Design Review Guidelines

Sunshine Lamp District

Joplin, Missouri

*Certificate of Appropriateness Required to Obtain Building Permits



May 2024

JOPLIN | HISTORIC PRESERVATION COMMISSION

JOPLIN MISSOURI

SUNSHINE HISTORIC DISTRICT LAMP

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I. Overview

Preserving Joplin's historic downtown area through design standards will improve the community's appearance and makes good economic sense.

Purpose

The purpose of the Joplin Downtown Design Review Standards is to assist in the rehabilitation and revitalization of Joplin's historic downtown area.

The intent of the standards are to provide property owners with a planned approached to revitalization through the use of proper rehabilitation and maintenance techniques and design parameters for compatible new construction. Economic benefits generally result from following this approach.

The standards should be referred to by property owners when planning any work to a building or when planning new construction in the downtown area. The Design Review Board and Historic Preservation Commission will utilize these standards when reviewing plans for work on a building and for new construction in the downtown area.

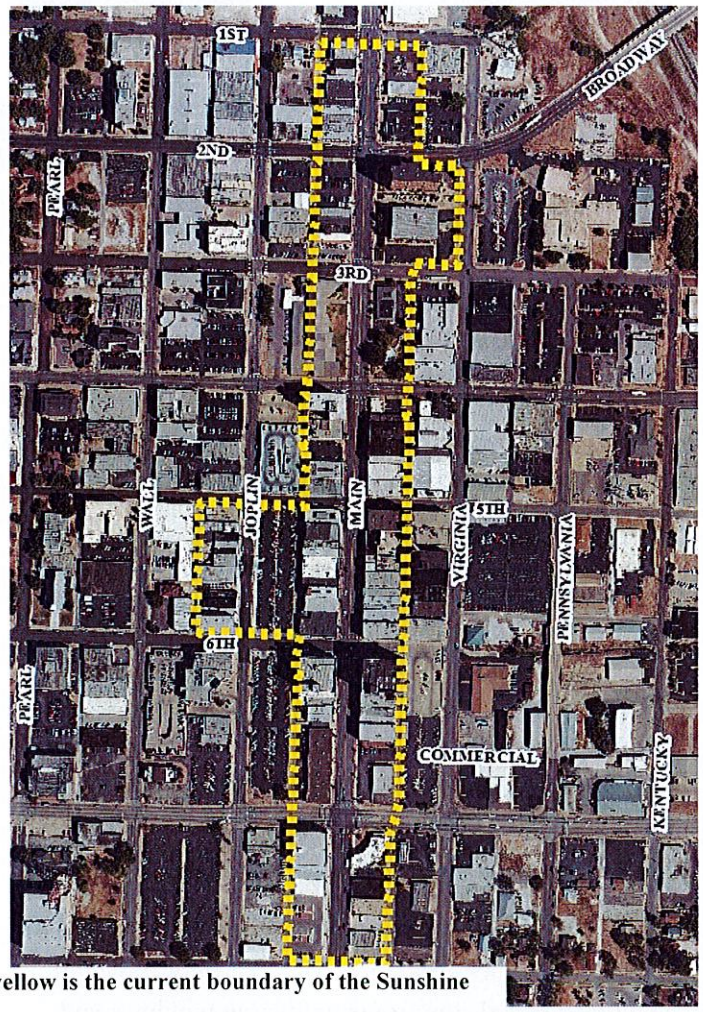
Economic Benefits

The following are economic benefits of implementing and enforcing the Design Review Standards:

1. Design standards can reinforce community identity, encourage economic growth and development, and extend the life of a building or structure.
2. Design standards can result in a positive change in the visual appearance of a community. They provide a means by which a community can preserve its historic integrity while encouraging compatible new construction.
3. Design standards ensure that rehabilitation work in historic areas protect property owners investments. Design standards assist property owners with the proper rehabilitation techniques and provides for compatible new construction. Development that may be detrimental to the overall appearance and marketing of downtown Joplin can thereby be avoided.
4. Design standards emphasize a community's commitment to its quality of life and to its heritage and identity. Design standards can work to ensure that growth and development occur in the most positive fashion possible. Design standards reflect a community's pride in itself and its emphasis on quality development. Benefits include increased property values, commercial revitalization, and stimulation of heritage tourism.
5. Through adherence to design standards, areas of downtown Joplin may qualify as National Register Historic Districts, thus making select properties eligible for historic tax credits to assist in rehabilitation costs. Historic tax credits have stimulated revitalization in communities across the United States. Design standards can assist property owners in understanding proper rehabilitation techniques to take advantage of economic incentives.

History

The Sunshine Lamp District consists of both sides of Main Street between 1st and 8th Streets. Generally, the east boundary is the alley between Main Street and Virginia Avenue, with the exception of the 200 block where the boundary is Virginia Avenue. Generally, the west boundary is the alley between Main Street and Joplin Avenue, with the exception of the 500 block where the boundary is the alley between Joplin and Wall Avenues.



ea outlined in yellow is the current boundary of the Sunshine mp District.

The Sunshine Lamp District has the highest concentration of historic commercial resources in Joplin. With origins dating back to 1871, the District has been a commercial center for over 140 years. Main Street developed in the 1870s as the main retail street with close proximity to the railroad. Like most commercial districts of the era, Main Street was lined with groceries, bakeries, pharmacies, hardware and dry good stores, blacksmith shops, liveries, saloons and hotels in the 1880s. A total of seventeen saloons were documented in 1882. Main Street between 1st and 7th Streets had few gaps, creating almost a solid wall of one- and two-story buildings. Most buildings at the time were wood-framed structures.

The 1890s was a decade of significant growth, with Joplin's population increasing from 9,943 in 1890 to 26,023 in 1900. Masonry buildings replaced wood-framed structures, and building heights increased. Businesses became more diverse along Main Street, including the addition of book and stationery shops, tailors, restaurants and jewelry stores. The tallest building at the time, the six-story Keystone Hotel was built at the southeast corner of 4th and Main Streets.

With the installation of an electronic trolley line and continued expansion of the railroad, especially the St. Louis and San Francisco Railroad, Downtown Joplin continued to grow and expand through the 1890s and into the first decade of the twentieth century. The increases in population and wealth drew painting shops, photography studios and theaters to Main Street. Joplin also became known as a place for nightlife and entertainment.

Like many cities, Joplin's skyline changed in the early twentieth century with the increased usage of concrete and steel to construct taller buildings. Aside from the Keystone Hotel built in the 1890s (and demolished in the 1960s), the following landmark buildings over five stories were built between 1906 and 1923:

1906: Connor Hotel, 322 S. Main St. (demolished 1978)

1910: Newman Building, 602-08 S. Main St.

1913: Frisco Building, 601-05 S. Main St.

1917: Christman Building, 501-03 S. Main St.

1923: Liberty Building, 402 S. Main St.



Image of Downtown Joplin during the era of signifance.

These buildings, along with numerous other low-rises built between 1890 and 1930 set the era of historic significance for the Sunshine Lamp District. The Design Review Standards are based upon the architectural styles and designs that were common during this era. ***Rehabilitation of structures within the Sunshine Lamp District shall conform to the era of significance (1890-1930).***

Architecture

Joplin's commercial buildings can be categorized as primarily Two-Part Commercial Block designs, as well as a few examples of One-Part Commercial Block, Two-Part and Three-Part Vertical Block designs. Richard Longstreth's publication, The Buildings of Main Street: A Guide to American Commercial Architecture, outlines these commercial building types based on their separate massing components, storefronts and upper facades.


e-Part Commercial Block at 714-716 S. Main St. ilt 1922)

One-Part Commercial Blocks are composed of a one-story structure, either attached or freestanding, with a simple box or rectangular plan. The façade is typically highly decorated with a cornice above the storefront.

Two-Part Commercial Blocks are composed of two- to four-story structures. The first floor typically features detailed storefronts with large windows and doors. The upper floors have less detail, and are typically used as office or residential space.



o-Part Commercial Block at 120-124 S. Main St. ilt 1909-1910)

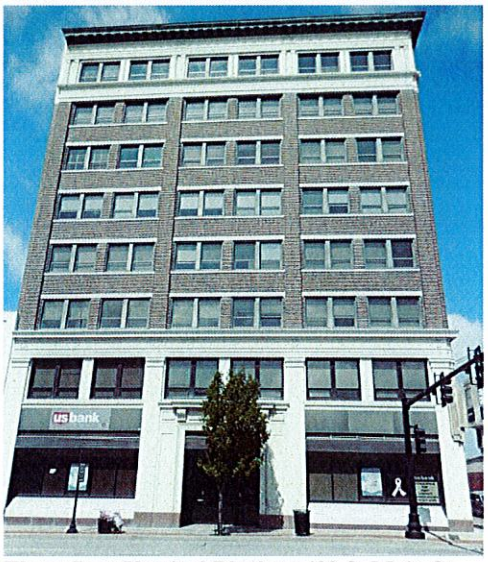
Two-Part Vertical Blocks are similar to the Two-Part Commercial Block, but is typically at least four stories are more in height. Unlike the Two-Part Commercial Block, the upper floors typically have the same level of detail as the first floor.

Three-Part Vertical Blocks are similar to the Two-Part Vertical Block, but have three different design levels. The lowest level (first few floors), middle level (middle floors), and upper level (top few floors) each have their own distinctive designs.



Two-Part Vertical Block at 501 S. Main St. (historic Christman Building, built 1917)

One-Part and Two-Part Commercial Block buildings were built throughout the United States in the 19th and early 20th centuries and are the most prevalent commercial form in small and mid-size communities. Storefronts were designed to provide the largest amount of space available for the viewing of merchandise. Advances in technology in the mid-19th century, such as cast iron, allowed storefronts to become essentially transparent. Cast iron columns and pilasters on storefronts carried the weight of the upper masonry wall and allowed most of the remaining storefront to be glass for display purposes. Many excellent examples of cast iron columns and pilasters produced in St. Louis and other cities are visible in downtown buildings. Joplin also displays fine stonework on storefronts in the form of columns or piers.



Three-Part Vertical Block at 402 S. Main St. (historic Liberty Building, built 1923)

Storefronts in the late 19th century typically had large display windows, transoms, and large glass and wood doors. Entrances were recessed to provide for additional display areas. The use of cast iron for storefronts extended into the early 20th century. After 1910, most storefronts were built with steel lintels to support the upper façade. Masonry and a variety of materials were used in storefront construction. Large expanses of glass continued to be used along with brick piers, marble, tile, and brick bulkheads, and metals, such as copper and bronze. During the 1920s and 1930s decorative tinted glass panels such as Carrara glass and Vitrolite were often applied to storefronts.

Upper facades on Two-Part Commercial Blocks contained windows to provide illumination of upper floor areas. Exterior masonry walls were often embellished with decorative brickwork. At the roofline, buildings were capped with cornices of corbelled brick, wood, or sheet metal. Sheet metal was especially popular for commercial buildings since it could be readily formed into many different designs.

After 1915, upper facades in Joplin generally became more functional and less decorative in appearance. Rounded arch windows gave way to rectangular windows and the use of sheet metal for window and roof cornices gradually disappeared. Patterns of brick and concrete were often used to provide decoration to upper façade. Different brick surface textures and colors were also used.

Downtown Joplin retains some original storefronts and elements that should be preserved. Where modern storefronts have been added in recent years, it is recommended that future storefront remodeling be undertaken in keeping with historic storefront configurations. Upper façade changes have often included the enclosing of windows with brick or wood panels, removal of cornices, and concealment of details beneath metal panels. Future rehabilitation of commercial buildings should include the repair or replacement of upper floor elements to maintain and enhance the building's character.

Most commercial buildings in Downtown Joplin do not have a discernable architectural style. However, some of the more detailed buildings do have an architectural style that can be defined, including: Chicago Style, Late 19th and 20th Century Revivals, Spanish Colonial, Italianate, and Modern Movement.

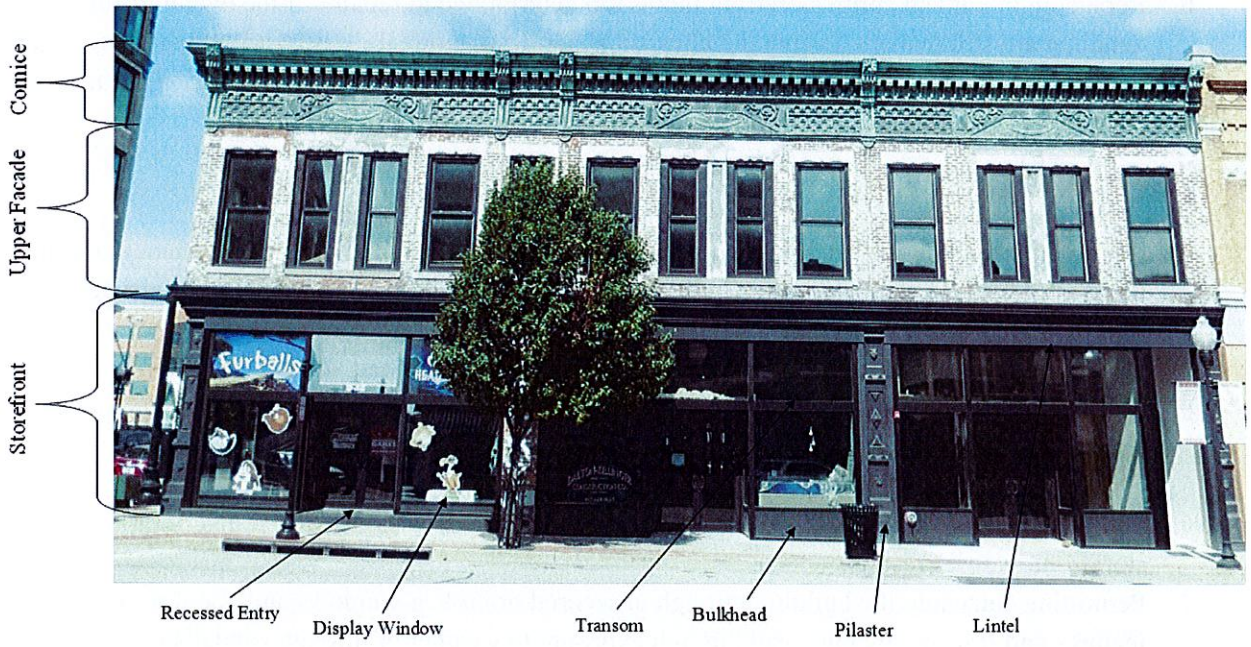
II. Design Standards – Storefronts

General Standards

Storefronts are quite often the focus of historic commercial buildings and can thus be extremely important in defining the overall historic character. Because storefronts also play a crucial role in a store's advertising and merchandising strategy to draw customers and increase business, they are often altered to meet the needs of a new business. Particular care is required in planning and accomplishing work on storefronts so that the building's historic character is preserved in the process of rehabilitation.

When restoring a storefront altered after the 1940s, base the design and features on pictorial or physical evidence of the original. If original design and features cannot be determined, use a traditional storefront arrangement with features, materials, and proportions typical of similar structures of the same era of significance. Significant storefronts from the mid-20th century (such as those using decorative tile, glass, or marble) shall be retained if such remodeling is architecturally significant or noteworthy. When planning a storefront rehabilitation, it is important to remember that the storefront is a part of a larger structure and its design shall relate to the building's overall character.

ANATOMY OF A MAIN STREET BUILDING



The following is a list of general standards that shall be followed:

Permitted:

1. Identify, retain, and preserve storefronts – and their functional and decorative features – that are important in defining the overall historic character of the building, such as display windows, signs, doors, transoms, belt/string courses, corner posts, and entablatures.
2. Protecting and maintaining masonry, wood, and architectural metals which comprise storefronts through appropriate treatments such as cleaning, rust removal, limited paint removal, and reapplication of protective coating systems.
3. Protecting storefronts against arson and vandalism before work begins by boarding up windows and installing alarm systems that are keyed into local protection agencies.
4. Evaluating the overall condition of storefront materials to determine whether more than protection and maintenance are required, that is, if repairs to features will be necessary.
5. Repairing storefronts by reinforcing the historic materials. Repairs will also generally include the limited replacement in kind – or with compatible substitute material – of those extensively deteriorated or missing parts of storefronts where there are surviving prototypes such as transoms, bulkheads (kick plates), pilasters, or signs.
6. Replacing in kind an entire storefront that is too deteriorated to repair – if the overall form and detailing are still evident – using the physical evidence to guide the new work. If using the same material is not technically or economically feasible, then compatible substitute materials may be considered.

Not Permitted:

1. Removing or radically changing storefronts – and their features – which are important in defining the overall historic character of the building so that, as a result, the character is diminished.
2. Changing the storefront so that is appears residential rather than commercial in character.
3. Removing historic materials from the storefront to create a recessed arcade.
4. Introducing coach lanterns, mansard over-hangings, wood shakes, non-operable shutters, and small paned windows if they cannot be historically documented.
5. Changing the location of a storefront's main entrance.
6. Failing to provide adequate protection to materials on a cyclical basis so that deterioration of storefront features results.
7. Permitting entry into the building through unsecured or broken windows and doors so that interior features and finishes are damaged through exposure to weather or through vandalism.
8. Stripping storefronts of historic materials such as wood, cast iron, terra cotta, Carrara glass and brick.
9. Failing to undertake adequate measures to assure the preservation of historic storefronts.
10. Replacing an entire storefront when repair of materials and limited replacement of its parts are appropriate.
11. Using substitute material for the replacement parts that does not convey the same visual appearance as the surviving parts of the storefront or that is physically or chemically incompatible.

12. Removing a storefront that is unrepairable and not replacing it; or replacing it with a new storefront that does not convey the same visual appearance.

Designing for Missing Historic Features:

Permitted: Designing and installing a new storefront when the historic storefront is completely missing. It may be an accurate restoration using historical, pictorial, and physical documentation; or be a new design that is compatible with the size, scale, material, and color of the historic building. Such new design should generally be flush with the façade; and the treatment of secondary design elements, such as awnings or signs, kept as simple as possible. For example, new signs should fit flush with the existing features of the façade, such as a fascia board or cornice.

Not Permitted: Creating a false historical appearance because the replaced storefront is based on insufficient historical, pictorial, and physical documentation; introducing a new design that is incompatible in size, scale, material, and color; and/or using new illuminated signs, inappropriately scaled signs and logos, or other types of signs that obscure, damage, or destroy remaining character-defining features of the historic building.

Entrances and Porches

Entrances and porches are quite often the focus of historic buildings, particularly when they occur on primary elevations. Together with their functional and decorative features such as doors, steps, balustrades, pilasters, and entablatures, they can be extremely important in defining the overall historic character of a building. Their retention, protection, and repair should always be carefully considered when planning rehabilitation work.

Permitted:

1. Identifying, retaining, and preserving entrances – and their functional and decorative features – that are important in defining the overall historic character of the building such as doors, fanlight, sidelights, pilaster, entablatures, columns, balustrades, and stairs.
2. Protecting and maintaining the masonry, wood, and architectural metal that comprise entrances and porches through appropriate surface treatments such as cleaning, rust removal, limited paint removal, and re-application of protective coating systems.
3. Evaluating the overall condition of material to determine whether more than protection and maintenance are required, that is, if repairs to entrance and porch features will be necessary.
4. Repairing entrances and porches by reinforcing the historic materials. Repair will also generally include the limited replacement in kind – or with compatible substitute material – of those extensively deteriorated or missing parts of repeated features where there are surviving prototypes such as balustrades, cornices, entablatures, columns, sidelights, and stairs.
5. Replacing in kind an entire entrance or porch that is too deteriorated to repair – if the form and detailing are still evident – using the physical evidence to guide the new work. If using the same kind of material is not technically or economically feasible, then a compatible substitute material may be considered.

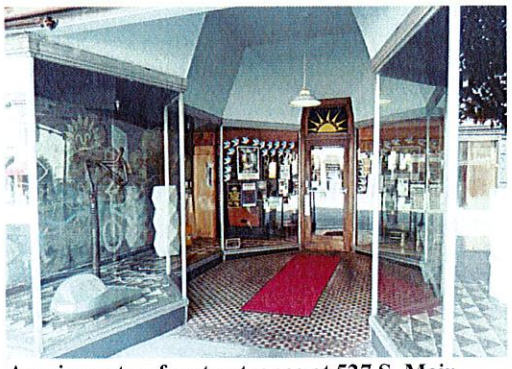
Not Permitted:

1. Removing or radically changing entrances and porches which are important in defining the overall historic character of the building so that, as a result, the character is diminished.
2. Stripping entrances and porches of historic material such as wood, iron, cast iron, terra cotta, tile and brick.
3. Removing an entrance or porch because the building has been reoriented to accommodate a new use.
4. Cutting new entrances on a primary façade. If an additional entrance is required by codes it shall be placed on the rear or side façade. New entrance openings shall be simple in design and match the design of the original door or storefront. ***Refer to Section VI for Rear and Side Facades requirements.***
5. Altering utilitarian or service entrances so they appear to be formal entrances by adding paneled doors, fanlights and sidelights.
6. Failing to provide adequate protection to materials on a cyclical basis so that deterioration of entrances and porches results.
7. Failing to undertake adequate measures to assure the preservation of historic entrances and porches.
8. Replacing an entire entrance or porch when repair of materials and limited replacement of parts are appropriate.
9. Using a substitute material for the replacement parts that does not convey the visual appearance of the surviving parts of the entrance and porch or that is physically or chemically incompatible.
10. Removing an entrance or porch that is unrepairable and not replacing it; or replacing it with a new entrance or porch that does not convey the same appearance.

Designing for Missing Historic Features:

Permitted: Designing and constructing a new entrance or porch if the historic entrance or porch is completely missing. It may be a restoration based on historical, pictorial, and physical documentation; or be a new design that is incompatible with the historic character of the building.

Not Permitted: Creating a false historical appearance because the replaced entrance or porch is based on insufficient historical, pictorial, and physical documentation, and/or introducing a new entrance or porch that is incompatible in size, scale, material, and color.



A unique storefront entrance at 527 S. Main.



Tiles, such as these at 411 S. Main, should be preserved at historic business entrances.

Doors

1. Retain and maintain original doors.
2. Replace missing doors to match original in design, size, and materials.
3. If the original design is unknown, replace with plain wood doors and plain glazing (glass area), not solid doors, decorative doors, or any kind of faux-historic door.
4. For replacement doors, generally use glazing proportionate to display window glass and kick plate panels proportionate to bulkhead panels. Although wood is preferable, metal with an anodized finish and with a wide stile may be substituted. Raw (aluminum-colored) metal is never appropriate and will not be permitted.
5. Solid doors on front facades will not be permitted.



The entrance to 524 S. Main features wooden doors with large windows, typical of doors from the era of significance.

1. For glazing (glass areas) use clear, not tinted glass. If privacy or shade is needed, and is not provided by an awning, use interior shades or blinds.



Transoms

1. Preserve (maintain or replace, not remove, conceal, enclose, or alter) transoms where they exist or existed.
2. Retain historic transom materials (prism glass, leaded glass, etc.)
3. If replacing missing transoms, base design on original configuration (whether a band of transoms or transoms individually located above windows and doors).
4. Use glass where possible. If not possible, use space for signage or a plain panel that matches the color of the storefront metal. ***Refer to color section for permitted colors.***
5. If replacing missing transom glass or severely deteriorated glass, use clear glass (not tinted) if the original cannot be feasibly duplicated.

Bulkheads

1. Preserve (maintain, restore, or replace, not remove, conceal, or alter) bulkheads (kick plates) where they exist or existed.
2. If replacing missing bulkheads, match the original in design, size, and material.
3. If original material is unknown, use wood. Brick may be substituted when matching original brick of building or painted to complement other



This façade improvement at 122 S. Main features brick bulkheads that match the brick of the remainder of the building.

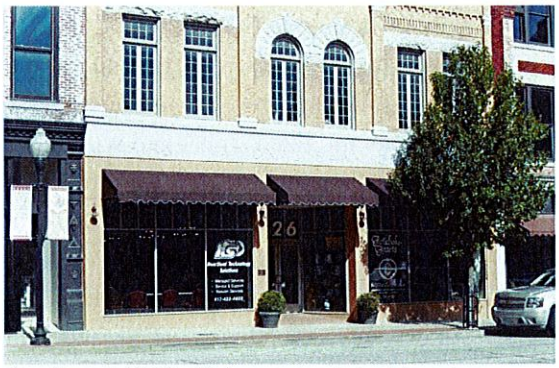
storefront elements. ***Refer to color section for permitted colors.***

Belt courses/String courses

1. Preserve (maintain, restore, or replace, not remove, conceal, or alter) original belt/string course where they exist or existed.
2. If replacing a missing belt course, closely match or imitate the original type in design, location, materials, detailing, and scale.

Awnings

1. Preserve (maintain or restore, not remove) historic awnings where they exist or existed.
2. When adding awnings, use traditional types, materials, placements, and forms. Traditional awnings are:
    a. Of retractable or fixed type;
    b. Of canvas
    c. Individually located within major bays, not covering architectural features;
    d. Of form to fit opening (shed awning for rectangular opening, arched awning for arched opening);
    e. Of straight form for shed type, not bubble, concave, or convex form;



Awnings at 526 S. Main are consistent in color, design, and placement above window and door openings.

3. Do not use modern metal awnings or back lit awnings. Metal awning may be permitted in the alley if appropriate.
4. Use canvas to cover an existing metal awning if its retention is necessary.
5. Do not use canopies unless functionally required, such as valet parking use.
6. The use of plastic, aluminum, and fiberglass awnings is not permitted.
7. Awning colors shall consist of permitted colors and shall complement the color of the building to which it is affixed. ***Refer to color section for permitted colors.***
8. Where awnings are installed on a single building having multiple storefronts, the awnings shall be consistent in fabric, color, and style.
9. Lower façade awnings shall meet the following area and setback requirements:
    a. Cover no more than one-third of the opening (vertically – from sidewalk to top of opening).
    b. Maximum projection is 7 feet or two-third the distance between back of curb and property line, whichever is less.
    c. Maintain a minimum vertical clearance distance of 8 feet, measured from the sidewalk to the lowest part of the awning.

III. Design Standards – Upper Facades

General Standards

Preserve (maintain or restore, not conceal or alter) the original appearance and details of upper story facades.

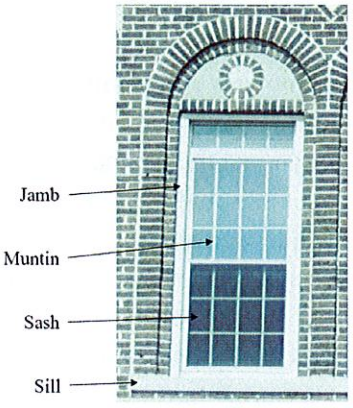
ANATOMY OF A MAIN STREET BUILDING



Windows

A highly decorative window with an unusual shape, or glazing pattern, or color is most likely identified as a character-defining feature of the building. It is far more difficult, however, to assess the importance of repeated windows on a façade, particularly if they are individually simple in design and material, such as the large multi-panes sash of many industrial buildings. Because rehabilitation projects frequently include proposals to replace window sash or even entire windows to improve thermal efficiency or to create a new appearance, it is essential that their contribution to the overall historic character of the building be assessed together with their physical condition before specific repair or replacement work is undertaken.

ANATOMY OF UPPER FAÇADE WINDOWS



Permitted:

1. Identifying, retaining, and preserving windows – and their functional and decorative features – that are important in defining the overall historic character of the building. Such features can include frames, sash muntins, glazing, sills, heads, hoodmolds, paneled or decorated jambs and moldings, and interior and exterior shutters and blinds.
2. Protecting and maintaining the wood and architectural metal which comprises the window frame, sash, muntins, and surrounds through appropriate surface treatments such as cleaning, rust removal, limited paint removal, and re-application of protective coating systems.
3. Making windows weather tight by recaulking and replacing or installing weather-stripping. These actions also improve thermal efficiency.
4. Evaluating the overall condition of materials to determine whether more than protection and maintenance are required, i.e. if repairs to windows and window features will be required.
5. Repairing window frames and sash by patching, splicing, consolidating or otherwise reinforcing. Such repair may also include replacement in kind of those parts that are either extensively deteriorated or are missing when there are surviving prototypes such as architraves, hoodmolds, sash, sills and interior or exterior shutters and blinds.
6. Replacing in kind an entire window that is too deteriorated to repair – if the overall form and detailing are still evident – using the physical evidence to guide the new work. If using the same kind of material is not technically or economically feasible, then a compatible substitute may be considered. Use anodized or baked-on enamel aluminum, in an appropriate permitted color, of the same dimensions (sash, surrounds, trim) as traditional for the building's architectural style or era of significance. ***Refer to color section for permitted colors.***
7. If the original window design is unknown, use window type and detailing (sash, materials, and dimensions) of the architectural style or era of significance of the building.
8. Shutters may be permitted if physical or pictorial evidence shows that shutters existed. Closed shutters may be permitted to conceal blocked-in or bricked-in windows if restoration of windows is not feasible.
9. If replacing missing shutters, shutters shall fit the window opening so that if closed, the opening will be covered.
10. If adding storm windows, use full view or sash proportionate, blind-stop type of wood or aluminum with anodized or baked-on enamel finish. ***Refer to color section for permitted colors.***

Not Permitted:

1. Removing or radically changing windows which are important in defining the overall historic character of the building so that, as a result, the character is diminished.
2. Changing the number, location, size or glazing pattern of windows, through cutting new openings, blocking-in windows, and installing replacement sash which does not fit the historic window opening.
3. Changing the historic appearance of windows through the use of inappropriate designs, materials, finishes, or colors which radically change the sash, depth or reveal, and muntin configuration; the reflectivity and color of the glazing; or the appearance of the frame.
4. Obscuring historic window trim with metal or other material.
5. Stripping windows of historic material such as wood, iron, cast iron, and bronze.

6. Failing to provide adequate protection of materials on a cyclical basis so that deterioration of the windows result.
7. Retrofitting or replacing windows rather than maintaining the sash, frame, and glazing.
8. Failing to undertake adequate measures to assure the preservation of historic windows.
9. Replacing an entire window when repair of material and limited replacement of deteriorated or missing parts are appropriate.
10. Failing to reuse serviceable window hardware such as brass lifts and sash locks.
11. Using a substitute material for the replacement part that does not convey the visual appearance of the surviving parts of the window or that is physically or chemically incompatible.
12. Removing a character-defining window that is unrepairable and blocking it in; or replacing it with a new window that does not convey the same visual appearance.
13. Do not use snap-on or flush muntins.

Designing for Missing Historic Features:

Permitted: Designing and installing new windows when the historic windows (frame, sash and glazing) are completely missing. The replacement windows may be an accurate restoration using historical, pictorial, and physical documentation; or be a new design that is compatible with the window openings and historic character of the building. Designing and installing additional windows on rear or other non-character defining elevations if required by the new use (***Refer to VI for Rear and Side Facades requirements***).

Not Permitted: Creating a false historical appearance because the replaced window is based on insufficient historical, pictorial, and physical documentation, and/or introducing a new design that is incompatible with the historic character of the building. Installing new windows, including frames, sash and muntin configuration that are incompatible with the building's historic appearance or obscure, damage, or destroy character-defining features.

Awnings

1. Upper façade awnings shall cover no more than one-half the window opening (vertically – from bottom of window opening to top of window opening). The awning color shall also complement the color of the building to which it is affixed. ***Refer to color section for permitted colors.***
2. Upper façade awnings shall be consistent in fabric, color, and style with lower façade awnings.
3. Signs, graphics, and lettering are not permitted on upper façade awnings.

Cornices

1. Preserve (maintain or restore, do not remove) original metal and brick cornices.
2. Do not conceal or obscure original cornice elements.
3. Replacement of cornices shall be based on historic evidence, such as photography or physical evidence of cornice locations. If no such evidence is apparent, a simple cornice in keeping with similar cornices in the downtown area is appropriate.
4. New cornices shall be of wood or sheet metal. Materials such as fiber glass reinforced concrete may be permitted if they match the original in profile and dimensions.

Roofs

The roof – with its shape; features such as cresting, dormers, cupolas, and chimneys; and the size, color, and patterning of the roofing material – can be extremely important in defining the building's overall historic character. In addition to the design role it plays, a weather tight roof is essential to the preservation of the entire structure; thus, protecting and repairing the roof as a "cover" is a critical aspect of every rehabilitation project.

Permitted:

1. Identifying, retaining, and preserving roofs – and their functional and decorative features – that are important in defining the overall historic character of the building. This includes the roof's shape, such as hipped, gambrel, and mansard; decorative features such as cupolas, cresting, chimneys, and weathervanes; and roofing materials such as slate, wood, clay tile, and metal, as well as its size, color, and patterning.
2. Protecting and maintaining a roof by cleaning the gutters and downspouts and replacing deteriorated flashing. Roof sheathing should also be checked for proper venting to prevent moisture condensation and water penetration; and to insure the materials are free from insect infestation.
3. Providing adequate anchorage for roofing material to guard against wind damage and moisture penetration.
4. Protecting a leaking roof with plywood and building paper until it can be properly repaired.
5. Repainting a roof by reinforcing the historic materials which comprise roof features. Repairs will also generally include the limited replacement in kind – or with compatible substitute material – of those extensively deteriorated or missing parts of features when these are surviving prototypes such as cupola louvers, dentils, dormer roofing; or slates, tiles or wood shingles on a main roof.
6. Replacing in kind an entire feature of the roof that is too deteriorated to repair – if the overall form and detailing are still evident – using the physical evidence to guide the new work. Examples can include a large section of roofing, or a dormer of chimney. If using the same kind of material is not technically or economically feasible, then a compatible substitute material may be considered.
7. Most of Joplin's commercial buildings have flat or sloping roofs with rolled composition or asphalt shingles. New roofs of these or similar materials are appropriate.
8. The installation of a higher pitched roof to improve water runoff is acceptable as long as the new roofline is not visible on the primary façade and is constructed below the roof parapet wall.
9. New roof materials should have metal flashing extending along the brick walls to protect against leaks. If painted, ***refer to color section for permitted colors.***

Not Permitted:

1. Radically changing, damaging, or destroying roofs which are important in defining the overall historic character of the building so that, as a result, the character is diminished.
2. Removing a major portion of the roof or roofing material that is repairable, and then reconstructing it with new material in order to create a uniform or "improved" appearance.
3. Changing the configuration of a roof by adding new features such as dormer windows, vents, or skylights so that the historic character is diminished.

4. Stripping the roof of sound historic material such as slate, clay tile, wood, and architectural metal.
5. Applying paint of other coating to roofing material which has been historically uncoated.
6. Failing to clean and maintain gutters and downspouts properly so that water and debris collect and causes damage to roof fasteners, sheathing, and the underlying structure.
7. Allowing roof fasteners, such as nails and clips to corrode so that roofing material is subject to accelerated to deterioration.
8. Permitting a leaking roof to remain unprotected so that accelerated deterioration of historic building materials – masonry, wood, plaster, paint and structural members – occurs.
9. Replacing an entire roof feature such as a cupola or dormer when repair of the historic materials and limited replacement of deteriorated or missing parts are appropriate. Using a substitute material for the replacement part that does not convey the visual appearance of the surviving parts of the roof or that is physically or chemically incompatible.
10. Removing a feature of the roof that is unrepairable, such as a chimney or dormer, and replacing it; or replacing it with a new feature that does not convey the same visual appearance.
11. Original roof parapet walls and features shall not be altered or removed.

Designing for Missing Historic Features:

Permitted: Designing and installing a new feature when the historic feature is completely missing, such as a chimney or cupola. It may be an accurate restoration using historical, pictorial, and physical documentation; or be a new design that is compatible with the size, scale, material, and color of the historic building.

Not Permitted: Creating a false historical appearance because the replaced feature is based on insufficient historical, pictorial, and physical documentation, and/or introducing a new roof features that is incompatible in size, scale, material, and color.

Architectural Features

1. Preserve (maintain or restore, not remove, conceal, or alter) original decorative features and detailing (such as columns, pilasters, brick corbelling or pattern work, window hoods or lintels, cornice ornamentation).
2. Replace missing features based on original design, placement, materials, proportions, and details.
3. If missing features cannot be determined or duplicated, use a simpler (but to scale) version of features from a similar building of the same architectural style or era of significance.
4. Do not add decorative architectural features where none existed originally.
5. To repair existing features, take care to avoid damage by using only compatible methods and materials. ***Refer to maintenance section.***
6. Do not paint unpainted masonry surfaces unless masonry surface is extremely mismatched or so deteriorated that it cannot withstand weather.

IV. Design Standards – Signage

General Standards

Signs in downtown areas were designed to be oriented towards pedestrians and slow-moving traffic. Signs were applied to a variety of locations and there was often great diversity in designs. This transition should be continued in the downtown area. Large, oversized signs oriented towards the automobile will not be permitted.

1. Preserve (maintain or restore, not remove) existing historic wall signs on masonry walls.
2. Use signs in historically traditional locations:
    a. On storefront belt courses or on flat surfaces of building (attached or painted on walls, not to exceed 20 percent of surface affixed to) or painted on glass elements.
    b. Hanging or mounted inside windows or doors.
    c. Projecting, with wood or finished metal brackets mounted into mortar, not brick, no higher than second-story window sill level.
3. Use historic sign materials, including:
    a. Finished, carved, or sandblasted wood
    b. Glass
    c. Aluminum
    d. Gold-leaf, brass, copper, or vinyl lettering.
4. Plywood, plastic, unfinished wood shall not be permitted materials for signage.
5. Use signs of traditional design:
    a. Of shape and proportions to fit the building.
    b. Complementary (compatible in scale and appearance) with signs on adjacent buildings for visual unity.
    c. Signs shall be coordinated with the colors of the building. ***Refer to color section for permitted colors.***
    d. Serif, sans serif, or script lettering, not exceeding 18 inches in height, and not covering more than 60 percent of total sign area shall be permitted.
    e. Type fonts earlier than era of significance (such as Colonial or Old English) shall not be permitted.
    f. Logos and symbols for easy, quick identification of businesses and branding are permitted, provided that logos, trademarks, and symbols do not distract from the historical appropriateness of the building and shall be in scale with the façade of the building.
    g. No more than three (3) signs per storefront, not including window signs.
    h. Freestanding signs shall not be permitted, with the exception of one "A" frame sign shall be permitted per business on the sidewalk located in front of the business being advertised. The sign shall set at least one (1) foot from the curb and shall not block pedestrian traffic. No "A" frame signs shall be permitted that restricts the passable sidewalk width to less than five (5) feet. An "A" frame sign may be placed on the sidewalk during daylight hours only. No "A" frame sign shall be left on the sidewalk overnight. All "A" frame signs must be consistent with the architecture of the building or the business being advertised. "A" frame signs may have a chalk or reader board, but

changeable lettering is not permitted. No "A" frame sign shall be larger than two (2) feet wide by four (4) feet high.



An "A" frame chalkboard sign in front of 611 S. Main advertising a sale.

i. Graphics and lettering on awnings is permitted, but their placement is restricted to the valance. Logos, trademarks, or symbols may be used on the face of the awning, but their size must be in proportion with the face. A maximum of 25 percent of the awning face may be used for logos, trademarks, or symbols.

j. Projecting signs shall have a minimum clearance of ten (10) feet above the highest level of the ground under the sign at the sign's lowest point and shall not exceed 20 square feet in effective area.

k. Projecting signs shall not project more than four (4) feet from the face of the building and in no case shall be closer than six (6) inches to the back of curb. V-shaped projecting signs shall not project more than three (3) feet from the building.

l. Use incandescent spot, goose neck, or up-lit lighting to light signage.

m. Except as provided by the requirements for neon signs, floor, flashing or animated, or internally-lit type, and lighting not readily visible from sidewalk level are not permitted. Other signs not permitted include: rooftop signs, off-premise signs, billboards, back-lit plastic signs, and temporary signs.

n. Internally-lit signage that front an alley may be permitted if deemed appropriate, provided they are limited to no larger than ten (10) square feet in effective area.

o. No more than one "open" sign shall be permitted per business per street frontage.

Neon Signs

Neon signs can provide character and enhance the sense of place in a community. Neon signs have faced preservation challenges in many historic districts due to restrictive sign codes. The intent of this guidance is to provide reasonable standards, to allow neon signs to be permitted, while preventing the unrestricted effect on the downtown environment that led to neon signs losing popularity. All LED neon signs that meet the standards below shall also be permitted.

a. All neon signs will be pedestrian oriented in accordance with the intent of Sign Standards of the Design Review Standards of the Sunshine Lamp District. Neon signs shall be restricted to projecting signs and must meet the standards for projecting signs and the standards for neon signs below. No other attached or detached neon signs including wall and roof signs are permitted.

b. Projecting neon signs may be permitted on Main Street facades only.

c. Tubing shall not be no smaller than 10mm.

d. All double backed electrodes must have weather safe protections to prevent arc.

e. No one side of a neon sign may exceed 1200 lumens. Lumens may be measured from ground at viewing distance. If desired sign lumen calculation exceeds maximum allowable lumens, the installation of a dimmer may be required.

f. Total sign area shall be restricted to no higher than second-story window hood, or if a single story no higher than the cornice or parapet, no closer to ground level than 10 feet, and not projecting from the building's face more than 6 feet.
g. Timer shall be required at installation to allow signs to be turned off during the establishment's non-operating hours.
h. Signs must be located in the center of the façade as feasible based on the configuration of the facade, or as near as the center as is appropriate to minimize the light pool onto adjacent properties.
i. Neon signs shall have no flashing or animation.

V. Design Standards – Materials

General Standards

Masonry features (such as brick cornices and door pediments, stone window architraves, terra cotta brackets and railings) as well as masonry surfaces (modelling, tooling, bonding patterns, joint size, and color) may be important in defining the historic character of the building. It should be noted that while masonry is among the most durable of historic building materials, it is also the most susceptible to damage by improper maintenance or repair techniques and by harsh or abrasive cleaning methods. Most preservation guidance on masonry thus focuses on such concerns as cleaning and process of repointing.

The following is a list of general standards that shall be followed:

Permitted:

1. Identifying, retaining, and preserving masonry features that are important in defining the overall historic character of the building such as walls, brackets, railings, cornices, window architraves, door pediments, steps, and columns; and joint and unit size, tooling and bonding patterns, coatings, and color.
2. Protecting and maintaining masonry by providing proper drainage so that water does not stand on flat, horizontal surfaces or accumulate in cured decorative features.
3. Cleaning masonry only when necessary to halt deterioration or remove heavy soiling.
4. Carrying out masonry surface cleaning tests after it has been determined that such cleaning is necessary. Tests should be observed over a sufficient period of time so that both the immediate effects and the long range effects are known to enable selection of the gentlest method possible.
5. Cleaning masonry surfaces with the gentlest method possible such as low pressure water and detergents, using natural bristle brushes.
6. Inspecting painted masonry surfaces to determine whether repainting is necessary.
7. Removing damaged or deteriorated paint only to the next sound layer using the gentlest method possible (e.g. hand scraping) prior to repainting.
8. Applying compatible paint coating systems following proper surface preparation.
9. Repainting with colors that are historically appropriate to the building and district. ***Refer to color section for permitted colors.***
10. Evaluating the overall condition of the masonry to determine whether more protection than maintenance are required, that is, if repairs to the masonry features will be necessary.

11. Repairing masonry walls and other masonry features by repointing the mortar joints where there is evidence of deterioration such as disintegrating mortar, cracks in mortar joints, loose bricks, damp walls, or damaging the masonry.
12. Duplicating old mortar joints in strength, composition, color, and texture.
13. Duplicating old mortar joints in width and in joint profile.
14. Repairing stucco by removing the damaged material and patching the new stucco that duplicates the old in strength, composition, color, and texture.
15. Using mud plaster as a surface coating over unfired, unstabilized adobe because the mud plaster will bond to the adobe.
16. Repairing masonry features by patching, piecing-in, or consolidating the masonry using recognized preservation methods. Repair may also include the limited replacement in kind, or with compatible substitute materials, of those extensively deteriorated or missing parts of masonry features when there are surviving prototypes such as terracotta brackets or stone balusters.
17. Applying new or non-historic surface treatments such as water repellent coating to masonry only after repointing and only if masonry repairs have failed to arrest water penetration problems.
18. Replacing in kind an entire masonry feature that is too deteriorated to repair, if the overall form and detailing are still evident, using the physical evidence to guide the new work. Examples can include large sections of a wall, a cornice, balustrade, column, or stairway. If using the same kind of materials is not technically or economically feasible, then a compatible substitute material may be considered.

Not Permitted:

1. Removing or radically changing masonry features which are important in defining the overall historic character of the building so that, as a result, the character is diminished.
2. Replacing or rebuilding a major portion of exterior masonry walls that could be repair so that, as a result, the building is no longer historic and is essentially new construction.
3. Applying paint or other coatings such as stucco to masonry that has been historically unpainted or uncoated to create a new appearance.
4. Removing paint from historically painted masonry.
5. Radically changing the type of paint or coating or its color.
6. Failing to evaluate and treat the various causes of mortar joint deterioration such as leaking roofs or gutters, differential settlements of the building, capillary action, or extreme weather exposure.
7. Cleaning masonry surfaces when they are not heavily soiled to create a new appearance, thus needlessly introducing chemicals or moisture into historic materials.
8. Cleaning masonry surfaces without testing or without sufficient time for the testing results to be of value.
9. Sandblasting brick or stone surfaces using dry or wet grit or other abrasives. These methods of cleaning permanently erode the surface of the material and accelerate deterioration.
10. Using a cleaning method that involves water or liquid chemical solution when there is any possibility of freezing temperatures.
11. Cleaning with chemical products that will damage masonry, such as using acid on limestone or marble, or leaving chemicals on masonry surfaces.

12. Applying high pressure water cleaning methods that will damage historic masonry and the mortar joints.
13. Removing paint that is firmly adhering to, and thus protecting, masonry surfaces.
14. Using methods of removing paint which are destructive to masonry, such as sandblasting, application of caustic solutions, or high pressure water blasting.
15. Failing to follow manufacturers' products and application instructions when repainting masonry.
16. Using new paint colors that are inappropriate to the historic building and district. ***Refer to color section for permitted colors.***
17. Failing to undertake adequate measures to assume the preservation of masonry features.
18. Using electric saws and hammers rather than hand tools to remove deteriorated mortar from joints prior to repointing.
19. Repointing with mortar of high Portland cement content (unless it is the content of the historic mortar). This can often create a bond that is stronger than the historic material and cause damage as a result of the differing coefficient of expansion and the differing porosity of the material and the mortar.
20. Repointing with a synthetic caulking compound.
21. Using a "scrub" coating technique to repoint instead of traditional repointing methods.
22. Changing the width or joint profile when repointing.
23. Removing sound stucco; or repairing with new stucco that is stronger than the historic material or does not convey the same visual appearance.
24. Applying cement stucco to unfired, unstabilized adobe. Because the cement stucco will not bond properly, moisture can become entrapped between materials, resulting in accelerated deterioration of the adobe.
25. Replacing an entire masonry feature such as a cornice or balustrade when repair of the masonry and limited replacement of deteriorated or missing parts are appropriate.
26. Using a substitute material for the replacement part that does not convey the visual appearance of the surviving part of the masonry feature or that is physically or chemically incompatible.
27. Applying waterproof, water-repellent, or non-historic coating such as stucco to masonry as a substitute for repointing and masonry repairs. Coatings are frequently unnecessary, expensive, and may change the appearance of historic masonry as well as accelerate its deterioration.
28. Removing a masonry feature that is not repairable and not replacing it; or replacing it with a new feature that does not convey the same visual appearance.

Designing for Missing Historic Features:

Permitted: Designing and installing a new masonry features such as steps or a door pediment when the historic feature is completely missing. It may be an accurate restoration using historical, pictorial, and physical documentation; or be a new design that is compatible with the size, scale, material, and color of the historic building.

Not Permitted: Creating a false historical appearance because the replaced masonry feature is based on insufficient historical, pictorial, and physical documentation, and/or introducing a new masonry feature that is incompatible in size, scale, material and color.

Architectural Metals, Cast Iron, Steel, Pressed Tin, Copper, Aluminum, and Zinc

Architectural metal features – such as cast iron facades, porches, and steps; sheet metal cornices, roofs, roof cresting and storefronts; and cast or rolled metal doors, window sash, entablatures, and hardware-are often highly decorative and may be important in defining the overall historic character of the building. Their retention, protection, and repair should be a prime consideration in rehabilitation projects.

Permitted:

1. Identifying, retaining, and preserving architectural and metal features such as columns, capitals, window hoods, or stairways that are important in defining the overall historic character of the building; and their finishes and colors. ***Refer to color section for permitted colors.***
2. Protecting and maintaining architectural metals from corrosion by providing proper drainage so that water does not stand on flat, horizontal surfaces or accumulate in curved, decorative features.
3. Cleaning architectural metals, when necessary, to remove corrosion prior to repainting or applying other appropriate protective coatings.
4. Identifying the particular type of metal prior to any cleaning procedure and then testing to assure that the gentlest cleaning method possible is selected or determining that cleaning is inappropriate for the particular metal.
5. Cleaning soft metals such as lead, tin, copper, tern plate, and zinc with appropriate chemical methods because their finishes can be easily abraded by blasting methods.
6. Using the gentlest cleaning methods for cast iron, wrought iron, and steel-hard-metals in order to remove paint buildup and corrosion. If hand scraping and wire brushing have proven ineffective, low pressure dry grit blasting may be used as long as it does not abrade or damage the surface.
7. Applying appropriate paint or other coating systems after cleaning in order to decrease the corrosion rate of metals or alloys.
8. Repainting with new colors that are appropriate to the historic building or district. ***Refer to color section for permitted colors.***
9. Applying an appropriate protective coating such as lacquer to an architectural metal feature such as a bronze door which is subject to heavy pedestrian use.
10. Evaluating the overall conditions of the architectural metals to determine whether more than protection and maintenance are required, that is, if repairs to features will be necessary.
11. Repairing architectural metal features by patching, splicing, or otherwise reinforcing the metal following recognized preservation methods. Repairs may also include the limited replacement in kind – or with a compatible substitute materials – of those extensively deteriorated or missing parts of features when there are surviving prototypes such as porch balusters, column capitals or bases; or porch cresting.

Not Permitted:

1. Removing or radically changing architectural metal features which are important in defining the overall historic character of the building so that, as a result, the character is diminished.
2. Removing a major portion of the historic architectural metal from a façade instead of repairing or replacing only the deteriorated metal, then reconstructing the façade with new material in order to create a uniform or "improved" appearance.

3. Radically changing the type of finish or its historical color or accent scheme.
4. Failing to identify, evaluate, and treat the causes of corrosion, such as moisture from leaking roofs or gutters.
5. Placing incompatible metals together without providing a reliable separation material. Such incompatibility can result in galvanic corrosion of the less noble metal, e.g. copper will corrode cast iron, steel, tin and aluminum.
6. Exposing metals which were intended to be protected from the environment.
7. Applying paint to other coatings to metals such as copper, bronze, or stainless steel that was meant to be exposed.
8. Using cleaning methods which alter or damage the historic color, texture, and finished of the metal; or cleaning when it is inappropriate for the metal.
9. Removing the patina of historic metal. The patina may be a protective coating on some metals, such as bronze or copper, as well as significant historic finish.
10. Cleaning soft metals such as lead, tin, copper, tern plate, and zinc with grit blasting which will abrade the surface of the metal.
11. Failing to employ gentler methods prior to abrasively cleaning cast iron, wrought iron or steel; or using high pressure grit blasting.
12. Failing to re-apply protective coating systems to metals or alloys that require them after cleaning so that accelerated corrosion occurs.
13. Using new colors that are inappropriate to the historic building or district. ***Refer to color section for permitted colors.***
14. Failing to access pedestrian use or new access patterns so that architectural metal features are subject to damage by use or inappropriate maintenance such as salting adjacent sidewalks.
15. Failing to undertake adequate measures to assure the preservation of architectural metal features.
16. Replacing an entire architectural metal feature such as a column or a balustrade when repair of the metal and limited replacement of deteriorated or missing parts are appropriate.
17. Using a substitute material for the replacement part that does not convey the visual appearance of the surviving parts of the architectural metal feature or that is physically or chemically incompatible.

Designing for Missing Historic Features:

Permitted: Designing and installing a new architectural metal feature such as a sheet metal cornice or doorway when the cast iron capital when the historic feature is completely missing. It may be an accurate restoration using historical, pictorial, and physical documentation; or be a new design that is compatible with the size, scale, material, and color of the historic building.

Not Permitted: Creating a false historical appearance because the replaced architectural metal feature is based on insufficient historical, pictorial, and physical documentation, and/or introducing a new architectural metal feature that is incompatible in size, scale, material, and color.

Walls and Foundations

1. Preserve (maintain or restore, not enclose or alter) original stone or brick foundation materials and design.

2. For masonry repointing, maintain original tooling configuration, joint width and depth, and mortar color.
3. Sandblasting or the use of any abrasive method of cleaning masonry shall not be permitted. These methods remove the outer patina or "crust" of the brick and expose the soft inner core which can lead to deterioration. High water cleaning methods which exceed 600 pounds per square inch (PSI) shall not be permitted.
4. Masonry cleaning shall be with detergent cleansers or with appropriate chemical agents. Lowe pressure water cleaning is acceptable if the pressure is kept between 200 and 600 pounds per square inch (PSI). Steam cleaning of brick is also a good method, but requires a professional. The use of chemicals for removal of exterior paint is appropriate if the work is performed by a qualified professional.
5. Water sealant on brick is not generally recommended. Despite these sealants, water vapor can still enter the brick and can cause spalling.
6. Mortar shall never be removed with electric power saws. Mortar shall be hand raked and repointed with mortar to match the original or have composition such as one part lime to two parts sand.
7. Brick shall not be painted unless it is extremely mismatched or so deteriorated that it cannot withstand weather.
8. If painting of brick is necessary, the paint shall match the original, natural color of the brick.
9. Cast or natural stone shall not be painted.

VI. Design Standards – Rear and Side Facades

General Standards

Blurb

1. Preserve original windows, doors, and architectural detailing on rear and side elevations.
2. If needed or desirable, enhance rear and side entrances through simple signage, awnings, and lighting that is related to those of the front façade.
3. Keep rear and side entrances clean and uncluttered.
4. For openings on rear and side facades, follow window standards and door standards. Single light glass and wood doors are most appropriate for downtown Joplin. (Exception: new windows and doors may be permitted when needed if keeping with the size, design, materials, proportions, and location of the originals). New window openings may be permitted to cut into exposed party walls. Such design shall be compatible with the overall design of the building, but not duplicate the fenestration pattern and detailing of a character-defining elevation.
5. Screen HVAC units and dumpsters through landscaping, framed lattice panels, or flat wood board fences painted to be visually unnoticeable by blending with surroundings.
6. Coordinate with neighboring structures and businesses where possible for unified look and for things such as parking, paving, landscaping, and centrally located trash collection locations.
7. Locate any necessary exterior staircases, balconies, elevator shafts, and additions on rear facades.

Porches and Stairs

1. Do not add porches, staircases, or balconies on front or side facades where none existed originally.
2. If necessary, add staircases or balconies to rear facades using a simple design with plain balusters (of wood, with painted or stained finish and square balusters set no more than three (3) inches apart, is most appropriate).
3. Avoid these common mistakes:
    a. Replacing original steps material with brick or concrete.
    b. Adding handrails and balusters were none existed originally (unless required for safety then use a simple design, not ornate, of wood or iron).
4. If needed or required, add handicap ramps to the rear façade, using wood with a plain rail of square balusters set no more than three (3) inches apart.

Designing for Missing Historic Features:

Permitted: Designing and constructing a new entrance or porch if the historic entrance or porch is completely missing. It may be a restoration based on historical, pictorial, and physical documentation; or be a new design that is incompatible with the historic character of the building.

Not Permitted: Creating a false historical appearance because the replaced entrance or porch is based on insufficient historical, pictorial, and physical documentation, and/or introducing a new entrance or porch that is incompatible in size, scale, material, and color.

Designing for Alterations/Additions:

Permitted: Designing enclosures for historic porches when required by the new use in a manner that preserves the historic character of the building. This can include using large sheets of glass and recessing the enclosure wall behind the existing scrollwork, posts, and balustrades. Designing and installing additional entrances or porches when required for the new use in a manner that preserves the historic character of the building, i.e. limiting such alteration to non-character defining elevations.

Not Permitted: Enclosing porches in a manner that results in a diminution or loss of historic character, such as using solid materials such as wood, stucco, or masonry. Installing secondary service entrances and porches that are incompatible in size and scale with the historic building or obscure, damage, or destroy character-defining features.

VII. Design Standards – Additions

General Standards

In congruence with the Secretary of the Interior's Standards new additions will be undertaken in such a manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired. Further, new additions shall not destroy historic materials, features, and spatial relationships that characterize the property. The new work will be differentiated from the old and will be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.

Rooftop

1. Rooftop additions shall not be permitted unless it will not be readily visible from the street or other pedestrian viewpoints or scenic vistas.
2. Rooftop additions shall be as small as possible, and set back from the visible facades of the building.
3. Rooftop addition designs shall be compatible with, not imitative of, the original structure through use of compatible (blending) materials, color, shape, and rhythm and proportion of openings.

Designing for New Features:

Permitted: Installing mechanical and service equipment on the roof, such as air-conditioning, transformers, and solar collectors, so that they are inconspicuous from the public right-of-way and do not damage or obscure character-defining features. New additions to rooftops, such as residential, office, or storage spaces, elevator shafts, decks and terraces, dormer or skylight when required, shall be inconspicuous from the public right-of-way and do not damage or obscure character-defining features.

Not-Permitted: Installing mechanical or service equipment so that it damages or obscures character-defining features; or is conspicuous from the public right-of-way. Radically changing a character-defining roof shape or damaging or destroying character-defining roofing material as a result of incompatible design or improper installation techniques.

Rear

1. Preserve early (pre-1945) additions of architectural importance.
2. Remove later (after-1945) additions only if incompatible, where feasible or desirable.
3. If additional space is necessary, a new addition may be permitted:
    a. Only to the rear façade.
    b. With a lower roof.
    c. Of compatible design (not imitative or conspicuously contrasting but one that blends in with the old structure) in proportion and rhythm of openings, size, scale, and materials.
    d. Of frame or brick construction.
    e. Secondary in importance, keeping front storefront as primary entrance functionally and visually.
    f. Built so as not to cause irreplaceable damage to or destroy the rear façade and its details.

VIII. Design Standards – Landscaping and Streetscapes

General Standards

In order to preserve streetscaping in the Sunshine Lamp District or when altering the existing and adopted streetscape standards of said districts, the following standards will be used in guiding the design process.

1. Follow recommended streetscape standards adopted by the City of Joplin for non-public areas, including:
    a. Enhance streetscape through complementary landscaping.
    b. Plant new trees or limited height and canopy at maturity.
    c. Add or maintain low planters, flower boxes or low shrubs.
2. Do not use solid walls or chain link fences.
3. Use simple iron fences, painted or stained picket fences, or shrubs to define spaces where separation is needed.

Lighting

1. Preserve (repair or maintain, not replace) original light fixtures where they exist or existed.
2. If replacement of new light fixtures on the building are needed, use concealed fixtures, fixtures of plain design, or fixtures appropriate to the era of significance.
3. If replacing or adding streetlamps, use the type and design adopted by the City of Joplin.
4. The location for the placement of a streetlamp shall be determined by the City of Joplin.

Parking

1. Screen parking lots from street view with low shrubs and trees at edges, entrances, and in medians within.
2. Do not use single, large expanses of parking (break parking into smaller, well-defined areas).
3. If parking is provided on a vacant lot between buildings, align its buffer screening with the front facades of adjacent buildings (maintain existing setback).

Mechanical Units

1. Locate mechanical units, dumpsters, large trash receptacles, and storage sheds at rear of building, and conceal them with evergreen shrubbery, decorative concrete or brick walls.

Sidewalk Cafes

1. The sidewalk and outdoor café regulations as set forth are designed to permit those cafes in areas where they are appropriate and to promote and protect the public health, safety, and general welfare.
2. Sidewalk cafes are defined as any group of tables, chairs, fixtures, fences, or other furnishings situated and maintained upon the public sidewalk for use in connection with the consumption of food and/or non-alcoholic beverages.
3. The sale and consumption of alcoholic beverages in prohibited on public sidewalks and in sidewalk cafes.
4. Sidewalk cafes must be contiguous with, and have direct access to, and be operated as an extension of, the business operating the café.

5. Sidewalk cafes shall not be allowed except where the public sidewalk between the business operating the café and the curb is 10 feet or more.
6. Irrespective of the width of the sidewalk, sidewalk cafes must not obstruct the sidewalk for pedestrian use. No sidewalk café shall be permitted that restricts the passable sidewalk width to less than five (5) feet.
7. There shall be no alteration of the existing sidewalk. Tables, chairs, fixtures, fences, and other furnishings shall not be permanently added to the existing sidewalk.
8. All tables, chairs, fixtures, and other furnishings must be of a temporary nature and shall be brought in and stored during non-operational hours.
9. Building entrances or exits shall not be blocked.
10. All tables, chairs, fixtures, fences, other furnishings, and the area delineated for use as a sidewalk café shall be maintained in good condition.
11. The material used for all tables, chairs, fixtures, fences, and other furnishings shall be period specific (pre 1930s). The use of plastic and fiberglass is not permitted.
12. The business operating the café is responsible for trash removal, snow removal, and general maintenance and shall return the café area and surrounding sidewalk to a clean and litter free condition after operation each day.

IX. Design Standards – New Construction

General Standards

New construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work will be differentiated from the old and will be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.

1. Make a new building traditional (pre 1930s) in design and compatible in scale, height, materials, shape, orientation, rhythm, proportion of openings, texture, placement and character with surrounding and nearby traditional buildings.
2. Reconstruct a previously existing building only if it will be on its original site, and accurately duplicate it based on documentation of its original design and detailing such as photographic evidence or original drawings.
3. New infill shall be similar to and compatible with adjacent buildings (maintain established rhythms and patterns), not sticking out among them;
4. New infill shall be aligned with existing setbacks and spacing.
5. New infill shall be of similar height, width, scale, and proportions of adjacent buildings.
6. Orientation and roof forms shall be consistent with adjacent building.
7. New infill shall be of similar design (composition and arrangement of parts – shapes, sizes, placement of windows and doors, and vertical and horizontal emphasis and divisions).
8. New infill shall be of similar, compatible materials and colors, and not imitative in details (not with features copied from historic styles).

X. Design Standards – Demolition

General Standards

Certificate of appropriateness is required for the demolition of a property in the Sunshine Lamp District. Any building deemed unsafe by the Chief Building Official can be demolished, however, the following standards shall be addressed and well as any feasible alternative in the public hearing for Certificate of Appropriateness and be properly documented to uphold the intent of the Historic Preservation Commission to preserve local cultural and architectural resources.

1. Avoid demolition of any building or part thereof which contributes to the historic or architectural character of downtown Joplin, unless it is so seriously structurally unsound and deteriorated (as determined by a structural engineer or historic architect) that its retention is absolutely not feasible.
2. Demolition may occur if required to ensure the public safety and welfare. In order to demolish a building, a Certificate of Appropriateness must be issued. The Certificate of Appropriateness for demolition requires certification by a registered professional engineer or architect that the building is structurally unsound.
3. A historic building may be permitted to be moved only under these circumstances:
    a. It the only alternative is demolition.
    b. When it does not involve loss of a historic building to create a new space for it.
    c. When it will be architecturally compatible with adjacent buildings in style, height, scale, materials, shape, design, setback, and setting.

XI. Design Standards – Maintenance

General Standards

Blurb

Masonry and Mortar

1. Keep exterior brick clean of mildew, efflorescence, and dirt. Also keep exterior brick clean of vines, ivy, and other plant materials. Washing with detergents and water are best for exterior masonry and mortar. Sandblasting, water blasting, and other abrasive cleaning methods are detrimental to historic buildings and shall not be used.
2. Repointing of historic mortar shall be with a mortar that matches the original in appearance and composition. Most mortar from before 1900 was composed of lime and sand. A mortar with similar content shall be applied. The use of Portland cement is generally not appropriate due to the hardness of the mortar versus the softness of the brick.
3. Most silicone based or waterproof coatings have limited effectiveness and may add to moisture problems by not allowing the brick to breathe. The use of these products shall not be permitted.

Roofs and Cornices

1. Check the roof regularly for leaks, deterioration of flashing, and worn roof surfaces such as rolled or asphalt shingles. An inspection of the upper floor or attic space during or following a rainstorm can also assist in detection of water-related problems.
2. Know what metals are used in the cornice or roof's flashing and use only similar metals during replacement or repair. Different metals shall not touch each other or a galvanic reaction may occur leading to corrosion.
3. Metal roofs and cornices should be kept painted to prevent rust and deterioration. Appropriate paints include those with an iron oxide oil base. Asphalt based paints and aluminum paints shall not be used on historic metals as they could accelerate the rusting process.
4. Chimneys for flue stacks should be regularly checked for cracking, leaning, spalling, and infestation by birds and insects. The use of chimney caps over chimneys or flue openings is recommended to keep out moisture.

Gutter and Downspouts

1. Keep gutters and downspouts in good repair. Make sure they are properly connected, are clean of leaves and other debris, and channel water effectively away from the building. Seal all cracks in downspouts with silicone caulk or sealants.
2. The use of splash blocks to keep water away from the foundation is recommended.
3. Gutters and downspouts which are deteriorated should be replaced with new gutters and downspouts. Half-round gutters and round downspouts are preferable to corrugated designs.

Foundations

1. All water should drain away from a building and should not enter the foundation.
2. Trees, shrubs, and other plants should be kept well away from the foundation to prevent damage from moisture and root movement.

Entrances

1. Doors and transoms should be kept clean and the glass continually washed.
2. Original locks and hardware should be kept oiled and in good repair. If original hardware is missing or is deteriorated, the use of reproduction locks and hardware suitable for the building is recommended.

Windows

1. Windows should be kept clean and free of dirt and grime. Wood sash surfaces should be painted regularly.
2. Windows should be kept caulked and sealed to aid in energy conservation.
3. Shutters and blinds should be kept painted and in good repair.
4. Old or deteriorated curtains or shades behind should be removed or replaced.

Awnings

1. Canvas awnings should be washed periodically and kept in good repair.
2. Awning hardware should be regularly checked for rust or loose mechanisms.
3. Awnings which become torn or otherwise deteriorated shall be replaced.

Signs

1. Abandoned signs and sign hardware shall be removed from buildings (unless historic).
2. Signs shall be kept painted and mounting bolts shall be checked to make sure they are secure.
3. Light fixtures, conduits, and wiring for signs shall be inspected and replaced when necessary.

XII. Color

The color of architectural paint finishes is a major factor contributing to the integrity and character of the Sunshine Lamp District, and to the era of significance (1890-1930). Through research, multiple paint manufacturers have developed historically-appropriate color palettes for historic districts. The 174-color Benjamin Moore "Historic Color" collection has been deemed most appropriate for the era of significance of the Sunshine Lamp District.

General Standards

1. Colors for buildings, signage, and awnings shall be a color in the Benjamin Moore "Historical Colors" collection, paint chips HC-1 through HC-174 inclusive.
2. The manufacturer of the paint does not matter, but the Benjamin Moore color palette chips shall be used for a substantial match.

Appendix A

Glossary of Terms

Adaptive Reuse: The process of converting a building to use other than that for which it was designed, e.g., changing a factory into housing. Such a conversion is accomplished with varying alterations to the building.

Certified historic structure: Any building that is listed individually in the National Register of Historic Places, or a building that is located in a registered historic district and certified by the secretary of the interior as being of historic significance to the district.

Certified rehabilitation: Any rehabilitation of a certified historic structure that the secretary of the interior has determined is consistent with the historic character of the property and/or the district where it may be located.

Cultural resource: A building, structure, district, site, or object that is significant in American history, architecture, archaeology, or culture.

Demolition: The premeditated process of completely destroying a building by tearing it down or imploding it.

Demolition by neglect: The gradual destruction of a building because of lack of maintenance.

Design guidelines: Criteria, locally developed, that identify local design concerns, drawn up in an effort to assist property owners to respect and maintain the character of the designated district or buildings in the process of rehabilitation and new construction.

Design review: The local process of determining whether new construction or proposed changes to buildings in an historic district meet the standards of appropriateness established by the local review board.

Certificate of Appropriateness: A permit to proceed with new construction or alterations to a property within a historic district after the proposed changes have been reviewed against applicable criteria by a local body.

Preservation: The act or process of applying measures to sustain the existing form, integrity, and material of a building or structure. It may include initial stabilization work, where necessary, as well as ongoing maintenance of the historic building materials.

Mass: The physical volume or bulk of a building, its arrangement and organization.

Proportion: As an expression of artistic endeavor, the relation between parts in relevance to the whole (height to width, for example), which helps create visual order in architecture.

Reconstruction: The act or process of reproducing by new construction the exact form and detail of a vanished building, structure, or object or a part thereof, as it appeared at specific period of time.

Rehabilitation: The act or process of returning a property to a state of utility through repair or alteration that makes possible an efficient contemporary use, while preserving those portions or features of the property that are significant to its historical, architectural, and cultural values.

Renovation: Questionable modernization of a historic building in which inappropriate alterations are made and important features and details eliminated.

Restoration: The act or process of accurately recovering the form and details of a property and its setting as it appeared at a particular period of time by means of the removal of later work or by the replacement of missing earlier work.

Rhythm: The sense of movement created by the regular recurrence of elements, as in the spacing of doors and windows, across the façade of a building.

Scale: Those qualities in architecture and landscape that relate to human size, enhancing the importance of the human individual rather than diminishing the individual.

Stabilization: The act or process of applying measures designed to reestablish a weather-resistant enclosure and structural stability while maintaining the essential form as it exists at present.

Streetscape: A view or vista of a specific street, the distinguishing characteristics of which are created by the width of the street and sidewalks, their paving materials and color, the design of the street furniture, the potential use of plant materials such as trees and shrubs, and the setback, mass, proportion, and scale of those buildings that enclose the street.

Style: The manner in which ornament and structure are combined to create the distinctive character of artistic architectural endeavor expressive of an era or period in time.

Architrave: The main beam that sets on column capitals and forms the lowest part of an entablature.

Balustrade: A railing composed of a series of upright members, often in a vase shape, with a top rail and often a bottom rail.

Bracket: A decorative element supporting a wall projection, cornice, or other exterior feature.

Capital: The top portion of a column or pilaster.

Carrara glass: Pigmented structural glass (commonly black) with a reflective finish, used commonly in the 1930s and 1940s.

Corbel: An incremented wall projection used to support additional weight, most commonly constructed of brick.

Cornice: The decorative projecting element at the top of an exterior wall.

Cresting: An ornamental ridging at the top of a wall or the peak of a roof.

Cupola: A small dome rising above a roof, usually with a band of small windows or openings.

Dentils: Rectangular toothlike elements forming a decorative horizontal band in a cornice.

Dormer window: A window and window structure that project from the slope of a roof.

Eave: Lower edge of a roof extending beyond the exterior wall.

Engaged column: A column integral with a wall surface, usually half round in form.

Entablature: The larger horizontal form setting on and spanning column capitals; it includes the architrave, the frieze, and the cornice.

Façade: Usually the front exterior elevation or face of a building.

Fanlight: Fan-shaped window, usually located over an entrance door.

Fascia board: A flat, horizontal board between moldings, typically used with classical styles.

Finial: A decorative ornament places at the peak of a roof.

Frieze: A decorative horizontal band located just below a cornice or gable.

Gable: The triangular section of exterior wall just under the eaves of a double-sloped roof.

Keystone: Center stone in a masonry arch.

Label: A molding over a door or window.

Lantern: A small turret with openings or windows all around, crowning a roof peak or dome.

Lintel: The horizontal support over a door or window.

Modillions: A series of simple brackets usually found in a cornice.

Mullion: The vertical member separating windows, doors, or other panels set in a series.

Muntin: Wood pieces separating panes of glass in a window sash.

Oculus: A round window.

Oriel window: A projection from an upper floor of an exterior wall surface that contains one or more windows.

Parapet: An extension of an exterior wall projecting above the roof place, commonly used to hide the place of a low-sloped roof.

Pediment: The gable form at the top of the façade of a classical style structure; also used over windows and doors.

Pilaster: A flat, rectangular partial column attached to a wall surface.

Quoins: Decorative stones at the corner of a building.

Segmental arch: A partial arch form, usually made of brick and located over window or door openings.

Sidelight: Narrow window located immediately adjacent to an entrance door.

Soffit: The underside of an architectural element.

Terra Cotta: Clay blocks or tiles, usually glazed, used for roof tiles or decorative surfaces.

Transom: A small window located immediately above a door.

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Please Print

Public Meeting -Downtown Neon Signs

Date: December 12th, 2023 **Time: 5:30 pm -76:00 pm** **Place: 530 Somewhere, 530 South Main Street**

Name:	Downtown Business (DB) or Propery Owner (PO)	Address:	Phone:	E-Mail Address:
Frank Nacy Kens	Speed Dealer	610 Main	392-0233	frank.fasconw@gmail.com
Chris Lafonte			620-240-3201	
Rhonda Thompson			417-622-2850	rhondac vilanovavillage.org
FRANK THOMPSON	ATC	NA	417-622-2850	fthompson@ATCJOMO.com
Travis Stephens			479-650-3274	travis@joplincc.com

Name:	Downtown Business (DB) or Propery Owner (PO)	Address:	Phone:	E-Mail Address:
William Mountz	JHPC	1905 E. Natalie Ln. Joplin, Mo 64801	512-796-2553	wmountz@gmail.com
John Hepple	Sign Designs	1720 W. 7th St	4176248688	john@sign-designs.com
Troy Bolander	COJ	602 S. Main St	624-0820	
Johan Bullington	COJ	602 S Main St	624-0820	jbulling@joplinmo.org
Linda Teeter	DB	511 S. Main St	4174385931	Lteeter00@gmail.com
Josh Young	Sign Brothers	508 N. Broadway	620-203-0592	Josh.young@cdl-electric.com

COMMENT FORM
NEON SIGN STANDARDS FOR DOWNTOWN JOPLIN

Feedback will be used to consider any further changes prior to adoption of the neon sign standards. Please share your thoughts and comments:

1C. If you are worried about the light output at veiwing area, then limiting the height to be below the window seal would be counter-productive. the higher it is, the ~~fu~~ more the light will dissipate before it reaches the veiwing distance.

- Size of a neon sign can coorilate to brightness in a way you may not expect. Smaller signs can often appear much brighter than larger signs dve to the neon being condensed to one area rather than spread out and dispersed.
- Tubes should be no smaller than 10mm. the smaller tubes are brighter than the larger tubes
- If your bar, do you still need to shut neon off @ 11pm?

TW - Cost of dimmer / lux meter

Name/Representing: Josh Young - Sign Brothers

Email/Phone: Josh.young@cdl-electric.com / 620-203-0592

Please leave your comments in the space provided above or submit any comments to:

Thomas Walters, City of Joplin Department of Planning,
Development, and Neighborhood Services
417.624.0820 ext. 1539 OR twalters@joplinmo.org
602 S. Main Street Joplin, MO 64801

Thank you for your feedback

atcjomo.com
info@atcjomo.com

Lighting isn't just for seeing at night. It's a powerful tool that shapes the character, safety, and even economic vitality of our streets and businesses. From bustling downtowns to quiet neighborhoods, the right lighting can make a world of difference.

Why Lighting Matters:

- **Safety and Security:** Well-lit streets deter crime and accidents, making pedestrians and cyclists feel more secure.
- **Economic Success:** Attractive lighting draws customers to businesses, boosting local commerce.
- **Urban Design:** Lighting can highlight architectural details and create a sense of place, enhancing the overall ambiance of a city.
- **Environmental Impact:** Energy-efficient lighting reduces energy usage and protects the environment.

Understanding Lux Levels:

Lux levels measure the intensity of light falling on a surface. Different areas have different needs:

- **Pedestrian Streets:** 5-15 lux for basic visibility, 20-30 lux for comfortable walking and socializing.
- **Traffic Lanes:** 10-20 lux for basic visibility, 20-30 lux for high-speed traffic.
- **Business Facades:** 75-150 lux for highlighting architectural features and attracting customers.

Chart:

- **Facade Lighting Lux Levels:**

Building Type	Recommended Lux Level
Restaurants and Bars	100-150 lux
Retail Stores	75-100 lux
Offices	50-75 lux
Historical Buildings	30-50 lux (preserve character and avoid glare)

Street Lighting Strategies:

- **Layer lighting:** Combine different types of lights (overhead, bollards, wall-mounted) for visual interest and task-specific illumination.

- **Use warm color temperatures:** Cooler "blue" light can feel harsh and uninviting, while warmer tones create a more welcoming atmosphere.
- **Consider adjustable lighting:** Dimmable lights allow for flexibility and energy savings.
- **Respect the dark:** Excessive light pollution can be harmful to the environment and human health.

Historic Districts:

Lighting in historic districts requires special attention:

- **Preserve architectural details:** Use lighting that enhances, not obscures, the unique features of historic buildings.
- **Minimize glare:** Avoid harsh lights that create unwanted reflections on windows and other surfaces.
- **Use shielded fixtures:** Direct light downwards to minimize light pollution and maintain the night sky.

Conclusion:

By understanding the importance of lighting design and implementing best practices, we can create streets and businesses that are safe, vibrant, and economically successful. Remember, good lighting is an investment, not a cost. It's an investment in our safety, our community, and our future.