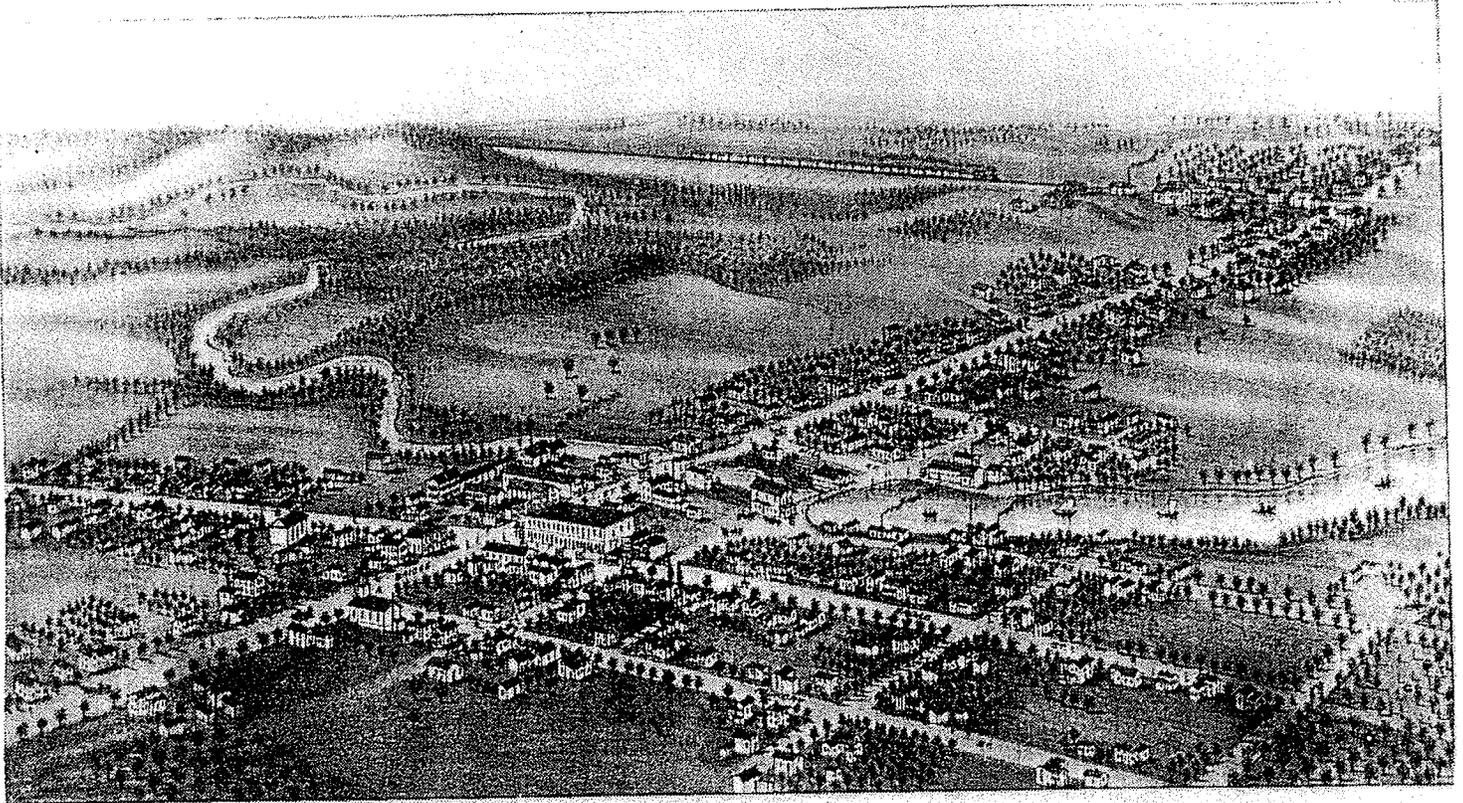


LINDEN HISTORIC DISTRICT

DESIGN GUIDELINES



1. REYNOLDS' CHURCH
 2. WOODS' STORE
 3. BROWN'S
 4. CLARK'S HOUSE
 5. W. W. W. B. OFFICE
 6. LINDEN GARAGE & WAGON WORKS, L. B. BACH & SON.
 7. LINDEN WAGON WORKS, W. B. BACH & SON.
 8. LINDEN WAGON WORKS, W. B. BACH & SON.
 9. LINDEN WAGON WORKS, W. B. BACH & SON.
 10. LINDEN WAGON WORKS, W. B. BACH & SON.
 11. LINDEN WAGON WORKS, W. B. BACH & SON.
 12. LINDEN WAGON WORKS, W. B. BACH & SON.
 13. LINDEN WAGON WORKS, W. B. BACH & SON.
 14. LINDEN WAGON WORKS, W. B. BACH & SON.
 15. LINDEN WAGON WORKS, W. B. BACH & SON.
 16. LINDEN WAGON WORKS, W. B. BACH & SON.
 17. LINDEN WAGON WORKS, W. B. BACH & SON.
 18. LINDEN WAGON WORKS, W. B. BACH & SON.
 19. LINDEN WAGON WORKS, W. B. BACH & SON.
 20. LINDEN WAGON WORKS, W. B. BACH & SON.
 21. LINDEN WAGON WORKS, W. B. BACH & SON.
 22. LINDEN WAGON WORKS, W. B. BACH & SON.
 23. LINDEN WAGON WORKS, W. B. BACH & SON.
 24. LINDEN WAGON WORKS, W. B. BACH & SON.
 25. LINDEN WAGON WORKS, W. B. BACH & SON.
 26. LINDEN WAGON WORKS, W. B. BACH & SON.
 27. LINDEN WAGON WORKS, W. B. BACH & SON.
 28. LINDEN WAGON WORKS, W. B. BACH & SON.
 29. LINDEN WAGON WORKS, W. B. BACH & SON.
 30. LINDEN WAGON WORKS, W. B. BACH & SON.



31. LINDEN WAGON WORKS, W. B. BACH & SON.
 32. LINDEN WAGON WORKS, W. B. BACH & SON.
 33. LINDEN WAGON WORKS, W. B. BACH & SON.
 34. LINDEN WAGON WORKS, W. B. BACH & SON.
 35. LINDEN WAGON WORKS, W. B. BACH & SON.
 36. LINDEN WAGON WORKS, W. B. BACH & SON.
 37. LINDEN WAGON WORKS, W. B. BACH & SON.
 38. LINDEN WAGON WORKS, W. B. BACH & SON.
 39. LINDEN WAGON WORKS, W. B. BACH & SON.
 40. LINDEN WAGON WORKS, W. B. BACH & SON.
 41. LINDEN WAGON WORKS, W. B. BACH & SON.
 42. LINDEN WAGON WORKS, W. B. BACH & SON.
 43. LINDEN WAGON WORKS, W. B. BACH & SON.
 44. LINDEN WAGON WORKS, W. B. BACH & SON.
 45. LINDEN WAGON WORKS, W. B. BACH & SON.
 46. LINDEN WAGON WORKS, W. B. BACH & SON.
 47. LINDEN WAGON WORKS, W. B. BACH & SON.
 48. LINDEN WAGON WORKS, W. B. BACH & SON.
 49. LINDEN WAGON WORKS, W. B. BACH & SON.
 50. LINDEN WAGON WORKS, W. B. BACH & SON.

Drafted : November 14, 2005

TABLE OF CONTENTS

	PAGE
INTRODUCTION	3
TABLE OF HISTORIC DEVELOPMENT	4
MAP OF HISTORIC DISTRICT	5
SECRETARY OF INTERIOR'S STANDARDS	6
GUIDELINES FOR NEW CONSTRUCTION	8
ELEMENTS OF DESIGN	10
GUIDELINES TO CONVERT RESIDENTIAL TO COMMERCIAL	12
GUIDELINES FOR EXISTING NON-RESIDENTIAL BUILDINGS.....	13
Storefronts	16
Materials - Masonry	18
Wood	20
Architectural Details and Ornamentation	21
Roofs	22
Awnings and Canopies	22-23
GUIDELINES FOR EXISTING RESIDENTIAL BUILDINGS	24
Materials - Wood Siding	24
Masonry	25
Foundations	26
Roofs	26
Openings (doors, windows, shutters, awnings)	28-30
Architectural Details and Ornamentation	30
Porches	31
GUIDELINES FOR SITE DETAILS - NEW CONSTRUCTION AND EXISTING RESIDENTIAL	31
Fences	31
Walkways, Sidewalks, Driveways	32
Landscaping	32
Secondary Structures	32
Painting and Color Choice	33
SIGNS	34
APPENDEIX A – Approved Fonts	
APPENDEIX B – Approved Color Charts	
APPENDEIX C – Flow Chart of Application Process	

INTRODUCTION

Linden, like many small towns in Genesee County, began as a mill town. The focus of that identity, the mill itself, remains today, giving a more authentic atmosphere of a nineteenth century mill town to the Bridge and Broad Street Historic District. Linden Mills, constructed about 1850, replaced Linden's earliest mills which were constructed by the end of the 1830's and burned in 1845. Although the farm land around the village was poor, Linden became an industrial center, producing flour, buggies, barrels, cement, and foundry work. The arrival of the railroad in 1857 brought additional prosperity. The heart of the downtown commercial center was established as early as the 1840's at the junction of Bridge and Broad Streets. The depression during the 1930's and the subsequent loss of Linden's grist, cement, and barrel industries halted the village's growth, leaving the current streetscape much as it appeared in 1929.

The Bridge and Broad Historic District includes within its boundaries shops along three center blocks of Broad Street and along Bridge and Main Streets approximately one block north and south of Broad Street. These boundaries follow the historical delineation of Linden's downtown district. The commercial buildings were constructed between 1850 and 1925.

Most of the one-or two-story structures are constructed of brick in the Italianate style vernacular. A variety of other building types, primarily residential, are interspersed within the downtown streetscape. These residences are built of wood and reflect Greek revival or Queen Anne styling. Two churches, the Greek Revival Linden Presbyterian Church and the Queen Anne style United Methodist Church, are also included in the district.

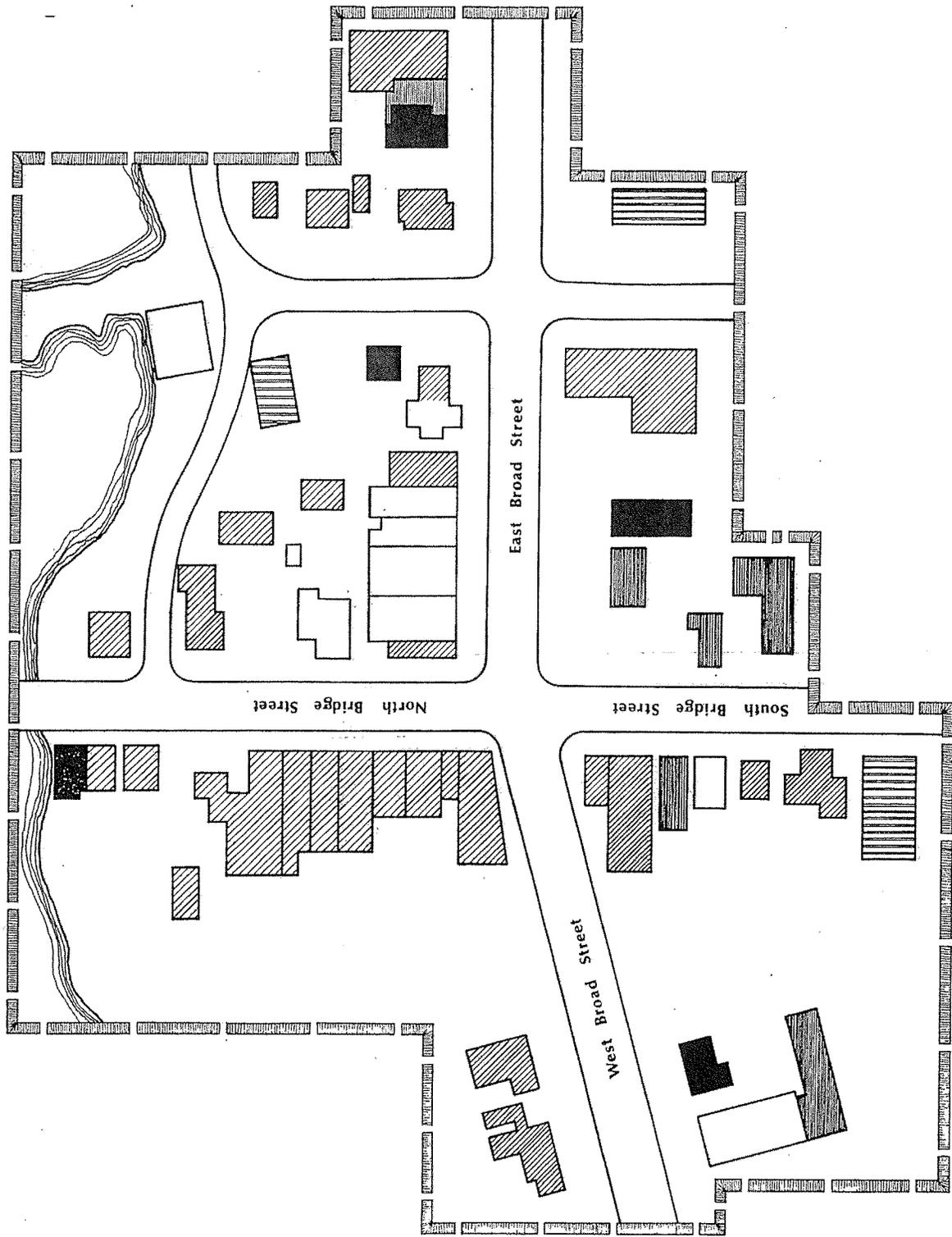
During the mid 1970's, many of the residents and property owners in Linden felt the need to preserve the Village's historic small-town character and charm. The Historic District and the Historic District Commission were established in 1975. A map of the district can be found on page 5. The Linden Historic District Commission is governed by Section 15.12 of the City of Linden Municipal Code and the Secretary of the Interior's Standards for Rehabilitation as found on page 6.

The Historic District Commission offers advice and guidance to business and property owners in the district in order to safeguard the heritage of the city, stabilize and improve property values, foster civic beauty, strengthen the local economy, and promote historic preservation.

HISTORIC DEVELOPMENT

LEGEND

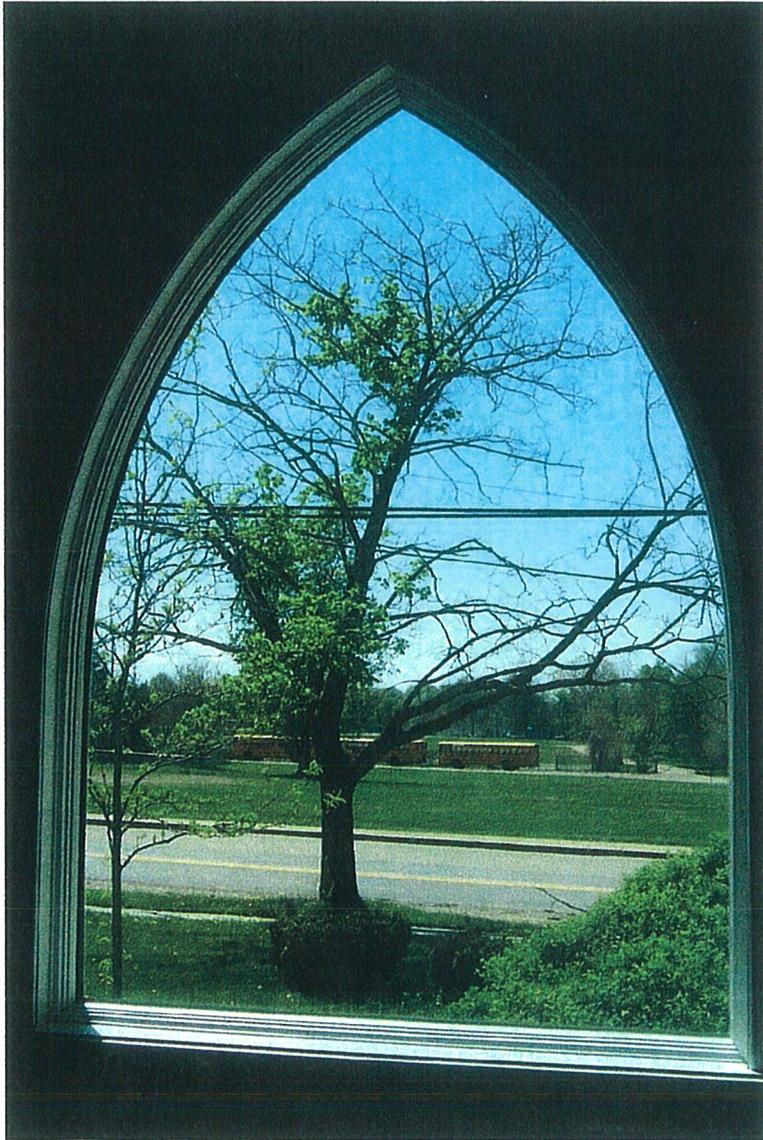
- 1830 - 1850
- 1850 - 1875
- 1875 - 1900
- 1900 - 1925
- 1925 - 1950
- 1950 - present



THE SECRETARY OF INTERIOR'S STANDARDS FOR REHABILITATION

The Secretary of Interior's Standards are:

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



NEW CONSTRUCTION

GUIDELINES FOR NEW CONSTRUCTION

New Construction/Moving a New building into the Historic District

New construction in the Historic District includes additions to primary and secondary structures, moving structures in the Historic District and constructing a new structure on a vacant lot.

When constructing an addition to a historic structure, the outer limits of the structure are altered to create a new profile from the exterior. Because an addition has the capability to radically change the historic appearance, an exterior addition should only be considered after it has been determined that the new use can not be successfully met by altering non-character-defining interior spaces. New additions should be designed and constructed so that the character defining features of the historic building are not changed, obscured, damaged or destroyed in the process.

New construction should be of a sympathetic design to the surrounding neighborhood architecture in style and design, which means the new structure should not be completely foreign to the neighborhood environment. New construction should not recreate, replicate or mimic a past architectural style, but should include architectural and design elements from surrounding historic structures. No specific architectural style shall be required for new construction in the Historic District. New Construction should follow the elements of design which begin on Page 10.

New Additions

The new addition should be clearly differentiated so that it does not appear to be part of the historic structure. The design of the new addition should be in a manner that makes clear what is historic and what is new.

Additions should be located in the rear of the structure whenever possible. No character-defining feature of the structure should be altered or removed as a result of the addition. Additions to historic buildings should be sympathetic to the design of the original and should not detract from the historic integrity. Additions should be of a limited size to the main structure and should be secondary in nature to the original structure. They should not overpower the original structure with size or design. Additions should follow the rule of being as unobtrusive as possible.

The scale of the features of the new additions should be compatible to the main structure by using similar sized windows and doors and by maintaining the same door and window height lines. Design features of the original structure should be repeated on the addition. The existing roof line should be maintained on the addition.

All materials, for a new addition, should compliment the materials used on the main building and blend with the existing exterior treatments of the original building. New materials may be used but they should not be obtrusive or detrimental to the historic character. If siding materials on the addition are used that match the original structure, they should be separated

by vertical trim to visually display where the old siding ends and the new siding begins.
Roof materials should be similar to the existing roof material.

The Elements of Design

The following aspects of the new construction should be visually compatible with the buildings and environment with which the new construction is related. The elements of design are:

Height: Height depends on the existing elements of design and the existing buildings in a district. Height is determined two ways, to the ridge line and the eave line. In some instances, height for new construction is developed from a formula that is taken from the average height of eight adjacent buildings to determine the minimum and maximum height for new buildings. Eave height is reviewed in the same way. Each case of design will have the average number of stories for the district, taking into consideration any variations, such as along a main road the buildings might not be as tall as within the remainder of the district.

Proportion of building front facade: The relationship of the width to height of a building creates a proportion that should be taken into consideration when designing a building, such as tall and narrow, low and squat or square. This proportional relationship should reflect the dominant character of the district

Proportion of openings within the facades: This element looks at the proportion of openings themselves as well as the percent of openings on the front elevation. Many openings, like windows and doors, are taller than they are wide. When two or more windows are placed together, they may become wider than tall, which changes the proportion of the entire opening. Muntin patterns should follow the individual pieces of glass in other sashes that can be found in the district.

Rhythm of solids to voids: This element looks at the arrangement of openings (doors and windows) and sill height within an elevation. Greek Revival, Italianate, and Art Deco Buildings will have symmetrical openings on the first and second floors, while Queen Anne buildings will not be as symmetrical. New construction should have a rhythm similar to the existing buildings in the district.

Rhythm of spacing of buildings on street: This element is determined by the setback that has been established in the block. Each block might be slightly different and the setback will be determined for each application by the block of the proposed new construction. Setback shall be consistent with the existing buildings and current city ordinances.

Rhythm of entrance and/or porch projection: Porches and entrances relate to style and will be individually reviewed on the proposed style of the new construction. Since style will be consistent with the district, so will porches and entrances. This element also looks at side and rear projections.

Relationship of materials: New construction must take into consideration the existing materials that are used in a district. Homes can use new materials that simulate

historic materials, like an Exterior Insulated Finishing System (or EIFS) can be substituted for stucco. In no case will slate roofing be required on new construction, but they can be used at the applicant's request. A garage should also have the same type of materials in its construction as the house.

Relationship of textures: Just like materials, textures are important for the continuity of a district as well. For example, tumbled brick would be more appropriate than smooth face brick. Keep this in mind when choosing materials.

Relationship of colors: The Historic District Commission has approved color charts. The color guide may assist you in choosing colors that correspond with the general style of the proposed building. Brick and asphalt shingle color will also be considered and should be complimentary to the other building colors and to the district. It is recommended to have colors chosen when submitting your application for the new construction.

Relationship of roof shapes: Roof shape includes the type and pitch of the roof, such as hip, gable, mansard or shed. The treatment of the eaves, rafter tails, soffits, bargeboards and fascia are an important consideration when designing any new construction. If the majority of the houses in a neighborhood have boxed eaves then the proposed new construction should reflect this stylistic trend. The roof pitch of a new roof should be comparable to the neighboring roof pitches.

Relationship of architectural details: Details include architectural features such as cornices, brackets, columns, lintels, arches, roof crests, quoins, balustrades, and chimneys. When making design decisions it is important to consider the type of architectural details that are located on the buildings surrounding the new construction. These details do not need to be copied in the new construction but they should be reflected in some manner. Chimneys that are not constructed of historical materials, brick, or stone, should be located to the rear of the building in order to reduce the visibility of the modern chimney covering from the public-right-of-way.

Scale: Scale is created by the architectural detailing that relates to the size of a human and by the building mass as it relates to open space. A large building on a small lot has a different appearance when compared to a large building on a large lot. This relationship should be considered when designing for a particular neighborhood. New construction should observe the scale of surrounding and nearby structures. The window and door lines should be similar to neighboring structures. The detailing should be consistent with the size of the building, for example a small house should not have massive or oversized details and decorations.

Massing: The term massing refers to how the basic shapes of the building are fitted together. Massing can be very simple, such as a single rectangular shape, be more complex as with an L-shape or have a combination of shapes. Additional massing elements are also found among the different architectural styles. For example, in Victorian architecture, bays, towers and turrets add to the basic massing of the house.

Massing patterns of the neighborhood structures should be considered and reflected in the design of the new construction.

Directional expression of the front elevation: The use of architectural details and the proportion of the width to height ratio create structural shape. The structural shape will be expressed either vertically or horizontally. A building with a ratio of 1:5 will have a vertical appearance while a ratio of 5:1 would have a horizontal appearance. The narrow windows give a vertical appearance while wide windows tend to create a horizontal feel. The new construction should note the predominant feel of the downtown.

Rhythm of spacing and setbacks – Side and Rear: It is important that new construction be consistent with adjacent structures in spacing and setback, which sets a rhythm for the block and neighborhood and is a part of the original character. The setback of new construction should be within 10 percent of the setback lines of the adjacent structures and should not protrude out beyond the other structures in the district or be setback further in the lot than neighboring structures. Setbacks for new construction should maintain the existing pattern of setbacks in the block.

CONVERSION FROM RESIDENTIAL USE TO COMMERCIAL USE

Any changes from residential use to a commercial use, if allowed by the city's zoning ordinance, should retain the residential architectural details and character of the building.

“This residential building located at 116 W. Broad St. was converted to a commercial use in 1982.”





GUIDELINES EXISTING FOR NON-RESIDENTIAL BUILDINGS

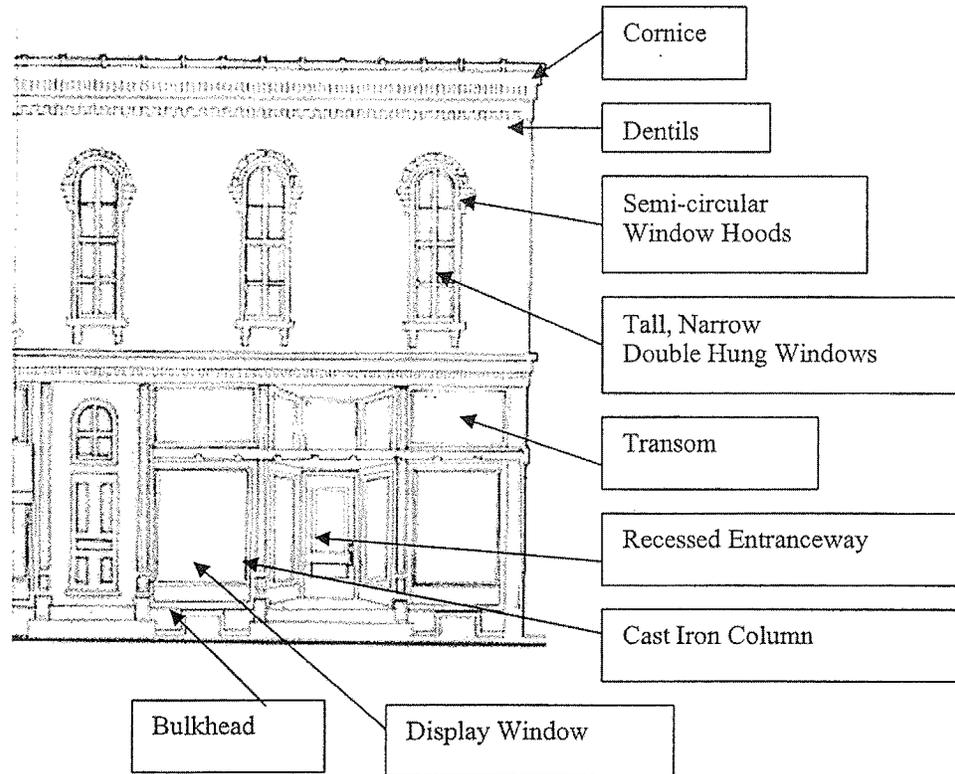
There are still several examples of the earliest commercial buildings in Linden which were typically wood frame construction. With the arrival of the railroad in 1857, new building materials such as stone, large milled windows, cast iron columns and pressed tin ornamentation became available. The availability of these new materials and the economic growth of Linden coincided with the replacement of the wood frame structures, often destroyed by fire, with buildings made from locally produced brick and stone masonry. Wood or cast iron columns, large windows and pressed tin cornices were used as part of the decorative ornamentation incorporated into the buildings found in the Historic District. The advent of the cement industry in 1901 made poured concrete another option for construction of Linden's commercial buildings.

Today, Linden's Historic District consists of a largely cohesive group of 19th and early 20th century commercial brick buildings mainly in the Italianate style, with an eclectic mix of early wood frame, Greek Revival, Art Deco and turn of the century residential buildings. The traditional storefronts and stately Linden Mill set Linden apart from other communities and give it historical character and significance.

TRADITIONAL COMMERCIAL FAÇADE COMPONENTS

The basic commercial façade consists of three parts: the storefront, with large display windows and transom; the upper façade, with large, regularly spaced windows; and the decorative cornice.

This drawing shows the storefront on the east end of the Union Block and identifies some of its significant architectural features.

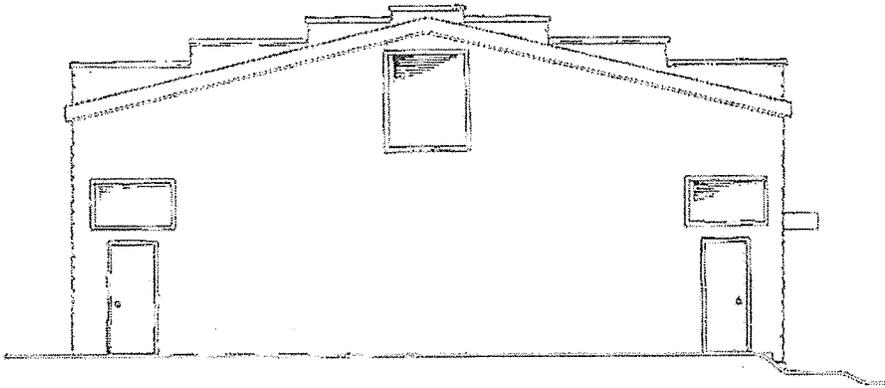


The storefront is found on the ground floor of the commercial structure. It typically has a well-defined opening framed by masonry piers on each side. The opening is composed almost entirely of windows, which are important for the visual display of merchandise and allow light to penetrate deeply into the long narrow buildings.

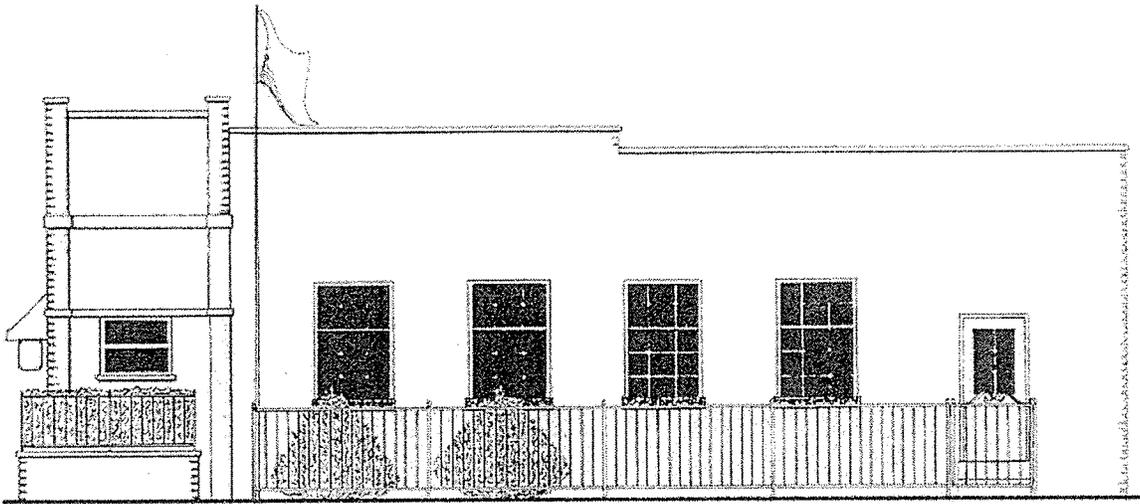
The proportion and massing of the building are affected by these large openings. Any reduction in the size of the glass area would have a significant effect on the massing, scale and proportion of the building from the street. Storefronts of early commercial buildings share the following common elements: bulkheads, large display windows, recessed entries, transom windows and horizontal areas for signage and awnings. These all serve to frame and draw attention to the store.

The upper façade is the upper story of the building. These upper stories are usually constructed as a flat masonry wall punctuated by evenly spaced straight or arch topped windows. The masonry walls on most of the buildings are brick, however, masonry components such as cement block, stone and cast stone can be found as well.

The cornice is the cap on the upper façade of a building. The cornice, besides being a decorative feature, serves to form a parapet wall that should hide a gable roof or a flat roof from the view of the street. The roof typically slopes from the front of the building to the rear. The cornices found in Linden's Historic District correspond to the type of material used for the building. Cornices constructed of wood moldings appear on wood frame buildings. Cornices of corbelled brick topped with clay tiles are found on brick buildings. Stone, pressed tin, or cast cement cornices can be found on both brick and poured concrete buildings.



This drawing, of the rear elevation of the former Linden Theater at 200 South Bridge Street, illustrates a parapet wall concealing a gable roof.



This drawing of the north elevation of 100 South Bridge Street shows typical flat roof construction.

Recommendations for Façade Components: Maintain as much of the original cornice, upper façade and storefront as possible. When the original design no longer exists, the original should be recreated in appropriate materials whenever possible. All original openings, windows and trim features should be maintained. Any original ornamental ironwork, tinwork, specialty work and moldings should not be removed. If the original has been removed, they should be replaced using materials that match as closely as possible.

STOREFRONTS

Storefronts are commonly altered in an attempt to mimic current fashionable styles. Doors, combined with bulkheads, transom windows and display areas, are important elements in architectural detailing that define the style and character of a commercial building. These should be maintained in order to keep the character of the building intact.

Storefront materials should be simple and unobtrusive. Materials that give a false historic appearance (like colonial) should never be used on the storefront. A mansard roof with wood shingles, rough textured wood siding, imitation brick or stone and gravel aggregate materials should never be used.

The downtown building storefront typically consists of the following elements:

Entries: Most often, storefronts had recessed entries in order to provide greater window area and to provide protection from the weather. These requirements translate into a form that emphasizes the storefront and provides a place to linger while shopping. In Linden, some of these recessed entries have been replaced and realigned flush with the building facade thus detracting from the traditional storefront. Entry doors were typically wood with large glass panels that are vertical in proportion to enhance the transparent qualities of the storefront.

Rear Entrances: Many customers park behind the buildings in city parking lots. Thus, the rear building entrance design has become important. An attractive rear entry can be a second front door to a business. The rear door should harmonize the entrance with the design of the rear of the building. The rear door should be simple, uncluttered and of wood and glass construction.

Display Windows: The display window serves as a link between the pedestrian and the business. Display windows provide a large area for display of goods and allow light to enter the building thus making the storefront transparent and inviting. All original windows should be maintained. They should not be removed unless they have deteriorated to the point that they can no longer be used. If the window is beyond repair, it should be replaced with a window that matches the original.

Transom Windows: Transom windows are an important design element located above the display windows and over the entry door. Transoms are important in defining the proportion of the building storefront. Transom windows allow light to penetrate deeply into the long narrow store and, when operable, allow heat to escape from the building. In some instances, transoms have been filled in or covered due to the lowering of ceilings inside the store or the installation of canopies or signage outside. Enclosing transoms is prohibited. Uncovering transoms is encouraged and has a positive effect on both the interior and exterior of a building.

Bulkheads and Kickplates: The bulkhead raises the display area for better viewing and provides a base that can withstand pedestrian traffic. The bulkhead is important in terms of the proportion of the building by giving weight to the bottom of the building. When original

bulkheads exist or are uncovered, they should be maintained. When the bulkhead has been replaced with inappropriate materials such as wood shingles, they should be removed and the storefront returned to its proper proportions. Newer storefronts can have simplified kickplates in a similar material or have all glass storefronts that retain a kickplate line and repeat this proportion with a framing bar. If substitute materials are used, they should match the original as closely as possible.

Recommendations for Storefronts: The alignment of the storefronts should be maintained to create a distinct edge along the sidewalk. This is an important feature of the Historic District.

The storefront must fit within its original opening and not extend beyond its traditional boundaries. It should also maintain a clear distinction between the first and second floor.

Original doors and windows as well as the original size and shape of door and window openings should be maintained or repaired whenever possible. If the original door or window is missing or has deteriorated beyond practical use, it should be replaced with a door or window that matches the original in size, design, material and appearance. If the original door or window is gone, every effort should be made to select a door or window that is typical of the architectural style of the commercial building.

If the original storefront has been altered and is no longer appropriate for the building, then a replacement may be installed based on historical evidence or the architectural style of the building. The functional and decorative features of the original storefront such as doorframes, sills, heads, jambs, recessed entries, display areas and moldings should be preserved.

MATERIALS

Masonry

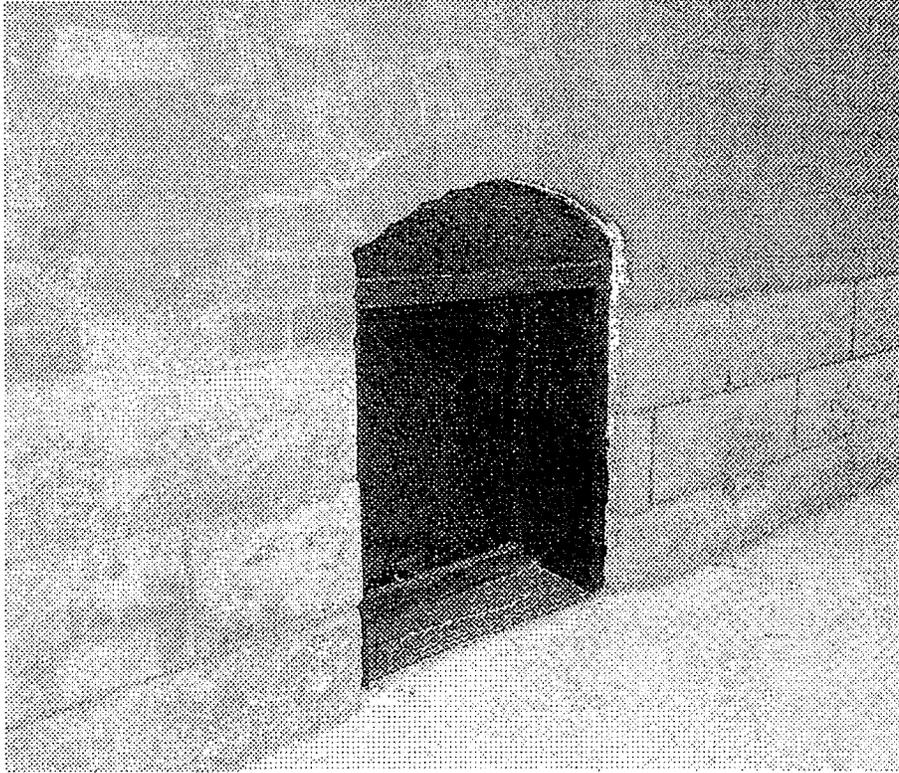
The majority of commercial buildings in Linden are constructed using brick masonry walls. Some of the buildings are constructed using poured concrete while others are constructed using a combination of brick and concrete.

Recommendations for Masonry Walls and Cornices: Preserve and maintain all Historic District masonry. The best way to maintain masonry is by gently cleaning the brick using water and detergent. Brick, stone or concrete should not be sandblasted or cleansed using a high-pressure wash. Masonry materials should not be sealed. All of these treatments cause spalling and eventual deterioration of the brick. Brick should not be painted unless it has already been painted. The preferred method of repainting uses at least two colors from the approved color charts in a way that differentiates architectural features from the rest of the wall. If it is necessary to replace brick, stone or other masonry matching units should be used.

Repointing Damaged Mortar Joints: Mortar today is different than the mortar used 100 years ago. Any repointing or replacement of brick requires mortar to be matched in terms of color, composition, texture, joint width and profile. The Michigan State Historic Preservation Office recommends Type 9 mortar for many repairs. Before repointing, the joints will need to be cleared using hand tools in order to avoid damage to the brick. Using power tools to clear the joint will damage the masonry unit. Following these repair procedures will reduce the problem of spalling and deterioration of masonry units.



This example of well maintained masonry is found at 208 N. Bridge Street



This photo, taken at the sidewalk of 101 North Bridge Street, illustrates a number of masonry details which should be maintained.

A **segmental arch** graces the top of this basement window. It gets its name because of its shallow curve which is a segment of a circle smaller than a semi-circle.

The lower courses of the wall are **ornamental concrete block** which was commonly used below the sill line between 1890 & 1935.

The **mortar** between the blocks was made from lime and sand mixed with water. By the beginning of the 20th Century, **Portland cement** became a common ingredient in mortar because it made the mortar set faster.

When mortar deteriorates, it must be removed and replaced. This process is called **repointing** or **pointing**. It may even be called

tuck pointing although this is actually the proper name for the process of applying raised mortar on top of flush mortar for decorative purposes.

The raised mortar joint in the picture is called a **torus joint**. It is formed by striking the mortar with a special tool before it sets. The ropelike joints should be continuous horizontally and intersect with the vertical joints neatly.

Above the concrete block, the bricks are laid in the **English bond** pattern. In this pattern, rows of **headers** (bricks laid with the short end facing out) are interspersed between rows of **stretchers** (bricks laid with the long side facing out). This varies from **Flemish bond** where headers and stretchers appear in the same row.



Churchgoers have passed beneath these decorative wood moldings at Linden Presbyterian for over 100 years.

WOOD

Recommendations for Wood Moldings: All original wood moldings should be retained. If the wood molding needs replacement, then the new wood molding should match in style and be applied in a way that matches the original. Wood moldings, if properly maintained, will last a long time. Routine maintenance and painting will help avoid costly repairs.

Generally, the removal or replacement of any wood molding with a substitute material will be discouraged if the existing molding is in good condition or can easily be repaired or replaced.

ARCHITECTURAL DETAILS AND ORNAMENTATION

Architectural details are those unique characteristics that contribute to the external and internal appearance of a building. Details define a style and relate the architecture to a particular historical time frame

Architectural elements are significant details that should not be added or taken away from the building. The list of these elements shall include, but not be limited to: Columns, capitals, entablatures, brackets, pediments, cornices, bay windows, balusters and balustrades, dentils, pilasters, dormers, decorative siding and shingles, gingerbread, quoins, window and door surrounds, transoms and porches.



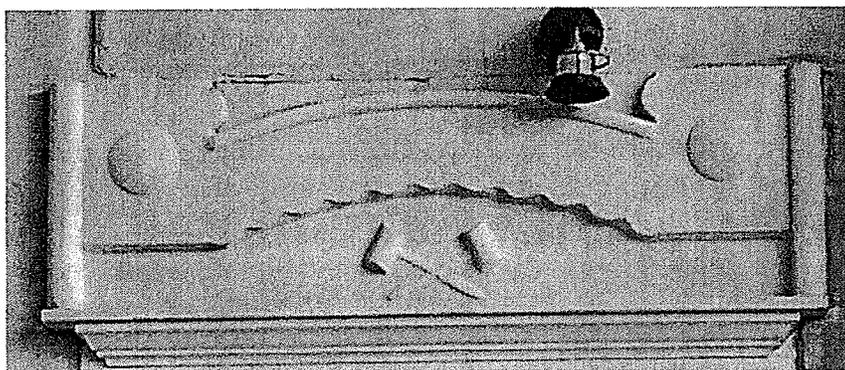
This pediment adorns the porch at 126 North Bridge Street.

Recommendations for Architectural Details:

Architectural details that need replacement should duplicate the existing details. Size, shape, dimensions, material and quantity should match as closely as possible.

Only architectural details that are in keeping with the style of the building should be used. For example, Bavarian styled facades did not exist on the commercial buildings in Linden and would create a false sense of history if installed.

Decorative lintels like this one can be found above many of the doors and windows of the former Oddfellows Hall at 102 North Bridge Street.



ROOFS

Roofs are an important component to the overall historic character of the commercial buildings. A roof provides the first line of defense for the building against water damage. A properly installed and maintained roof provides a weather-tight covering that drains water away from the building and preserves the building from the elements.

Recommendations for Roofs: Historic rooflines are to be preserved. Altering the roofline significantly changes the architectural character of a building. Flat roofs, sloping from front to back should be maintained.

Plumbing vents, skylights and attic vents as well as mechanical equipment, antennas and roof gardens should not be visible from the street.

All historic gutters and downspouts should be maintained. If they are missing or beyond repair, they should be replaced using traditional materials and be of compatible design.

AWNINGS AND CANOPIES

Awnings, besides having a significant impact on the overall appearance of a storefront, provide protection from the weather. Fabric awnings are both visually and functionally appropriate for many downtown storefronts. An awning can add character to a building, provide shade and shelter for customers and conserve energy by controlling the amount of sunlight that enters a storefront.

Canopies serve the same function as awnings. Historically, canopies are flat, roof-like structures that extend from the wall of a building and use a tension rod or columns for support. Awnings, on the other hand, are traditionally made of canvas and are attached directly to the building.

Recommendations for Awnings and Canopies: Original awnings and canopies should be maintained and not be removed from any building.

Awnings should be of canvas or woven material that is similar in appearance and approved by the Linden Historic District Commission. Vinyl, metal, plastic or wood are prohibited. The colors of the material should be chosen from the approved color charts and they should compliment the building. Canopy frames are to be constructed of metal or approved decorative wood. When a canopy is to cover a public sidewalk, section 6.12.3 of the zoning ordinance shall apply.

Awnings should not cover the piers or the transom windows. Height of the awnings should not conceal architectural features such as hood moldings or decorative wood moldings. If awnings are too large, they will cover important features and destroy the continuity of the building's design. An awning should never cover more than one third (33%) of the opening over which it is placed.

Awnings and canopies should complement the scale of the building. Awnings should relate to each window instead of being continuous across the façade. Awnings should fit the opening to which they are applied. Curved awnings are appropriate for arched windows and shed type awnings fit rectangular openings. Careful attentions should be paid to the attachment of awnings to downtown buildings making sure not to cause any unnecessary damage to the exterior of the structure.



The Union Block Façade Restoration Project was completed in 1996 and is A good example of how awnings and canopies can complement storefronts.

Generally, the replacement of wood siding with a substitute material, such as Masonite or Hardi-plank, will be discouraged if the existing siding is in good condition or can be easily repaired. If the proposed substitute siding will substantially alter the character of the residential building or if the proposed substitute siding will irreversibly damage or obscure the architectural features and trim of the building, replacement will be discouraged. The application of metal or vinyl siding is not appropriate. The installation methods for vinyl and metal siding result in the removal of architectural detailing and concealment of historic clapboard siding. This lowers the integrity of the historic building and decreases the value of the building.

If substitute siding is desired, the applicant must provide sufficient information to prove that the application of the substitute siding will not have a harmful effect on the historic integrity of the structure and will not detract from the surrounding neighborhood. If a substitute siding is approved, the new siding must match as closely as possible the width and depth of the existing siding. The siding cannot have a fake wood grain pattern. Additionally, original decorative features and details cannot be removed or covered by the substitute siding. Corner boards, if present, must be matched. The substitute material cannot cover window and door frames that are original to the house.

MASONRY

Masonry products such as brick, stone or cast concrete, are an important details that help define the style of a building. Most commonly used for chimneys and foundations, these elements need to be preserved and maintained.

Recommendations for Masonry: All of the Historic District's masonry should be preserved and maintained. The best method for maintaining masonry is gentle cleaning. If it becomes necessary to replace brick, stone or other masonry units, they should be replaced using masonry units that match the original as closely as possible in size and color.

"This masonry house at 119 S. Bridge Street was built in 1885"



Recommendations for Shutters: Shutters should not be installed when there is not apparent evidence of original shutters or if they are not appropriate to the architectural style of the house. In instances where the architectural style of the house historically had shutters, the addition of new shutters will be considered on a case-by-case basis. Any new shutters should match the size of the window openings.

Existing, original wooden shutters should not be removed from a house and should be maintained. The removal of original shutters alters the appearance of a building and is discouraged.

AWNINGS

Awnings have been used for many years to combat the intensity of the sun and to provide shelter from the rain. Awnings, like shutters, are an original and historic feature to many buildings. They often add color and visual interest to a building façade.

Recommendations for Awnings: Awnings should be of canvas or similar woven material. They should not be constructed of vinyl or vinyl coated material, metal, plastic or wood. The colors of the material should blend with the house and neighborhood. Please refer to awning text under GUIDELINES FOR NON-RESIDENTIAL BUILDINGS.

When attaching awnings, they should not conceal architectural features such as hood moldings or decorative wood moldings. They should not conceal transoms, especially if they are decorative.

Awnings should fit the opening to which they are applied. Curved awnings should go with arched windows and shed type awnings should be used for rectangular openings. Careful attention should be paid to the attachment of awnings to buildings to ensure that no unnecessary damage is caused to the exterior structure.

ARCHITECTURAL DETAILS AND ORNAMENTATION

Architectural details are those unique characteristics that contribute to the external and internal appearance of a building. Details define a style and relate the architecture to a particular historical time frame.

Architectural elements include such things as columns, capitals, brackets, pediments, cornices and trims made of wood. Other examples of details include different types of siding, fish scale shingles, balustrades, roof shapes, eave and cornice treatments, roof crests and pinnacles. In Queen Anne styled homes, Victorian era and other historic structures, this detailing is very significant. Architectural detailing adds to the style and total character of the building and gives the structure a distinct appearance.

Recommendations for Architectural Details: Original architectural details should be maintained. Even the simplest details contribute to the character of the building. Detailing elements should not be added to or taken away from the building unless there is original evidence the ornamentation or architectural detailing existed.

Original detailing should be duplicated when adding or replacing architecturally significant elements. The size, shape, dimensions, material and quantity of the replacements should match the original as closely as possible.

Only architectural details that are in keeping with the style of the house should be used. For example, roof crest details should not be placed on a Queen Anne house unless there is evidence that it existed and had been removed. If the architectural details disappeared before the current owner purchased the house or if inappropriate details are being replaced, every effort should be made to locate early photographs of the house to learn what was original. The Linden Museum is possible source for historic photos. If no photographs exist, similar houses that still have their details can be used for examples.

PORCHES

Porches help to define the style of a house and serve to frame and protect the entrance. Some porches are large enough to serve as an outdoor room.

Most of the porches in Linden were originally constructed of wood. The porch columns, balustrade and skirting were typically constructed of wood or combinations of wood, brick and stone.

Recommendations for Porches: The porch is a distinguishing characteristic of a house and often signifies the building's age and style. Original porches should be maintained. The wood porch, columns and balustrade should not be replaced with concrete or wrought iron. The original step and flooring material should also be maintained. Enclosing porches is not recommended. Retention of the original porch configuration is very important for keeping the character of the house intact and changes in the configuration or removal of the porch are discouraged.

GUIDELINES FOR SITE DETAILS-New Construction & Existing Residential and Non-Residential

FENCES

Traditionally in Linden, open space simply flowed from one lot to the next. In order to accommodate individual lifestyles and non-residential requirements, Linden allows for fencing of yards. Fencing requirements are determined by ordinance. It is important to consult with the zoning administrator to make sure that the aesthetic requirements as well as height and setback requirements are met.

Recommendations for fences: If a property owner chooses to construct a fence, the style of the fence should be appropriate for the structure and compliment its architecture. If a

APPENDIX A - APPROVED FONTS

Aa Bb Cc Dd Ee Ff Gg

LINCOLN

AaBbCcDdEeFfGg

BANKOK

AaBbCcDdEeFfGg

ZURICH

AaBbCcDdEeFfGg

BERNHARD

AaBbCcDdEeFfGg

CAMPAIGN

AaBbCcDdEeFfGg

HELVETICA

AaBbCcDdEeFfGg

DAUPHIN

AaBbCcDdEeFfGg

CASINO

AaBbCcDdEeFfGg

CLARRICE

AaBbCcDdEeFfGg

FUJIYAMA

APPENDEX C
APPLICATION PROCESS

