional and attractive. With Lakewood's narrow sidewalks dictating a limited number of these new items, the selection and placement of these chosen few will be important decisions.

## Proposed Street Improvements

In studying the pictures on this page, the right-of-way improvements shown have all been very simple solutions that allow the buildings to be the dominant features of the street. The materials used are of a durable quality that will last and stand up to heavy use. Paved areas shown, illustrate a wide variety of materials and patterns including brick, cast concrete squares, and granite cobblestones. The granite pavers are an excellent item for use in pedestrian crosswalks. Brick pavers can be set loose in sand or fine gravel around trees or areas that need to drain or installed as a permanent surface over concrete. Concrete areas can also be enhanced by the use of aggregate concrete in smaller squares with wood spacers in the expansion joints. Final plans should include a formula for future patches and repairs.



Planters, tree pockets, and planting beds require a major commitment in time and money if they are to be properly maintained and attractive. Trees require the attention of a professional nurseryman at least twice a year for inspection, pruning, and feeding along with a regular watering schedule through the summer months if they are expected to flourish. Planters and planting beds require initial preparation with constant grooming throughout the growing season. Winter weather also dictates that planters be emptied or covered to keep them from freezing and cracking with permanent planters

having proper drains installed at the time of construction. If this scale of long term commitment is not included in Lakewood's downtown program, the time and money spent on any improvements will be wasted.



## Proposed Parking Lot Improvements

In conjunction with improvements to the sidewalk and streetside right-of-way areas, side lots and parking areas should be considered a natural extension of this program. While "parking" (or the lack of it) is already a common problem in all downtowns, there are still many potential lots or spaces that are under-utilized. These spaces are often poorly paved and improperly drained, littered, and unlighted and rarely landscaped or maintained.

As shown in the pictures above, parking areas of all sizes can improve their image and useability by carefully planning internal traffic patterns to accommodate meaningful landscaping and pedestrian amenities. Curbed planting pockets will help to better define traffic lanes, screen off parking areas and provide a much needed visual relief from the pavement. Trees, if properly protected and maintained, can grow to heights that will eventually cast some much appreciated shade on those hot summer days. General lighting should be provided by the use of high, overhead non-glare fixtures with additional low level units for sidewalks and curb edges. Once improvements are made, proper maintenance will be necessary to keep the litter picked up on a daily basis, watering and tending the landscaping, check light fixtures, and provide proper snow removal.

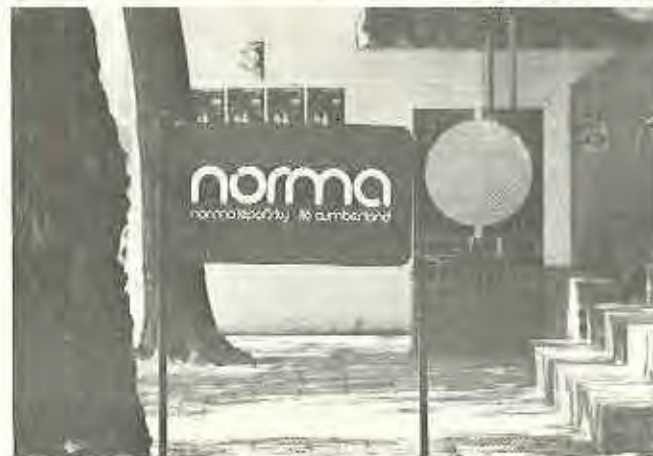


## Signage

The Architectural Standards portion of this Workbook has covered the important issue of signage quite thoroughly by outlining the many aspects related to signage that the Review Board must study in making a decision on a proposed project. Photographs illustrating the text have also vividly depicted the overwhelming lack of quality signage along Madison and Detroit. The signage issue is at the very heart of the many visual problems along Lakewood's commercial streets. In an effort to reverse this trend, a positive educational program is necessary to promote good sign design by having and continually updating a picture/reference file of good graphics from other communities . . . examples that show solutions to specific problems that might be adapted to fit similar buildings and projects in Lakewood.

## Signage

In establishing a working picture/reference file of quality signage examples from other communities it is important to include samples of a wide variety of sign uses and requirements. It is also important to have both overall and detail views of the sign examples in order to study how well the graphics relate to the individual storefronts, buildings and the street itself. Detail views are used to further identify sign materials, colors, type styles and construction elements. As seen in the accompanying series of photographs, community action to control and upgrade signage does not hinder or throttle creativity, hamper or interfere with a merchant's ability to be unique or tend "pickle" a downtown in any fixed time period or style.



As in any educational process, the study of signage and how signs relate to buildings and the street is a matter of learning "how to look" and acquiring an "eye" to recognize quality sign design that seems to work. In studying the photographs on this page again, one key element that seems to be inherent in all the successful sign examples is the ability to understate the impact of the graphics by keeping the solution simple and the message easy to read. Having this vital background information will enable the Review Board and others interested in the renovation projects to actively pursue a continuing educational program with the business community, the public and the sign companies alike.



## Merchandising Techniques

The ultimate success of the businesses along Madison and Detroit will depend largely on their ability to adopt a new strategy for storefront and interior design. A strategy and design based on the attraction of goods and services offered by the individual shops with less emphasis on decoration for decoration's sake. Through the local Chamber of Commerce, businesses should be assisted and encouraged to rethink and implement internal operations and improve merchandise mix. Storefront windows and interior merchandise displays all are critical elements in any overall program to revitalize downtown.

# Implementation



*Restoration and maintenance in progress. The character of the street and the charm it exudes will be largely dependent on the success of preserving existing architectural quality worth saving and adding the necessary contemporary infill.*

# Implementation

## STOREFRONT RENOVATION PROGRAM IMPLEMENTATION GUIDES – 1

### CHECKLIST for APPLICANTS

#### Appearing Before the DESIGN REVIEW BOARD

The following steps should be taken by the applicant in preparation for review of his proposals for design acceptance.

#### A. PRELIMINARY REVIEW

1. Provide site plan or plot plan to describe location of project and its extent.
  - a. Plan should show adjacent properties and indicate land uses and general features (parking, green areas, sidewalks, bus stops, fencing, trees, height of buildings, alleys, etc.)
2. Provide photographs of the affected property, seen from several angles.
  - a. Photographs should be in color and be prints of at least 3" x 4" in size. These may be supplemented by color slides.
3. Provide a rough elevation or perspective sketch of the concept proposed for discussion purposes.
  - a. Be prepared to support the design concept as appropriate to the existing building, the neighboring buildings and the general streetscape. (See the Design WORKBOOK for detailed suggestions).
4. Provide a brief, written description of the concept to include reference to proposed materials, lighting, signage and other design features. Identify the architectural style of the original property and the existing materials.
5. The Design Review Board will then accept the concept, accept with stated revisions, or reject the concept and request a new submittal.

#### B. FINAL REVIEW

1. Provide site or plot plan as in A.1 with additional information or revisions recommended by the Design Review Board.
2. Provide photos of the affected property as before and supplemented by others if so directed by the D.R.B.
3. Provide a plan view of the proposed work to scale suitable for construction (1/8", 1/4" or 1/2" equals one foot).
4. Provide elevation view of the proposed work to scale suitable for construction (as B.3 above).
5. Provide a sketch or rendering of the proposed work showing color choices.
6. Provide samples of materials proposed to be used and color chips of a size at least 1" x 2".
7. Provide drawing(s) of signage to be used showing sizes, colors, graphics, materials, supports, etc.
8. Provide sufficient detailed drawings to insure the accurate interpretation of the concept by the builder.
9. The Design Review Board will then act with the three options stated in A.5 above.



*The concern for detailing and material usage makes this Detroit Avenue business a visual delight.*

*Materials should be of the highest quality to insure high visual quality.*



STOREFRONT RENOVATION PROGRAM  
IMPLEMENTATION GUIDES 2

CHECKLIST FOR THE DESIGN REVIEW BOARD  
on screening the applications for renovation.

The following steps should be taken by the Design Review Board prior to and during the presentation of the applicant for Preliminary or Final Review.

A. PRELIMINARY REVIEW and FINAL REVIEW

1. The C.D.C. and the City should provide the D.R.B. with an AGENDA in advance of the meeting. Design Review Board members should then personally visit the site of the proposed work and be familiar with it and with the street character of the immediate neighborhood.
2. The Board should understand the character of the original architecture, its period of construction and style. Later additions and alterations must be weighed as to their quality. Important original features must be recognized.
3. The Board should explore the proposal in both a broad scale way and in detail. Broad scale should incorporate the relation of the proposed renovation to: the upper floors of the building, to the adjacent buildings and to the block including facing buildings. Side and rear walls should be scrutinized where they are involved. Considerations of details are spelled out in the WORKBOOK and begin with concern for the roof and eaves, thence through the several building parts to the street. Proposed window treatment, signage, lighting, plant forms, etc. are part of this aspect. Restoration of original building features or their preservation are key concerns where they are of consequence.
4. The Board should question the applicant on his proposed design concept and use of materials.
  - a. Is the architectural treatment well fitted to the building or the bay of the building to be altered?
  - b. Are the materials either traditionally suitable for the type of shop or the building itself or are they compatible if new? Are the materials of a dubious color, texture or pattern as to suggest a highly transitory look, shortly "out of style"?
  - c. Will the proposed changes be easy to maintain? Will the materials weather well and be able to resist usual wear and tear?
5. The Board should be content that the signage, both in area, character, and support, will add to the design of the whole, not detract, and will be easily maintained. A very high quality of signage is one of the program's goals.
6. The Board should give attention to the sides, rears, and streets abounding the concept in terms of the city's role in complimenting the proposed work.
7. The Board should be most cautious in accepting proposals which purport to establish a "theme" where no such theme has here-to-fore existed. Significant architectural details should not be "tacked on" existing buildings like so many Christmas ornaments. A theme may be acceptable where there is a present absence of any architectural



*The detail, materials, and color usage should be of concern to all reviewing committees.*

*This contemporary sign fits rather nicely on an older structure.*

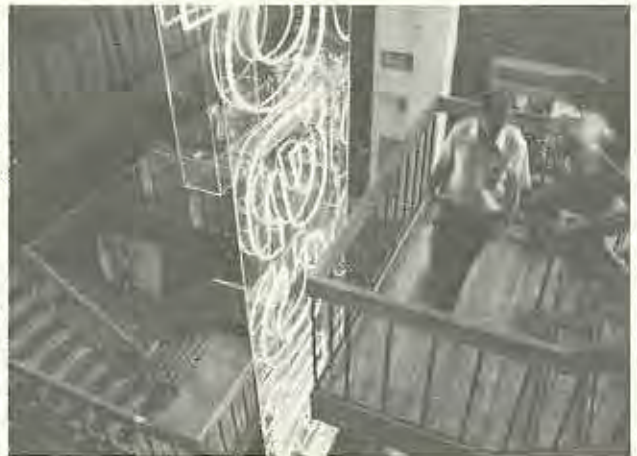




character. In such cases a contemporary design approach may be the most suitable answer.

**B. FINAL REVIEW**

1. The Board should be satisfied its initial recommendations have been employed or carefully considered by the applicant.
2. The Board should be satisfied along with the Building Department of the City of Lakewood, that the plans, elevations, and details of the proposed renovation are complete and will provide the builder with all the information needed to execute a finished job.



*Following the recommended Review Guidelines will assure quality results.*

## Suggested Resource Material

### A Practical Guide to Storefront Rehabilitation

Preservation League of New York State  
(see National Resources)

### Securing Grant Support: Effective Planning and Preparation.

William T. Alderson, Jr. Nashville: American Society for State and Local History (see National Resources)

### Preservation and Restoration of Historic Gardens and Landscapes.

Landscape Architecture, May 1976

### A Guide to Delineating Edges of Historic Districts

Wright, Washington, D.C.: Preservation Press of the National Trust, 1976

### A Guide to Neighborhood Ecology

Washington, D.C.: Center for Visual Environment, 1975

### Neighborhood Preservation: A Catalog of Local Research

U.S. Dept. of Housing and Urban Development  
Washington, D.C.: Government Printing Office, 1975

### Neighborhood Conservation: A Handbook of Methods and Techniques.

McNulty and Klimont. New York: Watson-Guptill, 1976

### Dictionary of Architecture

Henry H. Saylor. New York: John Wiley & Sons, 1952

### Ohio: An Architectural Portrait

Richard N. Campen. Chagrin Falls, OH: West Summit Press, 1975

### Historic Preservation: A Bibliography

Gary I. Menges. Monticello, Ill.: Council of Planning Librarians, 1969

### American Architecture since 1780: A Guide to the Styles

Marcus Whiffen. Cambridge: MIT Press 1969

### American Building: The Historical Forces That Shaped It

James M. Fitch. New York: Houghton Mifflin, 1966

### The Use of Land: A Citizen's Policy Guide to Urban Growth

Reilly. New York: Thomas Y. Crowell, 1973

### Conservation of Historic and Cultural Resources

Ralph W. Miner. Chicago: American Society of Planning Officials, 1969 (see National Resources)

### Chart Book for Plotting a Local Community Development Course

Maffin, Silverman, Sosson. Washington, D.C. NAHRO, 1975  
(see National Resources)

### Thoughts on the Revival of Downtown, U.S.A.

Larry Bramblett, Institute of Community and Area Development, University of Georgia, 1976

### The American Landscape

Ian Nairn, Random House, 1965

### Downtown Idea Exchange Newsletter

555 Madison Ave., New York, N.Y. 10022

### Downtown Improvement Manual

Emanuel Beck, Illinois Dept. of Local Government Affairs, the ASPO Press, 1976

### State Resources

#### Ohio Historic Preservation Office

David Brook, Director., (tel. 614/466-8727)  
Ohio Historic Center  
1-71 at 17th Ave., Columbus, Ohio 43215

#### Ohio Arts Council

Wayne P. Lawson, Executive Director (tel. 614/466-2613)  
50 W. Broad St., Columbus, Ohio 43215

#### Ohio Department of Economic and Community Development

State Office Tower  
Columbus, Ohio 43216

#### The Ohio Historical Society

State Historic Preservation Officer  
Dr. Thomas H. Smith, Dir., Ohio Historical Society  
Ohio Historical Center  
1-71 at 17th Ave., Columbus, Ohio 43211

### National Resources

#### National Trust for Historic Preservation

Mid-West Regional Office (tel. 312/341-1930)  
407 South Dearborn St., Chicago, Ill. 60605  
National Office (tel. 202/638-5200)  
740-748 Jackson Place, N.W., Washington, D.C. 20006

#### National Endowment for the Arts

Architectural and Environmental Arts (tel. 202/634-6369)  
2401 E St. N.W., Washington, D.C. 20506

#### Advisory Council on Historic Preservation

1522 K St. N.W., Suite 430  
Washington, D.C. 20410

#### National Association of Housing and Redevelopment Officials

Watergate Bldg., 2600 Virginia Ave., N.E.  
Washington, D.C. 20037

#### Preservation Action

2101 L St. N.W.  
Suite 906 Washington, D.C. 20037