



DOWNTOWN DESIGN GUIDELINES

MARCH 2016



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TABLE OF CONTENTS

INTRODUCTION	1
GOALS	2
HOW TO USE THE GUIDELINES	2
STUDY AREA MAP	3
DOWNTOWN DESIGN GUIDELINES	4
1.0 SITE PLANNING	4
1.1 Building Siting	4
1.1.1 Orientation	4
1.1.2 Street wall	5
1.1.3 Setbacks	5
1.2 Building Form	6
1.2.1 Mass	6
1.2.2 Height	7
2.0 ACTIVE FRONTAGES	8
2.1 Transparency	9
2.2 Articulation	10
2.3 Entrances	11
2.4 Corners	12
3.0 ACCESS & CIRCULATION	13
3.1 Site access	13
3.2 Parking facilities	14
3.3 Alley redevelopment	15



4.0	ARCHITECTURAL CHARACTER	16
4.1	Façade treatment	17
4.2	Windows and Doors	18
4.3	Awnings and Canopies	19
4.4	Materials	20
4.5	Signage	21
4.6	Colour	22
4.7	Lighting	22
4.8	Window Decals	22
4.9	Building Protection	25
5.0	BUILDINGS OF HERITAGE VALUE	28
5.1	Historic Architectural Context	28
5.2	Application of Guidelines for Buildings of Heritage Value	29
5.3	Guidelines for Buildings of Heritage Value	30
5.3.1	Roof Forms and Materials	30
5.3.2	Parapet and cornice treatments	31
5.3.3	Windows and Doors	32
5.3.4	Building materials	32
5.3.5	Colour	33
	Appendix A	34
	Historic Colour Palette	



INTRODUCTION

The Chilliwack Downtown Design Guidelines have been developed to implement the Official Community Plan, adopted in 2014, and the Downtown Land Use and Development Plan, adopted in 2009. The Downtown Land Use and Development Plan articulates a clear vision for Downtown Chilliwack to be an attractive, vibrant, and safe neighbourhood. Through the implementation of the Downtown Design Guidelines, the City of Chilliwack is committed to ensuring that development enhances the character and quality of the downtown and creates a pedestrian environment that is memorable and engaging for residents and visitors alike.

The Chilliwack Downtown Design Guidelines highlight and recognize the unique character of the downtown core and encourage the restoration and enhancement of buildings of heritage value by property owners as a means of celebrating Chilliwack's unique and significant cultural heritage, while providing direction for new development.

Overall, the guidelines recognize that the unique character of the downtown can be creatively enhanced without the need for replication of historical styles and techniques. New development is encouraged to utilize the form, proportion, pattern, and detailing of architectural features to form a cohesive design fabric with existing development.



GOALS

The Chilliwack Downtown Design Guidelines are tools that advance municipal policy to facilitate future development that adds to the vitality of the downtown core. The guidelines aim to promote the Downtown Land Use Development Plan's vision of a vibrant and attractive mixed use core where new development complements the current form and character of downtown Chilliwack. Buildings should have their own 'personality', yet be sensitive to the surrounding built forms and streetscapes.

The Downtown Design Guidelines aim to create places for people to enjoy in the heart of Chilliwack by promoting the development of built form that contributes to the life, activity, and visual interest of the pedestrian environment. The guidelines also serve as an educational tool and resource demonstrating how sympathetic contemporary architecture can complement Chilliwack's unique historic character.

HOW TO USE THE GUIDELINES

The Chilliwack Downtown Design Guidelines have been developed as a simple and easy to understand resource, and are intended to be used by Council, city staff, the Design Review Advisory Committee, applicants and city builders, and the broader community.

STUDY AREA MAP

The Chilliwack Downtown Design Guidelines apply to all proposals for building alteration and/or new construction within the designated Downtown Development Permit Area as defined by the City of Chilliwack Official Community Plan in DPA – Map 4 (Downtown Form and Character).



1 - Official Community Plan Development Permit Area 4



DOWNTOWN DESIGN GUIDELINES

1.0

SITE PLANNING

Objective: Ensure development components (buildings, access and parking) are organized and grouped to be easy to understand and navigate, and to directly integrate both visually and physically to adjacent buildings and the public realm.

1.1 Building Siting

1.1.1 ORIENTATION

Buildings shall be oriented towards the street. In order to contribute to a strong pedestrian experience, the primary building elevation shall face the street, with the windows and main entrance visible and accessible from the street.

1.1.2 STREET WALL

Buildings shall be aligned parallel to the street edge and should incorporate a unified streetscape by maintaining a consistent street wall that defines the public realm and provides a positive environment for pedestrians.



2 - Rendering: Street Wall

1.1.3 SETBACKS

Buildings shall be located close to the back of the sidewalk. Front setbacks should be eliminated in order to create a strong relationship between building form and the public realm. Setbacks will not be permitted to accommodate front yard parking.

If any setbacks from the front property line are proposed, they should be used to animate outdoor space through the development of outdoor seating, plaza area, or display space. Small front setbacks will also be permitted if required to allow for elevation gain to building entryways in order to meet the requirements of the City of Chilliwack Floodplain Bylaw.



3 - Rendering: Setbacks



1.2 Building Form

1.2.1 MASS

Development should increase the animation and visual interest along the street by breaking down the mass of buildings into smaller pieces. Expansive walls should be divided into smaller sections that look unique.



4 - Rendering: Mass

1.2.2 HEIGHT

Building form within the downtown core should be sensitive to its surrounding context and should minimize sunlight loss to neighbouring streets, parks and open spaces. Roof lines should be varied to create visual interest and to break down the sense of building mass along the street.

Buildings taller than three storeys shall incorporate a 3.0 m setback above the third storey to create a podium along the street frontage. The podium must be strongly connected to the pedestrian realm and must minimize sunlight loss at the street level.

Where tall buildings are permitted, the applicant must illustrate how buildings have been arranged and designed to minimize sunlight loss to important public spaces including: parks, open spaces, streets, and sidewalks. A sunlight study may be required to illustrate potential impacts. For the tower component of developments with tall buildings, the use of slender towers with small floor plates is encouraged.

Outdoor amenities are encouraged on the roof tops of tall buildings and on building podiums in order to promote active living, 'eyes on the street', and community safety.



5 - Rendering: Height





2.0

ACTIVE FRONTAGES

Objective: Ensure the ground floor of street-fronting development has the character and qualities necessary to engage pedestrians, facilitate safety and create a vibrant streetscape.

2.1 Transparency

The majority of the ground floor front façade should be transparent in order to animate the street and to improve downtown safety. Glazing must be of transparent material with a low reflective property, and the use of safety glass (e.g. tempered glass) is encouraged. From the street, pedestrians must have a clear view into the ground floor use.



6 - Rendering: Transparency



Photo 1 - Interior retail components can be seen from the street



Photo 2 - Transparent storefront display



Photo 3 - Views from inside the store can help promote safety on the street



2.2 Articulation

Façade treatments within the streetscape should be diverse in order to increase visual interest for pedestrians. Development on the ground level shall be visually distinguishable from the upper levels. Buildings are encouraged to utilize architectural detailing such as window designs, difference in materials, cornices, colours, or other techniques to differentiate between the base and upper sections of a building.

The base section shall contribute directly to the pedestrian realm by establishing scale and character at the street level, and the upper section shall contribute to the overall downtown streetscape and design.

Balconies should be incorporated partially or wholly into the building structure and standalone balcony projections are discouraged.



7 - Rendering: Articulation



Photo 4 - Different materials and colours used to clearly differentiate between the lower and upper levels of the building



Photo 5 - Differing façade treatments between the upper and lower levels of development



Photo 6 - Window size and façade treatments create contrast between the lower and upper levels of the building

2.3 Entrances

Entrances shall be clearly marked and easy to find. The main entrance should be visible from the street and should be prominently shown on the street-facing building elevation. Special detailing around the entrance is encouraged in order to highlight the main entryway.



8 - Rendering: Entrances



Photo 7 - Distinctive corner treatment highlights building entrance



Photo 8 - Entrance that incorporates different treatment than rest of building

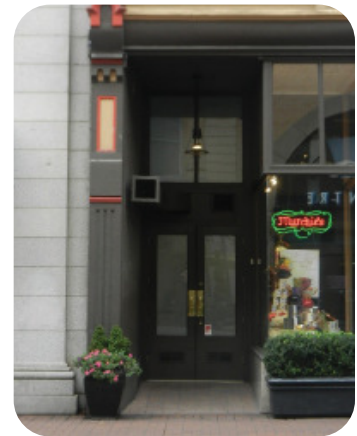


Photo 9 - Entrance easily accessed by pedestrians directly off of a main street



2.4 Corners

Where a development is located on a corner property or at the end of a block, special consideration should be given to the side elevations and corners of buildings. The building should be located close to the intersection in order to anchor the corner.

Development should incorporate tapered corner treatments that increase the pedestrian space and address the intersection, avoiding sharp, blind corners that are difficult to navigate and reduce public realm space. The building should also take advantage of high-visibility intersections and corner lots as an opportunity to act as a gateway or landmark.



9 - Rendering: Corners



Photo 10 - Curved corner treatment



Photo 11 - Use of different materials and colours to create a distinctive building corner



Photo 12 - Use of banding to emphasize building corner



3.0

ACCESS & CIRCULATION

Objective: People arrive to the downtown using all forms of transportation ranging from walking to cycling, driving a car to taking transit. Development needs to be organized to ensure access and parking (whether bike or car) is intuitive and convenient without compromising the pedestrian character of the site and surrounding development.

3.1 Site access

Ensure the site is easy to access for the pedestrian, cyclist and driver. Driveway access to automobile parking areas shall be provided from side streets or laneways. Parking areas for vehicles must be clearly marked and easy to locate, access, and navigate.

Driveways across primary pedestrian areas should be avoided in order to maintain continuous sidewalk and a consistent streetscape.

A minimum 1.5m wide hard surface sidewalk should be provided from the public highway or public sidewalk to each dwelling unit or building, and be clearly separated from any roadways, driveways, parking lots, parking spaces, and maneuvering aisles, by curbing.



3.2 Parking facilities

Developments are encouraged to incorporate on-site bicycle facilities. Bike racks should be highly visible and provided close to building entrances. Bike rack design should be reflective of the associated building and landscaping, as well as the surrounding downtown context and character.

Surface parking lots should be located behind development, in order to preserve the frontage for built form with active land uses or for use as vibrant outdoor spaces. Special attention will be required to ensure pedestrians can have direct, easy and safe access to ground floor store fronts and sidewalks.

Where a rear surface parking lot abuts the street, landscape buffers and/or decorative screening will be required to enhance the surrounding pedestrian environment.

Existing street parking facilities should be preserved and used to slow speeds within the downtown area and to act as a buffer between sidewalks and the road.



10 - Rendering: Parking Facilities

3.3 Alley redevelopment

Redevelopment in downtown alleys is encouraged to activate rear lanes, to utilize available space efficiently and to create interesting and inviting spaces for pedestrians. Redevelopment should improve alleyway safety and should creatively contribute to the character and quality of the downtown.



Photo 13 - Inviting rear laneway



Photo 14 - Creative use of building forms to activate rear lane area



Photo 15 - Use of vegetation to activate rear laneway





4.0

ARCHITECTURAL CHARACTER

Objective: Ensure the design treatments applied to the built form contribute to the interest, comfort, vitality and character of downtown Chilliwack creating a unique and memorable experience for residents and visitors alike.

4.1 Façade treatment

Front façades should address the street, complement adjacent development and reinforce a positive pedestrian environment. The front façade is the primary portrayal of the building seen from the street; therefore, it is critical that the front façade is well designed and contributes to the overall streetscape.

A secondary façade is any side of a building that does not have a primary entrance to the street and is typically a side or rear façade that is generally less ornate than the front façade. Secondary façades should enhance the overall building design and should not be left untreated. Property owners are afforded more flexibility in the treatment of secondary façades and in the use of colour on secondary façades. Secondary façades provide an opportunity for the creative design of lesser used areas and for the incorporation of public art or murals within the streetscape.

Regardless of treatment, secondary façades should be adequately detailed, should not detract from the front façade, and should contribute to the overall character and quality of Downtown Chilliwack.



Photo 16 - Front façade treatment that contributes to the pedestrian environment



Photo 17 - Use of mural on rear façade of building



Photo 18 - Creative treatment of secondary façade



4.2 Windows and Doors

The form, proportion, pattern and detail of windows and doors should be complementary to the surrounding context.

Windows should be largest at the ground level and must incorporate clear glazing that encourages views from the street into the active uses. Upper levels will feature smaller windows that incorporate a symmetrical pattern and detailing. The use of glass block masonry is not permitted on the ground floor and is discouraged on all other levels of the building.



11 – Rendering: Windows & Doors



Photo 19 - Complementary form and proportion of building windows



Photo 20 - Symmetrical patterning and detailing of lower and upper level windows

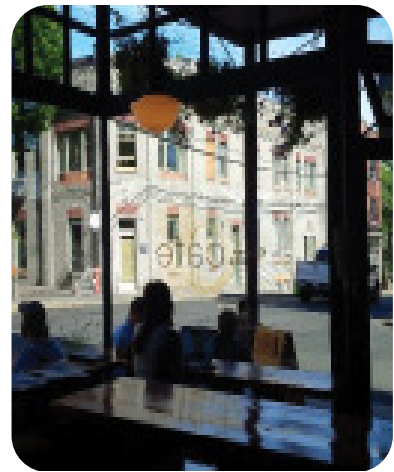


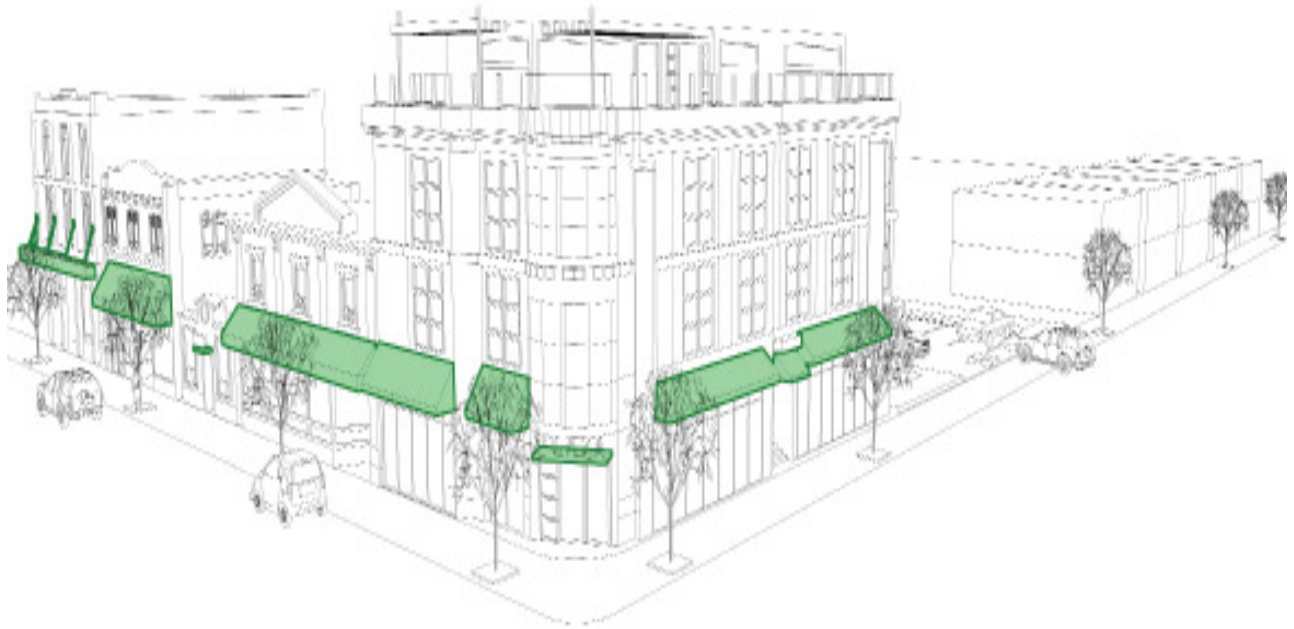
Photo 21 - Windows with clear glazing encouraging views to and from the street

4.3 Awnings and Canopies

Awnings and canopies are design elements used as a form of protection from the elements and a pedestrian amenity in the downtown core. Material and design of awnings and canopies are flexible, however, chosen materials and design should be reflective of the surrounding downtown context and character.

Awnings and canopies may be either fixed or retractable, and do not need be continuous across multiple commercial frontages, but instead may highlight entrances, windows, or patio spaces. They should be located a minimum of 2.5 m (8 ft) above the sidewalk to the lowest structural element, with a minimum setback of 0.6 m (2 ft) from the curb face and no minimum projection.

Awning and canopy colours and fabrics should respect the colour palette of the building to which it is affixed, as well as the general colour scheme of the surrounding streetscape. The use of a variety of colours and patterns and/or backlighting is permitted; however, colours and fabrics should be complementary to the broader image of the downtown core. The use of bright primary colours or patterns, or overly lit awnings and canopies is discouraged.



12 - Rendering: Awnings & Canopies





Photo 22 - Use of awning as an architectural feature create interest within the streetscape



Photo 23 - Use of traditional awning



Photo 24 - Contemporary glass canopy

4.4 Materials

New development is encouraged to utilize building materials that reflect the natural characteristics of the surrounding landscape and contribute to the existing downtown character. For exterior building finishing, materials such as masonry, wood and metal are preferred.

4.5 Signage

Signage is a critical visual element used to promote and identify businesses and to contribute to the visual character and ambience of Downtown Chilliwack. As such, it is important that signage throughout the downtown core is of high quality. Signage may take a number of forms including: fascia, projecting, awning, window and freestanding signage.

Individual signage design is encouraged to be creative and innovative while respecting the overall character of the downtown. Signage colours must complement the overall downtown streetscape and the building to which it is affixed. In general, preference is given to unique and visually appealing externally lit signs in the downtown core. The use of plain, backlit box signs is discouraged.

Ultimately, the scale, type, and number of signs permitted on any given building is governed by the City of Chilliwack Sign Bylaw.



13 - Rendering: Signage



Photo 25 - Corporate logo use in an urban setting



Photo 26 - Use of upright signage that is in keeping with downtown character



Photo 27 - Use of colour in signage



4.6 Colour

The strategic use of colour on buildings is encouraged to support a vibrant and visually attractive downtown streetscape; however, development should ensure sensitivity to the surrounding downtown context.

Buildings should incorporate a colour scheme composed of up to four complementary colours to create visual interest and highlight architectural features. Single colour paint schemes are discouraged and should be avoided.

The dominant colour applied to majority of the façade should be more subdued and muted while more dynamic and contrasting colours are encouraged to be used for defining architectural features or trims, such as window frames, door frames, and mouldings, as appropriate. The large-scale use of colour accents shall be limited to the ground floor and should complement the colour schemes of adjacent buildings. Bold primary colours should not be used on the majority of the façade.

4.7 Lighting

Lighting is an important design element used to convey the intimacy, character, comfort and safety of the downtown area. Ground level lighting must be used to improve street level ambience and pedestrian safety.

The use of lighting as a method of enhancing the appearance of the structure during hours of low light conditions is encouraged. Lighting affixed to buildings provides the opportunity to highlight architectural elements, unique building features, and building signage.

4.8 Window Decals

Window decaling is permitted, where it prioritizes transparency and aesthetic design and avoids dominating the building design, to promote visual character and safety. Window decal standards are based on maximum window coverage—total portion of window space used—and apply to a grouping of connected windows, including glass doors.

The following is permitted:

- 25% maximum solid graphic decal or
- 40% maximum perforated decal—no less than 50% transparency (50/50—vinyl/perforation) or
- 40% maximum frosted decal or
- 40% maximum tinted decal—no less than 40% transparency

5% maximum solid graphic decal can be included in the total 40% maximum for perforated, frosted, or tinted decals.

Variations may be sought for creative and aesthetic designs that achieve a high level of transparency and avoid dominating the building character. Third party advertisement is not permitted.

Definitions:

- **Solid Graphic decal:** solid image including text and colour blocks with no transparency
- **Tinted decal:** semi-transparent tinted film
- **Frosted decal:** no transparency; lets light in but you can't see in or out
- **Perforated decal:** semi-transparent with openings



Perforated



Approximately 25% solid graphic decal



Approximately 25% solid graphic decal



Approximately 25% solid graphic decal



Approximately 40% perforated decal with 50% transparency



Approximately 40% frosted decal which includes a 5% solid graphic decal



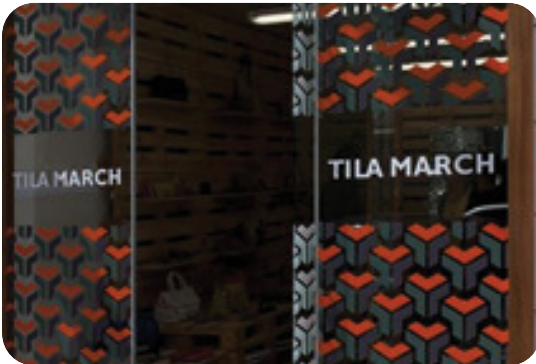
Approximately 40% tinted decal which includes a 5% solid graphic decal



Examples of decals where a variance may NOT be supported due to low transparency and a dominant impact on building character.



Examples of decals where a variance MAY be supported due to a creative and aesthetic design that maintains transparency and avoids dominating the building character and maintain transparency.



4.9 Building Protection

Commercial buildings may use a variety of protection measures at entry/exitways and on windows as security elements that impact the form and character of buildings. These measures must address other Downtown Design Guidelines, including transparency so pedestrians have a clear view into the ground floor uses from the street. This transparency is important for visual interest, allows window shopping and marketing, and improves street safety by allowing people to see into businesses, and light to spill out onto the sidewalk.

To achieve transparency and consistent design, entry/exit protection shall be:

- fixed-in-place gates or bars (wrought or cast iron, or similar in appearance)
 - o accordion gates or rolling grills are also permitted when storage boxes are hidden behind awnings or painted to match the building wall
- black in colour, or a complementary colour to the building architecture
- transparent (clear view into the ground floor use from the street for the full area of the gate)
- either ornate design with detailing and patterns, or plain design with clean lines
- connected to commercial uses only
 - o not permitted for residential uses
- solid shutters are not permitted

To achieve transparency and consistent design, window protection shall be:

- glazing based (including safety film or safety / laminated glass)
- interior or exterior bars, gates, and rolling grills are also permitted
 - o black in colour, or a complementary colour to the building architecture
 - o transparent (clear view into the ground floor use from the street for the full area of the window, except as permitted for window decals)
 - o either ornate design with detailing and patterns, or plain design with clean lines
- solid shutters are also permitted
 - o blank or bare metal is not permitted
 - o must be limited to the window frame area and not cover building architecture
 - o should use complementary colours with business decals or artwork, or may be transparent



Entry/exit protection examples:



Fixed gate 100% transparent with ornate design showing detailing on bars and complementary colour to the building wall



Interior accordion gate or bars, 100% transparent, black in color



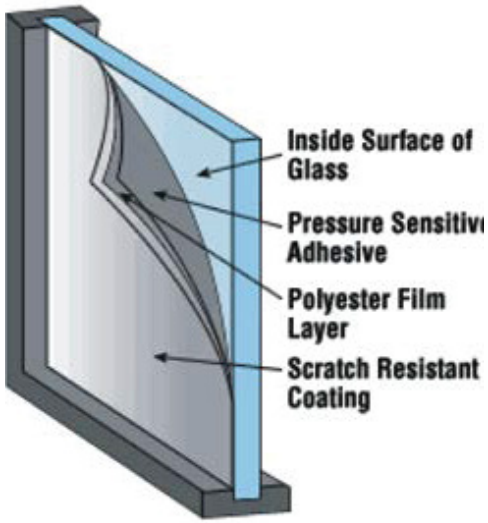
Gate box hidden behind awning

Roll-down gate 100% transparent with complementary colour and gate box hidden behind awning



Accordion gate 100% transparent with complementary colour to the building wall

Window protection examples:



Safety film or laminated safety glass with 100% transparency



Shutters or rolling grills with business decals, artwork, or transparent



Black interior window bars with 100% transparency and either ornate design or plain design with clean lines





5.0

BUILDINGS OF HERITAGE VALUE

Objective: Promote the protection and enhancement of buildings of heritage value in the downtown core.

5.1 Historic Architectural Context

The City of Chilliwack was established in the late 1800's as a service centre for the surrounding agricultural area, at what is now known as "Five Corners": the convergence of Yale Road, Young Road, and Wellington Avenue. As the third oldest municipality in British Columbia, Chilliwack possesses a notable collection of intact historic architecture within the downtown core. Existing architectural styles within the downtown commercial area range from western boom town wood frame construction, to Late Victorian styles such as Queen Anne, Edwardian, Beaux Arts, Classical Revival, and Italianate, and picturesque styles such as Art Deco, Mission Revival, and Tudor Revival.

Over the years, many of the commercial structures in the downtown area have undergone renovations, which have diluted their original historic appearance and value. The Design Guidelines generally encourage the restoration and enhancement of historic design treatments and materials. Owners of historic buildings are encouraged to use the following guidelines when considering building renovations, façade improvements or other site enhancements.

5.2 Application of Guidelines for Buildings of Heritage Value

Buildings built in the prevailing historic styles from Chilliwack's earlier period 1890's to 1940's (Late Victorian, and Picturesque eras) may have potential heritage value. Design guidelines for buildings of heritage value are provided here for property owners who wish to conserve and enhance the heritage value of their buildings in the downtown core, when undertaking building renovations, façade improvements or other site enhancements.

A formal heritage designation may also be voluntarily pursued by property owners, in accordance with the City's Municipal Heritage Designation Policy

As investment in the Downtown continues, new buildings are anticipated to support revitalization goals. In balancing heritage conservation and downtown development objectives, the approach will be as follows:

- o For voluntarily designated heritage buildings / sites: The City requires a heritage alteration permit in accordance with the City's heritage designation policy. Historic guidelines in the DPA are provided to support renovations and alterations.
- o For buildings deemed to have potential heritage value: Property owners wishing to renovate or alter a building are encouraged to evaluate the condition of the building and follow the historic guidelines, where the total cost of reparations, structural reinforcements, or other requirements to support the retention of buildings and ensure current building standards is not cost-prohibitive.

Where a building of potential heritage value is demolished as part of a broader community goal: Developers are encouraged to consider alternative ways to honor the heritage value of the site and building to the community (e.g. through appropriate documentation; signage as part of a greater historic program; or other).



5.3 Guidelines for Buildings of Heritage Value

5.3.1 ROOF FORMS AND MATERIALS

Roof forms should respect the precedent scale and form displayed by surrounding historic architecture. In most cases, a flat roof with an internal drainage system is the most appropriate for the downtown area.

In addition, roof forms are encouraged to reflect the patterns of the surrounding mountainous environment in order to contribute to a varied skyline rhythm, either through pitched roofs or through the use of varied parapet wall designs.

Historically accurate roof materials should be used in the restoration or redevelopment of historic buildings. Typical roof materials include: coloured metal with standing seam or batten rib profiles, non-ferrous metals (copper, zinc, bronze), bitumen based roofing systems on flat roofs, sawn wood shingles, and clay tiles on Mission Revival style buildings.

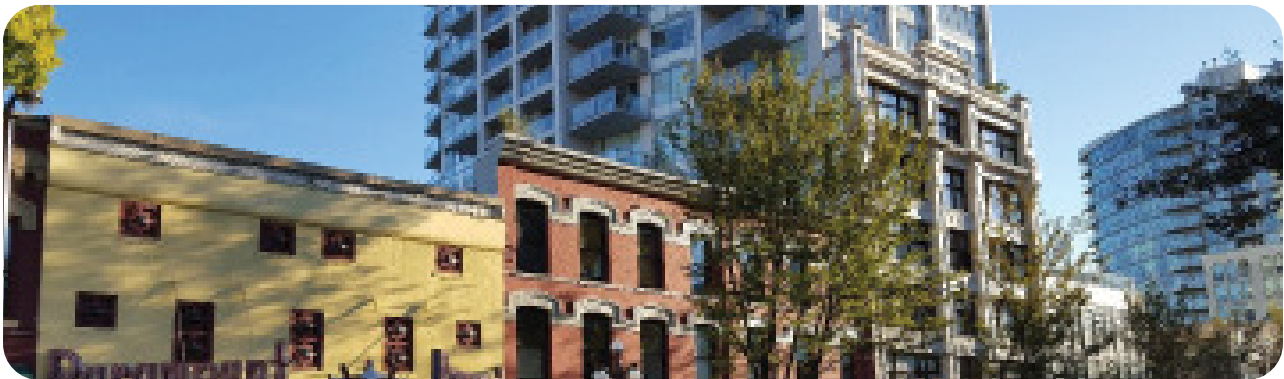


Photo 28 - Historic streetscape with varied roof lines



Photo 29 - Example of low-rise commercial building with flat roof



Photo 30 - Roof line variation between adjacent buildings

5.3.2 PARAPET AND CORNICE TREATMENTS

Parapet and cornice elements are important ornamental features on buildings. Detailed parapet and cornice treatments are encouraged in order to enliven the skyline and to reflect the surrounding natural environment and local historical architectural styles.

Original parapet and cornice treatments should not be removed from buildings of heritage value. Rather, they should be maintained and restored in a historically accurate fashion. Where elements are missing or deteriorating, the replacement and repair of historic parapet or cornice elements should be based on credible historic documentation.



Photo 31 - Historic building with a distinct parapet treatment



Photo 32 - Historic building incorporates cornice treatments along the roof line and across the façade



Photo 33 - Close-up of unique historic parapet treatment



5.3.3 WINDOWS AND DOORS

Windows and doors are important architectural elements that express the historic character of a building. As such, original, historic windows should be retained and restored whenever possible.

Restoration and redevelopment of buildings of heritage value should respect the existing form, proportion, pattern, detail, and material of window and door openings, and should complement the precedent fenestration patterns of the surrounding historic architecture.

Where the removal of an historic window is required due to structural or energy conservation issues, the window should be recreated using the same materials. Generally, the window should retain the same form, detailing, and function.

Similarly, buildings of heritage value in the downtown core should retain original historic doors and doorway design. Where restoration work is required, doors should be of wood material with traditional detailing. Where this is not possible, coloured (anodized or painted) metal doors may be permitted.

5.3.4 BUILDING MATERIALS

Historically accurate building materials should be used as exterior finishing materials on buildings of heritage value within the downtown core. Restoration and redevelopment work should retain and use any existing original historic building materials.

Generally, synthetic materials are discouraged, in favour of natural (organic) materials. Original historic materials should not be replaced with synthetic counterparts, nor should historic materials be covered with modern materials. Where historic material has been covered, it is recommended that it be uncovered and restored to as near original condition as possible.

Original historic building materials prevalent in the Chilliwack downtown area include: stone, brick, stucco, cast concrete, concrete block, ceramic & vitreous materials, wood siding materials, and metal. The style and design of various exterior finishing materials should respect the original historic appearance.

5.3.5 COLOUR

Colour selection for individual historic buildings within the downtown should consider the appearance of the overall streetscape to ensure compatibility. Where possible, colours should be chosen based on credible historic documentation. Otherwise, colour selection should conform to the “historic” palette, as prescribed in Appendix A.

Development should utilize a paint scheme composed of up to four complementary colours to create visual interest and highlight architectural features. Single colour paint schemes are discouraged and should be avoided. Contrasting paint colours may be applied to architectural trims to accent the decorative features of the building façade, including: window frames, door frames, cornices, and other moldings, as appropriate. The use of extremely dark or light colours (e.g. pure white, pure black, chocolate brown) should be avoided.





APPENDIX

Historic Colour Palette

*Interior
& Exterior*

Historical Color Collection



*Collection de Couleurs
Historiques*



Intérieures et Extérieures



Bennington Gray
cashemire
HC-82



Clinton Brown
brun ancestral
HC-67



Monroe Bisque
tour d'ivoire
HC-26



Chippendale Rosetone
vieux rose
HC-58



New London Burgundy
bordeaux
HC-61



Queen Anne Pink
rose tendre
HC-60



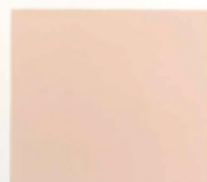
Richmond Gold
bois colonial
HC-41



Huntington Beige
berger
HC-21



Monticello Rose
rose victorien
HC-63



Odessa Pink
fleur de pommier
HC-59



Somerville Red
bois de rose
HC-62



Waterbury Cream
gerbe de blé
HC-31



Greenfield Pumpkin
brun cognac
HC-40



Dunmore Cream
canotier
HC-29



Georgetown Pink Beige
oeillet panaché
HC-56



Townsend Harbor Brown
jaspe brun
HC-64



Winthrop Peach
pêche d'Estrie
HC-55



Plymouth Brown
cabriolet
HC-73



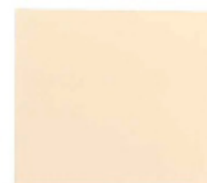
Powell Buff
beige d'époque
HC-35



Tyler Taupe
taupin
HC-43



Ansonia peach
brugnion
HC-52



Sheraton Beige
ton de pêche
HC-57



Mystic Gold
bronze
HC-37



Greenbrier Beige
pierre naturelle
HC-79



Blair Gold
or patiné
HC-22



Jumel Peachtone
pêche melba
HC-54



Georgian Brick
terre cuite
HC-50



Historical Collection de

Since all color chips are affected by age, lighting conditions, heat and mechanical coating processes, the chips on the card may vary slightly in color or finish from the actual paint in the container. Due to clarity and depth of color, some colors may require multiple coats. A slight variation in



Pittsfield Buff
essence de pistache
HC-24



Quincy Tan
belette
HC-25



Adams Gold
avoine
HC-18



Greenmount Silk
douce dentelle
HC-3



Woodstock Tan
rougatine
HC-20



Casleton Mist
brume de marais
HC-1



Philadelphia Cream
percale
HC-30



Hawthorne Yellow
osier
HC-4



Decatur Buff
faon
HC-38



Weston Flax
pleine lune
HC-5



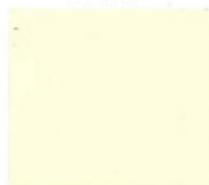
Chestertown Buff
caramel écossais
HC-9



Hepplewhite Ivory
blanc colombe
HC-36



Carrington Beige
champagne
HC-95



Windham Cream
crème douce
HC-6



Lancaster Whitewash
ivoire
HC-174

Color Collection Couleurs Historiques



Hollingsworth Green
péridot
HC-141



Sussex Green
olivier
HC-109



Salisbury Green
vert royal
HC-139



Hampshire Gray
gris acadien
HC-101



Abingdon Putty
poudre d'émeri
HC-99



Old Salem Gray
gris laurentien
HC-94



Louisburg Green
vert St-Louis
HC-113



Gloucester Sage
sauge
HC-100



Providence Olive
feuille de laurier
HC-98



Nantucket Gray
pierre grise
HC-111



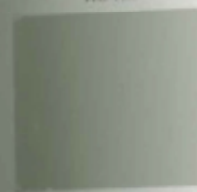
Wethersfield Moss
lichen
HC-110



Litchfield Gray
grège
HC-78



Sandy Hook Gray
sable
HC-108



Revere Pewter
crème
HC-172



Van Alen Green
vert tille
HC-120



Kistery Point Green
vert mousse
HC-119



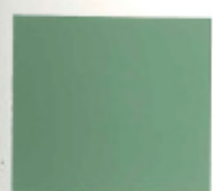
Buxton Blue
bleu provençal
HC-149



Chelsea Gray
rouge à château
HC-168



Wickham Gray
gris argent
HC-171



Lehigh Green
vert d'eau
HC-131



Hancock Green
limonade
HC-117



Philipsburg Blue
bleu classique
HC-159



Palladian Blue
bleu centenaire
HC-144



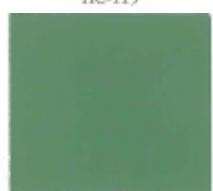
Jamestown Blue
bleu Natlier
HC-148



Sherwood Green
vert d'antan
HC-118



Georgian Green
picholine
HC-115



Fairmont Green
vert huard
HC-127



Woodlawn Blue
bleu océan
HC-147



Narragansett Green
romarin
HC-157



Van Courtland Blue
bleu acier
HC-145



Yorktowne Green
vert forêt
HC-133



Covington Blue
bleu du siècle
HC-138



Hale Navy
bleu marine
HC-154



Wedgewood Gray
gris bourgeois
HC-146



Buckland Blue
bleu ardoise
HC-151



Wyth Blue
bleu glacé
HC-143



Waterbury Green
jade
HC-136



Lafayette Green
vert sauvage
HC-135

Les couleurs sont reproduites dans le tableau. Certaines couleurs, de leur propre, et leur mélange, peuvent nécessiter l'application de plusieurs couches. Une légère variation dans la couleur peut être notée dans les produits dus aux différents systèmes de réticulation, aux lotus et aux conditions d'éclairage.



COLOR
PREVIEW™

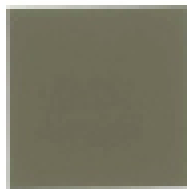
INSPIRATION
COULEUR



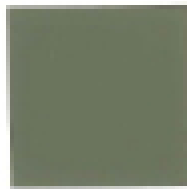
Historical Color Collection / La collection de couleurs historiques



Hodley Red
Ducalypress



Whitall Brown
Champignon



Fairview Taupe
Dalm



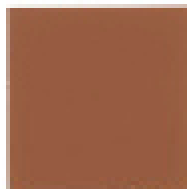
Ashley Gray
Grise



Rockport Gray
Sable gaspésien



New London Burgundy
Bordeaux



Georgian Brick
Terre cuite



Richwood Gold
Bois colonial



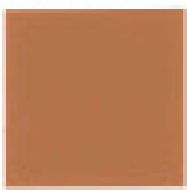
Livingston Gold
Vert bronze



Lanox Tan
Belge serin



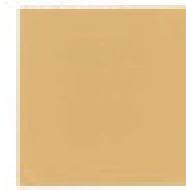
Somerville Red
Bois de rose



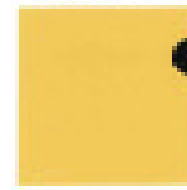
Audubon Russet
Myrtile



Brookline Beige
Hôte blanc



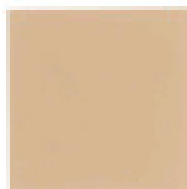
Roxbury Caramel
Caramel



Stuart Gold
Glaçé



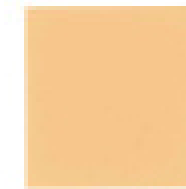
Monticello Rose
Rose victorien



Winthrop Peach
Pêche d'Isrie



Bradstreet Beige
Hôte pâle



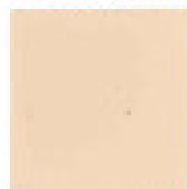
Ansonia Peach
Bragoon



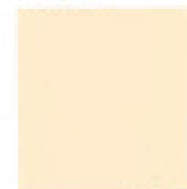
Concord Ivory
Serval



Clippendale Rosestone
Vieux rose



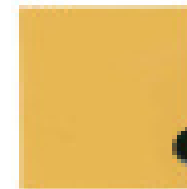
Georgetown Pink Beige
Orflet perséché



Laurel Peachstone
Pêche rosée



Donnet Gold
Caramel doré



Bryant Gold
Dahlia



HC-85

Sag Harbor Gray
Fajler recyclé



HC-92

Wheeling Neutral
Neutre parfait



HC-86

Shaker Beige
Beige shaker



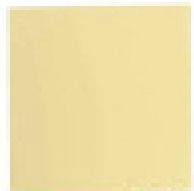
HC-173

Edgecomb Gray
Gris anglé



HC-132

Bevere Pewter
Doux



HC-31

Waterbury Cream
Crème de lait



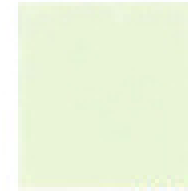
HC-81

Manchester Tan
Havane



HC-89

Abingdon Putty
Poudre d'amar



HC-117

Hancock Green
Limonade



HC-140

Prescott Green
Verdure



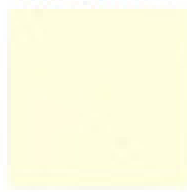
HC-9

Chertown Buff
Caramel foncé



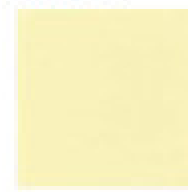
HC-11

Marblehead Gold
Fraise



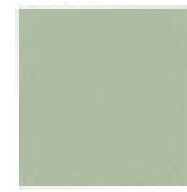
HC-3

Greenmount Silk
Doux dentelle



HC-2

Beacon Hill Damask
Primoire



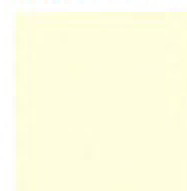
HC-111

Norwalk Gray
Pierre verte



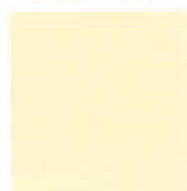
HC-4

Hawthorne Yellow
Oser



HC-36

Hepplewhite Ivory
Blanc colombe



HC-38

Philadelphia Cream
Percale



HC-1

Castleton Mist
Drume de marais



HC-115

Georgian Green
Pétoline



HC-27

Monterey White
Blanc os



HC-6

Windham Cream
Crème douce



HC-5

Weston Flax
Paine lene



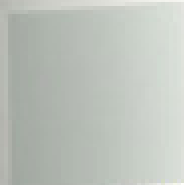
HC-18

Adams Gold
Acajou



HC-22

Blair Gold
Or patiné



HC-171

Wickham Gray
Gris argente



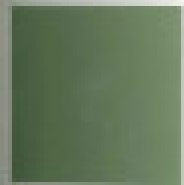
HC-142

Woodlark Blue
Bleu corbeau



HC-113

Lonsburg Green
Vert Saint-Louis



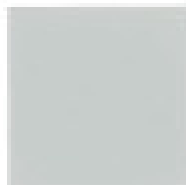
HC-123

Rembrandt Green
Vert saule



HC-112

Olive Green
Vert olive



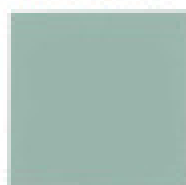
HC-169

Country Gray
Gris Alpece



HC-166

Wedgewood Gray
Bleu bourgeois



HC-162

Stratton Blue
Vert lamier



HC-121

Peale Green
Vert rustique



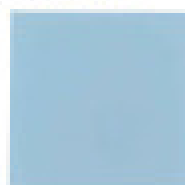
HC-148

Jamestown Blue
Bleu natter



HC-150

Yarmouth Blue
Aiguemarine



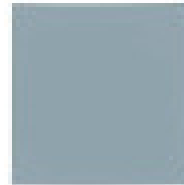
HC-153

Marlboro Blue
Bleu ciel



HC-125

Lafayette Green
Vert sauge



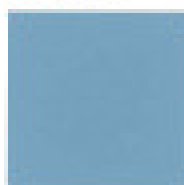
HC-145

Van Courtland Blue
Bleu acier



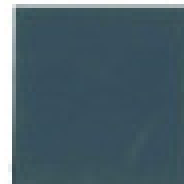
HC-151

Berkland Blue
Bleu ardaise



HC-152

Whipple Blue
Bleu manoir



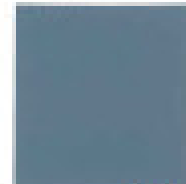
HC-158

Newburg Green
Bleu de prusse



HC-162

Brewster Gray
Gris étain



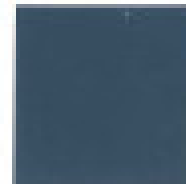
HC-159

Philipburg Blue
Bleu danois



HC-156

Van Deusen Blue
Bleu dauphin



HC-155

Newburgport Blue
Bleu d'arian

Since all color chips are affected by age, lighting conditions, heat and mechanical coating processes, the chips on the card may vary slightly in color or finish from the actual paint in the container. Due to clarity and depth of color, some colors may require multiple coats. A slight variation in color may be observed between products due to differing resin systems chosen or lighting conditions.

Puisque les échantillons de couleurs sont affectés par l'âge, les conditions d'éclairage, la chaleur et les procédés mécaniques d'application, la couleur et le fini des échantillons sur cette carte peuvent varier quelquefois d'avec la peinture dans le bidon. Certaines couleurs, dues à leur opacité et leur intensité, peuvent nécessiter l'application de plusieurs couches. Une légère variation dans la couleur peut être notée dans les produits due aux différents systèmes de résine, aux lotures et aux conditions d'éclairage.

EARTH TONES

Gold Ochre



Burnt Umber



Raw Umber



Terra Cotta



Taupe



PALETTE

1 1660	1 1662	3 1664	5 1666
1 ○ 645	2 647	4 649	5 △ 651
1 ○ 1114	2 1116	4 □ 1118	4 1092
1 1240	1 1242	3 1244	5 1246
1 1597	2 1599	3 1600	3 1601
1 281	1 283	3 285	4 △ 287

Benjamin Moore Brand Paint Code Numbers

PALETTE

1 675	3 677	4 678	5 679
2 072	26	4 Δ 1202	5 1300
1 520	3 523	4 524	4 510
1 722	2 724	4 726	5 728
1 1059	3 1061	4 1062	5 Δ 1064
1 1254	3 1256	4 □ 1258	5 □ 1260

Benjamin Moore Brand Paint Code Numbers

PALETTE

1 239	4 □ 245	4 999	5 1000
1/A 065	3/D 097	4 104	4 □ 1196
2 1627	2 1634	4 □ 1650	4 1638
1 1450	1 1452	3 1454	5 1456
1 638	2 640	4 □ 684	5 686
1/B 289	4/D △ 293	5 △ 104	5 △ 196

Benjamin Moore Brand Paint Code Numbers

