

# *Red Bank RiverCenter Design Manual*



Architectural Details

Accessory Elements

Graphics

Materials

Colors

Windows

Shopfronts

Lighting

Signs

Awnings

Café Seating

Planters

Outdoor Displays

Preservation





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# **Red Bank RiverCenter Design Manual**

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# **Red Bank** **RiverCenter Design Manual**

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# Introduction

Red Bank provides its residents and visitors the opportunity to experience "The Real Thing", a quintessential American downtown. Hundreds of shops and businesses are arranged along Broad, Monmouth, and Front Streets in charming buildings with intriguing shopfronts. The facades and shop fronts of downtown buildings create a series of remarkable outdoor rooms that have been incrementally built over 140 years.

This document, the Red Bank RiverCenter Design Manual, was produced by RiverCenter to assist building and business owners planning facade improvements, shopfront renovations, and outdoor displays. It is essential that each future "improvement" of individual buildings makes Red Bank better, rather than contributing to the incremental unmaking of the architectural quality of this remarkable downtown. The challenge is to encourage variety, vitality and creativity in design without compromising the enduring quality of Red Bank's classic "American Main Street" charm. The Manual has three parts:

**Part One: Ten Principles of Downtown Design:** These principles represent the most basic design concepts for downtown Red Bank buildings. RiverCenter believes that compliance with these objective "rules" is essential to protect Red Bank's architectural heritage, quality-of-life and competitive advantage.

**Part Two: Design Evaluation Topics:** The cumulative effect of many individual judgments on matters of taste, like color, scale and ornament will, over time, have a profound effect on the future of Downtown. These guidelines provide a recommended approach to issues of a more subjective nature, requiring a greater degree of personal judgment.

**Part Three: The Design Bulletins:** These are single page fact sheets which seek to illustrate how the principles and guidelines can be applied to specific design issues such as windows, outdoor displays, signage and lighting.

The Design Manual is, like our town of Red Bank, a work-in-progress. Modifications are likely as practical applications of the Manual reveal their cumulative lessons. The structure of the manual, like the structure of our town, can accommodate creative contributions while becoming more responsive, relevant and vital. To promote adherence to the Manual's provisions, RiverCenter has created a design review process for exterior building renovations. Utilizing the RiverCenter Design Manual, the Visual Improvement Committee ("VIC") reviews pending renovation proposals and makes recommendations to the municipal land use boards and agencies. RiverCenter invites you to share your ideas for improving our downtown. Write us at: Red Bank RiverCenter, 20 Broad Street, Red Bank, NJ 07701 or visit us on the web at: [www.redbankcenter.com](http://www.redbankcenter.com).





# Ten Principles of Downtown Design

This is the first of RiverCenter's three part approach to providing design guidelines to the district. Ten Principles of Downtown Design describes the most basic, inviolate design concepts. Future renovations must incorporate these concepts so that Red Bank can sustain its charming, turn-of-the-century character.

**1. The "Streetwall Principle"** The front facades of downtown buildings sit right at, or next to, the property line along the sidewalk, creating an engaging and varied "streetwall". Future renovations (and new buildings as well) should be designed to continue this "build-to" line.

**2. The "Identity Principle"** The downtown block is comprised of a number of individual buildings. It is important to retain the individual identity of buildings in order to preserve the scale of the block.

**3. The "Bones Principle"** The rhythm of the buildings in downtown corresponds to the bearing capacity and dimensions of framing lumber of the 1800's, establishing an essential characteristic of downtown today. This repeated module (smaller than a building but bigger than a person) should be present in design of future renovations and new buildings downtown. If possible, the vertical elements (especially columns) to the upper floors should align with vertical elements (especially columns) of the ground floor shopfront. Additionally, horizontal elements should express the horizontal structure of floor separation, window sill heights, etc.



**4. The "Top of Shop Principle"** The construction of shops in pre-1940 masonry buildings required a load bearing element of significant depth to carry the weight of the masonry wall above. This dimension should be expressed in the facade as an ornamental cornice and sign band above the ground floor shopfront. This gives the street a scale that is inviting and comfortable for the pedestrian and also limits glare on the shopfront glass.

**5. The "Top and Bottom Principle"** The cornice and base are important elements of the facade of most downtown buildings. Contemporary designs for existing and new downtown buildings should also have a bottom (a stone or masonry base is typical, 3" to 18" high) and a top (cornice).

**6. The "See-In Principle"** First floor facades- the shopfront- require large clear glass areas (about 70% glass is the recommended amount), to display the nature of the business within and to produce an interesting streetscape that is welcoming in the evenings as well as during business hours.

**7. The "Two Story Principle"** Downtown buildings are generally 2 or 3 stories tall. The buildings on upper Broad Street between Front and Monmouth Streets are typically taller than in other parts of the Downtown. New buildings should be at least 2 stories tall in order for the street to feel like an outdoor room and to encourage a mix of interdependent uses Downtown.

**8. The "Color Palette Principle"** The walls for downtown buildings are brick and painted masonry, generally in red, orange, green or blue tones. More vibrant colors are often selected for facade trim, signs and awnings. Paint for buildings should be selected from an overall family of colors designed to complement or relate to each other. Consult the RiverCenter Color Palette.

**9. The "You Are Here Principle"** Within the Downtown, the variety in the character of streets, and outdoor spaces, is greatly cherished. Design of architectural elements, signage, and lighting will be different for a building on the 100 block of Broad Street than for one facing the White Street lot or Victoria Court.

**10. The "TRADITION Tradition"** Period architectural detail is prevalent throughout the downtown. It is essential that any new construction respect this tradition by utilizing "real" materials with substantial dimensions. In addition, period detail should be preserved and maintained whenever possible.

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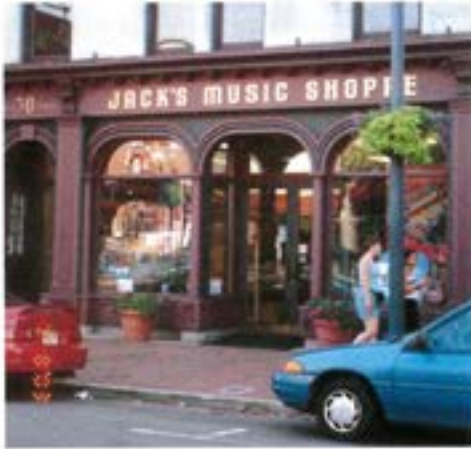
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# Design Evaluation Topics

Red Bankers understand that, to a large extent, quality in art and design is recognized by subjective, personal criteria. However certain "aesthetic" issues can have a profound, cumulative effect over the quality of the public/civic domain. The following topics are provided for discussion and to assist with the evaluation of future improvements and investment in downtown buildings.

Though compliance with the Ten Principles of Downtown Design is essential, the Design Evaluation Topics are more subjective, and require a greater degree of personal judgment on the part of all involved. The RiverCenter Design Bulletins provide criteria that support and clarify the Design Evaluation Topics.

## **Variety**



## **Accessory Elements**



## **Materials**



## **Graphics**



## **Preservation**



## **Color**



## **Street Facades**



## **Access Points**



## Variety

A central feature of downtown is the variety in the detail, scale, textures, and ornamental styles of its buildings. The visual vitality of downtown streetscapes is balanced by the repetition of the basic building form itself, exemplified by this nineteenth century bearing wall commercial building.



Stylistic variety in architectural ornament, signage and shop front details is desired within a range of dimensional qualities, materials and color similar to nearby buildings.

Maintain traditional two to three story profile of downtown buildings but sustain varied cornice height.



Replication of historic elements, without authentic detailing is discouraged. The arches here appear thin and applied

Bulletins: #3, #6, #11

## Accessory Elements

Awnings, exterior lighting fixtures and other accessory items such as cafe seating, or seasonal ornamentation and even more "temporary" elements such as planters should be architecturally integral to the overall composition of the building and a lively, welcoming streetscape.



Planters made of enduring, attractive materials like stone, terracotta or wood.

Curved "waterfall" awnings are discouraged. They tend to cover up the building, and to weather badly.



Cafe seating and outdoor furniture that bespeaks of good design and hospitality.

Bulletins: #3, #6, #11



## Materials



Downtown Red Bank's turn-of-the-century character was established when the predominant exterior building material was brick. Sustaining this tradition is strongly desired.

- When contemporary materials are used, the dimensions and proportions of basic building elements such as window openings, mullions, shopfronts and cornices should follow the "pattern" established by nearby buildings.
- Painted wood or pressed metal are the traditional materials for architectural ornament and trim.
- Certain materials effectively simulate traditional building materials and are suitable for facade renovations. Here, for example, cornice and trim elements are made of fypon, a durable substitute for wood or pressed metal, commonly used in the 1800's.



Bulletins: #1, #2, #3, #6, #7, #11, #15, #16

## Graphics



The "personality of a place" is largely established by the aggregate effect of the character (colors, size, lettering styles, materials and arrangement) of its signs and exterior graphics.

- In general, the sign band area is above the ground floor entrance and is integral to overall facade design.
- Signage, located on the glass area of the shop front should be painted lettering or cut out lettering. Messages on sheets of paper or fabric detract from the appearance of the downtown.



Plastic back-lit "box signs" are not appropriate for downtown.

Murals, if approved by the Borough, can be a welcoming sign on the unrelieved surfaces of rear facades facing parking lots.

Bulletins: #1, #3, #4, #5, #6, #9, #10, #11

## Preservation

The turn-of-the-century character of the downtown core is one of this town's chief resources. Sustaining this character will rely on many individuals choosing to invest intelligently over time in the 100 or so downtown buildings built before 1915. Preservation of the integrity of the district as a whole also means that new construction must avoid unauthentic, casual references to historic styles.

*Water sealant and impervious paints prevent masonry from evaporating surface moisture causing peeling and spalling.*

*Restoration of masonry is preferable to painting or cladding.*



Bulletins: #1, #2, #3, #4, #5, #7, #8, #10, #16

## Color

Selection of colors for trim and accent colors for architectural features and signage requires an "eye" for composition and often a willingness to try several color schemes to accomplish the best effect. RiverCenter maintains a picture book of good examples and a list of professionals with a successful track record.

*Accent colors may contrast in value and hue but should "go together" and look good with the colors of nearby buildings.*

*Bright, contrasting colors can look great if used purposefully to direct attention to specific elements of ground floor displays and entrances. Neutral colors are preferred for the walls above.*

*Borough ordinance references historic color palette and is available for review.*



Bulletins: #2, #10, #15

## Street Facades



All of the details that give character to a building must be thought of together in order to add up to a well designed street facade. If each detail is fine by itself, but the overall building design is not well composed, the effort will not succeed in meeting the goals of a handsome and successful downtown.

- Blank walls reduce the commercial viability of adjacent buildings.
- The design of the building and its parts will appear well proportioned if the proportions are consistent with the historic character and the design rhythms of the rest of downtown.
- Windows on the upper floors (whether they are "punched" into a masonry wall or fill the structural frame) should look right for the character of the architecture.
- The shopfronts of multi-storied buildings should be in keeping with the colors, structure and stylistic character of the building above



Bulletins: All

## Access Points



In addition to the front door entrances to ground floor businesses, downtown buildings must often provide access to loading areas, service alleys, over-the-shop apartments or businesses, and fire escapes. These additional points of access present special design opportunities and challenges.

- A planting strip at rear entrance walkways along parking lots provides interest and indicates that this is a cared-for place.
- Entrances to over-the-shop apartments can have more residential architectural detail yet share the color scheme of the ground floor shopfront.



Bulletins: #8, #9, #14



Quality is in the details. The character that makes downtown Red Bank special is based largely on the details - from the largest to the smallest - of the way the buildings are built. Therefore it is expected that developers, owners, and architects will pay the same careful attention to the small things they are designing as did the people who preceded them here. These small things fall into four categories: the way the exterior wall material is designed and installed, the design of the trim and ornament, the details of the windows and storefronts, and the designs of the signs. Although these conditions are covered in other Bulletins - primarily in broad terms - this Bulletin focuses on the dimensions and shapes of their parts and their connections, so that everything on a given building adds up to a design of the highest quality.

### *Exterior Wall Materials:*

1. When bricks are used, the size, shape, and color of the mortar joint makes up about 25% of the wall. In keeping with the admonition to use "real" materials, the use of normal 3/8" joints is necessary. These are the traditional way of laying up bricks, in which they look substantial and permanent, and not thin, like wallpaper. Natural color mortars are to be used in these joints: bright colors in this detail are not to be used, since they tend to reflect a place that is not of the retail quality that is Red Bank's aspiration.
2. If the brick is painted, the base color should be painted around the corner, in order to maintain a sense of solidness, and to reveal that this is, indeed, a brick wall that has real thickness. In addition, the tradition of painted brick walls in Red Bank includes painting the joints the same color as the bricks; joints should not be painted a different color, since this definitely does not look "real".
3. If stone is used, the joints are a major part of the ornament of the wall. Therefore, create joints that are sized and detailed to be seen from some distance, and are neither too thin nor too thick. Limestone, for instance, can have two joint types: a simple flush mortar joint, or a similar mortar joint that is set into a wider recessed notch. If notches are used, the depth of the notch should be at least 3/4" and the width should be no greater than about 3" in order to keep the scale of these lines in proportion to the whole facade and to the fine-grained character of the adjacent buildings.

### *Trim and Ornament:*

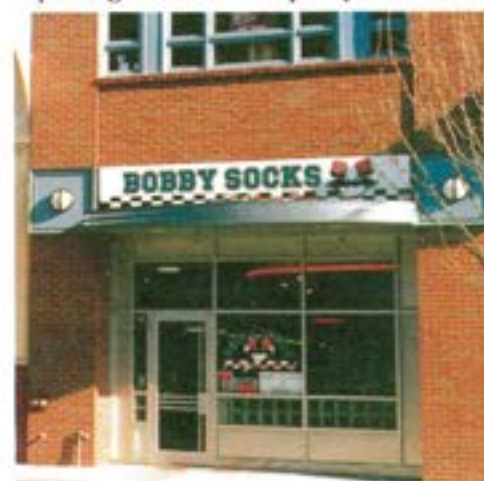
1. The smallest dimension - the thickness of a trim board - can be the difference between the quality of a design that is acceptable and one that is not. An elevation drawing can be beautifully proportioned in two dimensions, but if the three dimensions are not well proportioned, the design will be a failure. Therefore, 3/4" is the recommended minimum for a basic thickness of a flat trim board; anything less will appear flimsy and wallpaper thin.



*A new first floor façade with considerable interest in the details.*



*The trim and the letters have sufficient depth to give the desired quality.*



*A canopy with a fine level of detail.*

*Window and Storefront Details:*

1. In upper floor windows, the expression of real materials, and of establishing a quality in the details, requires that the minimum depth of window recesses in masonry walls should be at least 2" (not flush...). Windowsills should include drip details that project and create shadows on the wall below.
2. Store front mullions should appear to have some thickness and depth and not be flat; ornamental shapes are also possible. Transoms above, and panels below the storefronts are often necessary. They can include special materials and details that add to the visual richness and to the quality of the details.

*Cornices at Storefronts:*

1. An ornamented cornice sign beam over the storefront is a requirement in masonry wall facades. This detail gives a sense of the structural integrity of the building and adds considerably to the pedestrian scale of the street. Such a cornice should have a real thickness and include ornamental detail of some kind, not merely be flat boards. Remember also that it is an appropriate place for some signs and is the frame for awnings below.
2. This sign beam is not required in frame facades, but the area over the storefront remains an excellent location for a sign. The ornamental distinction between this horizontal frame and the frame above also gives a building comfortable proportions for the pedestrian.

*IN ADDITION, REFERENCE THESE OTHER CRITERIA:*

Ten Principles:

Since quality is in the details, *all* of the Principles apply.

Evaluation Topics:

Variety  
Materials  
Preservation  
Street Facades  
Color

Bulletins:

2. Materials
4. Windows
5. Shop Fronts
7. Blank Walls
8. Lighting
16. Historic References

There are two basic sets of materials on each building facade: 1) the material that covers most of the building, and 2) all of the elements of trim and ornament. Given the common building type (i.e., the Main Street bearing wall commercial structure) that dominates the downtown area, the variety that is the overall pattern is achieved in details and material selection. In addition, since the tradition of building in Red Bank is to use "real" masonry materials, the selection of new materials should follow that precedent also.

The following materials are *acceptable* for the base facade material. They are "real", and allow for the creation of variety, and they are consistent with the other buildings in downtown:

1. Brick (and mortar)
2. Painted brick
3. Limestone
4. Granite (but not polished: realness implies solidity, not a shiny, thin appearing look)
5. Certain materials that effectively simulate stone: glass fiber reinforced concrete panels, when detailed well, can be an effective substitute for stone. Details are the key. Color, texture, mortar, and corners are to look like stone details. Note that the similarity to stone is less apparent when seen up close, so it is inappropriate to use these materials at the ground floor.

Given this list of acceptable materials, there are other materials that do not meet the reality test for the base facade materials and that are inconsistent with the solid masonry traditions of downtown. They are therefore considered *unacceptable* for use here:

1. Aluminum and vinyl siding
2. Brick face
3. Stucco (and fake stucco, commonly called 'EIFS')
4. Metal panels
5. Any other shiny materials (glazed tile, polished stone, spandrel glass panels, etc.)
6. Natural, unpainted wood (note that, although this material is "real", it is inconsistent with the tradition of painted wood in the rest of downtown).



*Painted wood columns and cornice with painted brick*



*Smooth limestone plus painted bricks*



*Ornamental bricks and painted cornice*

Materials for the building trim, window trim, and ornamentation should be those that are used in traditional details. They are to be composed in a way that contribute to the variety that is so much a part of the character of downtown:

1. Painted wood and painted metal (this is especially common on window frames and on some storefronts)
2. Unpainted metal, which can be acceptable in the storefronts
3. Vinyl clad window and storefront frames (which look like painted wood or metal)
4. Pressed and painted metal sheets, which have been used in the creation of cornices, pilaster, and other large trim areas
5. Cast iron
6. Terra-cotta
7. Fiberglass, which is now often used as a substitute for painted wood, metal, and terra-cotta in the creation of large trim
8. Glazed tile and polished stone (which are acceptable here, but not as a base material)

There are only a few materials that do not meet the criteria for appropriateness for use in the trim and other details:

1. Plastic
2. Unpainted aluminum (except for storefront mullions)
3. Sheet metal and vinyl panels

*IN ADDITION, REFERENCE THESE OTHER CRITERIA:*

Ten Principles:

2. Identity Principle
8. Color Palette Principle
9. You Are Here Principle
10. TRADITION Tradition

Evaluation Topics:

- Variety
- Materials
- Preservation
- The Facade
- Color

Bulletins:

1. Details
2. Materials
3. Colors
7. Blank Walls
15. Preservation
16. Historic References



## Design Bulletin #3

## Colors

Colors are used in two essential ways: on painted surfaces and as the natural color of masonry or metal materials. As described in Bulletin #1, the basic facade materials in downtown are masonry. However painted brick has been commonly used, and the materials of the details and ornament are usually painted. Some storefronts can be made of natural aluminum.

In selecting colors for the masonry materials, these criteria are to be followed:

1. Unpainted bricks are to be reddish brown in hue - not bright red, not brown - similar to the other natural bricks in downtown.
2. The mortar of the bricks is to be natural beige, in keeping with the mortar used elsewhere in downtown.
3. Limestone is limestone, however, very rough cut and striated textures are inconsistent with the expectation for solidness in materials and for compatibility with the character of downtown.
4. Granite comes in many colors: the lighter colors, when rough cut, are the most compatible with the bricks, limestone, and painted colors of downtown.

In selecting paint colors, whether for the painted bricks of the overall facade or for the trim and other details, the various paint companies have special "historic" series of colors for exterior use, which generally offer excellent and varied palettes. These colors tend to be consistent with the colors of downtown and with the needs of historic preservation.

More specifically, the colors for the painted brick of a basic facade should be in the earth tone range, without the use of very bright colors. On the other hand, trim colors should be used to accent, highlight, and complement the base color (whether that is painted or the color of masonry) and could complement the base wall color in a wide spectrum, ranging from contrasting earth tones to some that are more intense.



*A variety of colors on adjacent buildings*



*Variations on complementary earth tones*



*Brighter colors in the trim that complement the basic wall color*

*IN ADDITION, REFERENCE THESE OTHER CRITERIA:*

Ten Principles:

2. Identity Principle
5. Top of the Shop Principle
4. Top and Bottom Principle
8. Color Palette Principle
10. TRADITION Tradition

Evaluation Topics:

- Variety
- Materials
- Preservation
- Street Facades
- Color

Bulletins:

2. Materials
10. Awnings
15. Preservation

There are two basic building window types in the upper floors of the older buildings of downtown; these windows are quite distinct from the windows in ground floor storefronts:

1. The masonry bearing wall, where the windows are "punched" into the wall, and where a large and ornamented beam carries the masonry over the wide storefront. A great majority of the smaller and older buildings in downtown are of this type.
2. The facade consisting largely of a structural frame of piers and large beams. The recently renovated building on the east side of Broad St., near Monmouth St. is an example of this type.

Various conditions are required in both the renovation of existing buildings and in the design of new buildings for each of these two window types:

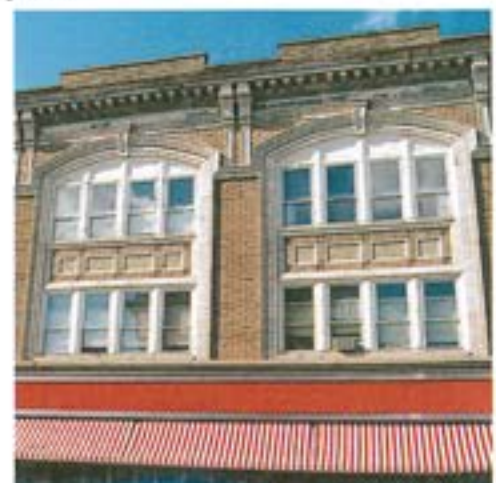
1. Windows that are "punched" into masonry walls should be vertical in shape and be of similar proportions of height to width of windows in the other older buildings. Do not "fill in" any or all of an existing window opening. The basic proportions of the older buildings are to be maintained.
2. Overall height and width of the "punched" type windows are to be established to create a vertical appearance. The common proportion of height to width is ranges for 2:1 to 3:1.
3. The proportions and rhythms of the series of punched windows are to be established so that there is more masonry than window. In a typical upper floor this proportion is often about 1/3 window and 2/3 masonry.
4. The size and patterns of the glass pieces in any single window - whether a punched window or a fill-the-frame window - should be set so that no window is made of one pane of glass in an opening. The punched windows are often divided into four panes ("two over two"), while the fill-the-frame windows are divided to complement the rhythms of the overall building design and the storefront below. In buildings that have historic certification, the details of these patterns are established by historic preservation criteria.
5. Windows in frame buildings should fill the frame, even if some opaque panels are included in the larger window area, ceilings or at floors.
6. The color of the glass should be clear, just as in the shopfronts. Mirror glass, like other shiny materials is not acceptable.
7. The details of the mullions are dependent on the materials chosen, the window type, and the sizes of the glass panes. Some can be simple, with no trim or ornamental configuration, while some are more appropriate as detailed, fluted, and so on, and can therefore be painted more than one color. The determination of this design condition is based on the overall character of the facade and its historic status.
8. The colors of the mullions are some of the highlights and accents that are possible. As stated above, the design of the mullion affects the color decision as does the overall color and material of the basic facade.



*Punched windows in a typical Red Bank building*



*Windows filling the spaces in the building frame*



*Windows in an arched building frame*

9. The colors and materials of spandrel panels are part of the whole window design and color choice. Spandrels are generally used only in fill-the-frame type window. Opaque glass is not acceptable in downtown in any other condition.

*IN ADDITION, REFERENCE THESE OTHER CRITERIA:*

Ten Principles:

2. Identity Principle
3. Bones Principle
6. See-In Principle
9. You Are Here Principle
10. TRADITION Tradition

Evaluation Topics.

- Variety
- Preservation
- Street Facades
- Color
- Access Points

Bulletins:

1. Details
3. Colors
7. Blank Walls
9. Signs
15. Preservation
16. Historic References

The shop fronts in downtown Red Bank, as in all successful retail shopping areas, give large clear views into the shops. The best shop fronts are also designed to be compatible with the facade above, and with the general small-scale pedestrian-friendly quality of the area.

There are several different types of conditions in which shop fronts can be located:

1. One small building, which contains one shop front
2. One large building, which contains several shop fronts for one shop
3. One building, which contains several different shops, and several shop fronts
4. Two buildings, which contain one shop behind the shop fronts of two buildings

In order to maintain the pedestrian scale of the whole shopping area, and to establish a consistent design relationship with the entire building facade, these shop front design conditions should be met:

1. The shop front can not obscure the basic structure and frame (the "bones") of the building.
2. On the other hand, a shop front should fill the space between the structural frame: blank walls are not desirable on this shopping street.
3. The windows are to be transparent to give views into the shop.
4. If the required height of the shop front does not fully fill the building frame, the panels and materials that fit between the window and the frame are to appear as part of the window; the essential frame is not to be changed.
5. The glass sizes can be treated in one of two ways: as large, typical store windows which clearly show the inside of the shop; or, as smaller panes (approximately 2' square has been a successful proportion) that fill the shop front area and give a smaller scale to the street.
6. The mullions can be either simple in detail, or ornamented with smaller details and more than one color, the decision should be based on the overall detail and color palette of the facade.
7. There definitely should be a clear design relationship between the mullion pattern and door location of the shop front with the window pattern of the upper floors. The entire facade should be studied as one composition and not merely as the expression of various internal planning decisions.
8. A shop front in a new building should not exceed the height of the first floor so that the horizontal beam or trim band at the second floor level is always revealed.
9. If one building contains more than one shop, and therefore more than one shop front, the shop fronts can either have identical designs (which reinforces the building design) or varied designs that express the different businesses.
10. On the other hand, if one shop is located in two adjacent buildings, it is definitely desirable to have the same style shop front design in all shop front openings.



*A shop front that complements the building above*



*A shop front that perfectly relates to the windows in the building above*



*Two shop fronts that are well-proportioned and compliment the facades above*

11. It is very important that the lighting inside the shop windows has two characteristics: 1) it must highlight and complement the merchandise (a high wattage type of light), and 2) it should also have a low wattage light that illuminates the merchandise when the shop is closed, to act as a "night light" for the street and thereby to create a sense of safety.
12. If security shutters are found to be absolutely necessary in any shop (although they certainly convey a sense of insecurity to the street) it is essential that they are very open and preferably located behind the glass. This permits the police to observe the shop, lets the "night light" of the shop front illuminate the sidewalk, and gives a greater sense of a place of high quality and safety.
13. Signs may be painted on the glass of the shop front, but they should not be so large as to obscure the view of the shop and the merchandise inside. They should therefore also be visible at night in front of the "night light".

*IN ADDITION, REFERENCE THESE OTHER CRITERIA:*

Ten Principles:

2. Identity Principle
4. Top of the Shop Principle
5. Top and Bottom Principle
6. See-In Principle
9. You Are Here Principle
10. TRADITION Tradition

Evaluation Topics:

- Variety
- Accessory Elements
- Graphics
- Preservation
- Street Facades
- Access Points

Bulletins:

1. Details
9. Signs
11. Cafe Seating
12. Planters
15. Preservation

Principle No. 1, the Streetwall Principle, calls for the location of all building facades at the sidewalk property line. Although this general principle is essential for the sense of enclosure of the street, for the continuity of the retail experience, and for the interest and comfort of the pedestrian, the detail of exactly how the building meets the streetwall requires definition. In order to accomplish those objectives, these design conditions and options apply:

1. The basic facade, if it falls within 24" of the sidewalk line, will accomplish the sense of enclosure, continuity, interest and comfort.
2. A portion of a building can also be set back to create a shopping or dining courtyard, and still maintain the sense of the streetwall continuity. These courtyards must be designed to continue the pedestrian experience of the sidewalk. Therefore, they should not be too wide (a maximum of 25' is recommended) and should include retail shops and shop fronts on all courtyard walls. It is also possible to include some architectural features at the streetwall line - such as an arcade or trellis - that reinforces the pedestrian experience along the sidewalk.
3. Bay windows that project over the streetwall line are acceptable and, in some situations, desirable. The limitations on their width and length are covered in the zoning regulations.



*A variety in setbacks can add richness to the walking experience*



*The front façade is at the sidewalk, but the inner façade is set back*



*A row of buildings all at the sidewalk line*

*Window and Storefront Details:*

1. In upper floor windows, the expression of real materials, and of establishing a quality in the details, requires that the minimum depth of window recesses in masonry walls should be at least 2" (not flush...). Windowsills should include drip details that project and create shadows on the wall below.
2. Store front mullions should appear to have some thickness and depth and not be flat; ornamental shapes are also possible. Transoms above, and panels below the storefronts are often necessary. They can include special materials and details that add to the visual richness and to the quality of the details.

*Cornices at Storefronts:*

1. An ornamented cornice sign beam over the storefront is a requirement in masonry wall facades. This detail gives a sense of the structural integrity of the building and adds considerably to the pedestrian scale of the street. Such a cornice should have a real thickness and include ornamental detail of some kind, not merely be flat boards. Remember also that it is an appropriate place for some signs and is the frame for awnings below.
2. This sign beam is not required in frame facades, but the area over the store front remains an excellent location for a sign. The ornamental distinction between this horizontal frame and the frame above also gives a building comfortable proportions for the pedestrian.

*IN ADDITION, REFERENCE THESE OTHER CRITERIA:*

Ten Principles:

Since quality is in the details, *all* of the Principles apply.

Evaluation Topics:

Variety  
Materials  
Preservation  
Street Facades  
Color

Bulletins:

2. Materials
4. Windows
5. Shop Fronts
7. Blank Walls
8. Lighting
16. Historic References



## Design Bulletin #7

## Blank Walls

It is absolutely essential that no ground floor blank walls face any shopping street, including the side streets off Broad Street. A major goal of this Design Manual is to create a downtown shopping area that is a welcoming place for the pedestrian shoppers, therefore increasing business for the merchants. Blank walls of any size disrupt the interest, visual variety, shopping choice, and the general "flow" of shopper movement.

This design characteristic applies in three ways:

1. Long blank walls that are located around the corner from the main shopping facade can completely eliminate effective shopping for the rest of that side street. These blank walls are as unacceptable here as on the main street facade.
2. Small shop windows facing the sidewalk leave blank walls around them. The smaller blank walls are as disruptive to pedestrian flow as the long ones described above. The expectation for storefronts that consist of about 70% clear glass is a companion with this design recommendation. Note that the expectation for large window areas applies to all ground floor uses, including retail, banks, pharmacies, and so on. The particularities of a given use cannot cause an exception to this design characteristic.
3. If the ground floor of a building facing the retail street is occupied by offices, rather than shops, banks, or restaurants, the pedestrian flow is interrupted even if larger windows are provided. They do not generate pedestrian activity from the sidewalk (many are usually entered from a - private - rear parking area). After occupancy, the blinds in the ground floor windows are usually closed for "privacy"; windows in this situation are the same as blank walls. Offices should be located on upper floors unless they can demonstrate that a significant portion of their business relies on pedestrian movement to and from the sidewalk.



*Blank walls—no matter how small or large—make the pedestrian experience boring, and can reduce the shopping in adjacent businesses.*

*IN ADDITION, REFERENCE THESE OTHER CRITERIA:*

Ten Principles:

2. Identity Principle
3. Bones Principle
4. Top and Bottom Principle
6. See-In Principle
9. You Are Here Principle
10. TRADITION Tradition

Evaluation Topics:

- Variety
- Attached Elements
- Materials
- Preservation
- Access: The Backs of Buildings
- The Facade

Bulletins:

1. Details
2. Materials
4. Windows
6. Shop Fronts
10. Signs
14. Building Backs
15. Preservation
16. Historic References

Light fixtures mounted on the facades of a downtown building can serve several purposes: to illuminate various sign types, wash the building wall in light, highlight building details such as cornices, and add to the sidewalk illumination - especially at sidewalk cafes. Light fixtures mounted inside the building (behind the storefront glass) are also valuable. Not only will they be part of the lighting of the displays and the shop, but also - if some are left on at night - will wash both the shop window and the sidewalk when the shop is closed, therefore giving a feeling of brightness and safety to the street at night. This is a simple step to be taken by all merchants that will create value to the shopping area far beyond the low cost of electricity. These lighting opportunities should be considered when designing a renovation or a new building.

The design of the fixtures, however, must also be attractive and appropriate to the building and to the street during the day. Since many of the older buildings were constructed before the use of the electric light, new light fixtures should find some symbolic way to recognize this remarkable historic fact. Some contemporary fixtures are more effective than the "traditional" types; some traditional designs are better than new styles.

The design of the entire facade and all of the attached elements (signs, awnings, etc.) are to be considered when selecting light fixtures, particularly when selecting the color and intensity of the illumination itself. It all becomes one design, for both day and night.

Although the design choice can be complex, there are only three recommendations:

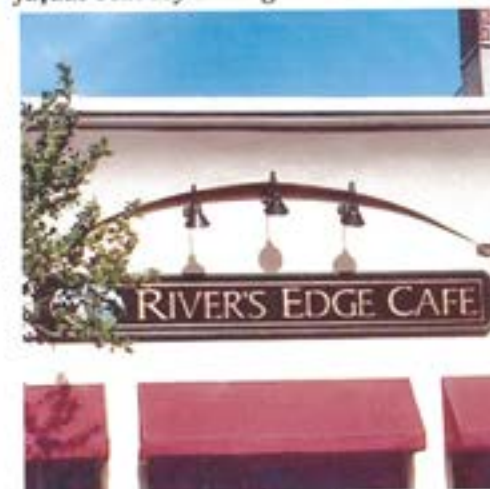
1. The design, size, and location of the visible fixture should be compatible with the overall building design. Because this is a commercial area, fixtures must not be of a residential size, scale, or character. Many complex design issues must be considered such as should the fixture design be simple, complex, a single point fixture, horizontal or vertical bar fixture, turn of the century vs. art deco vs. contemporary and many fixtures vs. one. Should the fixture be a dominant part of the facade design or should it be concealed? The answers to these questions lie in the design intent of the entire building and the building's signs.
2. The kind of light that shines from the fixture must also be very carefully selected. The best light is that which fully reveals the true colors and textures of the building (e.g., mercury vapor makes things appear too blue and sodium makes things appear too yellow). Ornamental light (points of light, lines of light, etc.) has the same light responsibility; neon, for instance, may not normally meet this condition, while flashing lights definitely do not.



*Fixtures with historical character illuminate the first floor walls and adjacent sidewalk.*



*Painted fixtures enhance lights as part of façade both day and night*



*Light fixtures, sign and awnings are elements of the façade design.*



Signs are one of the most dominant visual characteristics of a downtown shopping area. In Red Bank, where there is a combination of an overall feeling that has a consistent scale and character with a great deal of design variety, the signs must reflect both the consistency and the variety. The quality of the shops is also a determining factor: large signs on building faces, and taped paper signs in windows speak of low quality and low price businesses. Smaller signs that are well crafted and relate to the character of the buildings are evidence of a higher quality shopping district. Red Bank definitely aspires to the latter: a place of considerable quality, which has a great deal of shopping choices.

There are several sign types: some will help the ongoing aspiration for quality; others will not. Those that are acceptable should be designed with the individual building design as well as the overall shopping district character in mind. Characteristics of acceptable sign types should meet these criteria:

1. *Shingle signs, at the first and second floors:*  
The maximum area should not exceed 4 square feet, the materials should be either painted wood or painted metal, and they should include ornamental metal brackets of some kind. They should only be externally illuminated and the message should only give the symbol or the name of the business.
2. *Surface mounted, on the first floor cornice/sign band:*  
The maximum area and height are restricted by ordinance. In general, the signs should consist of individually mounted letters or symbols and not be a large board sign that obscures the cornice and its details. They should only be externally illuminated and the message should only contain the name or the symbol of the business.
3. *Surface mounted, on the upper floors:*  
(Not permitted above first floor.)
4. *Painted on the shop front window:*  
The sign must not be so large as to obscure the nature and goods of the shop inside. Therefore, it is recommended that the sign be made of individual letters not exceeding 12" in height. If they are illuminated in any way, they should only be lit externally. Like the other signs, the message should only include the name or symbol of the business.



*Well-proportioned letters set into the sign board*



*A sign painted on the window that is in keeping with the shop front and with the shop itself*



*A shingle sign that symbolized the business*

5. *Hanging behind the shop front window:*  
Unlike the painted signs, these should be limited to 3 square feet in area, having letters no more than 12" high. They should hang from small chains or ornamental brackets, should be made of painted wood, painted or ornamental metal (e.g., wrought iron) and should only be externally illuminated.
6. *Painted on upper floor windows:*  
These signs must be limited in size and area to any given pane of glass and should not obscure views in or out. The message must be simple and short in order to be read from a distance and so should only contain the name or symbol of the business.
7. *On the awnings:*  
The size and area of these signs is limited by the size of the fringe or the main area of the awning, depending on the location of the sign. In neither case should the sign cover the awning; it is therefore recommended that the message only be made of individually painted letters. The colors of the letters must be coordinated with those of the awnings itself.

It should also be noted that there are certain sign types that are not acceptable here: taped paper on the shop front, large billboard-like signs, internally lit (plastic) signs, and neon (especially on Broad Street).

*IN ADDITION, REFERENCE THESE OTHER CRITERIA:*

Ten Principles:

2. Identity Principle
6. See-In-Principle
8. Color Palette Principle

Design Evaluation Topics:

Color Sense  
Elements of Scale  
Windows, Doors, and Ornament  
Craft  
Variety in the Details  
Historic Reference

Design Bulletins:

3. Colors
4. Windows
5. Shop Fronts
9. Signs
10. Awnings

Awnings are a prominent part of the visual landscape in a thriving downtown shopping area. Like the signs, their designs are evidence not only of a community's attention to aesthetics, but also of the quality of the shopping. The building's architecture is the most important part of the design fabric of the district; the awnings therefore should fit within the frame work and character of the building facades.

There are only a few types of awnings that should be used in this type of situation:

1. The typical rectangular, sloped, awning that extends over the sidewalk at the shop front
2. The nearly vertical (and rectangular) awning that acts more as a sign than as a shelter
3. The awning that covers only parts of the shop front
4. The awning that covers parts of the building facade

In order to use awnings that meet the basic objective of honoring the building design rather than dominating the building, these conditions are to be met:

1. The awning must fit within the frame of the building at the first floor-it must not overlap any of the masonry.
2. The slope of the awning should be sufficient to let water run off.
3. If an awning slopes over the sidewalk, it must be high enough to permit headroom for pedestrians.
4. If an awning is so steeply sloped that it serves as a sign rather than as shelter, the sign must meet all the criteria (size, message, lighting, etc.) for wall signs that could be above the first floor.
5. Color(s) and patterns of the awning must be designed as part of the entire building/signage appearance. They should not only express the image of the business inside.
6. Two types of supports are acceptable: the loose and movable bars, which permit raising and lowering; the fixed metal structure to which the awning is firmly attached.
7. Fringes and skirts at the leading edge are acceptable; they can also contain a sign.
8. All types of colors and patterns are acceptable if they meet the criteria for colors and signs: plain, striped, patterned, decorative, and so on. They must, however, be compatible with the overall building.
9. In general, all awnings should be rectangular; the only condition in which a waterfall awning could be found acceptable is if set within arched windows. This awning type is generally so large that it dominates the facade, and often is located over parts of the masonry, both of which are unacceptable. The fact that dirt shows so clearly on the flat top also diminishes the feeling of quality of the street.



*An awning over a single store in one building*



*Identical awnings over two shops, in one*



*A rigid cloth awning held on a fixed metal*

10. Two special awning conditions can exist in several locations. In each case they should meet these conditions: 1) If a single building contains more than one shop front and more than one shop, the two awnings can either be identical to complement the building; or they can differ, to add variety and to express the identity of the individual shops. 2) If a single shop occupies the ground floor of two adjacent buildings, the awnings in each building can be identical, since the objective of maintaining the identity of the two buildings is met by the building designs.

*IN ADDITION, REFERENCE THESE OTHER CRITERIA:*

Ten Principles:

2. Identity Principle
5. Top of the Shop Principle
6. See-In Principle
7. Color Palette Principle
9. You Are Here Principle
10. TRADITION Tradition

Evaluation Topics:

- Variety
- Attached Elements
- Graphics
- Preservation
- Color
- The Facade

Bulletins:

1. Details
3. Colors
5. Shop Fronts
8. Lighting
9. Signs
16. Historic References



Outdoor seating for dining is a great addition of life and vitality to the shopping street. The chairs and tables selected must speak to the aspirations of quality that the community has for its downtown. Materials that are light in weight, easily damaged, and quick to fade and scratch, are not acceptable. Materials that can stand the rigors of outdoor use in a public setting are absolutely necessary. The designs of the furniture must also be of the highest quality. The recommendations are as follows:

1. Tables, chairs, umbrellas, and small private trash containers are all desirable elements of the street furnishings.
2. All furniture should be made of painted metal, painted wood, stained wood, or of some combination of these materials.
3. The size of the table and chair groupings is limited to that which will maintain a 5' 0" clear walking path on the sidewalk - a sufficient width to permit pedestrians to pass but also to create the slightly crowded feeling of a truly vibrant place.
4. The character of all furniture should complement the design of the building and the business that they adjoin. Their colors (whether stained, metallic, or painted) must also be coordinated with the palette for the building and the shop front.
5. Examples of recommended designs for furniture styles and manufacturers are on file at the Red Bank RiverCenter office.
6. Overhead elements, such as umbrellas, should allow for clearance for passing pedestrians. A 7'-0" clearance height is required which is adequate for most pedestrians, and yet preserves the sense of intimacy and shelter that an umbrella gives to a seated group.
7. Wherever possible, cafes should not include enclosures around them. However, if enclosures are required by a borough department, they must be made of metal or metal-like railings or planters. If they are planters, the acceptable materials are terra cotta, stone (or stone-like material), or wrought iron similar to other permitted sidewalk planters.



*Painted metal chairs and tables*



*Painted metal chairs (stone table)*



*Natural finish wood chairs plus fabric*

*IN ADDITION, REFERENCE THESE OTHER CRITERIA:*

Ten Principles:

6. See-In Principle
8. Color Palette Principle
9. You Are Here Principle

Evaluation Topics:

- Variety
- Attached Elements
- Color

Bulletins:

3. Colors
5. Shop Fronts
12. Planters
13. Outdoor Displays



*Metal chairs and tables*



*Umbrella, metal chairs and tables*

Planters are among the elements that are part of the building and sidewalk composition, which is described in the Evaluation Topics. All of these elements, which are not part of the building itself, should be designed together as one arrangement. Planters are pure ornament and, when filled with healthy and attractive plants, add grace and beauty to the pedestrian sidewalk.

There are a few recommendations for these simple gifts that a merchant makes to the community:

1. Planters that sit on the sidewalk should be made of durable materials. Plain ceramic pots and ornamental ceramic pots are the most common style, but stone, some ornamental concrete designs, and certain large fiberglass pots can also be appropriately attractive. (Note however, that pots having the appearance of plastic are to be avoided.) Illustrations of acceptable types are on file at Red Bank RiverCenter.
2. The size of these pots should allow a walking clearance on the sidewalk of at least 5' 0". This is a width that is sufficient for two or three people to pass comfortably.
3. The design and character of pots and planters should complement the building and business they are associated with, and they must be selected as part of the overall design theme of all of the outdoor elements (furniture, displays, and sandwich boards).
4. Pots can be located either along the storefront or at the curb; if at the curb they cannot be in the way of swinging car doors - 1'-6" clear of the inside face of the street curb.
5. Wooden window boxes under the storefronts are another attractive planter type. Since the use of wood on the buildings is recommended to be painted—not natural finish—paint is also appropriate for window boxes. The color of the boxes should obviously be compatible with the range of colors on the building.
6. Plants should be selected which can stand the downtown climatic conditions and which need a minimum of maintenance. Flowers are desirable because of the beauty and color they provide. Large plants that interrupt the view of the sidewalk and the store windows are not appropriate. Note that street trees line Broad Street so no trees in pots are necessary. (Trees in pots do not survive long.)
7. The most important recommendation is that the merchant and/or building owner accept full responsibility for careful maintenance. There is no plant that will survive without regular watering, feeding, trimming, etc. The gift of beauty to the street comes with the obligation for care. Dead plants are absolutely unacceptable to the quality of shopping in downtown Red Bank.



*A simple, handsome terra cotta pot*



*Two ornamental stone planters in two sizes*



*Wood boxes along the storefront*

*IN ADDITION, REFERENCE THESE OTHER CRITERIA:*

Ten Principles:

- 6. See-In Principle
- 9. You Are Here Principle

Evaluation Topics:

- Variety
- Attached Elements

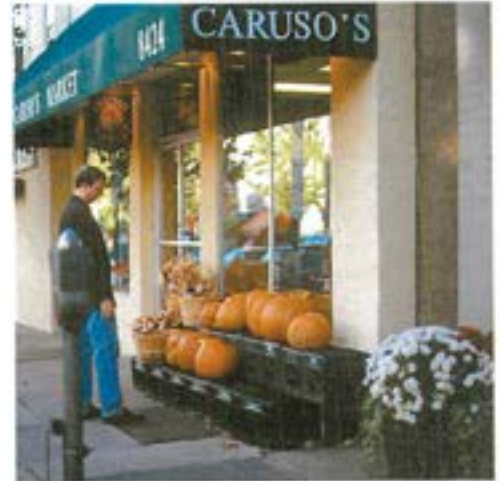
Bulletins:

- 5. Shop Fronts
- 10. Awnings
- 11. Cafe Seating

Outdoor displays of merchandise where allowed can be a very effective sales tool for some businesses and the character of the structures used says a great deal, not only about the quality of the goods displayed, but also about the quality of the entire shopping district. If the displays and their structures are done in a way that complements the entire street, they will add to the richness and vitality of downtown Red Bank. On the other hand, if they are done poorly, they will greatly diminish the shopping experience of the whole area.

In order to fully realize this aspiration for quality, the following design characteristics should be followed:

1. The structures should complement the building design that they adjoin, they must also be selected and designed as part of the entire visual composition of all outdoor elements (furniture, planters).
2. They all should be made of painted metal or painted wood, or a combination of the two.
3. They should appear stable and solid, like the planters. (No flimsy display racks, folding card tables, cheap bolted-together industrial racks, etc.)
4. The maximum height of any display should not hide the adjacent storefront or the displays of an adjoining business. They should be no deeper than 2', which will permit the maintenance of a 5'-0" walkway for pedestrians.
5. They should be located adjacent to the building; displays at the curb will screen the views of the shops from passing cars and will hamper the use of curb-side parking.
6. The colors of the racks and shelves should complement the colors of the building and the outdoor elements on the sidewalk.
7. Sales racks and counters are not appropriate for the sidewalk area. However, a creative and interesting display of store-related merchandise can give the shopping place a great visual vitality.
8. The condition of outdoor displays will need to be maintained in neat and attractive order.
9. Sandwich boards are not considered as outdoor displays and therefore are not permitted.
10. The merchant and the designer of these racks, counters, and shelves should use their imaginations; some displays can be very ordinary structures used in extraordinary ways, some can be made of unusual materials and methods of construction that add to a creative and interesting quality of the shopping street.



*Simple metal shelves set at different levels offer great opportunities for a variety of displays.*

*IN ADDITION, REFERENCE THESE OTHER CRITERIA:*

Ten Principles:

2. Identity Principle
6. See-In Principle
8. Color Palette Principle
9. You Are Here Principle

Evaluation Topics:

- Variety
- Materials
- Accessory Elements
- Graphics
- Color

Bulletins:

3. Colors
11. Cafe Seating
12. Planters

Many commercial buildings in downtown face parking lots or streets in the rear. They therefore have a very important public face that, although very different from the front on the main shopping streets, should be designed with that public nature in mind. They are, perhaps, more complex than the fronts since they can include store entrances from parking lots, entrances to offices or residences on the upper floors, signs for all of the businesses, and truck service areas (including both delivery and trash/garbage pick up). They should meet these design and planning criteria:

1. It is essential that the service areas are screened from the shop and upper floor entrances; they should also be screened as much as possible - within the limits of maintaining truck access - from the parking lot or street. Remember that this will act in some ways like a front entrance, with pedestrians walking from their parked cars.
2. Doors should have windows accompanying them to create a modest transparency, for both visual interest and security. Some interior store lights can remain on so the police can see into the store at night.
3. In addition to doors with windows, storefronts, however modest, are encouraged as a way to open up the shop to view from the parking lot, and to enliven the pedestrian experience in this area.
4. Signs can be larger and bolder than on the shopping streets since they generally face an automobile area and need to compete with the appearance of the service functions in these areas. Wall murals are acceptable if approved by the borough: many rear walls are blank and the ornament of color can enliven the whole area.
5. Mechanical equipment (cooling towers, fuel tanks, etc.) are to be screened from all views, especially if they are located on the ground.
6. The entire rear area should be landscaped with shrubs and trees to soften the effect of the adjacent parking lot, to help screen the service areas, and to raise the overall design quality of these parts of downtown wherever possible.



*An awning with store's name or logo makes a rear entrance easy to identify.*



*A mural on a back wall enlivens space.*



*Planters with dwarf trees and flowers soften an entrance off a parking lot.*

*IN ADDITION, REFERENCE THESE OTHER CRITERIA.*

Ten Principles:

7. 2-Story Principle
8. Color Palette Principle
9. You Are Here Principle
10. TRADITION Tradition

Evaluation Topics:

- Variety
- Materials
- Graphics
- Color
- Access Points

Bulletins:

1. Details
2. Materials
3. Colors
4. Windows
8. Lighting
9. Signs



The preservation of historic buildings and facades in downtown Red Bank - especially in the central shopping areas - is an essential part of maintaining the quality of the pedestrian shopping experience. While it is not the purpose of this Bulletin to identify specific historic buildings or areas, RiverCenter's Design Manual can give very clear technical direction to designers, owners, and developers of individual buildings. The accompanying list of construction recommendations is based primarily on the Secretary of Interior Standards for the Rehabilitation of Historic Buildings.

### Masonry:

1. Cleaning Masonry - Always test the proposed cleaning method. Avoid all abrasive cleaning methods, such as sandblasting, which permanently erodes the surface, particularly of brick. Old brick is soft and has a crust like bread. If the crust is broken, the soft interior clay gets wet and fails during freeze-thaw cycles.
2. Replacing Masonry Units - Always replace units with an in-kind material.
3. Painting Masonry Surfaces - Be sure that a compatible paint coating system is used. Avoid all water sealant and "impervious" paints which prevent the masonry from evaporating surface moisture.
4. Historical Colors - Use appropriate historical paint colors. (See Bulletin No. 3 for more specific suggestions.) One useful source for color choice consideration can be historic photographs. If possible, it is also helpful to complete a paint analysis to determine the original colors.
5. Removing Deteriorated Mortar - Avoid using power tools to remove mortar which can damage the masonry. Repoint masonry with an appropriate soft mortar such as Type N which allows weathering. If it is too hard, the masonry will weather before the mortar, causing major masonry failure. Avoid excessive quantities of Portland cement.
6. Stucco Application - Avoid all surface applications such as non-historic water repellent coatings and stucco as a substitute for repointing and masonry repairs.

### Wood:

1. Protect and Maintain Historic Wood Features - Carefully prepare all surfaces prior to repainting. Investigate original colors during the surface preparation work, since this is an excellent opportunity to identify these colors on the historic wood trim.
2. Paint Removal - Paint removal should be done very carefully and all removal systems should be neutralized to ensure that they do not cause further wood deterioration.
3. Repair of Wood Features - Repair wood features by patching, piecing in or consolidating. All replacement wood features should convey the same visual appearance as original wood features.



*Wide flat arches in upper floor windows can be appropriate above a simple shop front design.*



*Some punched windows can include very flat arches but not round ones.*



*Some very special buildings deserve rich ornamentation.*

#### *Architectural Metals:*

1. Metal Type - Always verify the metal type, and ensure that all new metal work is compatible. Severe metal corrosion can occur through electrochemical (galvanic) reaction between certain metals. Refer to an electrochemical table to ensure that metal types are appropriate. The primary cause of electrochemical corrosion is the installation of new aluminum flashing where existing copper and lead-coated flashings have been used.
2. Cleaning of Architectural Metals - Cleaning should be done carefully and tested prior to use. Often the cleaner of the historic metal acts as a protective coating. Cleaning soft metals, such as lead, tin, and copper should be done using a chemical method. All abrading and grit blasting methods should be avoided, since they will damage the metal surface and cause further corrosion of the paint.
3. Paint Preparation - During preparation of the historic metal surface for paint, investigate to determine if any original historic colors remain. Apply an appropriate protective coating, such as paint or lacquer, to avoid corrosion.

#### *Building Roofs:*

1. Maintain all Roofs, Drainage, and Downspouts - An annual roof inspection is strongly recommended and can often prevent expensive damage to interior materials.
2. Roof Replacement - Every effort should be made to replace a visible existing roof with the same material. An appropriate new material can sometimes be used, providing the color patterns and the scale are in keeping with historic materials.

#### *Windows:*

1. Exterior Storm Windows - Avoid exterior storm windows if at all possible, especially on windows with muntins, since the reflections on the storm window glass can change the scale and proportions of the building (and can often hide the historic muntin pattern).
2. Wood Windows - The quality of craftsmanship and materials used on old windows often surpasses what is available today. Consider the possibility of restoring wood windows rather than replacing them.
3. New Replacement Windows - Design new windows to be in keeping with the original window profiles, including the contours of the frames and muntins, to ensure that the historic character of the building is retained.

#### *Storefronts:*

1. New Storefronts - The storefronts are the most prominent feature of historic commercial buildings. Consider the appearance of the entire building when replacing or restoring a storefront.
2. Proportions and Scale - In order to understand the proportions and scale of the building, investigate historic photographs and look for similar storefront patterns to assist with designing an appropriate new storefront. New designs should be compatible with the size, scale, material, and color of the historic building.

The expectation that the historic character of downtown sets the standard for renovations and new buildings cannot imply that it is necessary to create new buildings that appear to be "historic" in nature. A well-designed and well-crafted new building in a specific style that is exactly related to the historic precedents in the area (e.g., red brick 'colonial' is not compatible with downtown, while an early 20th century commercial building type is compatible) is indeed acceptable. On the other hand, if an eclectic, reproduction design does not completely and faithfully follow the historic details and precedents, the result will be an unacceptable building with ineffective historic references. Several details illustrate this point:

1. Round arches are rare, and are an exception to the common design practice in the primary architectural styles of downtown. When arches are employed on the finest of the existing buildings, they are usually used to highlight a very special place on a very special - and tall - building (e.g., the top of the building, the grand entrance, and so on). Flat arches are common, however, on upper floor windows.
2. Arches and window openings that include recesses in the masonry wall must have full wall thickness dimensions, from 8" to 12". Where the recess is very small (e.g., 2" to 4") they look too thin and insubstantial to have the same robust quality of the historic buildings.
3. Cornices that are too flat, too small, and with little or no ornamentation do not accomplish the same visual characteristics as the large, three dimensional, and ornamented historic details.
4. Bricks and mortar that are a different color than the turn-of-the-century style will appear out of place; a red brick and light mortar in the Colonial or Georgian style is an example of a handsome, but inappropriate, detail.



*Wide flat arches in upper floor windows can be appropriate above a simple shop front design.*



*Some punched windows can include very flat arches but not round ones.*



*Some very special buildings deserve rich ornamentation.*

*IN ADDITION, REFERENCE THESE OTHER CRITERIA:*

Since the historic character of downtown is at the heart of this Design Manual, many of the aspects of other sections of the Manual are directly related to this Bulletin. In addition, there are other references that can be very helpful in making design and construction decisions concerning historic buildings.

Illustrated Guidelines for Rehabilitation of Historic Buildings (On file at Red Bank RiverCenter)

Secretary of Interior Guidelines for Historic Store Fronts (On file at Red Bank RiverCenter)

Ten Principles:

All of the Principles apply, since all of them are based in various ways on the historic precedents of the buildings in downtown Red Bank.

Evaluation Topics

- Variety
- Materials
- Accessory Elements
- Preservation
- Street Facades
- Color

Bulletins:

1. Details
2. Materials
3. Colors
4. Windows
5. Shop Fronts
7. Blank Walls
8. Lighting
10. Awnings
15. Preservation