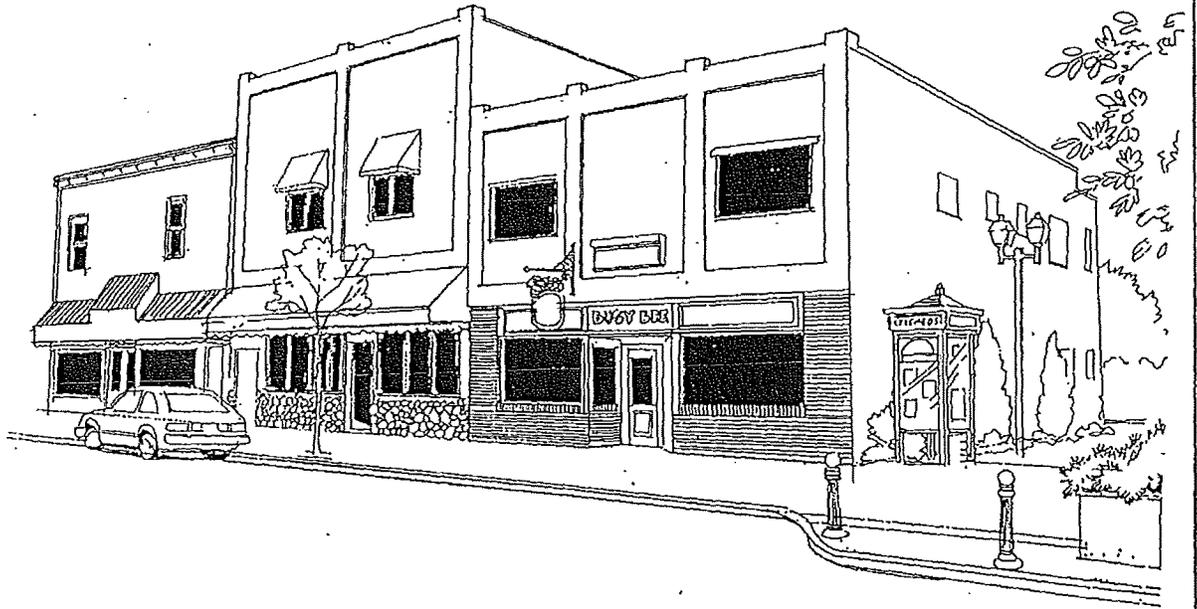


VILLAGE OF KEREMEOS



BUILDING DESIGN GUIDELINES

MAINSTREET CONSULTING ASSOCIATES, 1991

THE VILLAGE OF KEREMEOS BUILDING DESIGN GUIDELINES

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I BUILDING DESIGN GUIDELINES

The Village of Keremeos Building Design Guidelines have been compiled to assist in the challenging task of implementing and regulating quality revitalization design within the Facade Improvement Area.

Building Design Guidelines provide information on the established historic architecture of Keremeos, as well as new construction design suggestions which will blend well with the historic core and the natural environment. Typical Guidelines users include developers, building owners, merchants, & administrators.

The Village of Keremeos Building Design Guidelines are also intended to be an aid to those wishing to create attractive building exteriors. Design principles at work in the village are described and illustrated throughout, making it easier to conform to Keremeos's stated design theme.

A creative application of the Building Design Guidelines should make it possible to achieve a cohesive, integrated appearance which will benefit the Village of Keremeos and its economy.

II THEMATIC GUIDELINES

Proposals for storefront renovation and/or new construction in the Facade Improvement Area should respect the Village of Keremeos design objectives, which are:

1. To protect and enhance the heritage buildings present in the Village; and,
2. To promote new construction which features (i) lively surface decoration and (ii) appropriate stylings sympathetic to the natural environment and heritage core.

Building dates of commercial structures located along Seventh Avenue range from the late 1890s to the 1980s. Renovation efforts should be based on a respect for the building's original design, rather than the adoption of a design aesthetic that predates the building.

Designs for new construction should reflect the quality of the natural environment, as well as the precedent of historic architecture. Using organic, rather than manufactured materials will do much to enhance the look of Keremeos's Facade Improvement Area.

III DESIGN REVIEW COMMITTEE

The Design Review Committee is a sub-committee to Council with the mandate to review and make recommendations on all Facade Improvement Grant applications made in the Facade Improvement Area. Building Design Guidelines provide the standards by which applications are reviewed. The Guidelines are intended to provide a consistent, impartial framework for all design review decisions.

Positive interaction between the Design Review Committee and the people revitalizing within the Improvement Area should be encouraged. By dealing promptly and fairly with applications, the Design Review Committee earns the community's trust. Appendix 1 & 2 outline Design Review Procedures pertinent to the Facade Improvement Area.

IV FACADE IMPROVEMENT GRANT AREA

The Facade Improvement Grant Area for the Village of Keremeos includes the (C3) Central Business and (CT) Tourist Commercial zones of the municipality. Other commercial enterprises will be considered. Check with the Village Clerk if you have any questions regarding boundaries. Both revitalization and new construction plans for any commercial and/or tourist oriented businesses within the municipal boundaries must conform to recommendations contained herein before a Facade Improvement Grant application is considered.

V JURISDICTIONAL AUTHORITY

Any recommendations contained herein notwithstanding, it shall be understood that permit applications must satisfy the requirements of the Building and Electrical Inspectors; and/or be in accordance with the Village of Keremeos By-law No.162, 1973, and amendments thereto.

SECTION: A

ELEMENTS OF THE STREETScape

I GENERAL ENVIRONMENTAL CONSIDERATIONS

Consider design and construction requirements posed by the area's weather conditions.

I. WIND

All hanging signs, awnings and canopies should be constructed with sufficient bracing to withstand the area's wind velocities, as agreed upon between manufacturer, building owner, and Building Inspector.

II. RAIN

Roofs, cornices, edges, canopies and other architectural elements exposed to precipitation, should be properly designed and flashed to protect the building structure and carry water away from pedestrian pathways or human-use areas. Diversion should be sufficient to direct water to municipal drainage systems.

III. SNOW

Any building structure upon which snow accumulates (canopies, awnings, balcony roof forms) should be constructed in a manner conducive to spontaneous snow dump of accumulated loads into non-pedestrian or non-human-use areas. In cases where this is not feasible, designs should consider factors involved in removal of snow build up when it approaches carrying limits.

IV. ICE

Repeated heating and cooling of snow loads can give rise to ice accumulations. Designs should consider heat loss factors as a method of controlling ice build up. Proper flashing should be given to areas subject to ice accumulation. Walkways, entries, and other human-use areas should be designed to minimize ice build up and to permit easy removal of ice accumulations.

II STREETScape STYLE (Plate 1)

Style in the Facade Improvement Area results from design principles used in the buildings of the streetscape. Architectural style, setback, scale, proportion, and pattern are design treatments that deserve careful consideration when planning revitalization or new construction activities.

In 1991, it can be said that no one style of architecture dominates the commercial district of Keremeos. Several examples of two storey wood constructed, false front structures have survived, as have stucco-faced Modernistic styled commercial buildings. The Similkameen Insurance building features classical detailing, typical of the early twentieth century Eclectic styles. Buildings erected in the last twenty-five years reflect the standardized, machined approach to architecture common since the 1960s. Identifying features of the village's three building phases are summarized below.

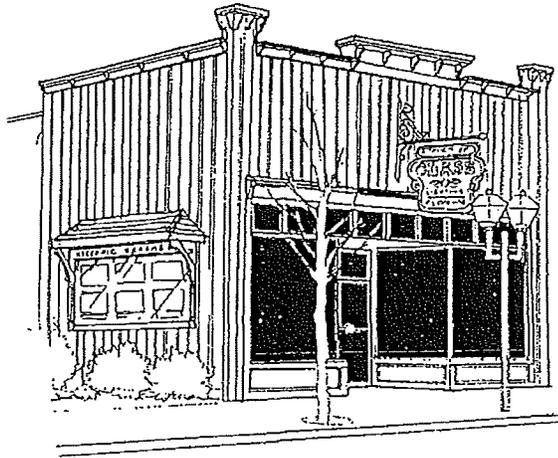
1. Settlement Phase

Vintage photographs indicate that the earliest buildings of Keremeos were executed in wood and were either one, one and a half, or two storeys in height. Several examples from this period have survived into the present. Most are of modest design with lively patterns created by surface materials, plate glass display windows and doors, articulated rooflines, and decorative cornices.

(continued...)

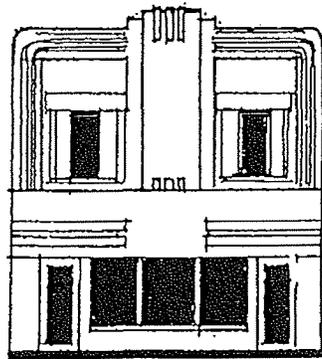
PLATE: 1

PHASES & STYLES



SETTLEMENT PHASE (late 1800s-1920)

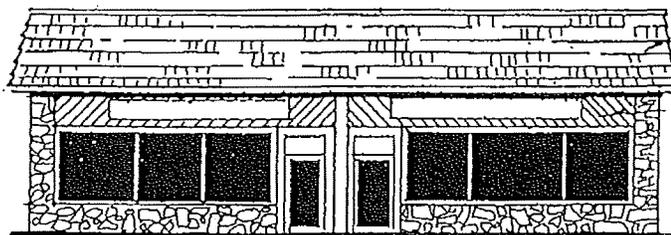
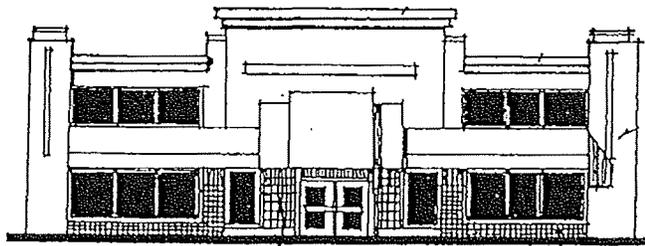
- modest designs
- lively patterned surface materials
- plate glass display windows
- articulated roofline
- decorative cornice
- vertical emphasis



RENOVATION PHASE (1920 - 1950)

Renovated settlement phase buildings
Modernistic styled buildings

- horizontal and vertical wall grooves
- smooth wall textures
- vertical projections at roofline
- curved corners
- ribbon style windows
- flat roofs
- horizontal emphasis



MODERN PHASE (1960 - present)

- too many textures and materials
- veneer facing materials
- flat, mansard roofs
- plain cornice lines
- extreme horizontal emphasis

II STREETScape STYLE (continued)

2. Renovation Phase (Art Deco & Art Moderne)

Buildings exhibiting the earmarks of Art Moderne and Art Deco stylizations are also present in Keremeos. Approximately half of these were *originally* designed in the Modernistic Style; the other half are older two storey wooden buildings that were renovated during the 1920s, '30s, '40s and '50s. Identifying features of these two styles include smooth wall textures, flat roofs, horizontal and/or geometric grooves in the wall surface, vertical projections at the roofline, curved corners, and ribbon style windows.

3. Modern Phase

Buildings constructed in Keremeos from the 1960s to the present day exhibit a variety of modern style trends in their form and decorative detailing. Unfortunately, many of the modern styles did not possess qualities which allow them to integrate harmoniously with the older architectural styles. Further, the selection of cheap building materials and/or bland design for the sake of economy has - in general - been detrimental to the overall image of the downtown streetscape.

The key to creating an attractive downtown for Keremeos is to acknowledge the precedent of the characteristic original building designs and to select ornamentation that is visually interesting and blends well with the historic core and the natural environment.

III SETBACK (Plate 2)

A setback is the distance relationship between the building's front facade and the sidewalk. Setbacks of new structures should be governed by the location of adjacent buildings.

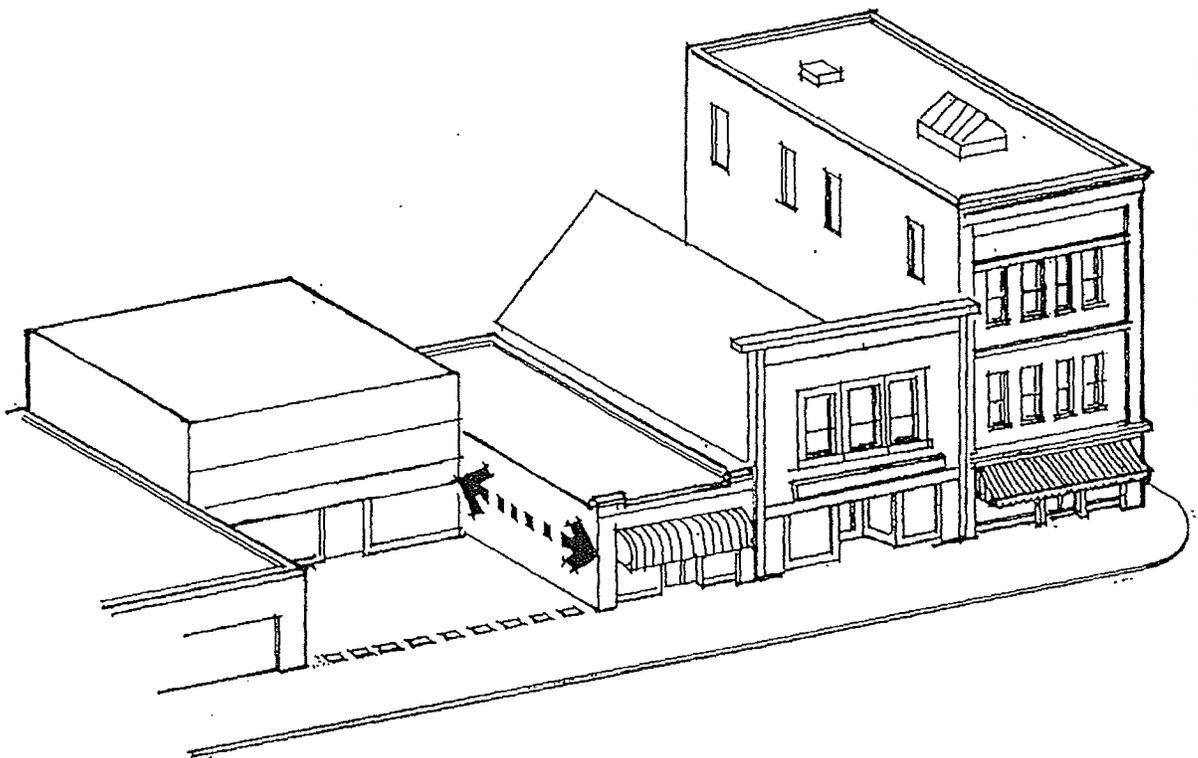
The downtown streetscape of Keremeos is typified by buildings located close to the sidewalk with very little, if any, setback. Plans that propose a building to be placed substantially back from the established streetscape should be evaluated on an individual basis. In general it is preferable to keep buildings of the historic core close to the sidewalk rather than give in to the unfortunate trend of featuring a parking area *in front* of a downtown building.

IV SCALE (Plate 3)

Many of Keremeos's early commercial structures were one or two stories in height. False front treatments or steeply pitched roofs often added another storey to the building height. When new structures are planned for the area, efforts should be made to encourage building heights that compliment heights of existing, adjacent buildings. The imposition of a new structure that varies radically in height from the scale of existing buildings may prove detrimental to the overall look of the streetscape. For this reason, building height for new construction in the (C3) Central Business and (CT) Tourist Commercial zones of Keremeos's Facade Improvement Area is limited to ten and a half (10.5) meters.

PLATE: 2

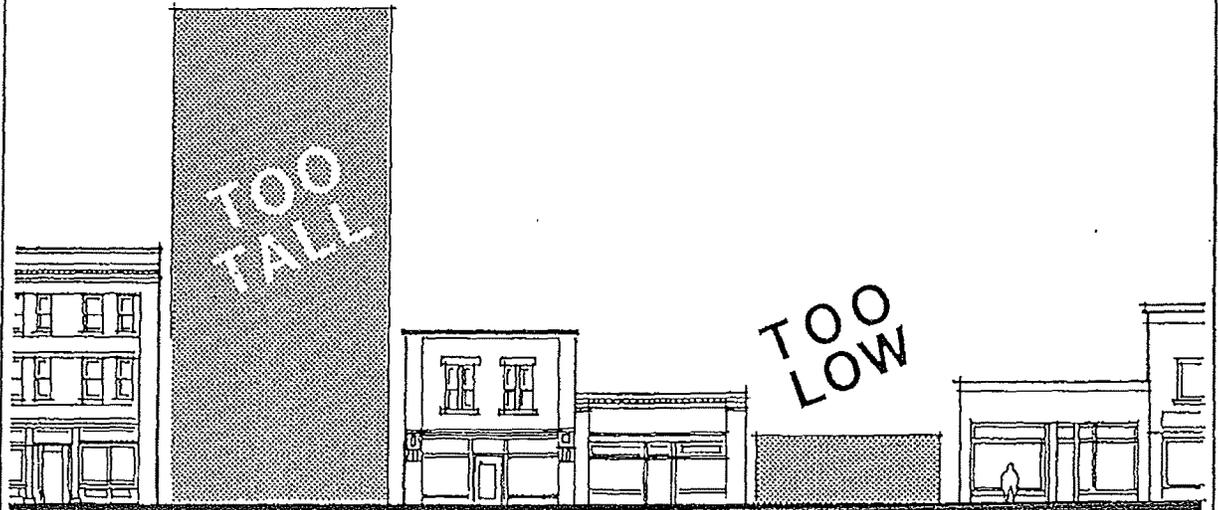
SETBACK



Consider proposed setback with respect to prevailing street pattern.

PLATE: 3

SCALE



Heights that vary radically from adjacent buildings can detract from the look of the streetscape.

V PROPORTION {Plate 4}

By examining the height-to-width proportions (relationships) of various buildings in the downtown core, characteristics of historic and modern design aesthetics emerge. Historic buildings tend to have a **vertical emphasis** which can be observed in window openings, facade shapes, and details that guide the eye upwards. Conversely, many modern buildings appear to hug the ground. **Horizontal emphasis** is created by windows and building shapes that extend in a direction parallel to the ground.

To be consistent with Keremeos's design theme, new buildings and revitalized structures within the designated development area should emphasize the vertical in window openings, facade shapes and detailing. (An exception would be renovations to Art Moderne buildings which typically stress the horizontal in detailings.)

VI PATTERN {Plate 5}

I. WALLS, WINDOWS & SKYLINES

Balanced, symmetrical spacing of windows and doors was a common feature in buildings of the historic streetscape. The effect of alternating walls and openings creates interesting pattern in the streetscape.

A building's skyline silhouette also adds pattern to the streetscape. Framing on many of the original wooden buildings was carried above the roofline in the form of a shaped false front to conceal a pitched, gable-end roof. Besides creating skyline interest, a false front provided an imposing facade and large area for signage.

Keremeos buildings designed in the Modernistic styles also featured animated skylines. Towers and other vertical projections at the roofline were common in Art Deco buildings; and although Art Moderne buildings featured flat roofs, many would wrap around the building's rounded corners or feature curved protective overhangs.

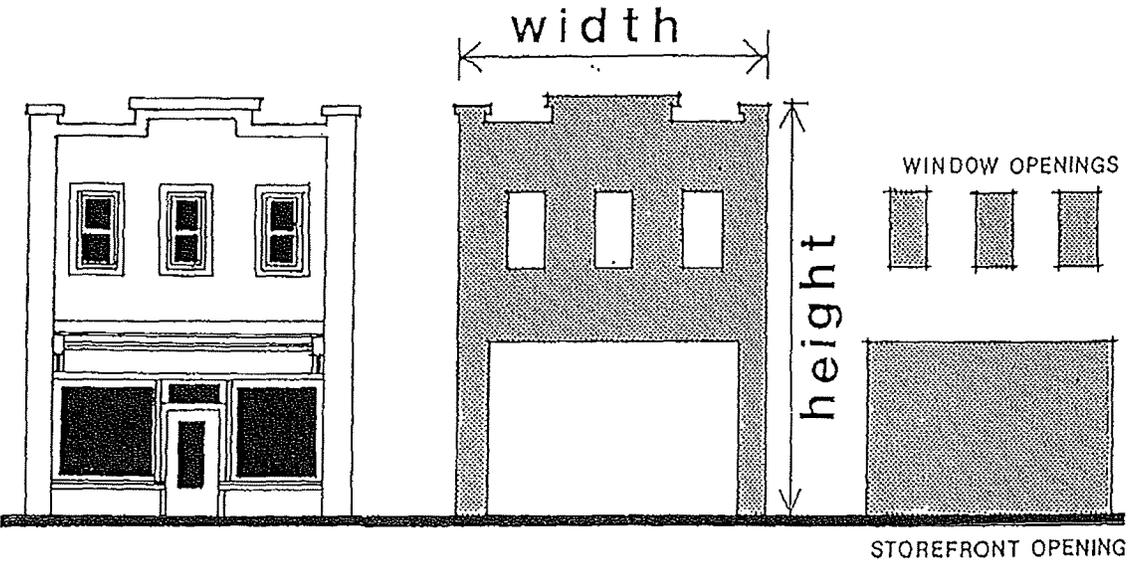
Building profiles for both existing structures and proposed construction should strive to create an animated, imaginative skyline by means of shape, massing and articulation. Acceptable roof-line profiles are illustrated in Plate 5.

II. THE 'INS AND OUTS' {Plate 6}

Pattern in the streetscape is created by the articulation, or 'ins and outs', of the building facade. Exterior wall surfaces that are articulated should be encouraged over flat, unbroken surfaces. Typical features that create pattern include corner boards, window and door trims, lintels, pilasters, indented bays, wood siding, cornices, brackets, balconies, canopies and roofline overhangs. Relief detailing of this nature creates a lively and interesting pattern when worked into the building face design.

PLATE: 4

PROPORTION



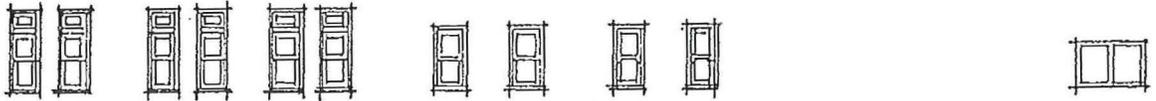
vertical emphasis

horizontal emphasis

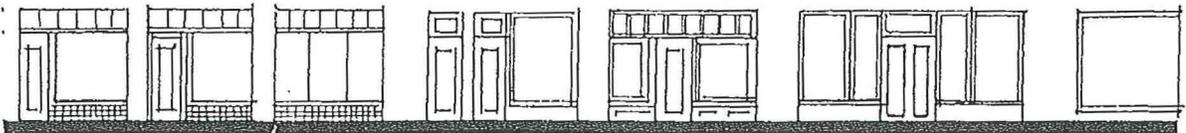
PLATE: 5

WALLS, WINDOWS & SKYLINE

Window Pattern



Storefront Rhythm



Articulated Skyline

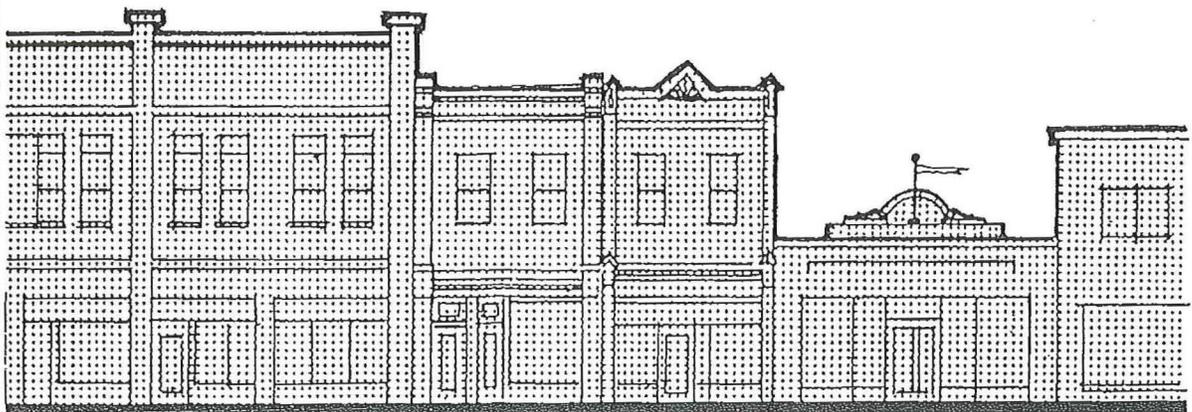
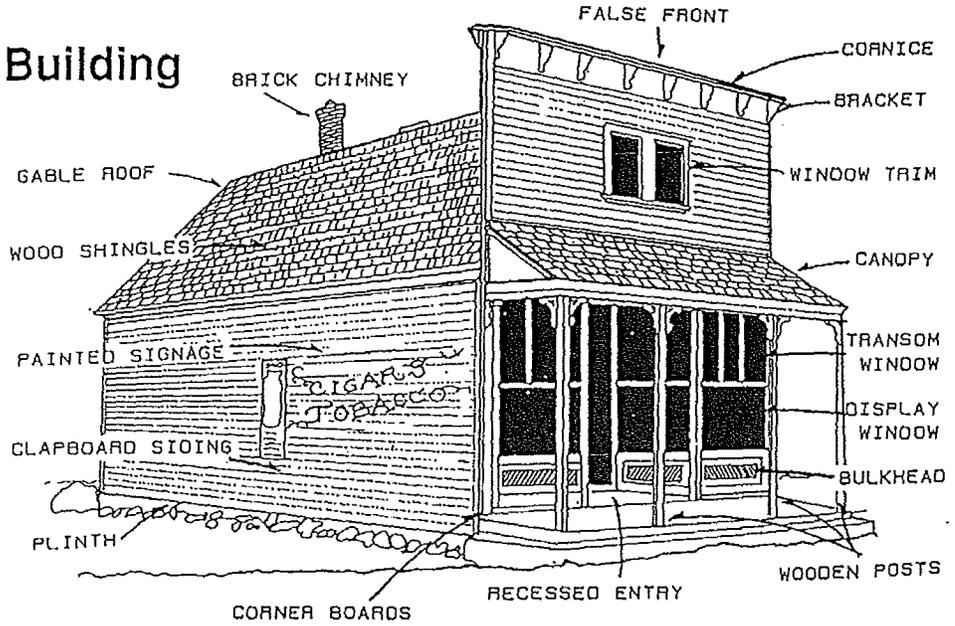


PLATE: 6

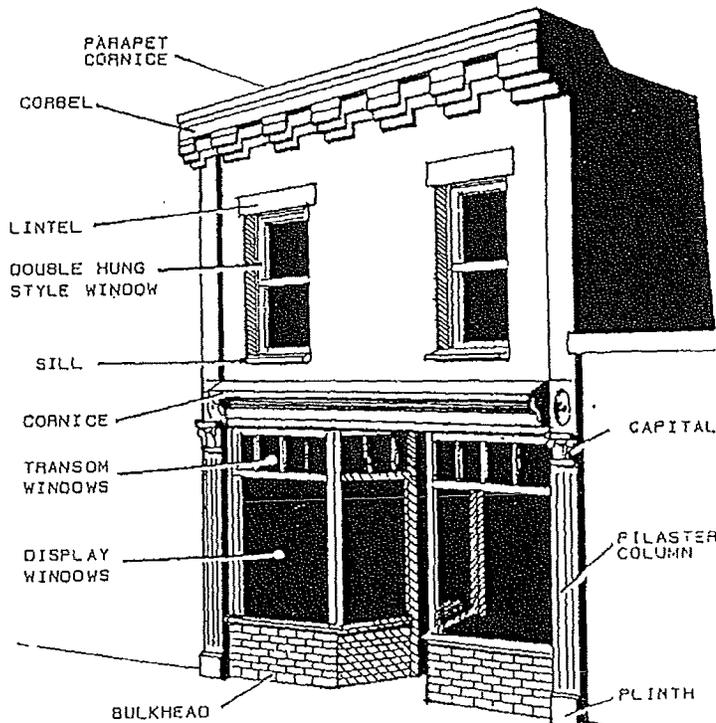
THE 'INS AND OUTS'

Pattern in the streetscape is created by the articulation, or 'ins and outs', of the building facade. Surface detailing should be worked into storefront design.

Wooden Building



Masonry Building



VII SECONDARY FACADES

A building is more than just the front facade. Historically, the highly visible front facade was reserved for more ornate detailing, whereas the secondary facades - the sides and rear of a building - received less expensive treatments.

The street face in the commercial district is the most important, however secondary facades should be finished in a manner pleasing to the eye and consistent with Keremeos's design theme. Acceptable exterior wall treatments for secondary facades include horizontal board claddings, vertical board and batten, brick, and stucco parging. Metal siding is acceptable on new construction.

All proposals for new construction in the Facade Improvement Area should consider the finished appearance of secondary facades.

VIII MAINTENANCE

Effectiveness of the building facade is greatly influenced by the tidiness of its appearance. Buildings require ongoing maintenance - for instance, awnings require cleaning on a regular basis and exterior paint should be reapplied every ten or so years. Business owners should hold to a maintenance regimen that ensures the attractiveness of their building's facade.

If in the opinion of the Design Review Committee, the maintenance of a building is so poor as to become a detriment to the look of the Facade Improvement Area, the Committee may recommend to Council the enforcement of the Nuisance and Disturbances Bylaw (Section 932 of the Municipal Act), or any other action which Council may deem appropriate. This would encourage the upgrading of the building facade to an acceptable community standard.

SECTION: B

BUILDING FACADE ELEMENTS

I EXTERIOR WALL MATERIALS

{Plate 7}

Keremeos's design theme requires that exterior wall material for new buildings and renovation efforts be similar to the historic structures' precedents. Vintage photographs show that Keremeos's original buildings were largely made of wood frame construction and that front facades were sheathed with horizontal sidings or stucco. The less sophisticated buildings featured vertical sidings. In all wood buildings, vertical boards (1 x 4's or 1 x 6's) were used to cover-trim the corners and to outline door and window openings.

Wood siding was carried down to the window level on most of Keremeos' commercial buildings. A common treatment was to highlight the bulkhead (the support wall under a display window) by means of decorative wood paneling. The bulkheads were embellished with simple wood mouldings or with decorative wood siding applications, such as inset diagonal boards.

Most buildings put up after the 1930s tended to be faced in smooth materials such as stucco or masonry materials. Some of the earlier wood-clad buildings were covered with stucco at a later date. New buildings should be sheathed in materials, such as stucco, channeled wood sidings or traditionally coloured bricks which are in harmony with Keremeos's environment.

Selection of facade materials should respect the nature of the climactic conditions of the region, particularly sunlight, wind, rain or snow.

Materials should be of a substantial nature to limit the effects of weathering and/or vandalism. Details should be sensibly designed to make certain that all portions of the building facade exposed to weathering are watertight. Building code requirements for snow and wind loading, and fire prevention must also be strictly adhered to.

I. WOOD

Paint and stain finishes are preferred over unfinished or clear finished woods.

Encouraged - heritage buildings:

- Horizontal wood board siding applications (front and secondary facades)
- Vertical board-and-batten or shiplap jointed boards (secondary facades only)
- Wooden corner boards: 1" x 4" or 1" x 6" (19x89 mm or 19x140 mm)
- Wooden trims for windows and doors: 1" x 4" or 1" x 6" (19x89 mm or 19x140 mm)
- Sawn wood shingles or thin hand-split shakes

Discouraged - heritage buildings:

- Plywood and chipboard as finished siding

Encouraged - new construction:

- Horizontal and vertical siding applications.
- Creative siding applications.
- Trims for windows and doors.

Discouraged - new construction:

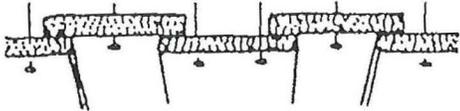
- Plywood and chipboard as finished siding.
- Unfinished shakes and shingles.

PLATE: 7

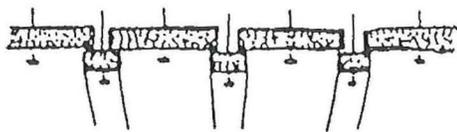
EXTERIOR WALL MATERIALS

Wood Siding Patterns:

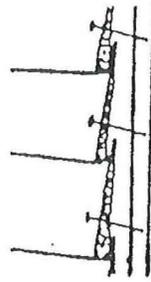
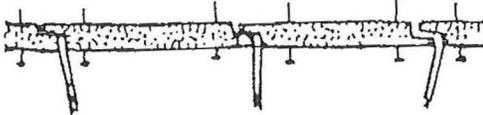
BOARD-ON-BOARD



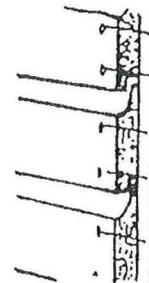
BOARD-AND-BATTEN



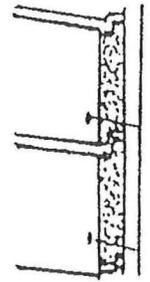
VERTICAL SHIPLAP



CLAPBOARD

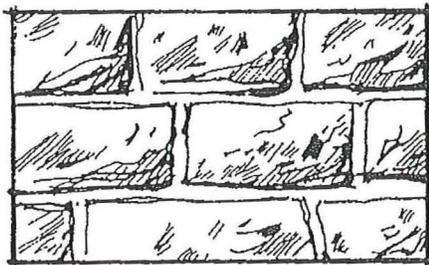


DROPCOVE



HORIZONTAL SHIPLAP

Masonry Textures:

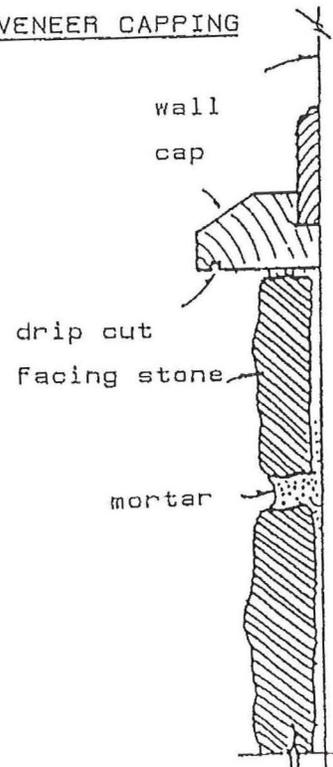


REGULAR COURSED STONE



RANDOM COURSED VENEER

STONE VENEER CAPPING



II. MASONRY

Historic photographs of Keremeos indicate that brick and stone were not used extensively as exterior building materials, therefore the application of masonry over historic fabric is strongly discouraged. Masonry does however provide an excellent low maintenance surface and is acceptable as a finish to new construction. Designs for masonry will generally blend more successfully with the heritage core if they follow historic styling precedents.

Encouraged - heritage buildings:

- Stucco that is flat and patternless
- Brick, in traditional colours and sizes
- Coursed stone

Discouraged - heritage buildings:

- Stone veneers (particularly random coursed veneers) over historic fabric
- Unfinished cast concrete
- Unfinished regular concrete block

Encouraged - new construction:

- Architectural Concrete
- Brick
- Ceramic tiles (frost-proof, exterior grade)
- Facing stone
- Stucco: The smooth, 'sand' finish is preferred. Colour should be mixed in with the mortar rather than applied later.

Discouraged - new construction*:

(* Not to be used on highly visible facades.)

- Unfinished cast concrete
- Unfinished regular concrete block

III. METALS AND SYNTHETICS

Synthetic materials are discouraged in favour of natural, historic materials.

Encouraged - heritage buildings:

- Corrugated metal (secondary facades only)

Discouraged - heritage buildings:

- Artificial brick
- Artificial stone
- Asbestos shingles or panels
- Fiberglass panels
- Vinyl, metal or plastic siding

Encouraged - new construction:

- Vinyl siding on new construction is allowed, with reservations: window, door, & corner trims should imitate wood trim details - 1" x 4", 1" x 6", 1" x 8"

Discouraged - new construction:

- Artificial stone.
- Fiberglass panels.
- Artificial brick.

II WALL OPENINGS (Plate 8)

I. WINDOWS

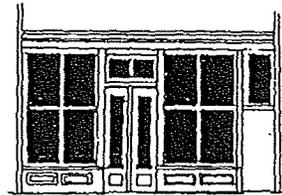
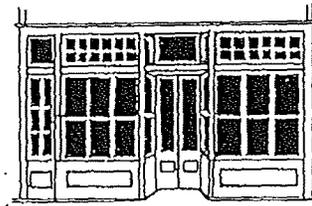
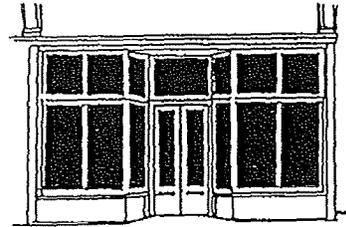
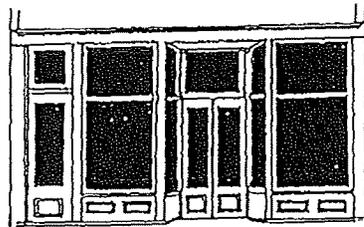
Windows are a key element in expressing the historic character of a building. Two types of windows were common in old Keremeos: i) the store display window, with multiple panes and fixed glazing; and ii) the double-hung window, with two panes of glass per sash. In early Keremeos, display windows on commercial buildings were generally larger in height and width than the double-hung window; second storey double-hung windows were approximately three feet wide and five to six feet high.

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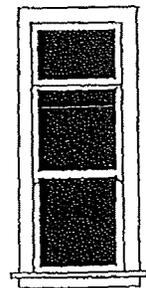
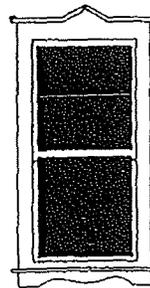
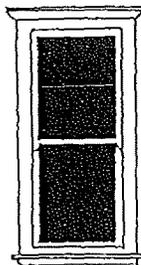
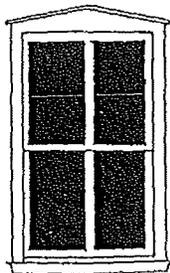
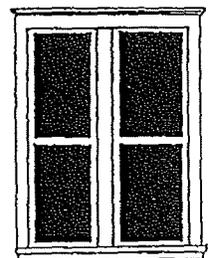
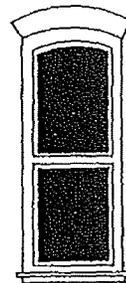
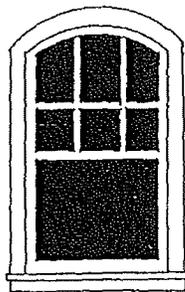
PLATE: 8

WALL OPENINGS

Storefront Windows



Upper Storey Windows



I. WINDOWS (continued)

Up to the 1930s, frames, sashes, and glazing bars made of wood were far more common than today's metal windows. For this reason, the modern aluminum sash in place on the wooden buildings of Keremeos greatly detracts from a convincing period ambience*. Possible corrective measures to this problem include: (i) putting wood trim around windows; (ii) using false muntin insets to create a multi-paned effect; (iii) giving windows (In particular, large display windows) period lettering treatments; and, (iv) applying paint to the aluminum sash to conceal the metallic surface. (*Buildings designed in the Modernistic styles should however feature metal window treatments.)

Original display and transom windows should be retained whenever possible. Transom windows were occasionally covered up when a shopkeeper lowered the ceiling of his store. Today however, it is generally agreed that unobscured transom windows add greatly to the appeal of an older structure.

Upper storey window openings should respect the precedent of the original building style. Whenever possible, window sashes on older buildings should be retained. If thermal upgrading is necessary, snap-in muntin insets that copy the original muntin pattern should be used.

New buildings should incorporate multiple panes of glass into windows of the front facade, thereby engendering a rustic look.

Encouraged - heritage buildings:

- Wood frames, glazing bars, sash, sill, & lintel (Exception: Modernistic buildings can feature metal frames & metal glazing bars)
- Double hung, multi-paned windows
- Vertically long and rectangular window panes
- False, or snap-in muntin insets
- Coloured metal or painted frames
- Transom windows
- Period lettering: etched, painted or decals

Discouraged - heritage buildings:

- Flat, featureless, window surrounds
- Unpainted metal frames (except Modernistic buildings)
- Small horizontal format windows
- Enlarged upper storey windows resulting in modern proportioned, 'picture windows'

Encouraged - new construction:

- Detailing of the building face in the proximity of doors and windows (i.e. pilasters, sills, lintels, and trims.)

Discouraged - new construction:

- Flat, featureless window and door surrounds.

II. DOORS

Doors are also capable of conveying an interesting, inviting look in the downtown core. Older commercial buildings often had wooden, paneled doors that were partially glazed with fixed glass panes. Additional glazing was sometimes used above the door in the form of transom lights. Trimming and capping of doors should follow the pattern established by window treat-

(continued...)

II. DOORS (continued)

ments. A modern entrance treatment is to use a thick, single sheet of glass as a door. If present, glass doors should be etched, lettered or decaled.

Encouraged - heritage & new buildings:

- Paneled wooden doors
- Wooden doors with mouldings
- Paneled wooden doors with glass
- Paneled doors with sidelight or transom lights
- Painted or anodized metal doors

Discouraged - heritage & new buildings:

- Flush, rather than paneled, wooden doors
- Unpainted metal or aluminum doors
- Sliding glass doors

III ORNAMENTATION (Plate 9)

In the spirit of Keremeos's design theme, ornamental details; based on precedent when possible, should be used generously. Think of i) exterior wall materials, ii) surface planes and textures, and, iii) skyline articulation.

Exterior wall materials should be consistent throughout the building facade. If more than one type of exterior material is advocated, careful consideration of the finished look of the facade should be taken. Although featureless modern treatments are not recommended, the opposite extreme of too many treatments can be just as detrimental to the final look of the building. Wood siding is a preferred material for historic buildings, and *natural* materials are advocated for contemporary infill.

Surface planes and textures can be used ornamentally to add interest to the building face. Treatments that enhance building features - such as corner detailing, bulkheads, and window trims - are encouraged. Indented bays are another way to provide planar variety. Historic textures include wooden sidings or smooth stucco; both should feature varied planes in the form of ornamental trims or decorative wall groove patterns.

Front wall and roof junctions should be articulated to provide skyline interest, either with a false front treatment or by building up the roof-wall junction with a series of boards and/or brackets.

Other ornamental considerations in the design of the building facade include awnings and signage, covered in the following chapters.

Encouraged - heritage buildings:

- Articulated cornices and skylines
- Historic textures
- Trims at windows, doors and corners.
- Bargeboard and cornice brackets

Discouraged - heritage buildings:

- Stone or painted murals, except trompe l'oeil

Encouraged - new construction:

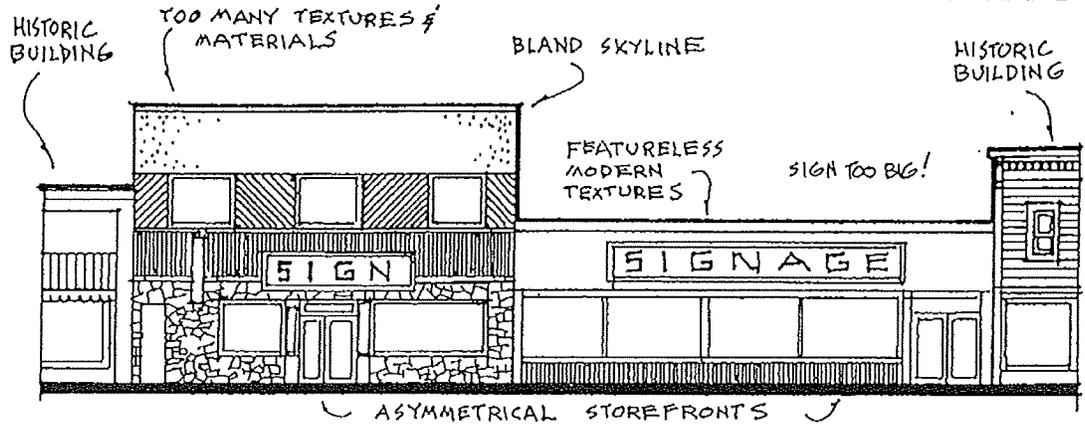
- Variety of surface planes and textures
- Lively skyline
- Natural materials

Discouraged - new buildings:

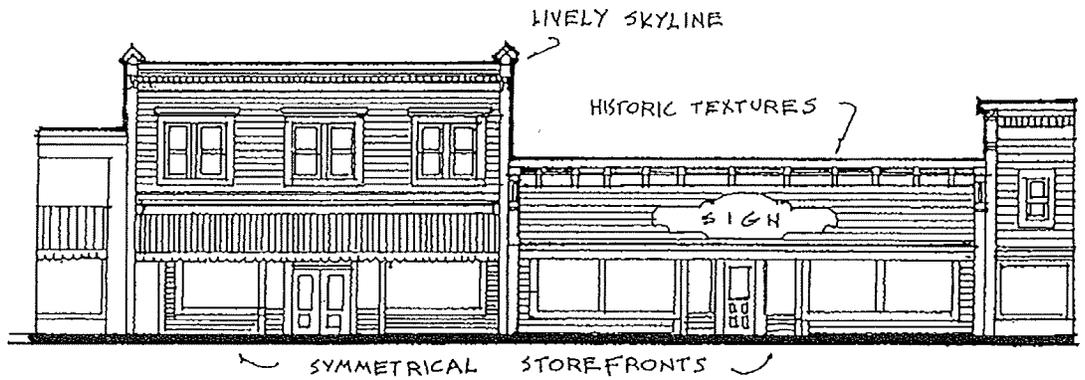
- Flat, unbroken surfaces and/or bland skylines
- Featureless modern textures
- Too many varied textures and materials

PLATE: 9

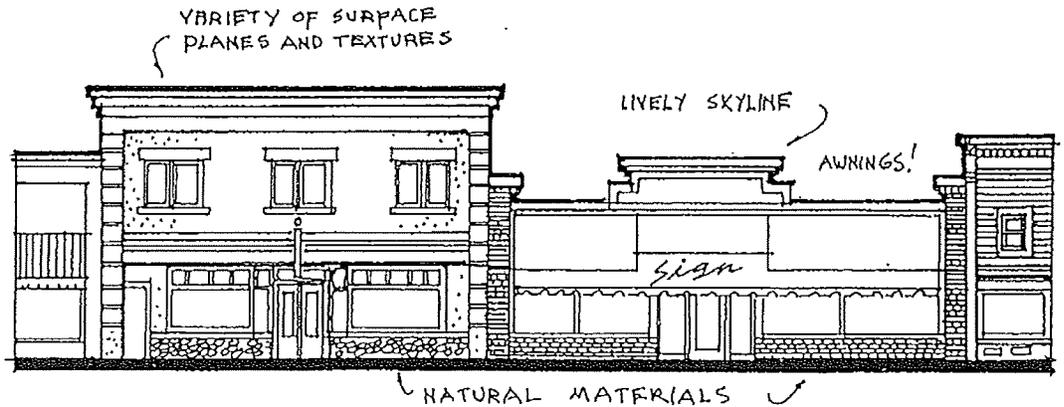
ORNAMENTATION



Styles of Contemporary Infill (NOT Recommended)



Same Buildings with Victorian Facade Detailing



Styles of Contemporary Infill (Recommended)

New Construction Guidelines

IV CORNICE TREATMENTS

{Plate 10}

Late nineteenth century style dictated that the wall-roof junction be 'capped off' by a series of decorative boards, collectively called the cornice. This tradition was followed well into the 1920s in Keremeos. Cornices could be as simple as a single horizontal board of 1" (25mm) thick stock fastened to the top of the fronting wall, with a 2" (50mm) thick cap covering it at right angles. Intricate cornices were constructed by building up a series of boards of varying thicknesses and widths under the cap.

Built up boards add interest to the cornice profile and are consistent with Keremeos's design theme. A formed bracket in sawn wood can be integrated at right angles for decorative support. Cornices should be designed in a manner that prevents water seepage into materials below the cap. Cornice design on older buildings should reflect the original style of the structure. Refer to historic photographs for design ideas whenever possible.

Encouraged - heritage buildings:

- Cornice profiles that project out from the building face
- Cornices that enliven the skyline using height variations appropriate to building style and massing
- Cornice design and detailing that can withstand prevailing weather patterns

Discouraged - heritage buildings:

- Flat, unarticulated cornices

Encouraged - new construction:

- Cornice design for commercial buildings in Keremeos should attempt to enliven the skyline with variations in heights sympathetic to the building style and massing.
- Cornice design and detailing should acknowledge prevailing weather patterns.

Discouraged - new buildings:

- Flat, unarticulated cornices.

V ROOFS

Roofs characteristic of downtown Keremeos include front-end gables with pitches of 12 in 12 and 8 in 12, flat or stepped roofs with a slight downward grade toward the rear, and pyramidal roofs on towers. False fronts and parapet wall roofs were frequently employed on the wooden buildings.

Encouraged - heritage & new buildings:

- Front-end gables with 12/12 or 8/12 pitches
- Stepped false fronts hiding gable roof or flat roof with gradual downward slant to the rear
- Parapet walls
- Pyramidal roofs

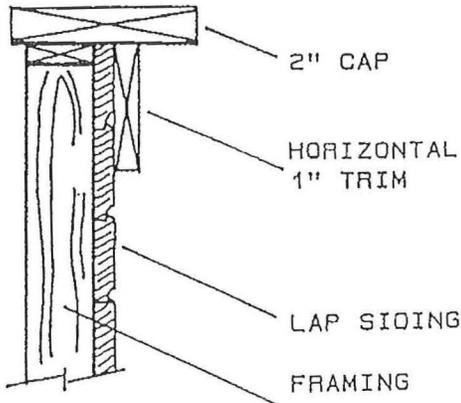
Discouraged - heritage & new buildings:

- Flat, level roofs

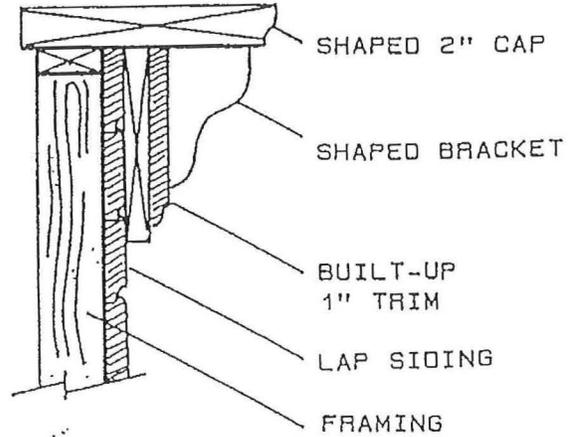
PLATE: 10

CORNICES & ROOF PROFILES

Simple Cornice

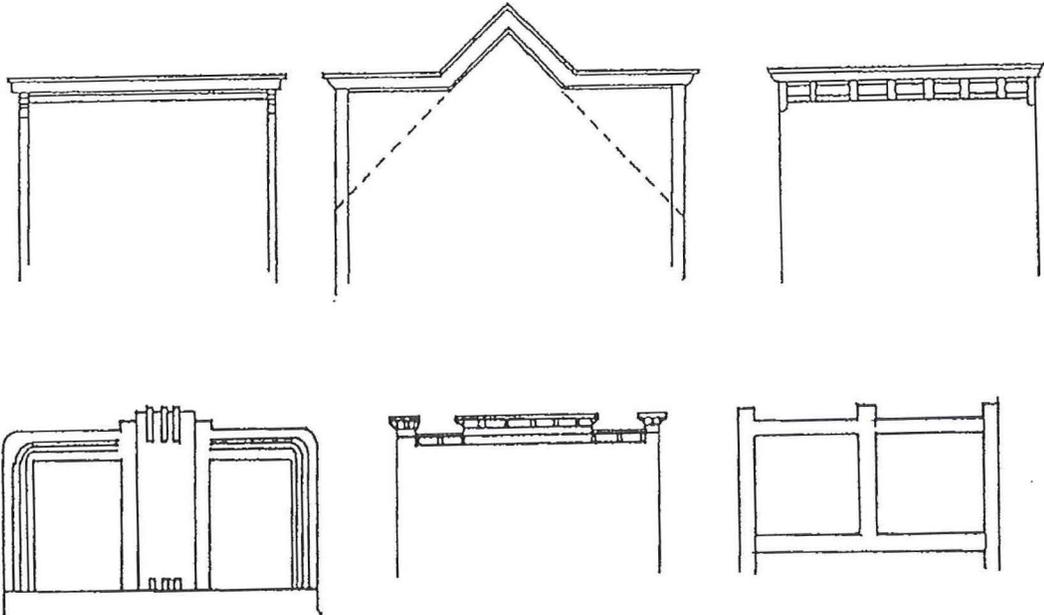


More Elaborate Cornice



Building Profiles

Roofline or building profiles similar to those illustrated below were once common in the historic downtown. In cases of renovation to existing buildings where the roofline does not follow traditional patterns, false fronts may be constructed and attached to create period style.



VI ROOFING MATERIALS

Roof structures should be designed to withstand a minimum snow load of 30 lb/sq.in.

Encouraged - heritage & new buildings:

- Sawn wood shingles
- Shingle textured synthetics
- Thin hand-split shakes
- Coloured metal
- Tar and gravel

Discouraged -heritage & new buildings:

- Rough shakes
- Tile
- Reflective tin roofing
- Non-coloured metal

VII LIGHTING ON BUILDINGS

Light fixtures attached to the building face should reflect the nature of the original building style, both historic and modern. Avoid "Ye Olde" fixtures which are uncharacteristic of the village's actual heritage.

Encouraged - heritage & new buildings:

- Indirect, concealed fluorescent or incandescent
- Turned, enameled, metal shades
- Metal-cast fixtures
- Neon

Discouraged -heritage & new buildings:

- Old English-style carriage lanterns

SECTION: C

BUILDING SIGNAGE

I. SIGNAGE

Signage should respect the decorative features of the building, the precedent of historic signage locations, and the overall street image. Wooden signs of fascia (flush-mounted), and projecting (hanging) types are encouraged. Lettering painted on the sides of buildings is desirable as a method of signage, and is consistent with Keremeos's design theme. Fascia and projecting signage of the non-interior lit style is preferred over the modern, interior lit plastic type. An adequate means of indirect lighting should be provided. Maximum allowable sign size is determined by a ratio formula of linear frontage to surface area of sign. Signs must conform to Department of Highways standards. Section D discusses awning and canopy signage

II TYPES OF SIGNAGE (Plate 11)

Encouraged - heritage & new buildings:

- Fascia and Projecting
- Window
- Painted wall signage
- Awning and backlit awning
- Canopy face and canopy underside

Discouraged -heritage & new buildings:

- Sandwich board signs on sidewalk
- Rooftop signs
- Flashing or moving signs
- Third party signs

III LIGHTING SIGNS (Plate 12)

Encouraged - heritage & new buildings:

- Indirect lighting styles

Discouraged -heritage & new buildings:

- Interior lit signs

IV LETTER TYPEFACE & COLOUR DETAILS (Plate 12)

Building style and colours, as well as the nature of the establishment, should be considered in the selection of appropriate sign typeface.

Encouraged - heritage & new buildings:

- Clear, legible stylized lettering
- Creative graphics

Discouraged -heritage & new buildings:

- Large expanses of white background
- Home-made, amateurish signs
- Ultra modern graphics and/or lettering styles

V MATERIALS AND SURFACES

If plywood is used for sign making, use appropriate exterior grades of coated board (i.e. Krezon™) and seal all edges.

Encouraged - heritage & new buildings:

- Painted, carved or shaped wood
- Painted metal
- Building facades with period lettering
- Awnings or canopies
- Glass with period lettering or decals
- Glass that is etched or sandblasted
- Backlit fascia-mounted plastic with period lettering
- Iron or wood mounting brackets and bracing
- Neon tube

Discouraged -heritage & new buildings:

- Unfinished plywood
- Flashing or moving illuminated signs
- Hanging or projecting illuminated plastic signs
- Interior lit signs

PLATE: 11

TYPES OF SIGNAGE

Signs For Commercial Buildings:



- Fascia
- Projecting
- Awning
- Window
- Free Standing

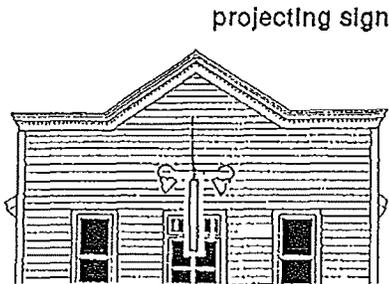
Sign Materials:

- Glass • Plastic • Metal • Wood • Paint

PLATE: 12

LIGHTING & LETTERING SIGNS

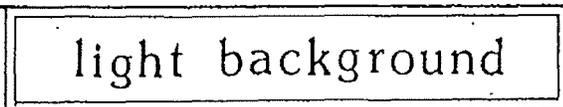
Indirect Lit Signs



Interior Lit Signs



Consider DARKER versus LIGHTER when selecting interior lit signs. A message is easier to read and more effective when surrounded by a darker background, making it the better choice.



Lettering Styles

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 ß &!£\$(,;:)

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 æøßÆØ &!£\$(,;:)

ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 ÆØ &!£\$(,;:)

VI BUILDING FASCIA SIGNAGE

{Plate 13}

When interior lit signs are used, the light box should be mounted in a manner that minimizes its intrusive quality. Boxes and mounting brackets should compliment the building face in design and colour.

Encouraged - heritage & new buildings:

- Maximum ratio of 1: 1 (linear frontage : surface area of sign)
- Backlit plastic - dark backgrounds with light lettering preferred
- Painted plywood - coated Krezon™ plywood preferred
- Metal
- Carved wood

VII PROJECTING SIGNS {Plate 13}

Designs for projecting signs and their mounting systems must take into account wind factors.

Encouraged - heritage & new buildings:

- Maximum ratio of 4: 1 (linear frontage : surface area of sign)
- Carved wood
- Painted wood
- High quality, exterior grade plywood finished on all sides
- Metal

Discouraged - heritage & new buildings:

- Interior lit plastic

PLATE: 13

SIGN SIZE RATIO FORMULA

The maximum allowable size of sign within the Downtown Revitalization Permit Area is determined by a ratio formula of linear frontage of building to surface area of sign.

Fascia Sign Example

RATIO FORMULA for fascia signs is 1 : 1

If linear frontage of building is 36'-0",

Applying ratio of 1 : 1 gives 36 : 36,

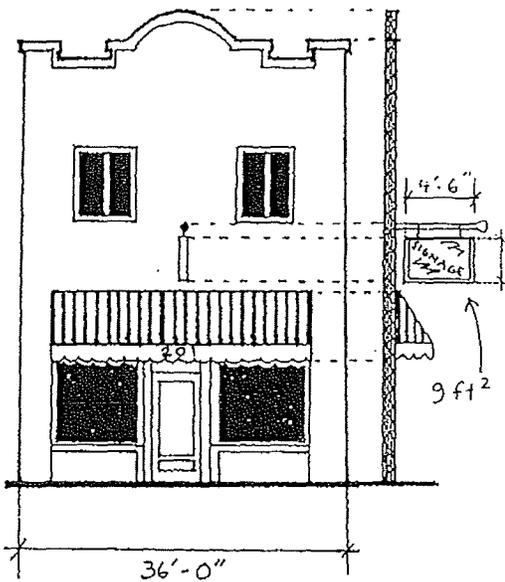
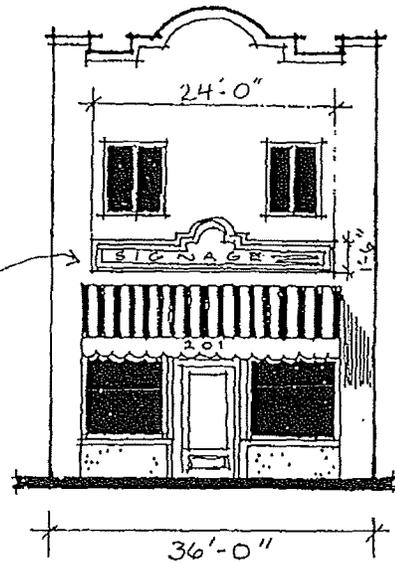
Therefore the allowable sign area is 36 square feet.

Possible options include:

2'-0" high by 18'-0" wide

or 3'-0" high by 12'-0" wide

36 ft.²



Projecting Sign Example

RATIO FORMULA for projecting signs is 4 : 1

Same building equipped with a projecting sign,

Applying ratio of 4 : 1 gives 36 : 9,

Therefore the allowable sign area is 9 square feet.

Possible options include:

3'-0" high by 3'-0" wide

or 2'-0" high by 4'-6" wide

SECTION: D

OVERHANGS

I. AWNINGS (Plate 14)

An awning is a fabric-covered structure that is attached to the building facade and affords protective cover to the sidewalk area. Historic photographs of Keremeos show that various forms of overhead sidewalk coverings were used on downtown buildings. Awnings, canopies and balconies protected pedestrians and the lower building facade from weather exposure. Today these coverings provide the opportunity for attractive decorative highlights to the commercial district.

Traditional awning frames were retractable, whereas modern awnings are constructed of fixed, welded metal frames. Available awning materials include woven cotton, acrylic fabric, and sheet vinyl. Quality awning manufacturers will provide the information necessary to ensure the fabric is appropriate for local climatic conditions.

I. DESIGN

Awning design should be sympathetic to the style, scale, form, and period of the building. Avoid awnings that are so small as to give inadequate weather protection to the sidewalk, or so large as to obscure historic detailing or the building facade. Awning projection should be designed to minimize the tendency to dump snow or rain on the sidewalk.

II. DRAWINGS

Engineered drawings are required for all awning installations. Specifications should illustrate the awning structure and the nature of the building material to which the awning will be

attached. Awnings should be installed by qualified experts.

III. CRITICAL DIMENSIONS

Minimum height above sidewalk: 8'-0" (2.66m)

Minimum projection: 3'-0" (1m)

Minimum setback from curb edge: 2'-0" (.61m)

IV. AWNING STYLES (Plate 15)

Historic photographs show that 'three-point' and 'four-point' awning styles were used in Keremeos. Modern awning construction techniques allow for a much greater variety of shapes to be created, but discretion should be used in determining the suitability of the awning form to the building and ease in cleaning.

Encouraged - heritage buildings:

- Three-point traditional triangular style
- Four-point variation (triangular style with expanded fascia area for signage)
- 35-50° slopes for snow removal/selfcleaning

Discouraged - heritage buildings:

- Quarter barrel or modern style awnings
- Shapes with substantial horizontal top sheet
- Shapes with top face angles of less than 30°
- Fascia panels in excess of 2'-0" (.61 m) high

Encouraged - new construction:

- Four-point variation
- Quarter barrel awnings
- Geometrically sculptured shapes which relate to the building's form

Discouraged - new construction:

- Any shape with substantial horizontal top sheet
- Shapes with top face angles of less than 30°
- Fascia panels in excess of 3'-0" (.92 m) high

PLATE: 14

CRITICAL AWNING DIMENSIONS

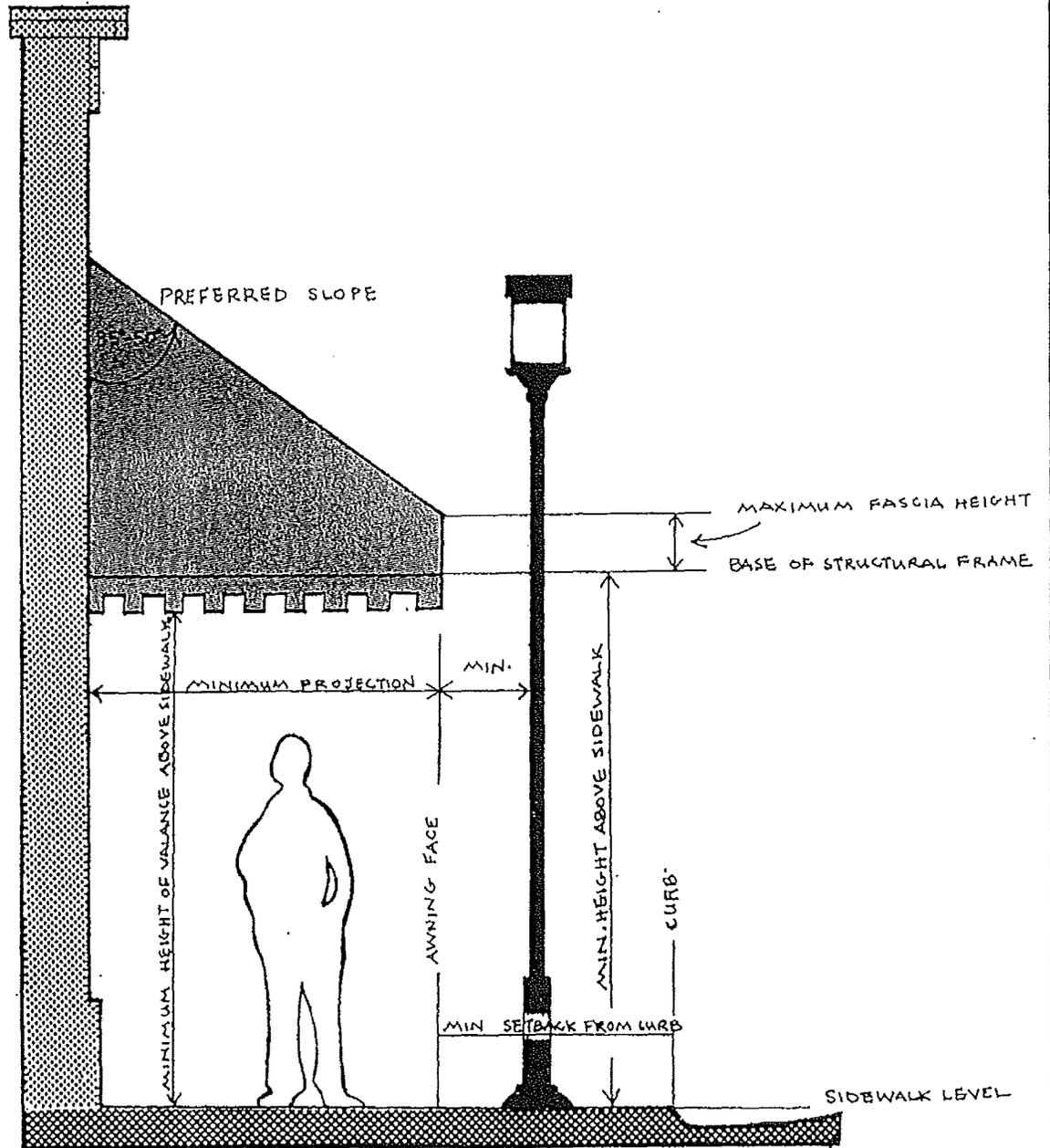
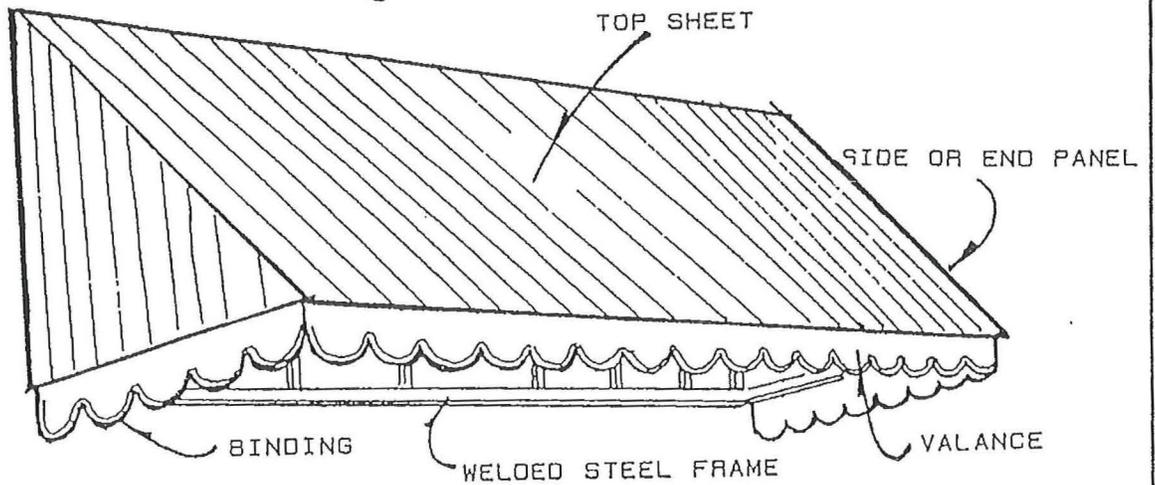


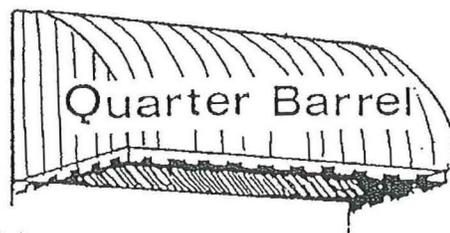
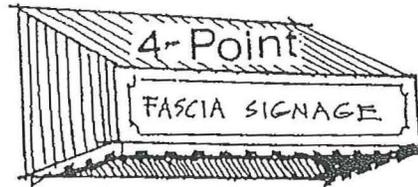
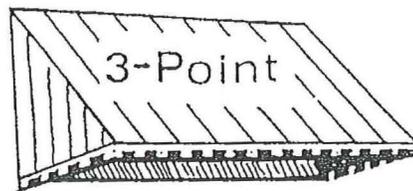
PLATE: 15

AWNINGS

Parts of the Awning:



Awning Styles:

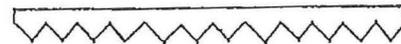


Valance Trims:

Keyed



Sawtoothed



Scalloped



v. FABRIC, PATTERN & COLOUR

Historic awning fabrics were made of cottons, which were dyed solid colours or painted in bold, two colour stripe patterns. Colours used were similar to the deeper paint tones of the day - deep yellow ochres, rusty reds and dark greens. To enhance the historic flavour of the community, care should be taken to select awning fabrics, colours and patterns which are of a period nature. Plain vinyl fabric should be limited to areas where backlighting effects are required, for example, valances and signage fascia panels. Avoid the use of brilliant colours.

Encouraged*:

- Cottons and acrylics
- Colour stripe patterns, especially on topsheet
- Solid colours taken from the historic palette
- *heritage buildings: Vinyls are acceptable in stripe patterns and fascia panels only
- *new construction: Solid vinyls are acceptable

Discouraged -heritage & new buildings:

- Excessively bright, modern colours
- Large areas of white or black vinyl fabric

vi. AWNING TRIM

A finishing detail on period style awnings was valance skirting. Typical edging patterns included the keyed, scalloped and saw-toothed treatments. The valance provides an area for signage and the variety of different edge treatments gives the potential for lively textures. As a precaution against vandalism, the lowest portion of the valance should be at least 8'-0" (2.46m) above sidewalk level.

Encouraged - heritage & new buildings:

- Generously sized valance skirting
- Keyed, scalloped or saw-toothed bottom edge
- Cloth fabric rather than vinyl
- Detachable valance for signage alterations

Discouraged -heritage & new buildings:

- Awnings without valance skirting
- Valances without edge patterns

vii. LIGHTING

Translucent vinyl fabrics have allowed for the option of blending awning elements with a backlit sign. The fluorescent tubes used for illumination help to brighten up the storefront at night and result in an overall positive effect to the street. Discretion must however be exercised in the selection of appropriate styles and fabrics for backlit awnings, to prevent a too garish or modern look for the design theme.

Encouraged - heritage & new buildings:

- Back-lit awnings that serve as signage
- Opaque top sheet fabrics are preferred with specific isolated backlit panels

Discouraged -heritage & new buildings:

- Brightly coloured vinyl in plain sheets

viii. LETTERING ON AWNINGS

Encouraged - heritage & new buildings:

- 'UPPER'/lower' case letters up to 18"(.45m)
- Graphic borders on fascia sign panels
- Clear, legible stylized lettering

ix. ENCROACHMENT

Encroachment agreements between the building owner and the Village are required for all structures placed over public space.

II CANOPIES {Plate 16}

Canopies are defined as permanent projecting sidewalk coverings made of materials other than fabric. Keremeos's historic canopies featured supporting wood columns with brackets. Modern day snow removal techniques necessitate that canopy posts not rest on the sidewalk; instead support canopies with wooden knee braces.

I. CRITICAL DIMENSIONS

Minimum height above sidewalk of any structural member: 8'-0" (2.46m)

Minimum setback from curb edge: 18" (.46m)

Maximum height of fascia: 3'-0" (.92m)

II. CANOPY SIGNAGE

Encouraged - heritage & new buildings:

- Multiple signage on a single canopy should be of uniform size

Discouraged -heritage & new buildings:

- Sign boards that extend beyond the perimeter of the canopy fascia

III. CANOPY FASCIA MATERIALS

Encouraged - heritage & new buildings:

- Wood (Krezon™ plywood)
- Smooth, painted metal
- Plastic (back-lit fascia panels only)

Discouraged -heritage & new buildings:

- Corrugated metals
- Fiberglass
- Stucco

IV. CANOPY ROOFING MATERIALS

Encouraged - heritage & new buildings:

- Sawn shingles
- Metal
- Tar & gravel
- Cold process tar

Discouraged -heritage & new buildings:

- Rough shakes
- Aluminum and fiberglass shingle
- Fiberglass
- Plywood
- Clay tile

III BALCONIES

Where canopy structures include balcony features, the detailing of the balcony should be in character with Keremeos's design theme and the subject building. Railings should be provided to conform to the standards of the National Building Code, with a minimum height of 3'-6" (1.08m).

PLATE: 16

CRITICAL CANOPY DIMENSIONS

