

Downtown Plan



Recommendations to Enhance the Character,
Quality, and Market Opportunities
for Downtown Leonardtown, Maryland

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**Downtown Plan
Town of Leonardtown, Maryland**

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Introduction

Over the past 50 years, the creation of interstate highway systems and the growth of suburban communities has transformed the role of downtown business districts in small towns throughout the country. Roads that once connected neighborhoods to downtown now carry residents to outlying shopping strips and regional malls. In many towns, downtown businesses closed or moved to the mall, shoppers disappeared, property values and sales tax revenues dropped. Some downtowns sank under the weight of their own apathy. Neglected buildings, boarded up storefronts and empty streets gradually reinforced the notion that nothing was happening downtown, that nothing was worth saving there. People forgot how important their downtown, and its historic structures were in reflecting their community's unique heritage.

In many communities downtown merchants and property owners tried to halt the spiral of decline by imitating their competition—the shopping mall. They covered traditional commercial buildings in aluminum, plywood or multicolored panels and tacked garish signs onto upper-floor facades. Some tried to reverse declines with even more expensive and permanent methods like closing off the downtown, or portions thereof, to vehicular traffic intending to foster more pedestrian friendly environments. In most cases, these efforts failed to stabilize property values or improve sales. More often their efforts reinforced declines by isolating the downtown from consumers and their surrounding community. In many cases these changes damaged the traditional architectural fabric of the downtown, eroding the community's heritage and homogenizing the towns appearance.

Although the town of Leonardtown's Downtown has escaped many of these travails, it has nonetheless been affected in a number of ways by many of these same trends. Past well-intended but failed efforts in other communities to reverse these trends can be instructive.

The Town of Leonardtown's downtown business district has long served as a focal point for a wide range of community activities. For most of its history it has earned recognition as the principal center of commerce and business in St. Mary's County. Today, development in other areas of the County, and in particular the Lexington Park area have resulted in a much more diversified County economy replete with retail, commercial service offerings in a number of County locations. These retail, service and office park facilities in a broader number of County locations have changed the larger economic or business climate within

Retail, service and office park facilities in a broader number of County locations have changed the business climate within which downtown Leonardtown functions today.

which downtown Leonardtown continues to function. It is a climate of greater competition than ever before. County residents are no longer forced to visit the downtown to secure the goods and services they require. Many of these goods and services, once provided almost exclusively in Downtown Leonardtown are now more readily available in alternative County locations. As a result, planning for the downtown in the interest of protecting the character and qualities that provide it with a competitive edge is more important today than ever before.

Downtown Leonardtown's assets

In spite of the changing market circumstances that downtown Leonardtown finds itself today, the community business district continues to serve as a focal point for activities within the Town. Moreover, the downtown possesses a wide range of unique characteristics or attributes that provide opportunities for it to prosper in future years.

Foremost among these attributes is it's form. Steeped in a history of development over the years, many of which pre-date the automobile, it's narrower streets, it's public square and sidewalks remain pedestrian-friendly today, in spite of on and off-street parking facilities added over time to support vehicle use.

The design and layout of the downtown are also unique. The form and layout of it's streets and lots as well as the arrangement of structures, would not be replicable under the terms and requirements of most ordinances which guide development today. Rather, the downtown's form and it's streetscapes reflect it's evolution through it's 19th and 20th century history. Together with the history of it's structures and their occupants over the years, these features mark time and provide a unique sense of identity

Downtown's unique form, streetscapes, and structures mark time and provide a sense of community identity and tradition that town residents borrow as part of their own.

and tradition that it's residents borrow as a part of their own. They also provide the downtown with a comparative advantage over newer centers of development that are unable to replicate old town charm and traditional downtown block configurations.

Equally important to it's many unique appearance characteristics and qualities is the downtown's function. That function is to provide goods and services and to support a wide range of activities that meet the variety of needs by residents in both the Town and County. As long as activity is generated in the downtown, opportunities will exist for enhancing the downtown's market strengths and retail environment. In this regard, the downtown has a number of assets that support activity. These include a range of retail and office uses. Another key activity generator is the courthouse which supports related functions including creation of a market for law and administrative support office uses which in turn create a

market opportunity for restaurant functions. Town and St. Mary's County government offices are also located in or near the downtown and further support activity that, in turn, creates market opportunities for downtown support services.

This plan has been prepared to protect current public and private investments in the downtown and to guide future investments in downtown Leonardtown to assure they support it's future functions. It provides recommendations to insure the downtown's character and qualities are protected and enhanced in future years to foster and support a sound market and business climate.

This plan also provides recommendations to insure the downtown's character and qualities are protected and enhanced in future years. Protection of it's visual and functional qualities will provide opportunity for future business development to sustain or enhance the market climate in which it functions to support the needs of the community.

A healthy, viable downtown is crucial to the heritage, economic health and civic pride of the entire Town and surrounding County areas for several reasons. A healthy downtown retains and creates jobs. A healthy downtown also means a stronger tax base. Protecting downtown assets is necessary to attract capable businesses that use public services and provide tax revenues for the community. A healthy downtown also increases the community's options for goods and services, whether for basic staples like clothing, food, and professional services or for less traditional functions such as housing or entertainment. Finally, a healthy and vital downtown is a symbol of community caring and a high quality of life, factors that influence corporate decisions to locate in a community.

A healthy downtown:

- ✓ Retains and creates jobs
- ✓ provides a stronger tax base
- ✓ attracts capable businesses that use services and provide tax revenues
- ✓ increases community options for goods and services
- ✓ is a symbol of community caring and high quality of life

Section 1: The Context for Planning

The buildings and structures presently located in downtown Leonardtown form the fabric and context, within which, any downtown program must derive. The early history of Leonardtown was steeped in the tradition of colonial development in Maryland. The economic conditions of the pre-Revolutionary War Era precluded centers for population because of a reliance on agricultural tobacco farming. But in 1683, with an attempt to advance and stimulate increased trade, the Maryland State Legislature authorized four sites as suitable for towns. The inevitable choice located the future county seat on Brittons Bay in 1708, land formerly known as "Shepherd's Old Fields." It was the ideal location for what would become Leonardtown, Maryland. But initial growth was slow, revealing the confined demographic, economic, and agricultural realities of early colonial life. In essence, the agricultural system stunted the formative growth of Leonardtown. Despite this disheartening truth, the state assembly drew funds to erect the first brick courthouse in 1736.

By the mid-eighteenth century, Abraham Barnes, a prominent landowner and revolutionary activist, built "Tudor Hall" (SM-10). It was an impressive brick dwelling that originally incorporated a two-story frame, a center portion with a single-pile, a center-passage plan, and a connecting one story brick wing on either side. In addition, Tudor Hall incorporated a column lined loggia. After the Revolutionary War, Leonardtown experienced a growth period during the Federal Era (1790-1820).

This rise in population was further facilitated by an influx of settlers after the War of 1812, when hostilities ended between the British and the fledgling United States.

Philip Key, uncle to Francis Scott Key and a United States Congressman, purchased Tudor Hall and much of the land surrounding Leonardtown from the son of Abraham Barnes in 1813. Soon afterward, he passed the property onto his son, Henry G.S. Key. Eager to join the ranks of the South's growing planter elite, Henry initiated significant alterations to Tudor Hall soon after receiving ownership of the property in 1818. Key proceeded with his alterations by raising the roof on the two wings to match the center piece. The center section, originally constructed of wood, was then laid over with brick-face. Once this process was complete, the entire building was covered with stucco. Subsequently, Tudor Hall is the only remaining building from the 18th century left in the town. Located in close proximity to the Courthouse, it has undergone extensive renovations from its original state but is still a strong reminder of the Town's colonial past.

The buildings and structures presently located in downtown Leonardtown form the fabric and context, within which, any downtown program must derive.

On March 8, 1831, the original courthouse in Leonardtown burned to the ground. The reconstruction effort was led by local community leaders, such as Henry G.S. Key, Joseph Harris, and Enoch Millard. They contracted a loan with Robert Gilmore of Baltimore, Maryland and commissioned Ignatius Mudd of Washington, D.C. to rebuild the structure. The new design for the "**Courthouse**" (SM-55), by William F. Small, reflected an *ad hoc* style of Greek Revivalism and traditional Federal-Period architecture. The design marked a significant turn, the rural landscape of Leonardtown was changing to suit a more modern era. Coupled with a large influx of population, Leonardtown was slowly becoming the religious, political, social, and economic center of St. Mary's County.

Religion acquired an increased focus during the Great Revival of the 1820's, when the Methodists erected a one-story meeting house to serve local residents. However, in 1846, they decided to abandon this site for a parcel in the center of town on the east-side of Washington street. Eventually, they would locate at the "**St. Paul's United Methodist Church**" (SM-274). Located in close proximity to the Methodist Church, another brick structure reflecting traditional protestant design, was the "**Wesley Chapel**" (SM-530). In correlation with the rising religious movement, residential and commercial development also resumed. The Maddox family built a two story Greek-Revival style dwelling called "**White Hall**" (SM-54- now demolished) on the west-side of Washington street. The "**Union Hotel**" (SM-545) was constructed soon afterward. The hotel was a tavern that could house up to 100 people, built on the west-side of the town square. The original three buildings that comprised the structure all incorporated a common architectural element, square columns. According to local legend, Vincent Camalier has been credited with the design and construction of the Union Hotel. Camalier was also contracted in 1847 to build the "**St. Aloysius Roman Catholic Church**" (SM-56), located on the east-side of Washington Street. Originally, this brick church reflected a very simple and modest architectural style but as time progressed, it incorporated more elaborate designs within a Gothic context. Today, the "**Cemetery Grounds of the Catholic Archdiocese**" (SM-341) are a standing reminder of the important role that the Catholic faith has played in the formation of Maryland history.

By 1858, Leonardtown was incorporated into St. Mary's County, as the first and only town. Commissioners were elected and authorized John F. Wathen to map out the town's boundaries. In the same year, a one story "**Stone Jail**" was built next to the courthouse on the east-side (SM-159). In addition, flanking the Courthouse on the west-side was the "**Spalding/Camalier House**" (SM-53). Built in the late 1850's, this two story brick house with double piling and three bay side passage was an exceptional piece of traditional Victorian architecture.

By the late 1860's, Leonardtown was growing extensively and new homes were being erected, such as the "**Norris House**" (SM-342). Furthermore, religion continued to be an important civic focus. The Episcopalians of St. Andrews Parish hired a Wilmington, Delaware based architect, C.W. Gilpin to help erect the "**St. Peter's Chapel**" (SM-275) in 1870. This Gothic

style church was located on the west-side of Washington Street. By the end of the Reconstruction Period, predominant religious were represented. In addition, agricultural production, as the main staple of the local economy, was drastically altered after the American Civil War changing the social, cultural, and economic dynamics of the town.

By the late 19th and early 20th centuries, Leonardtown was in the midst of tremendous growth. With the rise in population and an improving economy, many new buildings were erected using up-to-date technological improvements. Most of the buildings during this period, such as the Large Frame house and 81 Washington Street, maintained a conservative focus. But one of the few notable exceptions to the conservative style was the W.W. Sawyer house, also known as the Fenwick house, built in 1899. This elegant Queen Anne style home

had a projecting tower and asymmetrical massing. Much the same in structure, the **"Ford/Sterling house"** (SM-343), located on the east-side of Washington Street, had a similar tower added.

The construction of the **"First National Bank of St. Mary's"** and the **"Leonardtown Bank of the Eastern Shore Trust Company"** at the end of the 19th and beginning of the 20th Centuries reflected Leonardtown's new and emerging identity as an economic center.

The subsequent growth in population at the end of the 19th and beginning of the early 20th centuries also created a need for commercial banking and finance. The **"First National Bank of St. Mary's"** (SM-344), located on the south-west corner of Park Avenue and Washington Street, was erected to meet these enlarged consumer demands. A Richard L. Harris design, the new bank reflected a Colonial-Revival style, adding an important locus to the stability of town economics through traditional design. In addition, the **"Leonardtown Bank of the Eastern Shore Trust Company"** (SM-345) was constructed in 1914, establishing regional financial connections for town citizens. Both banks were located in the center of town and reflected Leonardtown's new and emerging economic identity.

The invention of the automobile and the telephone introduced significant advancements in transportation, communications, and technology. Further advances, such as paved roads and telephone poles, facilitated this rising trend toward modernization and mechanization. In response, the growing American automobile industry sparked small business development in order to meet rising consumer demands. **"Fenwick Motors Garage"** (SM-590) sprang up on the side street of Leonardtown's central business district. As the population grew, commercial food markets were also required to service the domestic needs of local residents. The **"Atlantic & Pacific Tea Company"** (SM-551) was the first food market established in Leonardtown. Until recently, it has remained the town market. Slowly, the conditions of life

and health improved in Leonardtown with the first **"water tower"** (SM-553) and **"pumping station."** The **"World War I Memorial"** (SM-384), located in the center isle of the Town Commons on Washington Street, is a standing reminder of those, who gave their lives in foreign wars.

As Leonardtown progressed into the 20th century, traditional houses such as the **"James and Estelle Longmore house"** (SM-557) continued to be built. But the **"Johnson/Mattingly house"** (SM-564), located on the east-side of Washington Street, was a departure from this conservative style. Based on a catalogue design, it incorporated a four square, two story structure, with a hipped roof and box shape. This Modernist architectural venue was partly inspired by Frank Lloyd Wright's Prairie-style. The first Leonardtown subdivision was built in the late 1920's, based on a house design catalogue as well. This array of identical dwellings featured small lots and an even setback that would eventually become the formula for subdivision design in Post-World War II America. During the 1930's, the effects of the Great Depression did not slow growth in Leonardtown, when the *Works Progress Administration* began construction of the **"Fenwick Street Fire Station"** (SM-550) on the site of the old Fenwick Motors Garage. Furthermore, the appearance of new commercial structures, such as **"Duke's Fountain Bar Restaurant"** (SM-532), the **"Bell Motor Company"** (SM-541), and the **"Picture Box"** (SM-565), had also begun to appear.

In the years from 1940-1950, a population explosion occurred in the county and new subdivisions were constructed on the west-side of Leonardtown to meet the demands of returning veterans. With the rise of economic stability, a reliance on the automobile marked the flourishing of suburban America, as mass migration from the cities to the quiet rural country-side occurred. In addition, a series of commercial enterprises were constructed to serve the growing affluence of the 1950's. These included new entertainment facilities, such as the **"St. Mary's Theater"** (SM-566) built on the east-side of Washington Street and the **"bowling alley,"** built on Fenwick Street near the Fire Station (SM-589). These new business structures met the growing demand for more recreational sports in a time when many Americans had plenty of leisure time to spend with family and friends. Leonardtown had become a modern example of ideal rural small town living.

All of these buildings and structures, many of which survive today, provide the unique identity that is downtown Leonardtown. Coupled together with other elements of the downtown streetscape, they form the basis for recommended public improvements and design guidelines, developed in later sections of this plan.

LEONARDTOWN CENTRAL BUSINESS DISTRICT PLAN

Map 1

- KEY STRUCTURES
- HISTORIC RESOURCES
- Significant
 - Contributing



Redman/Johnston Associates, Ltd.

Section 2: Enhancing Downtown Connections

Opportunities to enhance the downtown business climate through improved connections to nearby waterfront resources and sites anticipated for development are as important as enhancement of the qualities of public improvements and buildings within the downtown. Enhancing these connections can improve the downtown marketing environment and create opportunities for more street life and activity in the downtown area.

One noteworthy opportunity is the proposed Tudor Hall Village/Breton Bay Club Development and the future planned Town Office location currently proposed west of the downtown area. Several recommendations for public improvements identified in later sections of this plan are intended to establish or reinforce connections or linkages between these pending developments and the downtown.

Future improvements should also be considered to link the Downtown to the Town Waterfront at the foot of Washington Street. Opportunities for redevelopment of the Town waterfront should be pursued, possibly in partnership with the private sector. Regardless, this waterfront area represents one of the most underutilized resources available to the community. Opportunities for developing public access facilities at the shore front, development of water oriented commercial uses, or some combination of the two can reinforce the range of Town visitor attractions. Since this untapped resource is within walking distance of the downtown (approximately 1200' to the courthouse) it's redevelopment can enhance downtown marketing opportunities. Traffic to any future use on the site will be virtually required to pass through the downtown area.

At such time as the Town may more aggressively pursue objectives for waterfront redevelopment, pedestrian connections between the downtown and shore front should be established. Since this connection is outside the boundaries of the CBD surface treatment for such a connection need not be brick but may establish it's own form or identity as a "signature sidewalk".

Opportunities for developing waterfront public access facilities at the foot of Washington Street can reinforce opportunities for a broader range of visitor attractions to support the downtown.

Map 2 identifies key routes where future public improvements should be designed to enhance the connection between each of these area and the downtown. Several of the public improvements recommended in the following section of this plan are designed to reinforce these important connections and identify specific projects that can be implemented over time to serve this purpose.

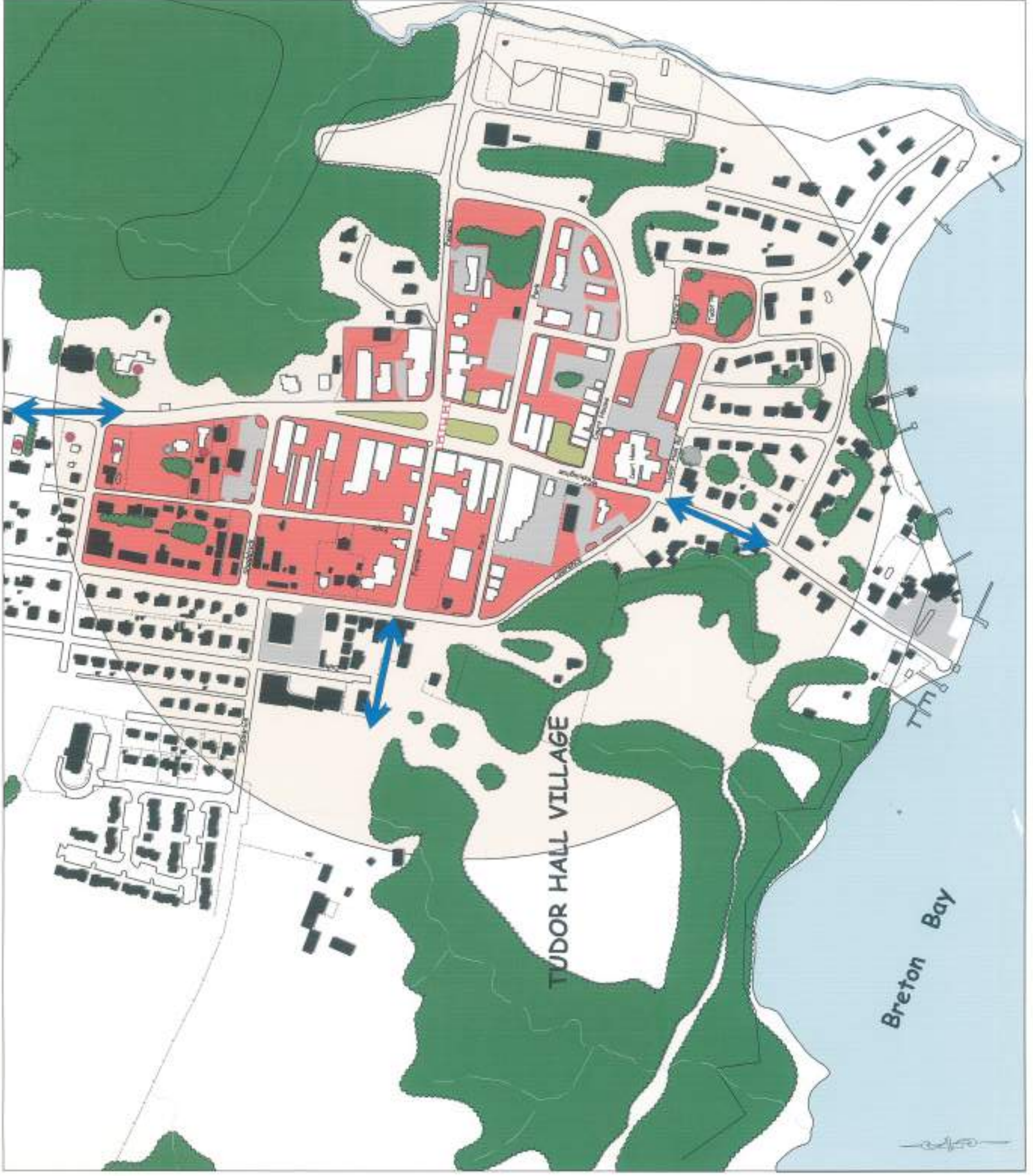
Map 3 identifies one alternative means of reinforcing the economic vitality of the downtown by placing more intense residential development on those portions of the Breton Bay/Tudor Hall Village site adjacent to the downtown. As illustrated on Map 3 titled "downtown massing", additional residential development not only strengthens the residential support base for downtown activity but also extends the streetscape and enhances the appearance of the Lawrence Street corridor in the downtown area. Certain areas along Lawrence Street which form the downtown edge are currently underutilized or devoted to automobile dealership use. This plan drawing identifies measures that might be taken to enhance the appearance of the area.

LEONARDTOWN
CENTRAL BUSINESS
DISTRICT PLAN

Map 2

Core Business District

- KEY STRUCTURES
- Central Business District
 - Neighborhood (1500 ft radius)
 - Key Access Routes



The Neighborhood Edge

1 1/2 mile radius
Comfortable Walking Distance

Intensify the core commercial area

Encourage infill development and redevelopment

Create new Town Center street frontage

To Trader Hall Village

Terminate street ends with civic uses located in public greens

Opportunity to integrate new development with the existing Town Center

Permit existing uses to continue, but reinforce streetscape

Encourage mixed use, including residential

- Legend:
- Existing Buildings
 - New Buildings

MAP 3

DOWNTOWN REDEVELOPMENT CONCEPTS LEONARDTOWN, MARYLAND

Section 3: Public Improvements

Public improvements within Downtown Leonardtown — the landscaping, streetlights, benches, plazas and public art are important elements of downtown. Downtown public improvements have always been essential for providing functional support to both pedestrian and vehicular traffic and helping buildings function efficiently.

Public improvements are meant to support the overall design of the structures and architecture of the Downtown. In many communities ambitious downtown public improvement programs have in and of themselves become predominant design elements in the downtown, often overshadowing the architecture that surrounds them. Many of these heavy-handed public improvement campaigns have been launched in response to the rise in suburban shopping mall opportunities. Many downtown commercial districts have responded to this competition by attempting to apply some of the mall's design characteristics. Unfortunately, most elements of a shopping mall design cannot be translated to the downtown. In particular, two elements that give mall interiors their appeal do not exist in a downtown environment. They include:

- **Clearly defined entrances, exits and boundaries**

Shopping malls have definite boundaries. They are self contained. Leonardtown's downtown boundaries are less well defined. Commercial buildings extend beyond the core business district and the downtown is surrounded by it's relationship to surrounding neighborhoods that create a gradual transition from a commercial to a residential environment. Because the commercial character of the downtown extends beyond the central business district, the boundaries for public improvements are more difficult to establish. They cannot be contained within the walls of a building as in the case of the shopping mall or center.

- **The ability to coordinate storefront design.**

Shopping centers or malls are typically built as a single structure with individual storefronts constructed together. In downtown Leonardtown, however, buildings were constructed over a long period of time. They vary in size, style and reflect various forms and periods of architecture over time— characteristics that make the downtown unique and give it a distinct marketing identity. Placing public improvements at regular intervals along the street, as might be done in a shopping center, is not always effective downtown.

A successful public improvements system should build upon the unique fabric of structures in the downtown by supporting, visually and functionally the downtown's buildings and their uses without overwhelming them.

Public Improvement Objectives

Continued future investment's in Downtown Leonardtown's public improvements should be designed to achieve five objectives.

- **Public improvements should encourage pedestrian movement into and through the downtown and into shops and businesses.**

The quality of the physical link between public and private spaces is critical to downtown function. Clearly marked streets, convenient stopping places, well-lit sidewalks and good pathways between parking areas and stores all help create an inviting environment for shoppers. Improvements should be designed to establish and maintain a consistent, comprehensible system of movement throughout the downtown. When appropriate pedestrian areas should be served by amenities like water fountains, benches, trees and public telephones. Plantings should serve both practical as well as aesthetic purposes by providing shade and shelter and acting as a buffer between street and sidewalk. Plantings can enhance commercial buildings by drawing attention to entrances or away from unattractive areas. Entryways to the downtown should be marked along major access routes. Finally public improvements should support storefront merchandising by blurring sidewalks public space with the recessed, semi-private space of a store's entryway and display window.

- **Public improvements should support, not overshadow, downtown functions.**

For example, the design of sidewalks, streetlights, and signs should reinforce patterns of pedestrian movement along streets and into shops.

- **Public improvements should help create a pleasant environment.**

A downtown represents substantial public and private investment in commercial and public buildings, in utilities, and in business ventures. It also generates significant municipal revenues through property taxes and the recirculation of money throughout the community. Thus, downtown physical appearance indicates how well the town is protecting its investments and how residents and businesses feel about their community. Proper maintenance of public improvements is an important factor in projecting a positive image and business climate in downtown. Ongoing maintenance costs should be budgeted with each planned improvement.

Public improvements should visually and functionally support the unique fabric of buildings and structures in the downtown without overwhelming them.

- **Public improvements should provide direction within the downtown**

Signs should be will designed and properly located to direct people to, and through, the downtown. Entrances to the downtown should be clearly defined and inviting. The location of parking areas should be distinctly marked. Directional signs should be compatible with the area's existing design characteristics.

- **Public improvements should be integrated with other physical improvements.**

Public improvements and private projects such as facade rehabilitations should be planned as parts of the same program. Improvements should be planned incrementally with implementation timed to fit the overall schedule of activity. Scheduling of planned sidewalk improvements should be coordinated with any needed repair or replacement of underground utilities to assure efficient use of dollars committed to improvements.

Recommended Public Improvements

A visual assessment of downtown Leonardtown indicates that recent investments in brick sidewalks, street lighting, and improvements to the downtown plaza or greens have generally been consistent with these objectives. These improvements have served to unify design elements within the downtown. At the same time these improvements have not overwhelmed the most unique features of the downtown; the streetscape and architectural character or qualities of it's structures.

Additional public improvements recommended for Downtown Leonardtown are identified on Map 4. The following provides a brief discussion these recommended improvements by nature and type.

Sidewalks

For the most part recommended sidewalk and street lighting improvements are in keeping with those made along Washington Street over the past few years. Recommendations are largely intended to extend the use of these same sidewalk and street lighting treatments into additional areas to continue to improve the pedestrian environment in downtown and define linkages to developing areas that can strengthen markets for the downtown and connect current and future potential visitor attractions.

Initial investments in sidewalks and street lighting should be focused on Fenwick Street from its intersection with Washington to Lawrence Avenue to provide connections to the future Town Office location and the Breton Bay Club Development to reinforce linkage between the Downtown and this major development.

Future sidewalk improvements should also be considered to link the Downtown to the Town Waterfront at the foot of Washington Street. Opportunities for redevelopment of the Town waterfront should be pursued, possibly in partnership with the private sector. Regardless, this waterfront area represents one of the most underutilized resources available to the community. Opportunities for developing public access facilities at the shore front, development of water oriented commercial uses, or some combination of the two can reinforce the range of Town visitor attractions. Since this untapped resource is within walking distance of the downtown (approximately 1200' to courthouse) it's redevelopment can enhance downtown marketing opportunities. Traffic to any future use on the site will be virtually required to pass through the downtown area.

At such time as the Town may more aggressively pursue objectives for waterfront redevelopment, pedestrian connections between the downtown and shore front should be established. Since this connection is outside the boundaries of the CBD surface treatment for such a connection need not be brick but may establish it's own form or identity as a "signature sidewalk".

Developing waterfront public access facilities at the foot of Washington Street can reinforce opportunities for a broader range of visitor attractions to support the downtown.

Town sidewalk improvements should be coupled with other recommended public improvements and which might evolve through several phases to spread the cost of the improvements into planned stages and to focus efforts on specific areas. The first phase of improvements should focus on Fenwick Street and Washington Street since these streets serve (or will serve) as future major entries to the downtown (See Map 4). Second Phase improvements should tie the CBD to the Waterfront area through the town's signature sidewalk as well as through a bike trail. The last phase of improvements should focus on Guyther Drive, Park Avenue and Courthouse Drive to incorporate the Tudor Hall and the immediate block into the CBD.

Specific sidewalk improvements from concrete to brick pavers include:

Phase I:

- The western side of Washington Street from the corner of Shadrick south to the Computer Pipeline Building.
- North and South sides of Fenwick from east entryway to Lawrence Avenue excluding the south side east of Washington.

Phase II:

- Washington Street from the Courthouse South to the water.

Phase III:

- The north and south sides of Park Avenue east of Washington Avenue to old Post Office.
- The north and south sides of Courthouse Drive east of Washington Avenue.
- Guyther Drive - tie in improvements on Courthouse Drive and Park Avenue to Tudor Hall.

Crosswalks

Crosswalks provide a safe passage way for pedestrians to circulate throughout the downtown area. Promoting pedestrian safety will help facilitate higher usage as it promotes a comfortable feeling to walk in and around the downtown core. Crosswalks can also offer many aesthetic benefits if the proper materials are used in their construction. By utilizing the brick pavers/dyed asphalt/stamped material found in the sidewalks, both drivers and pedestrians can recognize clearly marked crossing areas that help facilitate the downtown feeling public improvements are trying to enhance.

Specifically, the crosswalk should be improved between the southern corners of Fenwick, Washington Street, and the town commons or park area. See Map 4 for location.

Lighting

Light fixtures do more than illuminate streets and sidewalks. They strengthen a commercial district's pedestrian scale by serving as a unifying design element. In pedestrian areas, fixtures should generally range between 10 and 15 feet in height, with poles placed every 40 to 60 feet depending on the desired light level and visual impact. Current light fixtures located along Washington Street generally meet this standard and can serve as the fixture of choice for additional areas where pedestrian movement is evident or is to be encouraged.

Light fixtures not only illuminate streets and sidewalks but strengthen pedestrian scale by serving as unifying design element in the downtown

Additional lighting improvements are shown on Map 4 and cited below.

Phase I:

- The east entryway of Fenwick to Lawrence Avenue (excluding improvements already in place at funeral home).
- The western side of Washington Street south of Fenwick.
- The eastern side of Washington Street north of Fenwick to the St. Mary's County Planning and Zoning Building.

Phase II:

- Street lighting improvements should be planned in conjunction with sidewalk improvements to reinforce connections between the waterfront area and the downtown.

Phase III:

- North and South Courthouse Drive to just beyond Guyther Drive.
- Guyther Drive to Tudor Hall.
- North and south Park Avenue east of Washington.
- East Washington between Park and Courthouse.

Another important source of lighting in the commercial district is the illumination of store windows, which adds interest and increases a sense of security at night.

Additional lighting techniques can include special illumination of important focal points such as statues, steeples, cupolas and facades of key buildings like the courthouse. Lighting for festive occasions can be accommodated by including special electrical outlets in key areas. Outlets installed in the base of many of the light poles in Downtown as part of the Town's street lighting program can also support lighting and other power supply needs associated with special events or festive occasions like the Post Thanksgiving "Christmas Tree Lighting ceremony" and the "Patuxent Velo" in May.

Trees, Shrubs and Ground Cover

Although there is little historical precedent for planting street trees in commercial districts they nonetheless offer several distinct advantages in downtowns. Street trees provide shade for pedestrians, shelter for outdoor activities, and add a unifying natural element within the downtown by reinforcing the edge of the street. They can help fill gaps along the edges of vacant lots, parking lots, or blank walls.

Plant beds and containers add color and beauty, but require more extensive maintenance.

Container plants require frequent watering and can become eyesores if not put in storage or replanted with evergreens or hardy perennials in the winter months. Unprotected ground cover and low shrubs should not be located in areas with heavy pedestrian traffic where they can be damaged or collect trash.

The height and spread of trees at maturity and their rate of growth should be anticipated to guide placement. Improperly placed trees or trees of the wrong species can obscure building facades, signs, block key views or impede pedestrian traffic. Recent investments by the Town in Landscape improvements in the Downtown Commons/Greens have been well placed and have done much to establish a unifying design theme in the downtown.

However, additional planting and street tree improvement recommendations are identified on Map 4 and cited below.

Improperly placed trees or trees of the wrong species can obscure building facades, signs, block key views or

Additional trees and shrubs should be placed in the following locations:

Phase I:

- The west side of Washington Street south of Fenwick to just past the Bell Motor Car Dealership.
- The east side of Washington Street to the St. Mary's County Planning and Zoning Building.
- The north and south sides of Fenwick from east entryway to west entryway.

Phase II:

- Street tree improvements should be planned in conjunction with sidewalk and street lighting improvements to connect the waterfront to downtown.

Phase III:

- The north and south sides of Courthouse Drive to just past Guyther Drive.
- Guyther Drive to Tudor Hall.
- The north and south sides of Park Avenue east of Washington Street.

Street Furniture

Street furniture represents those public improvements that provide amenities for pedestrians including benches and trash receptacles. While these features are a necessary part of any

downtown, too many of them in the wrong location can clutter the district. Since these amenities are highly visible the quality of their design is important. Design of these elements should relate to each other and to the district's image.

Most active business districts need comfortable, attractive and conveniently located seating areas. Seating should be located where people congregate: near the post office, in front of the courthouse, the bank, in the downtown commons or greens, in quiet shady spots, or in front of major attractions such as ice cream shops. Sound construction and appropriate materials are important. Poorly designed or cheaply built benches can lead to higher maintenance costs, vandalism and a negative image for the downtown. Not all seating needs to be provided by the public sector. Business owners can locate benches outside their establishments, where sufficient space is available. However, their design should be compatible with other street furniture in the downtown.

Trash receptacles should be sturdy enough to withstand heavy use and abuse, have openings large enough to prevent spillage and be easy to empty. Trash containers can be freestanding, firmly fastened to the ground or attached to existing poles. Containers should be located along pedestrian pathways, especially where trash originates or is likely to be deposited. Typical locations include parking lots, more heavily used pedestrian street crossings, near restaurants, stores that sell convenience goods, and places where people lunch outdoors.

Avoid locating trash receptacles too close to seating areas since they can create unpleasant odors or insects during warm weather. Broken or overflowing containers are signs of neglect. Thus a regular schedule for maintenance a trash pickup is also important.

Traffic Signals

Over head traffic lights, though they may provide a center view of the signal for vehicles, also obstruct views of the downtown skyline with lines and signal boxes strewn across the CBD. Traffic light standards located on smaller poles are more aesthetically pleasing to the eye as lines and gigantic poles are eliminated. Currently, only one signal exists in the CBD on the corner of Fenwick and Washington Streets and that light is only a blinking yellow light. By removing this blinking light and replacing it with traffic light standards located on poles, the town can plan for higher use of the Fenwick Corridor as well as achieve some aesthetic benefits and a more pedestrian friendly environment.

Utility Lines

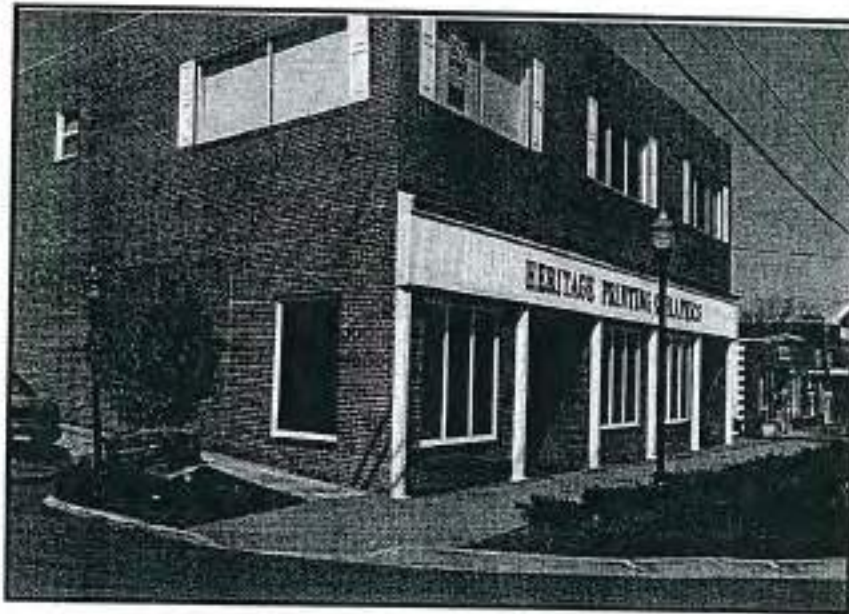
Visible utility lines located on Washington Street also obstruct the view of the downtown sky line. Assessment of opportunities to relocate these power lines either underground or behind existing structures is recommended. Although this may prove to be too expensive a project for the town to undertake in the near term, the aesthetic benefits to the appearance of the downtown would be substantial. Consideration of options for cost-sharing their relocation

should be explored in conjunction with utility companies.

Street Knuckles

Street knuckles or curbs jutting out into the street area create a optimal location for new street plantings, furniture, or even traffic lighting standards. In addition, street knuckles also break up the impervious look of the street corridor and protect the parked cars and pedestrians from oncoming and turning traffic.

Street knuckles should be located on the north side Fenwick Street where a parallel parking line currently facilitates the on-street parking. Knuckles located on the corners of Fenwick and Washington, and Fenwick and Lawrence are recommended. The knuckles can provide a location for street lights, benches, trees, or even traffic light standards. This effect is illustrated below. Map 4 identifies the location proposed for this amenity. Additional street bump outs or knuckles could also be implemented near the intersection of Lawrence and Fenwick Streets near the new Town Office location.



Vending Machines

Machines for dispensing a variety of items, ranging from newspapers to soft drinks, can become a matter of concern in downtowns. Because dispensers tend to be placed by individual vendors competing for the best locations, coordination is rare and their combined impact can detract from the district's image. Although visual survey does not indicate that this is a significant problem in downtown Leonardtown, the future location of vending machines should be monitored over time to assure it does not become one. Vending machines should be grouped along walls or in spaces outside the direct flow of pedestrian

traffic. Their location should not obstruct key design elements of buildings and structures. Permits and regulations can be used to limit machines to specific areas of the business district but such actions do not appear to be warranted at this time.

Outdoor Cafes and Street Vendors

Outdoor cafes and street vendors can lend a festive atmosphere to downtowns. Open air cafes provide a respite during warm seasons. Café areas can obstruct sidewalks if not carefully planned. While such a use can support the level of downtown activity in Leonardtown and should be encouraged to locate in the downtown, minimum regulations should require four feet of space from the café to curb so as not to impede pedestrian traffic. Tables and chairs should be separated from sidewalks by a railing or low wall. When seasonal cafes are not in use, it is best to remove fixtures such as railings and anchors from the public space. Glass or canvas awnings, often installed to provide shade for diners, should be attached to the building in a manner that will not permanently damage any historic fabric.

Street vendors can also lend a festive air to downtown. Although the level of activity in downtown does not presently appear to be sufficient to support street vendors, opportunities for a selective vendors market during special downtown events may support the festive atmosphere associated with such events. Most communities regulate street vendors to guard against undue crowding and possible health and safety hazards. Regulations typically provide design standards for carts and designate allowable locations for vendors to avoid these problems.

Signs and Directories

Signs are a necessity in downtown. Other sections of this plan will discuss the placement and design of private signs on buildings. However, public and private information, directional and regulatory signs are a public improvements concern. Signs can herald downtown as a destination, give alternate routes, demarcate boundaries and point out important facilities such as the courthouse or public parking lots. For pedestrians, they can provide information about telephones and restrooms. Directories can be used to list business locations and sites of interest to tourists. Map 4 identifies an optional location for a Kiosk/Display map on the plaza/greens which could be used to identify the location of Downtown Merchants and provide public event information. It's design should permit information to change or be updated.



Permanent markers and signs can communicate information about the towns' history and can even incorporate a community logo. Temporary signs can announce special events.

In many downtowns public information is presented through an oft confusing collection of signs produced by many agencies, institutions and businesses. For such signs to be positive elements in the downtown environment they should be designed, produced and installed as part of a unified system. They should be large enough to convey information readily, yet not so large that they contribute to visual clutter. Their location should not obstruct key scenic views or significant downtown architecture. Colors and materials should be compatible with the fixtures or buildings to which the signs will be attached. The keys to good sign design are consistency in shape and color, form of message and placement. Graphics should be developed to ensure coordination among public signs as well as to provide a unified image.

For signs to be positive elements in the downtown environment they should be designed, produced and installed as part of a unified system.

While most signs in downtown are under municipal jurisdiction and can therefore be managed, state signs may be beyond local control. Nevertheless, the town can negotiate with the state to determine the placement and number of state signs to minimize their impact. Since many state signs are part of a larger sign system it is not likely that they will change the color or design to conform to a municipal signage program.

Signs directing visitors to the downtown area should be upgraded or placed on the Corner of Fenwick and Lawrence and on Route 5 and Washington Avenue. Existing and improved signs should be unified in design.



Banners and Flags

Banners and flags provide splashes of color and movement within a downtown environment. They can be used on a temporary basis to support festivals or special downtown events. Banners and flags are like signs, so care should be taken to ensure they do not visually clutter the downtown.

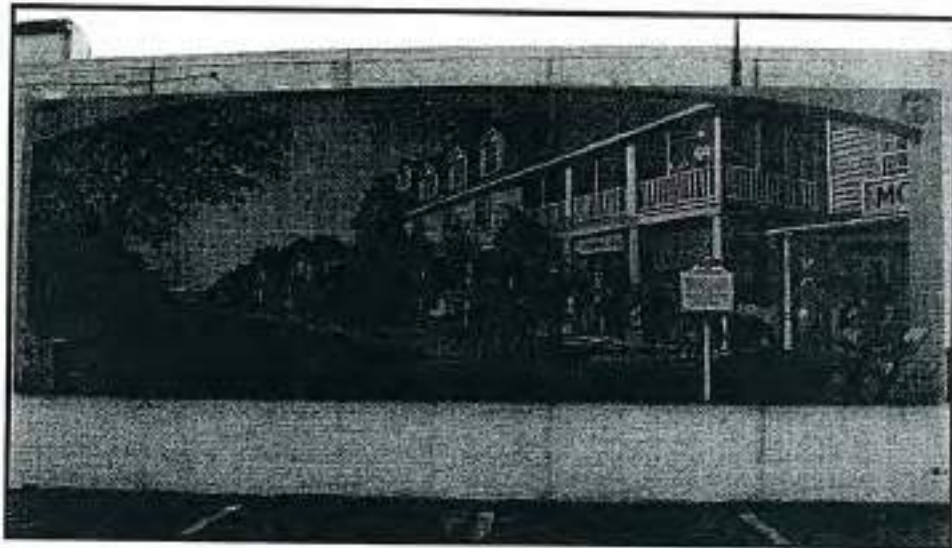
The best materials for flags and banners include standard flag nylon (bunting), if sewn panels are to be used, or heavy canvas, if symbols or letters are to be silk-screened. Secure fastening is key since wind wear and tear are the greatest causes of damage. Crescent-shaped openings in the fabric can reduce wind stress and extend their life.

The higher the contrast in color between lettering and the background, the more visible the message. Darker backgrounds have a tendency to stand up better to fading over time. Banners and flags will be more successful design elements if developed as a unified system. If not, since they can create visual clutter, it may be necessary to regulate them under the provisions for signs in the zoning ordinance or establish a design review process.

Public Art

Public art can take a variety of forms, including statues, monuments, murals and fountains. These elements can provide a focus for a particular public space, commemorate a special event, honor an important person or the history of the community.

New works of art are often included as part of a downtown revitalization programs. Their high visibility can broaden public support for the effort. Carefully placed sculptures or fountains can reinforce a view or terminate one. Murals can add interest to blank walls as evidenced by the mural on the wall of the Nations Bank building adjacent to the St. Paul's Methodist Church.



At the other extreme, excessive use of art without regard to the character of the downtown setting can result in a theme park atmosphere. Restraint should be the rule, and design quality and good craftsmanship are important.

Two public art recommendations are offered as part of this plan. First Map 4 shows a possible location for a fountain in the Town square or greens. A fountain in this location would not only provide a water feature to support passive activities within the greens, but would visually define the entry to the downtown core. It would also serve to anchor one of the more prominent views of the downtown and attract attention to the sense of enclosure (a three-sided streetscape) and qualities of downtown structures upon entering

A fountain within the Town Commons/Green would provide a water feature to support passive pedestrian activity within the greens, and would visually define and reinforce the sense of entry to the downtown core.

this area of the downtown.

A second mural is also proposed. It should maintain a historical theme and might reflect some other element of Town history. One optional blank brick wall space that may be most suited for such a mural is the wall of the Heritage Graphics Building on Fenwick Street.

Route 5 Corridor/The "Gateway" to Downtown

Most of the public improvement recommendations for downtown focus are concentrated within the downtown area. The Route 5 corridor, from it's intersection with Route 235 to the downtown core, represents the gateway to the downtown and as such is also an important aspect of the downtown. The qualities of this streetscape and adjacent development in large part define the "sense of arrival" to the downtown area. Improvements, particularly in the form of landscape treatment, can do much to enhance this sense of arrival and further support the downtown climate.

The current function of this State route is to move traffic. That function is apparent in the extensive and uninterrupted areas of paved surfaces that reflect heat, contribute to glare, and generally provide a hostile environment for the pedestrian.

The town should work with the Maryland Department of Transportation's State Highway Administration to improve this condition. A first step is to monitor traffic volumes and verify the need for the current number of travel lanes (four) and lane widths. Depending on findings the town might consider removal of traffic lanes or portions thereof to provide a partial or complete center island. Such a planted island would create a "boulevard" effect that more appropriately dignifies the sense of arrival to the downtown area and better accommodates pedestrian movement. If such a planted island cannot be established due to traffic needs, then street tree plantings should be established along the corridor to soften it's currently harsh environment.

Summary

Well-planned public improvements can play a substantial role in the process of creating a more attractive, inviting and better functioning downtown business environment for shoppers, office workers, residents and visitors. The design of improvements should reinforce the downtown's image as reflected in it's structures. Map 5 provides a composite map of recommended public improvements identified in this section of the plan.

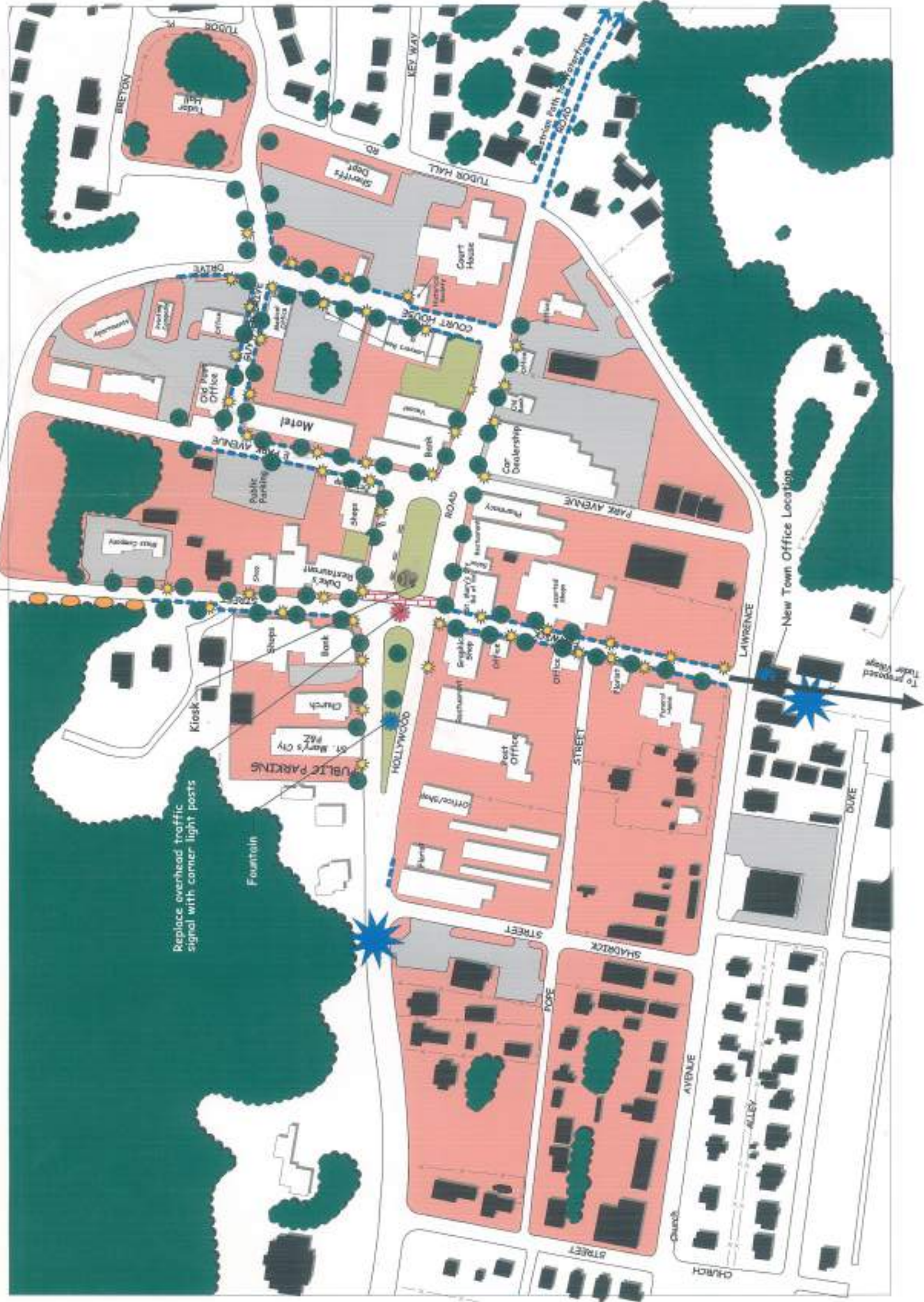
While public improvements are important, they should be viewed as only one element of a successful downtown. Strengthening business district organization, using new techniques to better promote the downtown, improving the appearance of downtown buildings and finding new uses for vacant or underutilized space are equally important elements of healthy downtowns.

LEONARDTOWN CENTRAL BUSINESS DISTRICT PLAN

Map 4

Public Improvements

- KEY STRUCTURES
- SIDEWALK IMPROVEMENTS
- STREET TREES
- STREET LIGHTING
- PEDESTRIAN TRAIL
- CROSSWALK
- SIGNAL IMPROVEMENTS
- KIOSK
- FOUNTAIN
- GATEWAY AREAS
- PARK/GREEN



LEONARDTOWN CENTRAL BUSINESS DISTRICT PLAN

Map 5

Recommendations

- KEY STRUCTURES
- SIDEWALK IMPROVEMENTS
- STREET TREES
- STREET LIGHTING
- PEDESTRIAN TRAIL
- CROSSWALK
- SIGNAL IMPROVEMENTS
- KIOSK
- FOUNTAIN
- GATEWAY AREAS
- PARK/GREEN
- HISTORIC RESOURCES
 - Significant
 - Contributing



Section 4: Design Guidelines

Downtown streetscapes and the unique character and qualities of its many buildings are its most unique marketing asset. Buildings of all ages and architectural styles provide the downtown with its unique personality. This collection of structures is a one-of-a-kind expression of the community's heritage, unlike any other. It cannot be duplicated. It cannot be replaced.

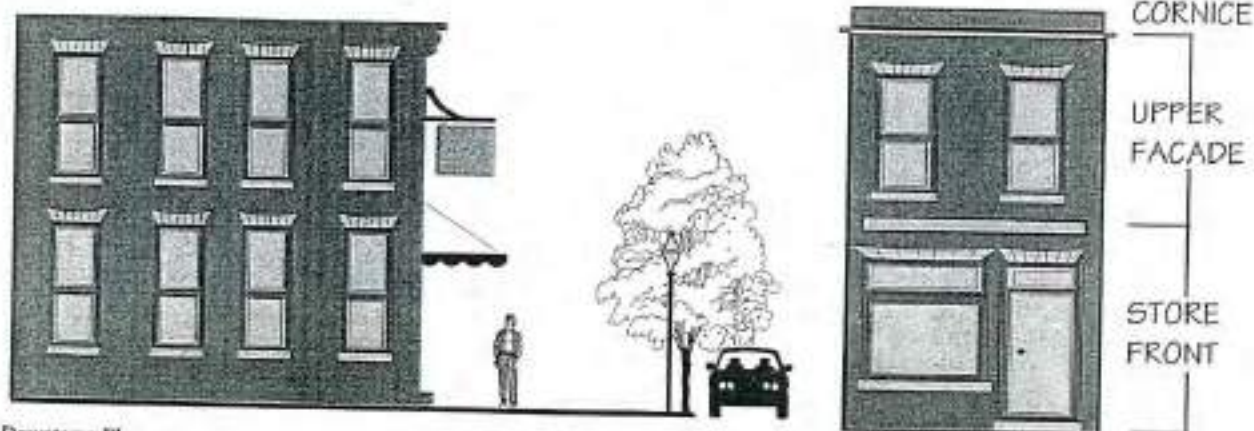
From a marketing standpoint, these unique characteristics render the downtown an extremely scarce commodity providing value in and of itself that can provide unique business development and promotion and marketing opportunities. Protecting and enhancing the structural fabric represented by downtown buildings is therefore an important element of strengthening the business climate in downtown. Concealing or neglecting architectural details that tell the story of the downtown's development over time deprives the downtown of one of its best marketing tools; its unique image.

There is no formula for good downtown design, just an appreciation of downtown's unique assets and an eye for improvements that are compatible with the existing built environment. In some cases, years of deferred maintenance, or inappropriate alterations have obscured the richness of traditional commercial buildings. Fortunately, insensitive design treatments over time can usually be reversed.

Elements of Storefront Design

Many downtown commercial buildings that have served as storefronts over the years, regardless of their age are composed of three basic elements: the storefront, upper facade and cornice.

- **The storefront.** The storefront is the ground-floor section of the front facade. It typically contains glass display windows above bulkheads or kick plates that provide protection from breakage of display windows and elevate merchandise to eye level for pedestrians. Some storefronts have transoms above the display window which filter light into ground floor space. A structural beam typically spans the storefront opening, supporting the weight of the



Downtown Plan
Town of Leonardtown, Maryland

upper facade. Sometimes, the structural beam is exposed on the outside of the building and might be decorated or used as a background for sign lettering. In other cases, it may be concealed by a decorative cornice running the width of the storefront opening.

- **The upper facade.** The upper facade consists of the area above the ground-floor storefront opening which contains both wall material (most often brick) and in some cases windows. A number of downtown buildings lack an upper facade as they are single story structures. In such cases wall space above storefronts do not have window openings but may have openings to provide ventilation to attic storage areas. In most cases these single story structure's roofs are concealed by a low vertical extension of the front wall plane or "parapet". False fronts (higher front wall plane extensions that may sometimes double the height of the building) do not appear to exist in downtown.
- **The cornice.** The entire facade including both storefront and upper facade is capped by a decorative cornice. The cornice might be made of elaborate wood moldings (common during the Victorian and Federal periods), pressed metal, terra-cotta, brick or other materials. The cornice provides visual termination to the building and in many cases may conceal gutters or facilitate roof drainage. The First National Bank Building represents an example of a more elaborate cornice (albeit a stone molding rather than wood) that provides a powerful visual termination to the building's vertical elements. The most common form of cornice in Leonardtown, however, are capped parapets of brick buildings which conceal flat roofs. These structures are particularly dominant along the South side of Fenwick Street as it extends east of Washington.

It is important to note that many downtown structures were not designed with these three distinct features of typical storefront design. Many are single story structures and are therefore absent upper facades and second floor windows.

Recommended Design Guidelines

Design guidelines provide a basis for managing the visual qualities of downtown structures over time. They are an analysis of what is special about downtown structures, developed into a plan toward enhancing those qualities. Local design guidelines have been upheld as constitutional by the US Supreme Court in Penn Central v. City of New York (1978). With this case the court found that "... standards, controls, and incentives that will encourage preservation by private owners" are a function of local government, and that "the restrictions imposed are substantially related to the promotion of the general welfare...". Another legal term, the "tout ensemble" principle, maintains that all property in a district may be regulated in order to preserve the character of the area.

A number of small communities like Leonardtown are adopting design guidelines to protect the identity of their downtowns and as a means of halting visual deterioration that can adversely affect that identity. For guidelines to be successful, it is important to understand what they can and cannot

be expected to accomplish.

Design guidelines can:

- Increase public awareness of downtown architectural qualities
- Improve the quality of physical changes in the downtown
- Protect existing architectural character
- Protect the value of downtown investments
- Prevent incompatible new construction

Design guidelines will not:

- control non-exterior changes
- regulate growth
- guarantee good design

How These Guidelines Were Developed

Steps taken to develop design guidelines appropriate for Downtown Leonardtown started with conducting a windshield survey and sidewalk survey of downtown structures to assess what qualities are present in the downtown in order to determine aspects or elements of design that should be encouraged. A photo montage was then prepared to develop a composite picture of each block in the downtown and its street orientation.

The series of photo montages was used to identify shared design elements and qualities. Design considerations assessed using survey results and the prepared photo montages included:

- Whether or not there were strong horizontal elements, common to all or most buildings within the downtown or within a particular block.
- Whether or not there was a consistency in the height of buildings within the downtown or a specific block(s).
- Whether or not rooflines are primarily pitched or flat.
- Whether or not common treatments have been used to decorate the rooflines (e.g. cornices or special forms)
- Whether or not there is a prevalent width to storefront facades.
- Whether or not there are vacant lots between buildings
- Whether or not there is a pattern or the size, shape height or spacing of windows on the upper floors.
- Whether or not there is a dominant architectural style, or a mixture of styles are represented in downtown buildings.
- Whether or not storefronts have entries that are generally recessed, or flush with the sidewalk.

- Whether or not awnings, canopies or porches are common, occur on both sides of the street, or are more prevalent on certain blocks.

In many cases the answers to these questions vary from building to building or block to block within the downtown area. Therefore in some cases it is difficult to readily identify consistent design themes among groups of structures in the downtown as a basis for a single set of design guidelines. In other cases recommended design guidelines may vary from block to block within the downtown depending on the types of architectural features or structures that may be unique to a particular area of the downtown.

The results of consideration of these many characteristics of the design of downtown buildings have served as the basis for recommended design guidelines. Those characteristics considered important to the character of the downtown are reflected in the guidelines.

These shared design elements or qualities, particularly those which represented dominant themes, are the basis for the following recommended design guidelines. There are ten common criteria typically used as a basis for development of downtown design guidelines. They include:

1. Height
2. Width
3. Setback
4. Proportion of Openings
5. Horizontal Rhythms
6. Roof Form
7. Materials
8. Color
9. Sidewalk Coverings
10. Signs

Recommended design guidelines for each of these criteria that follow should not be considered formulas or specific solutions. They represent flexible recommendations intended to develop compatibility within the building, its neighbors and the area. Criteria are flexible to avoid the danger of sameness. They are designed to encourage rather than insist and discourage rather than prohibit.

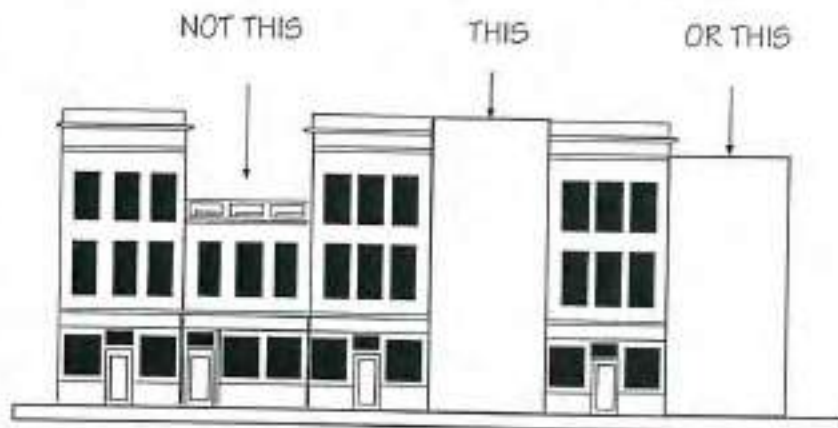
Height

There is substantial variety in the height of structures in downtown Leonardtown. Building heights range from 3 stories (the first national bank building) to a number of single story structures like the building housing "Four Star Pizza" and "Antique sales" located between the new post office and Heritage Printing. Where these buildings are located in block faces that orient to the Downtown "commons" or "greens", consistent heights of two or three stories would be desirable to foster a sense of enclosure for the downtown core. *Therefore buildings located in block faces that orient*

to the Downtown "commons" or "greens" proposed for renovation or replacement in this area or infill structures should be a minimum of two stories in height (the build-up line) to strengthen the sense of enclosure over time (Height Design Principle #1). Second floor space within structures in the downtown area in some cases is currently utilized for apartments or offices while in many cases appear to be vacant. As the Breton Bay development project evolves, opportunities to strengthen markets for office and residential apartment uses of second floor space in the downtown should grow correspondingly. By and large, one the goals for the downtown should be to intensify downtown activity to create stronger retail environments. Creating additional second floor space through redevelopment of existing structures, infill development on vacant lots, or simply encouraging greater use of existing second floors can do much to support retail environments as well as increase incomes through rental of space by building owners for office or apartment use. This, in turn, creates a positive climate for their reinvestment in structures to benefit the overall downtown level of activity and market environment. Therefore, application of this design guideline can not only improve the visual qualities in the "downtown core" but can create opportunities to provide greater market support for retail and service businesses in the downtown. In summary, height design principle #1 recognizes that second and third floor office and apartment uses in the downtown core enhance the economic, visual and operational vitality of the downtown.

Another example of variation in the height of downtown structures is readily apparent on the north and south sides of Fenwick street extending in an easterly direction from it's intersection with Washington Street. In this area buildings on the south side of the street are consistently one story in height (Nations Bank to the Laundromat) while buildings on the north side of the street are consistently two stories in height (Dukes to Bernie's Beauty Salon).

Since there is great variety in the height of downtown structures some variety in design guidelines would appear to be in order. In those areas of the downtown where buildings are essentially the same height as on the North side of Fenwick street between Washington Street and Court House Drive design guidelines should *encourage maintenance of the alignment of building cornices or rooflines* (Height Design Principle #2). In those block faces where there are small variations in height, guidelines for the height of new buildings or redevelopment of existing buildings should provide that *the height of additions or new construction should fall within a range of 10 percent of the mean or average building height found in the block face* (Height Design Principle #3). In more transitional areas of the downtown or on blocks where there is greater variation in building heights (e.g. block face along Washington Street housing Virnelli's, Reynolds Pharmacy, Combs Insurance and the pet store) a more appropriate guideline would be



to provide that the height of the building should be within the range of heights found on the immediate block (Height Design Principle #4) either for new construction or additions.

In some cases corner buildings are larger and/or more elaborate than midblock structures. Examples include Duke's and First National Bank. In such cases buildings on the ends of blocks should be similar in height to buildings on adjoining corners (Height Design Principle #5).

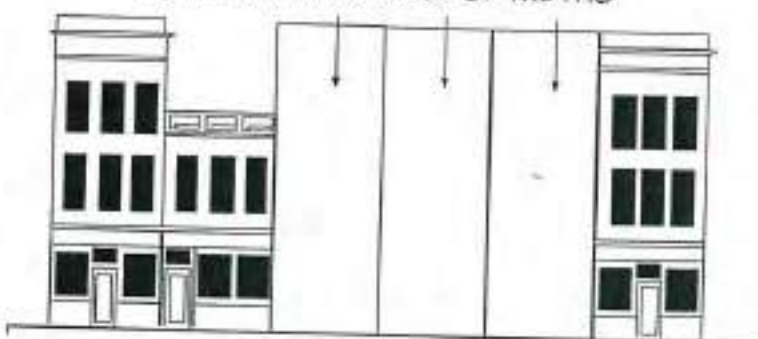
Width

Building width is among the more predominate visual characteristics in most downtowns. Many downtowns were often subdivided into relatively narrow and deep lots, resulting in common-sized building fronts which establish a characteristic rhythm down the street. However, within Downtown Leonardtown lot widths within the Downtown Core and surrounding areas of downtown along many streets are not uniform in width and therefore the dimensions of buildings fronts also lack uniformity in many cases. Nevertheless, *future structures subject to redevelopment or improvement as well as new buildings along downtown streets should be designed to respect the primacy of widths by designing a rhythmic division of the facade to maintain a uniformity in progression of widths, where evident in adjacent buildings or storefronts or within the same block face* (Width Design Principle #1). Most downtown streets are currently defined by a wall of buildings. In such cases, *where infill construction of new buildings or redevelopment may occur, maintain the existing building wall by building from side lot line to side lot line* (Width Design Principle #2).

NEW FACADE FILLS OPENING



NEW FACADE AS SERIES OF BAYS TO MAINTAIN PRIMACY OF WIDTHS



Setback

A third characteristic within the downtown is setback. Setbacks or the distances separating the building fronts of downtown structures from the street or sidewalk, distinguish the downtown Leonardtown from neighboring residential areas. Commercial buildings are typically set directly on the front lot line, creating the "wall of buildings effect" associated with sense of enclosure typical of downtown environments. In fact a growing number of communities are establishing a "build-to"

line as opposed to a minimum setback to assure alignment of facades to enhance the sense of streetscape in downtowns. Since this is the dominant pattern in the Downtown, *new structures, redevelopment or future additions or alterations to existing buildings should maintain the alignment of facades along the sidewalk edge* (Setback Design Principle #1).

This guideline should also be applied to parking lots within the downtown. The sidewalk edge adjacent to parking lots should be delineated with columns, plantings, low walls or other vertical projections along the sidewalk. Plantings adjacent to the Knights of Columbus parking lot along Fenwick Street exemplify one means of providing such treatment. Other areas of the downtown might also benefit from similar treatments and include portions of the Car dealership where chain link fence is currently used in conjunction with display areas and automobile storage areas.



Along those block faces in the downtown *where building facades are not adjacent to sidewalks*, (e.g. Kenny's Flowers and Gifts, and the adjacent building located on the corner of Washington and Shadrick Street) but a uniform setback of structures is evident, guidelines should be designed to *maintain the uniform setback of buildings and align with facades* (Setback Design Principle #2). This guideline will be appropriate for reaches of Washington Street located between the downtown core (ending at the intersection of Washington and Shadrick street) and Route 5 that are currently developing with office uses that are not located adjacent to the street but are removed by distances ranging from 15 to 30 or more feet. In this corridor the *location of new structures should be consistent in setback from the street as those which have been recently built for office or commercial use as well as former residential structures that have been converted for commercial use* Setback Design Principle #3). Likewise the design of structures in this area should retain the residential look and feel of existing structures in spite of their use for office or other commercial purposes.

Although a uniform alignment of building facades is encouraged through application of these three setback design principles, there is also a need to assure that long uninterrupted wall planes do not foster monotonous streetscape patterns. Therefore, *individual buildings shall avoid long, monotonous, uninterrupted wall planes. Building wall offsets, including projections and recesses (particularly for storefront entries) shall be used to add architectural interest and variety, and to relieve the visual effect of a simple, long wall* (Setback Design Principle #4).

Proportion of Openings

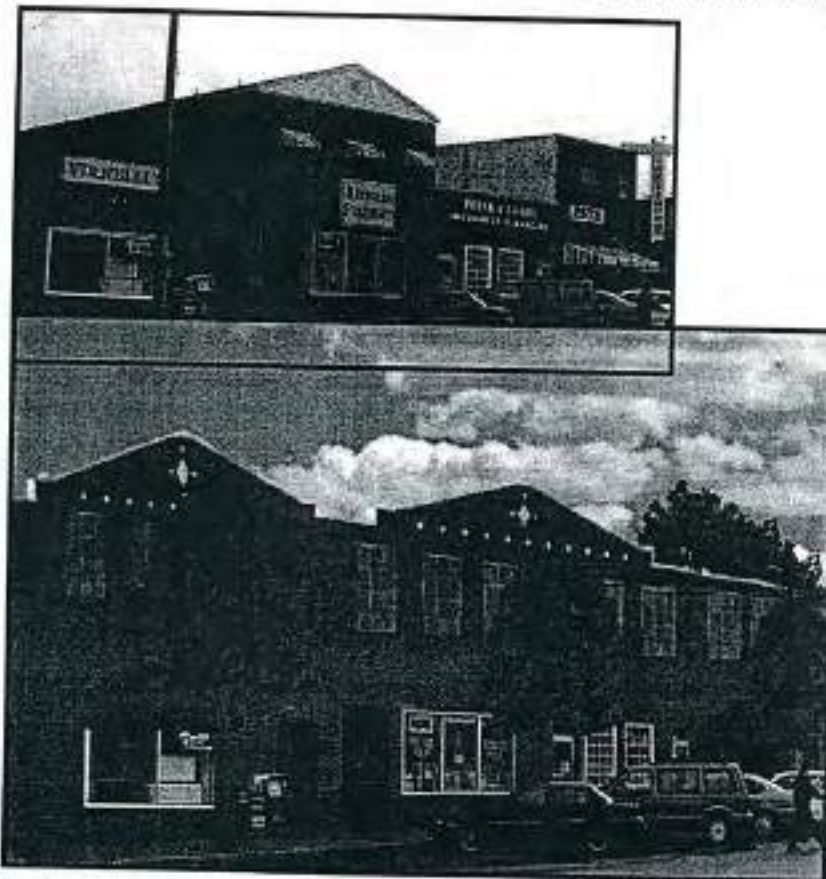
Certain buildings within the Downtown share common characteristics in the form of similar size,

spacing, or shape of window openings that provide a sense of symmetry. For example, upper floor windows in buildings like "Dukes" which are two or three stories in height may be predominately narrow with vertical orientation, stacked above each other, with a spacing of three or more window widths between first floor storefront openings. Others like First National Bank utilize smaller windows with a vertical orientation to frame the larger multi-paned arched windows that span almost two floors in height.

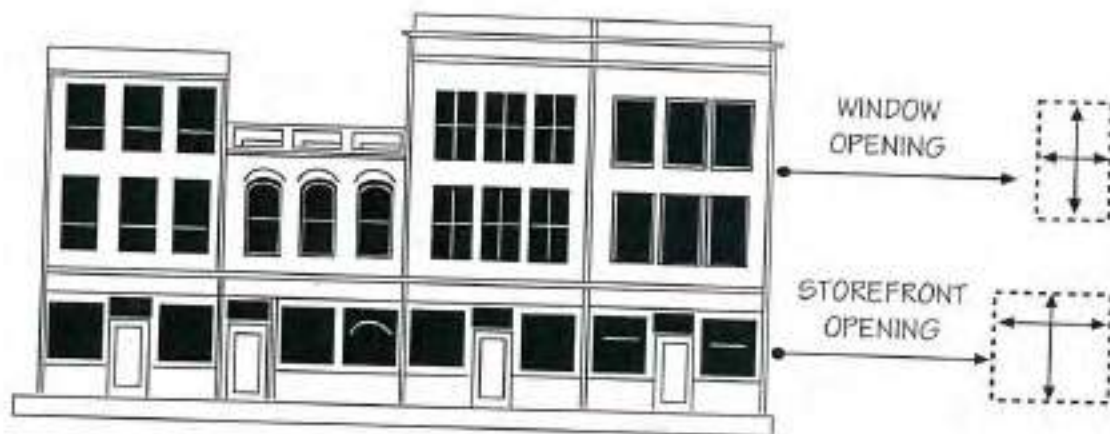
However, there are very few instances where adjacent buildings or building groups share similar characteristics in size, spacing or shape of window openings. This is unfortunate since consistency between buildings in the proportions of openings in the downtown can support a facade rhythm that reinforces the sense of streetscape in many downtowns.

In general, the chief common characteristic in fenestration or use of windows is between upper story openings and the storefront or street level openings. Typically there is a much greater glazed open area at the storefront or street level for pedestrians to have a better view of the merchandise on display. Given the disparity in window openings from building to building it is difficult to establish a specific guideline for design of new or remodeled structures.

The following illustration shows how structures along the east side of Washington Street might be adapted to two stories with similar size and proportion of window and door openings.



Downtown Plan
Town of Leonardtown, Maryland



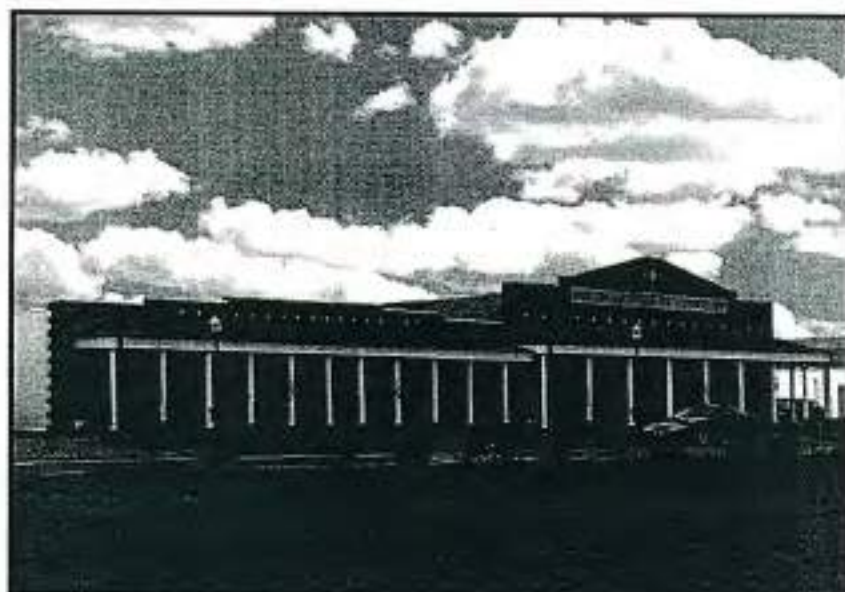
Nevertheless, *new construction and redevelopment or remodeling of existing buildings should maintain or where possible establish a proportion and spacing of openings and window treatments consistent with adjacent structures or consistent with the dominant characteristics of openings for existing structures within the block face* (Openings Design Principle #1).

Horizontal and Vertical Rhythms

Just as the pattern of openings on the facade of a building or series of buildings can provide a rhythm to reinforce qualities in the streetscape, so also can other elements shared by building groups. Examples include a band or division between the storefront and upper facades of buildings at similar heights, or a series of vertical columns as shared by the new Post Office and Heritage Printing and Graphics buildings. So also can a series of recessed entry's to storefronts or awnings extending along several facades (north side of Fenwick extending east from Washington Street/down from Nation's Bank) establish a rhythm of elements to reinforce the sense of streetscape qualities in the downtown. Leonardtown's downtown structures often lack features that permit the extension of horizontal rhythm along the streetscape. Building heights and styles often vary within blocks impairing opportunities to establish streetscape rhythms. This is one reason that recommendations for the Downtown Core suggest that future infill development or redevelopment foster buildings that are a minimum of two stories in height. This would permit a sense of horizontal rhythm to evolve over time. Therefore *buildings constructed in the downtown core (all structures facing the Town Commons) shall be a minimum of two stories and shall not exceed three stories in height and shall maintain a clear visual division between street level and upper floors* (Rhythm Design Principle #1). This guideline should also be applied to substantial rehabilitation or redevelopment of existing structures within the core.

In other areas of the downtown, where single story buildings with roof concealing parapets dominate sections of blocks *the use of canopies or awnings of similar materials shall be encouraged to maintain or extend and enhance a strong shared streetscape element* (Rhythm Design Principle #2) where it exists or opportunities to establish it are apparent.

The following illustration demonstrates the effect that relocated vending machines and the addition of a canopy of similar design to the adjacent Post Office on the building housing "Four Star Pizza" and Antique Sales can have in enhancing both horizontal and vertical rhythm in this area.

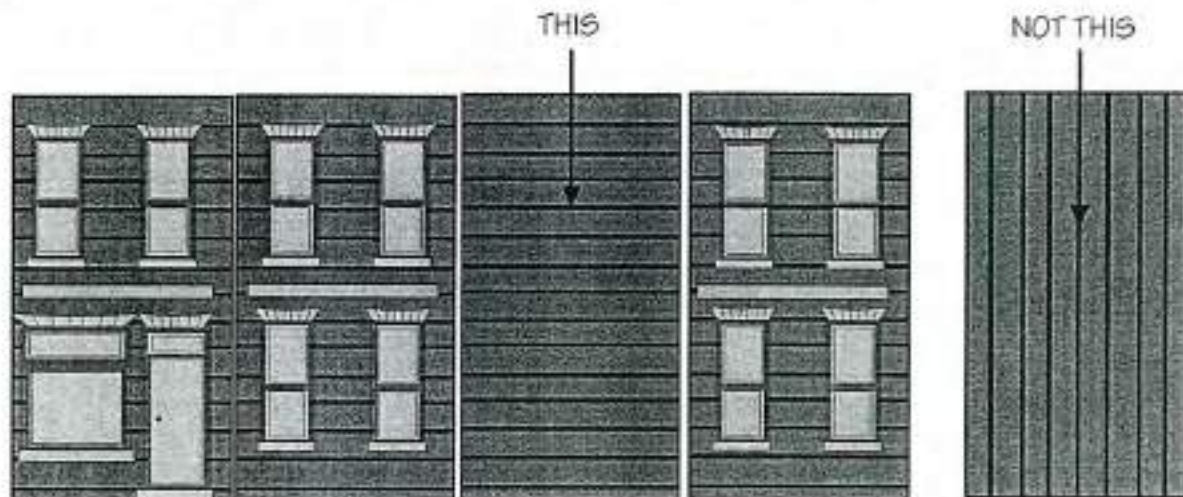


Materials

Downtown buildings share a history in use of building materials. The dominant building material is brick in most downtown locations although certain structures or portions thereof constructed of stone are also noteworthy within the downtown. These include the St. Paul's United Methodist Church on the east side of Washington Street and the bottom portion of the old jail adjacent to the Courthouse. Although not commonly found in downtown structures, the use of marble with brick in the facing of the First National Bank Building provide a interesting mix of materials that, together with it's prominent location, render it a landmark structure within the downtown.

Since continued use of similar materials in downtown can reinforce the downtown's image, *the use of brick, and/or stone is encouraged in new construction* (Materials Design Principle #1).

When other materials such as wood or vinyl siding are permitted to be used on the face of buildings, or portions thereof, their placement on the building shall be horizontal rather than diagonal or vertical (Materials Design Principle #2).



The quality of building materials varies widely, and it is often the quality of the finish material and it's application that may determine compatibility. Therefore, *the use of materials that are compatible in quality, color, texture, finish, and dimension to those common in the downtown are encouraged* (Materials Design Principle #3).

Roof Forms

A major difference between commercial and residential buildings is their roof pitch or roofline. Whereas residential structures usually have some form of sloping or pitched roof, commercial structures are known for their relatively flat roofs, hidden by the extension of the front wall plane. For the most part this characteristic distinction between residential and commercial structures is also prevalent in downtown Leonardtown. Most single story and multi story structures within the downtown core and on side streets that extend from the core have relatively flat roofs, hidden by parapets or low extensions of the front wall plane. In a large number of cases the cornice or the parapets are stepped to correspond to the pitch of the roofs they conceal.

The new Post Office building demonstrates this form of roof treatment as well as Bell Motor Co. building, Dukes, and the Nations Bank building as well as all of the buildings extending down Fenwick Street



from Nations Bank. The tops of these walls or parapets in many cases are embellished with special architecture elements such as special facing materials or often subtle decorative details.

The following illustration shows how a stepped parapet addition to the Heritage Printing and Graphics building, like the new Post Office, can enhance its appearance and reinforce rooflines along the Washington Street streetscape.

Based on these characteristics of existing structures, design of new or redeveloped and rehabilitated buildings in the downtown and especially those facing the Town Commons should avoid sloped or residential type-roofs (Roof Design Principle 1). *Roof planes should be hidden from view on the front facade and should be concealed by a parapet or extension of the front wall* (Roof Design Principle #2). *Stepped parapets, decorative cornices, and decorative details in the wall facing (see post office and Dukes) shall be encouraged* (Roof Design Principle #3).



Color

Color is a sensitive topic when it comes to design guidelines. Phrases like "colors should coordinate with neighboring buildings" may lead a design review committee to mean "match". This can lead to entire downtowns being a variation of beige or yellow.

Historically, certain types of colors were associated with various periods of architectural style. Late nineteenth century Victorian buildings used dark, rich colors. Turn of the century Beaux Arts Classical style buildings used off-whites, while Art Deco structures of the 1930's often used shades of black, white, and grey.

Rather than proposing a specific color palette for the downtown, broader or more general color design guidelines would appear to be more appropriate for downtown Leonardtown. Such guidelines include *the larger and plainer the building, the more subtle the color* (Color Design Principle #1). Guidelines might better focus on what to avoid rather specify colors. Such basic "what not to do" guidelines include *avoid the more intense hues of a color, avoid using colors that are not harmonious with other colors used on the building or found on adjacent buildings, and avoid using more than one vivid color per building* (Color Design Principle #2).

Where possible the use of paint colors should relate to natural material colors found on the building, such as brick or stone. (Color Design Principle #3) *Contrasting colors which accent architectural details and entrances are encouraged.* (Color Design Principle #4).

Awnings, Canopies and Porches

Awnings, canopies and porches all represent various forms of sidewalk or near sidewalk coverings in Leonardtown. Guidelines for their use are important since they have a major visual effect not only on the building, but on the entire streetscape. Overhangs shelter pedestrians from rain, protect display window merchandise from damage, and can serve to regulate the amount of heat and direct sunlight entering storefronts. They also serve as a sign or identity for the business.

Awnings are the most often prevalent form of covering used in Downtown Leonardtown. Unfortunately, in many cases metal awnings used on a number of buildings are not particularly attractive and in some cases lack coordination in style, color, and condition where they appear on several adjacent buildings. Opportunities to improve or enhance the appearance of storefronts or to conceal certain flaws may be greater and more cost-effective than any other single investment that might be made in downtown structures. The use of well-designed awnings is relatively inexpensive, yet these fixtures can provide a highly visible means of generating enthusiasm for downtown activity and revitalization building a foundation for further improvements over time.

Awnings presently found on downtown buildings should be maintained, be structurally sound and should not be removed from the building unless replaced with fabric awnings(Awnings Design Principle #1). Photos below illustrate the benefits that can be derived from awnings as a means to

unify both structural elements of a building as well as foster greater horizontal rhythm in the downtown streetscape.



All awnings and canopies have three components: a structure or framework, and anchoring system, and a covering material. The framework supports the covering and resists loads such as wind, snow and rain. The anchoring system connects the frame to the building facade. The covering material spans the frame providing protection for both the framework and anchoring system as well as the pedestrians below.



Traditionally, awnings were made of cloth and were mounted either above transom windows, below signbands or between transom and display windows. Many of the awnings in use presently in downtown are metal awnings. A number of these metal awnings are showing signs of deterioration and disrepair. *Awnings proposed for new or rehabilitated structures shall be one of four fabric awning types (see appendix). Where possible metal awnings currently located on buildings within the downtown should be replaced with Fabric awnings (Awnings Design Principle #2).*

Six basic fabric awning shapes are illustrated in Appendix A. Likewise Figures A-1 and A-2 identify properties of various materials commonly used today for fabric awning frames and characteristics of four awning fabrics commonly used. *When Infill development or redevelopment of downtown buildings occurs, owners shall explore opportunities to utilize awnings to enhance or reinforce qualities of the building when appropriate (Awnings Design Principle #3). Placement of awnings should occur at the top of openings (Awnings Design Principle #4).* To discourage the use of

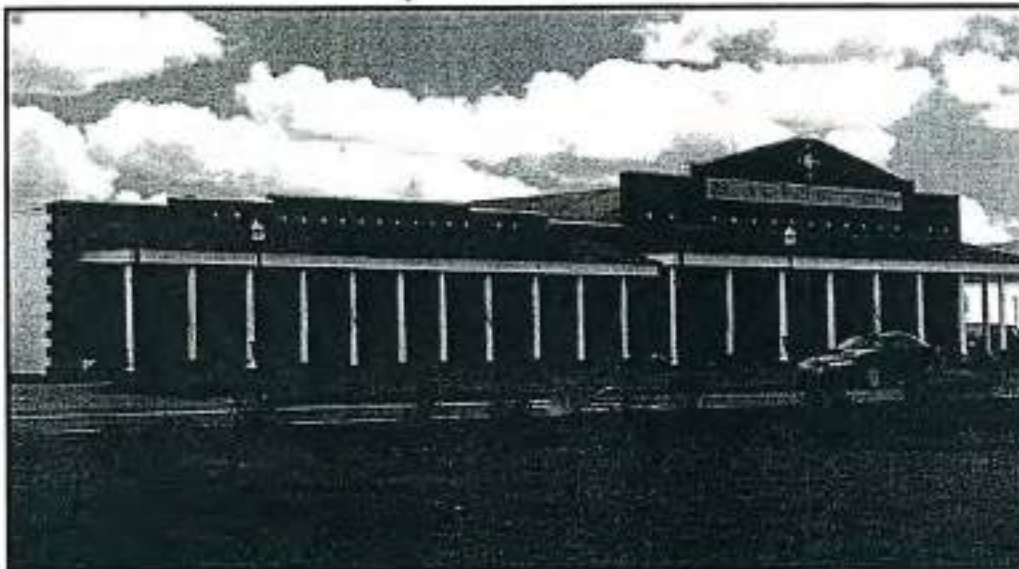
arched awnings on straight windows *awning shapes should relate to the shape of the top of the opening* (Awnings Design Principle #5). Finally, *the design of awnings shall consider the cumulative effect of all awnings existing along the street or multiple awnings on neighboring buildings* (Awnings Design Principle #6).

The use of suspended horizontal canopies is limited to the St. Mary's Theater building. While this unique feature of the structure should be protected and maintained, the limited number of structures with canopies in the downtown do not indicate a need for design guidelines for such structures.

The use of porches, though not as common as canopies, is evident in several structures in downtown including the "Rines Unisex and Beauty Salon", the old post office, the motel. The most effective use of a porch may well be the new Post Office which wraps around the front to extend down a portion of the side of the building. *New structures or rehabilitated buildings in the downtown shall be encouraged to consider the addition or extension of porches when such extensions will reinforce or enhance the horizontal rhythm of the streetscape* (Porch Design Principle #1).



The use of standing seam metal roofing shall be encouraged in the design of porches or similar extensions of structures (Porch Design Principle #2). An example of how such treatment could enhance the appearance of the Four Star Pizza building and repeat vertical rhythm established by columns on the new Post Office and the Heritage Printing and Graphics buildings is shown below.



Signs

Signs can also do much to enhance the attractiveness of the downtown business district. At the same time they can detract from it's visual character and qualities. The prominent locations and design characteristics of signs strongly influence people's perceptions of the district and its individual businesses.

Too often, sign manufacturers have encouraged businesses downtown to adopt the large-scale signs used along commercial highways. In those locations signs need to be large or flashy to attract attention or be visible from automobiles. Downtown Leonardtown is designed to accommodate shoppers strolling along sidewalks and motorists driving at slower speeds. Therefore signs should be scaled more appropriately to the pedestrian's environment. Downtown offers an exciting variety of building types, architectural styles, and details that form a distinctive context for individual businesses. Thus, large signs are not only out of scale; they also overwhelm and sometimes conceal the very architectural features that make downtown unique.

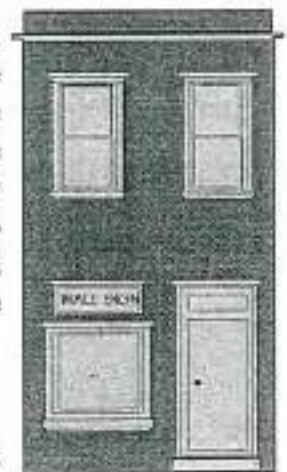
The most common types of signs include *flush mounted*, *hanging*, and *window signs*. *Flush mounted* or *wall signs* are signboards or individual die-cut letter placed on the face of the building. Usually there is a recess or horizontal molded band on the face of buildings to accommodate flush mounted signs. *Hanging* or *projecting signs* are hung from sidewalk coverings or mounted perpendicular to the sidewalk. Since they are placed at eye level they are effective for pedestrians. *Window signs* are also pedestrian oriented. They commonly occupy only a portion of the window so that the majority of the window display area is open for window shopping.



Icon or graphic signs are the oldest type of commercial sign that illustrate by their shape the nature of the business within. Examples include a mortar and pestle for a pharmacy or a sign outlining a clock or pocket

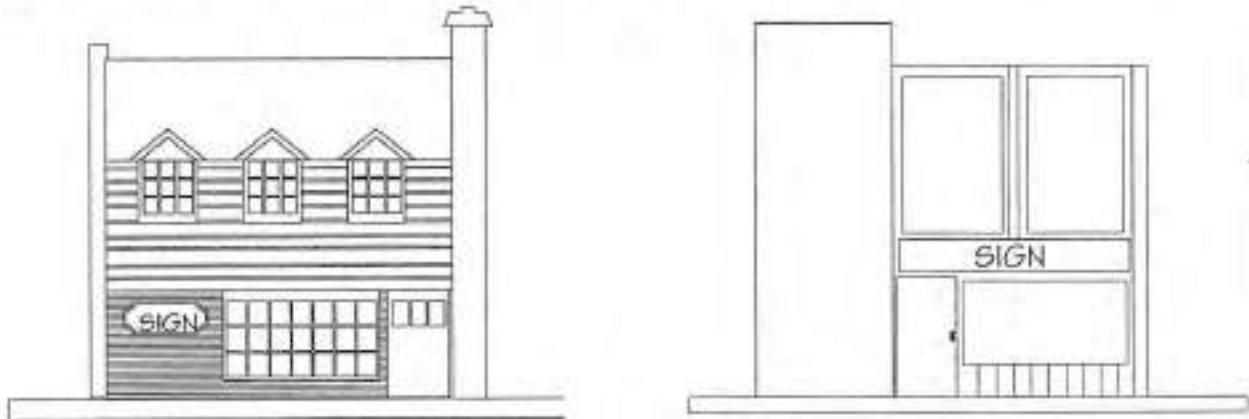
watch for a watch repair shop. These sign types are the easiest signs to read, are well suited for both pedestrian and vehicular traffic, and should be encouraged where they are appropriate to the nature of the business.

Lighted signs include signs that are lit internally or externally by bulbs or lamps. Internally lit signs can detract from the facade of downtown structures. ***When internally lit signs are proposed, black or dark color background with light lettering, or individually illuminated letters should be encouraged. (Sign Design Principle #1).*** This approach makes the sign more legible from a distance and projects less glare. Generally speaking, however, internally lit signs should be discouraged in downtown, where they tend to impair the qualities sought in a more pedestrian-friendly environment. ***For externally illuminated signs, light should be contained within the sign***



frame and not spill over to other portions of the building (Sign Design Principle #2).

Regardless of the type of sign or combination of signs used in the downtown, signs should relate in placement and size to other building elements so as not to obscure such building elements as windows, cornices or decorative details. (Sign Design Principle #3) Sign material, style and color should complement the building facade (Sign Design Principle #4).



Several buildings in downtown Leonardtown contain several individual businesses. In such cases, individual shop signs in a single storefront or various storefronts or office uses within a single building should relate to each other in design, size, color, lettering style and placement on the building. Whenever possible, signs located on buildings within the same blockface shall be placed at the same height, in order to create a unified sign band. (Sign Design Principle #5.).

"Principles of Sign Design" developed in the publication series "Main Street Guidelines" by the National Trust for Historic Preservation are included as appendix B to this report. They are included as they may be useful to downtown merchants and property owners to guide their decisions regarding the design, type, size, color, style and placement of signs on buildings in the downtown.

A recommended sign ordinance designed to implement these Sign Design Principles for application in Downtown is provided in Appendix C.

Downtown Leonardtown Design Principles

A Summary

Height Design Principles

1. Buildings located in block faces that orient to the Downtown “commons” or “greens” proposed for renovation or replacement in this area or infill structures should be a minimum of two stories in height (the build-up line) to strengthen the sense of enclosure over time.
2. Encourage maintenance of the alignment of building cornices or rooflines.
3. The height of additions or new construction should fall within a range of 10 percent of the mean or average building height found in the block face.
4. The height of the building should be within the range of heights found on the immediate block.
5. Buildings on the ends of blocks should be similar in height to the buildings on adjoining corners.

Width Design Principles

1. Future structures subject to redevelopment or improvement as well as new buildings along downtown streets should be designed to respect the primacy of widths by designing a rhythmic division of the facade to maintain a uniformity in progression of widths, where evident in adjacent buildings or storefronts or within the same block face.
2. Where infill construction of new buildings or redevelopment may occur, maintain the existing building wall by building from side lot line to side lot line.

Setback Design Principles

1. New structures, redevelopment or future additions or alterations to existing buildings should maintain the alignment of facades along the sidewalk edge.
2. Where building facades are not adjacent to sidewalks, maintain the uniform setback of buildings and align with facades.
3. The location of new structures should be consistent in setback from the street as those which have been recently built for office or commercial use as well as former residential structures that have been converted for commercial use.
4. Individual buildings shall avoid long, monotonous, uninterrupted wall planes. Building wall offsets, including projections and recesses (particularly for storefront entries) shall be used to add architectural interest and variety, and to relieve the visual effect of a simple, long wall.

Proportion of Openings Design Principle

1. New construction and redevelopment or remodeling of existing buildings should maintain or where possible establish a proportion and spacing of openings and window treatments consistent with adjacent structures or consistent with the dominant characteristics of openings for existing structures within the block face.

Horizontal and Vertical Rhythms Design Principles

1. Buildings constructed in the downtown core (all structures facing the Town Commons) shall be a minimum of two stories and shall not exceed three stories in height and shall maintain a clear visual division between street level and upper floors.
2. The use of canopies or awnings of similar materials shall be encouraged to maintain or extend and enhance a strong shared streetscape element.

Material Design Principles

1. The use of brick, and/or stone is encouraged in new construction.
2. When other materials such as wood or vinyl siding are permitted to be used on the face of buildings, or portions thereof, their placement on the building shall be horizontal rather than diagonal or vertical.
3. The use of materials that are compatible in quality, color, texture, finish, and dimension to those common in the downtown are encouraged.

Roof Form Design Principles

1. Buildings in the downtown and especially those facing the Town Commons should avoid sloped or residential type-roofs.
2. Roof planes should be hidden from view on the front facade and should be concealed by a parapet or extension of the front wall.
3. Stepped parapets, decorative cornices, and decorative details in the wall facing (see post office and Dukes) shall be encouraged.

Color Design Principles

1. The larger and plainer the building, the more subtle the color.
2. Avoid the more intense hues of a color, avoid using colors that are not harmonious with other colors used on the building or found on adjacent buildings, and avoid using more than one vivid color per building.
3. Where possible, the use of paint colors should relate to natural material colors found on the building, such as brick or stone.
4. Contrasting colors which accent architectural details and entrances are encouraged.

Awning Design Principles

1. Awnings presently found on downtown buildings should be maintained, be structurally sound and should not be removed from the building unless replaced with fabric awnings.
2. Awnings proposed for new or rehabilitated structures shall be one of four fabric awning types (see appendix #1). Where possible metal awnings currently located on buildings within the downtown should be replaced with fabric awnings.
3. When Infill development or redevelopment of downtown buildings occurs, owners shall explore opportunities to utilize awnings to enhance or reinforce qualities of the building when appropriate.
4. Placement of awnings should occur at the top of openings.
5. Awning shapes should relate to the shape of the top of the opening.
6. The design of awnings shall consider the cumulative effect of all awnings existing along the street or multiple awnings on neighboring buildings.

Porch and Canopy Design Principles

1. New structures or rehabilitated buildings in the downtown shall be encouraged to consider the addition or extension of porches or canopies when such extensions will reinforce or enhance the horizontal rhythm of the streetscape.
2. The use of standing seam metal roofing shall be encouraged in the design of porches or similar extensions of structures.

Sign Design Principles

1. When internally lit signs are proposed, black or dark color background with light lettering, or individually illuminated letters should be encouraged.
2. For externally illuminated signs, light should be contained within the sign frame and not spill over to other portions of the building.
3. Signs should relate in placement and size to other building elements so as not to obscure such building elements as windows, cornices or decorative details.
4. Sign material, style and color should complement the building facade.
5. Individual shop signs in a single storefront or various storefronts or office uses within a single building should relate to each other in design, size, color, lettering style and placement on the building. Whenever possible, signs located on buildings within the same blockface shall be placed at the same height, in order to create a unified sign band.

APPENDIX A

Types of Awnings and Canopies

Source: Awnings and Canopies on Main Street, Mainstreet Guidelines, National Trust for Historic Preservation, 1987

An awning is a sloped projection supported by a frame attached to the building facade or by posts anchored to the sidewalk. Canopies are flat projections from the building facade. Although generally supported from above by cables or chains anchored into the building wall, canopies can also be supported from below by posts or cantilevered out from the face of the building.

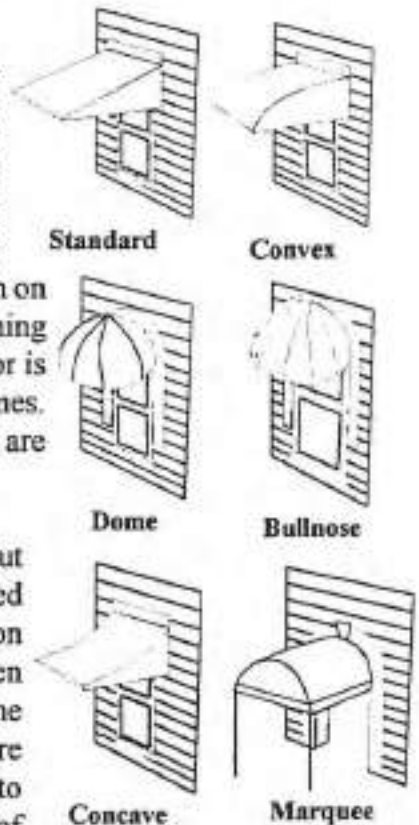
All awnings and canopies have three components: a structure or framework, an anchoring system and a covering material. The framework supports the covering and resists loads such as wind, snow and rain. The anchoring system connects the frame to the building facade or to the sidewalk. The covering material spans the frame, providing protection for both the framework and the anchoring system, as well as for the storefront and pedestrians below. Frames and anchoring systems are usually made of wood or metal, while covering materials can be quite varied.

Fabric Awnings

Although the design of individual buildings may dictate variations, fabric awnings come in six basic shapes: standard, dome, concave, convex, bullnose and marquee. The standard form can be fixed or retractable. A fixed awning is fastened to the building by a rigid framework, while a retractable awning is attached only at the top of its slope, permitting the fabric to be drawn up against the facade when the awning's protection is not needed. Standard fixed awnings can be open on the sides or closed by a *return*. Across the front and sides, a fixed awning may have a valance, an extra panel of fabric which either hangs free or is fixed in place. Other awning shapes nearly always have fixed frames. Because they extend so far out over the sidewalk, marquee awnings are supported by poles in addition to being attached to the building.

Retractable awnings are more restricted in shape than fixed awnings but allow greater flexibility in dealing with heat, light and the loads imposed by wind, rain and snow. Consequently, they have been widely used on storefronts. Historically, the most common retractable frames have been the *drop arm* and the *lateral arm*. In the 19th and early 20th centuries, the drop-arm awning was prevalent. Because the arms on this type of fixture are rigid, the distance that the awning projects from the building has to equal its height or vertical drop, measured from the bottom to the top of the frame where it is attached to the wall. When fully extended, the arms hold the fabric taut; when retracted, they gather the material at the top.

Since the 1920s, the lateral arm has been the most popular type of retractable frame. Because its vertical drop does not have to equal its projection from the building, the lateral-arm awning can be



positioned at varying heights above the sidewalk and can have a more shallow slope, if necessary, than a drop-arm fixture. Spring-loaded metal arms are used to keep the fabric taut while the awning is extended. The cloth is wrapped around a roller when retracted, and the arms, with elbow like joints, fold back against the building. Operating mechanisms are either electrically or manually controlled. Most common is the manual method, in which a winding brace is hooked into the gears at one end of the roller and used to turn them, retracting the arms. Today, the lateral arm is often referred to as a European fixture.

A transitional type of fixture between the drop arm and lateral types had accordion like arms that projected from the building at each end of the awning. Called a *scissor-arm*, or *outrigger*, awning, it also used a roller bar to gather the fabric and was operated with a winding brace. Occasionally found on older commercial buildings, these awnings are often still serviceable and can be covered with modern fabrics.

Before 1930, awning frames were made of anodized iron. Later, this material was replaced by lighter, more weather-resistant galvanized steel pipe that can be painted, is the most common framing material. The flexibility of pipe, coupled with the stretchability of cloth, allows designers to shape fabric awnings to fit any masonry opening, thereby reinforcing the style of the building.

For many years, cotton-based canvas, or canvas duck, was the only material used for fabric awnings. Today, a number of other fabrics are available, including materials with a noncotton base, such as polyester or acrylic, both of which resist mildew. Other modern fabrics retard the spread of flames or resist fading. These fabrics can be opaque with a matte or glossy finish or translucent for backlighting. The most common generic materials are acrylic-painted cotton duck, vinyl-coated cotton duck, vinyl-laminated polyester, dyed woven acrylic and acrylic-coated polyester. These fabrics can have a tight or open weave; the latter is more useful in areas subject to high winds. Different fabrics also have different degrees of flame resistance. Many local building codes and property insurance companies may stipulate a minimum fire-resistance standard. Fabrics with surface-applied colors are less expensive but deteriorate more rapidly than dyed fabrics. A woven or laminated fabric must be used if the color and pattern of the underside is to match the top. Consulting an awning professional to determine the type of fabric that best meets the needs of a particular location and fixture design is always advisable.

Materials Used for Fabric Awning Frames

Galvanized steel	Schedule 40 pipe (the most common frame material). Galvanized finish. May be painted.
Galvanized steel tubing	Strong, lightweight material. Square or round. Can be painted.
Steel stock	Solid steel rod (often used for window awnings). Dull finish. May be painted.
Electrical metallic tubing (E.M.T.)	Lightweight, thin-walled, zinc-plated tubing with a bright finish.

Materials Used for Fabric Awning Frames (cont'd)

Structural aluminum	Lightweight. Mainly used for marquee structures. Comes in mill finish. Square or round. Can be painted or anodized.
Stainless steel	Pipe or tubing (depending on application). Very strong, bright finish.
Square steel tubing	Used in a variety of applications by some manufacturers. Dull finish. Must be primed and painted.

Fabric awnings frequently incorporate business signs. Methods used to apply graphics to the cloth include:

Silk-screening. Ink is applied to the fabric surface through specially cut screens. Silk-screening can be used for graphics of almost any complexity. This method is most cost-effective when the same graphics are to be used on several awnings.

Hand painting. Graphics can be painted directly onto the awning surface using paints specifically developed for fabrics. This is the most common and economical method of applying graphics, especially when several colors are involved.

Spray painting. After the awning fabric is in place, graphics are drawn on the material, masked to prevent overspraying and then sprayed or airbrushed in one or more colors. This method is relatively expensive but provides a smooth, even finish. Since the paint is diluted for spraying, less pigment is applied than in hand painting and fading can result.

Self-adhesive vinyl. Letters or graphic shapes are cut out of cloth, then applied to the fabric. This method is good for simple graphics but is not usually as durable as paint because the adhesive loses its bonding quality over time. Self-adhesive vinyl should not be used on retractable awnings because movement will loosen the applied letters or shapes.

Heat color transfer. Heat transfer is often used when graphics need to be crisp or when many colors are to be applied at one time. A vacuum applicator is used to adhere color to the fabric. The heat embeds the colors into the fabric, creating a highly durable image. Heat transfer is the most expensive method of applying graphics to awnings, however.

Sewn applique. In this method, individual letters are cut from a separate material and sewn onto the awning. Alternately, letters can be cut out of the awning and a solid panel of contrasting fabric can be sewn to the underside of the awning. Sewing is done before the fabric is in place. Sewn applique should not be used on retractable awnings, as movement of the material will loosen the stitches.

APPENDIX B

Principles of Sign Design

Source: *Signs for Mainstreet, Mainstreet Guidelines*, National Trust for Historic Preservation, 1987.

The effectiveness of a sign is determined by a number of factors including size, placement, content, legibility, letter size, and color contrast. In this section, these factors are examined as a set of basic principles governing the design of any sign, no matter what type or material. Of course, the choice of material and means of illumination are also critical factors; they are dealt with in subsequent sections. In addition to the overview provided below, the reader may wish to consult the sources listed in the bibliography for more technical information on each of these subjects.

Size and placement. The location selected for a sign influences its size and choice of materials, colors, and method of illumination. Because each building is different in design, each sign must be considered individually.

The design of a building facade will usually present obvious clues for the best location of a sign. Flat, continuous surfaces, unbroken by either decorative detailing or openings such as windows and doors, are logical places to consider installing a flush-mounted sign. Covering up such details and openings merely undermines the attractive features that give an architectural style its character. If no suitable flat surface is available, a projecting sign may be appropriate.

Almost every building facade has one or more logical locations where a sign can be placed for good visibility without obscuring the architectural design of the building. These locations include the area between the storefront windows and overhanging cornice, the area immediately above the cornice, the surface of the piers that frame the storefront and the display and transom windows. In some cases placing the sign higher on the facade may be appropriate but, in general, placing it below the second-story windows will ensure that it can be easily read by passing pedestrians and motorists.

Content. The fewer the words used to communicate a message, the more effective the sign. Too much information will make the message confusing. If additional information is necessary, it should be contained on smaller signs placed in secondary locations like the front door, display window or adjacent piers. The name of the business should be the only message on the principal sign. Secondary signs may inform the customer of products sold or services rendered. In the case of symbol signs, the symbol itself will indicate the principal product or service.

Legibility. A good sign should communicate its message quickly and easily. The clearer the typestyle, the more readily it will be understood; hence, lettering that is ornate and difficult to read should be avoided. Within these guidelines, however, a great number of typestyles are appropriate for commercial signs. In addition to conveying the sign's message, the lettering itself also imparts an image of the business, depending on the typestyle chosen. For example, *serif*

style letters (those with a slight tail at the end of each stroke) have a traditional, timeless appeal, in part because they evoke classical lettering styles. *Sans serif* letters, on the other hand, convey a more contemporary image.

The use of all capital or all lowercase letters, or a mix of the two, also affects the legibility of the sign and the message it imparts. Capital letters have a monumental, architectural quality, especially in typestyles with strong vertical and horizontal elements. Lowercase letters, in contrast, have a simpler, less formal character.

Letter size. The size and proportion of lettering affect the quality of the sign. Typically, signs applied directly to storefront and lower building surfaces should contain letters that are at least nine to fourteen inches high. Add about one inch in height to the letters for every additional 50 feet between the sign and viewer. While there is no universal formula for determining the proportion of lettering to background, a good rule of thumb is to use no more than 60 percent of the sign surface for lettering.

Color contrast. A sign's colors—and in particular, the contrast between its lettering and background—greatly influence its legibility. Generally, the stronger the contrast, the more legible the sign. A sign with a dark background will have the strongest visual impact because dark colors have a tendency to recede while lighter or brighter colors stand out. Using dark colors for the background of a sign also helps it fit more naturally into the architectural design of most older buildings, especially if the sign's colors complement those of the building's materials.

If the sign's background lacks color, as with those painted on glass or Plexiglas, then light colors should be used. Since the typical store interior appears dark during the day, it forms an effective background for letters in pale paint or gold leaf. If the store interior is illuminated at night, the effectiveness of this contrast will be diminished somewhat, though the lettering will still be legible in silhouette.

Lighting

The appearance of a well-designed sign can be enhanced, or married, by the way in which it is lighted. Illuminated signs are important for businesses that stay open in the evening and for those that want to advertise their presence after closing. At night, illuminated signs and storefront display windows provide a pleasing, ambient light to the sidewalks and streets of the commercial district, making them appear lively, inviting and safe to pedestrians and passing motorists.

Careful consideration should be given to the quality, quantity, method, and type of illumination selected. Ultimately, the type of light used and the way in which it is provided will determine the effectiveness of the sign, its perceived color, and its relationship to surrounding building materials.

External illumination. Signs may be lighted in two ways: externally and internally.

Incandescent spotlights, gooseneck lights and fluorescent strip luminaires are the most common types of external lights. Bare spotlights provide the simplest form of external illumination. Lighting a sign with exposed outdoor sockets and bare spotlights, however, can produce a harsh glare that makes the sign illegible and detracts from the image of the business. If unshielded, bare spots may also shine in the viewer's eye, causing discomfort.

While it is important to provide an appropriate level of illumination for a sign, it is equally important to select a luminaire that will shield the light source from the viewer's eyes. For example, external illumination can be hidden within fabricated sheet metal housings located above or below the sign, placed behind opaque letters to provide a silhouetted effect, or suspended in front of the sign on rigid electrical conduit arms, which direct the light back toward the sign. Gooseneck and angle lights--their light fixtures shielded by metal shades--are popular forms of the latter type. Though generally positioned to illuminate flush-mounted and projecting signs from above, they can also be installed on either side.

The size of the fixture, type of bulb, and light level must be carefully scaled to preserve the ambience of Main Street. Incandescent bulbs provide a warm, bright light that renders objects in their true colors. More intense forms of light, such as sodium vapor, mercury vapor, or other metal halide light sources, are not well suited for illuminating signs. Their overly bright light can actually render signs illegible, as well as distort the color of both sign and building. They do, however, use slightly less electricity than incandescent bulbs and fluorescent tubes.

Lighting that is appropriate for signs may also serve an auxiliary security function. This is especially true of lights positioned to wash over a sign on a side wall or at the rear entrance of a building. Wash-lighting can be provided by spherical or can-shaped lights that are recessed in a horizontal housing so that they provide an even distribution of light over the sign and do not create severe shadows. As a rule of thumb, individual fixtures, whether set in a housing for wash-lighting or used on gooseneck mounts, should be positioned approximately three to four feet apart to provide even lighting. Closer spacing, particularly of gooseneck lights, will create an unnecessary, cluttered appearance.

Thematic fixtures, like colonial carriage lamps, are rarely appropriate for signs on historic commercial buildings. When mounted on the building wall adjacent to signs, they are particularly ineffective because they fail to illuminate the sign adequately. Even worse, their showy design may actually detract from the sign or overwhelm it.

Internal illumination. Internally lit signs can be effective when properly designed. Unfortunately, in their most common form--the commercially produced plastic sign--dark letters are applied to a white background, making a glaring white box with a difficult to read message. Reversing the contrast between background and lettering can make the sign more legible and less intrusive in the downtown environment.

As the background for the message, use a sheet of plastic that is darker than the lettering. The plastic may be translucent or opaque, but should have matte rather than a glossy finish. Then, cut individual letters out of the sheet and adhere a lighter colored plastic to the back. The same effect can also be achieved by spray painting or screening the back of a plastic sheet, leaving the letter areas unpainted. Choose a color or value for the background that is darker than

that of the lettering or make it completely opaque, so that light shines only through the letters. By day, the sign will still be easily legible, as the lighter letters will stand out against the darker background.

The same principles apply to die-cut metal signs and to internally lit sign panels on awnings. In the latter type, lettering and graphics are cut out of the awning slope or valence and translucent fabric is sewn in place. During the day, the light-colored message is easy to read against the darker background fabric, while at night, a low level light source underneath the awning will illuminate only the sign. While the entire awning may be quite colorful when seen in daylight, the canvas or acrylic fabric should be opaque or dark enough so that by night only the letters will stand out when the light is on. If not, the visual effect of a brightly covered awning, completely illuminated from within, can overwhelm the message of the sign itself and the appearance of the entire storefront.

Materials

An extraordinary number of materials can be used for signs on older commercial buildings. The following two charts summarize the characteristics of the most commonly used materials. The first chart focuses on the types of problems encountered in the repair of signs and provides an introduction to common solutions. The second chart describes the advantages and disadvantages of different materials that might be considered when designing a new sign.

SIGN REPAIRS	
WOOD	
Problems	Solutions
Wood deterioration	Fill any cracks with wood putty and sand smooth. Wood should be sealed so moisture cannot penetrate. Use cap molding on edges while keeping surface watertight.
Flaking, cracking	Investigate causes first: may include inappropriate choice of material, poor initial fabrication or exposure to excessive sun, rain, or wind. Then scrape, prime and repaint; install with cap molding.
Fading paint	Prepare surface properly by thoroughly scraping and priming. Use high quality paint that is intended for exterior application. Follow manufacturer's directions.
Loss of smalt backing	Allow loss to occur naturally or replace smalts and repaint lettering over it.
PAINTED WALLS	
Problems	Solutions
Fading of flaking paint	Allow to fade away, if business is gone; repaint the sign, if the business is still in operation. Use paint that is compatible with the wall surface and the old paint being covered. Do not coat with a varnish or other protective material; this might seal moisture inside the wall and cause further deterioration.
MASONRY RELIEF	
Problems	Solutions
Stone: spalling, cracking, chipping	Reconstitute small sections with epoxy resin. For larger cracks and chips, cut infill patch out of compatible material, set in mastic (an asphalt-based adhesive), fill cracks or joints and sand smooth.
Stains and dirt	Use a mild soap and water wash. Apply an appropriate poultice (a prepared chemical compound) to draw out persistent stains. Type of stone and extent of problem require different solutions.
Terra-cotta: crazing, cracking	Hairline cracks, called crazing, appear naturally with age and are harmless. Larger cracks should be repointed.

Rusted anchoring	Scrape to bare metal and paint with rust-resistant primer. Use commercially prepared rust remover or apply a poultice to remove rust stains.
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PAINTED OR GOLD LEAF WINDOWS

Problems	Solutions
Flaking	Regild, varnish backside as protective coating.
Fading	Carefully clean surface and repaint.

ETCHED GLASS

Problems	Solutions
Cracking, breaking	Epoxy small cracks in window glass with clear silicon. Can also trim down the piece of glass and reuse it, mounting it within a frame or hanging it behind a window.

STRUCTURAL PIGMENTED GLASS

Problems	Solutions
Cracking, breaking	Fill cracks with clear silicon; reposition unbroken panels from other parts of the storefront if necessary and paint on or etch missing letters; anchor with new mastic.

DECALS

Problems	Solutions
Minor peeling, fading and cracking	Apply transparent film such as 3M <i>Scotchcal</i> .

SYMBOLS

Problems	Solutions
Loose or rusted anchoring	Replace anchoring.
Deteriorated materials (may be galvanized metal, wood, paint, etc.)	Refer to other relevant sections within this chart pertaining to similar subject matter.

AWNINGS AND BANNERS

Problems	Solutions
Tearing	Hand stitch or patch small tears with fabric cement; replace with new fabric if necessary.

Anchoring problems	Check installation for proper setting.
Loose valance binding	Resew binding.
Peeling, cracking or fading sign paint	Repaint.
Dirt	Gently scrub using mild cleansing solution, such as soap and water.
TRANSOMS (LEADED OR STAINED GLASS)	
Problems	Solutions
Broken glass	Replace glass.
Bowed comes	Support bowing windows with metal rods; replace failing lead comes with zinc.
NEON	
Problems	Solutions
Broken glass tubing	Replace tubing. (All neon repair work should be done by an experienced neon fabricator).
Broken transformer	Replace transformrer.
Loss of gas	Supply new gas.
Rusted sheet metal backing	Scrape, prime and repaint sheet metal. Replace if necessary.
TILE	
Problems	Solutions
Broken, cracking	Repair with epoxy and reset.
Missing tiles	Replace.
Loose tiles	Remove and reset mortar.
Uneven setting	If severe, lift tiles and replace on a new base.
TERRAZZO	
Problems	Solutions
Minor cracking	Use silicon caulk in cracks. Check to be sure cracking is not caused by material expansion; if so, trim one or more sections with fine-toothed stonecutting saw and reinstall with elastic expansion joints, such as oakum.

PORCELAIN ENAMEL	
Problems	Solutions
Chipping, rusting	Sand, prime and repaint with enamel paint.
Minor denting	Hammer out dents.
SHEET METAL (IN SIGN BACKING, INDIVIDUAL LETTERS, OR DIE-CUT SIGNS)	
Problems	Solutions
Missing letters	Order new letters from catalogue if available, or have local sheet metal shop fabricate them.
Rusting, denting	Hammer out dents. Scrape, prime and paint areas that have rusted.
Separation at joints	Resolder or reclip joints.
ADHESIVE VINYL AND PLASTIC LETTERS	
Problems	Solutions
Peeling	Clean surface, reapply, cover with transparent film.
Fading	Allow to fade (paint does not adhere).
VACUUM-FORMED AND OTHER PLASTIC LETTERS AND PANELS	
Fading paint	Repaint with plastic resin paint such as <i>Lacryl</i> or <i>Gripflex</i> .
Minor cracking	Use silicon sealant.
Problem with transformer or starter	Repair or replace.

SIGN STRUCTURE AND MATERIAL COMPOSITION

PLASTIC

	Advantages	Disadvantages
Acrylic sheets: High density, nondegradable material.	Inexpensive	Cheap appearance if used with glossy finish
	Low maintenance	Changes color when exposed to direct sunlight
	Translucent or transparent	Easily chipped and broken
	Smooth surface	
	Easy to cut	
	Layers can be easily bonded	
	Can be spray-painted, silk-screened, gilded	
	Available with matte finish	

RAISED LETTERS

	Advantages	Disadvantages
Wood (white or sugar pine): Medium-dense soft wood.	Inexpensive	Splits or deteriorates with age if not properly maintained
	Lightweight	Limited typefaces available (when preformed)
	Easy to paint or stain	
	Simple to install	
	Infinite variety of typefaces (when custom cut)	
Metal (stainless steel, sheet metal, aluminum): Thin rolled alloy metals.	Quality appearance	Expensive

	Easily cut to provide many typefaces	Requires special handling and installation
	Lightweight	
	Low maintenance	
	May be painted any color	
Cast metal: Precast aluminum or bronze metal.	Can be flush or pin-mounted	Expensive
	Can be sprayed or anodized in a variety of colors and finishes	Requires special handling and installation
	Very durable	
	Low maintenance	
	Quality appearance	
Plastic-acrylic: High density, nondegradable material.	Inexpensive	May lack crisp detailing
	Lightweight	Limited typefaces available (if preformed)
	Low Maintenance	Cheap appearance if glossy finish
	Simple to install	
	Available in matte finish	
	Wide variety of typefaces (if custom cut)	
OTHER MATERIALS		
	Advantages	Disadvantages
Paint: Exterior grade bulletin or lettering enamel for most surfaces.	Ideal for signboards and windows	High maintenance
	Flexibility of design	Color may fade in direct sunlight
	Simulates shade, shadow and outline	Surface must be carefully prepared for proper adhesion
	Finishes well	

	Inexpensive	
	Wide color choice	
Gold leaf: Extremely thin 23 carat gold sheets applied directly to surface.	High quality appearance	Expensive
	Variety of textures	Experienced artisans may be difficult to find
	Extremely reflective	
	Low maintenance	
Smalts: Ground glass or sand powder used to add texture to sign backgrounds.	Low maintenance	Limited availability
	Provides depth and sparkle	
	Inexpensive	
Glass (leaded): Clear, colored or translucent glass sections soldered into lead or zinc comes.	Can provide color while allowing light to pass through	Expensive
	Quality appearance	May be difficult to find materials and fabricators
Glass (etched): Lettering or patterns acid-etched into glass surface.	Quality appearance	Expensive
	Design flexibility	May be difficult to find fabricator
Fabric: Nylon or canvas duck (a heavy cotton or linen fabric) used for signs on operable or rigid awnings, canopies, and banners.	Wide range of colors and patterns	High maintenance costs
	Inexpensive	Requires regular replacement (every 5-7 years)
	Covers large areas	Fading of color when exposed to direct sunlight

	Provides shade and protection	Not appropriate for windy climates
	Graphics can be painted, silk-screened or sewn on	
	Available in glossy and matte finishes	
Neon: Gas-filled glass tubing that glows when electrified	High visibility	Fragile
	Desin flexibility	Expensive to fabricate and repair
	Wide range of colors	May be difficult to find fabricator
	Inexpensive to operate	
	Suitable for backlighting	

APPENDIX C

Recommended Sign Ordinance Downtown Leonardtown

Sources: Anton Clarence Nelessen, *"Visions for a New American Dream: Process Principles, and an Ordinance to Plan and Design Small Communities,"* 1993.
Redman/Johnston Associates, Ltd.

All signs located within downtown Leonardtown shall comply with the following sign regulations.

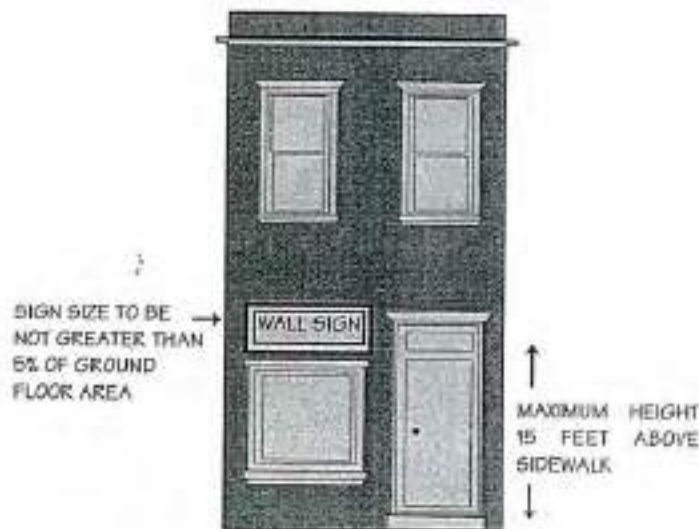
1. Exempt signs
 - A. Temporary civic, cultural, and public service window posters, when posted inside commercial establishments, provided they do not, individually or combined, occupy more than 15 percent of the total area of said window or eight square feet, whichever is less. Temporary window signs are permitted on ground floor windows only.
 - B. Temporary promotional or special sales signs when erected in conjunction with a commercial establishment provided they do not, individually or combined with other window signs, exceed 15 percent of the total area of the display window or sixteen square feet, whichever is less. Temporary signs advertising a business opening or change in ownership shall not exceed an area of sixteen square feet, and shall require a temporary sign permit, specifying the date of removal. All temporary signs shall have the date of removal printed clearly on the lower right hand corner, as viewed from the exterior, and shall be permitted for a period not to exceed 30 days. Temporary promotional signs are permitted on ground floor windows only.
2. Prohibited Signs
 - A. Signs employing mercury vapor, low pressure and high pressure sodium, and metal halide lighting (plastic panel rear-lighted signs)?
 - B. Signs on roofs, dormers and balconies
 - C. Billboards
 - D. Signs painted or mounted upon the exterior or side or rear walls of any principal or accessory building or structure, except as otherwise permitted hereunder.

not into
trucks/van parked to be more visible
from the street

3. Permitted Signs

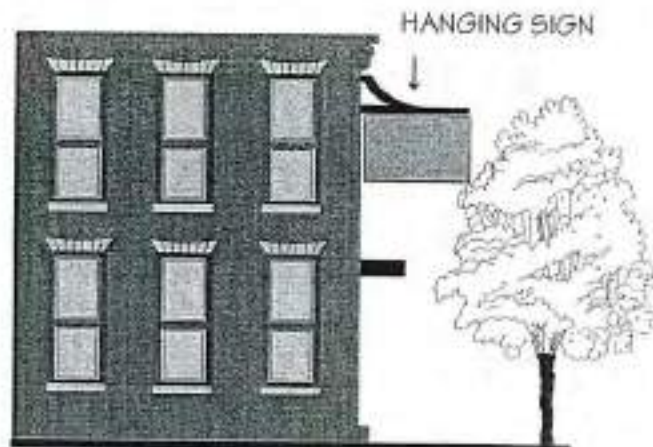
A. Wall-mounted or painted signs, provided the following standards are met:

- (1) The sign shall be affixed to the front facade of the building, and shall project outward from the wall to which it is attached no more than six inches.
- (2) The area of the signboard shall not exceed five percent of the ground floor building facade area or 24 square feet, whichever is less.
- (3) The maximum permitted height is fifteen feet above the front sidewalk elevation, and shall not extend above the base of the second floor window sill, parapet, cave, or building facade.
- (4) The height of the lettering, numbers, or graphics shall not exceed eight inches.
- (5) The sign shall be granted to commercial uses occupying buildings facing on public streets only and shall not be allocable to other uses.
- (6) The sign material, style and color should complement the building facade and should employ some type of architectural detailing to blend with or enhance the existing building.
- (5) Limited to one sign per business.



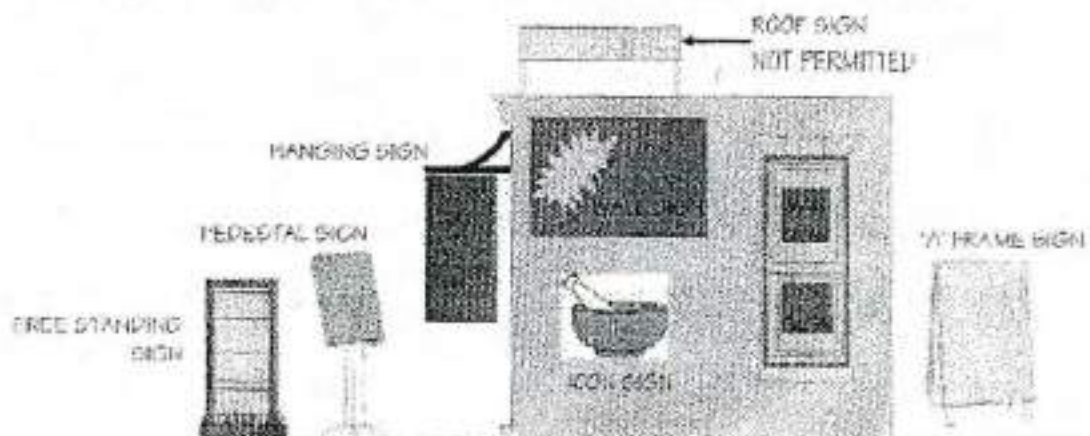
- B. One wall-mounted sign, not exceeding six square feet in area, shall be permitted on any side or rear entrance open to the public.
- C. Wall-mounted building directory signs identifying the occupants of a commercial building, including upper story business uses, provided the following standards are met:

- (1) The sign is located next to the entrance
 - (2) The sign shall project outward from the wall to which it is attached no more than six inches.
 - (3) The sign shall not extend above the parapet, eave, or building facade.
 - (4) The area of the signboard shall not exceed three square feet, with each tenant limited to one square foot.
 - (5) The height of the lettering, numbers, or graphics shall not exceed four inches.
- D. Applied letters may substitute for wall-mounted signs, if constructed of painted wood, painted cast metal, bronze, brass, or black anodized aluminum. ~~Applied plastic letters shall not be permitted.~~ The height of applied letters shall not exceed ~~eight inches.~~ 12"
- E. Projecting signs, including graphic or icon signs, mounted perpendicular to the building wall, provided the following standards are met:
- (1) The signboard shall not exceed an area of six square feet.
 - (2) The distance from the ground to the lower edge of the signboard shall be ten feet or greater.
 - (3) The height of the top edge of the signboard shall not exceed the height of the wall from which the sign projects, if attached to a single story building, or the height of the sill or bottom of any second story window, if attached to a multi-story building.
 - (4) The distance from the building wall to the signboard shall not exceed six inches.
 - (5) The width of the signboard shall not exceed three feet.
 - (6) The height of the lettering, numbers, or graphics shall not exceed eight inches.
 - (7) Limited to one sign per business. Projecting signs are not permitted in conjunction with wall-mounted, free standing, or applied letter signs.



WE NEED YOUR INPUT THIS WILL BE YOUR PLAN

**The Downtown Plan: Recommendations to Enhance
the Character and Quality for Downtown Leonardtown**



Downtown Plan
Town of Leonardtown, Maryland



**SIGNS
AWNINGS
COLORS
BUILDING FACADES**



VIDEO PRESENTATION

DISCUSSION SESSION

DATE: WEDNESDAY JULY 14, 1999

TIME: 4:00 PM

LOCATION: COMMUNITY COLLEGE AUDITORIUM

Sponsored by the Commissioners of Leonardtown

PUBLIC HEARING ON THE DOWNTOWN SIGN ORDINANCE

August 9, 1999

CHANGES TO APPENDIX C

Addition: 2.E.: Signs displayed on trucks and vans parked such that they are in prominent view from public streets and sidewalks.

Addition: 3.A.(4): ...shall not exceed eight (8) inches for single story buildings and twelve (12) inches for buildings two stories or more.

Change & Addition: 3.D. ...brass, black anodized aluminum or plastic letters. The height of applied letters shall not exceed eight (8) inches for single story buildings and twelve (12) inches for buildings two stories or more.

Change: 3.H.(2): ... shall not exceed six square feet.

Change: 3.H.(7): Must be located in a landscaped strip between the building and the street.

Addition: 4.D.: ... framed with raised edges unless a building is constructed such that architectural details form a frame for a sign.

Approved
8/9/99 By Town
Council

APPENDIX C

Recommended Sign Ordinance Downtown Leonardtown

Sources: Anton Clarence Nelessen, "Visions for a New American Dream: Process Principles, and an Ordinance to Plan and Design Small Communities," 1993.

Redman/Johnston Associates, Ltd.

All signs located within downtown Leonardtown shall comply with the following sign regulations.

1. Exempt signs

- A. Temporary civic, cultural, and public service window posters, when posted inside commercial establishments, provided they do not, individually or combined, occupy more than 15 percent of the total area of said window or eight square feet, whichever is less. Temporary window signs are permitted on ground floor windows only.
- B. Temporary promotional or special sales signs when erected in conjunction with a commercial establishment provided they do not, individually or combined with other window signs, exceed 15 percent of the total area of the display window or sixteen square feet, whichever is less. Temporary signs advertising a business opening or change in ownership shall not exceed an area of sixteen square feet, and shall require a temporary sign permit, specifying the date of removal. All temporary signs shall have the date of removal printed clearly on the lower right hand corner, as viewed from the exterior, and shall be permitted for a period not to exceed 30 days. Temporary promotional signs are permitted on ground floor windows only.

15% of window or 16 sq ft whichever is less

6' x 5' = 30
5' x 15' = 75
15' x 15' = 225

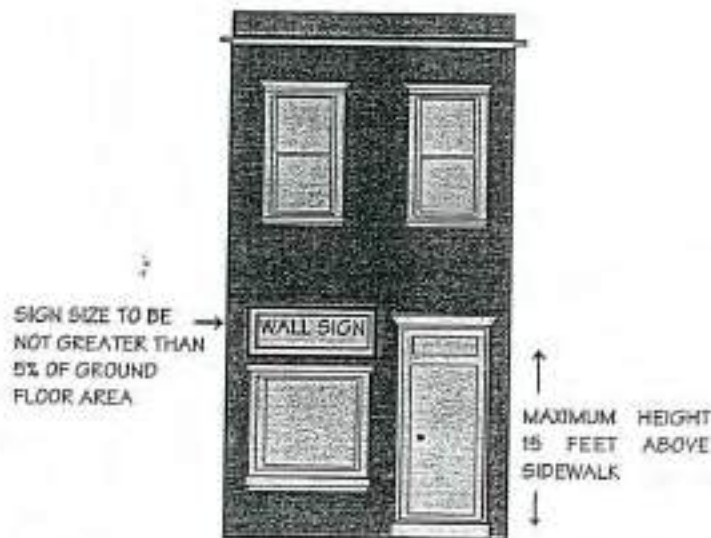
2. Prohibited Signs

- A. Signs employing mercury vapor, low pressure and high pressure sodium, and metal halide lighting (plastic panel rear-lighted signs?)
- B. Signs on roofs, dormers and balconies
- C. Billboards
- D. Signs painted or mounted upon the exterior or side or rear walls of any principal or accessory building or structure, except as otherwise permitted hereunder.
- E. SIGNS DISPLAYED ON TRUCKS AND VANS PARKED SUCH THAT THEY ARE IN PROMINENT VIEW FROM PUBLIC STREETS AND SIDEWALKS.

3. Permitted Signs

A. Wall-mounted or painted signs, provided the following standards are met:

- (1) The sign shall be affixed to the front facade of the building, and shall project outward from the wall to which it is attached no more than six inches.
- (2) The area of the signboard shall not exceed five percent of the ground floor building facade area or 24 square feet, whichever is less.
- (3) The maximum permitted height is fifteen feet above the front sidewalk elevation, and shall not extend above the base of the second floor window sill, parapet, eave, or building facade.
- (4) The height of the lettering, numbers, or graphics shall not exceed ~~eight~~ ^{twelve} inches. *on 2-story building*
- (5) The sign shall be granted to commercial uses occupying buildings facing on public streets only and shall not be allocable to other uses.
- (6) The sign material, style and color should complement the building facade and should employ some type of architectural detailing to blend with or enhance the existing building.
- (5) Limited to one sign per business.



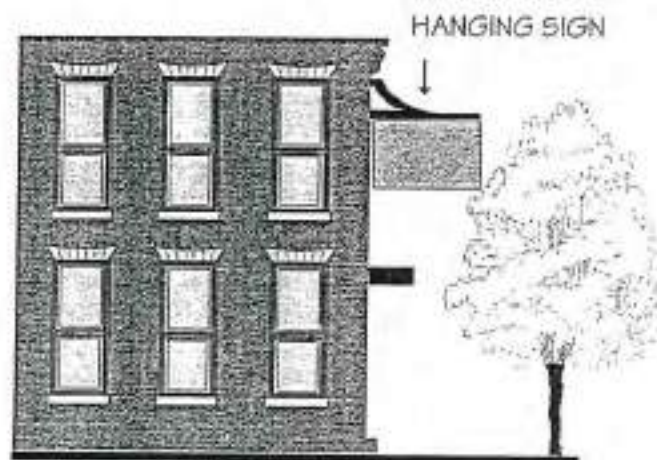
- B. One wall-mounted sign, not exceeding six square feet in area, shall be permitted on any side or rear entrance open to the public.
- C. Wall-mounted building directory signs identifying the occupants of a commercial building, including upper story business uses, provided the following standards are met:

- (1) The sign is located next to the entrance
- (2) The sign shall project outward from the wall to which it is attached no more than six inches.
- (3) The sign shall not extend above the parapet, eave, or building facade.
- (4) The area of the signboard shall not exceed three square feet, with each tenant limited to one square foot.
- (5) The height of the lettering, numbers, or graphics shall not exceed four inches.

D. Applied letters may substitute for wall-mounted signs, if constructed of painted wood, painted cast metal, bronze, brass, ~~or~~ black anodized aluminum. ~~Applied plastic letters shall not be permitted.~~ *Applied or 12* The height of applied letters shall not exceed *Building* ~~eight~~ *twelve* inches. *two story building*

E. Projecting signs, including graphic or icon signs, mounted perpendicular to the building wall, provided the following standards are met:

- (1) The signboard shall not exceed an area of six square feet.
- (2) The distance from the ground to the lower edge of the signboard shall be ten feet or greater.
- (3) The height of the top edge of the signboard shall not exceed the height of the wall from which the sign projects, if attached to a single story building, or the height of the sill or bottom of any second story window, if attached to a multi-story building.
- (4) The distance from the building wall to the signboard shall not exceed six inches.
- (5) The width of the signboard shall not exceed three feet.
- (6) The height of the lettering, numbers, or graphics shall not exceed eight inches.
- (7) Limited to one sign per business. Projecting signs are not permitted in conjunction with wall-mounted, free standing, or applied letter signs.



F. Painted window or door signs, provided that the following standards are met:

- (1) The sign shall not exceed ten percent of the window or door area or four square feet, whichever is less.
- (2) The sign shall be silk screened or hand painted.
- (3) The height of the lettering, numbers, or graphics shall not exceed four inches.
- (4) Limited to one sign per business, painted on either the window or the door, but not on both.
- (5) May be in addition to only one of the following: a wall-mounted sign, a free-standing sign, an applied letter sign, a projecting sign or valance awning sign.

G. Awning signs are permitted for ground floor uses only, provided that the following standards are met:

- (1) One sign may serve as the main business sign, shall not exceed ten square feet in area, and the height of the lettering, numbers, or graphics shall not exceed eight inches.
- (2) One sign may serve as an auxiliary business sign, shall be located on the valance only, shall not exceed four square feet in area, and the height of the lettering, numbers, or graphics shall not exceed four inches.
- (3) Limited to one main sign and one auxiliary sign per business, on either awning or valance, but not on both.
- (4) The main business sign shall not be in addition to a wall-mounted sign.

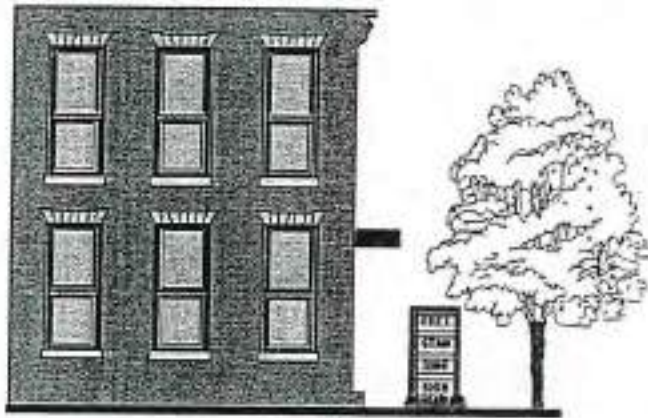
H. One free standing sign, provided that the following standards are met:

- (1) The building, where the business to which the sign refers is located, shall be set back a minimum of five feet from the street line.
- (2) The area of the signboard shall not exceed ~~three~~^{SIX} square feet.
- (3) The height of the lettering, numbers, or graphics shall not exceed four inches.
- (4) The height of the top of the signboard, or of any posts, brackets, or other supporting elements shall not exceed six feet from the ground.
- (5) The signboard shall be constructed of wood, with wood or cast iron brackets, and shall be architecturally compatible with the style, composition, materials, colors, and details of the building.
- (6) The signboard shall not be illuminated after 10:00 P.M.
- ~~(7) The sign shall be located within four feet of the main entrance to the business and its location shall not interfere with pedestrian or vehicular circulation.~~

(7) MUST BE LOCATED IN A LANDSCAPED STRIP
BETWEEN THE BUILDING AND THE STREET.

circulation.

- (8) Limited to one sign per building and shall not be in addition to wall-mounted applied letters or projecting signs.



- I. Businesses located in corner buildings are permitted one sign for each street frontage.
- J. Businesses with service entrances may identify these with one sign not exceeding two square feet.
- K. One directional sign, facing a rear parking lot. This sign may be either wall-mounted or free standing on the rear facade, but shall be limited to three square feet in area.
- L. In addition to other signage, restaurants and cafes shall be permitted the following, limited to one sign per business:
 - (1) A wall mounted display featuring the actual menu as used at the dining table, to be contained within a shallow wood or metal case, and clearly visible through a glass front. The display case shall be attached to the building wall, next to the main entrance, at the height of approximately five feet, shall not exceed a total area of two square feet, and may be lighted.
 - (2) A sandwich board sign, as follows:
 - (a). The area of the signboard, single-sided, shall not exceed five square feet.
 - (b) The signboard shall be constructed of wood, chalkboard, and/or finished metal.
 - (c) Letters can be painted or handwritten.
 - ~~(d) The sign shall be located within four feet of the main entrance to~~

~~the businesses and its location shall not interfere with pedestrian or vehicular circulation.~~

(e) The information displayed shall be limited to daily specials and hours of operation.

(f) The sign shall be removed at the end of the business day.

M. ← ~~The following schedule summarizes, in matrix form, how different types of signs can be associated.~~

~~Each business shall identify the number of its address within the signboard with a minimum of one sign facing each street or parking lot.~~

Sign Matrix

	Wall-Mounted	Wall-Mounted (side and rear entrances)	Applied Letters	Projecting	Painted Window/Door
Wall-Mounted	NA	Y	N	N(6)	Y
Wall-Mounted (side and rear entrances)	Y	NA	Y	Y	Y
Applied Letters	N	Y	NA	N	Y
Projecting	N	Y	N	NA	Y
Painted Window/Door	Y	Y	Y	Y	NA
Awning (1)	N (4)	Y	N(4)	Y	Y(5)
Directory (2)	Y	Y	Y	N	Y
Menu (3)	Y	Y	Y	Y	Y
Sandwich Board (3)	Y	Y	Y	Y	Y
Service Entrances	Y	N	Y	Y	Y
Free-standing	N	Y	N	N	Y
Directional	Y	N	Y	Y	Y

1. Ground floor uses only
2. Upper floor uses only
3. Cafes and restaurants only
4. If awning is acting as a main business sign
5. Valance awning sign only
6. Directional only

Y - indicates a use is permitted to display the two signs in conjunction
 N - indicates a use is not permitted to display the two signs in conjunction

Sign Matrix Continued

	Awning (1)	Directory (2)	Menu (3)	Sandwich Board (3)	Service Entrances	Free- standing	Directional
Wall-Mounted	N (4)	Y	Y	Y	Y	N (6)	Y
Wall-Mounted (side and rear entrances)	Y	Y	Y	Y	N	Y	N
Applied Letters	N (4)	Y	Y	Y	Y	N	Y
Projecting	Y	N	Y	Y	Y	N	Y
Painted Window/Door	Y (5)	Y	Y	Y	Y	Y	Y
Awning (1)	NA	N	Y	Y	Y	Y	Y
Directory (2)	N	NA	Y	Y	Y	Y	Y
Menu (3)	Y	Y	NA	Y	Y	Y	Y
Sandwich Board (3)	Y	Y	Y	NA	Y	Y	Y
Service Entrances	Y	Y	Y	Y	NA	Y	Y
Free-standing	Y	Y	Y	Y	Y	NA	Y
Directional	Y	Y	Y	Y	Y	Y	NA

1. Ground floor uses only
2. Upper floor uses only
3. Cafes and restaurants only
4. If awning is acting as a main business sign
5. Valance awning sign only
6. Directional only

Y - indicates a use is permitted to display the two signs in conjunction
 N - indicates a use is not permitted to display the two signs in conjunction

4. Design Standards for Signs

- A. Signs affixed to the exterior of a building shall be architecturally compatible with the style, composition, materials, colors, and details of the building, as well with other signs used on the building or its vicinity.
- B. Signs shall fit within the existing facade features, shall be confined to signable areas, and shall not interfere with door and window openings, conceal architectural details or obscure the composition of the facade where they are located. Signs shall be placed on a facade only in a manner historically appropriate to the style of the building.
- C. Whenever possible, signs located on buildings within the same blockface shall be placed at the same height, in order to create a unified sign band.
- D. Wood and painted metal are the preferred materials for signs. Flat signs should be framed with raised edges. Wood signs shall use only high-quality exterior grade wood with suitable grade finishes.
UNLESS A BUILDING IS CONSTRUCTED SUCH THAT ARCHITECTURAL DETAILS FORM A FRAME FOR A SIGN.
- E. Sign colors should be compatible with the colors of the building facade. A dull or matte finish is recommended, for it reduces glare and enhances legibility.
- F. Signs shall be either spot-lighted or back lighted with a diffused light source. Spot-lighting shall require complete shielding of all light sources; light ~~shall be~~ contained within the sign frame and shall not significantly spill over to other portions of the building, or site. Back-lighting shall illuminate the letters, characters, or graphics on the sign but not its background. ~~Warm fluorescent bulbs may be used to illuminate the interior of display cases. Neon signs placed inside the display case shall insure low intensity colors.~~
- G. Signs shall be mounted so that the method of installation is concealed. Signs applied to masonry surfaces should be mechanically fastened to mortar joints only, and not directly into brick or stone. Drilling to provide electrical service should also follow the same rule.

F

Painted window or door signs, provided that the following standards are met:

- (1) The sign shall not exceed ten percent of the window or door area or four square feet, whichever is less.
- (2) The sign shall be silk screened or hand painted.
- (3) The height of the lettering, numbers, or graphics shall not exceed four inches.
- (4) Limited to one sign per business, painted on either the window or the door, but not on both.
- (5) May be in addition to only one of the following: a wall-mounted sign, a free-standing sign, an applied letter sign, a projecting sign or valance awning sign.

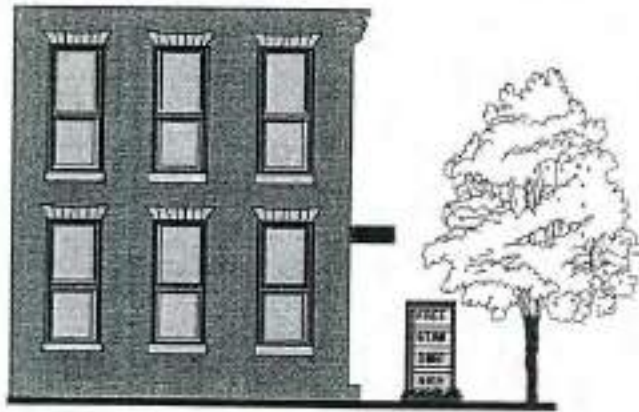
G. Awning signs are permitted for ground floor uses only, provided that the following standards are met:

- (1) One sign may serve as the main business sign, shall not exceed ten square feet in area, and the height of the lettering, numbers, or graphics shall not exceed eight inches.
- (2) One sign may serve as an auxiliary business sign, shall be located on the valance only, shall not exceed four square feet in area, and the height of the lettering, numbers, or graphics shall not exceed four inches.
- (3) Limited to one main sign and one auxiliary sign per business, on either awning or valance, but not on both.
- (4) The main business sign shall not be in addition to a wall-mounted sign.

H. One free standing sign, provided that the following standards are met:

- (1) The building, where the business to which the sign refers is located, shall be set back a minimum of five feet from the street line.
- (2) The area of the signboard shall not exceed ~~three~~ ^{four} square feet.
- (3) The height of the lettering, numbers, or graphics shall not exceed four inches.
- (4) The height of the top of the signboard, or of any posts, brackets, or other supporting elements shall not exceed six feet from the ground.
- (5) The signboard shall be constructed of wood, with wood or cast iron brackets, and shall be architecturally compatible with the style, composition, materials, colors, and details of the building.
- (6) The signboard shall not be illuminated after 10:00 P.M.
- (7) The sign shall be located within four feet of the main entrance to the business and its location shall not interfere with pedestrian or vehicular circulation.

- circulation.
- (8) Limited to one sign per building and shall not be in addition to wall-mounted applied letters or projecting signs.



- I. Businesses located in corner buildings are permitted one sign for each street frontage.
- J. Businesses with service entrances may identify these with one sign not exceeding two square feet.
- K. One directional sign, facing a rear parking lot. This sign may be either wall-mounted or free standing on the rear facade, but shall be limited to three square feet in area.
- L. In addition to other signage, restaurants and cafes shall be permitted the following, limited to one sign per business:
- (1) A wall mounted display featuring the actual menu as used at the dining table, to be contained within a shallow wood or metal case, and clearly visible through a glass front. The display case shall be attached to the building wall, next to the main entrance, at the height of approximately five feet, shall not exceed a total area of two square feet, and may be lighted.
 - (2) A sandwich board sign, as follows:
 - (a). The area of the signboard, single-sided, shall not exceed five square feet.
 - (b). The signboard shall be constructed of wood, chalkboard, and/or finished metal.
 - (c). Letters can be painted or handwritten.
 - (d). The sign shall be located within four feet of the main entrance to

the businesses and its location shall not interfere with pedestrian or vehicular circulation.

(e) The information displayed shall be limited to daily specials and hours of operation.

(f) The sign shall be removed at the end of the business day.

The following schedule summarizes, in matrix form, how different types of signs can be associated.

M

M

Each business shall identify the number of its address within the signboard with a minimum of one sign facing each street or parking lot.

Sign Matrix

	Wall-Mounted	Wall-Mounted (side and rear entrances)	Applied Letters	Projecting	Painted Window/Door
Wall-Mounted	NA	Y	N	N(6)	Y
Wall-Mounted (side and rear entrances)	Y	NA	Y	Y	Y
Applied Letters	N	Y	NA	N	Y
Projecting	N	Y	N	NA	Y
Painted Window/Door	Y	Y	Y	Y	NA
Awning (1)	N (4)	Y	N(4)	Y	Y(5)
Directory (2)	Y	Y	Y	N	Y
Menu (3)	Y	Y	Y	Y	Y
Sandwich Board (3)	Y	Y	Y	Y	Y
Service Entrances	Y	N	Y	Y	Y
Free-standing	N	Y	N	N	Y
Directional	Y	N	Y	Y	Y

1. Ground floor uses only

2. Upper floor uses only

3. Cafes and restaurants only

4. If awning is acting as a main business sign

5. Valance awning sign only

6. Directional only

Freight

Y - indicates a use is permitted to display the two signs in conjunction
 N - indicates a use is not permitted to display the two signs in conjunction

Sign Matrix Continued

	Awning (1)	Directory (2)	Menu (3)	Sandwich Board (3)	Service Entrances	Free- standing	Directional
Wall-Mounted	N (4)	Y	Y	Y	Y	N (6)	Y
Wall-Mounted (side and rear entrances)	Y	Y	Y	Y	N	Y	N
Applied Letters	N (4)	Y	Y	Y	Y	N	Y
Projecting	Y	N	Y	Y	Y	N	Y
Painted Window/Door	Y (5)	Y	Y	Y	Y	Y	Y
Awning (1)	NA	N	Y	Y	Y	Y	Y
Directory (2)	N	NA	Y	Y	Y	Y	Y
Menu (3)	Y	Y	NA	Y	Y	Y	Y
Sandwich Board (3)	Y	Y	Y	NA	Y	Y	Y
Service Entrances	Y	Y	Y	Y	NA	Y	Y
Free-standing	Y	Y	Y	Y	Y	NA	Y
Directional	Y	Y	Y	Y	Y	Y	NA

1. Ground floor uses only
2. Upper floor uses only
3. Cafes and restaurants only
4. If awning is acting as a main business sign
5. Valance awning sign only
6. Directional only

Y - indicates a use is permitted to display the two signs in conjunction
 N - indicates a use is not permitted to display the two signs in conjunction

4. Design Standards for Signs

- A. Signs affixed to the exterior of a building shall be architecturally compatible with the style, composition, materials, colors, and details of the building, as well with other signs used on the building or its vicinity.
- B. Signs shall fit within the existing facade features, shall be confined to signable areas, and shall not interfere with door and window openings, conceal architectural details or obscure the composition of the facade where they are located. Signs shall be placed on a facade only in a manner historically appropriate to the style of the building.
- C. Whenever possible, signs located on buildings within the same blockface shall be placed at the same height, in order to create a unified sign band.
- D. Wood and painted metal are the preferred materials for signs. Flat signs should be framed with raised edges. Wood signs shall use only high-quality exterior grade wood with suitable grade finishes.
- E. Sign colors should be compatible with the colors of the building facade. A dull or matte finish is recommended, for it reduces glare and enhances legibility.
- F. Signs shall be either spot-lighted or ^{internally lit} ~~back-lighted~~ with a diffused light source. Spot-lighting shall require complete shielding of all light sources; light shall be contained within the sign frame and shall not significantly spill over to other portions of the building, or site. Back-lighting shall illuminate the letters, characters, or graphics on the sign but not its background. Warm fluorescent bulbs may be used to illuminate the interior of display cases. Neon signs placed inside the display case shall insure low intensity colors.
- G. Signs shall be mounted so that the method of installation is concealed. Signs applied to masonry surfaces should be mechanically fastened to mortar joints only, and not directly into brick or stone. Drilling to provide electrical service should also follow the same rule.

- add a fee clause