



## VILLAGE OF PORT CHESTER DESIGN GUIDELINES

April 2018



## ACKNOWLEDGEMENTS

### **Village of Port Chester Mayor**

Hon. Richard A. Falanka

### **Village of Port Chester Board of Trustees**

Hon. Gergory K. Adams  
Hon. Daniel Brakewood  
Hon. Gene Ceccarelli  
Hon. Frank Ferrara  
Hon. Luis A. Marino  
Hon. Bart Didden

### **Village of Port Chester Village Manager**

Christopher Steers

### **Village of Port Chester Planning Commission**

Peter Coperine, Chair  
Anthony Baxter  
Michael Scarola  
Joseph Montesano  
Christopher Summa  
Gerado Espinoza  
Tav Passerelli  
Timothy Murphy

### **Village of Port Chester Architectural Review Board**

William Hume, Chair  
Charles Hoge Jr.  
Adrienne Condra  
Ciro Cuono  
Susan E. Plante  
Duane Stover

### **Village of Port Chester Beautification Commission**

Sonia Phillips  
Taryn Herbert  
Emily Imbesi  
Lou Del Bianco  
Arianna Christopher  
Debra Scocchera

### **Village of Port Chester Planning & Economic Development**

Eric Zamft, AICP, Director  
Daniel Messplay, AICP, Planner  
Adam Pisarkiewicz, Assistant Planner

This work is funded through the New York Main Street Technical Assistance Program (“NYMS-TA”) by a grant from New York State Homes and Community Renewal (“NYHCR”) and the Housing Trust Fund Corporation (“HTFC”).

### **Prepared for the Village of Port Chester (January 2018) by**

BFJ Planning  
115 Fifth Avenue  
New York, NY 10003

Jonathan Martin, Ph.D., AICP, Project Manager  
Lucia de la Mora Colunga, Graphic Designer

Cover image: New York Times (2017)



# TABLE OF CONTENTS

<b>I. Introduction</b>	<b>1</b>		
a. Purpose and Scope	2		
b. Legal Aspects of Design Regulation	2		
c. Relationship to Other Policies	3		
d. Description of the Downtown Design Guidelines Boundary	3		
e. Rubric for Project Evaluation	5		
f. Design Review Process	5		
g. Submission Requirements	6		
h. Document Organization & Format	7		
<b>II. Design Concepts</b>	<b>9</b>		
a. Design Character of Downtown Port Chester	9		
b. Guiding Design Principles	30		
I. Guiding Principle 1	30		
II. Guiding Principle 2	30		
III. Guiding Principle 3	30		
IV. Guiding Principle 4	31		
V. Guiding Principle 5	31		
VI. Guiding Principle 6	31		
<b>III. Design Guidelines</b>	<b>33</b>		
a. Introduction	33		
b. Site Design	34		
I. Introduction	34		
II. Building Location & Orientation	34		
III. Relationship to Public Realm	35		
IV. Open Space	36		
V. Parking & Service Areas	37		
VI. Landscape Design	39		
VII. Lighting	40		
VIII. Sustainable Site Design	40		
c. Building Design	41		
I. Introduction	41		
II. Building Proportion & Scale	43		
III. Building Height & Massing	43		
IV. Facade Design	44		
V. Street Level Activation	45		
VI. Building Entries	47		
VII. Windows	47		
VIII. Roofs	49		
IX. Materials	49		
X. Building Equipment	50		
XI. Sustainable Building Design	51		
XII. Architectural Styles	52		
XIII. Color Palette (General)	56		
d. Sign Design	57		
I. Introduction	57		
II. General Sign Design Guidelines	57		
1. Materiality	59		
2. Lighting	59		
III. Guidelines for Specific Types of Signs	60		
1. Wall Signs	60		
2. Project Signs	60		
3. Window Signs	61		
4. Awning Signs	61		
5. Monument Signs and Pole Signs	62		
<b>IV. Appendix</b>	<b>65</b>		
a. Downtown Frontages (photo assemblies)	65		
b. Photo & Design Credits	X		



## LIST OF MAPS AND FIGURES

No.	Chapter No.	Page No.	Figure No.	Title
1	1	4	<b>Map 1.</b>	Downtown Port Chester, NY - Design Guidelines Boundary
2	2	12	<b>Figure 1.</b>	Building Materiality, Styling and Detailing (2017)
3	2	13	<b>Figure 2.</b>	Comparison of Sky Figure-planes, Downtown Port Chester (2017)
4	2	15	<b>Figure 3.</b>	Details of Figures 41, 42, and 24 in the Appendix, Downtown Port Chester (2017)
5	2	16	<b>Figure 4.</b>	Details of Figures 2 to 4,6 and 34 in the Appendix, Downtown Port Chester (2017)
6	2	17	<b>Figure 5.</b>	Details of Figures 30 and 4 in the Appendix, Downtown Port Chester (2017)
7	2	19	<b>Figure 6.</b>	Latin American Architecture - Residential and Commercial facades
8	2	21	<b>Figure 7.</b>	Ethnic influence and Expression in Facades of Downtown Port Chester (2017)
9	2	23	<b>Figure 8.</b>	Successful Examples of Traditional Signage in Downtown Port Chester (2017)
10	2	24	<b>Figure 9.</b>	Good Examples of Less Traditional Signage in Downtown Port Chester (2017)
11	2	25	<b>Figure 10.</b>	Details of Figures 13 and 30 in the Appendix, Downtown Port Chester (2017)
12	2	26	<b>Figure 11.</b>	Details of Figures 43 and 44 in the Appendix, Downtown Port Chester (2017)
13	2	27	<b>Figure 12.</b>	Gaps in Streetwall in Downtown Port Chester (2017)
14	2	29	<b>Figure 13.</b>	Example of Building Setbacks to Avoid, Downtown Port Chester (2017)



# I. INTRODUCTION

In 2017 the Village of Port Chester, New York issued a request for proposals (RFPO seeking a consultant to develop design guidelines for downtown Port Chester. The process of developing these guidelines involved cataloging existing conditions, examining best practice case studies of design guidelines from around the country, reviewing existing local regulations regarding design, and meeting with Village staff and members of the Planning Commission, Beautification Commission, Building Department and the Architectural Board of Review. Understanding that the quality of the built environment and its relationship to the natural environment is a key quality of life indicator, participants expressed the need for a set of design guidelines to help ensure future development in the Downtown would support the Village’s vision to become a more walkable, active and sustainable. The implementation of the guidelines in this document, along with other recommendations being crafted by the Village, will help realize that goal.

## 1a. Purpose and Scope

This handbook serves as a guide to residents, developers, and design professionals wishing to build new development in the Downtown area of the Village of Port Chester as shown in **Map 1** (page 4).

This handbook was developed to assist in the implementation of the community vision set forth in the Village’s *Downtown Comprehensive Plan* (2011), and provides a clearer expression of that vision as it relates to the built and natural environments. This handbook also serves as the basis for the planning, design, and evaluation of new residential and non-residential development in the Village’s Downtown area. By doing so, it attempts to provide those wishing to build with a clearer picture of what to expect when appearing before the Village’s ABR, thus simplifying and expediting the review, permit, and development process. Applicants are more likely to “get it right” the first time by reviewing the guidelines presented herein, and, therefore, avoid expensive delays, public controversy, and project redesign. This handbook is not intended to limit creativity or design



diversity; instead it attempts to create a higher standard of design for the Downtown built environment while, at the same time, respecting the vision set forth in the Comprehensive Plan.

Contained herein are concepts related to the compatible scope of site design, building design, and signage designs that the Village prefers in new development in the Downtown area. Recommendations on façade treatments and suggested building materials are also provided in this handbook. Visual examples from the Village and other communities in the New York metropolitan area, and elsewhere are included to depict those positive design treatments appropriate for Downtown Port Chester.

## **1b. Legal Aspects of Design Regulation**

Development of design guidelines for municipalities in the New York State is considered legal due to several laws and statutes that have been established in the recent past that support these aesthetic regulations.

New York State Municipal Home Rule Law states that municipalities may adopt local laws for the “protection and enhancement of its physical and visual environment.” Thus, it grants municipalities the authority to regulate private property appearance. The New York State Environmental Quality Review Act (SEQRA) also emphasizes the aesthetics of the built environment by stating that maintenance of a quality environment that is at all times healthy and pleasing to the senses is a matter of statewide concern. New York State Municipal Law authorizes village boards to protect and enhance the physical and visual environment by requiring certain elements in site plans such as, screening, landscaping, signs, and other architectural features.

## **1c. Relationship to Other Policies**

Standards relating to design can be found throughout the Village’s policy documents, including the comprehensive plan and zoning ordinance. This section describes additional pertinent policy and regulatory documents.

**Zoning Ordinance:** Within the zoning ordinance, the majority of design related standards are established in Article IV of Chapter 345 in the Village Code entitled, “Supplementary Regulations.” These include regulations addressing driveways, parking areas, awnings, spotlighting, terraces, projecting architectural features, fenestration, fire escapes and fences. Regulations relating to signage design are found Chapters 272 and 345 of the Port Chester Village Code. These standards control the location, size, type and design of existing and proposed signs and billboards in order to enhance the Village’s physical appearance, ensure that signs and billboards are effective, address public safety issues and protect property values.

Comprehensive Plan: The Village of Port Chester Comprehensive Plan (2011) makes key recommendations to improve design of the Village’s built environment, including:

- Prioritizing and improving the overall streetscape through the use of landscaping, street furniture, decorative street amenities, bicycle-oriented facilities (including parking), and curbing and sidewalks to promote walking;
- Encouraging new development to be compatible with surrounding uses in scale, density and aesthetics, while not completely stifling innovative design and architecture (p 65), and recommending that such development provide pedestrian amenities and be designed to improve (not impede) pedestrian movement;
- Promoting new development to be designed in accordance with Leadership in Energy and Environmental Design (LEED), Energy Star and other green building standards (p 66); and

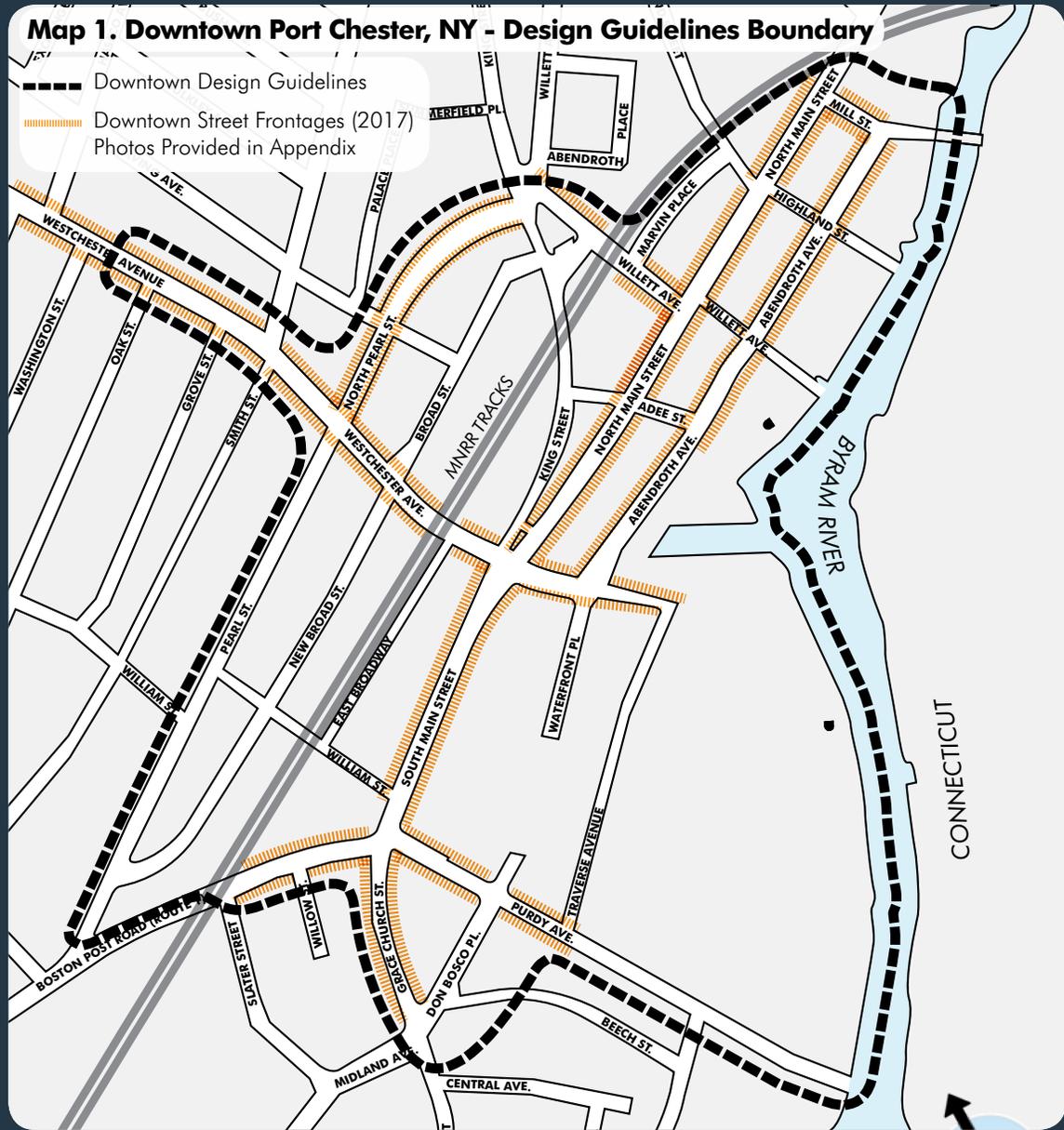
- Extending the concept of sustainability by improving the quality of development with respect to site planning, runoff, erosion control and stream stabilization, use of environmentally safe materials, energy efficiency, water conservation, use of green roofs and other measures. These also extend to low-impact design (LID) standards that encourage green infrastructure site design for new development and retrofit projects (p 74).

Finally, Chapters 13 and 14 of the Plan discuss the importance of using clear regulatory controls to ensure that future development patterns will be of a scale and design that complements the unique character of Downtown Port Chester.

## **1d. Description of the Downtown Design Guidelines Boundary**

Downtown has remained the economic, cultural and transportation center of Port Chester since the village was first established in 1868 due in part in the early years to the proximity of the waterfront and presence of Boston Post Road (Main Street – US Route 1). Today the Downtown is anchored by the wide variety of retail and entertainment offerings and the Metro North Railroad station. The Village’s Downtown consists of an eclectic mix of low and mid-rise structures ranging in height from two- to four-stories but Downtown remains clearly centered on the intersection of Main Street and Westchester Avenue. From there, moving north and south, Downtown is established by Main Street from approximately Purdy Street in the south in to Mill Street in the north. Equally important is the role Westchester Avenue plays in establishing the Downtown from east to west, from the Byram River to Oak Street, where the buildings’ character decidedly changes from retail to residential and institutional, including the grand US

Post Office Building, the public library and Our Lady of Mercy RC church. Following these parameters, the area to which the design guidelines presented in this document apply include frontages along both sides street on these two main corridors, as well as frontages along streets supportive of the Downtown's built environment as shown in Map 1.



## 1e. Rubric for Project Evaluation.

Every application for a building permit for construction, reconstruction, alteration or extension of any structure within the Downtown **shall be based on conformance with the design guidelines presented in this document and any of the principles as outlined in §9-5 of the Village Code, including:**

- Excessive similarity concerning designs in relation to any other structure within 250 feet with regard to size, rooflines, fenestration and openings, exterior materiality, configuration of the front wall, and appurtenances;
- Excessive dissimilarity concerning designs in relation to any other structure within 250 feet with regard to cubical content, gross floor area, building height, and other significant features; and
- Inappropriateness of design relates to conformance to the established character of other structures in the immediate or neighboring areas with

respect to significant design features, such as materiality or architectural design.

## 1f. Design Review Process.

### Architectural Board of Review

It is the purpose of the Architectural Board of Review to promote the health, safety and general welfare of the community, conserve the value of the buildings and encourage the most appropriate use of land within the incorporated area of the Village of Port Chester. The Board consists of seven members who serve without compensation. All members of the Board must be residents of the Village of Port Chester and be specifically qualified by reason of training or experience in art, architecture or other relevant business or profession or by reason of civic interest and sound judgment to judge as to the effects of a proposed building upon the desirability, property values and development of surrounding area. At least one member of the Board must be a registered architect in the State of New York. Members of the Architectural Board of Review are appointed by the

Village Board of Trustees. Members are appointed for a term of three years as the terms of existing members expire. The Building Inspector acts as a consultant to the Board.

Every application for a building permit for construction, reconstruction, alteration or extension of any structure within the Downtown (as depicted on pages 6 and 7 of this document) is subject to design review. Prior to submission of any application, any individual or group proposing new construction, renovation or redevelopment anywhere within Downtown may and is encouraged to request an informal design review and advisory recommendation.

### Board Agenda

Typically, the Board considers items in the order listed on the agenda. However, the chair may shift the order of items during the meeting. Meeting agendas, including design review submittals and staff reports, are posted on the Village website.

## Design Review

Proposals require individual design review consideration. The Board encourages public comment. The chair will announce each design review item, and provide the order for presentation and speakers. The typical order is:

Applicant Presentation: The chair will ask the applicant to come forward to the podium. The applicant will be provided the following time parameters for presentations:

- 10 minutes for most design review projects
- 15 minutes for mass, scale and context submittals and design detail submittals for infill projects
- 15 minutes for discussion items on infill projects

The Board will ask questions following the presentation. After all questions are answered, the chair will ask the applicant to return to the audience, unless the Chair makes an exception.

Public Comment for Design Review Projects: At the appropriate time, the chair will query the audience for public comments. Anyone wishing to speak should raise their hand. The chair will ask them to come forward to the table and provide their name and address, and then provide comments within 2 minutes.

## Board Decisions

The Board will close the public comment period, deliberate on the item, and take formal action. This action can include: approval as submitted, approval with conditions, or denial. The Board may also request a continuance to a subsequent meeting, typically with the applicant's agreement, in order to request additional information needed to undertake its review. The Board provides direction and input on discussion items, but does not take action.

The Architectural Review Board shall review proposals within 65 days from receipt of a completed application. Failure by the Board to act within this timeframe, unless an extension is mutually agreed upon by

the applicant and the Board, shall be deemed to constitute approval.

All design review recommendations shall be communicated in writing no later than 10 business days after the meeting at which the recommendations are made. A copy shall be sent to the applicant by mail and a copy filed with the Director of Planning and Economic Development.

## 1g. Submission Requirements (for design review).

For design review, the applicant shall submit the following information to the Department of Planning and Economic Development (as appropriate):

- (1) Name and contact information of the applicant;
- (2) Location and photographs of the property;
- (3) Building permit application number;

- (4) Architectural plans, site plans and drawings of building facades. These should be shown in context to adjacent buildings and public realm;
- (5) Lists and/or samples of materials to be used;
- (6) Where the proposal includes signs or lettering, a scale drawing showing the type of lettering to be used, dimensions, colors, method of illumination, and a plan showing the sign's location on the property;
- (7) Any other information necessary to visualize the proposed work.

## **1h. Document Organization & Format.**

This handbook consists of four chapters. Following this introduction, Chapter II provides an overview of the design character of Downtown Port Chester and guiding principles for building and site design in this area that were developed with input received from members of the Village of Port Chester Planning Commission, Architectural Review Board, Beautification Committee and Village staff from the Department of Planning and Economic Development and Building Department. Chapter III details recommended design guidelines for site design, building design, and preferred signage styles for Downtown based on design concerns expressed in Chapter II. Finally, Chapter IV provides photograph of existing Downtown street façade/street frontages, and photo/image credits.



## II. DESIGN CONCEPTS

### 2a. Design Character of Downtown Port Chester

#### Introduction

Port Chester's Downtown design vocabulary is eclectic, varied and unpredictably interesting. There is no single style (but many), no predominant material (but many) and no consistent telltale characteristics other than variation and delight. This makes Port Chester different from other places in the region, such as Scarsdale's village center, which can be determinately described as Tudor, or White Plains' Mamaroneck Avenue, which one might describe as "mid-century modern, with a touch of deco."

Placing such identifiers on Port Chester, however, is difficult. The Downtown has a stock of historical (as opposed to historic) structures, with many being good, if not perfect, examples of the architectural styling of what was being built at the time. But as new development has arrived in

the Downtown over the last 40-50 years, Port Chester's traditional architectural character has been diluted.

Port Chester is not unusual in this sense. The changing nature of retail over the last two decades, first with the rise of chain stores and then establishment and dominance of big box retailing, and more recently online shopping has greatly affected the role of the traditional main street in many small towns and village. These changes have been paired with an increasing burden by local governments to carry a larger share of fiscal responsibility for services and education, and together have forced many small towns and villages across the region to make difficult decisions regarding the aesthetic quality of new development in their Downtowns. Chains and big box stores, often unwilling to adjust their formula retail packages, come to the table with fixed building forms, facades with an absolute minimum of fenestration (to maximize interior wall space), parking placed along the street for the convenience of drivers, and non-contextual commercial signage purportedly vital to market identity.

Under such circumstances local governments often feel they must accept the terms and conditions of the design or lose valuable tax revenue to the next town over. While accepting such demands may satisfy an immediate fiscal need, the long-term impacts to the built environment and local economy can be devastating. Strong, pedestrian-friendly and human-scaled main streets can become segmented, and local business (the mom and pop shops that are the very backbone of local economies) can get pushed out. Two positive conditions can affect this pattern of development greatly: 1) the relative strength of the local market, and 2) the regulatory conditions, including design guidelines and historic districts, present in the subject jurisdiction.

When such positive conditions exist, they reinforce one another – a stronger built environment helps create a stronger restaurant and retail market – and jurisdictions find themselves in a much stronger negotiating position with formula chain retailers. Under such conditions, jurisdictions have experienced much greater willingness on the part of formula

retail outlets to build to a higher, local standard.

As the discussion below suggests, the changes that have occurred in Downtown Port Chester have produced both positive and negative outcomes of varying degrees. One positive side, much of the existing, older building stock remains in place, as does the Village's strong sense of place that has evolved in response to new populations and enterprise, including ethnic restaurants and businesses. This has produced the eclecticism, as opposed to the historicism, that people love about Downtown Port Chester. Port Chester's Downtown has certain grittiness, if you will – that seems authentic and true to a history of place. To sanitize this with uniform architectural styling seems counter to the liveliness one sees and experiences in Downtown. Less positive, however, have been efforts to accommodate big box and national retail chains, and the architectural attempts by such development to replicate solely traditional building forms and styling. More worrisome from a design perspective is that these efforts,

despite all good intention, have started a process of regularization, where parts of Port Chester's built environment is starting to look like anywhere else. This occurs primarily through the application of stylistic mimicry, poor materiality, and in the case of Port Chester the sheer size of some of the newer interventions in the Downtown.

In sum, from a design standpoint, the existing traditional building stock, while not all of it in mint condition and much of it being typically of a smaller scale, varied and eclectic, can be considered Downtown Port Chester's greatest asset. New buildings should rise to meet this standard through high quality designs that express the traditional proportions and rhythm, variations observed in building wall height and articulation throughout the Downtown, and through high quality materials and craftsmanship. Existing buildings, wherever possible, should be restored and/or incorporated into the new, thus adding to the eclectic environment that identifies Port Chester's Downtown. Short of these, efforts to either regularize Port Chester's built environment or gratuitously replicate

its qualities without the utmost care could fall short of the mark.

The following sections discuss a series of distinguishing design features and conditions observed in Downtown Port Chester, including its stock of traditional buildings, newer construction, industrial and manufacturing (mill and warehouse) buildings, ethnic influences and expression, and signage. While architectural styles present in the Downtown are discussed, the emphasis here will be to identify other aesthetic and design elements that contribute positively to Port Chester's sense of place. Identifying those elements beyond style, which are unique to Port Chester, will ultimately assist developers and architects to hit the right notes in their designs, while also allowing for a creativity necessary to produce truly contextual buildings. The objective of this section is to develop an inventory of the Downtown's extant and unique design vocabulary so it can be communicated effectively in the design guidelines document.

## Traditional Language of Design in Downtown Port Chester

The Village's Downtown consists of an eclectic mix of low and mid-rise structures ranging in height from two- to four-stories. Port Chester's Main Street establishes the general massing and scale of Downtown with predominantly two- to three-story buildings along this primary thoroughfare, although some buildings reach higher. Variation (or inconsistency) where buildings meet the sky is one of the distinguishing features of Downtown (as discussed in greater detail below). Main Street contains the majority of the village's historical structures, and the buildings here represent a broad swath of high-style periods in American architecture, including but not limited to Beaux Arts, Art Moderne, Italianate, Egyptian Revival, Renaissance Revival, Colonial Revival, Mid-Century Modern, Mercantile and Contemporary Folk.

While the architectural styling varies, most buildings exhibit traditional scale and proportioning. This helps promote a generally pleasing aesthetic outcome,

although many buildings are in need of maintenance, upgrade and repair. These buildings are characterized by vertical over horizontal proportioning in fenestration, rustication, and clearly defined vertical apportioning with a base, middle and cap (cornice). Often the base is rendered as a storefront, many of which employ a traditional architectural vocabulary. An exception to the stylistic tripartite ordering can be observed in the Downtown's mercantile or warehouse buildings, but even these maintain a sense of verticality in their proportioning. Mercantile buildings are discussed in greater detail below.

## Characteristics of Traditional Storefront Architecture

- Kickplates and bulkheads as base to storefronts
- Display windows with clerestory windows above
- Recessed entryways with single-light glass panel doors and transom windows above
- Dedicated sign band and external indirect lighting

- Vertical window proportioning on the second and third floors
- Parapet walls with caps and cornices
- Enhanced architectural features and details

Most buildings along Main Street (and indeed in the Downtown) have a zero setback along the sidewalk establishing a strong streetwall. Some shops place wares on the sidewalk, which adds certain liveliness to the environment and experience of walking, but can also impede movement, as the sidewalks tend to be narrow. Much of the pedestrian environment is supported by active storefronts and restaurants with office/residences above that are accessed directly from the street. While gaps in the streetwall exist (see discussion below), Port Chester is fortunate to have in place much of its traditional building-street relationship along much of its Downtown frontages. This should be reinforced and maintained.

Building materiality also varies in Downtown Port Chester, but brick dominates on many of the older traditional buildings, reflecting building technology at the time of construction. This brickwork is quite detailed at times, and is formed to effectively create texture, shade and shadow, and architectural variation in facades. Older, more traditional buildings have textured facades complemented with local stone details often used for corner accents or windowsills and headers. Visible are also stamped metal details, such as dentil and cornice assemblies and the like. Other buildings employ wood siding, often painted, with simplified Victorian or Colonial detailing. The wide variety of building materiality, styling and detailing is shown in **Figure 1**.



**Figure 1:** Building Materiality, Styling and Detailing (2017). Photo montage showing the wide variety of architectural styles, detailing and building condition in Downtown Port Chester

## Meeting the Sky: Building and Wall Height Articulation in Downtown Port Chester

One of the most noticeable and distinguishing features of Port Chester’s Downtown built environment occurs where buildings meet the sky. On blocks and frontages where older, historical buildings remain in place, a certain rhythm is observable, where building heights vary exposing to the pedestrian to varying degrees of sky. This characteristic is less observable on frontages with newer construction, which tends to rise to a consistent height across the full width of lot and block (understandably in an effort to maximize floor area ratio or FAR). These contrasting conditions are easily observed in the following figure-plane diagrams for various blocks in the Downtown (see **Figure 2**).

The articulation of building heights on the older buildings results in corresponding articulation and variation in building façade texture, materiality, fenestration that accompanies the buildings along the street. This leads to the creation of



**Figure 2:** Comparison of Sky Figure-planes, Downtown Port Chester (2017)

a varied rhythm and interesting pattern of storefronts, openings, walls, windows and the like that do not go unnoticed or unfelt by the pedestrian. On many of the traditional frontages in Port Chester, changes in façade and sky figure occur approximately every 25 to 30 feet. On the newer frontages, these changes occur at significantly longer intervals (in the range of 100 to 200 feet). Despite efforts to match the existing traditional context, including articulating false bays and windows or changing materiality or paint color, newer frontages appear noticeably different than the traditional buildings observed in Downtown. This difference is most visible in the figure plane diagrams for North Main Street, which retains the greatest stock of historical buildings, and South Main Street, which has been mostly redeveloped over the last ten years.

A good example showing the contrast between new and traditional can be seen along the west side of South Main Street north of William Street and south of Westchester Avenue. Here a relatively newer, single story building makes several efforts to fit in with its traditional

neighboring building to the north (see Figure 41 in the appendix). These include providing window (store) bays every 25 to 30 feet, massing that is taller in the center of the row adding variation in height, clearly articulated sign bands (with some variation), and taller windows with clearstories above and knee walls below along the street. From a technical standpoint, this building meets many reasonable requirements of “traditional storefront architectural vocabulary,” yet it fails to fit into the Port Chester context.

Similar attempts (and shortcomings) are observable directly across the street on the “Waterfront at Port Chester” building along South Main Street (see **Figure 42** in the Appendix). Here efforts to articulate skyline and vary fenestration, color and texture work to better effect, but still fall short mainly because the facades all rise to approximately equal height and align cheek to jowl along the street without any variation in the façade plane (i.e. vertical bays or alcoves). The result is a decorated street wall that nonetheless appears monolithic with false windows and a frontage that offers no life to the street.

## **Industrial and Manufacturing Design Heritage in Downtown Port Chester**

Mercantile buildings in Port Chester, especially those that reflect the village’s industrial and manufacturing past, including mill and warehouse buildings, are another touchstone of place in the Downtown. These buildings are characterized by primarily brick/masonry construction and minimal ornamentation with flat (but not always) roofs. Windows are usually constructed of metal frame, and are arranged in consistent pattern with some variation in size, depending on the historic use of the facility. Often, the brick surfaces vary in color and texture that demonstrate age.

Another distinguishing feature of these buildings in Port Chester concerns the ratio of window-to-wall (or fenestration) ratio. Traditional buildings in Port Chester, especially those that reflect the village’s mercantile past have windows that appear in generally consistent rhythms from left to right, and that replicate consistently from floor to floor (i.e. window placement



*South Main Street (William Street to Westchester Avenue) WEST*



*South Main Street (Westchester Avenue to US Route 1) EAST*



*New versus traditional frontage observable on South Main Street (south of Westchester Avenue)*



*New frontage observable on Westchester Avenue*

**Figure 3:** Details of Figure 41, 42, and 24 in the Appendix, Downtown Port Chester (2017).

on any floor tends to be identical to that above and below, including the ground floor). Windows in these buildings tend to be proportioned taller than wider. Additionally, these buildings in contrast to their more stylized traditional counterparts exhibit little evidence of rustication, the use of heavier looking materiality and/or detailing on the ground floor. Prime examples of this type of buildings can be seen in **Figures 2-4, 6** and **34** in the Appendix.

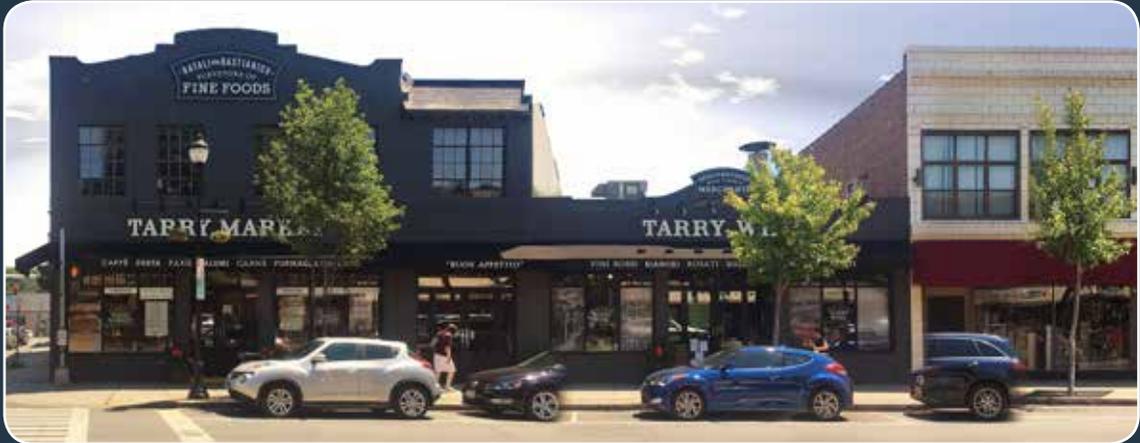
While these buildings cut against the grain of conventional traditional architectural vocabulary (with tripartite styling), and lack traditional store frontage fenestration at the street level, their form and aesthetic are one of the most distinguishing features of Downtown. These buildings also offer appropriate opportunities for adaptive reuse, and, despite their non-traditional retail frontage arrangement, can work effectively for retail/restaurant uses as evidenced by the Tarry Lodge frontage along Mill Street (see **Figure 30** in the Appendix).



*Prime examples of mercantile buildings in Downtown Port Chester*

**Figure 4:** Details of Figures 2 to 4, 6, and 34 in the Appendix, Downtown Port Chester (2017)

Newer buildings carefully replicating some of the features of mercantile buildings could contribute sensitively to the Downtown environment. Recent efforts to do so, however, have fallen short of the mark. For example, a new construction on North Pearl Street, while similar in stylistically simplicity and materiality, displays a window-to-wall ratio that emphasizes too much glass, articulates the ground floor in a different manner from other floors above (a significant portion of the base is glass, reminiscent of a car dealership), and proportions windows in a manner that favors the horizontal over the vertical (see **Figure 5** of this section and **Figure 4** in the Appendix).



*Adaptive reuse of mercantile building on North Main Street*



*Less successful replication of mercantile styled building on North Pearl Street*

**Figure 5:** Details of Figures 4 and 30 in the Appendix, Downtown Port Chester (2017)

### **Ethnic Influence and Expression in Downtown Port Chester**

Several retail establishments in Port Chester express typologies of Latin American architecture, coloring and flavor, a style indicative of Latin American culture. Brightly colored walls often with an abundance of signage and ornamentation, and a variety of design accessories such as flags, banners, and the like characterize this design approach. Materiality traditionally includes smooth stucco, although in many instances the underlying, existing material is colorfully painted. Prime examples in Port Chester reflect the Village's Latin American culture, as observed in the green and yellow walls of the Churrascaria Copacabana and Cafe Brazil USA on Abendroth, and the El Zarape Mexican Restaurant on Grace Church Street. These examples occur generally nondescript buildings, all of them single-use, one story structures, which allows the flavor of ethnicity to rule, creating a strong aesthetic and identity.

The use of color in Mexican culture and architecture has always played a significant role, both decorative and symbolic. Architecturally, this tradition dates back to pre-Hispanic times as observed in Mexico's temples, and through colonial times with houses displaying brightly colored facades. It has remained a constant through the culture's history to present day. Modern Mexican architecture became world famous for its color, which was used effectively to define spatial composition. Today, contemporary public spaces in Mexico are often defined by brightly colored buildings and street vendors use colorful paint and ornamentation to activate the public realm and call attention to their wares. Overall, the expression in color appears in a wide variety of forms in Mexican culture, from popular art and cheap decorations to highly regarded work of art by prominent artists. Some examples are provided below.



Diego Rivera's and Frida Kahlo's house-studio by Juan O'Gorman, Mexico City, Mexico



UNESCO World Heritage Site, Campeche, Mexico



Unesco World Heritage Site, Guanajuato, Mexico



UNESCO World Heritage Site, Oaxaca, Mexico



Toluca, State of Mexico, Mexico



Barranco, Lima, Peru

**Figure 6:** Latin American Architecture - Residential and Commercial Facades.

Ethnic expression is a part of Port Chester's identity of diversity. The challenge seems to be how best to accommodate ethnic expression, while balancing respect for the architectural features and beauty of traditionally designed buildings. For example, while the application of color or ethnic styling can be applied on practically any building, less successful efforts are those that attempt to do so on more the Downtown's traditionally styled buildings. For example, the facade of the Boca Marina grill, on Grace Church Street, occupies the ground floor of a three-story traditionally styled building. The restaurant façade includes an interesting and attractive stone veneer reminiscent of the color and playfulness observed in Mexican styling. Competing with that stylistic commercial treatment, however, is a fairly traditional signage and awning program. The effect makes for a somewhat incongruous clash of styles that, while eclectic, renders the building neither fish nor fowl so far as design is concerned.

A more logical strategy here might adopt one of two routes: (a) prioritize the ethnic styling by allowing it to fully consume the ground floor up to the second story, including signage, thus activating the street with the color and styling indicative of ethnic culture; or (b) prioritize the building's architectural heritage and require the storefront to conform more closely to the aesthetic and styling of the building, thus activating the street with a traditional architectural vocabulary. An example of this second approach can be seen on the El Tio restaurant on Westchester Avenue (see also Mary Ann's Mexican Restaurant at 23 North Main Street). This restaurant front, while in need of some maintenance and repair, conforms more closely to the building's architectural styling. Going halfway between with a hybrid design as shown in the Boca Mariana example seems least preferable.



*Ethnically inspired frontages along Abendroth Avenue*



*El Zarape Restaurant on Grace Church Street*



*Detail of Wall treatment on Boca Marina Restaurant on Grace Church Street*



*El Trio Restaurant on Westchester Avenue*



*Boca Marina on Grace Church Street*

**Figure 7:** Ethnic Influence and Expression in Facades of Downtown Port Chester (2017)

## Signage in Downtown Port Chester

Like the building stock in Port Chester, retail and commercial signage varies in design, materiality, color and placement, and can best be described as eclectic. A wide variety sign shapes, sizes and styles are observable in Downtown Port Chester, and the space each dedicates to typeface and graphics also varies widely. To some degree, this variety contributes to the overall eclecticism and interest in the area. From another perspective, slightly more consistency in terms of sign design could help balance the mix of architectural styles, and serve as a datum by which order is served. An example of this can be seen in the row of shops from 24 to 28 North Main Street (and discussed in greater detail below). The challenge with layering too many regulations, however, is that can lead to aesthetic over similarity. A preferred approach might be to seek improvement through higher standards in materiality and more careful placement of signage in the Downtown so that the signage more fully compliments the architecture

of each building and calls greater attention to the individual identity of the retail establishments.

While there are numerous examples of well design and well-placed signage in the Downtown, including attractive carved wood hanging signs and large externally illuminated wall signs, there are other less attractive types of sign as well. Other sign styles include internally illuminated light box signs, awning signs, cutout-applied letter signage, hanging window signs, illuminated letters and corporate logo signage, painted sheet metal signs, and plastic banner signs. Many stores have more than one style of sign (e.g. a light-box sign and a carved wood hanging sign).

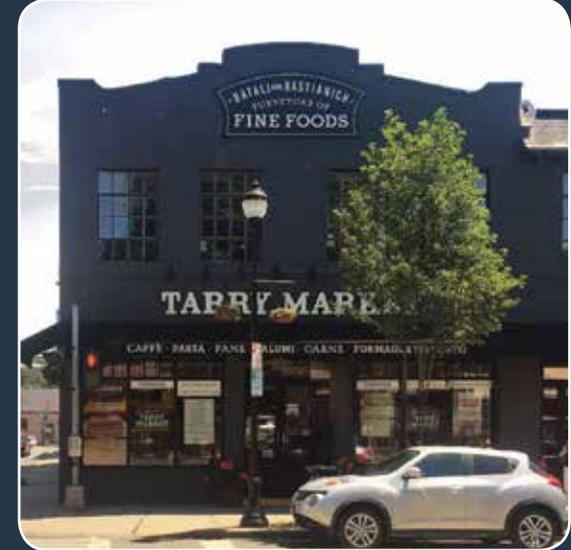
Some of the more successful examples of signage include those of traditional design, made of carved wood with painted lettering (often gold leaf in color), and often placed in a signband as part of a traditional storefront architectural vocabulary. These types of signs express what might be categorized as the “standard preferred signage” for small Downtowns in the region, and have become a fairly common regulatory

element in design guideline manuals these days. Many municipalities see this kind of signage as a key component place making, as towns and villages seek to reaffirm their historical roots. Some examples of these in Downtown Port Chester are shown in **Figure 8**:

Besides their traditional design, common among these examples is careful placement of the signage in such a way as to complement the building's architecture. For Allstate (238 Westchester Avenue), the sign hangs gracefully over the steps leading up to the porch of this converted residence. For Tarry Market (179 North Main Street), the sign has been shaped to compliment the profile of the top of the building. This sign could easily have been made rectilinear but to a much diminished effect. For Tarry Lodge (18 Mill Street), the round sign is well placed at street level, showing the designer's understanding that any other placement might compete with the simple architectural styling of the building.



238 Westchester Avenue - see Figure 14 in the Appendix



179 North Main Street - see Figure 30 in the Appendix



18 Mill Street - see Figure 8 in the Appendix



126 North Main Street - see Figure 34 in the Appendix

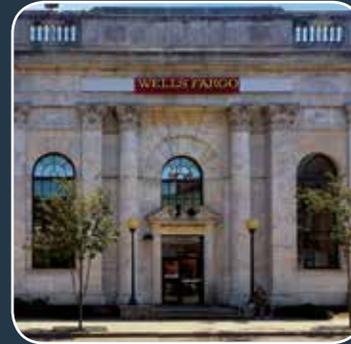
**Figure 8:** Successful Examples of Traditional Signage in Downtown Port Chester (2017).

Other examples of good signage but of a less traditional nature can also be observed in Port Chester’s Downtown. These examples shown in **Figure 9** vary in materiality, design and placement, but all represent well thought out and carefully selected signage.

Another condition with signage that could be improved in the Downtown occurs on longer buildings with extended street presence and multiple retail establishments, e.g. 181 Westchester Avenue building (see **Figure 13** in the Appendix) and 163-173 North Main building (see **Figure 30** in the Appendix). On these buildings, the signs along the row of shops are identical in color, size and font. In the case of 181 Westchester Avenue, signs are well placed in the building’s signband and do in fact exhibit some variation in font style and color. But they also appear to be very similar. Moreover, all the signs are of a different length on this building: some fill the signband area fully, while others do



*These neoclassically styled bank buildings add grandeur to the Downtown. New Signage that is more fitting with the classical design would improve the appearance and compliment the buildings.*



*While lightbox signs are less preferable, this one works due to its careful placement and simple color scheme.*



*A tasteful facade and signage program on North Main Street*



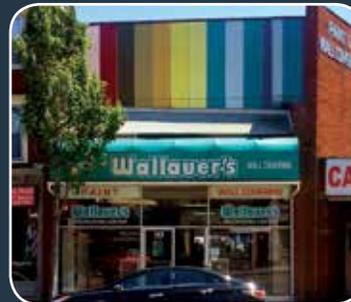
*A marquee-style sign on a mercantile building on Abendorth Avenue*



*Everything works on this facade, from the color scheme to sign style and placement.*



*An example of an interesting and high quality non-traditional signage program.*



*The color scheme on the upper wall on this facade adds interest and eclecticism to the Downtown. Awning sign less so.*



*A good example of a well-designed and placed window signage.*

**Figure 9:** Good Examples of Less Traditional Signage in Downtown Port Chester (2017).

not. More consistency in dimensioning combined with greater variation in signage styling (expression) might be called for on this traditionally designed building.

For 163-173 North Main, the traditional architectural signband is forfeited, covered and replaced instead by regularized monochromatic awning signage with identical font for the full length of the frontage. Given the length of this building ( $\pm 230'$ ), this unnecessarily regularizes a significant portion of North Main Street and obscures the architectural detailing of the otherwise attractive building. A similar condition can be observed on 17 to 23 North Main Street, a building that is attractive and well maintained,



*Building at 181 Westchester Avenue - greater variation in signage styling would help improve the building's street appearance and also help the retail and restaurant establishments stand out.*



*Building at 163-73 North Main Street - the architectural signband on the building is forfeited in favor of regularized monochromatic awning signage with identical font style. This strategy is often seen on suburban stripmalls and is counterproductive toward creating an interesting Downtown environment where people want to be.*

**Figure 10:** Details of Figures 13 and 30 in the Appendix, Downtown Port Chester (2017).

but adorned with awning signage that does little to complement the building's architectural styling.

This strategy of signage regularization is often employed in suburban shopping plazas, and can be counterproductive toward creating an interesting Downtown environment. It is also a poor strategy for promoting business: Shops want and need to be visible, and appear as unique as the wares they sell, and shoppers and strollers appreciate the visual diversity. Therefore, signage (and facades) on extended buildings signage should exhibit greater individual expression of the stores they represent, while harmonizing broadly with the larger built context. This suggests allowing for a variety of colors, fonts, and sign types, all with good placement and within a certain range of dimensional requirements. By doing so, the 163-173 North Main building, could also accommodate signage for tenants occupying the second floor.

A similar but different condition related to repetition of signage occurs on the row of shops extending from 24 to 28



*Building at 17 - 23 North Main Street - greater variation in signage styling would help improve the building's street appearance and also help the retail and restaurant establishments stand out. Here, as on 163-73 North Main Street, a very attractive and well maintained building obscures its dedicated signband and uses monochromatic awning signage that does little to complement the building's architectural styling.*



*Buildings from 17 to 23 North Main Street - this row of shops includes seven identical signs stretching across three very differently styled buildings, placed at two vertical levels. A preferred (and more fitting) strategy might be to promote greater variation in signage that compliments each building's facade, and calls greater attention to the individual identity of the retail establishments.*

**Figure 11:** Details of Figures 43 and 44 in the Appendix, Downtown Port Chester (2017).

North Main Street. This row has seven identical signs stretching across three very differently styled buildings, placed at two vertical levels. While the signage adopts an attractive black on white color scheme, the signs offer no variation across three very unique buildings. Again, here it may be more advisable (and fitting) to promote greater variation in signage to compliment each building's architectural character, and also to call greater attention to the individual identity of the retail establishments.



### Gaps in Streetwall in Downtown Port Chester

Casual observation of the Downtown street frontages suggests that there are at least 16 gaps in the streetwalls. Some of these occur where buildings once stood and where the area is now used for parking (e.g. 40 Grace Church Street and 134 North Main Street – parking for Wells Fargo Bank). Others provide businesses with necessary loading bay access and customer parking (e.g. warehouse at 12 Grace Church Street



*Gaps in streetwall in Downtown Port Chester*



*Parking lot fronting Main Street (at Adee Street)*



*Parking in the rear of buildings along Abendroth Avenue*

**Figure 12:** Gaps in Streetwall in Downtown Port Chester (2017).

and 124 South Main Street). Others simply provide rear or side access to buildings and/or serve as service/storage areas for vehicles and refuse receptacles (dumpsters, and the like) (e.g. Mill Street between Tarry Lodge and Market, and 55 Abendroth Avenue). While all these “gaps” provide property owners with necessary utility, either for parking, access and/or storage, only a few are sufficiently screened or landscaped. This detracts from the Downtown’s appearance and pedestrian experience. Some examples are shown in **Figures 12** and **13**. While all of these could be better treated (with screening and/or landscaping), some occur in less conspicuous locations such those as along Abendroth Avenue, which serves as a rear entrance to buildings that front on North Main Street (e.g. Wallaurs). Those that occur in more prominent locations, especially along North Main Street should receive priority attention.

While not fitting precisely into the discussion above, the parking lot for Walgreens at the corner of North Main and Adee Streets breaks the streetwall

intentionally as part of the buildings design scheme. Occurring at one of the Downtown’s most prominent corners, the building setback is entirely unnecessary from an urban design, pedestrian-oriented perspective. This is especially true given that the parking could have easily been placed to the side or rear of the property, which would then allow its frontage to more

closely match its neighbors and hold the corner with more aplomb, but also the rear parking would match more closely similar conditions that occur along this part of Abendroth Avenue. This approach should be avoided in the future. If necessary, then the opening should be appropriately screened and treated along the pedestrian path.



*Parking lot fronting Main Street (at Adee Street)*



*Parking in the rear of buildings along Abendroth Avenue*

**Figure 13:** Examples of Building Setbacks to Avoid, Downtown Port Chester (2017).



## **2b Guiding Design Principles**

### **Principle 1 – Strengthen the Public Realm**

All buildings should contribute positively to public realm and walkability in the Downtown through an appropriate and meaningful interface with the public right of way wherever applicable. This suggests that any building's relationship to the public realm should be designed with care and forethoughts, and that attention should be decidedly on the space between buildings as much as the building itself.

### **Principle 2 – Design with Context in Mind**

Downtown has a rich and eclectic mix of buildings representing various architectural styles, periods and cultural backgrounds. These embody the character of Port Chester and represent its past heritage and present culture. All buildings and development should seek to fit within and reinforce the existing context that creates Port Chester's sense of place.

### **Principle 3 – Achieve Excellence in Design**

Every building in Downtown should strive for excellence in design. Each new building should use high quality and contextually appropriate materials, proportions and scale, as outlined in these guidelines. The standard for design in Downtown should be held high.

### **Principle 4 – Prioritize Human Scale**

People relate best to buildings that convey human scale through the organization, scaling, proportioning, composition and detailing of architectural elements. Expressing human scale in architecture is critical to creating a successful and appealing public realm. Every building in the Downtown should prioritize human scale through design.

### **Principle 5 – Embrace Creativity**

All new development in the Downtown should respect the eclectic nature of Downtown’s wide variety of building types and architectural styles. New projects that embrace creativity should draw inspiration from older, traditional buildings in the Village in new and creative ways.

### **Principle 6 – Design for Sustainability & Accessibility**

Port Chester prioritizes sustainable building and site design in the Downtown. New and existing development should seek to reduce energy consumption and greenhouse gas production, conserve resources and minimize environmental impacts to help move Port Chester forward to a more sustainable future. Buildings should also strive to be accessible to all Port Chester’s residents and visitors regardless of physical ability by incorporating principles of universal design.



## III. DESIGN GUIDELINES

### 3a. Introduction

The following design guidelines apply to new construction, including additions/alterations made to existing buildings, in Downtown. They are categorized across three areas of design: 1) Site Design, 2) Building Design, and 3) Commercial Signage. The guidelines encourage the adoption of best planning practices of contemporary designs that are harmonious with the Village's existing architectural character. Beyond the ideas and recommendations presented herein, it is suggested that applicants engage in an open and earnest pre-design discussion with the Architectural Board of Review and/or staff from the Department of Planning and Economic development, who can provide clarity as to the specific application of the guidelines.

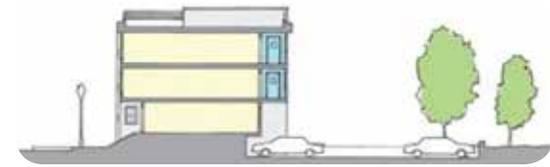
## 3b. Site Design

### 3b.1 Introduction

Site design refers to the arrangement and placement of buildings and features on a site, and the relationship of these elements to public realm and neighboring properties. Thoughtful site design also presents property owners with some of the best opportunities to design with sustainability in mind. This section provides site design guidance for all projects in Downtown. It is to be used in conjunction with other sections in this document, including Section 3c-Building Design and Section 3d-Commercial Signage (when applicable). Additionally, all projects should keep in mind the guiding design principles provided on pages 30 and 31 of this document.

### 3b.2 Building Location & Orientation

- A building's disposition on its site should be decidedly supportive of the public realm that it addresses. Reinforce the public right of way in Downtown by respecting setbacks of other buildings along the street. Setting the building back from the common building-street wall for parking or green apron is strongly discouraged: place parking to the side or rear of the building or provide a forecourt with greenery that links to the public realm and occupies a diminutive proportion of the building's frontage.
- If a building is situated on a corner, or is configured as a through-block configuration, orient the building to address both public realm frontages if practicable.
- Place parking to the side or rear of the building. Under no circumstances shall parking be provided along a building's primary frontage and the public right of way.



This site plan exhibits good site-planning principles for a small Downtown environment. Building hold the street wall along the main street. Parking is located to the rear of buildings, and trees and green areas buffer parking areas from adjacent residential uses. Access to retail uses on the street and to residential uses provided above occur at street level. Service and refuse areas are appropriately screened from public view.

- Consider employing other building elements to accentuate a relationship to the public realm, including balconies, plazas, patios and/or rooftop terrace/gardens.
- Locate outdoor spaces such as seating areas and dining areas to maximize winter sun and summer shade. Use deciduous trees, where appropriate, to provide shade in the summer and sun in the winter.
- Locate service entrances to the side or rear of buildings so as to not disrupt pedestrian flow along primary frontages, especially those along Main Street and Westchester Avenue.

### 3b.3 Relationship to Public Realm

- A site's relationship to the public realm should be intentionally clear to the common user. Entrances off the street and front of the building should be visible from the public right of way.
- Orient a building's primary frontage and entry towards the public realm (street). Entries can be accentuated with the use of a forecourt or entry plaza provided this also addresses the public realm and that it occupies a diminutive portion of the building's public frontage. Apron frontages that set the building back, even if that space is provided with grass and seating, or the like, are discouraged.
- If a building is situated on a corner, consider locating visibly prominent architectural features to strengthen and enhance to building's prominent location. This suggests the use of higher mass elements such as higher roofed elements, appurtenances, cupolas and other architectural features on key corners in the Downtown such as Main Street and Westchester Avenue.



- Retail and active uses should be placed on the street level to improve the pedestrian environment and public realm. Place less active uses such as commercial and medical offices on floors above the street level.
- Residential frontages in the Downtown should consider using a stoop or lightwell strategy to elevate (by half level) and set back residential spaces from public realm. This will provide interior privacy while maintaining an attractive and engaging street frontage. Such residential frontages should be enhanced with planters or small planting strips to lessen the appearance of blank walls in the Downtown.
- Locate primary entranceways to upper-story uses directly at street level whenever practicable. These can be accommodated through an on-street lobby, provided it occupies a diminutive portion of the buildings public frontage.
- Consider use of retractable window walls to open up restaurant or retail space to the public realm in warmer weather. This is especially important where breaks occur in the streetwall along Main Street and Westchester Avenue.

### 3b.4 Open Space

- Incorporate open space in a site design when feasible.
- Ideally, an open space should be visible and accessible from the street (public right of way).
- Link on-site open space to the public realm wherever practicable. This suggests the use of forecourts and pocket parks where feasible.
- The size of an open space should be appropriate for its function.



- Open spaces should be landscaped and provided with trees, seating, lighting and other street furniture to make them accommodating to users.
- Program open spaces with amenities for users, including site amenities and activities that will delight.

### 3b.5 Parking & Service Areas

- Parking should be provided to the interior of the site, i.e. to rear or sides of buildings or underground if practicable.
- Parking should be screened and buffered from the public right of way with landscaping, trees, decorative fencing, low walls or other attractive means to meet the intent of this guideline.
- Minimize parking entrances generally – shared, consolidated access between properties is encouraged whenever practicable.
- Ideally, parking entrances should be accommodated to the rear or side (secondary) frontage whenever possible. Parking entries and exits on Main Street and Westchester Avenue are strongly discouraged because of their impact on public safety and the pedestrian environment.
- Parking entrances should be clearly defined with low walls and/or landscaping treatments.
- Pedestrian pathways, refuge areas and other accommodations are encouraged in larger parking areas.



Landscaped walkways should be provided to make walking through parking areas safer and more pleasant.

- Plantings, landscaping, trees and lighting are encouraged to enhance the appearance of all parking areas.
- Provide clearly defined, attractive and well-lit pathways from parking areas to public street and building uses.
- Adequately screen parking areas from on-site and adjacent residential windows and from public view from street.
- Parking decks should be screened from public view to maximum extent practicable, preferably with “green screen” techniques. Parking deck frontages are prohibited along any primary public right of way.
- Locate service areas and mechanical equipment to the interior of the site, and away from the street wherever possible.
- All service areas and mechanical equipment such as heating and air conditioning units should be placed in areas that have minimum visual and noise impacts on the street and adjacent properties, and should be adequately screened from direct public view with landscaping and/or screen walls.
- Appurtenances on buildings and auxiliary structures, such as mechanical equipment or water towers, parking facilities, or storage buildings, shall receive architectural treatment and screening consistent with that of principal buildings.
- As much as possible, use solid walls or other elements such as gates and fencing to screen mechanical equipment. These should be made to appear as extensions to the existing.



Changes in surface texture, such as concrete, should be used to distinguish these walkways from the asphalt of the parking lot.

- building, and be coordinated with the overall architectural scheme of the building and site.

### 3b.6 Landscape Design

- Use landscape buffers in addition to walls and/or fences to soften the visual impact between parking areas, commercial buildings, street frontages, and adjacent properties.
- Wherever appropriate, cluster trees to define property edges, frame views to and from the street, and to provide privacy between buildings and adjacent uses.
- Provide attractive and easy to maintain landscapes in central courtyards that add to the visual interest in the development.
- Use landscaping to create and define exterior spaces and to enhance the overall architecture of the site, including entrances, walkways and other architectural features.



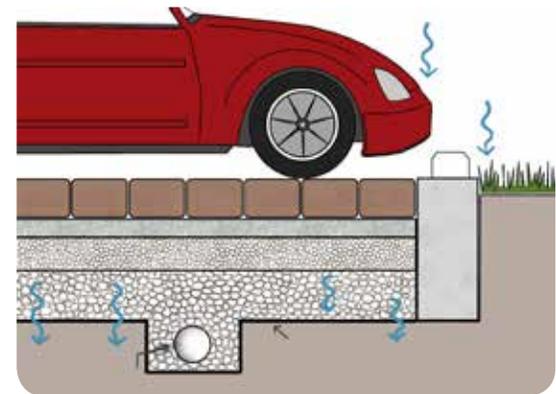
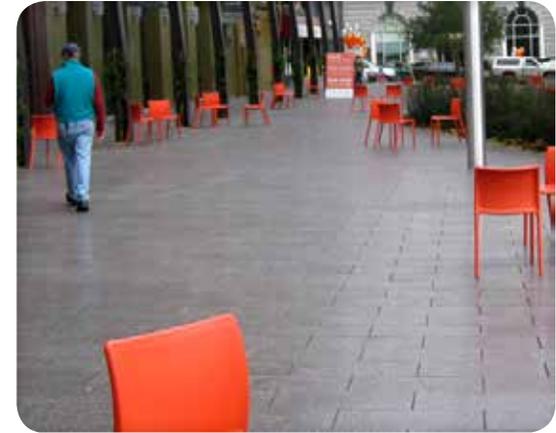
Parking areas can be designed to be more attractive and environmentally sensitive. Dividers can be used to catch and filter hard surface run-off.

### 3b.7 Lighting

- Use appropriate scaled lighting for the purpose at hand. Small scale fixtures set low to the ground are appropriate for walkways. Medium scale overhead fixtures (15' – 18' tall) are appropriate for common exterior open spaces and smaller parking areas.
- Limit lighting overspill to adjacent properties and to the sky. Aim for even lighting over exterior open spaces (courtyards, forecourts, etc.) with shielded lenses to minimize glare and overspill.
- Use low energy, LED fixtures whenever possible.
- Consider design of lighting fixtures with the design of the site and building. Use fixtures that are aesthetically, materially complementary to the building design and architectural styling.

### 3b.8 Sustainable Site Design

- Consider seasonal weather patterns, wind and solar exposure when orienting building windows and open spaces to maximize shade in the summer and sun in the winter.
- Conserve energy by planting deciduous trees to near windows and open spaces to capture sun in the winter and provide shade in the summer.
- Integrate low impact development (LID) features to minimize impacts to municipal stormwater systems and area watersheds. These features operate on the principle of capturing rainwater and releasing it slowly back into the ground water table.



- Consider use of bio-retention swales or rain gardens as a site amenity.
- Collect rainwater to be reused for irrigation purposes.
- Use permeable surface treatments whenever practicable.
- Plant native species that survive more naturally with Port Chester’s local climate.
- Choose materials for site design that reduce energy consumption, including recycled materials and those that are sourced locally to the extent feasible.
- Consider incorporating an alternative energy apparatus such as solar panel, solar lighting or small wind energy turbines (WETs) or similar features.

### 3c. Building Design

#### 3c.1. Introduction

A building’s design, including the arrangement of its architectural elements, proportioning, scale and materiality, can strongly affect the public realm. Successful building design reaches far beyond any visual considerations such as architectural style or other visual considerations; rather it is an exercise in careful forethought regarding context at a variety of levels, including its users, the surrounding built environment, and the public realm in which the building resides. In considering users, each building should strive towards a design based on “human scale” components to break up the building into smaller, perceivable elements that are closer in size to a typical person. In addressing the surrounding built context, buildings should be designed in such a way to recognize (not necessarily replicate) in some way the other good buildings that surround them. This means understanding the important



role new buildings play in completing the backdrop for a vibrant and attractive built environment and asking questions to inform successful design such as what is important about this site or location within that environment? (e.g. a corner site comes with different responsibilities than a mid-block infill site). Finally, with regard to the public realm, each building should contribute positively by making intentional efforts through design to enhance pedestrian comfort and increasing walkability. In short, building design should accentuate key building elements and provide visual interest at interfaces to the public realm. Buildings should be designed to sensitively “fit in” to the existing context by using compatible materials and drawing upon the basic characteristics of nearby buildings.

This section provides site design guidance for all projects in Downtown. It is to be used in conjunction with other sections in this document, including Section 3b. Site Design and Section 3d. Commercial Signage (when applicable). Additionally, all projects should keep in mind the guiding design principles provided on pages 30 and 31 of this document.

New buildings should evoke the character of existing traditional buildings along Main Street and Westchester Avenue with respect to the following:

- Height, bulk, and general massing
- Roof styles and pitch
- Façades, fenestration ratio (proportion of openings in the building), window styles
- Building materials, color, texture, usage of stylistic elements
- Relationship to the street

### 3c.2. Building Proportion & Scale

- Wherever practicable, employ heavier textured materials or additional detailing to accentuate the base of buildings and provide human scale.
- Architectural elements shall be used to provide visual interest, reduce apparent scale of the development and promote integration of the various design elements in the project.

### 3c.3. Building Height & Massing

- New buildings should be proportional in bulk, mass, and scale when compared with existing traditional buildings in the surrounding area.
- Create a clear distinction between a building's roof, body, and base through the use of design and materiality to reduce the visual appearance of the building's mass. For instance, visually, the building mass of large retail stores could be broken into smaller elements by providing variation in rooflines and forms, using ground level arcades, wall offsets, projections, cornices, parapet designs, etc., that are consistent with the character of the adjacent buildings. This strategy will accentuate the pedestrian experience and have minimal effect on useable footprint configuration that is important to retail operations.
- Vary building heights and massing to the extent practicable in order to provide an interesting interplay of buildings and sky plane. Avoid box-like appearance by varying building height, accentuating the cornice line, and using distinctive architectural elements, especially on corner buildings.
- Decrease (step down) building mass when abutting (or in proximity to) lower-density residential uses.



An example of higher density multifamily building “stepping down” to conform to the abutting lower density property. This simple strategy helps development to fit better into the neighborhood.



Increase (step up) building mass when addressing primary corners in the Downtown.

- Buildings shall be designed in consideration of appearance from all vantage points.

### 3.c.4. Facade Design

- Vary building facades to the greatest extent practicable in order to provide an interesting interplay of building elements, wall planes, rooflines, windows and open spaces. Avoid box-like appearance through the provision of building offsets, projections, balconies, setbacks, and distinctive architectural elements. Larger buildings shall incorporate significant breaks in the facades and rooflines at intervals of no more than 35 feet.
- Use building elements within a facade to create hierarchy and rhythm. Hierarchy among elements helps accentuate a building's most important parts, such as entryways, creating importance through scale and emphasis. Rhythm helps create unity and order within a building's facade through repetition and variety.
- Use architectural elements to accentuate important parts of the building, including entrances, open spaces and where buildings meet the public realm.
- In general, make the base of the building appear heavier than the rest of the building with heavier-looking materials on a building's base and lighter-looking materials on the upper stories. Traditionally this has been accomplished through rustication – a strategy that can be successfully employed in contemporary buildings as well traditionally styled buildings.



Examples of new development that evokes traditional design without replicating styles of the past. New development in the Downtown should employ elements of traditional proportioning, rhythm and the principles that contribute positively to streetwall unity and strong, vibrant pedestrian environment.



This traditional Downtown streetscape exhibits many of the elements that are desirable in Downtown Port Chester. Store facades employ a traditional architectural vocabulary, including inset entrance ways, kick plates below display windows.

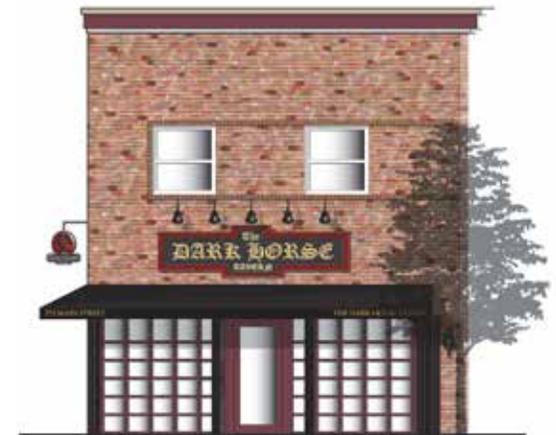
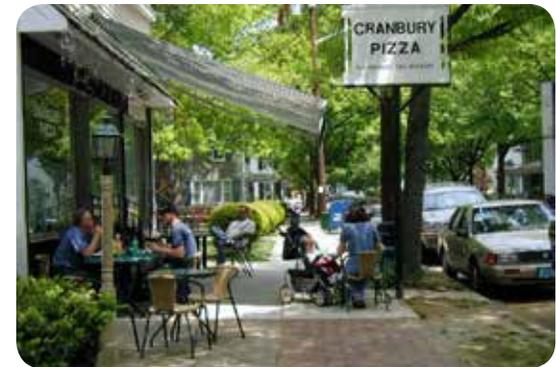
### 3.c.5. Street Level Activation

- Place active uses such as retail and restaurant along the public right of way. Professional offices, including medical and other personal service-oriented uses, should be accommodated on the floor above a retail liner or away from the public realm.
- Avoid long blank and inactive walls that address the public right of way. Ideally, fenestration or active entryways should occupy a minimum of 65 percent and a maximum of 80 percent of any building wall along the street. Storefronts that offer 100 percent fenestration become less attractive because piers, pilasters, casings, and sashes must be removed. Typically, storefronts should occur in bays of approximately 25 feet.
- Incorporate traditional façade elements to create an active and interesting streetscape. Using traditional architectural vocabulary helps building scale along the street and enhances the pedestrian experience. Common features of traditional storefronts include:
  - Kick plate (knee wall) and bulkheads of brick, stone, masonry, or concrete/stucco at base to storefronts with ledge or sill at storefront at a minimum height of 18-inches and a maximum of 29-inches (standard table top height)
  - Display windows of clear glass with clearstory windows above
  - Recessed entryways with single-light glass panel doors and transoms windows above
  - Vertical window proportioning on second floor (and above)
  - Parapet walls with caps and cornices



Diagram showing traditional architectural vocabulary for storefront buildings, including awning placement. Many of the buildings Downtown Port Chester exhibit some or all of these features.

- Enhanced architectural features to accentuate windows and doors, and create distinction between a building's roof, body, and base
- Consider the use of retractable window walls to open up restaurant or retail space to the public realm in warmer weather.
- Incorporate canopies and awnings along storefronts where appropriate to shade the window area and serve as covered walkways for pedestrians. Awnings should be compatible in style and color with the structure on which they are located.
- Provide fabric awnings to shade windows and create an attractive pedestrian environment. Awnings constructed of fabric or canvas are preferred to other styles of awnings. Awnings may be stationary or retractable. Metallic, vinyl or plastic materials (e.g., awnings with stretched fabric and interior lighting) are considered visually incompatible with Downtown character.
- Pedestrian-scaled lighting such as sconce wall lamps along pedestrian ways should be used to provide additional sidewalk lighting (especially for outdoor dining areas) and to compliment a building's façade. Generally, sconce lighting should match the style of building (e.g. contemporary buildings should use contemporary lighting fixtures). Sconce lighting should match in style and color the lighting used to illuminate other exterior signage on the building.
- Active frontages such as cafés and restaurants are encouraged to place tables on the sidewalk, provided that the sidewalk is sufficiently wide (and local codes allow) and pedestrian flow is not impeded. Similarly, stores should consider activating the street by placing wares on display along the sidewalk provided the sidewalk is not impeded.



### 3.c.6. Building Entries

- Make primary building entryways (both front and rear) clearly identifiable through the use of architectural details such as arches, canopies, stoops, recesses, awnings, porticos, overhangs, or moldings over the door.
- Make primary building entryways visible from the street or public pathway or parking area. Primary building entryways should be sufficiently large to provide a key visual connection between the public and private realms, but proportioned appropriately so as not to be overly large.
- Size and proportion entryways to be compatible with the range of heights and widths of nearby traditional buildings. Proportion of doors should be compatible with the building style (generally vertically proportion for traditional buildings and less vertically proportioned for mill).
- Entryways to stores should front directly on to the street. Ideally, these should be inset slightly to provide a space for the door to open and shelter for patrons. Inset doorways also provide a textural quality to a building in various lighting conditions, adding a sense of rhythm to a building façade at the street level.

### 3.c.7. Windows

- Place architectural features and windows on all sides of the building clearly visible from a street or public parking area, avoiding blank walls, except in cases of existing walls or potential common property walls.



- Design windows that are proportionally greater in height than in width, taking cues from traditional buildings nearby. Generally, window proportions should range from a 1:2 to a 3:5 ratio of width to height.
- Arrange windows to express a traditional rhythm to create unity and order. Provide consistent horizontal spacing between windows on a floor, and arrange windows vertically between floors wherever possible.
- Use window wall openings to create depth and shadow, considering this as another element of rhythm within the overall façade design and rhythm.
- Provide window wall openings with consistent head and sill heights. Use proportionally scaled headers and sills to provide stature to the window frames.
- Match any shutters to the size of the window opening in both height and half-width, appear functional, and be attached to the window frame.
- Refrain from using mirrored, reflective, or tinted glass, all-glass walls, and exterior roll-down security gates on the ground floor. Tinted glass is acceptable for clearstory and upper story windows, although is less preferred than clear glass.
- Use consistent window styles along the exterior façade of a building.
- Place windows to correspond to actual occupiable space. Do not use spandrel glass, shadow boxes or trompe-l'œil (false or painted) windows.

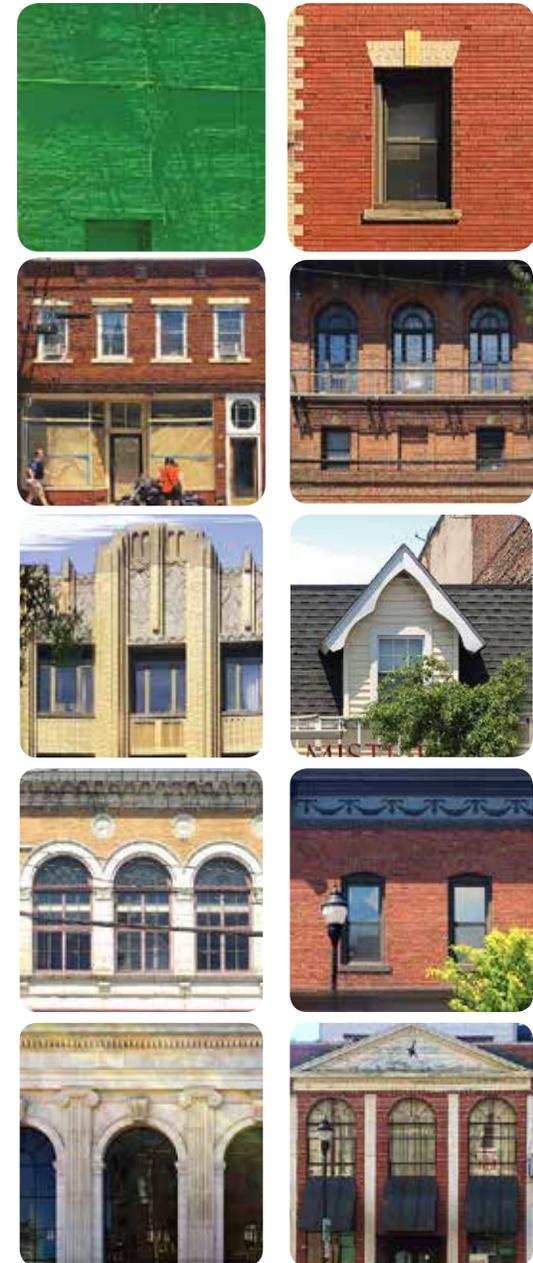


### 3.c.8. Roofs

Roofs should be architecturally consistent with a building's character and compatible with the surrounding context.

### 3.c.9. Materials

- Select materials that will match the style of building (e.g. brick and wood for traditional buildings) and that complement the surrounding context. A wide range of materials are evident in Downtown Port Chester, ranging from the traditional such as brick and wood to the contemporary such as glass, aluminum and concrete. This diversity enriches the eclectic character of Downtown and should therefore be encouraged. However, buildings should act with decorum, keeping in mind the spirit of design and sense of place evident in Downtown.
- Given the eclectic and mixed-traditional character of Downtown, new overly self-reverential buildings or those that are representative of building typologies found in decidedly non-urban environments are discouraged. For example, modern, office park types of buildings are decided non-contextual and are therefore considered inappropriate.
- Whenever practicable utilize traditional building materials such as brick, wood, or stucco (not synthetic) for façade treatments.
- Avoid excessive use of glass in building facades, except in the case of window display areas as part of a traditionally proportion storefront.
- Select materials that will add visual interest through texture, finish and detailing.



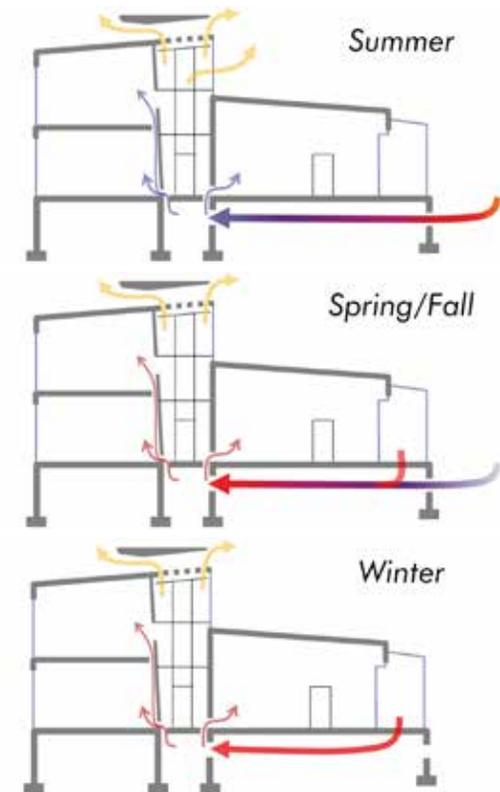
- Use changes in materials to express and reinforce human scale in buildings.
- Use materials to highlight and accentuate important architectural features in buildings.
- Limit the number of materials used so that a façade does not appear uncoordinated or overly busy.
- Use high quality materials that will stand the test of time.
- Whenever practicable, use locally sourced and recycled materials to promote sustainability.

### **3.c.10. Building Equipment**

- All mechanical equipment such as heating and air conditioning units should be placed in areas that have minimum visual and noise impacts on the street and adjacent properties, and should be adequately screened from direct public view with landscaping and/or screen walls.
- As much as possible, use solid walls or other architectural elements to screen mechanical equipment. These should be made to appear as extensions to the existing building, and be coordinated with the overall architectural scheme of the building and site.

### 3.c.11. Sustainable Building Design

- Consider a building design (and orientation when feasible) that naturally conserves energy. For example, consider using external shading devices calculated to allow for sun in the winter and provide shade in the summer.
- Utilize high-efficiency internal equipment (lighting, plumbing, etc.) and controls.
- All glazing should be insulated and comply with New York State Energy Code
- Consider building designs that take advantage of natural energy saving and energy generating opportunities, including passive solar design strategies such as stack-effect and natural ventilation to reduce energy load passively. These should be considered early in the design process before add-on active systems.
- Incorporate renewable energy devices such as solar panel, solar lighting or small wind energy turbines (WETs) or similar features.
- Incorporate alternative transportation features and amenities into a building to help move Port Chester forward to a more sustainable future. Buildings are encouraged to provide bicycle storage facilities, covered bicycle storage areas, and employee showers to encourage walking or biking as an alternative to driving. These should be conveniently placed so as make it as easy as possible for people to select an alternative mode of transportation.
- Provide parking that supports fuel-efficient and electric vehicles. While all of Downtown Port Chester can be considered transit-oriented-development, if parking is necessary buildings are encouraged to provide facilities that support electric vehicles and ridesharing options, including charging stations. Consider



placing spaces with these features in the most desirable parking locations so as to encourage sustainable practices.

- Select materials for site design that reduce energy consumption, including recycled materials and those that are sourced locally to the extent feasible. When redeveloping a site, salvage and reuse site and building material where possible.
- Consider potential changes due to new technologies such as autonomous cars and ridesharing that could impact future parking demand. The need for commuter parking is based on the current transportation paradigm that revolves around the personal automobile. However, new technologies such as autonomous cars and ride sharing may shift commuting patterns to a model that has significantly less demand for parking. Therefore, consider “future proofing” parking areas so that they can be converted to another use if needed. Two design strategies are designing garages with flat floors and large floor-to-floor heights so they can be converted to other uses if parking demand declines.

### **3.c.12. Architectural Styles**

The Downtown has an eclectic array of architectural styles. Styles of architectural design that complement the existing built environment are acceptable, but contemporary interpretations that update traditional styles are also encouraged. This suggests careful attention be paid to proportion and scale of building elements and details as discussed previously.

Existing styles of architectural design that would be considered acceptable include, but are not limited to, the following:

### 1. Colonial Revival:

The “Colonial Revival” style of architecture can be defined by the following general characteristics:

- Symmetrical facade
- Rectangular footprint
- 1-3 stories
- Gable or hip roof with narrow overhang
- Multi-pane double hung windows with shutters
- Centered entrance with pilasters and/or extended or prominent pediment
- Dormers, quoins at corners, dentils under eaves
- Siding in wood or composite clapboard or brick

### 2. Arts and Crafts:

The “Arts and Crafts” or “Craftsmen” architectural style is most closely depicted by some building along Main Street. This style of architecture can include:

- Low pitched or flat roofs
- Deep eaves with exposed rafters
- Decorative knee braces at eaves and pediments
- Asymmetrical facades
- Expressive trim
- 1-3 stories
- Double hung windows with multiple lights in upper sash and a single pane in lower sash
- Brick siding with soldier coursing at eaves and window heads

### 3. Italianate Revival:

The “Italianate Revival” is a turn of the century style of residential architecture that was modified and became the typical “Main Street America” commercial style of architecture. Its most notable identifying features include:

- 2-3 stories
- Low pitched roofs, predominately flat in commercial architecture
- Large decorative brackets beneath eaves
- Tall, narrow windows
- Arched or curved above windows
- Heavy pediments over doors and windows
- Brick or stucco

### 4. Federal:

The “Federal” style of architecture developed in the latter decades of the 18th century. This is essentially the Georgian style but with Adamesque enhancements. Identifying features include:

- Fan light over door (almost always rounded, rarely squared)
- Classical/Greek detailing of entryway
- Palladian windows
- Symmetrical as Georgian style
- Windows: double-hung sash

## 5. Queen Anne Stick:

An Eclectic style used predominately in residential architecture. There are a few examples of "Queen Anne" style buildings along Westchester Avenue. The style itself is based on "decorative excess" and variety. Identifying features include:

- Half-timbered and/or masonry construction
- Steeply pitched, irregular roof shapes
- Dominant, front-facing gable
- Patterned shingles
- Bay windows
- Decorative ornamentation
- Multiple gables and dormers

## 6. Art Deco:

Art Deco was the first popular style in the United States to break with the revivalist tradition represented by period houses. The style uses modern and artistic expression to complement the machine age, with an emphasis on the future rather than the past. The Art Deco Style is identified by the following:

Smooth wall surfaces, often made of stucco, smooth-faced stone, or metal

- Polychromy, often with vivid colors
- Forms simplified and streamlined, with a vertical emphasis
- Geometric designs (zigzags, chevrons, towers, and other vertical projections)

### 3.c.13. Color Palette (General)

Whenever possible, consider colors that emanate naturally from material choice, including brick and stone, etc.

For wood, stucco and other painted or finished materials, select colors that are consistent with the styling of buildings or to express ethnic heritage. Generally, for traditional buildings, this suggests the use of muted tones and colors appropriate to regional history. For ethnic restaurants, as evidenced in Downtown Port Chester, brighter colors evoking typologies of Latin American architecture (as discussed on page 18 of this document) are acceptable. These should be used sparingly, consistent with one of two strategies:

- (a) prioritize the ethnic styling by allowing it to fully consume the ground floor up to the second story, including signage, thus activating the street with the color and styling indicative of ethnic culture; or
- (b) prioritize the building's architectural heritage and require the storefront to conform more closely to the aesthetic and styling of the building, thus activating the street with a traditional architectural vocabulary.

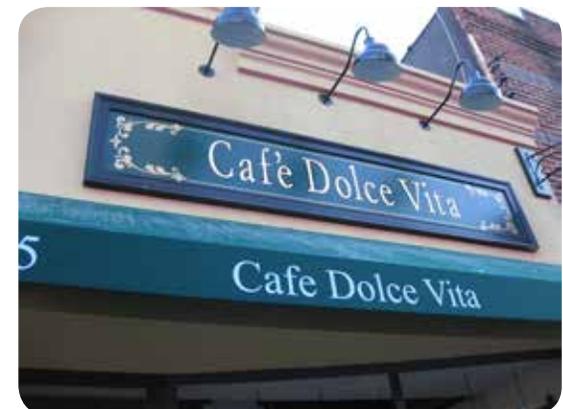
## 3d. Building Design

### 3.d.1. Introduction

Signs are important to businesses in Downtown. Their design should balance functional requirements with objectives for character, design and compatibility. Orderly sign location and design can make fewer and smaller signs more effective. The design guidelines promote the use of signs which are aesthetically pleasing, of appropriate scale, and integrated with surrounding buildings in order to meet the community's desire for quality development. All signs throughout the city are subject to the regulations in the Sign Ordinance of the Village of Port Chester, which provides the definitions and legal framework for a comprehensive and balanced system of signage.

### 3.d.2. General Design Guidelines for Signs

- Design and place signs to accentuate a building's architectural features and be compatible with surrounding buildings.
- Position signs to emphasize special architectural features or details of the façade or building, to draw attention to the shop entrance, or to emphasize display windows. Sign panels and graphics should relate to and accentuate rather than obscure or detract from a building's architectural character and should be in proportion to a building's architectural features.
- Generally, minimize the number and size of signs to avoid visual clutter. Groups of related signs should express uniformity and create a harmonious appearance.



- Design a sign's layout to be orderly and its graphics should be comprised of simple shapes, such as rectangles, circles or ovals.
- Use lettering styles that are proportioned, simple, and easy to read. Signs should carry a single primary message such as the name of the business. Signage graphics should be of professional quality, rather than handwritten.
- In most instances, use a simple typeface over an overly ornate type style. The number of type styles should be limited to two per sign. As a general rule, the letter forms and graphics should occupy not more than 75 percent of the total sign panel.
- If a corporate logo is desired, limit to not more than 25 percent of the total area designated for text on a sign panel.

Limit the number of colors to the minimum consistent with the design of the sign and building. Signage should incorporate and follow the guidelines on color (shown on page 56 of this document).

- Enhance entrances to the development through well-designed signage that is attractively landscaped.
- Coordinate signage with landscaping at storefronts to create an inviting appearance for the on-going pedestrian and vehicular traffic.



## 1. Materiality

- Use sign materials that are durable and easy to maintain. Appropriate sign materials include 100 percent rot-resistant, high density urethane synthetic sign face with gold-leaf lettering; painted or carved wood; carved wooden letters; epoxy letters; galvanized sheet metal; slate, marble, or sandstone; gold leaf; gilt, painted, stained, or sandblasted glass; clear and colored acrylic; neon; or stained glass. Internally illuminated dome awning signage is prohibited.

## 2. Lighting

- Use illuminated or non-illuminated signs. Illuminated signage should use lighting forms consistent with the traditional character of Downtown. This includes exterior gooseneck lighting from above or the side of the sign and secured to building wall, façade, or soffit face.
- Signage lighting should be low-level and minimize glare—backlit and light-box signage are undesirable.
- Use illumination that is appropriate to the character of the sign and surroundings and signs with opaque backgrounds. The area, brilliance, character, degree, density, intensity, location and type of illumination should be the minimum necessary to illuminate the sign and/or provide for the security of the property and the safety and welfare of the public.
- Consider using exterior neon signage for wall signs. These kinds of signage is also encouraged in the Downtown provided it is well designed and is placed to as to compliment and accentuate a building's façade.



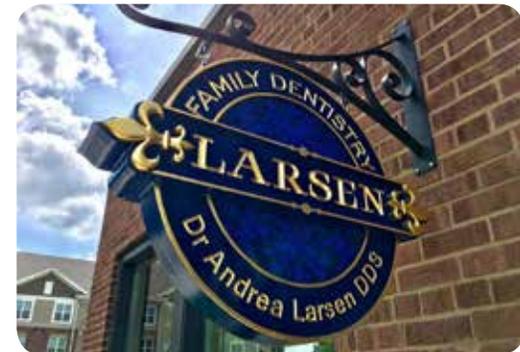
### 3.d.3. Guidelines for Specific Types of Signs

#### 1. Wall Signs

- Whenever feasible, use front-lit carved wood and/or sandblasted, raised letter signs. These are considered preferable for their historical look and image.
- In general, mount signs in a sign band located above the retail display window area as part of a traditional storefront architectural vocabulary (see page XX of this document).
- Align signs with other signs on the block as far as is practicable to maintain or improve the existing pattern of horizontal and vertical facade features along Main Street and Westchester Avenue.
- Consider using exterior neon signage for wall signs. These kinds of signage is also encouraged in the Downtown provided it is well designed and is placed to as to compliment and accentuate a building's façade.

#### 2. Projecting Signs

- Consider using perpendicular projecting supplementary signage to call attention to pedestrian walking along the sidewalk.
- Whenever feasible, use carved wood hanging signs mounted on brackets. The bottom of hanging signs should be no lower than the bottom of the tenant's primary signage on the sign band.



### 3. Window Signs

- Consider using professionally painted window signage to enhance the pedestrian experience. Such signage should occupy no more than 25 percent of the total window area (on that particular store window) and should be designed to be somewhat transparent. Signs that are painted to block views to the interior of the space are strongly discouraged. Professionally painted window signage should be considered supplementary to a primary wall (or other) sign.
- Refrain from using window signs made of poster board, paper or other less permanent materials as this can look unkempt and detract from a pleasant Downtown environment. If used, however, there should be no more than one sign per window and a maximum of two signs per location. The area of a window sign should be no greater than 25 percent of the total window area.
- Use signage graphics of professional quality for window signs, rather than handwritten signage.
- Illuminated, flashing or scrolling, LED window signs are strongly discouraged as they are considered incompatible with the esthetic character of the Downtown.

### 4. Awning Signs

- Refrain from using stretched fabric, internally illuminated, awning signs in Downtown as they are incompatible with creating an attractive small Downtown environment and tend to detract from a building's architectural character.



- When placing signage on a traditional awning, limit text to be diminutive in size and message to a primary wall sign. Awning signage should be considered supplementary to a primary wall (or other) sign.

## 5. Monument and Pole Signs

- Design freestanding signs to be traditional in character and set upon a formal base, preferably brick, enhanced by landscaping.
- When illuminating freestanding signs, use lighting that is appropriate to the character of the sign and surroundings; the background shall be opaque. The area, brilliance, character, degree, density, intensity, location and type of illumination should be the minimum necessary to provide for illumination of the sign.
- Generally, minimize the number and size of signs to avoid visual clutter. Groups of related signs should express uniformity and create a harmonious appearance.
- Avoid using marquee signs listing multiple tenants of a commercial establishment. These tend to cater to fast-moving traffic and are often poorly maintained and/ or landscaped, and are generally incompatible with the aesthetic character of Downtown.
- Coordinate signage with landscaping at parking entrances to create an inviting appearance for the on-going pedestrian and vehicular traffic.



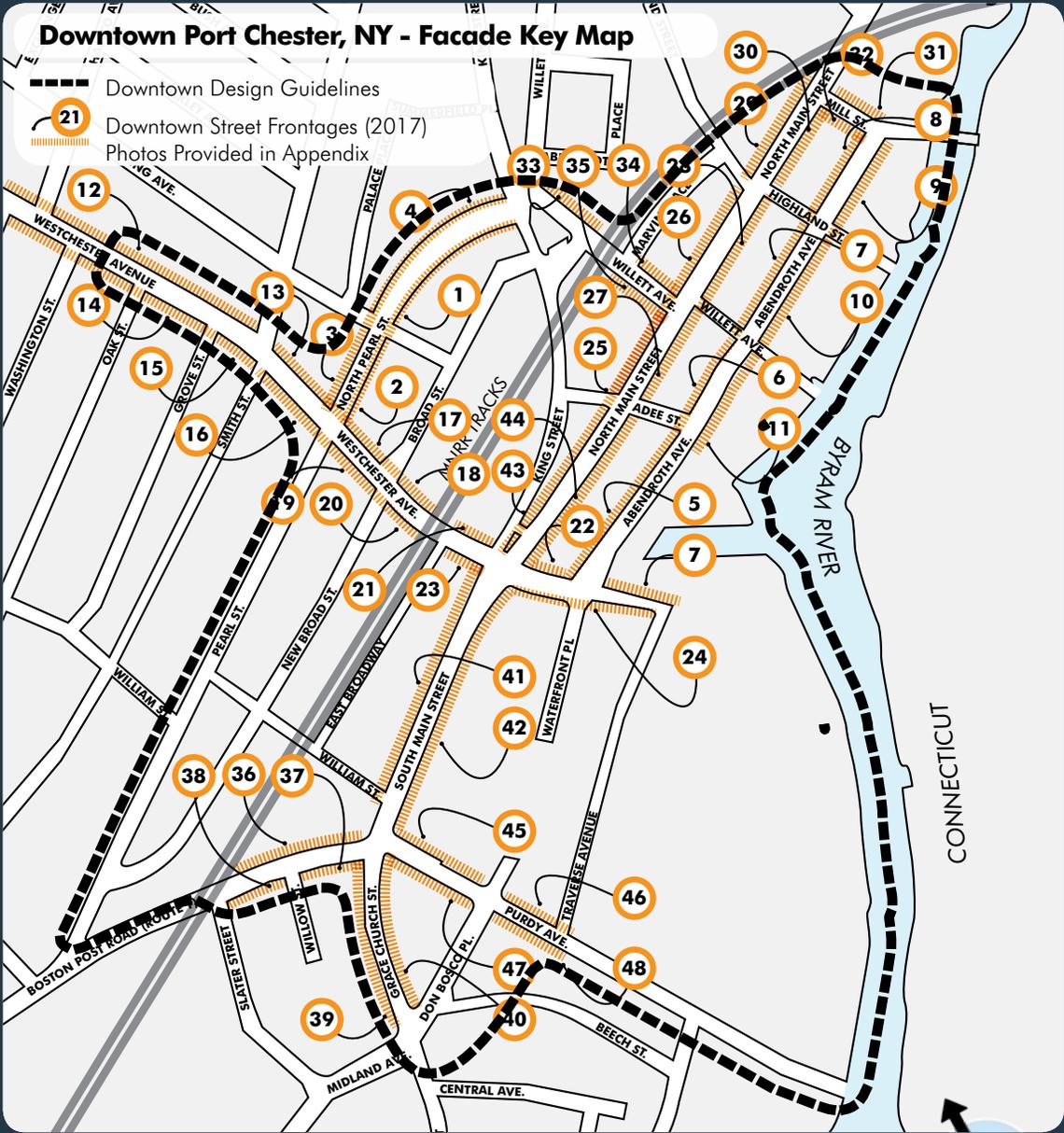
- When appearing before the Architectural Board of Review, provide guidelines and drawings that illustrate the quantity of signage allocated in square feet for each retail use and building. The guidelines for the development will include color, type of sign maximum square footage for each sign, and national chain entitlements.



# APPENDIX

## Downtown Street Frontages (2017)

The following images provide a first look at the existing design character in Downtown Port Chester. Photos for these analyses were taken every ten feet along each frontage of interest within the study area. Photos were then stitched together using Photoshop. The resulting frontage images were then resized while maintain proportions to a consistent scale. Assembled from more than 500 images taken along each street, the images capture the eclectic nature of the Downtown street walls and served as an initial reference in developing the guidelines. The key map to the right provides a reference location for each of the forty-eight street frontages photographed.



Design Guidelines. Port Chester, New York



1 North Pearl Street (King Street to Irving Ave.) East



2 North Pearl Street (Irving Ave. to Westchester Ave.) East



3 North Pearl Street (Westchester Ave. to Irving St.) West



4 North Pearl Street (Irving Ave. to King Street) West



5 Abenroth (Adlee-Westchester) West



6 Abenroth (Willett-Adlee) West



7 Abenroth (Highland-Willett) West



8 Abenroth (Mill-Highland) West



9 Abenroth (Mill-Highland) East



10 Abenroth (Highland-Willett) East



11 Abenroth (Willett-Adlee) East



Westchester Avenue (Oak Street to Panningo Street) NORTH



Westchester Avenue (Panningo Street to North Pearl Street) NORTH



Westchester Avenue (Grove Street to Oak Street) SOUTH



Westchester Avenue (Smith Street to Grove Street) SOUTH



Westchester Avenue (Pearl Street to South Street) SOUTH



Westchester Avenue (North Pearl Street to Brood Street) NORTH



Westchester Avenue (Brood Street to MNR Tracks) NORTH



Westchester Avenue (New Brood Street to Pearl Street) SOUTH



Westchester Avenue (MNR Tracks to New Brood Street) SOUTH



Westchester Avenue (MNR Tracks to Main Street) NORTH



Westchester Avenue (Main Street to Aberneth Street) NORTH



Westchester Avenue (Main Street to MNR Tracks) SOUTH



Westchester Avenue (Traverse Street to South Main Street) SOUTH

Design Guidelines. Port Chester, New York



25 North Main Street (Adlee Street to Willett Avenue) WEST



26 North Main Street (Willett Avenue to Highland Street) WEST



27 North Main Street (Willett Avenue to Adlee Street) EAST



28 North Main Street (Highland Street to Willett Avenue) EAST



29 North Main Street (Highland Street to MNR Tracks) WEST



30 North Main Street (MNR Street to Highland Street) WEST



31 Mill Street (North Main Street to Aberneth Avenue) NORTH



32 Mill Street (Aberneth Avenue to North Main Street) SOUTH



33 Willett Avenue (King Street to MNR Tracks) NORTH



34 Willett Avenue (MNR Tracks to North Main Street) NORTH



35 Willett Avenue (North Main Street to MNR Tracks) SOUTH



36 Boston Post Road (US Route 1) (MNR Tracks to Main Street) NORTH



37 Boston Post Road (US Route 1) (Main Street to Willow Street) SOUTH



38 Boston Post Road (US Route 1) (Willow Street to Slater Street) SOUTH



Groce Church Street (Midland Avenue to US Route 1) WEST



Groce Church Street (US Route 1 to Midland Avenue) EAST



South Main Street (Willison Street to Westchester Avenue) WEST



South Main Street (Westchester Avenue to US Route 1) EAST



North Main Street (Westchester Avenue to Adlee Street) WEST



North Main Street (Adlee Street to Westchester Avenue) EAST

Design Guidelines. Port Chester, New York



Purdy Avenue (Main Street to Don Bosco Place) NORTH



Purdy Avenue (Don Bosco Place to Traverse Place) NORTH



Purdy Avenue (Main Street to Don Bosco Place) SOUTH



Purdy Avenue (Don Bosco Place to Traverse Avenue) SOUTH





April 2018